

The Music Elements of Nora Rong Khru

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Abstract

This study aims to present knowledge related to the musical elements of Nora Rong Khru. It is qualitative and uses field research and ethnographic narrative methods in ethnomusicology to collect data on human sounds, folk music, and ethnic group music within their cultural contexts, presenting the findings in a report that includes relevant documents and research which found that the rituals and music of Nora Rong Khru are traditionally passed down within families, relatives, or the Nora Rong Khru lineage. Nora Rong Khru music can be divided into two main parts which are: 1) Ritual music, and 2) Performance music: The performance music of Nora Rong Khru is categorized into two parts: 1) The music, and 2) The accompanying dance. The music for Nora Rong Khru is divided into four parts: 1) The instruments, consist of six types: Pi Nora, Tubb drum, Tuk drum, Mong Khu, Ching, and Trae. 2) The melodies, are divided into main melodies and other melodies. 3) The rhythms, are categorized into three groups: the primary or vital rhythm ensemble, the rhythmic variation ensemble, and the spontaneous composition, and 4) The music ensembles, which include original, entertainment, and contemporary styles. Nowadays, Nora Rong Khru music evolves with the times, with educational opportunities to study and learn about it essential for preserving and promoting its identity, ensuring it remains intact amid societal changes.

Keywords: Music Elements of Nora Rong Khru, Nora Rong Khru Music, Nora Rong Khru, Nora.

Nora Rong Khru is a traditional practice and ritual of significant cultural importance in southern Thailand, particularly in Phatthalung, Songkhla, and Nakhon Si Thammarat. It involves the ritual worship of the Nora masters or ancestors who have passed away, demonstrating gratitude and respect. The Nora masters or ancestors are believed to bring prosperity, good luck, blessings, and protection from harm (Chaiyotha, 1995). The performance aspect of Nora Rong Khru is a beautiful and unique art form that preserves and promotes southern Thailand's traditional performing arts. Socially, Nora Rong Khru is a tradition and ritual (Punnothok, 1988) that brings community members together, fostering relationships, unity,

and a sense of belonging. Educationally, learning about Nora Rong Khru provides opportunities for children and youth to practice and understand this art form, thus preserving and perpetuating local cultural heritage (Ketkaew et al., 2021; Sirirak et al., 2022; Kamlangkuea et al., 2023; Damrhung et al., 2024). Moreover, musical instruments for Nora Rong Khru performances play a crucial role in creating the atmosphere and enhancing the emotional experience of the performance. It enriches the experience, making the dance, singing, performers, and audience livelier. The music includes performance instruments, melodies, rhythms, and the ensemble formation. Traditional Nora Rong Khru performances are now rare and are a part of

the cultural heritage that should be preserved and promoted. It is important to pass on the knowledge of this musical tradition to future generations. This research aims to study the musical identity of Nora Rong Khru performances in Pa Bon District, Pa Bon Subdistrict, Phatthalung Province (Jungwiwattanaporn, 2006; Narksen, 2021; Sarasas, 2021). Furthermore, folk plays inherently possess the characteristics of traditional media, serving to report stories and news, provide education, uphold social norms, foster understanding between groups, and act as tools for social integration. These performances, stemming from local wisdom, are vital in creating a balanced community with its own identity, fostering pride in their uniqueness, and appreciating their humanity. They reflect the villagers' ability to be self-reliant in consuming entertainment that mirrors the realities of life within their community (Srisatchang, 1990; Bronner, 2011; Blank, 2012; Blank et al., 2013).

In the southern region, there are many types of popular folk plays due to the transmission of knowledge, experiences, and culture from previous generations. Folk plays popular in the upper southern group and the central southern group includes Nora, Nang Talung, Pleng Bok, Rong Ngeng, and Ka Lo, each with distinct local characteristics. Some have declined in popularity over time. In the lower southern group, popular folk plays include Kertok, Mayong, Silat, Rebana, and Dikir Hulu. In the southern Malay group, popular folk plays include Dikir Pa, Mo Ngeng, or Tanyong songs. The most popular folk plays in the southern region are Nora and Nang Lung. Nora is a belief tradition associated with ancestral spirits known as Nora ancestors. It involves venerating the spirit of Nora teachers and healers, referred to as "Kru Mor Ta Yaay Nora." (Sumrongthong, 2008; Ross, 2011; Boonchoo, 2019; Laosuk et al., 2020). The most popular folk plays in the southern region, from ancient times to the present, are predominantly Nora and Nang Talung. Nora, in particular, is acknowledged for its deep-rooted antiquity and

