



The Drum Music Culture of Chiang Mai City, Thailand and Xishuangbanna City,  
Yunnan Province, China

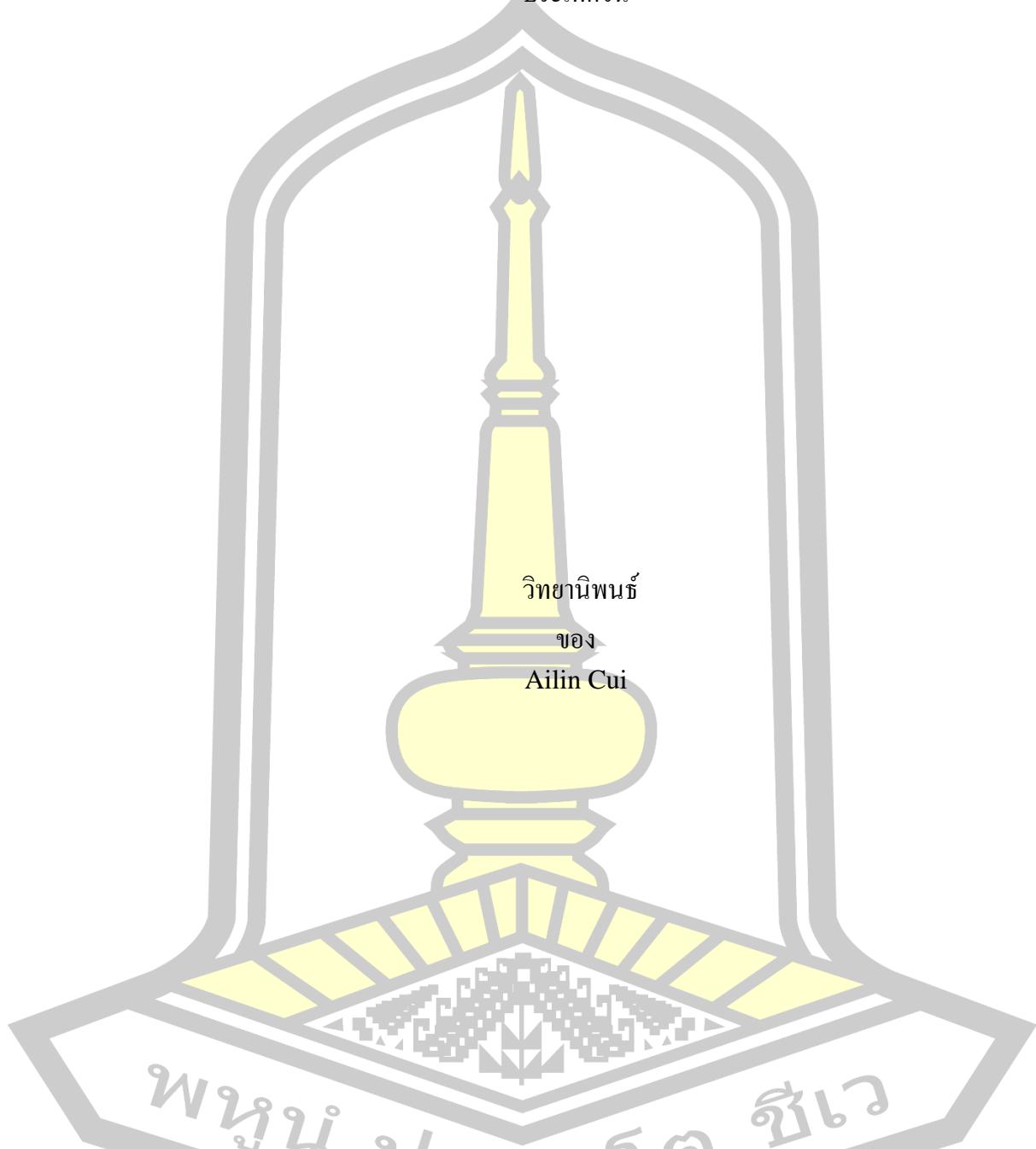
Ailin Cui

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

August 2024

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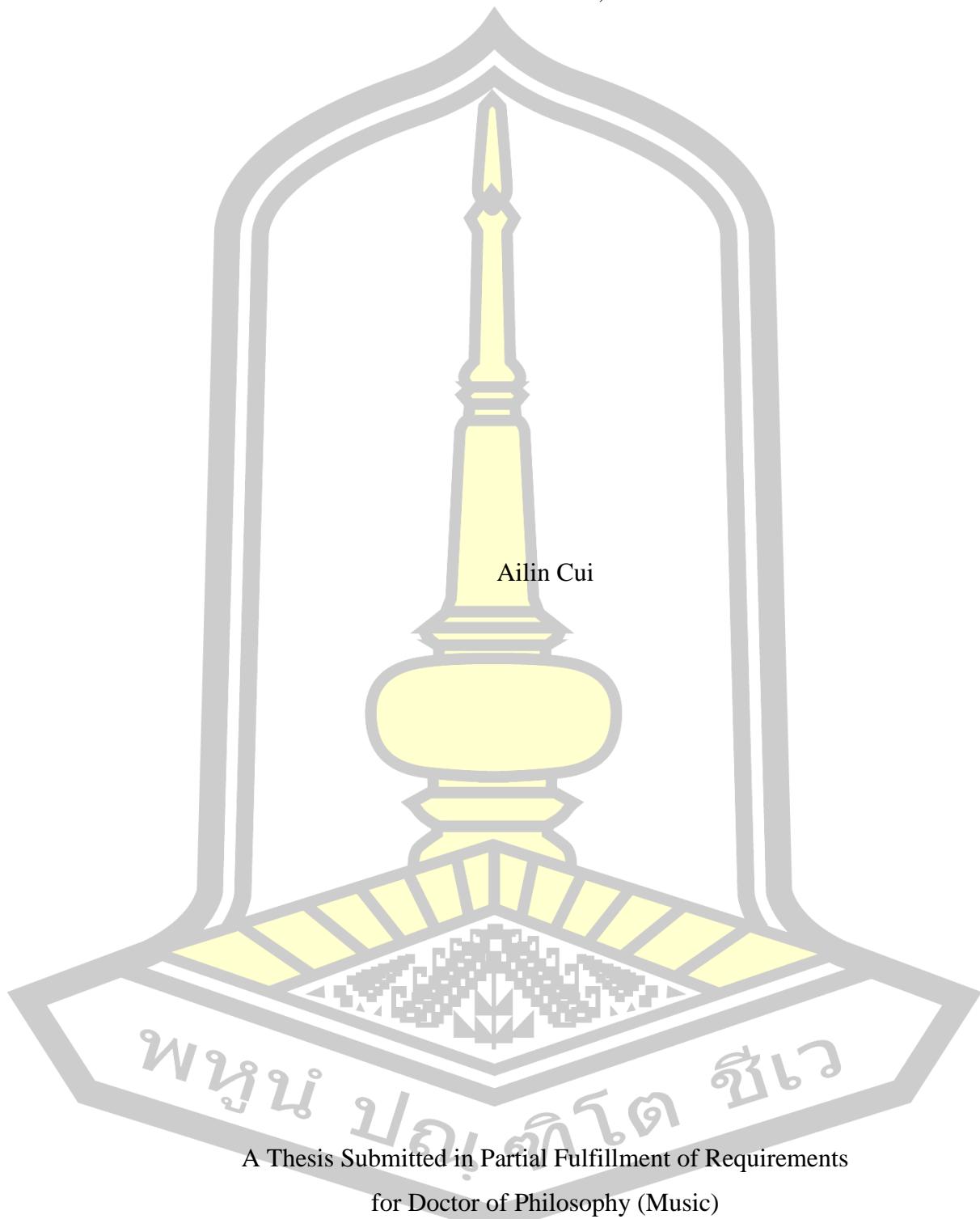


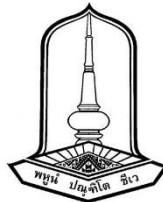
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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The Drum Music Culture of Chiang Mai City, Thailand and Xishuangbanna City,  
Yunnan Province, China





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### ABSTRACT

The research objectives of this dissertation were to: 1) investigate the drum musical instrument in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China 2) analyze the music characteristics of Klong Yao in Chiang Mai, Thailand and Xiangjiao Gu in Xishuangbanna, Yunnan Province, China 3) investigate the change of the drum musical instrument culture in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China

The data collection and research adopted the field investigation method, including 6 representative informants, The research tool were the interview form and the observation form.

The results of this dissertation are as follows: 1) The drum musical instrument culture of drums is influenced by the local natural and cultural background and has its own regional characteristics; 2) ;The traditional beats and rhythms of Klong Yao in Chiang Mai, Thailand are well preserved and the traditional beats and rhythms of Xiangjiao Gu in Xishuangbanna, Yunnan Province, China are nearly lost. 3) The change of the drum musical instrument culture in Chiang Mai, Xishuangbanna include the shape of drum, the beats and rhythms, and the function of drum.

Keyword : Drum music culture, Music Characteristics, Function, Klong Yao in Chiang Mai, Xiangjiao Gu in Xishuangbanna

พญน พน ก ช ว

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Moreover, I would also like to thank my family for supporting me in completing my studies and my boy friend Yongtao He, his encouragement, companionship and support gave me the confidence to successfully complete my studies in Thailand.

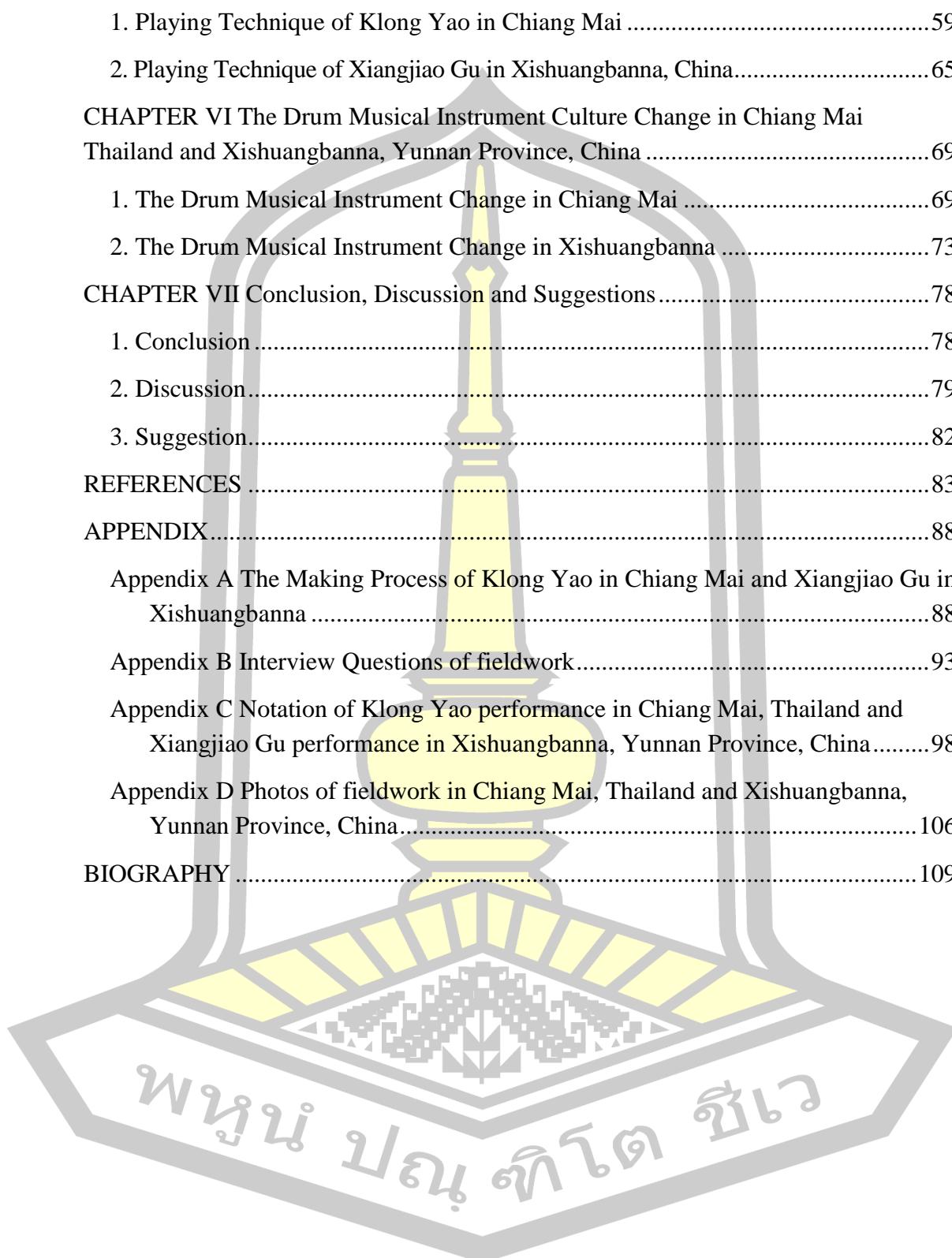
Finally, thanks to the Thai teachers and Chinese friends who have helped me along the way and my little dog Lion who has accompanied me during my three years of doctoral studies. May every kind person has a bright future. May Mahasarakham University get better and better. I will always remember this wonderful time studying in Thailand forever.

