



Mutto Taek: Improvisational Indigenous Knowledge in Traditional Phleng Khorat

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Abstract

Phleng Khorat, a form of Thai Khorat folk song, is an important genre of dialogue song which requires musical ability, knowledge, skill, as well as ‘Mutto Taek’—a specific kind of insight in improvisation—of its male and female performers. ‘Mutto Taek’, not only encapsulates the aesthetics of Phleng Khorat and Thai Khorat culture, but also represents the highest levels of musical achievement, resulting in self-actualization, ‘flow’ in performance, and audience recognition. The objective of this study is to observe ‘Mutto Taek’ of professional performers focusing on traditional performance studied through theoretical framework of ethnomusicology in Nakhon Ratchasima province.

Keywords : Phleng Khorat, Mutto Taek, Improvisation, Indigenous knowledge, Flow

Introduction

Phleng Khorat, an indigenous dialogue song, is a verbal expression in a musical and poetic manner of ideas or feelings of an individual of Thai Khorat ethnic group in Nakhon Ratchasima province in the Northeastern region of Thailand. Mo Phleng Khorat (the performer) not only performs a song text, and pre-composed, memorized material seems to account for relatively small proportion of a complete performance of ‘Don’ (folk improvisation)’ but also manage his/her knowledge communicate with participants [1]. All of their interactions, interplays, and improvisations engender multiple structures of indigenous knowledge as participants comprehended and

interpreted the unfolding activity and relate it to broader Thai Khorat cultural and social context.

Traditionally, ‘Don’, a term borrowed from oral poetry, lies at the heart of this music. However, the improvised tradition of Phleng Khorat is not ‘free’ but is rooted in indigenous knowledge of the ‘Klon Phleng Khru’ or ‘Phleng Khru’ (repertoires of teacher)’[2]. This repertoire is never perform as such, but is memorized by student and becomes the starting point of creative performance.

References to improvisation in Phleng Khorat are interspersed in a few ethnographic studies and articles [3][4][5][6]. One of literatures was published in 1927 by Khun Subongkotsuksakorn

in folk narrative form of Thai Khorat musical culture [7]. The characteristic of this early reference mainly concerns the historical background of Phleng Khorat, and the collection of song without a description of actual performance situation. An important study is an extensive research concerning improvisation with regard to ethno-poetry and the relationship between language and music proposed by Thaworn Subongkot et al. [8]. This ethnographic research was based on fieldwork carried out by them and their students among the Mo Phleng Khorat in Nakhon Ratchasima in the 1978-9 with the intention of explaining the relationships between music, culture, and society. [9]. Thaworn et al. (1975) stated that all successful Mo Phleng Khorat know that improvising is about striving to obtain the knowledge in the 'peak performance' – the ecstatic height of musical interaction [10]. The insight of Mo Phleng Khorat used to handle improvisational situations in performance appropriate to the right time and space is 'Mutto Taek' [11]. In this situation 'Mutto Taek' seems close to Mihalyi Csikszentmihalyi's description of the 'flow' concept that is people's self actualization [12].

At present, Traditional Phleng Khorat performance lives on with the process of adjustment and adaptation through time. Many of the professional Mo Phleng Khorat cannot improvise because they do not concentrate on traditional performance. They perform only contemporary Phleng Khorat which integrates Western music culture called 'Phleng Khorat Cing'[13]. It is the reflection of local culture that has survived through social change by the acceptance of audience in modern Thai Khorat.

Adopting this perspective as a starting point, this paper focuses on 'Mutto Taek' as a vehicle for exploring the improvisational knowledge

management of Mo Phleng Khorat in traditional performance. It needs to be sensitive to what indigenous knowledge expresses and interrelations between one form of knowing and others, since they are not only connected to Thai Khorat culture, identity, and intrinsic values but also to how the indigenous knowledge fares in unequal public arenas. It also means to consider how encountering the knowledge of others can contribute to the process of critically evaluating one's own knowledge, the development of the empowerment of communities for productive transformation.