has various legends and beliefs associated with it. Of significant importance is the belief tradition concerning Nora teachers known as "Kru Ton" and ancestral figures revered as Nora or spirits venerating the spirit of Nora teachers, collectively referred to as "Kru Mor Ta Yaay Nora" (Nuthong, 1993; Dowsey-Magog, 2005; Kuroda, 2020). The folk music of the southern region of Thailand serves ceremonial purposes and aids in the relaxation of the mind. Southern folk music emphasizes ensemble playing, utilizing a variety of instruments based on their functional characteristics. A distinctive feature of Southern folk music is its diverse and intricate rhythmic composition. Musical performances involve weaving melodies into rhythms, primarily using percussion instruments. The music is known for its tight rhythms, intensity, assertiveness, and dynamic use within local contexts (Patamajorn, 2008; Ross et al., 2008; Nilvanich et al., 2016). Therefore, the music accompanying Nora Rong Khru's performances in the southern region serves as a detailed representation of its musical identity. The ensemble of instruments used in traditional Nora Rong Khru music has been passed down from generation to generation. Musical performances blend fast-paced and slow-paced rhythms, showcasing a diverse and intricate rhythmic pattern, which is crucial in Nora Rong Khru's music. The traditional ensemble format, originating from Nora Rong Khru at Wat Tha Kae, Phatthalung Province, the birthplace of Nora Rong Khru, has been preserved across generations to safeguard its distinctive musical elements from fading in contemporary Thai society.

Literature Review

The music in each culture reflects the aspects of lifestyle, culture, traditions, and beliefs of the people in each region. It possesses a unique identity that varies across different geographical areas. Folk music and performances represent the wisdom of people in each locality, expressed

through music, songs, and musical instruments. This creative expression is rooted in practices, evolving styles, and continuous transmission from the past to the present. It is widely acknowledged that within communities, cultures, and traditional music, there is a significant contribution to strengthening the resilience of residents as well. Khunpol (2014), discussed the reflection of music in various cultures by stating:

1) Playing music for joy and relaxation, relieving fatigue from work, often goes hand in hand with recreational activities and performances. In the Southern folk music tradition, there is a tendency not to play music solely for direct listening but rather as accompaniment to performances.

2) Music is played as part of ceremonies to invoke blessings or establish a connection with the mystical. In the past, societies were often intertwined with beliefs in spirits and ghosts. Examples include the "Ma Tue Ree" performance among Thai Muslims and the "Toh Khruem" performance among Thai Buddhists, used in funeral ceremonies with the belief that it guides the spirits towards a peaceful afterlife. Additionally, the "Ka Lo" instrument is played during funerals as a plea in song to invoke the deities.

Nettl (1989), stated that ethnomusicological research involves two main aspects: fieldwork, which includes collecting primary data and gaining direct experiences, and desk work, which involves note-taking, data organization, data analysis, and study summarization. Fieldwork involves a blending of research activities and cultural environments, necessitating a combination of scientific and artistic methods. The outcomes and objectives of fieldwork are not merely to collect data in various formats but also to consider the efficiency of field scholars and their cultural knowledge in the study of local musical cultures.

Durkheim (1973), explained the way of life and society constructed by symbolic systems in his work "Primitive Classification" (Durkheim et

al., 1963). His sociological perspective includes ideas about the social structure involving myths, cosmology, and rituals. The phenomenon of Totemism, or the worship of ancestral spirits, represents a system of relatives with ancestors who are believed to be the origin of descendants. It is believed that the worship of ancestral spirits reflects human thought and the ability to organize social life.

Khunpol (2014), discussed the transmission of rituals, stating that it is the conveyance of beliefs, thought systems, and values passed down from one generation to another. The transmission methods include both direct and indirect approaches, particularly within households. Family members receive the transmission of beliefs through processes such as training, teaching, storytelling, exemplary practices, and community-based indoctrination. This transmission occurs through extended periods and continuous participation in ceremonial practices based on community beliefs. Acceptance and adherence by the younger generation are crucial in this process. Similarly,

Phataranupravat (2011), identified two coexisting forms of transmission: 1) Direct socialization and 2) Indirect socialization.

