



The Study of Kruer-Tho Music in Su-Ngai Padi District, Narathiwat Province

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Abstract

The study of Kruer-Tho music in Su-ngai Padi district, Narathiwat Province. The aim is to study history, Physical characteristics and related song culture and how to play Kruer-Tho music in Su-ngai Padi district, Narathiwat using information outreach primarily in the period between January and December 2556 and using the information in the documentation.

The study results showed that Kruer-Tho is the folk music in Narathiwat Province which belongs to the family of music instrument sound is caused by Idiophone, and is a popular traditional muslim children. Sunsequent to the widely popular to an adult group has resulted in changes to physical characteristics and forms of entertainment to contend during the music band and each of band there are 7 Kruer-Tho music with clear rules and conventions. In the year 2518 Kruer-Tho began gaining popularity in Su-ngai Padi district, Narathiwat Province as the year 2500 and was the most popular in the year 2525 where there are more than 20 music band in the district, each village has a band of Kruer-Tho music. Later, the popular in Kruer-Tho was decreased respectively until they cannot manage to rival the original. At present, there are only 5 Kruer-Tho band and the physical characteristics of Kruer-Tho that is still used nowadays, there are only 2 themes is the Coconut Hole Kruer-Tho which is used in the coaching youth and the Wood Hole Kruer-Tho to show an attempt to sound results of Kruer-Tho in a similar volume as much as possible

The study found that the song used in the show there are 2 songs to play with the Kruer-Tho is the tempo and rhythm to viral song and the parade melodic rhythm by both of songs is a short song which there are instrumental melodies and beats with a rousing song, but the speed is not content. By the end of the song there are 2 accelerations to the song speeds greater than the speed of the song in the early. At present, Kruer-Tho music band likes to take both of these songs for compiling to play the music. At the beginning of the song before and the end of instrumental music in order to have the length of a song that is more suitable to perform at time. And an opportunity to change performance from popular to contend during the music band after the Rice Harvest Season. The show for entertainment, according to employment but which do not have to contend and any decision, but there are a variety of show and Kruer-Tho for 1-2 performers.

Key words: Kruer-tho music, Su-ngai Padi district

INTRODUCTION

Kruer-Tho is kind of the fun play, which is highly popular in the southernmost of Thailand; Waeng, Su-ngai Padi and Su-ngai-Kolok districts. Kruer-Tho are started to play since the ancient time and is a well-known in the local area. Nobody knows who invented up in this musical instrument, but they found the evidence tradition that it was originally for Thai Muslim children who were raising cattle. Later, the band playing popular among adult and modify materials. Moreover, they have developed a style of how to play with the rules of play. They are very popular with the musicians, after rice harvest is finished and they play in the festival or about the Muslim festival (Phiboon Duang-Chan 2550: 269-272)

The unrest situation in the three provinces border southern of Thailand have been reflected in the life of the villagers in the area with security in living in the community. Given the opportunity to show all kinds of Arts and culture has reduced.

According to the above comment, it is important for studying depth of the culture shown Kruer-Tho. It is the most important as a cultural heritage of the three provinces border southern of Thailand to be a records and folk music as the promotion of cultural identity of Thai Muslims music.

Objectives

The research objectives of the present study are

1. To study the history and the physical characteristics of Kruer-Tho.
2. To study the Kruer-Tho display culture.
3. To study music and instrumental methods for displaying Kruer-Tho.

Methodology

The research methodology can be divided into the following steps:

1. Data collection

The procedures for data collection are as follows:

- 1.1 Gather data by interviewing with exper-

rienced lecturer and other informants who lived in the Thai-Muslim at Su-ngai Padi district Narathiwat Province. Tools for data collection from interviewing are:

1.1.1 Interview Record Device

1.1.2 Digital still Camera

1.1.3 Video Camera

1.2 Prepare the research topics by reviewing related literature and documents from various sources, for example:

1.2.1 Srinakarinwirot University Library

1.2.2 Princess GalyaniVadhana Institute of Cultural Studies Library

1.2.3 Cultural Center of YalaRajabhat University Library

1.2.4 The Institute for Southern Thai Studies, Thaksin University

2. Data review and study

2.1 The study has been removed from the recorder and save it as a written

2.2 The study has made a song to remove from the record and save it as a universal notation

2.3 The information, documents, and information in the field of processing, so that the information can be classified into various elements