Research Questions

Based on the dissertation, this paper addresses the problem of determining what is the 'Mutto Taek' defined in Phleng Khorat culture?, how are the knowledge processes that Mo Phleng Khorat accumulated indigenous knowledge and used in improvisation in traditional performance?, and what are the effects of 'Mutto Taek' on traditional Phleng Khorat performance and Phleng Khorat culture ?

Research Methodology

Research concept

As one of qualitative methods, this ethnographic study involves extended observations of the Phleng Khorat participant, most often through 'participant observation' in which the researcher is immersed in the day-to-day lives of the people and observes and interviews the group participants [14]. The concepts and theories in ethnomusicology use in this study because it seeks to better understand what, why and how Thai khorat people making music and experiencing music with emphasis on understanding rather than explaining. Another emphasis involves indigenous reflexivity and an increase in narrative

representation that is descriptive, interpretive, and evocative; sharing authority and authorship with 'key informants'; a concern for history and with issue of power relationships, ethics, identity, and belief; a deconstructing approach to boundary concepts such as ethnicity; a willingness to explore various media such as photograph, videotapes, and hypertext. All of them are implicated in this study and many are generated by its emphasis on human relationships.

Research sample

Purposeful sampling allowed for sampling across various locations at Nakhon Ratchasima province, also was based on various across certain distinguishing characteristics. Although participants were all Mo Phleng Khorat and audience, there were differences among them along the following parameters: world view of participants, length of time spent in participation, or knowledge and experience in traditional Phleng Khorat culture.

The sampling procedures involved three procedural levels [15]. The first theoretical level involved the largest which examined professional Mo Phleng Khorat and audience in traditional Phleng Khorat performance at Nakhon Ratchasima province. The second level, the empirical which examines improvised Mo Phleng Khorat and the smart audience. The last level is the actual which consists of sixteen key informants; eight 'Mutto Taek' Mo Phleng Khorat and eight smart audience to be actually in-depth interviewed. These are chosen either through snowball or dimensional sampling, amongst others.

Data collection

The use of multiple methods and triangulation is critical in attempting to obtain an in-depth understanding of the phenomenon under study. This strategy adds rigor, breadth, and depth to the study and provides corroborative evidence

of the data obtained.

Potential participants were contacted to participate. The target individuals who agreed to participate were observed in their Phleng Khorat performance in multi-site. In keeping with the qualitative tradition, the surveys included participant observation and some open-ended questions that sought to tap into personal experience and shed light on participant's perceptions. The interview method was felt to be of the most use in the study because it has the potential to elicit rich thick description. Further, it gives an opportunity to clarify statements and probe for additional information. The researcher used the study's three research questions as the framework to develop the interview questions. Matrices were constructed to illustrate the relationship between this study's research questions and interview questions as they were being developed. The group discussion of participants is to create a candid conversation that addresses, in depth, the selected topic. Two discussion group were held in this study. The purpose of this discussion group interview was twofold: (a) to augment the information obtained, and (b) to provide additional data to ensure trustworthiness and credibility.

Through many different data collection techniques can be used in this study, each technique encompassed its own special advantages and disadvantages. Moreover, no single technique fit perfectly into research design. All of these methods seek firstly to answered questions in a descriptive form by saying what was going on. Secondly, they aimed to analytically inform about the relationship between variables. However, the researcher used a number of methods to cross-check the reliability and validity of the descriptive, subject data of this study.

Data analysis and synthesis

Using the ethnography and ethnomusicological studies, the data analysis and synthesis proceed in the following steps [16];

1. transcribed and coded the data and related them to research questions
2. sorted the codes into major variables in the process of improvisation in performance and the characteristics of evident of those variables
3. compared and sorted the codes in an inductive process until no further conceptual variables were generated and sufficient support has emerged for the existence of particular propositions that described the qualities and functions of those variables and the relationships among the variables
4. presented the propositions derived from the categorization of data, along with support of them from the data, to justify their identification as propositions; and
5. organized the propositions into holistic conceptual framework that explained the purpose of the study

Ethical consideration

This research process involved enlisting voluntary cooperation, and it is a basic premise that participants are informed about the study's purpose [17]. The central issue with respect to protecting participants is the ways in which the information is treated. Although it was anticipated that no serious ethical threats were posed to any of the participants or their well-being, this study employ various safeguard to ensure the protection and rights of participants.

