

Pipat Mong Hongsa Wadee in Mon Village Baan Wangka, Tumbon Nonglu, Ampher Sangkhauri, Kanchanaburi Province

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Abstract

Pipat Mon Hongswadee Ensemble is a musical band of Mon National Cultural Center (MNCC) in Sangkhlaburi. The center was established in 2002 with the aims for Mon cultural preservation and exchange among Mon people in Thailand and in Mon State, Myanmar. The objectives of MNCC are: meetings, preservation of Mon books, language and culture, and exchange of Mon culture. The late Ven. Uttama granted the permission to build the center in Wangka village. Nai Monchai or Nai Kasouh Mon (in Mon) was the director of MNCC and organized activities according to the objectives of the center.

The musical instruments of Pipat Mon Hongswadee Ensemble comprised of 12 pieces, classified according to phonic originations in 4 categories. 1. Chordophone: Jyam (Mon Zither) Kro (Mon Fiddle), Tana (Mon Lyre with 14 strings) 2. Aerophone: Khanua (Mon Pipe) Taluod (Mon Flute) 3. Membranophone: Padwaing (Mon Orchestrated Drums), Hapern (Mon Drum); and 4. Idiophone: Pattala Toon (Bamboo Xylophone) Patkaing (Orchestrated Gong) Khadi Khadap (Cymbal and Wooden Cymbal), Chaing (Big Cymbal) and Mong (Gong).

The current teaching of Pipat Mon Hongswadee Ensemble is organized systematically. The director of MNCC invited Thoporn and Mon Sein, Gamelan experts from Mon State, Myanmar to teach at the center for a period of 2-3 months. The students were divided into 2 groups: basic and advanced courses.

Key words: Pipat Mong Hongsa Wadee, Mon Village Baan Wangka

Introduction

Music is a cultural heritage that served the society for all language and classes from the past to the present. Music, in the meaning of social sciences, is the intermediary between human and god, for example, music in the western religious rituals, or Thai society which has a ceremony to pay the respect to the musical instructors (Kanchana Intarasunanont, 1989: 63).

Mon people at Wangka village move to Thailand 50 years ago some culture fade away some culture it be and do always and some culture get culture from neighbor. (Suporn O-charoen).

Because Mon people move to Thailand as long as some culture a fade away some culture it be and get culture from neighbor same as music in Thai play with Pipatmon Ensemble as Ranatek, Ranattoom (Waewmayura Wisetsingh, 2006: 56).

Pipat Mon Hongkawadee at Mon village Sangkharuri district in Kanjanaburi province different normal Mon music because have case that fun. Be music that mon people that move from Ye and Mawlamyine at Mynmar move to Thailand at Wangka village TumbonNongluAumphersangkhauri in Kanjanaburi province. In the past no one know. But now published government and private is interested and found thesis it too less (Sumitr Punnakaree, 1994: 45).

Thesis that study in this time be find data that benefit for study data Pipatmonhongkawadee it too benefit for person that interesting and want to find data because without new data and be confine culture from ethnic group that community in provincial that relate with Thai culture. Thai music culture and mon music be study inherit music from age to age for permit and conserve local culture for as long as.

Aims

1. For study history diary life and identity in culture Mon village at Baan Wangka Tumbon Nonglu Aumphersangkhauri, Kanjanaburi Province.
2. For study Pipatmonhongkawadee Mon village at Baan Wangka Tumbon Nonglu Aumphersangkhauri, Kanjanaburi Province.
3. For study song for mon dance from Pipatmonhongkawadee Mon village at Baan Wangka TumbonNongluAumphersangkhauri, Kanjanaburi Province.

Methodology

Study and compile data that be paper and another data that have this information

1. Choose story for research and compile paper that about theory Mon music compile and study from location field.
2. Compile data from experience in the community Ole people from community that know about Mon music by come in the area
3. Compile data by interview from artist in com-

munity as

1. PhraMaha Suchat Siripunyo
2. Mr. Monchai or Nai Kasauhmon
3. Miss Arunya Charoenhongsa
4. Mr.Somchai Srisuk
5. Mrs.Hongsa
6. Mr.saworn Taveelearchaikul
7. Mrs.Jaluan

Results

Part 1 Study about culture of mon community from Wangka village. That have diary routine that have identity is tradition Mon village Baan Wangka, Tumbon Nonglu, Aumphersangkhauri, Kanjanaburi province

1.1 Background of mon people

History about Mon people

Mon people at Mon village Baan Wangka, Tumbon Nonglu, Aumphersangkhauri, Kanjanaburi province is ole village more than 100 year. So have evidence since King Rama V. Since is wangka district and be Sangkhauri district and wangka is Mu.1 in Sangkhauri district

Topography's Sangkhauri district

Sangkhauri district at the Northwest of Kanjanaburi province then move district and official Place and people come to stay the new place that for 30 kg. because have effect from building dam from year 1984.Place be forest around 75% is lowland. 15% is reservoir. 10% is land around 3,350 square kilometer. Have 3 river are SongkariaBikle and runtee.