Ailin Cui

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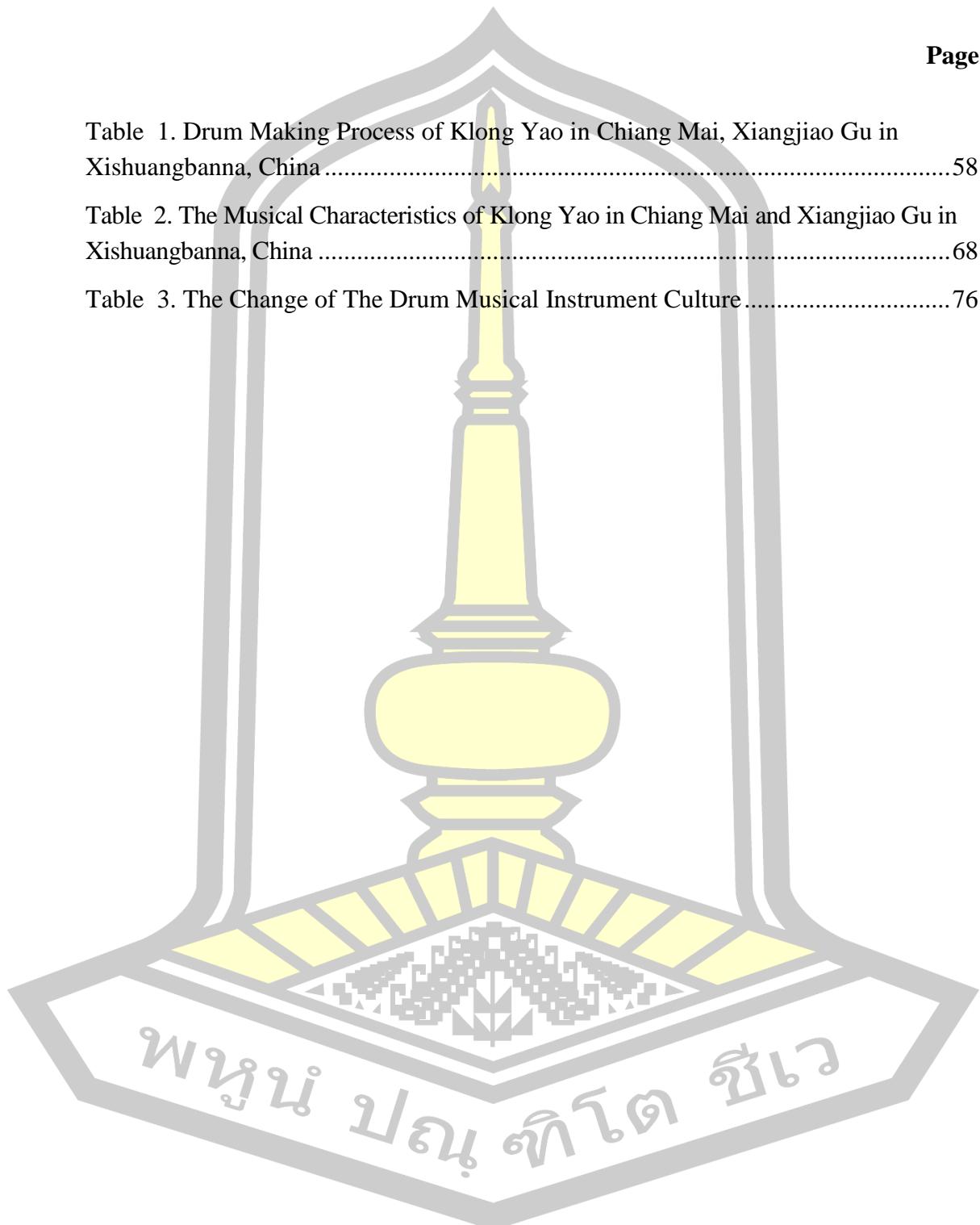
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# CHAPTER I

## Introduction

### 1. Research Background

Drum, as a longstanding percussion instrument, possess profound cultural value, reflecting the traditions and identity of different ethnic groups. They play a unique and crucial role across various cultures, conveying rich cultural connotations through their music characteristics and playing techniques. In many social and ceremonial contexts, drums serve as tools for celebration and expressing community cohesion. Moreover, drum carries the unique spirit of ethnic cultures, utilizing music to communicate people's beliefs, history, and ways of life, which provides robust support for the identity and community cohesion of different ethnic groups (Dean, 2011). In this dissertation, researcher focused on the investigation of drum musical instrument culture of Chiang Mai, Thailand, and Xishuangbanna, Yunnan Province, China.

From the historical aspects, Xishuangbanna and Chiang Mai are both significant cities during the Lanna Kingdom era and are now modern cities with a primary focus on tourism development, with cultural tourism being an indispensable part of the tourism industry. In Chiang Mai, drums hold a significant position in the cultural heritage of the Lanna culture, particularly as part of Chiang Mai's cultural legacy, being the former capital of the Lanna Kingdom. Drum is considered as one of the crucial elements of Chiang Mai's culture and used in many important occasions such as festivals, weddings, and New Year celebrations. They play pivotal roles in local cultural and social life (Phatthanajaroen & Phatlakfa, 2021).

From the cultural aspects, drum is one of the oldest and most important national musical instruments of the local people in Xishuangbanna especially the Dai. During festivals, people use Xiangjiao Gu to express their enthusiasm and joy. Long drums can be performed in various forms, including solo, duet, and group dances. When performing dances, coordination and control of multiple body parts such as hands, feet, and waist are often required. Drum swings, shakes, and other actions reflect the performers' vitality and stimulate the audience's enthusiasm. In 2008, the long drum was listed as the second batch of national intangible cultural heritage. In 2010, the first

Xiangjiao Gu Inspiration Competition was held in Menghai County. Every year, on the second and third days of the Lunar New Year, in some villages, Dai people hold the long drum competition, where graceful movements and skilled drumming win prizes (Wang, 2018).

In summary, as the process of development, drums, the local traditional musical instruments in Chiang Mai and Xishuangbanna, it's valuable to analyze the characteristics of the drum musical instrument in Chiang Mai, Thailand, and Xishuangbanna, Yunnan Province, China. At the same time, it has been influenced by modern popular music, which let the younger generation shows less interest on drums. Relevant transmitter, cultural centers, and institutions have taken various actions to ensure the continuity of drum culture. In summary, based on the historical connection between Chiang Mai and Xishuangbanna and also the cultural value, researcher followed the scientific guidance of ethnomusicology to study drum culture in these two places, aiming to enable more people to understand the drum musical instrument culture of Chiang Mai and Xishuangbanna.

## 2. Research Objectives

- 2.1 To investigate the Drum Musical Instrument in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China
- 2.2 To analyze the music characteristics of Klong Yao in Chiang Mai, Thailand and Xiangjiao Gu in Xishuangbanna, Yunnan Province, China
- 2.3 To explore the change of Drum Musical Instrument in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China

## 3. Research Questions

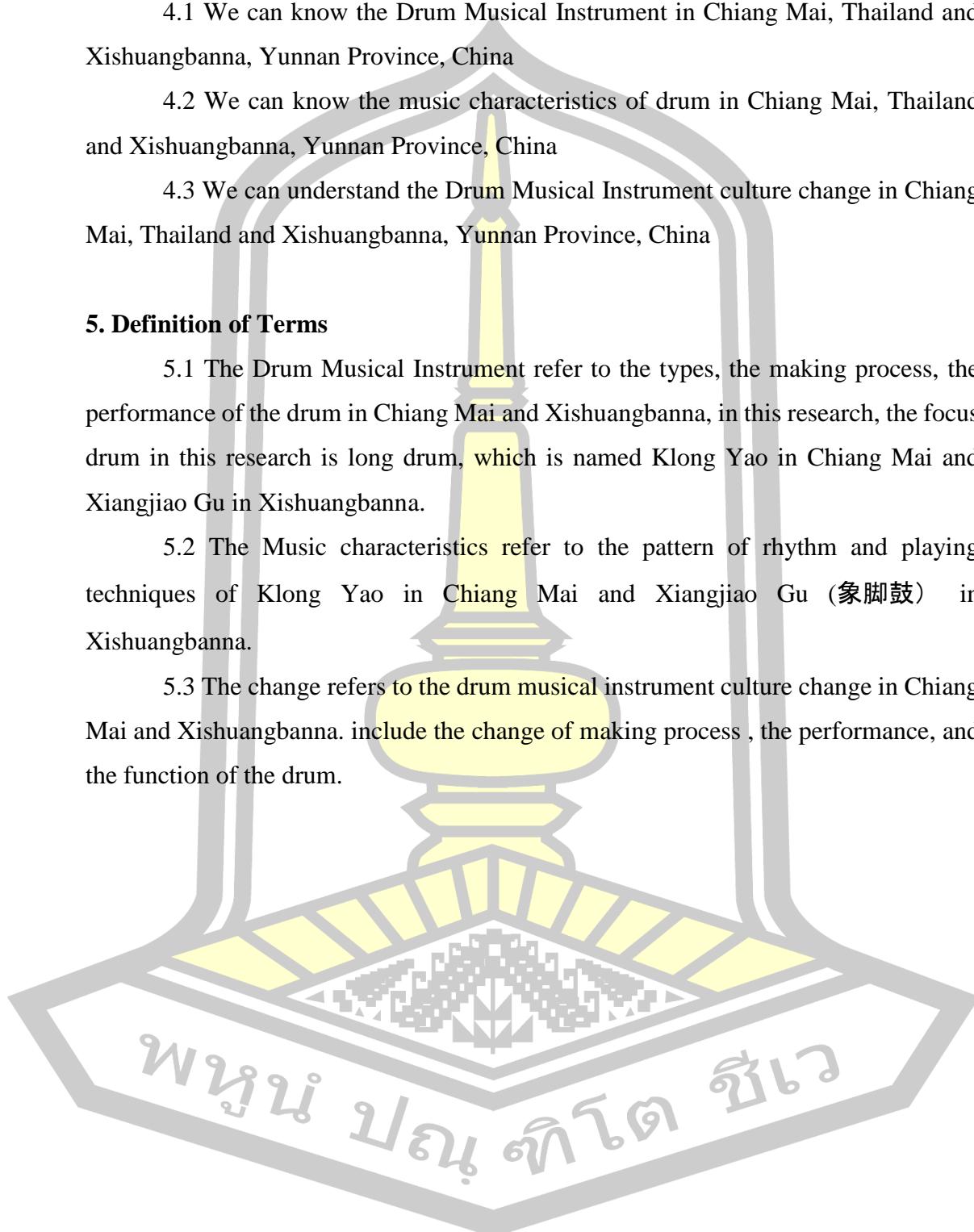
- 3.1 What is the the Drum Musical Instrument in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China?
- 3.2 What are the music characteristics of drum in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China?
- 3.3 How to change on the Drum Musical Instrument culture in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China?

#### 4. Research Benefit

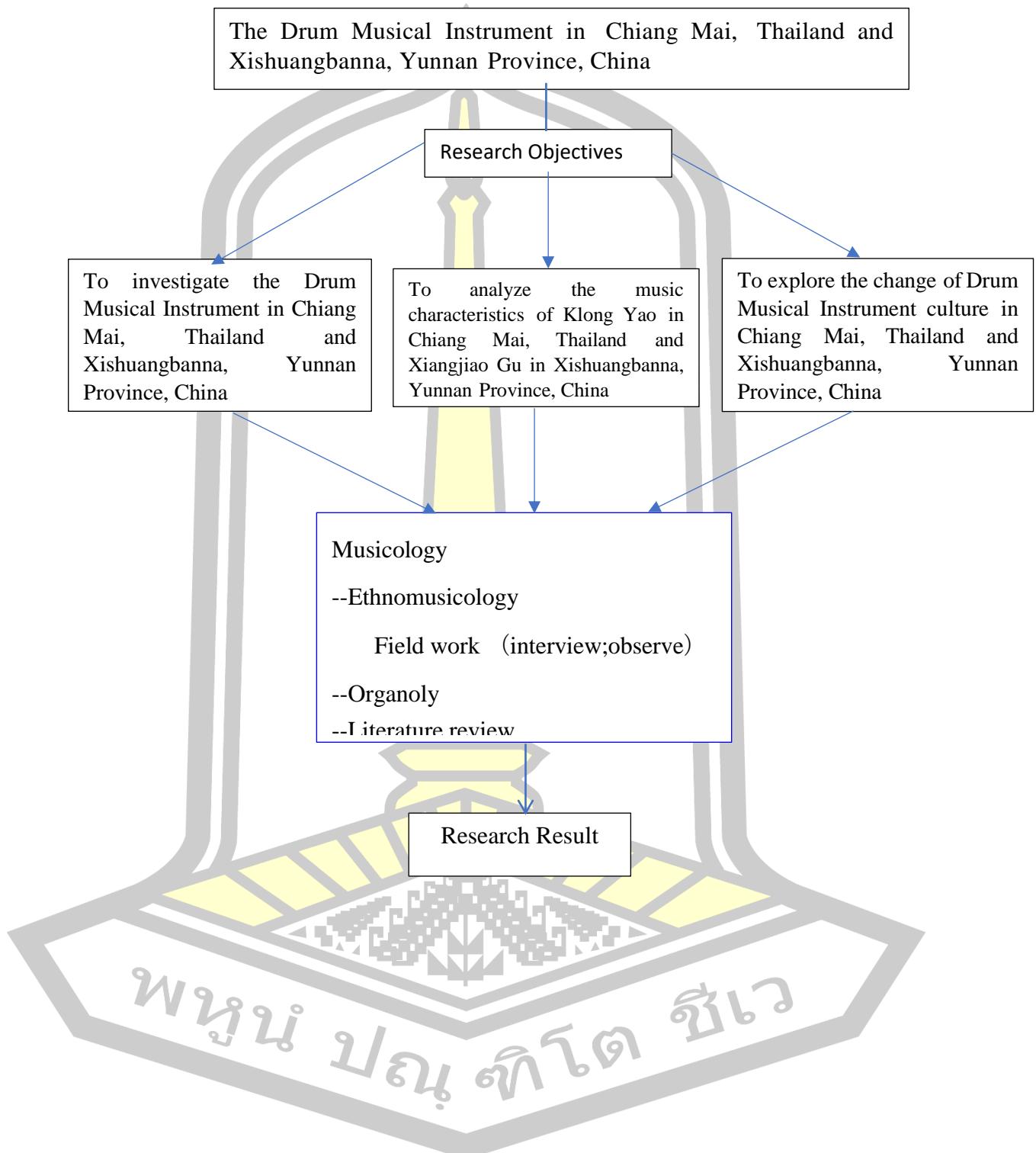
- 4.1 We can know the Drum Musical Instrument in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China
- 4.2 We can know the music characteristics of drum in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China
- 4.3 We can understand the Drum Musical Instrument culture change in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China

#### 5. Definition of Terms

- 5.1 The Drum Musical Instrument refer to the types, the making process, the performance of the drum in Chiang Mai and Xishuangbanna, in this research, the focus drum in this research is long drum, which is named Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna.
- 5.2 The Music characteristics refer to the pattern of rhythm and playing techniques of Klong Yao in Chiang Mai and Xiangjiao Gu (象脚鼓) in Xishuangbanna.
- 5.3 The change refers to the drum musical instrument culture change in Chiang Mai and Xishuangbanna. include the change of making process , the performance, and the function of the drum.