Limitation of the study

This study contains certain limiting conditions, some of which are related to the common critiques of qualitative research

methodology in general such as the purposive sampling procedures that are decreased the generalizability of the findings and some of which are inherent in research design such as the data the researcher used to develop indigenous knowledge perspective.

Results

The overview of Phleng Khorat

There is no clear evidence showing the origin of Phleng Khorat. Almost Thai Khorat believed that the historical background of Phleng Khorat stems from Thai Khorat people in the society greeting, courting, and rhyming in a test of intelligence called 'Phleng Kom' [18]. In the old day, Thai Khorat people liked to sing when they met, talked, and greeted. Singing was a kind of folk play in almost all of activities where there were people gathering in auspicious and ordinary ceremonies [19]. Currently, it has developed as a kind of folk performance which gave indigenous knowledge while entertaining the audience throughout the night's performance.

Thai Khorat is a Thai ethnic group originating in Ayutthaya Period when King Narai the Great of Ayutthaya (B.E. 1656-1688) has ordered creation of 'Muang Nakhon Ratchasima' as 'Muang Phraya Mahanakhon' (the important city) through the combination of Thai people migrating from the central region and ethnic groups in the northeast region, especially Mon-Khmer and Lao [20]. That is the reason why Thai Khorat culture is generally similar to cultures of the central Thai but they have their own cultural patterns restricted by geographic condition [21]. The cultural identity of Thai Khorat is clearly reflected in their language and culture [22]. The Thai Khorat dialect is combination of standard Thai language and the northeast Thai dialect, closely related to the

central Thai dialect [23]. In the meantime, Thai Khorat dialect mixes the languages of various ethnic groups from this area, borrowing some words, sounds, or sentence forms. [24]. Moreover, political, racial, economic, and social factors cause Thai Khorat people to maintain outstanding cultural heritage in their dress, village establishment and dwelling construction, folk song, and especially Phleng Khorat.

Phleng Khorat is socially constructed. It mainly realized through performance in Thai Khorat socio-cultural context, with more emphasis on face to face communication and interaction between the performers and the audience. Phleng Khorat performers are called 'Mo Phleng Khorat (skilled Phleng Khorat performers)'. The

Phleng Khorat performance group consists of 2-4 Mo Phleng Khorat, male and female, who take turn singing. Each of them sings back and forth on various subject covers every aspects of life in the performance. Mo Phleng Khorat increase number of words and rhymes of the song poem to develop as folk formula, 'Klon Phleng Khorat'. Mo Phleng Khorat have to be literate in order to learn poetry, receive extensive training, and establish a reputation on the basis of excellent vocal technique, sing and dance, as well as their interaction with the audience. Furthermore, Phleng Khorat have an indigenous singing style, impossible outsider to imitate. It may be said that Phleng Khorat are made for Thai Khorat and Thai Khorat are made to sing Phleng Khorat [25].