3. Data analysis

3.1 To study history and the physical characteristics of Kruer-Tho:

3.1.1 History of Kruer-Tho performance

3.1.1.1 History of Kruer-Tho instrument

3.1.1.2 Evolution of Kruer-Tho instrument

3.1.2 Structure of the Kruer-Tho instrument

3.1.2.1 Body of Kruer-Tho instrument

3.1.2.2 Tongue

3.1.2.3 Bat

3.1.3 Type of wood used to make and section of Kruer-Tho

3.1.4 Pitch

3.2 To study cultural related to Kruer-Tho performance:

3.2.1 Beliefs with Kruer-Tho performance

3.2.2 The costumes for Kruer-Tho

3.2.3 The places in the performance

3.2.4 The opportunity for Kruer-Tho performance

3.3 To study of the song and how to play in the Kruer-Tho performance:

3.3.1 Analysis songs in Kruer-Tho performance

3.3.1.1 Forms

3.3.1.2 Rhythmic pattern

3.3.1.3 Tempo

3.3.1.4 Time Signature

3.3.2 How to play Kruer-Tho performance

3.3.2.1 Holding the Kruer-Tho bat

3.3.2.2 Gestures and rhythmic patterning

3.3.2.3 Standing position of the people who play Kruer-Tho each of sound

3.3.2.4 Performing format

Data Study and Analysis

The data obtained from the field surveys is considered as the primary data. In addition, data reviewed from various academic texts and literatures is also used in the study. All data are then classified as

1. To study history and the physical characteristics of Kruer-Tho:

1.1 compiled the history and evolution of musical instruments from the interview and evidence found

1.2 arrange the content matter related to the structural characteristics of Kruer-Tho

1.3 arrange the content matter that relates to the type of wood used to make and sections of Kruer-Tho

1.4 arrange the content matter related to pitch of Kruer-Tho

2. To study cultural related to Kruer-Tho performance:

Arrange the content matter related to the culture, to perform Kruer-Tho which there are four major parts, the beliefs related Kruer-Tho performance, customers in the Kruer-Tho performance, place in the showcasing and the opportunity to perform Kruer-Tho

3. To study of the song and how to play in the Kruer-Tho performance

Arrange the content matter related to Kruer-Tho performance culture, there are two major parts:

3.1 Analysis the song with Form, Rhythmic pattern, Tempo and Tire signature

3.2 Analysis how to play the music with holding the Kruer-Tho bat, gestures and rhythmic patterning, standing position of the people who play with Kruer-Tho and performing format

Results and Discussion

The results from the study of Kruer-Tho music in Su-ngaiPadi district, Narathiwat Province shown can be summarized as follows:

Part 1History and the physical characteristics of Kruer-Tho:

1. History of the Kruer-Tho performance

1.1 Kruer-Tho history

Kruer - Tho is a musical instrument in a group Idiophone developed from popular bamboo armor and came from the children fed cattle and the race in leisure. Moreover, the agriculture was adopted to stop the crow. Later, it was popular among adult between the management championships and there are a plan and clearing rules in the year B.E. 2518. It has been beginning in Su-ngai Padi district, Narathiwat in the year B.E. 2500 and it has highly popular in the year

B.E. 2525. There is more 20 Kruer-Tho band in the district. Kruer-Tho band was popular reduction, respectively. At the present, there are still inherited physical characteristics, performing format and the opportunity to perform has changed. In the current, there are Kruer-Tho band in Su-ngai Padi district, Narathiwat are still inherited remain including all 5 band including The Kruer-Tho Chat-Warin (Tho-Deng sub district), Kruer-Tho Parkro Waree (Rhi-Ko sub district), Kruer-Tho Inthree Deang (Sa-Kho sub district), Kruer-Tho Anoh-Punoh (Paruru sub district) and Kruer-Tho Anoh-Amoh (Su-ngaiPadi sub district).