## 6. Research Conceptual Framework



## CHAPTER II

### Literature Review

This chapter reviewed the documents to obtain the most comprehensive information for this dissertation. With review of various documents according to the following topics:

1. General Knowledge of Chiang Mai, Thailand
2. General Knowledge of Xishuangbanna, Yunnan Province, China
3. The Function of Drum
4. Theory used in this Research
5. Research Related

#### **1. General Knowledge of Chiang Mai, Thailand**

##### **1.1 Geographical background**

Chiang Mai is located in northern Thailand, and is the capital of Chiang Mai Province. The name Chiang Mai means "New City" (Duongchan, 2007).

Moreover, Chiang Mai is the second largest city in Thailand, it serves as the political, economic, and cultural center of northern Thailand. It shares a border with Myanmar to the north, and is separated from China's Yunnan Province by Chiang Rai Province to the northeast. Chiang Mai is located 720 kilometers away from Bangkok and covers an area of 20,170.1057 square kilometers, which is equivalent to 12,566,910 Rai.

##### **1.2 Historical Background**

Chiang Mai was founded in 1296 A.D., 720 years ago, by King Meng Rai as the capital of the first independent Tai State, "Lanna" (Kingdom of One Million Rice Fields). The official name of the capital is "Nopburi Srinakornping Chiang Mai."

Since the 14th century, the Lanna Kingdom, influenced by Buddhism, established many Buddhist temples in Chiang Mai, gradually transforming it into a sacred Buddhist site. In 1477, during the golden age of Chiang Mai, the Lanna Thai ruler Tilokaraj held the 8th World Buddhist Council at Wat Chedi Luang. From 1564, Chiang Mai came under Burmese control, but in 1774, King Taksin of the Thonburi

Dynasty regained control from the Burmese. In the late 19th century, during the reign of King Rama V, the system of vassalage was abolished, and Chiang Mai became the capital of Chiang Mai Province.

Starting in the 1980s, Chiang Mai gradually developed into an important city and tourist center in northern Thailand. Chiang Mai, Luang Prabang in Laos, Jinghong (now Xishuangbanna) in China, and Chiang Tung in Myanmar were collectively known as the four major cities of the Lanna Kingdom. However, over time, these cities came under the jurisdiction of four different countries. Despite this, the dialectal differences among these four cities remain small, allowing for mutual understanding (Selway, 2020).

### 1.3 Population

Chiang Mai's 2024 population is now estimated at 1,228,773. In 1950, the population of Chiang Mai was 63,140. Chiang Mai has grown by 15,425 in the last year, which represents a 1.27% annual change. These population estimates and projections come from the latest revision of the UN World Urbanization Prospects. These estimates represent the Urban agglomeration of Chiang Mai, which typically includes Chiang Mai's population in addition to adjacent suburban areas, the primary ethnic group in Chiang Mai is the Thai Yuan, who predominantly speak the Thai language. Additionally, there is a population of 13.4% belonging to ethnic minority groups in the mountainous areas. These include the Akha, Galang (Karen), Lahu, Miao, Yao, and other ethnic groups (2024 World Population Review, 2024)

### 1.4 Climate

The climate in Chiang Mai, Thailand, is characterized by its mild and pleasantly cool conditions throughout the entire year. With an average temperature of 25 degrees Celsius, the weather consistently provides a comfortable and temperate atmosphere. While temperatures can occasionally reach a maximum of 31 degrees Celsius, they generally remain at a moderate level, ensuring that the climate is warm without becoming excessively hot. On the cooler side, the lowest temperature typically hovers around 20 degrees Celsius. This balanced temperature range creates an inviting and agreeable environment, making Chiang Mai an ideal destination for various outdoor activities. Residents and visitors can enjoy the city's year-round mild climate, contributing to a delightful living and recreational experience.

### 1.5 Food

Geographically, Chiang Mai is situated at a higher latitude and elevation compared to other regions in Thailand, surrounded by mountains, which results in a cooler climate and distinct dietary habits among the locals. The cuisine in Chiang Mai tends to have a moderate flavor profile, with less emphasis on the spiciness commonly associated with Thai cuisine. Some dishes lean towards salty flavors, while others prioritize spiciness, with minimal sourness and sweetness. Northern Thai dishes typically avoid using coconut milk and white sugar. Instead, locals often use seasonings such as fermented soybean paste and crab paste to enhance the flavor of dishes, or incorporate vegetables and fruits to add sweetness. The most commonly consumed meat is pork, which is affordable and readily available, followed by beef, chicken, duck, and game meat, while seafood is relatively unpopular due to the region's inland location away from the coast (Tyouqu, 2018).

### 1.6 Music Culture

As the capital during the Lanna Kingdom period in Thailand, Chiang Mai's music and dance are integral components of Lanna culture. Lanna music typically comprises string and percussion instruments, including gongs, cymbals, wooden clappers, drums, and harps. Lanna dance is characterized by its graceful movements and is often associated with Buddhist rituals and royal events. Lanna dances exhibit a high degree of skill and artistry, with movements and postures conveying a sense of elegance and sophistication (Binson-Sumrongthong, 2009).

### 1.7 Festival

The Chiang Mai valley is blessed with festivals almost the whole year round. Old festivals are based on the lunar calendar and either have their origin in Buddhist traditions or in Brahmanic and Tai beliefs associated with the rice growing cycle. Newer cultural festivals have evolved from a blend of local traditions and commercial interests. Following are the introduction of the main festivals in Chiang Mai

The Loi Krathong festival takes place on the twelfth month of the Lanna lunar calendar. It is celebrated by various cultures throughout Southeast Asia. For example in Myanmar it is called Tazaungdaing and in Cambodia it is known as Bon Om Touk (Romanos & Auffrey, 2002). The name Loi Krathong can be translated as “to float a basket”. It is traditionally a time for the Lanna people to give thanks to the river, in this

case the Ping river which flows through the city, by giving back (Duangchan, 2007). This is accomplished by creating a float, also known as a krathong, usually composed of plants, leaves, flowers, bread, and candles (pictured above). These krathongs are then placed into the river to gently float away (pictured above). This practice connects back to ancient Hindu roots, as giving thanks to the river represents reverence and respect for the river's guardian spirit or goddess (Duangchan, 2007). In Chiang Mai this festival is largely celebrated within the old city along the banks of the Ping river, complete with parades, performances, beauty contests, and fireworks.

Loi Krathong is celebrated alongside the Yi Peng festival, which is unique to northern Thailand. Yi Peng means "a full moon day" and takes place under the light of the full moon during the second month of the Lanna lunar calendar, the same as the twelfth month of the Thai lunar calendar. Because both festivals occur in the same month, they are usually celebrated in tandem with one another (Duangchan, 2007). It is traditionally a time for families to spend time together, visit their elders, and go to temple, in addition to merit making. Making merit is important to Lanna Buddhist practice. It is considered to be a beneficial and protective force accumulated through good deeds, acts, and thoughts. It is also believed to bring good into one's future, determine the quality of one's next life, and contributes to one's growth towards enlightenment (Duangchan, 2007).

Further practices associated with Yi Peng are the hanging of lights and lanterns in the doorways of homes and the entrances of temples during this time. A relatively new development to the Loi Krathong and Yi Peng festivities is the introduction of sky lanterns. First introduced about twenty years ago, these floating lights of paper and flame brilliantly light up the night sky in a breathtaking beautiful display and yet increasingly are becoming more and more problematic for the city (Coconuts Bangkok, 2019). Flights have to be limited or cancelled during the festivities because they represent a hazard to safe air travel. They create a smoky hazy that settles over the Chiang Mai river valley, polluting the air and making it difficult to breathe. They also can burn down trees, telephone cables, power lines, and houses in the night, potentially harming people in the process. This past year Chiang Mai's local government was debating whether or not to allow the lanterns in the at all before deciding to move forward with including them in the end.

Most importantly, however, is the fact that the lanterns hold no cultural significance over the November festivals and are purely artificial fabrications for tourist consumption. They are a hyper-tradition, associated with the festivities but not a natural evolution of culture's ever present state of change (Klinkajorn, 2006).

They are problematic because their inclusion endangers Chiang Mai's infrastructure, in addition to the safety of locals and tourists alike wishing to celebrate Loi Krathong and Yi Peng. Finally, the lantern's popularity as a purely artificial attraction with tourists overshadows and shifts their focus away from the original purposes of the festivals: giving back to the river and making merit. In this case cultural commodification has produced an entirely new tradition, a hyper-tradition, seen here in Loi Krathong's sky lanterns.

### 1.8 Tourism development

Chiang Mai remained isolated to all but the most adventurous tourists until the close of the twentieth century. It had been badly damaged and largely abandoned by the time the Siamese took the city from the Burmans in 1763, settling into quiet obscurity. A rail line between Chiang Mai and Bangkok was completed in 1922, and the city's airport was founded the previous year (Romanos & Auffrey, 2002).

These two developments certainly helped open Chiang Mai up a bit, but it really was not until the city's designation as a regional capital and development center that it received the investment, infrastructure, and advertising needed to jumpstart its tourism industry (Romanos & Auffrey, 2002).

As a major tourist destination, Chiang Mai's major draw are its markets, elephants, artisans, and temples, also known as M.E.A.T. according to the New York Times (pictured right are Wat Chedi Luang, the Sunday Walking Street Market, and the Chiang Mai Elephant Jungle Sanctuary). The Night Bazaar and Sunday Walking Street markets are great places for tourists to purchase memorable souvenirs, fantastic food, while supporting local shopkeepers, food vendors, and craftsmen. The various elephant sanctuaries around Chiang Mai are also quite popular, many allowing visitors to feed and touch the animals up close. The city's artisans specialize in fine handicrafts, ranging from gold and silver jewelry, lacquer ware, baskets, woodcarving, pottery, and textiles which can be purchased at the local markets. And finally, Chiang Mai's 13th and 14th century temples and monasteries in the old city and dotting the hillside, top the list as

major tourist draws. Additionally, the city is brimming with modern attractions as well. Exhibitions show up the best Chiang Mai's art and design has to offer. A TEDx talk is held annually at the city's science center. New luxury hotels, fancy restaurants, and mega malls wrap up Chiang Mai's increasing cosmopolitan offerings (Kirkey, 2020).

## 2. General Knowledge of Xishuangbanna, Yunnan Province, China

### 2. 1 Geographical position

Xishuangbanna is located between 21. 10 ' and 22. 40 ' north latitude and 99 . 55' and 101. 50' east longitude, situated on the northern edge of the tropical region south of the Tropic of Cancer. It shares borders with Laos and Myanmar, adjacent to Thailand, with a total border length of 966.29 kilometers (Banna Statistics Bureau, 2006).

### 2.2 Historical Background

Xishuangbanna, formerly known as Mengle, is the place where the Dai people lived. According to "The History of Xishuangbanna", in ancient times, Mengle was divided into twelve states (tribes). According to "The History of Le", around 1180, Ba Zhen (Paya Zhen) unified various tribes and established the "Jinglong Golden Palace Kingdom", becoming the first ruler of the Dai region.

During the Western Han Dynasty, it was part of the Ailao territory. In the 12th year of Yongping in the Eastern Han Dynasty (69 AD), the Ailao King submitted to the Han Dynasty, and the Han Dynasty established Lancang County in the west of Yizhou Commandery, later renamed Yongchang County. In the 6th year of Taishi in the Western Jin Dynasty (270 AD), Yongchang County was transferred to the newly established Ningzhou. In the 9th year of Yuankang (299 AD), Nang Fu County was established in the present-day Jinghong City. From the end of the Eastern Jin Dynasty to the period of the Northern and Southern Dynasties, the central dynasty gradually lost control of the territory, and the area later came under the administration of Pu people.

In the 26th year of Kaiyuan in the Tang Dynasty (738 AD), Mengshe Decree unified the other five decrees and established the Nanzhao Kingdom. Nanzhao set up the Yingsheng Jiedu, which is now under the jurisdiction of Mangnao Dao. In the 8th year of Tianfu in the Later Jin Dynasty (943 AD), the leader of the Dai tribe, Paya Sangmu Di, divided his territory into twelve districts, called "Xishuangbanna". In the 7th year of Chunxi in the Southern Song Dynasty (1180 AD), the leader of the Dai tribe,

Paya Zhen, established the "Jinglong Golden Palace Kingdom", with its ruling center in Mengle, which is now Jinghong City. In the 29th year of Yuanzhen ( 1292 AD), the Yuan army entered Yunnan and the "Jinglong Kingdom" submitted. In the 2nd year of Yuanzhen (1296 AD), Che Li Military and Civilian Prefecture (now Jinghong City) was established in the territory of Jinghong City. In the 4th year of Taiding (1327 AD), Che Li Military and Civilian Prefecture was changed to Che Li Military and Civilian Prefecture.

In the 15th year of Hongwu in the Ming Dynasty (1382 AD), the "Jinglong Kingdom" submitted to the Ming Dynasty, and Che Li Military and Civilian Prefecture was established in its territory. In the 17th year of Hongwu ( 1384 AD), Che Li Military and Civilian Prefecture was changed to Che Li Xuanwei Office, and the hereditary leaders were appointed as Xuanwei envoys. In the 4th year of Longqing (1570 AD), the 24th generation hereditary leader of the Dai tribe, Yao Ying Meng, merged more than 30 "Meng" into twelve "Banna": Jinghong, Mengzhe, Menghun, Menghai, Jingluo, Mengla, Menghen, Mengla, Mengpeng, Mengwu, Jingdong, Menglong ("Jing" is a city, "Meng" is a dam). In the 7th year of Yongzheng in the Qing Dynasty (1729 AD), six "Banna" east of the Lancang River under the jurisdiction of Che Li Xuanwei Office were established as Puer Prefecture. In the 1st year of Qianlong ( 1736 AD), Puer Prefecture expanded to include six more Tusi territories outside the Lancang River. Among them, Mengwu was occupied by France in the 21st year of Guangxu (1895 AD) according to the "Additional Agreement on Boundary and Commercial Affairs between China and France", and incorporated into French Indochina, now part of Laos' Phongsali Province. Since then, there have been only eleven "Banna" left.