In addition, Khunpol (2014) discovered patterns of studying the transmission and preservation of rituals at the Nora Rong Khru of Thepchai Sponsilp band and the Jamroensilp band, Mueang District, Songkhla Province.

There are two transmission approaches observed:

- 1) Transmission within the Nora lineage, and
- 2) Transmission from teacher to disciple, involving the transfer of knowledge related to the ceremonial practices of Rong Khru.

The theory of structuralism pertains to social relationships, positing that society comprises systems and structures upon which units depend, characterized by clear and rigid rules and regulations. This theory emerged in conjunction with shifts in philosophical thought and precipitated paradigm changes across various

disciplines. In anthropology, it is delineated into three branches:

1) An endeavor to elucidate patterns of social life using human consciousness as a benchmark.

2) A proposition that culture manifests as a pattern of language usage and transmission through symbols, and

3) An analysis of symbolic systems employing binary oppositions, structures, and integrals.

Lévi-Strauss et al., (1974), a French anthropologist, attempted to view culture as a system of symbols originating from the human mind. He sought to uncover cultural structures found in myths, art, relativity, and language. These structures are defined by the human mind and expressed through culture.

Chansun (1993), discusses the methods of passing down local wisdom, stating that villagers from every community have used their intellect to accumulate knowledge and experiences for their livelihoods throughout history. This knowledge is typically passed from one generation to the next using various methods adapted to each local environment, both directly and indirectly, often relying on religious faith, beliefs in various spirits, and ancestral worship as foundational elements in transmitting learning from ancestors to descendants across generations.

Uytrakul (1987), defines local wisdom as narratives that have been traditionally upheld, focusing on relationships between humans and their natural environment, among people, and with supernatural entities. This wisdom is transmitted through cultural rituals, livelihood practices, and various ceremonies, all aimed at maintaining a balance among these relationships. The goal is to foster peace and harmony within communities, villages, and among individuals alike.

Phetsanghan (1997), defines local wisdom as the intellectual products of local people, created or conceived to meet the needs of their community for sustenance and social existence.

This wisdom is passed down as heritage from one generation to another.

The fundamentals of knowledge in various fields are used for livelihoods and problem-solving, accumulating experiential knowledge. This knowledge is passed down and developed from generation to generation, both directly and indirectly, until it becomes accepted in society, communities, and families.

Pikulstri (2017), discussed the study of music in the field of musicology, stating that it encompasses both the musical elements or the content within music (in music) and aspects related to music (about music) or musical contexts as follows:

1) Music changes involve altering the characteristics of rhythm, melody, random sound, harmony, thesis, and composition from a previously established state at a particular period to a new state that differs from the original during the same timeframe. In the realm of musical transformation or content, changes may occur in specific elements of musical composition, or they may affect multiple aspects, or even every component simultaneously.

2) Changes in the context of music stem from the emergence of music within each culture, rooted in diverse processes of learning, attitudes, beliefs, and varying societal roles. Consequently, this diversity gives rise to various musical forms, each crafted to fulfill particular missions or objectives. As society evolves, changes in learning processes, attitudes, beliefs, and societal roles, which were once prevalent, necessitate corresponding transformations in music.

Music is the art of arranging sounds that emanate from human creativity. These creatively arranged sounds consist of elements such as rhythm, melody, tone color or random sound, harmony, and form or musical structure. Regardless of the cultural or linguistic background to which these various forms of music belong, they all comprise these fundamental elements. However, the differences in musical components among different cultures stem from human preferences and creative ideas.

As stated by Sokhatiyaturak (2002), the analysis of musical components involves employing methods derived from Western music theory, which may not strictly adhere to all principles of music theory but can serve as guidelines for study and analysis. This analysis includes studying the production of sound, analyzing rhythmic characteristics, analyzing melodic patterns, using scales, employing intervals, and utilizing pitch ranges. This comprises 1) The sound system, and 2) Scales sequences of pitches with one primary pitch serving as the foundation.