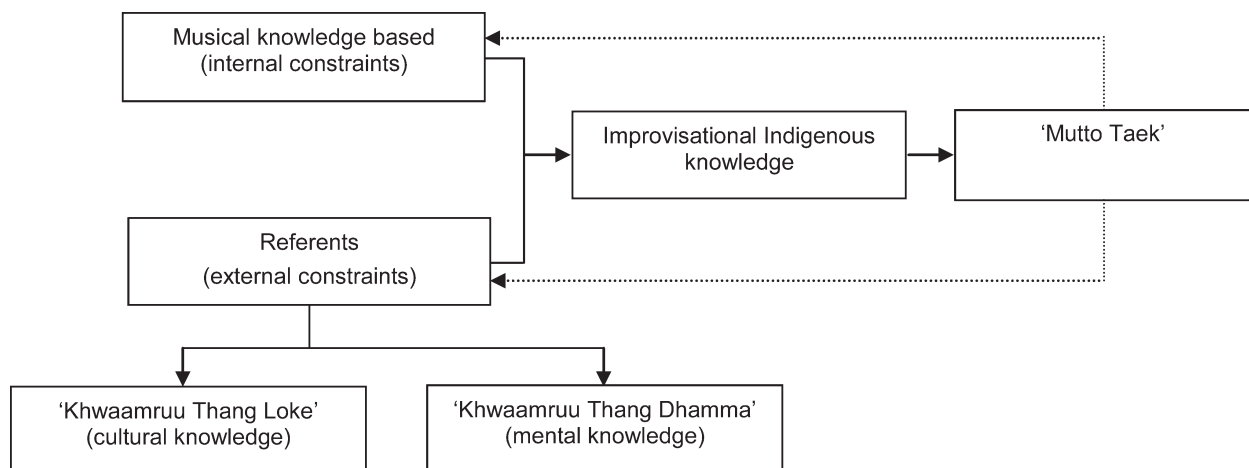


Figure 1: Model of Improvisational Indigenous knowledge and 'Mutto Taek' in Phleng Khorat Culture

Improvisational indigenous knowledge in Phleng Khorat culture

When Mo Phleng Khorat talk about their music, they often draw upon improvisational indigenous knowledge in performance. The culturally agreed upon constraints that make this spontaneous rhetoric possible distinguishes improvisation from most other forms of music making. Of these constraints, the most important is time itself, which determines that improvised

creation most occur simultaneously with its performance. Such temporal constraints necessitate a series of efficient mechanisms designed to facilitate improvising in real time.

From a psychological perspective, these constraints fall into two broad categories – internally and externally. Aside from the more obvious cognitive and psychological constraints that affect improvisation, the most important internal constraint is the musical knowledge bases

such as the 'Klon Phleng Khorat, repertoires, singing pattern, performing patterns, musical materials and excerpts, sub skill, perceptual strategies, problem solving routines, hierarchical memory structures and schemas, generalized more programmes' that have been acquired and developed through conscious learning and practice. The knowledge bases used by improvising Mo phleng Khorat typically involve the source materials that are idiomatic to individual improvising Phleng Khorat cultures.

Referents are associated with or specific to Phleng Khorat performance: the external, culturally supplied forms that assist with the transmission of improvised ideas. These include a range of musical and non-musical stimuli that, whether sound or not, ultimately become deeply embedded in Mo Phleng Khorat's internalized creative processes. Mo Phleng Khorat classified referents into two categories; 'Khwaamruu Thang Loke (cultural knowledge)' and 'Khwaamruu Thang Dhamma (mental knowledge)' [26]. Khwaamruu Thang Loke, practical level, means practical knowledge about actions necessary to living, that is, common knowledge which helps improve the personality of each Mo Phleng Khorat. Khwaamruu Thang Loke derived from age and experience and was steeped in indigenous knowledge, the past source of Thai Khorat world view. Such personal knowledge was passed on the younger generations. Mo Phleng Khorat explained that this knowledge arose because the older people has more knowledge and experience of Thai Khorat society than the younger did, and that their accumulated knowledge had assisted them to survive and develop indigenous knowledge. Khwaamruu Thang Dhamma, ideological level, is mental knowledge—especially their belief in Buddhism, Brahmanism, and spirits—which affect

their thinking systems, values, worldview, and ethics. Khwaamruu Thang Dhamma is the outcome of a person penetrating the nature of reality. It arises from cultivating an understanding of three domain knowledge, of the knowledge of morality 'Sila' the knowledge of concentration 'Samadhi' and knowledge of insight understanding 'Panya' [27]. The ideal of indigenous knowledge and 'Panya', and the important of cultivating 'Panya' and understanding how particular bodies of ideological and practical indigenous knowledge shaping the world's future, are important to understand the context of the improvisational indigenous knowledge in traditional Phleng Khorat.

Two of the constraint's most important functions are its ability to limit improvisational choices according to appropriate guidelines and its role in building perceptual paradigms for audience application. The latter of these two functions is particularly important, in traditional Phleng Khorat improvisation is filtered through formal structures already familiar to audience. In contrast to musical knowledge bases, which Mo Phleng Khorat are not typically aware of during performance (because they are internalized and automated), referents influence Mo Phleng Khorat more directly, providing the formal and musical material unique to performance.