In the 2nd year of the Republic of China (1913), the Pu'er Frontier Administrative General Office was established in Simao Prefecture, now Jinghong City, under the jurisdiction of Southern Yunnan Province (changed to Pu'er Province in 1914). In the 16th year of the Republic of China (1927), Cheli County was established in the first district of the Pu'er Frontier Administrative General Office (now Yunnan Jinghong Street, Jinghong City), Wufu County was established in the second district (now Mengzhe Town, Menghai County), Fuhai County was established in the third district (now Menghai Town, Menghai County), Linjiang Administrative Region was established in the fourth district (now Mengwang Township, Menghai County),

Zhenyue County was established in the fifth district (now Mengpeng Town, Mengla County, relocated to Yiwu Township in 1930), Xiangming County was established in the sixth district (now Xiangming Yi Township, Mengla County), Puwen County was established in the seventh district (now Puwen Town, Jinghong City), Lushan County was established in the eighth district (now Liushun Township, Simao District, Puer City), all under the jurisdiction of Pu'er Province; The same year abolished the road system. In 1929, Lushan County was renamed Liushun County, Xiangming County was incorporated into Zhenyue County; The same year, the Second Frontier Office was established, and the counties and administrative regions were under its jurisdiction. In 1932, Puwen County was incorporated into Simao County, and Linjiang Administrative Region was renamed Ningjiang Administrative Bureau. In 1934, Wufu County was renamed Nanqiao County. In 1938, the Second Frontier Office was abolished. In the 29th year of the Republic of China (1940), the first administrative inspection area of Yunnan Province was established based on the Pu'er Frontier Administrative General Office, which was changed to the fourth administrative inspection area in 1942 and changed to the seventh administrative inspection area in 1946.

After the establishment of the People's Republic of China, in 1950, each county belonged to the Ning'er Special Zone, which was renamed Pu'er Special Zone the following year. On January 23, 1953, the Xishuangbanna Dai Autonomous Region was established, with leadership entrusted to the Pu'er Special Zone. In 1954, all counties were abolished, and Jinghong, Menghai, Mengwang, Yiwu, Mengpeng, Menghun, Mengzhe, Mengyang, Mengla, Menglong, Meng'a, and Mandun were established as the twelve Banna, all equivalent to district level, as well as Gelang and Hani Autonomous Region (administered by Gelanghe Township, Menghai County), Bulangshan Bulang Autonomous Region (administered by Mengman Town, Menghai County), and Yiwu Yao Autonomous Region (administered by Yiwu Township, Mengla County). In June 1956, after the abolition of the feudal system, Xishuangbanna Autonomous Region was reorganized into Xishuangbanna Dai Autonomous Prefecture, under the leadership of Simao Special Zone. In July 1957, Mengyang, Menglong, and Mengwang were merged into Jinghong, Gelang and the Bulang Autonomous Regions were merged into Menghai, Mandun was merged into Mengzhe, Mengpeng was merged into Mengla, and Yiwu Yao Autonomous Region was merged into Yiwu. In January 1960, the Banna

were renamed as Jinghong, Menghai, Mengzhe, Mengla, and Yiwu counties; in September of the same year, Mengzhe County was merged into Menghai County, and Yiwu County was merged into Mengla County. In August 1973, Xishuangbanna Prefecture was separated from Simao District and placed under direct leadership of Yunnan Province. In December 1993, Jinghong County was abolished and Jinghong City was established (Dai, 2016).

### 2.3 Population

As of the end of 2022, the total resident population in the entire Xishuangbanna Prefecture was 13.08 million, with 633,200 residing in urban areas, accounting for 48.4% of the total resident population. The region is home to 13 ethnic groups, including Dai, Han, Hani, Yi, Lahu, Bulang, Jinuo, Yao, Miao, Hui, Wa, Zhuang, and Jingpo.

The total registered population was 10.21 million, with the ethnic minority population reaching 7.942 million, constituting 77.8% of the total registered population. Among them, the Dai ethnic group accounted for 334,400 individuals, or 32.8% of the total registered population; the Hani ethnic group had 211,800 individuals, representing 20.7%; the Lahu ethnic group comprised 62,100 individuals, making up 6.1%; the Yi ethnic group numbered 59,500 individuals, contributing to 5.8%; the Bulang ethnic group had 52,800 individuals, accounting for 5.2%; the Yao ethnic group totaled 23,700 individuals, constituting 2.3%; and the Jinuo ethnic group, being the most recently approved ethnic group by the State Council, had 25,800 individuals, making up 2.5% (Liu & Cao, 2010).

### 2.4 Climate characteristics

Xishuangbanna is located on the northern edge of the tropical region, with the Ailao Mountains and Wuliang Mountains to the north acting as barriers, blocking the southward cold currents. To the south, flanked by the Indian Ocean and the Bay of Bengal on the east and west, the region is influenced by the southwest monsoon from the Indian Ocean and the southeast airflow from the Pacific Ocean during the summer. This creates a climate characterized by high temperatures, abundant rainfall, distinct dry and wet seasons, and an indistinct transition between the four seasons. As a result, Xishuangbanna experiences a warm and humid climate throughout the year, without clear distinctions between the four seasons, only a separation between the dry and wet

seasons. The dry season typically lasts from November to April of the following year, while the wet season spans from May to October.

In 2022, the annual precipitation in various counties and cities of Xishuangbanna ranged from 1214.8 to 1615.9 millimeters. In comparison to the usual period, Jinghong and Mengla received more precipitation, while Menghai received less. The total sunshine hours in each county and city ranged from 1728.5 to 2126.6 hours. In contrast to the usual period, Jinghong had more sunshine hours, while Mengla and Menghai had fewer. The annual average temperatures in various counties and cities ranged from 18.9 to 23.5°C, and all were within the normal range compared to the usual period. The major meteorological disasters throughout the year include wind and hail disasters and flash floods caused by heavy rain (Cao, Zou & Zhu, 2006).

## 2.5 Food

In Xishuangbanna, cuisine primarily features Dai ethnic flavors, characterized by sour, sweet, bitter, spicy, and fresh tastes. Dai dishes predominantly consist of glutinous rice, sour flavors, grilled meats, and aquatic products, often incorporating wild-grown plants as spices, showcasing ethnic flavors. Representative dishes of Dai cuisine include Sour Bamboo Shoots Cooked with Fish (or Chicken), Fragrant Bamboo Rice, Nanmi, and Lemongrass Grilled Fish. Additionally, representative delicacies of the Hani ethnic group include Pork Wrapped in Banana Leaves and Chicken Porridge, while those of the Bulang ethnic group include Grilled Fresh Squid Wraps and Pebble Fresh Fish Soup (Chinese Map Publishing House, 2016).

## 2.6 Music Culture

The music culture in Xishuangbanna is rich and diverse, deeply influenced by the diverse traditions of local ethnic minorities. The musical traditions in this region encompass elements from various ethnic groups such as the Dai, Wa, and Hani, presenting unique ethnic characteristics. Among them, the long drum serves as a crucial percussion instrument, playing a significant role in Xishuangbanna's music culture, often being instrumental in cultural ceremonies and social events such as celebrations, festivals, and weddings and funerals.

Furthermore, bamboo instruments also hold an important position in Xishuangbanna's music culture, showcasing the region's abundant bamboo resources.

Instruments like bamboo flutes and Hulusi are frequently used to express refreshing and lively rhythms, blending nature and life into the music.

Religious music also plays a vital role in the Xishuangbanna region, commonly found in temple fairs and religious ceremonies. These musical expressions reflect the devout beliefs of the local residents, often being used in religious activities such as sacrifices, blessings, and celebrations.

Traditional dance music is also a highlight of Xishuangbanna's music culture. Accompanying specific festivals, celebrations, or social gatherings, traditional dance music conveys cultural, narrative, and communal emotions through dance forms, presenting a vibrant and dynamic aspect.

In conclusion, Xishuangbanna's music culture, with its diverse ethnic characteristics, rich array of instruments, songs, and dance elements, showcases the unique understanding and expression of nature, religion, and social activities by the local people (Jin & Huang, 2009).

## 2.7 The Festivals in Xishuangbanna

Xishuangbanna is a place where ethnic minorities gather, with the Dai people being the main ethnic group. The festivals and activities (Sina News Network, 2018) are as follows:

### Dai Water Splashing Festival:

From April 13th to 15th in the Gregorian calendar, also known as the Dai New Year, the Water Splashing Festival is the grandest festival of the Dai people, lasting for three days. In the eyes of the Dai people, water represents purity and beauty, and it is the source of life. During the Water Splashing Festival, splashing water symbolizes the blessing of water by the Dai people, and receiving blessings in the water droplets is considered auspicious.

### Dai Closing Door Festival and Opening Door Festival:

In mid-July and mid-October in the Gregorian calendar, the Dai Closing Door Festival falls on the 15th day of the ninth month of the Dai calendar. On this day, people from all villages go to the temples to pray for blessings. From this day until the Opening Door Festival, which falls three months later in mid-October (on the 15th day of the twelfth month of the Dai calendar), young men and women are allowed to court but not marry or leave their homes. The Opening Door Festival symbolizes the end of the rainy

season, and from this day onward, young men and women are free to engage in courtship or hold weddings. On this festival day, grand gatherings are held to celebrate the harvest season.

#### Hani Gatompa Festival:

From January 2nd to 4th in the Gregorian calendar, the Gatompa Festival is the New Year of the Hani people. During the festival, regardless of age, men make spinning tops and hold spinning top competitions in open spaces.

#### Jino Tamaoke Festival:

From February 6th to 8th in the Gregorian calendar, the Tamaoke Festival is the New Year of the Jino people. The Jino villages hold grand gatherings where men beat drums and women sing and dance. Guests visiting Jino villages during this time are warmly welcomed.

#### Yao Panwang Festival:

On the 16th day of the tenth month in the lunar calendar, the Panwang Festival is a grand festival of the Yao people, celebrated on the birthday of Panwang. During the festival, people slaughter chickens and pigs, drink aged wine, sing Panwang songs, and perform Panwang dances, singing and dancing throughout the night.

### 2.8 The Tourism Development of Xishuangbanna

Xishuangbanna is the area in China with the most well-preserved tropical ecosystem, often referred to as the “Kingdom of Plants”, “Kingdom of Animals”, “Biological Gene Bank”, “Green Jewel on the Crown of the Plant Kingdom”, “World Species Gene Bank”, “Forest Ecological Museum”, “Natural Sanatorium”, and other flattering titles.

The entire prefecture has a forest area of 1.555 million hectares, with a total area of various levels of nature reserves (including protection zones) reaching 6.228 million mu. There are two national-level protected areas in Xishuangbanna and Nabang River Basin, covering an area of 4.02 million mu; two provincial-level protected areas in Bulong and Yiwu, covering an area of 1.0325 million mu; three county-level nature reserves in Jinghong City, Menghai County, and Mengla County, covering an area of 1.1126 million mu; and three protection zones in Jinghong City, Menghai County, and Mengla County, covering an area of 0.635 million mu. There is one national-level scenic area in Xishuangbanna with a total area of 1,147.9 square kilometers.

Within the lush and vibrant tropical rainforest, there are over 5,000 species of higher plants, including 153 endemic species such as the “Arrow-Poison Tree”, “Banna Green Plum”, and “Yunnan Rhodoleia”. Additionally, there are 134 endangered plant species, including the “Southwest Purple Microcosm”, “Tielimu”, “Yunnan Stone Magnolia”, and “Yunnan Meden Wood”. The diverse vegetation landscape includes tropical rain forests, tropical seasonal rainforests, subtropical evergreen broadleaf forests, moss evergreen broadleaf forests, South Asian subtropical coniferous broadleaf mixed forests, bamboo-wood mixed forests, and shrub forests.

Exploring the “Kingdom of Plants” allows one to encounter fascinating specimens such as the “Arrow-Poison Tree” known for its toxic properties, the “Dancing Grass” considered the “dancer of the plant kingdom,” the strangler fig tree, and the towering “Arrow-Poison Tree” reaching up to 60-70 meters. Among the rich plant diversity, there are abundant medicinal plant resources, including 1,724 types of traditional Chinese medicinal herbs, with over 500 species having been identified. Notable examples include fragrant and digestive herbs like sand ginger, stomach-tonifying and deworming betel nut, and major ingredients for producing Chinese blood coagulant, dragon's blood tree, main ingredients for making Yunnan Baiyao, seven-leaved one-flower, and major ingredients for making antihypertensive Ling, rose wood, and more. In the “Kingdom of Plants” in Xishuangbanna, the region is also rich in fruit resources, flowering plants, oil plants, spice plants, dye plants, fiber plants, starch plants, and vegetable plants.

Xishuangbanna is home to 756 species of wild animals, accounting for 25.3% of the total in China. Among them, there are 108 known mammal species, 427 known bird species, 47 known amphibian species, and 74 known reptile species. The region is renowned as the “Animal Kingdom” and a “Natural Zoo”. Within this diverse wildlife, there are 179 rare species listed as key national protected animals. Xishuangbanna not only hosts the largest wild population of Asian elephants in China but also supports the conservation of rare animals such as wild buffalo, Indochinese tigers, green peacocks, giant lizards, pythons, and the rare musk deer found only in this area.

Xishuangbanna Prefecture is also rich in mineral resources, including rock salt, iron, copper, manganese, cobalt, rare earth minerals (phosphorus yttrium ore,

monazite), brown coal, oil shale, lead, zinc, mercury, tungsten, gold, and kaolin (Henin & Flaherty, 1994)

### 3. The Function of Drum

Drums play diverse roles in different ethnic music cultures around the world, and they are characterized by mutual exchange and influence. Their main functions include musical, social, symbolic, religious, and communication purposes (O'Neill & Boultona, 1996).

#### 3.1 Musical Function

This is the primary function of musical instruments, including drums. Drums are representative percussion instruments, categorized based on the number of drumheads into single-headed and double-headed drums. The various resonant bodies, sizes, depths, shapes, and striking techniques of drums generate distinct differences not only because of the number of drum heads but also due to single or double-headed design. Like other musical instruments, drums can produce both melodies and intricate rhythms.

In Japan, there are various types of drums, including indigenous ones and those introduced from other cultures. For example, the taiko drums in Japan were introduced from India in ancient times and have persisted to this day (Bender, 2012). In West Africa, the pressure drum is a membranophone known as "prèxadoràm," which is similar in shape to the Chinese drum.

It is evident that the dissemination of drum culture goes beyond the boundaries of individual countries. Through the cultural transmission of drums among various nations, it is clear that the propagation of musical culture has facilitated the fusion of different ethnic music cultures, creating a situation where "you have me, I have you," and mutual development.

#### 3.2 Social Function

Among musical instruments worldwide, besides serving musical purposes, many instruments have close associations with various cultural aspects. Some instruments are closely linked to specific communities and social groups, and owning or using such instruments can represent belonging to that particular group. For example, the shaman drum used by religious practitioners is considered a drum exclusive to

shamanism, and it is associated with a specific social group (shamanic practitioners). Thus, in such cases, the instrument acquires a social function.