Scales include diatonic scales, sequences of pitches arranged in a particular order, and pentatonic scales, scales containing five pitches. In a similar vein, Phra (1981), discussed ornamentation as a means to enhance the beauty and liveliness of musical patterns. This involves adding notes, omitting certain notes, or incorporating specific techniques while keeping the original melody as the foundation. It aims to clarify the musical phrases. The components of music include 1) Pitch level, 2) Sound quality, 3) Intensity, 4) Duration, and 5) Melody pattern.

There are three patterns of melodic progression which are:

- 1) Continuous progression in ascending or descending order.
- 2) Continuous progression across intervals, and
- 3) Simultaneous progression at the same pitch level.

In addition, Dansakul (1998), highlighted the two main components of musical composition:

- 1) Melodic structure or rhythmic pattern, consisting of the smallest part called "Figure," which, when combined, forms motives or rhythmic patterns, further creating phrases and, ultimately, songs.
- 2) Melody is considered a crucial component in music, prevalent across various cultures and ethnicities, evolving as a cultural heritage.
- 3) Scale serves as the fundamental foundation of music, akin to the skeletal structure of the body.

The pitch level, high or low, results from the vibration speed of an object. Faster vibrations generate higher pitches, while slower vibrations produce lower pitches. The frequency of vibration is measured in rounds per second for each musical note. Vibrations with higher frequencies create higher pitches in the audible range.

Methodology

In this qualitative research study, field research was conducted using data collection instruments to gather information from informants. The study employed an ethnographic narrative approach in ethnomusicology to collect data on sounds produced by humans, folk music, and music from ethnic groups within their cultural contexts. The findings are presented in a research report that includes document studies, textbooks, or related research works, detailing the research methodology as follows:

1. Population/Target Groups

The main data informants in collecting Nora Rong Khru data are specified by scholars under conditions for gathering Nora Rong Khru data in its traditional form, focusing on rituals such as house blessing ceremonies, setting up ritual structures, dressing customs, and musical elements such as musical instruments, melodies, and the traditional ensemble format.

The scholars surveyed data informants who are popular Nora Rong Khru groups, often appearing in typical contexts. Individuals within the local community trust them, and they demonstrate traditional forms of presentation. This establishes relationships with the Nora Rong Khru groups mentioned earlier, linking them to other Nora Rong Khru groups through a snowball sampling method. Based on these conditions and methods, scholars obtained data from the Nora Rong Khru groups as follows:

- 1) The headmasters of the Nora Rong Khru groups consist of six generations: Nora Pu Thongkaew (1st generation), Nora Na (2nd generation), Nora Plod (3rd generation), Nora Pu

(4th generation), Nora Lib (5th generation), Nora Euean (6th generation), and Nora Cha-oum Amornsilp (7th generation).

2) Mr. Euean Kaewdee and Mrs. Chaliew Kaewdee serve as consultants for the details of the rituals and beliefs, ensuring accuracy before proceeding with the next steps. Mrs. Wanhip Kaewdee, a regular performer of the Nora Rong Khru, teaches various dance forms to the female Nora dancers for use in votive dances and entertainment performances.

The primary informants for collecting music data were selected based on specific criteria set by the scholars. These criteria included traditional melodies, traditional instruments, and the sequence of ritual music. The summary of the findings is as follows: Most musicians playing instruments for Nora Rong Khru are relatives within the Nora Rong Khru lineage. The music performance style is traditional. The regular musicians in the Nora Rong Khru ensemble include Mr. Chalong Kaewdee, Mrs. Iam Kaewdee, Mr. Auem Kaewdee, and their children and grandchildren.

2. Data Collection Process

The data collection process is categorized into two types:

1) Document-based data collection, encompassing articles, research papers, publications, textbooks, notes, and photographs, and

2) Field data collection was conducted in the southern region of Phatthalung Province, the birthplace of Nora Rong Khru in southern Thailand.

This traditional music performance has been continuously passed down through seven generations. The field study involved contacting and interviewing the headmasters of Nora Rong Khru about scheduled performances. Data was collected from three locations over three field visits, with additional ongoing data collection. The data collection for Nora Rong Khru spanned three days and three nights, from Wednesday to Friday. Performances are regularly scheduled every year, every three years, or every five years,

depending on the host. Performances typically occur between June and September, following the traditional schedule of Nora Rong Khru. The schedule can be divided as follows:

Day 1 (Wednesday) - Daytime and Nighttime.