1.2 Kruer-ThoEvolution

Kruer-Tho is a musical instrument that has evolved and how to play, through the physical characteristics of Kruer-Tho for 5 formats:

1. The Kruer-Tho; a tongue placed on the feet of the musicians
2. The Soil Hole Kruer-Tho
3. The Coconut Hole Kruer-Tho
4. The Hardened Clay Kruer-Tho
5. The Wood Hole Kruer-Tho

In the year B.E. 2518, they have been an agreement on the resolution of the head of Kruer-Tho in Narathiwat province on how to compete and the size of the Wood Hole Kruer-Tho in the championship. They are divided into 3 models and later, it was changed to a small size and there are only 2 models.

2. The structure of Kruer-Tho

2.1 Body of Kruer-Tho

In the current, Kruer-Tho band in Su-ngai Padi, Narathiwat there are only 2 patterns that is popular Kruer-Tho:

A: The Coconut Hole Kruer-Tho, no chest. The model is made of coconut with a circumference greater than 70 cm, shearing the top off one of the 4 sides of the sound there are a sheath of sago palm on the tongue. If the Coconut Hole Kruer-Tho on the chest, 30-40 cm long wooden plate with a hole drilled with a sound of hole called "Ta Pae Da Dor" is not

characteristic of "U" for supporting the sound at the end of the both side 2 audio called "Moh Joh".

B: The Wood Hole Kruer-Tho, large model there are a sound hole 12 × 12 inch cylindrical model with concave at the center and a circumference of 110 cm, except for the puppet with the concave circumference 92 cm high by 87 cm, they like to paint with oil to be beautiful and prevent moisture "Ta Pae Da Dor" 60-90 cm long with a hole at the sound hole called "Muloh Rupae" is a circle 10 cm "Moh Joh" brace height 15-20 cm with a rubber blade called "Tali Eida Ong"

2.2 Tongue (Daun)

A. Bamboo leaves tone for the coconut hole Krue-Tho no chest 5-6 cm long, 30 cm wide, the sound of bamboo leaves for the coconut hole Krue-Tho chest length 40-50 cm wide, 9-12 cm.

B. Leaves the hardwood Popular wooden *artocarpus lanceifolius* 110-140 cm long, 15-20 cm wide, the sound leaves a curved topped the two centralized the edge thickness 5-7 cm thick, 1.5-2 cm, weighing 5-6 kg.

2.3 Bat (Mugo)

The sapodilla wood popular in the long wooden handle 30 cm wooden Header length 10 cm, there is a difference the head of wood. By the Coconut Hole Kruer-Tho part of head bat made from bicycle tires rolled at the end to take for hitting. And the Wood Hole Kruer-Tho part of head bat made from rope or yarn rolled at the head of bat for hitting switch on the rubber, and then on the head of wood was coated by latex.

3. Type of wood to make and in different section of Kruer-Tho

Contains the stems and parts of tree for 8 types, including bamboo, jackfruit, coconut, *artocarpus lanceifolius*, tapioca, rubber, sapodilla and sago palm

4. Pitch

A. The pitch of the Coconut Hole Kruer-Tho has a width of 430-600 Hz, the noise level is close to the A4-D5 sound from the piano instrument.

B. The pitch of the timber or a hole and the noise levels close to the A2 in the musical is 108-114 Hz.

Part 2 The culture related Kruer-Tho performance

1. The beliefs related with the Kruer-Tho performance are five reasons.

A. The sound of the Wood Hole KruerTho made <<from *artocarpus lanceifolius* is lightning standing dead. They believed to be noise like thunder.

B. No person crosses or sit on the Kruer-Tho

C. Do not allow the Kruer-Tho musicians wearing red dress

D. Do not bring the Kruer-Tho to play or championship on Friday

E. Do not playable the Kruer-Tho during the Muslim fasting (Ramadan)

2. The costumes wearing in the Kruer-Tho performance

They like to wear the colorful shirts all the same color in the Kruer-Tho band and the musician wears long pants. Some band may turban and sash. If the important ceremony they wear a satin shirts and Songkok hat

3. The place of performance

In the past, they were popular to championships of Kruer-Tho in the rice fields. However, the current they like to perform in the stadium and arena activities are organized ceremonies.