The social function of drums is not only evident within the mentioned groups, but it is also reflected in events like weddings and funerals. For instance, in the Rai and Limbu communities of eastern Nepal, during wedding ceremonies, they include a dance known as "Dorinach," accompanied by cylindrical double-sided drums called "Dor." This illustrates the significant role that drums play in various regions' social life.

### 3.3 Symbolic Function

At certain times, drums also symbolize social authority, wealth, and status. Among some ethnic groups in Southeast and Southwest China, the number of bronze drums they possessed in ancient times was considered a symbol of their wealth and status. Such cases, where drums are imbued with symbolic concepts, illustrate the symbolic function of drums. Additionally, drums are often associated with gender characteristics. For example, in many African ethnicities, the most prevalent use of percussion instruments involves membranophones (drums with animal skin surfaces). These instruments are specifically played by women in ceremonies, producing light and imitative vocal-like sounds.

Besides gender associations, specific drums are used symbolically in other African ethnicities as well. For instance, the *Ekwe* drum of the Igbo people is said to imitate the roar of a leopard, so playing it is meant to praise the king's majesty and authority. Another type of drum called "Aburukuwa" is said to imitate the call of a bird with the same name. Examples of other symbolic uses of membranophones can also be found among ethnic groups like the Akan, Lofundu, and Bambala. Not only in Africa, but also in other musical cultures around the world, drums have symbolic significance. This demonstrates how the symbolic function of drums connects various musical cultures closely together.

### 3.4 Religious Function

In some ethnic groups worldwide, certain specific instruments are endowed with religious sanctity, being considered sacred objects. They are believed to be something that ordinary people cannot touch in the mortal world and can only be used by gods or those commissioned by gods. Here, religious and sacred aspects are intertwined, representing the religious function of these instruments. In religious

practices and rituals, instruments often play a significant role. For example, the bells in Christian churches and the gongs in Buddhism symbolize their respective religions. In folk beliefs, such as Japan's "Azumi Yumi", though it is a musical instrument, it also serves as a religious ritual prop, commonly seen in various folk religious practices, with Yellow Religion as a representative. The religious function of drums is also frequently observed in the music cultures of various ethnic groups worldwide.

In the Democratic Socialist Republic of Sri Lanka, located in southern Asia and an island nation in the Indian Ocean off the southern tip of the Indian subcontinent, drums are a significant part of magical rituals. In the highland areas, finger-tapping hourglass-shaped small drums called "Udakki" and bucket-shaped double-sided drums called "Gata Beraya" are used. The southern region is characterized by cylindrical double-sided drums known as "Yak Bera." Additionally, there are a pair of bowl-shaped small drums called "Tammada," conches, small copper cymbals, double-reed aerophones called "Thammathama," and "Helanewa" among others.

These instruments, especially drum-type instruments, require considerable playing skills, with inheritance and transmission of practical playing techniques like hand and finger movements through hereditary and face-to-face oral methods.

### 3.5 Language and Communication Function

A well-known example of using instruments to replace language is the talking drum in Africa. It summarizes various rhythms based on the length of syllables, accentuations, and high and low tones in language and mimics them on the drum to infer the original message. In the three-stringed instrument of the Wa ethnic group in Southwest China, the player's skill in conveying language through the tunes of the three-stringed instrument allows them to communicate messages that can be understood by like-minded individuals. Especially during intimate moments between lovers, it becomes a tool for secretive conversations between men and women.

In Cuba, there are also examples of drums being used as a means of communication. Cuba has various primitive drums, with the largest one being called "Conga." Made from a hollowed tree trunk covered with goat skin, it produces a very loud sound that can be heard several miles away in the jungle. As "Conga" is used by local people to transmit messages in the jungle, the Cuban government deemed it necessary to prohibit their manufacturing and use to prevent outbreaks of unrest.

Through the discussion of the different functions of drums in various musical cultures, we can gain a deeper understanding of the commonalities and differences between different ethnic music cultures. This continuous dissemination and exchange not only bring more foreign music into our own ethnic culture, enriching people's musical cultural lives but also help spread our native music to let more people understand our ethnic music. This provides valuable and meaningful evidence for future researchers studying world ethnic music cultures.

#### **4. Theory used in this research**

##### **4. 1 Ethnomusicology theory**

Ethnomusicology is a branch of musicology that is closely connected to ethnology and folklore. It entails analyzing and studying the musical features of many ethnicities, countries, and locations, as well as exploring the link between this music and geography, history, and other cultures in order to derive certain musical conclusions. This study investigates the fundamental meaning of musicology via the lens of culturology, and it restores and explains the relationship of national music in various situations. This article analyzes the culture or culture of a certain nation and investigates the culture, history, geography, nationality, language, social system, mode of production and existence, folk custom, psychology, and other elements of the nation in order to study the features of the nation (Rice, 2010).

In this study, researcher will use Ethnomusicology theory as the main principle to sort out the related information such as the history, the function, the culture of the Drum.

##### **4.2 Organology**

Organology Theory is a branch of musicology that primarily studies the structure, principles, playing techniques, and timbral characteristics of various musical instruments. It encompasses the classification, history, construction, performance methods, and acoustic properties of instruments, aiming to gain a deeper understanding of their internal workings and performance principles (Restle, 2008).

The main contents of Instrumentation Theory include:

Classification of instruments: Instruments can be categorized in various ways, such as by playing method (string instruments, wind instruments, keyboard

instruments, percussion instruments, etc.) or by sound source principle (aerophones, chordophones, membranophones, electronic instruments, etc.).

Structure and principles of instruments: It investigates the construction and working principles of instruments, including their components, materials, resonators, and vibration principles.

Acoustic characteristics of instruments: It explores the generation, propagation, and characteristics of instrument sounds, including pitch, timbre, volume, sound delay, and more.

Playing techniques of instruments: It studies the correct playing postures, fingerings, blowing techniques, bowing techniques, striking techniques, etc., and how to achieve different musical effects. History and development of instruments: It examines the development of instruments in different historical periods and regions, as well as the evolution of their roles and status in music. Instrument making and maintenance: It covers the craft of instrument making, material selection, and instrument maintenance to ensure sound quality and longevity.

The study of Organology Theory is of great significance for music performance, composition, and music education. It enables musicians to better understand and utilize instruments, thereby enhancing their interpretation of musical works. Additionally, it provides theoretical support for instrument improvement and innovation, leading to continuous advancements in instrument manufacturing technology.

In this study, research will use organology theory to investigate the shape and body of Long Drum and analyze the playing technique of Long Drum.

## 5. Relevant literature and research

Karin (2016) employed a qualitative approach, utilizing ethnomusicology as the guiding principle for investigating the role of drumming in the context of "Glong-Pheln." The objectives of the research were two fold: (1) to examine the functions and roles of "Glong-Pheln" and (2) to explore the distinctive features of its drumming techniques. The sample group was strategically chosen, encompassing one temple from each of the 20 provinces in the North-East of Thailand.

The findings revealed that the "Glong-Pheln," a large two-sided drum prevalent in the North-East region, served a multifaceted purpose within the temple setting. It

functioned akin to a clock, indicating specific times such as morning, late afternoon, and early evening, or on special occasions such as signaling meetings or alerting to unfortunate incidents. Additionally, the drum served as a signaling tool for travelers or those who had lost their way, indicating the presence of a nearby community.

Regarding drumming techniques, four distinct patterns were identified: 1) "Glong Pheln," 2) "Glong Laeng," 3) "Glong Ruam," and 4) "Glong Deuk." The drum could be played at varying intervals, either long or short, and could be performed solo or accompanied by a large gong, depending on the specific context or occasion.

Chayuti (2018) focuses on the cultural significance of Klong Yao performances within the Siamese community in Perlis, Malaysia, particularly in the northern states where Siamese communities are prevalent. Key findings of the study revolve around a performance process framework modeled on Richard Schechner's work, illustrating the formation of cultural identity through the Klong Yao tradition. The research underscores the Siamese community's deliberate efforts to assert their identity against external influences, incorporating essential elements of Thai culture into the Klong Yao performance. These elements include the central-Thai dialect, Buddhist practices, costumes, songs, lyrics, procession, and dance. Additionally, the study reveals how the Siamese community actively maintains the Klong Yao tradition, reinforcing their identity by fostering cultural bonds within families, communities, villages, and the state at large. Within the Siamese community, the Klong Yao performance is acknowledged as a shared heritage of the Thai race, while among other communities, it is perceived as a representation of Siamese tradition. In essence, this research sheds light on how the Siamese community strategically employs the Klong Yao tradition as a means of cultural preservation and identity reinforcement amid the influences of a diverse cultural landscape.

Seekhunlio and Chuangprakhon (2021) investigated the production of Klong-Yao Isan, traditional folk long drums, which is skillfully carried out by the Ban Talat Klong-Yao Isan Production Group in Ban Wai Subdistrict, Wapi Pathum District, Mahasarakham Province. The artisans in this community have honed their craft to produce these distinctive drums, contributing to the rich cultural heritage of the Isan region. The intricate process involves the selection of quality materials, the meticulous assembly of drum components, and the application of traditional techniques passed

down through generations. The Ban Talat Klong-Yao Isan Production Group takes pride in preserving and promoting the artistry and cultural significance of Klong-Yao Isan, reflecting the cultural identity and craftsmanship rooted in the local community of Mahasarakham Province.

Polnyottee and Leruska (2019) focus on the People's Participation on Sustainable Cultural Tourism Management of Klong Yao Village, Banwhayn Subdistrict, Wapipatum District, Mahasarakham Province, Thailand. The finding revealed that people's participation extends to the implementation of responsible tourism practices, environmental conservation, and the showcasing of authentic cultural experiences. The involvement of locals in crafting and sharing their unique traditions ensures that visitors have an enriching and respectful encounter with the village's heritage. In summary, the active involvement of the community in Klong Yao Village underscores the significance of people's participation in fostering sustainable cultural tourism management. This inclusive approach not only safeguards the cultural identity of the destination but also contributes to the overall well-being of the community by creating a harmonious and mutually beneficial relationship between locals and visitors.

Merriam ( 1969) investigated the drum making among the Bala (Basongye) in Africa. The research result indicated that the ethnographic experience of drum-making among the Bala offers a profound glimpse into the intersection of craftsmanship, cultural identity, and the spiritual realms. It is a journey that transcends the mere creation of musical instruments, unveiling the heartbeat of a community and the resonance of their cultural legacy.

Chuthawichit, Yodmalee and Poklin (2014) conducted a study, which focused on the Isan long-drum performance. Research tools included basic survey observations and interviews, with a descriptive analysis of the findings. The study revealed that the historical background and compositions of Isan long-drum performances are intertwined with drum performances in Myanmar and Laos, sharing similarities in music and compositions. In Thailand, such performances have been a tradition in the North, Central, and Isan regions. Initially reserved for religious ceremonies, their origin was not precisely known but was evidently passed down through generations. Regarding the current circumstances and challenges of Isan drum performances, the study found that the drum bodies were traditionally made of jackfruit or Samanea saman

(Cham Churi trees) wood for their lightweight and excellent sound quality. Unfortunately, these trees faced depletion due to the demands of the home furniture market. Long drum groups dedicated time for rehearsals post-dinner, making efforts to preserve traditional rhythms and songs, necessitating support funding for sustainability. For the development of Isan long-drum performances to promote local culture, each of the four long drum groups incorporated modern instruments like an electric organ, bass, and three-drum sets, in addition to having more drums than in the past. The music and songs played encompassed traditional Thai music with faster rhythms, folk songs, and country music. This strategic development aims to enrich and sustain the cultural heritage embedded in Isan long-drum performances.

Gomez and Nelson (2012) represented a critical analysis of the historical and contemporary pressures that have relegated the Grenadian drum culture to the backstage and the efforts of a community group to keep this tradition from vanishing. The analysis is the result of a collaborative ethnographic approach, which consisted of an exploration of the drum culture through the utilization of life-history interviews, in-depth reflections about the historical meaning of drumming, its evolution through the historical continuum and its place in the Grenadian cultural landscape, and the challenges in maintaining the tradition alive. Data generated from this exploration were triangulated with existing literature and through consultations and interviews with key informants. The efforts and challenges in preserving the Big Drum amidst the constant flow of competing cultural trends and the economic demands of the global economic culture are also explored.

Champadaeng, Sripeth and Boochai (2021) investigated the function of the different instrument in the Buddhist rituals and ceremonies the research result revealed that the Buddhist rituals and ceremonies are enriched by the presence of various musical instruments, each contributing its unique sound and vibration to the spiritual ambiance. These instruments are carefully chosen for their specific qualities and symbolic significance.

**Gongs:** The resonant and deep tones of gongs are believed to carry the energy of awakening. They are often used to mark the beginning and end of meditation sessions, creating a sacred space and summoning practitioners to a state of focused awareness.

**Bells:** Bells hold a sacred place in Buddhist rituals, symbolizing wisdom and the awakening of consciousness. Their gentle chimes invite practitioners into the present moment and serve as a reminder of the impermanent nature of existence.

**Drums:** Drums play a vital role in Buddhist rituals, their rhythmic beats guiding the flow of meditation and facilitating a deeper connection with the self. The pulsating vibrations of drums resonate within the body, grounding practitioners and enhancing their sense of presence.

**Cymbals:** The vibrant and shimmering sound of cymbals is often used to mark transitions and punctuate moments of significance in Buddhist ceremonies. The clash of cymbals symbolizes the union of wisdom and compassion, harmonizing the energies within and without.

**Flutes:** The haunting melodies of flutes evoke a sense of tranquility and serenity, aiding practitioners in their journey towards inner peace. The gentle notes of the flute create a space of stillness, inviting individuals to explore the depths of their consciousness.

These are just a few examples of the musical instruments used in Buddhist rituals and ceremonies. Each instrument carries its unique vibration and symbolism, weaving a symphony that supports and enhances the meditative experience.

Tamar (2023) investigated the Specific Tradition of Drumming in Buddhist Meditation. The research result revealed that drumming occupies a prominent position in the tapestry of Buddhist meditation practices, infusing the journey with mesmerizing rhythms and energetic vibrations. This tradition encompasses various drumming techniques and styles, each serving a unique purpose. Key aspects of this tradition include:

**Rhythmic Entrainment:** Drumming in Buddhist meditation serves as a rhythmic anchor, guiding practitioners into a state of focused awareness. The steady beats provide a focal point for the mind, facilitating a sense of grounding and concentration.