Day 2 (Thursday) - Daytime and Nighttime, and

Day 3 (Friday) - Daytime.

3. Research Instruments

Research instruments are divided into four types:

1) Research Questionnaires: These are designed by studying preliminary information from documents, textbooks, articles, and related research. The questionnaires are reviewed and refined by five experts before being tested on a sample group. The refined questionnaires are then used for field data collection. They are divided into two types: Written Response Questionnaires, where respondents can freely write their answers under research-related questions, and True/False Questionnaires, where respondents answer with true or false under main principles and guidelines related to the research questions.

2) Interviews: These are divided into Formal Interviews, with pre-prepared questions based on preliminary research reviewed and refined by experts, and Informal Interviews, which use casual conversations to gather data, linking to the main research topics.

3) Observations: These are divided into Formal Observations, involving participation in activities related to data collection, such as playing musical instruments in a Nora ensemble or assisting with Nora performances, and Informal Observations, where the scholar acts as a spectator to identify relevant research points.

4) Data Collection Instruments: Instruments such as cameras, video cameras, and audio recorders are used to ensure accurate and efficient data collection aligned with research objectives.

4. Data Analysis

The data analysis uses principles of ethnomusicological analysis and Western music analysis in a descriptive analysis, divided into two types:

1. Document Analysis: This involves collecting and categorizing information from documents, textbooks, articles, and research papers. The analysis is divided into two categories: 1) Documents related to rituals and beliefs, and 2) Documents related to performance music.

2. Field Data: This involves categorizing field data, which is interconnected with document data, into three categories: 1) Background information, 2) Ritual information, and 3) Performance music information.

5. Summary

The summary of the music elements of Southern Nora Rong Khru is divided into four main aspects:

1) Musical instruments for Nora Rong Khru performances.

2) Melodies for Nora Rong Khru performances.

3) Rhythms of Nora Rong Khru performances, and

4) The music ensembles in Nora Rong Khru performances.

Results

This article is part of the research project on “Identity and Transformation of Nora Rong Khru Music” This study aims to present knowledge related to the music elements of Nora Rong Khru. The research findings reveal that the musical elements of Nora Rong Khru in the southern region can be categorized into five types:

Transfer Patterns of Nora Rong Khru Music Knowledge.

1) Inheritance within the Nora lineage, where members within the family, siblings, or extended relatives must be involved in learning music or other aspects related to Nora Rong Khru.

Regarding ceremonial beliefs, the Nora Rong Khru progression stages, performance aspects, and musical accompaniment during performances, individuals who have completed the novitiate and studied are referred to as "Naay Rong" or “Nora Yai.” They have the authority to redeem a vow to a god.



Figure 1: Inheritance

2) The transmission of knowledge patterns involves disseminating various knowledge related to Nora Rong Khru's performance to students, learners, and those interested in Nora Rong Khru. This is done in the form of lessons, teaching methods, and musical instrument performances.



Figure 2: Transmission

Musical Instruments for Nora Rong Khru Performance

There are a total of six pieces, which can be divided into two types:

1) The musical instrument capable of leading the melody is the 'Pi Nora.'



Figure 3: Pi Nora

2) Percussion instruments for rhythmic accompaniment include the Tubb drum (double-headed drum), Tuk Drum (Naqareh), Mong Khu (a pair of small drums), Ching (small cymbals), and Trae (small drum).



Figure 4: Percussion instruments

Melodies for Nora Rong Khru Performances

The melodies for Nora Rong Khru performances are as follows:

1. Main Melodies used for ceremonial performances consist of eight different tunes:

1) “Khuenkrueang Melody Song” - exemplified by the “Hom Rong” song, used as an introductory piece before the Nora performance.

2) “Tum Noen Melody Song” - the primary tune for storytelling or specific ceremonial presentations.

3) “Sord Sroy Melody” - small interlude tunes inserted within the main song.

4) “Cow Melody Song” - a tune employed for Nora dance performances known as the “prototype” or “twelve dance postures”.

5) “Nad Cha Melody Song” - a slow-paced tune used for the slow Nora dance postures, synchronized with the corresponding dance movements.