4. The opportunity for the Kruer-Tho performance

Originally, it was popular in the young cattle-man that they made appointment to compete every day. And later the adult is popular to play Kruer-Tho more. The championships are held during the rice harvest each of year. In current, the Kruer-Tho always join in the opening ceremony in Narathiwat and nearby provinces. Mostly, each of bands has been hiring only 4-5 times a year.

Part 3 To study of the song and how to play in the Kruer-Tho performance

1. The song for the Kruer-Tho performance

There are 2 songs, including Championship rhythm song and Parade rhythms song:

1.1 Form

Championship rhythm Song in Ternary Form and Parade rhythm song in Strophic Form

1.2 Rhythmic pattern

There is a variety of rhythmic patterns. The most common rhythmic pattern in the Championship rhythm song is | x x - x | x x - x | and the Parade rhythm song is | - - - x | - - x-x | and | -x- x - | - - - - |

1.3 Tempo

The championship tempo song average 145.8 BPM and the parade tempo song average 120.8 BPM

1.4 Time Signature

Time signature are found the most common both of song

2. How to play the Kruer-Tho performance

2.1 Holding the Kruer-Tho bat

The musician holds the bat with the thumb and fore-finger is in the phase 1 in 3 of the bat, taking the rope with the musician's wrist

2.2 Gestures and rhythmic patterning

A. Gestures of playing the Coconut Hole Kruer-Tho. The musicians are seated in meditation and put the Coconut Hole Kruer-Tho in front of the musicians.

B. Posture plays with the Wood Hole Kruer-Tho. The Kruer-Tho musician stands at behind Kruer-Tho into an inverted V-shaped leaned forward slightly. Take a bat over the middle of tongue around 15-20 cm and the other hand catch the main barrier throughout for playing song. Then, they lift the bat up above the head while they are hitting tongue; stands and leans down for adding weight to hit. A reflection of the head to help lift the bat up again. They musician are trying to stretch and raise the bat to return the level of overhead again for hitting in the same format continuously until thy musician are gradually released as the catch main barrier.

2.3 The standing position of the Kruer-Tho musician in each of sound

There are 2 types, including 3 persons in the front of row and 4 persons in the behind row and the main of musician stands in the front of center row pattern and 4 persons in the front of row and 3 persons in the behind row and the main of musician stands in the center on the right of the audience.

2.4 Performance format

A. Performance style in the championships. It performed in the past, only two musician and 3 judges standing 30-50 meters. Each of bands would play the song for alternating 2 rounds. Round of 3 times, the losing band had changed the tongue and when the losing band in 3 series of tongues. The winner will be awarded.

B. Performance style for entertainment, it is just only one format in the present time by the parade rhythmically and championship rhythm was adapted to a length that suits duration is divided into 3 perform formats which there are the musician unequal.

1. The Kruer-Tho performance for each band were similar to the championships, but there is no judge and change the tounge.

2. The Kruer-Tho performance for each of musician, they hold the bat both of hands.

3. The Kruer-Tho performance for partners, the musician would hold a bat each of side and play only 1 Kruer-Tho.

Conclusions

The Kruer-Tho in Su-ngai Padi, Narathiwat. In

References

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the present time, still an indication of the strong and passed down for many decades. Moreover, retain the inherited until now. The Kruer-Tho is an instrument made from surrounding material of the Thai-Muslim in Thailand that are created and how to play easily as well as the Thai-Muslim lifestyle in Narathiwat. They spend their lifestyle easily and stay in peace; consistent with Tassanee Thantawanich (2523:300-302), was written in the style of folk research report on çfolkloreé that the traditional game for entertain and act the local media. The folklore is important in terms of well-being, lifestyles, values, beliefs, tradition, ethics and culture of people.

Suggestions

The present research on Kruer-Tho music in Su-ngai Padi district, Narathiwat Province insight knowledge and data regarding life style, background and culture of the Thai-Muslim in Narathawat. The suggestions for further study are

1. To study the Kruer-Tho instrument in Waeng district, Narathiwat

2. To study Banor drum, Narathiwat

3. To study compare the Kruer-Tho instrument in Waeng, Su-ngai Padi and Su-ngai Kolok districts, Narathiwat

4. To study in the musician history of the Thai-Muslim in the 3 provinces border southern of Thailand.