**Enhancing Mindfulness:** The rhythmic patterns and vibrations of drumming foster a heightened state of mindfulness, drawing practitioners deeper into the present moment. The pulsating beats serve as a reminder to maintain unwavering attention, enabling individuals to cultivate a profound sense of awareness.

**Energizing and Awakening:** Drumming infuses the meditation space with an energetic and vibrant presence. The reverberations of the drums awaken the senses, invigorating the mind, body, and spirit. The dynamic nature of drumming helps to dispel lethargy and create a sense of vitality within the meditative experience.

**Facilitating Trance States:** In certain Buddhist traditions, drumming is utilized to induce trance-like states that facilitate spiritual exploration and transcendent experiences. The repetitive rhythms and intensifying beats can assist practitioners in accessing altered states of consciousness and expanding their perception beyond the ordinary realm.

Moreover, Drums hold profound significance in Buddhist culture, symbolizing various aspects of the spiritual journey and embodying deeper philosophical meanings. Key elements that highlight the significance and symbolism of drums in Buddhist culture include :

**Unity and Harmony:** The drums represent the unity and harmony of the entire cosmos. The resonant beats symbolize the interconnectedness of all beings, reminding practitioners of the fundamental principle of oneness within Buddhism.

**Awakening and Transformation:** The sound of drums serves as a wake-up call to the dormant aspects of the mind and spirit. It is believed that the vibrations of the drums awaken dormant spiritual energy and facilitate personal transformation on the path to enlightenment.

**Embodying the Dharma:** The rhythmic nature of drumming reflects the cyclical nature of existence and the impermanence of all phenomena. As practitioners engage with the drumming tradition, they connect with the teachings of the Dharma, deepening their understanding of the transient nature of life.

**Evoking Compassion:** In some Buddhist rituals, drumming is performed to evoke a compassionate response from practitioners. The resonating beats serve as a call to action, inspiring individuals to cultivate loving-kindness and extend compassion towards all beings.

**Emotional Expression:** Drumming allows for the expression of emotions and the release of energetic blockages. The powerful beats create a space for emotional catharsis, enabling practitioners to purify the mind and cultivate emotional balance.

Dinh, Minh, Truong, Khac, Van and Thanh (2021) investigated the role of gongs and drums in the cultural and religious life of the Cham Hroi and Bahnar people in Phu Yen province in Vietnam. The finding indicated that the gong performance is popular in many ethnic groups around the world. For each ethnic group or each cultural region, the gong performance has its own peculiarities, Phu Yen, Vietnam is a province in the central part of Vietnam, and it has a long process of historical acculturation. The set of gongs used in the area among the Cham Hroi and Bahnar people share similarities as shown in the name of the gongs and the drums (cồng ba ‘three nipple gongs’, chiêng năm ‘five flat gongs’, trống đôi ‘one pair of drums’), and in the pieces of the music played in ceremonies, scales, forms and spaces of performance. The set of the gongs and drums, cồng ba, chiêng năm, trống đôi has become the shared asset of the two ethnic people groups – the Cham Hroi and Bahnar and closely tied to the cultural rituals and ceremonies of the groups. On the basis of the theory of acculturation, this study indicates that this set of musical instruments has been through the process of cultural exchanges, selections and changes in the two groups. Notably, this study also indicates that the Cham Hroi and the Bahnar are the owners of the gong set, and the original number of the gongs in the set was decided by the groups.

Singh (2016) investigated the function of the folk drum of Tribal and Non Tribal Communities the research result revealed that north-eastern region as one of the far off places of the country remained almost inaccessible for many years. This forced its native tribal and non tribal communities to develop their own ways of communication synchronizing with their life. A wide range and variety of folk drums used across the region by these communities are the live example of such efforts. However, very less is known to the world about this amazing communication device of very indigenous nature developed with locally available material. It is a very simple yet very technical in use performing multiple functions of communication. It was an exploratory study carried out using in depth interviews and discussions on key issues from the identified respondents belonging to tribal and non tribal communities of seven out of eight North-eastern States of the country. This paper is an attempt to identify varied types of drums with the major objective “To analyse various communication functions and significance of communicating through different types of folk drums in the socio-cultural lives of the identified tribal and non-tribal communities from the selected States of North east

India". As many as five interesting broader communication functions were found to be existing with many sub-functions under each category. These drums are made differently, played differently and even kept and preserved differently for different communication function. Need for preserving it as intangible heritage and carrying out more intensive studies in the areas has been suggested.

Setlhabi (2014) discussed the three phases of the life cycle of the bojale drum: its custodianship by the queen of Bakgatla-baga-Kgafela; the drum's use in bojale (girls ' initiation ceremony); and its presence in Phuthadikobo Museum, a community institution. This lifecycle was observed by the author prior, during, and post initiation in bojale, a girls ' initiation school in 2009. The drum's use, its royal significance and sacredness, is barely documented in its museum record, which can result in its misinterpretation. The recommendations are that the drum's documentation, preservation, handling, and storage in the museum should incorporate its intangible cultural attributes if the museum is to be relevant to the Bakgatla-bagaKgafela community. In conclusion, bojale drum is an example of how material culture can connect a museum with its community through the living culture of bojale.

Li (1992) conducted research on the symbolization of shamanic drums used by North Asian ethnic groups, aiming to provide a framework for the study of the symbolization process of ritual instruments. The paper investigates:(1) how the shamanic drum, as a symbolic entity, undergoes the process of symbolization in the bidirectional communication between humans and deities during ritual activities; (2) how the meaning it symbolizes is generated and transformed; (3) how it communicates information through different channels and how this information is received through diverse channels.

The research findings indicate that the shamanic drum is a complex of multiple symbols, where each component, including music, holds symbolic value. The creation and transformation of symbolic meanings are influenced by different ways of using the shamanic drum, diverse users, and various factors in the communication between humans and deities. As a significant symbol, the shamanic drum plays an active role in shaping cultural behavior. The formation and transformation of symbolic meanings in the shamanic drum, as well as the drum itself, are also influenced by societal life and the natural environment.

Su (2017) discovered that the Lixian Fish Drum (Yugu) primarily exists in joyous occasions such as weddings, childbirth, birthday celebrations, and teahouses within the traditional Han cultural society. Influenced by the local regional culture, it gradually formed a distinct fish Drum Musical Instrument different from other regions. Historical records show that the accompanying instruments of the fish drum have existed since the Song and Yuan dynasties. By the Ming and Qing periods, it spread widely among the common people in the form of recitation and singing, with fish drum performances occurring in various regions.

However, during the late Qing dynasty, the government banned street performances, and the social unrest during the early Republic of China led to the gradual decline of the fish drum. After the establishment of the People's Republic of China, cultural centers and folk art associations were set up in Hunan Province and various cities. With organized groups, performers began using the fish drum to promote policies and performed it in various folk activities. By 1981, due to changes in people's concepts, funeral drums began to enter fish drum performance venues, leading to the gradual decline of the fish drum. Today, the fish drum is seeking its own development, making appropriate changes for its continuation, and gradually recovering under the protection of the government as an intangible cultural heritage.

With the continuous development of society, the music culture of the Lixian Fish Drum has undergone changes. The changing musical and aesthetic views of the people in Lixian have brought about changes in the performance forms, content, and venues of the fish drum. In terms of music form, the structure has been simplified, the spoken parts have become more direct, and the singing style has absorbed local opera and folk music to become more integrated. The accompanying instruments and music have also changed. With various livelihoods and rich entertainment activities, the fish drum is no longer the primary source of income and entertainment for the people. At the same time, the practical and cognitive functions of the Lixian Fish Drum have changed, and it now exists in local society through means such as school performances, stage shows, and modern media.

In the later development process, the Lixian Fish Drum has been influenced by regional culture and has appropriately absorbed nourishment from other arts such as funeral drums and drama to enrich and develop itself. However, it should also be noted

that during its development, changes in people's views, lifestyle, and the functional shift in music culture have to some extent promoted the inheritance and development of the Lixian Fish Drum. The author believes that only by paying attention to the changes of the Lixian Fish Drum in the social process can we understand the continuous evolution it undergoes in the context of human social history. This is of great significance for the protection, inheritance, and development of the Lixian Fish Drum.

#### Klong Pujia (see Figure 1)

The Klong Pujia drum is typically constructed from wood and buffalo leather. It consists of three small drums and one large drum, which is difficult to transport. To enhance usability, it underwent modifications and evolved into what is now known as the Klong Sabat Chai. Due to restrictions on cutting down certain types of wood in Thailand, a metal frame is used at the back instead of wooden. The large drum has a diameter of 90cm and a thickness of 38cm, while the snare drum measures 31cm in diameter with the same thickness.

Traditionally, this drum could only be kept in temples and was used during wartime, as people believed it would bring misfortune if kept elsewhere.



Figure 1. Klong Pujia

Source: Ailin Cui, 2023

#### Klong Sabatchai (see Figure 2)

The drum is usually made of wood and buffalo leather. The wooden frame at the back is because some good wood in Thailand is no longer allowed to be cut down, so a metal frame is used at the back. Drum diameter: 90CM, thickness: 38cm, drum

stick length: 37CM. In addition to the fun of water games in Thailand, Songkran is also a festival of tradition and culture, and the Klong Sabat Chai sacred drum is an important part of the festival. Klong Sabat Chai is the most famous drum in northern culture. As an integral part of drumming, it is suspended from twin wooden sticks and carried by men. Hitting requires agility and virtuosity as it requires the use of many body parts such as shoulders, elbows, legs and head. Klong Sabat Chai The drums are played in unison with the sound of the cymbals. The name Klong Sabat Chai was previously used during the war and means "Drum to Victory". Historical evidence shows that Klong Sabat Chai was originally associated with the Lanna Kingdom, its kings, rulers and armies. The rhythm of the drums was intended to boost the spirits and morale of soldiers during wartime. Later, when the power of the rulers waned, the Klong Sabat Chai drum was kept in the temple as an offering to the Buddha. When used in temples, the name was changed to Klong Sabat Chai (worship drum). Thai drums are made of wood and cowhide. The sacred drums used in temples also contain "hearts," which refer to dried gourds inscribed with incantations, making them emit powerful sounds that attract good and ward off evil, including enemies. Today, drums, which are not sacred instruments, are used as everyday percussion instruments. But when equipped with the Sacred Heart, the drum can only be struck with a stick or hands, and it is considered sacrilege to strike the drum with the lower body.

This is a war drum used to provide offense or boost morale. However, due to the end of the war, this drum has no possibility of being used on the battlefield, so it has become a tool used in social activities and ceremonies, accompanying daily life in Thailand. It was used as an accompaniment to daily life and Buddhist rituals. Later, with the development of society, this drum continued to evolve. From the original war drum, the makers changed it into a performance drum and beautified the appearance and shape of the drum. Initially, the war drum was surrounded by two auspicious animals facing each other. Later, during the ceremony, it was discovered that two auspicious animals facing each other were prone to fighting, which caused a bad connotation to the drum's meaning, so the auspicious animals on both sides of the drum were placed facing outwards., to avoid face-to-face fights.



Figure 2. Klong Sabatchai

Source: Ailin Cui, 2023

#### Double-Sided Drum (see Figure 3)

The double-sided drum, also known as the two-sided drum, is a mixed percussion instrument of the Dai ethnic group. In Dai language, it is called “Guangsa”, “Guangbian”, or “Guangbang”. The drum body is made by hollowing out a single piece of mango wood or Chinese catalpa wood, presenting a cylindrical shape with different diameters at both ends, one end larger and the other slightly smaller. The drumheads are covered with cowhide, deerhide, or sheepskin, with the edges of the skins sewn onto iron hoops larger than the drum heads. These hoops are connected by leather ropes or strips between them to tighten and adjust the tension of the drumheads. In Xishuangbanna Dai Autonomous Prefecture, the double-sided drum typically measures between 100 to 120 centimeters in length, with a larger diameter of 40 centimeters at the thick end and 30 centimeters at the thin end. In the Dai ethnic areas of Xishuangbanna, when playing, the drummer hangs the drum strap around their neck, with the drum body placed horizontally in front of the abdomen. The drummer strikes the thick end of the drum with the left hand and the thin end with the right hand while dancing. Playing the double-sided drum varies depending on the region. In the Dai ethnic area of Xishuangbanna, the drum is worn around the neck, with the body positioned horizontally in front of the abdomen. The left hand strikes the thick end of the drum head, while the right hand strikes the thin end, all while dancing. This is known as the folk dance “Guangsa Dance”, often performed collectively.

Although the double-sided drum does not have fixed pitches, the sounds produced at the two ends differ, with the thin end producing higher tones and the thick end producing lower tones. In Dai ethnic areas, during festivals or joyous harvest celebrations, people of all ages gather in the courtyard to play the double-sided drum, sing and dance joyously, accompanied by instruments such as cymbals, Dai cymbals, and Guangtun. The dance steps are slow, orderly, and filled with lively emotions. Sometimes, the festivities continue throughout the night until dawn.



Figure 3. double-side drum

Source: Ailin Cui, 2023

#### Wooden Drum of Wa People (see Figure 4)

The Wa people believe that the “wooden drum” is the supreme divine instrument, a protective deity upon which their mountain village inhabitants rely for survival. They frequently use it for rituals, sounding alarms, gathering villagers, or engaging in recreational activities. The annual “Wooden Drum Festival” originated from the ancestral totem worship in the matriarchal society. In every Wa village, there is a wooden drum house dedicated to the wooden drum. For millennia, the resounding of the wooden drum, echoing through the mountains, has been believed to facilitate communication with ancestors and spirits, ward off evil, pray for the safety of the village, and rally and inspire tribal members to defend against external threats. The Wa people’s wooden drum, called “Kulo” or “Kela” in their language, is made from a single piece of thick wood, often using the lower part of hard tree trunks such as mahogany, tung tree, or cherry tree. Traditional wooden drums are large, typically ranging from 150 to 250 centimeters in length. Larger ones can reach up to 300 to 400 centimeters,

with a thick end diameter ranging from 50 to 250 centimeters, and sometimes even reaching 150 centimeters in thickness.

A narrow, elongated sound hole is carved longitudinally in the middle of the wood, positioned approximately 20 centimeters from each end. The narrowest part of the hole is 6 centimeters wide, while the wider ends are 10 to 12 centimeters. The sound hole is shallow at both ends and deeper in the middle, forming the drum's resonating chamber.