6) “Nad Raew Melody Song” - a fast-paced tune used for the fast Nora dance postures, synchronized with the corresponding dance movements.

7) “Tha Khru Melody Song” - a tune used for dancing in the main posture or prototype posture, and

8) “Ending Melody Song” - a concluding or farewell song.

Khuenkrueang Melody (*Hom Rong* song)
♩ = 60 Nora Cha-oum Amornsilp Band

Figure 5: Main Melodies

2. Other Melodies are used interchangeably with the main melodies to accompany the ceremony. These melodies serve both for entertainment and relaxation during the ceremonial proceedings. The accompanying melodies encompass folk songs, Luk Krung songs, country songs, and popular contemporary songs. They typically feature simple, short, and memorable melodies, sometimes combining various tunes consecutively to enhance the auditory experience, adding vibrancy and richness to the listening pleasure. Some examples of these accompanying melodies include “Jai Nang Meuan Dang Thang Rot”

(heart like a carriage path), “Thep Thida Thewi” (angel princess), “Pa Dong Pong Pee” (forest), “Soraya Najor” (traditional Thai melody), “Dek Pum” (filling station attendant), “Tarikipas” (traditional southern Thai dance), “Pa Pong Pee,” and the rhythm of “Soraya Najor”.

“Jai Nang Meuan Dang Thang Rot”
 ♩ = 65 Nora Cha-oum Amornsilp Band

Figure 6: Other Melodies

Rhythm of Nora Rong Khru performances

Rhythm of Nora Rong Khru performances is as follows:

1) The primary or vital rhythm ensemble is the most essential group of musical instruments that cannot be omitted or stopped during the performance. It plays a fundamental role in controlling various aspects of the Nora ensemble, including melody, rhythm, choreography, and determining the tempo of the main melody. The main rhythm ensemble includes instruments such as the Tuk drum, Mong Khu, Ching, and Trae.

“Jai Nang Meuan Dang Thang Rot”
 ♩ = 65 Nora Cha-oum Amornsilp Band

Figure 7: Main Rhythm

2) The rhythmic variation ensemble focuses on the rhythmic patterns, which are essential in performances. The patterns include variations in the melody, changes in the melody sequence, ESIC | Vol. 8 | No. 3 | Fall 2024

alterations in choreographic patterns, or other modifications. All these variations adhere to the principal rhythmic pattern. The patterns of rhythmic variations are distinctive, diverse, intricate, and vary significantly. The musical instruments in the rhythmic variation ensemble include the Tubb drum and the Tuk drum.

Melody and Rhythm for Paying Respect to Teachers
 ♩ = 62 Nora Cha-oum Amornsilp Band

Figure 8: Rhythmic Patterns

3) The spontaneous composition adheres to the original structure of rhythmic patterns, reorganizing them uniquely in each bar line. In addition, they develop original rhythmic patterns derived from the traditional ones, differing from the original rhythmic structures. Examples of live percussion ensembles include the Tubb drum and the Tuk drum.

Khuenkruelang Melody (*Hom Rong* song) song
 (main melody and main rhythm)
 ♩ = 60 Nora Cha-oum Amornsilp Band

Figure 9: Spontaneous Composition

Music Ensembles

The music ensembles of Nora Rong Khu can be categorized into three types as follows:

1) The original ensemble of Nora Rong Khru music is a heritage passed down from generation to generation within the Nora Rong Khru lineage. The format encompasses aspects of song lyrics, melody, musical instruments, and the performance of musical pieces, all presented in the original style. A Nora Rong Khru music ensemble typically comprises five musicians, including one Pi player, one Tab drum player, one Tuk drum and Trae player, and one Mong Khu and Ching player, totaling five members.



Figure 10: The original music ensemble of Nora Rong Khru

2) The entertainment ensemble of Nora Rong Khru performances has evolved from the original Nora Rong Khru ensemble. It involves the incorporation of Western musical instruments, including keyboards, guitars, bass, drum kits, and sound systems. The song lyrics are contemporary, featuring a variety of melodies and arrangements tailored for entertainment purposes.