Administration in Sangkhauri

Sangkhauri district have administration of 3 locality 20 village. So Nonglulocality have 10 village have area around 1,168 square kilometer. Plungplalocality have 4 village and have area around 712 square kilometer and Laivo locality have 6 village and have area around 1,470 square kilometer

1.2 Folkways and culture identity

Religious

Faith fullness in Buddhism of Mon people

in Wangka village that hold and foster to lineage also have activity about religious in temple area. Mon people is principle of minister for give food offerings to a Buddhist monk every morning must put only rice. Because Mon people will give rice to the temple and be identity of Mon people at Wangkha village we call "duty for give rice to the temple" Be symbol that hang in front the house that tell this house must to give food to at temple so must have 10-15 house. Will circulate around the village is Signboard that make from wood for give rice to the temple and center of Mon people at Wangkha village is wangwiwekaram temple or Temple of Uttama is venerable monk temple is temple that Uttama, Mon people and Karen help to built in year 1953.

Mon language

Mon people in Mon village will use Mon language for communication in diary routine since Children until elder people . For Thai language Mon people that have age up to 50 years can listen Thai language because stay longer more than 50 years. Listen that language by TV every day but can't speak Thai. Lineage that born in Thai that have age 30-50 years can speak and listen Thai language but can't writhing. Mon people that have age less than 30 can speak listen and writhing Thai language.



Full dress of Mon people

Mon people at Wangkha village must to have charming face, medium-sized, White skin, black and straight hair. Mon Women like have long hair. Man have short hair in diary routine Mon women like to wear "Panung" and man like to wear "Sarong" or trousers. If have Festival or special day Mon people will punctilious about wearing. Mon women will wear Panung and mini shirt long hand that good tailor and have Thai definition. Some people will wear same color that colorful. Like to use lacework and gold button for tell about status. Up do hair and put comb or decoration with flower or gold necklace in neck, finger, wrist and ankle have yellow body. So have real purpose for beautiful more than show off one's riches. So recently Uttama for bid because allure the thief man wear Sarong good cloth. Rice person is Sarong make from silk. For shirt is white shirt.

Food

The popular food such as Hung le curry (similar with Hung la curry of the north) and pork curry. Beside, the family did not time for cooking breakfast. There is food for butung. The popular food which Mon people like to eat. That is Mon vermicelli It made from Kramang fish mix with seasoning of chili oil.

Location

For studying. The houses are different. Such as 3 charactors.

1. Pioneer Mon group or the lodest in the villages. They are many rich families, There are big houses.
2. The houses are nearly Wachiralongkorn pam. The houses make from bamboo and vetiver grass of Mon Almost people immigrated from Burmes.
3. The houses located in river campus and Dong sak East of Watwangwiwakaram. They are near village from immigration of Mon in 1997. It located along the lake.

Baanwangka traditional and way of life traditional

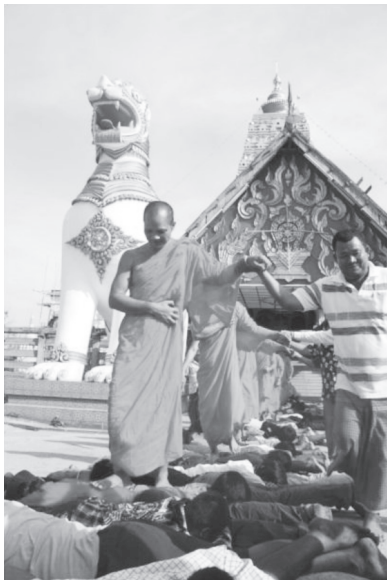
Mon group traditional in Baanwangka Commu-

nity Sangkhaburi district It is way of life and religion of community.



April (Ha Tao Jor)

Wangka had important traditional is Songkran



May (Ha Tao A-Sard)

Wisakhabucha day Mon of Wangka who are Buddha. They had many Activities in important day and one important activity is watering the Bothi tree.

June (Ha Tao Ji)

Before The Buddhist Lent Day, Mon people want to young people who are the young monk for studying about Buddhism.