Some wooden drums are stripped of bark and left smooth without decoration, while others may feature carvings of bull or human heads at one end. Decorative patterns such as triangular or diagonal lines are also sometimes carved into the body. During performances, two specially crafted wooden drumsticks, each around 40 to 45 centimeters long, are used. These sticks are thick at both ends and thinner in the middle, resembling dumbbells. The drummer holds one stick in each hand, dancing while striking the sides of the drum body, creating a resonant "dong dong" sound that can be heard from several miles away. Sometimes, the drummer holds a drumstick in the right hand and a piece of bamboo in the left, striking the sides of the drum body near the sound hole, producing a combination of "dong dong" and "pa pa" sounds. This rhythmic interplay can be varied and colorful.

The wooden drum can also be played by two or four people together, producing various rhythms familiar to the Wa people, conveying specific messages or emotions. The wooden drum has a wide range of applications; besides being played during festivals, religious activities, or large gatherings, its sound is often used as a signaling language to quickly gather people in case of war or fire. Additionally, when hunters return to the village with a successful hunt, the wooden drum is sounded to welcome and show respect. Since the 1980s, small wooden drums of the Wa people have been featured on the cultural stage, accompanying Dong ethnic songs like the "Wooden Drum Song" and the "Wa Wooden Drum Dance", exhibiting a rich ethnic style and reflecting the vigorous and bold national spirit, which has been widely appreciated. Nowadays, Wa wooden drums are often combined with other instruments such as elephant leg drums, cymbals, gourd flutes, bamboo flutes, and bamboo drums for accompaniment in song and dance performances during festive occasions.



Figure 4. Wooden Drum of Wa People

Source: Ailin Cui, 2023

#### Sun Drum of Kino People (see Figure 5)

Sun drum, known as "Setu" in the Kino language, is popular in the Kino ethnic areas of Xishuangbanna Dai Autonomous Prefecture, Yunnan Province. The Sun Drum is not only a ceremonial and sacred object for the Kino people but also a musical instrument, hung only on the sacred pillar of the Zhuba (village elder's) house. Typically, each village has two drums, the male drum and the female drum. Nowadays, the Sun Drum is widely used in various festivals and celebratory occasions. During performances, the large drum is often placed horizontally on a specially made trapezoidal drum rack, standing 130 centimeters high. One person strikes the drum from the back to set the rhythm, while two others rotate to take turns playing the drum and dancing, or one person plays while dancing along the edge. The dance movements are vigorous and graceful, and the drumming techniques are rich and varied.



Figure 5. Sun Drum

Source: Ailin Cui, 2023

### Mang Drum of Hani People (see Figure 6)

The Mang Drum, as a symbol of bountiful harvest, is used as one of the accompanying instruments in the Tanggu dance. The drum body is made of wood, resembling a barrel with a thicker middle and slightly tapered ends, covered on both sides with cowhide, horsehide, or sheepskin. The body is often painted with vermillion lacquer or adorned with decorative patterns. On one side of the drum, two drum rings are attached, secured with red silk cloth as drum straps, and the drumsticks are 25 centimeters long.

The sound produced by the Tanggu drum is clear and bright, with deep and resonant tones. Typically crafted from brass, Tanggu drums come in pairs, classified by tone as either male or female. The female Tanggu is larger, producing a muffled and rich tone, while the male Tanggu is slightly smaller, producing a crisp and bright sound.

Among the Hani ethnic group, there are sayings like “When the drum sounds, Hani villages prosper; when the drum sounds, there is abundant harvest and thriving livestock”. and “Family harmony depends on parents, village peace depends on Tanggu drums”, indicating the significance of the drums in their culture. When playing the Tanggu drum, it often involves dance, as the drum serves both as a prop and an accompanying instrument. During the Tanggu dance, the red silk is tied around the drum body, held in the left hand, while the right hand strikes the drum. Dancers form a circle, with the drummer positioned on the outside and the dance leader in the center, coordinating their movements to the rhythm of the drumbeats, dancing gracefully. (Akpabot, 1975)

As the drum beats, the "dong dong" sound serves as a means for the Hani people to communicate messages to “Momi” (the celestial deity). Local artisans explain: The “Tanggu” represents plump grains, and the drum represents abundant grains. Dancing the Tanggu dance is a prayer for a bountiful harvest and full crops. It is a plea to the deities for abundant harvests, village prosperity, and thriving livestock.



Figure 6. Mang Drum of Hani people

Source: Ailin Cui, 2023

In summary, this chapter reviewed the natural and humanistic backgrounds of Chiang Mai and Xishuangbanna from macro and micro perspectives, the functions of drums in different regions and cultural backgrounds, and the main theories of this study. Finally, it reviews other academic research related to this study and Chiang Mai, and the drum instruments currently used in Xishuangbanna, thus laying a theoretical foundation for further in-depth research.

## CHAPTER III

### Research Methodology

This Chapter includes the following basic points

#### 1. Research Scope

##### 1.1 Scope of Content

##### 1.2 Scope of Time

#### 2. Research Process

##### 2.1 Selection of the Research Site

##### 2.2 Selection of the Key Informants

##### 2.3 Selection of the Music

##### 2.4 Research Tools

##### 2.5 Data Collection

##### 2.6 Data Management

##### 2.7 Data Analysis

##### 2.8 Data Presentation

#### 1. Research Scope

##### 1.1 Scope of Content

This study, researcher mainly focused on the drum musical instrument of Chiang Mai, Thailand, and Xishuangban, Yunnan Province, China and the making process, performance of drum and also the drum musical instrument culture change in Chiang Mai, Thailand, and Xishuangban, Yunnan Province, China.

##### 1.2 Scope of Time

January 2022 to November 2024

#### 2. Research Process

##### 2.1 Selection of the Research site

This thesis focuses on the music culture of drums, with ethnomusicology as a significant guiding principle. It selects Yunnan Province and Xishuangbanna in China,

as well as Chiang Mai in Thailand, as research sites, with a particular emphasis on studying the related music culture of long drums.

### 2.1.1 Chiang Mai

Chiang Mai, as the capital of the Lanna Kingdom, serves as the focal point for investigating Thailand's Drum Musical Instrument. It is chosen because it is the political, economic, and cultural center of northern Thailand. Historically, both Chiang Mai and Xishuangbanna in China's Yunnan Province were part of the Lanna Kingdom. By examining its historical and cultural development, we can gain a comprehensive understanding of the related Drum Musical Instruments in both regions.



Figure 7. Map of Chiang Mai

Source: Bon Voyage Thailand, 2024

### 2.1.2. Xishuangbanna

Xishuangbanna, located in the southwest of Yunnan Province, China, features drums as significant ethnic musical instruments. Additionally, it shares numerous cultural connections with Chiang Mai. Therefore, researcher has selected Chiang Mai and Xishuangbanna as the study sites.

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Figure 8. Map of Xishuangbanna

Source: [https://www.researchgate.net/figure/Location-of-Xishuangbanna-in-Yunnan-province-China-adapted-from-Croquant-2007\\_fig1\\_311936553](https://www.researchgate.net/figure/Location-of-Xishuangbanna-in-Yunnan-province-China-adapted-from-Croquant-2007_fig1_311936553)

## 2.2 Selection of the Key Informants

According to the research design of this dissertation, two groups of informants were selected, with three individuals each, from Chiang Mai and Xishuangbanna, totaling six individuals. The criteria for selecting informants are as follows:

1. Born in the research location, or lived there for at least thirty years;
2. Have studied the production or performance of drum instruments for more than ten years;
3. Have a deep understanding of the local Drum Musical Instrument, recognized by local industry or government, and awarded certificates or commendations.

Based on the above criteria, researcher selected two groups of key informants in Chiang Mai and Xishuangbanna. In Xishuangbanna, there are 3 key informants (Bo Yingzhan, Li Liming, and Ai Kanfeng). In Chiang Mai, there are 3 key informants (Mr. Net Panchaisri, Mr. Tannawat Rajchawang, and Mr. Sangkham Jangyod)

In Chiang Mai, the key informants are following:

Mr. Net Panchaisri

Mr. Net Panchaisri, born in Chiang Mai and with over ten years of experience in drum making learning, he has dedicated himself to improving the techniques of drum making that he has learned. His goal has been to create high-quality and long-lasting

long drums. He has participated in numerous Thai northern drum making competitions in Thailand, where the drums he crafted were consistently rated as the best in terms of quality.



Figure 9. Net Panchaisri

Source: Ailin Cui, 2023

#### Mr. Tannawat Rajchawang

Mr. Tannawat Rajchawang, was born in 1965, established the Youth Protection Hometown Learning Center in 1996, which received recognition from the government. Utilizing his earnings as a lawyer, he procured musical instruments to offer free instruction in drum performance to students interested in learning, thereby becoming the pioneer and innovator of the art of drum playing. He enhanced the original performance style to be more captivating, engaging, and decorative, and introduced various methods for drum performances in Chiang Mai. Today, he serves as the Chairman of the Mae Rim District Cultural Committee and is also a member of the Chiang Mai Cultural Council Executive Committee.



Figure 10. Mr.Tannawat Rajchawang

Source:Ailin Cui, 2023

#### Mr. Sangkham Jangyod

Mr. Sangkham Changyot can be called an expert in the field of Tai Yai ethnic culture. He was born on December 23, 2520 (1977.12.23), the youngest child in the family, with 4 sisters and 1 brother, and a total of 7 family members including his parents. Now he holds a Thai ID card (6-5508-50122-801) and lives at No. 2/8, Group 13, Wiang Street, Fang County, Chiang Mai Province, Thailand.

He is a Shan. He was born in Kyaukme Township in northern Shan State, adjacent to Hsipaw Township. He is fluent in Tai, Burmese, Thai and English.

Mr. Sangkan first learned various knowledge as a monk in Banzhong Temple in Jiaomei Town. He also learned Burmese and Dai languages. In addition, he also learned culture and art, Pali, songwriting and local songs. The most important thing is that Teacher Sangkan learned a subject called Pabsa (Laeng Ka Luang reading), which is known as the best Dai national culture. Pabsa can only be learned and read in temples, so it is more like a Buddhist course.

Laeng Ka Luang is also called Holic by the Shan people. It is widely chanted at New Year events, Buddhist festivals, and various festivals, but it is chanted most at funeral ceremonies, which makes many people think that Laeng Ka Luang is limited to funerals. In fact, it is also worth chanting at various happy occasions for the public to listen to. But for this reason, fewer and fewer people chant it, and it gradually disappears. In Mae Hong Son Province, only one percent of people can chant it.

Teacher Sangkan came to Thailand in 1999 for economic reasons and devoted himself to spreading the culture of the Dai ethnic group, which eventually became widely welcomed.

In 2550, the Office for the Promotion of Informal Education of Chiang Mai Province, Thailand, awarded Teacher Sangkan the Outstanding Cultural Achievement Award.

Today, Mr. Sangkan is invited to serve as a lecturer at the Lanna Wisdoms School, a secondary and higher education institution, for life, and regularly teaches cultural fields to young people and interested scholars.



Figure 11. Mr. Sangkham Jangyod

Source: Cui Ailin , 2023

In Xishuangbanna, the key informants are following:

Ai Kanfeng

Ai Kanfeng, was born in 1998, he is a 23-year-old villager in Mandan Village, Mengla County, Xishuangbanna, Yunnan. The state-level transmitter of the "Dai Long Drum" in Xishuangbanna Prefecture, Yunnan Province, China's intangible cultural heritage, at the age of 12 learned from the national successor "Bo Hanbing" (national transmitter) as a teacher, and learned Dai long drum, Dai martial arts and dance , as well as long drum craft production and so on.



Figure 12. Ai Kanfeng

Source: Ailin Cui, 2023

### Li Limin,

Li Linmin, born in November 1954, was born in Lincang City, Yunnan Province. He is a national first-level choreographer, mainly planning and designing Long Drum related performances. In 1958, he went to Xishuangbanna with his parents, who worked in government departments. He joined the work in September 1970 and worked as a dance student in the Xishuangbanna Dai Autonomous Art Troupe. He has worked in the troupe for 44 years. In 1981, he studied dance for one year in the Dance Department of the Central University for Nationalities in Beijing. From 1989 to 1992, he studied dance history and theory in Beijing Dance Academy's Hantai class. During his tenure, he led the performance team to visit many times, and carried out cultural and artistic exchanges in Laos, Myanmar, Thailand, Singapore, Hong Kong, Taiwan and other places, and won praises from audiences from all over the world. In 2009, he was awarded the first-level editorial title. His repertoire has won national and provincial awards, and he has served as the chief director and chief choreographer in various major cultural and artistic activities in Xishuangbanna. Among the many repertoires created and edited, the large-scale Dai dance poem "Water, Water, Water" won the National Excellent Repertory Award in 2012, the first prize of Yunnan Provincial New Repertoire Exhibition, and the large-scale ethnic dance poem "Let Me Understand Your Language" won the National Excellent Repertory Award in 2013. The first prize of Yunnan Provincial Director Award. Retired in November 2014, currently the art

director of Jinghong Manting Park Performing Arts Department, mainly planning and designing Long Drum related performances.



Figure 13. Li Limin

Source: Ailin Cui, 2023

Bo Yingzhan,

Bo Yingzhan, born on July 13, 1946, is the transmitter of Long drum production. He was born in Olive Dam, Xishuangbanna, Yunnan Province. He has learned to make drums for 30 years. Recognized by the state leaders, he participated in the "municipal" intangible cultural heritage transmitter training class on December 30, 2015. The results passed and a certificate of completion was issued. On December 1, 2015, in view of the outstanding achievements in the protection and inheritance of ethnic and folk for outstanding contributions to traditional culture, it is specially named as the "city-level" representative transmitter of Jinghong City's intangible cultural heritage project.



Figure 14. Bo Yingzhan

Source: Ailin Cui, 2023

### 2.3 Selection of the Music

The music which was use for analyzing in this dissertation were recommended by the key informants and recorded the performance of key informants ' students

### 2.4 Research Tools

Fieldwork is an important research method in this paper. According to different interview subjects and observation objects, interview form and observation form were used as research tools, and the relevant list of research questions will be prepared for the interviews in advance. A interview form related to the research questions was created, sent to the academic experts in the field for checking, revised based on the recommendations of the academic experts, and finally used in the fieldwork.