In the musical tradition of Phleng Khorat, there are prescribed bodies of melodic material used for the improvised structuring performances, known as Klon Phleng Khorat. Each Klon Phleng Khorat is organized into a set of melodic segments, which are classified according to common modal structure called 'Kam Khoo (couplet) [28]'. The Klon Phleng Khorat and their ordering of melodic segments serve to related purposes for the performer. They may be devised as pedagogical models of transmission, or they

may be used as a basis upon which materials is improvised during a performance. The model Klon Phleng Khorat influence one another. Mo Phleng Khorat may elaborate upon existing model, thus creating a new version of it. Eventually, he may become accustomed to this new version, and adopt it as his own model. In this way, the Klon Phleng Khorat never remains a static theoretical construct, but is constantly being transformed. As each model is interpreted differently in practice, the tradition of Phleng Khorat undergoes subtle but continuous change.

'Mutto Taek' in Phleng Khorat culture

The important characteristic of Phleng Khorat culture that indicates the ability to improvise and affects the success of Mo Phleng Khorat is 'Mutto Taek'. Simply definition of 'Mutto Taek' is the folk wisdom to handle a situation and to improvising soundly [29]. From this perspective, 'Mutto Taek' refers to the form and content-unique, traditional, indigenous knowledge improvising within and developed in the specific context of Thai Khorat culture.

One of the key to understand the concept and practice of 'Mutto Taek' is to explore the improvisation transmission and performance. Traditionally, the transferring of improvisational indigenous knowledge was passed to Mo Phleng Khorat from generation to generation, which was regarded as one's obligation to the society to carry on their cultural heritage. This process was conducted on two bases; from parents to offspring and from teacher to student. The Phleng Khorat repertoire or 'Klon Phleng Khorat' was transmitted orally from teacher to student – piece by piece, line by line – a process that took many years. Significantly, improvisation was not thought as such: students were simply required to memorize the 'Klon Phleng Khorat' precisely by

recitation. At the same time, repeated repetition of the passage by the teacher who would show how it might be varied, and encourage student to make their own variations, and the teacher's corrections where necessary, further established the possibilities and boundaries of acceptance variations. In addition, students were expected to memorize different versions of 'Klon Phleng Khorat', usually from different teachers representing different personal stylistic traditions, thereby further expanding their repertoire of variations and improvisatory techniques. The process of learning to improvise as described for Phleng Khorat therefore concurs with Imitation-Assimilation-Innovation Model' [30] by imitating and memorizing different versions of Klon Phleng Khorat, as well as listening to performance by their teachers, student subliminally assimilate the basic variation and composition techniques which later allow them to engage a creative performance. Learning the musical tradition enveloped in the Klon Phleng Khorat phenomenon involves careful and extended study.

Traditionally, there are three important stages in becoming a 'Mutto Taek' performer of traditional Phleng Khorat. The amateur began as and continues to be a predominantly oral tradition requiring a long-term apprenticeship with a reputed teacher. Learning the Klon Phleng Khorat is the first stage, requiring disciplined memorization techniques. The professional stage is spent assimilating the teacher's style and imitating the subtle characteristics necessary for correct interpretation. Finally, the 'Mutto Taek' stage is allowed to slowly break off into his own improvisations, based on the improvisational indigenous knowledge. He may synthesizes elements and techniques he has heard from other teachers into his newly developed style. This pedagogical

approach for learning Phleng Khorat requires students to develop two seemingly contradictory skills: a strong power of imitation, and the ability to create spontaneously.

What determines the choices Mo Phleng Khorat has to make before he begin interpreting and structuring his learned Klom Phleng Khorat into performance? The most obvious influence will come from the context in which he performs. Three contextual factors in Thai Khorat culture will generally affect the decisions of the performer as well as the substance and quality of the performance itself. First, the immediate physical surroundings such as size, temperature and acoustics of the place, and the occasion, will change the course of a performance considerably. Second, the audience to which a performance is directed influences significantly the interpretation and content of the performance. This social factor can be utmost importance. If the audiences is composed of non-Thai Khorat not well acquainted with the performance, the performer will generally take the avenue of demonstrating the basic performance with little variation of it. If the audience is Thai Khorat, the performer can readjust his performance in order to entertain and uplift, modifying the content and length of his pieces accordingly. If the audience is more knowledgeable and demonstrates a sophisticated appreciation of the performance, the performers may be willing to show the 'Mutto Taek' and more introspective aspects of his knowledge. His improvisations will then become more elaborate and extensive. A third contextual factor that can alter the interpretation of a performance is the musical condition surrounding the performer. In this area, the performer deals either consciously or subconsciously with four decisive aspects of performance: (a) the choice of which knowledge