July (Ha Tao Ha Kern)

“Ha Kern” means The Buddhist Lent Day

August (Ha Tao Ha Dor A-Soy)

Mon people like to make a merit. There is a Boon Mor Ni Ti Festival. It be like give food for the monk.

September (Ha Tao Port)

In this month, This village has gave food and honey traditional and float the boat for bringing goodness.

October (Ha Tao Wo)

In the end of Buddhist lent Day Festival, Mon people make a merit, In the morning Mon people take “Tak Bat Devo”. It switched three temple such as Watwangwiwekaram Watsrisuwan and watsomdet.

November (Ha Tao Ked Torn)

In November, Mon people make a Kathin ceremony. It called “Ked Torn”.

December (Ha Tao Ma RacKaSor)

Mon people make a merit with agriculture production such as rice fruits which bring these things for the monks.

January (Ha Tao Po)

This month, It have a test for the monks. The people make food for the monks in the morning (Pon Ha Year) and food for lunch (Porn ArNgua) including, the monks must be do monks activity in the temple.

February (Ha Tao Mard)

Making a merit with “Yakoo Rice” (PerngYakoo) for the monks. Ta Koo is food from Hong Sa Wa Dee History because Mon fight all the time with Burma.

March (Ha Tao Ha La Kern)

This month is birth day of LuangPorUttama. There is a celebration 5 days 5 nights. There are many activities.

Part 2 the study of Pipat Mon Hongsawadee in Mon village Baanwangka Tumbon Nonglu Aumpher Sangkhaburi Kanjanaburi Province

2.1 The history of the PIPAT MON HONGSAWADEE

PIPAT MON HONGSAWADEE of the Mon National Culture Center (MNCC) was established in 2002 by consent of LUANGPHOR UTTAMA to conserve the Mon culture and to exchange Mon cultures between the Mon ethnic races, both in Thailand and Myanmar.

2.2 Rites and Rituals related to the PIPAT MON HONGSAWADEE

The Mon people strictly adhere to the code and conduct of Buddhism especially in the rites and rituals. The rites and rituals that the Mon people practices are, therefore, carried out to show respect to Buddhism.

The Wai Khru Ceremony

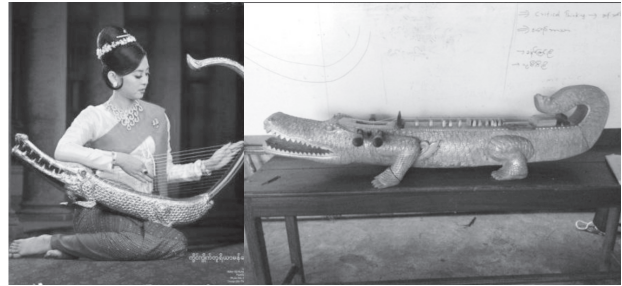
The WaiKhru Ceremony of the Pipat Mon Hongsawadee in Mon village Baanwangka Tumbon Nonglu Aumpher Sangkhaburi Kanjanaburi Province takes place annually and also before playing with following offerings

1. 9 incense sticks
2. A candle
3. 3 hands of bananas
4. A coconut (with stem)
5. Betel nut and leaves
6. A bottle of perfumes
7. A pack of cigarettes
8. Money worth 5 bath or 50 bath
9. A glass of water
10. A bouquet of flowers

2.3 The musical instruments and methods of playing PIPAT MON HONGSAWADEE

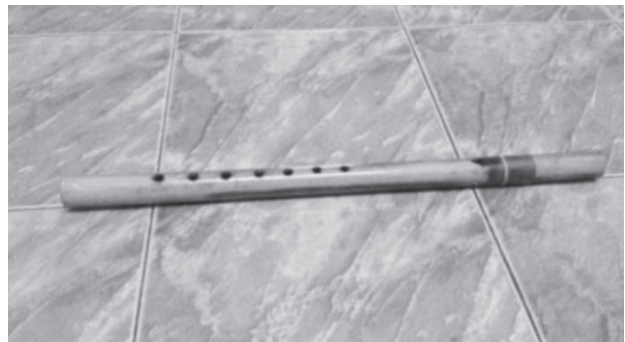
There 12 musical instruments in the Mon National Culture Center ethnomusically classified as follows

Chordophone



- Kyeimp (Mon Zither) -Garolmon (Mon fiddle)
- Tana (14 string lute)