Figure 11: The blending of Western musical instruments

3) The contemporary ensemble of Nora Rong Khru performances involves the fusion of various musical elements used in orchestration. This includes brass instruments, woodwind instruments, percussion instruments, string instruments, and traditional Nora Rong Khru musical instruments. The rearrangement of Nora Rong Khru musical compositions is carried out to adapt them for performances with different ensemble types. The incorporation of lighting systems, colors, sound effects, and accompanying performers adds a significantly different dimension compared to the traditional format.

Discussion

The study of the music elements of Nora Rong Khru reveals that the transmission of Nora Rong Khru music within the Nora lineage is predominantly accomplished through family members, siblings, or relatives. To gain proficiency in Nora Rong Khru music and other related aspects, individuals must learn from within their family circle. This encompasses ceremonial beliefs, the sequence of Nora Rong Khru processes, and performance aspects. The musical elements of Nora Rong Khru performances consistent with Khunpol (2014), delineated two modes of transmission: 1) Direct Socialization, and 2) Indirect Socialization. This is consistent with the study of Phataranupravat (2011), which investigated the transmission and conservation of Nora Rong Khru ceremonies in Thepchai Sophonsilp and Jamroen S. Phanomsilp bands in Mueang district, Songkhla province. The identified patterns of transmission, include 1) familial transmission within the Nora system, and 2) transmission from teacher to student, involving the transfer of knowledge about Nora Rong Khru ceremonies. This is consistent with the assertion of Khunpol (2014), that ceremonial transmission is the conveyance of beliefs, thought systems, and values from one generation to the next. The mode of transmission encompasses both direct and indirect methods,

particularly within households, where family members inherit beliefs through continuous processes from parents such as training, teaching, storytelling, role modeling, and the extended practice of passing down beliefs within the community over an extended period. The acceptance and adherence of the younger generation to these transmitted beliefs are manifested in ceremonial practices over time.

Furthermore, it has been discovered that the transmission practices, specifically within family groups, siblings, and relatives, provide opportunities for individuals in the same or nearby areas to learn about Nora Rong Khru performances. The aspects that attract the most interest are music and dance, while ceremonial and belief-related elements remain prevalent within the Nora lineage, transmitted directly within the family, emphasizing beliefs and faith confined to the Nora lineage exclusively.

The transmission of knowledge related to Nora Rong Khru performances, such as song lyrics, musical instrument playing, performance techniques, and dance postures, involves organized teaching processes within educational institutions. This includes the creation of books, documents, and textbooks, along with inviting speakers and experts to impart knowledge to students, learners, or individuals interested in preserving and disseminating the art of Nora Rong Khru performances for future generations.

Conclusion

The study of the musical components of Nora Rong Khru reveals that, concerning musical instruments, the Pi Nora is used for ensemble performances. The Pi Nora can be classified into two types: the traditional Pi Nora, used for playing the main melody in eight traditional tunes, including

1) Khuenkrueang Melody Song. 2) Tum Noen Melody Song. 3) Sord Sroy Melody. 4) Cow Melody Song. 5) Nad Cha Melody Song. 6) Nad Raew Melody Song. 7) Tha Khru Melody Song, and 8) Ending Melody Song.

On the other hand, the modern Pi Nora is employed for playing various songs and melodies, such as “Jai Nang Meuan Dang Thang Rot,” “Thep Thida Thewi,” “Pa Dong Pong Pee,” “Soraya Najor” (traditional Thai melody), “Dek Pum,” “Tarikipas,” “Pa Pong Pee,” and “Soraya Najor.” In contrast to the traditional Pi Nora, the modern Pi Nora comes in multiple keys, such as Pi Nora (Key A), Pi Nora (Key C), and Pi Nora (Key G), allowing flexibility in choosing the key that matches the desired song or melody. Additionally, there has been an innovation in the construction of the Pi Nora, with the addition of holes at the bottom of the instrument, enabling a wider and higher range of tones. The materials used for producing the Pi Nora include fiberglass or composite materials, providing durability and producing melodious sounds during performances. This adaptation allows the Pi Nora to be played alongside Western musical instruments using standard global musical systems.

The study of the musical elements of Nora Rong Khru in terms of rhythm instruments reveals changes in the usage patterns of each type of instrument:

- 1) The elimination of the Trae, replaced by striking the sides of the Tuk drum;
- 2) The combination of the Mong Khu and Ching instruments to play in harmony;
- 3) An increase in the number and size of Tuk drums;
- 4) The embellishment of patterns on the Nora Tubb drum enhances its aesthetic appeal, using durable and robust materials that produce melodious sounds.