to play, (b) the choice and order of Klom Phleng Khorat to play, (c) how to develop this language used, and (d) how to react musically to the response of the audience.

These aspects are dealt with differently by each Mo Phleng Khorat, depending on his musical background. Whether or not he can extend or edit his elaboration tastefully, develop and connect Klom Phleng Khorat smoothly, and balance technique with interpretation and feeling naturally, is the result of his experience, training and personal creativity. The musical context is also influenced by the quality and quantity of accompanying Mo Phleng Khorat in the performer's group, his role in that group, as well as program of music chosen for performance. In short, the physical, functional, and musical surroundings will affect the artistic judgment of individual performer, thereby determining the substance and quality of his performance.

The effect of 'Mutto Taek' on Phleng Khorat culture

'Mutto Taek' considerably correlates with traditional Phleng Khorat performance because insight of Mo Phleng Khorat bringing about the flow. Mihalyi Csikszentmihalyi (1990) explained that flow is people's self actualization, being satisfactory or happy when they can do or actualize themselves and leading to evolution of humans' various activities with two processes which simultaneously occur: differentiation and integration [31]. The flow concept can be applied to explain Phleng Khorat cultures in several activities such as Mo Phleng Khorat's knowledge accumulation, singing, improvising, or developing performing style. The flow stimulates development leading to Mo Phleng Khorat's actualization which is 'Mutto Taek' and the flow is the effect of using the 'Mutto Taek' in the performance.

Traditional Phleng Khorat Performance that incorporates flow states may in fact hold the key to achieving optimal level of musical communication, providing a clue as to why some Mo Phleng Khorat are able to access their knowledge bases more fluidly and creatively than other similarly skilled but less 'Mutto Taek' improvisers. As for performance, the flow is determined by not only Mo Phleng Khorat, but also singing environment such as physical, natural, or social environments in that occasion or performance context, other Mo Phleng Khorat, the host, and the audience. Phleng Khorat is participatory performance which does not clearly divide singers and the audience. Interaction and interplay of people related to performance in the good environment brings about the flow. Therefore, Mo Phleng Khorat cannot guess in advance whether the performance each time brings about the flow. The flow only occurs in the suitable environment and components and differently affects people participating in Phleng Khorat performance.

Results and Discussion

The process of Mo Phleng Khorat's indigenous knowledge

There are four characteristics of Mo Phleng Khorat's knowledge process as follows:

1. knowledge process is invented by an individual or group to answer questions in everyday life. Root of indigenous knowledge stems from Mo Phleng Khorat's problem and trying to solve problems. After the solution was found, they are passed down among Mo Phleng Khorat.

2. Due to knowledge stemming from joint problems, there are collaborately finding ways of solving the problems, and disseminating from tacit to explicit knowledge.

3. knowledge process may be obtained from other area. For example, when Mo Phleng Khorat learnt with Khroo Phleng or performed in various areas, they have the opportunity to learn new knowledge besides performance that can be found in performance of 'Mutto Taek' Mo Phleng Khorat.

4. knowledge process is mainly disseminated in the family, community and society. Houses and temples are important areas of creating and disseminating knowledge by mixing perspective of belief and religion in various occasions.

At present, Social changes has caused considerable changes in Mo Phleng Khorat's knowledge dissemination and creation process. It is difficult for Mo Phleng Khorat to create knowledge by jointly answering questions because people more focus on solving their own problems. Although the knowledge process has changed, new knowledge process is created in a new way. It is not created by groups of Mo Phleng Khorat but created by individual who called Praat Chaoban (the knower of community) Mo Phleng Khorat, who are the knower of community, may jointly disseminate knowledge with other people or create community of practice which is a new space of Phleng Khorat community.