Aerophone



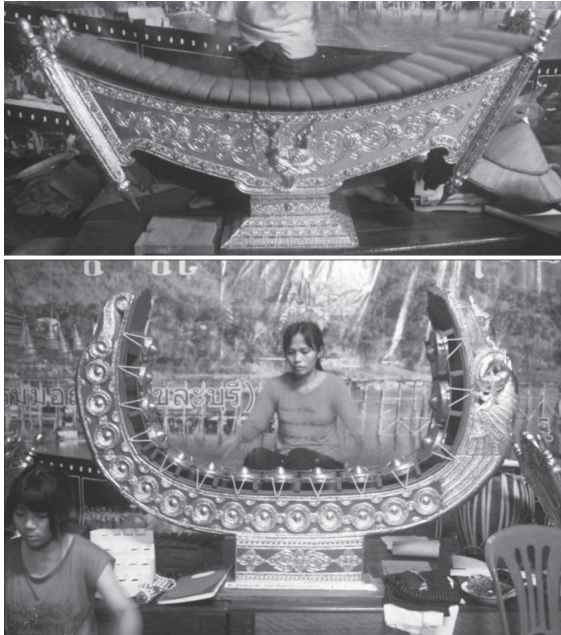
- Kanoit (Mon oboe) - Taloot (Mon flute)

Membranophone



- Bawaing (Mon drum set in a circular frame)
- Tabain (Mon Drum Set)

Idiophone



- Batalar-tun (Wooden xylophone)
- Bakaing (Circular gongs)
- Batalar-pasoi (bell and woodblock)
- Kadeekadup (Large cymbals)
- Chaine (Single gong)

2.4 Ensemble formation of PIPAT MON HONGSAWADEE



There are certain fixed ensemble formations for PIPAT MON HONGSAWADEE including setting up of instruments, positioning of instruments all done according to the tradition of Mon music. The researcher observe that the placement of the instruments are based on symmetry and significance. For example, the instruments which play leading role are place in the frontmost row of the ensemble. The punctuating instruments are placed in the last row of the ensemble. The formation of the ensemble adds to convenience of play while maintaining the symmetry of the ensemble.

2.5 Occasion for use of PIPAT MON HONGSAWADEE

PIPAT MON HONGSAWADEE are presently used for entertainment, receiving guests and in several festive seasons. The PIPAT MON HONGSAWADEE will practice their pieces before playing them to public. The PIPAT MON HONGSAWADEE showcases the Mon history, Mon urban legend, story of LUANGPHOR UTTAMA and about nature. PIPAT MON HONGSAWADEE also performs on the Mon National Day in other provinces such as PathumThani province, Phuket province, AmphoeThongpapoom or even in The Mon state of Myanmar.

2.6 Costumes

Both musicians and dancers are dressed in traditional Mon dress.

Male performers

Male performers wear a shirt, a sarong, a turban and some ornaments.

Famale performers

Female performers wear a tube top, a shirt, a sarong, a scarf and some ornaments.

2.7 Dancers and Musicians of PIPAT MON HONGSAWADEE

Mater Nai Thaw Poing	64 years old
Master Mon Sein	54 years old
Mr. Monchai or Mr. Kasauh Mon	43 years old

Ms. KonHtawUdomkitti-kajorn	39 years old
Mr. KhonSeik	24 years old
Mr. Aue Mon	32 years old
Ms. Hongsa or Ms. Phyu	34 years old
Ms. AinaLorliem or Ms. Phto	21 years old
Mr. Ba Yae	32 years old
Mr. Ong Rot	28 years old
Mr. HtawPy	36 years old
Mr. Talalawi	35 years old
Ms. Kalayar Mon	42 years old

2.8 Transmission and teaching of PIPAT MON HONGSAWADEE

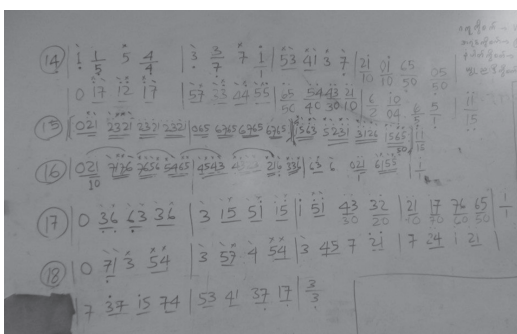
Teaching PIPAT MON HONGSAWADEE is managed systematically within the Mon National Culture Center. The director of the center has invited Pipat Mon masters from the Mon state, Myanmar, Master HtawPoy and Master Mon Seng to teach Pipat Mon HONGSAWADEE in the center for 2-3 months. The students of the PIPAT MON HONGSAWADEE are divided into 2 groups which are basic learners and advanced learners.