This is consistent with the statement of Pikulsri (2017), stating that changes in musical characteristics involve alterations in rhythm, melody, random sound, harmony, and composition, shifting from previously established conditions during certain periods to new conditions that differ from the original state. Additionally, the study reveals that the tuning system for the Tuk drum and Nora Tubb drum employs international tuning or Western dual-

pitched note tuning. The increase in the number and size of Tuk drums adheres to the standard sizes of drums in Western music ensembles. Furthermore, there is an introduction of Latin percussion accessories in the performances.

The study of the elements of Nora Rong Khru, focusing on the melody tunes accompanying Nora Rong Khru performances, reveals that the tunes can be categorized into two groups:

1) Main Melody Tunes used for ceremonial performances and

2) Other Melody Tunes are employed interchangeably with the main tunes during ceremonial performances for entertainment and relaxation purposes.

This finding is consistent with the statements of Khunpol (2014), which highlighted the traditional music of the southern region, stating that

1) Music serves to bring joy and relieve fatigue from work, often played in conjunction with traditional games and performances, as the southern traditional music is not purely for listening but is more integrated with various activities; and

2) Ceremonial music is used to invoke blessings or connect with mystical aspects.

The study of the music elements of Nora Rong Khru, particularly concerning rhythmic elements, reveals three distinct groups:

1) The primary rhythmic ensemble group or vital rhythm,

2) The rhythmic variation ensemble group characterized by patterns and motifs, and

3) The spontaneous composition group incorporating live dynamics.

This discovery is consistent with the research of Sokhatiyaturak (2002), which discusses the analysis of musical elements using Western music principles as a guide. However, it may not be strictly attached to Western music theories, but it provides a framework for analysis. Furthermore, it has been discovered that the elements of Nora Rong Khru, in terms of all three rhythmic groups, consist of:

1) The primary rhythmic ensemble group or vital rhythm, following the traditional pattern where the rhythm ensemble and the melody do not often coincide distinctly, unlike the contemporary era, as the primary rhythmic patterns vary based on the style of the accompanying melody.

2) The rhythmic variation ensemble group, characterized by patterns and motifs, enhances the ornamentation of rhythmic variations by incorporating elements of rudiments and percussion techniques. There is also the technical aspect of holding drumsticks, choosing to use a different rhythmic pattern than before.

3) The spontaneous composition group incorporates live dynamics by applying music theory in live compositions, developing intricate rhythmic phrases, forming small and large rhythmic phrases, or incorporating specific rhythms within song sections.

The study of the music elements of Nora Rong Khru, specifically focusing on the music ensembles of Nora Rong Khru performances, reveals three distinct types:

1) The original ensemble of Nora Rong Khru music.

2) The music ensemble for entertaining performances of Nora Rong Khru music, and

3) The contemporary music ensemble for Nora Rong Khru performances. This finding is consistent with the statement of Pikulsri (2017), which emphasizes that changes in the musical context stem from the emergence of music in each culture, rooted in diverse learning processes, beliefs, and roles.

Therefore, various musical forms have been crafted, each serving a specific purpose, as societal conditions evolve. The transformation of learning processes, beliefs, and roles from the past societal context becomes a driving force for musical adaptations.

Suggestions

In the pursuit of research objectives, adopting a diverse approach to data collection is

imperative for ensuring the thoroughness and comprehensiveness of information during field studies, thereby enabling future adaptability for use in diverse regions. Addressing potential limitations in specific areas, such as local language, rituals, beliefs, and way of life, is essential for a meticulous examination, ensuring accurate and comprehensive data collection. Rigorous interpretation of content-related data, conversations, and local terminology is crucial, demanding dedicated time for meticulous organization to guarantee accuracy and completeness in dissemination. The ramifications of the COVID-19 situation have resulted in the dissolution or discontinuation of Nora Rong Khru groups, performers, and musicians in some bands. The inability to conduct performances linked to ceremonies has notably diminished the presence of traditional Nora Rong Khru, with no successors upholding the longstanding tradition.

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