The power of indigenous knowledge in Thai Khorat society

As indigenous knowledge occurs and develops in the relationship system between Thai Khorat people and environment, nobody owns or monopolize use of indigenous knowledge. Knowledge process on traditional Phleng Khorat is, therefore, cooperation development mechanism rather than competition. Moreover, as people accept that Mo Phleng Khorat are knower and morality, the knowledge process and cultural dissemination is relationship on moral development

implicitly. Therefore, this knowledge process on traditional Phleng Khorat are not used to develop power-based relationship or encourage exploitation. On the contrary, knowledge is controlled by morality because the Thai Khorat society accept that Mo Phleng Khorat who are knowledgeable must always have morality. Moreover, as learning is based on nature, knowledge process on traditional Phleng Khorat brings about tie and understanding values of the nature, especially applying natural rules of Buddhism influencing development of the united society with appropriate living without destroying natural system. Integration of contents, knowledge source, and diversified processes without separation from real life continuously brings about open knowledge and can respond to conditions of each person, which encourages the community's wisdom to efficiently disseminate values and culture.

Diversified characteristics of improvisational indigenous knowledge on traditional Phleng Khorat bring about development of new knowledge because such knowledge stems from interacting, exchanging, and transferring at all times in all contents and there is evaluation by real practice. Therefore, social structures and social relationship of Thai Khorat community increasingly bring about share and learn among people until it is accumulated as indigenous knowledge which helps the community permanently exists.

Recommendation

In the meantime, Thai Khorat society with rapid changes also causes in Phleng Khorat changes. Uses and functions of Phleng Khorat which used to have close relationship with old way of life have decreasing values. Some kinds of indigenous knowledge are not consistent with modern life and values which are adapted to the

urban society. However, such circumstance does not make Phleng Khorat completely stop playing roles. Therefore, finding strategies of conserving, promoting, disseminating, and developing Phleng Khorat culture should be carefully considered. As for guidelines of conserving, it is necessary to consider that how uses and functions of Phleng Khorat in the present time continue and change. Phleng Khorat has been accumulated, passed down, and adapted according to the environment and socio-cultural context. Correlation between music, culture, and society should be learnt, conserved, promoted to elevate knowledge. In the globalization society, the creative forms which are external values of the culture should be adapted to the audience's values. Recommendation on conservation of Phleng Khorat culture are as follows;

1. Creation of Mo Phleng Khorat network in various forms such as Mo Phleng Khorat association, Phleng Khorat community of practice, or Phleng Khorat social network enabling Mo Phleng Khorat and participants to meet, share and learn in the network, affecting development of Phleng Khorat directly and indirectly.

2. Documentation of Phleng Khorat such as 'Mutto Taek' Mo Phleng Khorat database, the collection of Klom Phleng Khorat etc. must be urgently done because Phleng Khorat is fugitive art that is rapid change and high risk of data loss.

3. Dissemination of creative Phleng Khorat culture. As mass media and new media play important roles in the Thai Khorat society, folk media such as Phleng Khorat becomes alternative media which has few social space. Phleng Khorat is seen as out-of-date song and does not respond to need of Thai Khorat people in the consumptions era. Therefore, it is necessary to revive and adapt forms and contents of Phleng Khorat to meet

demand of the audience and increase communication channel to increasingly disseminate Phleng Khorat. Moreover, it can be made in the local education either informal education or formal education. People concerned should promote and support additional lifelong learning such as Phleng Khorat museum.

4. Support and promotion from external agencies. State agencies, private agencies, and various agencies should participate in supporting and promoting Phleng Khorat culture in various forms.

Further Research

The further research on Phleng Khorat should be varied by agenda: philosophical study is beneficial to learning and creates more understanding of intrinsic values of Phleng Khorat, comparative study may have some joint characteristic or mutual influence, historical study help Thai Khorat people maintain culture preservation and understand correlation between music and society, correlation study between music and other art aiming to understand that folk music does not singly exist but correlates with other arts, integrated study is to explain folk music in several dimensions, and policy-based study is aiming to determine national policy that lead sustainability of Phleng Khorat culture.

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