Basic learners

In the basic learners' class, students learn the elements of music, i.e. rhythm, melody, numeric notation and its interpretation. A teacher demonstrate first and the students would repeat after the teacher. The class consists of 2 levels which are

1st level consists 8 lessons of reading numeric notation in various forms and scaling exercises.

2nd level involves sight-reading of 18 pieces of numeric notation while playing Batar-tun(wooden xylophone).



Advance learners

In this class, the students are given a chance to freely choose interested instruments. Depending on experience and skills of each students, some can choose one than one interested instruments because the basics of the Batar-tun(wooden xylophone) and notation can be applied to many other instruments.

Part 3 Collecting and documenting Mon musical repertoires for Pipat Mon Hongsawadee of the Mon National Culture Center in Mon Village Baanwangka, Tumbon Nonglu, Aumphur Sangkhaburi, Kanjanaburi Province

There are 2 categories of Mon repertoires which are old Mon repertoires and Theatrical repertoires.

3.1 Old Mon repertoires. There are 9 old Mon repertoires which are;

- Kwaet PaYaeTalaor the Lord Tala
- Sa Mon ChakKaWoor the Emperor
- Lai Yi Sa Sa Na or the Light of Buddhism
- AngBop PhaLat Chai NgokYator the Swan Pong and Huge Padoga
- WaiKoen
- Chai Koenor the Lullaby
- Rom Pa Sai Monor the Voice of Raman
- Pon Ni Thi Chai Yi Ta Rao Sator the Light of Buddha's 6 graces
- Lai Yi Ta Rao Sator the 6 Graces of Buddha

3.2 Theatrical repertoires. There are 10 pieces of theatrical repertoires which are;

- Charai KatSoiDoen Mon or the Charm of Mon State
- SamapNgaioir the Farmer's song
- Li Tong or the Ram Tong Song
- Li Chao Ba Nua or the Song of 12 steps
- Thang La Hin Bop Tho
- Yin Sanan Sao Wa Na Phomor the Culture of the Golden Land
- Ha Krom Re ChaemThiDat or the reign of Ramaracha

- PaoChaeo Pa MutDoenKwat or the worship of the prefect
- Sa Mot Bop Tho or the Swan Dance
- PaoChaeo Pa Nan Sa Dao.

Conclusions

Pipat Mon Hongsawadee of the Mon National Culture Center in Mon Village Baanwangka, Tumbon Nonglu, Aumphoe Sangkhaburi, Kanjanaburi Province presently plays an important role within the Mon ethnic community in AumphoeSangkhaburi and among the Mon ethnic community around Thailand as well. One of identity of AumphoeSangkhaburi is the seamless blend of Thai and Mon culture. The community also encourages conservation of the Thai-Mon culture. Even after the death of Luangphor Uttama (Phrarajudommongkol), highly-respected local Mon monk, the community still carry on his philosophy which covers as far as self-behaviour, participation in significant rituals. These practices can be seen from several festivals in the community. Local support should be urged to continue as it forms a back bone to this existence of the Thai-Mon cultural practices. Phramaha Suchart Siripanyo, the Abbot of Wangvivekaram Temple is one of the driving force in to preservation of Mon's people identity in Sankhaburi.

PIPAT MON HONGSAWADEE and its repertoires are derived from the Mon state as the Mon National Culture Center invited a Mon tradition music specialists from Myanmar to teach every year, each lasting 2-3 months, to revise the old repertoires and teach the new ones to local musicians and interested ones.

Nowadays, due to the flooding of outside infor-

mation from the ever-growing media the process of cultural preservation is, to some extent, held back. However, the community has come up with a resolution to prevent external information to destroy its fine culture. Houses, Schools, and temples are joining hands in ensuring the existence of their culture. The Mon National Culture Center, in response to the idea, gives a support to research dealing with Mon ethnic group, museum of Mon early daily life tools collection and also conducts a systematic and practical Mon traditional music and dance. The local regularly practices Mon traditional music and dance despite a relatively short availability of the instructors. The center also arranges video-documentation of Mon traditional music and, tutorial videos and notations. This should be kept alive for many more generations to come.

Suggestions

The researcher would like to suggest following points;

1. Suggestions for the next research

(1) Study of identity, techniques of Mon traditional musical instruments in PIPAT MON HONGSAWADEE.

(2) Comparative study between the musical instruments of the PIPAT MON HONGSAWADEE.

(3) Study of the cultural strength of Mon traditional music of BAAN WANGKA community, AumphoeSangkhaburi, Kanchanapuri.

2. Suggestions to the application of the results;

(1) Study of musical relation between ancient and current Mon traditional music which can be beneficial to future interested people.

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