#### 2.4.1 Process of making the interview form (based on research objective).

- 1) Create a interview form for key informants
- 2) Then submit the file to my advisor for review
- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the interview form and make up for deficiencies
- 5) Take my interview form to an expert for review
- 6) Continue to revise the interview form

Finally, this file is used for research tool.

#### 2.4.2 Process of making the observation form (based on research objective).

- 1) Create an observation form for key informants based on the related research questions
- 2) Then submit the file to my advisor for review

- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the observation form and make up for deficiencies
- 5) Take the observation form to an expert for review
- 6) Continue to revise the form

Finally, this file was used for research tool.

## 2.5 Data Collecting

According to the topic, the researcher of this paper collected data through literature analysis and field fieldwork. In order to have a better and clear perception of the existing research results, the researcher of this paper firstly carried out the data collection of information of the research sites, collected the literature about the function of drum by the method of literature review, and completed the preliminary literature analysis by referring to China's most authoritative network library-China Knowledge Network, Google Scholar, the bibliography of the National Library of China, and the literature of the museums, and further determined the research objectives of this paper. literature analysis, further determining the research objectives of this paper. According to the research objectives, the researchers formulated a detailed fieldwork plan and identified the research sites and main sources of information. A safe and reasonable travel plan was designed and necessary information collection equipment was prepared, and then relevant oral, video, audio, and recording materials were organized in detail to prepare for the analysis of data. Collecting the data of making process of long drum in Chiang Mai, researcher interviewed the key informants and the pictures supported by the key informants, however collecting the data of the making process of long drum in Xishuangbanna, researcher can just interview the key informants, no picture related because of the local policy.

- 1) Observation: The researcher observed the making process steps of drum and also the performance in Chiang Mai and Xishuangbanna
- 2) Interviews: the researcher interviewed all the key informants through interviews using a pre-prepared interview form conducted with the respondents, the researcher asked all the respondents the different questions followed the area the key informants are good at, and the researcher was also be responsible for personally recording the answers of all the key informants

## 2.6 Data Management

Data management is the process of collecting, storing, processing, and applying data effectively. The basic purpose of managing data is to extract valuable and meaningful data from a large amount of unprocessed data. Through the fieldwork of Drum Musical Instrument in Chiang Mai and Xishuangbanna, the locally collected audio recordings, videos, pictures, etc. are categorized and managed. Literature: Classify and manage according to the history, development status, musical characteristics, and protection methods.

Audio and video materials: Classify according to different contents and make notes and marks. Photo materials: Classify pictures according to their contents and then sort them according to the chronological order in which they were taken.

## 2.7 Data analysis

According to the collected data, the author takes the three research objectives as the starting point to organize and summarize the collected information, and the data of each research objective is supported by the data of audio or video interview materials, literature and questionnaires, and on-site photos.

For the first research objective, the researcher of this paper first carried out data collection on the Drum Musical Instrument in the past, collected literature about the Drum Musical Instrument by using the method of literature review, and completed the preliminary literature analysis by referring to China's most authoritative online library-China Knowledge Network, Google Scholar, the bibliography of the National Library of China, and the museum's literature, and completed the preliminary literature analysis by observing and insider interviews, the researcher collected relevant information in Chiang Mai and Xishuangbanna.

The second research objective was a comprehensive analysis based on visits to the key informants ' home and the learning center. Firstly, the researchers used the method of literature review to collect primary literature and accumulate a certain amount of literature. At the same time, the researchers also interviewed key informants, recorded videos and audio recordings of the making process and the playing technique of drum in Chiang Mai and Xishuangbanna and also accumulated video and audio recordings for data analysis.

For the third research objective, First, the researcher collected literature using a literature review. Then, the researcher collected oral information about the change of

the Drum Musical Instrument Culture in Xishuangbanna and Chiang Mai from the key informants. Finally, the researcher used the answers of the interview form and the observation form to synthesize and analyze the data

## 2.8 Data Presentation

Chapter I Introduction

Chapter II Literature Review

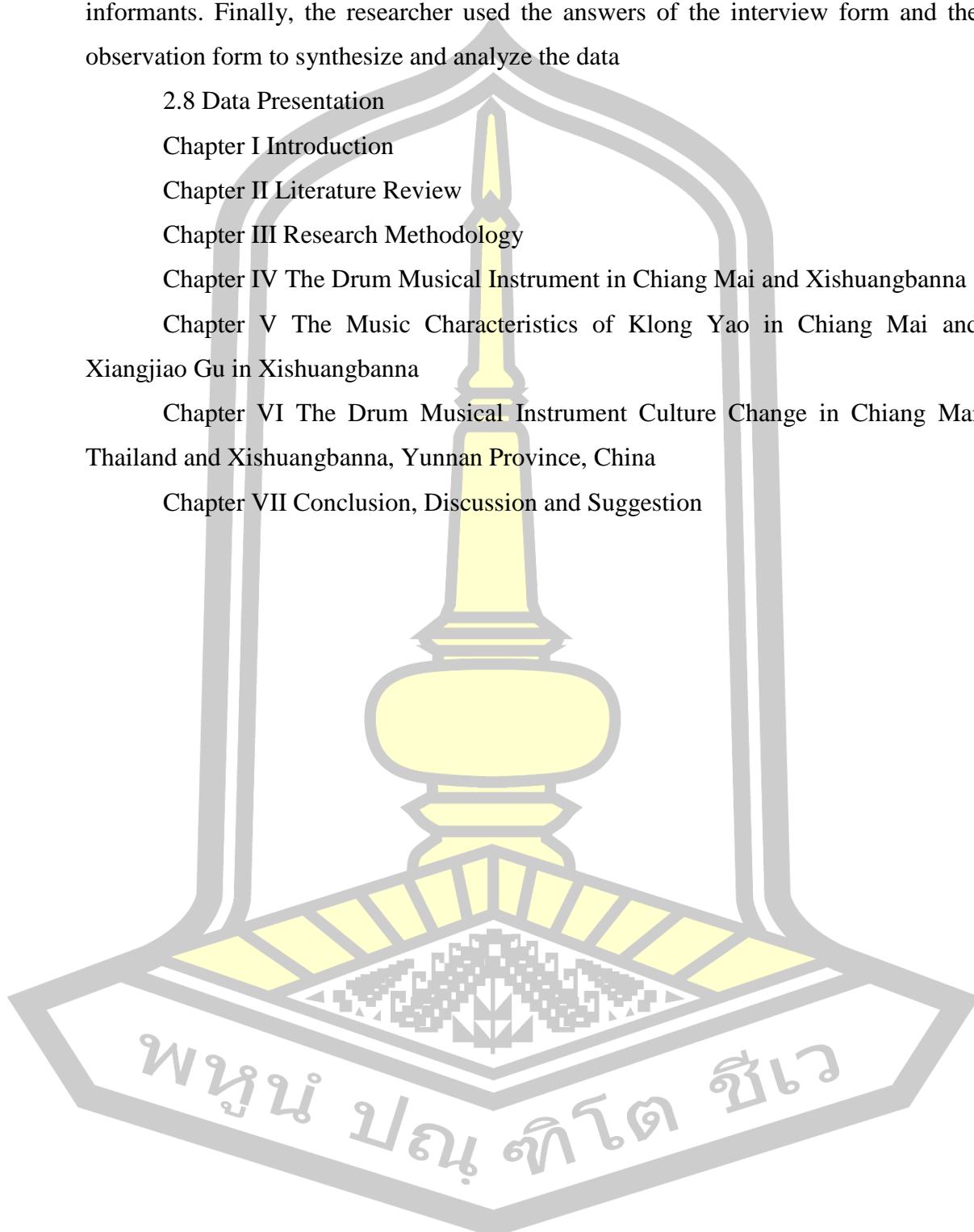
Chapter III Research Methodology

Chapter IV The Drum Musical Instrument in Chiang Mai and Xishuangbanna

Chapter V The Music Characteristics of Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna

Chapter VI The Drum Musical Instrument Culture Change in Chiang Mai Thailand and Xishuangbanna, Yunnan Province, China

Chapter VII Conclusion, Discussion and Suggestion



## CHAPTER IV

### The Drum Musical Instrument in Chiang Mai and Xishuangbanna

In this chapter, researcher investigated the Drum Musical Instrument in Xishuangbanna and Chiang Mai, include the drum, the drum making process, and the drum performance in Xishuangbanna and Chiang Mai, following are the topics:

1. The Drum Musical Instrument of Chiang Mai, Thailand
  - 1.1 Klong Yao in Chiang Mai, Thailand
  - 1.2 Making Process of Klong Yao in Chiang Mai, Thailand
  - 1.3 Drum Performance Occasion in Chiang Mai, Thailand
2. The Drum Musical Instrument of Xishuangbanna, Thailand
  - 2.1 Drum in Xishuangbanna, Yunnan Province, China
  - 2.2 Making Process of Xiangjiao Gu in Xishuangbanna, Yunnan Province, China
  - 2.3 Drum Performance Occasion in Xishuangbanna, Yunnan Province, China

#### **1. The Drum Musical Instrument of Chiang Mai, Thailand**

- 1.1 Drum in Chiang Mai

In this study, researcher integrated information on drums based on fieldwork data collected in Chiang Mai as follows:

Klong Yao is a significant traditional instrument in local music culture, commonly used in large festivals and religious ceremonies in the region. Made of wood and cowhide, it boasts a slender, very tall, and hollow body. When played, it produces a thick and resonant sound. Due to its large size, the drum often drags on the ground when in use.

Characterized by a wooden body and a drum head crafted from water buffalo skin, adorned with colorful cords, the Klong Yao drum is a staple in festival parades throughout Thailand. Its cowhide drum skin measures 25.2cm in diameter, with a height of 146cm and a circumference of 63cm.

Featuring a flared base adorned with stylized rings along the stem-like stand, painted or stained in a dark brown hue, the drum head is tied securely with long hide strips covering the entire resonator body. A distinctive circular spot made from a mixture of rice paste and charcoal at the center of the drum head adds a secondary pitch to its sound.

Traditionally slung over the shoulder, the Klong Yao drum is played primarily with the hands but can also be played using other body parts such as elbows, knees, heels, and even the head.

### 1.2 The Making Process of Klong Yao in Chiang Mai, Thailand

Researcher conducted interviews with Mr. Pachaisei and observed some of the steps involved in making Klong Yao. The process of Chiang Mai's Klong Yao consists of the following seven steps:

#### Material Selection

For the drum body, mango or jackfruit trees are the preferred wood choices, with local trees being superior to those from other regions. Female Cattle skin is used for the drum head, with the best choice being the skin of a pregnant cow, preferably from the waist area. Selecting cowhide from a female rather than a male is preferred due to its softer and more elastic nature. Nylon or leather ropes are used, with nylon ropes being predominant currently, although local leather is superior to that from other areas, but has become increasingly difficult to find.

#### Cutting

According to the producer's size requirements, cut tree sections that match the dimensions, and divide them according to the drum's structure. Mark cutting points on the tree sections, remove the bark with an axe and machete, refine the tree sections with a machete, presenting the initial form of the drum. Suspend the tree sections, rotate them using a machine, carve patterns with a carving knife, pencil decorative patterns, and outline the details with a carving knife.

#### Hollowing

Raise the drum body, secure it, and start drilling from the bottom. Widen the holes with an axe and chisel, then hollow out the interior of the drum body using a spade to remove wood residues

### Painting

Apply a clear lacquer to protect the drum body. Use black and red oil paints to decorate the drum head, while other skilled drum craftsmen may use different colors such as gold.

### Processing Leather

Cut the cowhide according to the drum's size, punch holes on the surface, unfold the skin, and let it air dry for three days, exposed during the day and collected at night.

### Assembly

Assemble the drum by combining the ropes, drum body, and drum head.

### Tuning

Initially tuned with glutinous rice, it was discovered that this method didn't preserve the drum well, making it susceptible to insect damage and damage to the drum head. Therefore, a more durable adhesive is now used for tuning. For high-quality drums, the sound produced during striking is deep and reminiscent of a tiger's roar.

## 1.3 Performance of Klong Yao in Chiang Mai, Thailand

### 1.3.1 Pattern of Klong Yao Performance in Chiang Mai

There are three main patterns of Klong Yao in Chiang Mai, Klong Yao solo, Klong Yao performed with other percussion instruments, and Klong Yao performed as an accompaniment percussion instrument in dance.

Specifically, the performance of Klong Yao in Chiang Mai is mainly traditional. According to my field research, I found that Klong Yao can be played by one person, and can be accompanied by gongs and cymbals. Drumming is the main part., the rhythm of the drum plays the most important role in the entire performance. During the performance, another person appeared dressed as a mascot and interacted with the people watching the performance. This makes the performance look richer and enhances the atmosphere of the scene.

### 1.3.2 Occasion of Performance in Chiang Mai

In the past, drums were primarily used in various ceremonies such as Buddhist rituals to enhance their solemn atmosphere, royal ceremonies to symbolize the authority of the monarchy, and other occasions like the Songkran Festival to create a lively and grand ambiance. They were also employed during wedding ceremonies, although this depended on personal preferences. However, it was strictly forbidden to

use drums during funeral proceedings (Mr. Net Panchaisri & Mr. Tannawat Rajchawang, 2023, interviewed).

## 2. The Drum Musical Instrument in Xishuangbanna

### 2.1 Drum in Xishuangbanna

Based on the literature on ethnic minorities in Xishuangbanna, Yunnan, the researcher has compiled the following information about drums in Chapter Two. :

#### Xiangjiao Gu of Dai People (see Appendix)

Xiangjiao Gu has a long history and is an important folk instrument of the Dai ethnic group in Xishuangbanna. Named for its drum body resembling an elephant's foot, it is an indispensable accompanying instrument in Dai folk music.

The drum has the appearance of an exquisite tall wine glass, crafted from a single piece of wood (or several pieces of wood glued together). It is hollow throughout, with a cup-shaped resonating body at the top and a drum head made of skin. The skin is tightly bound around the perimeter with thin strips of cowhide and fastened to the lower part of the drum cavity, allowing for adjustable tension. The exterior of the drum body is painted, with decorative patterns carved around the waist and lower half of the drum. Some drums are adorned with silk ribbons and colored balls.

In percussion ensembles and Dai opera bands where the long drum is predominant, it is often used as a rhythmic and colorful instrument. Over the course of their history and accumulated experiences, the Dai people have developed a comprehensive drum language, allowing the long drum to be struck rhythmically to mimic spoken language, expressing various emotions such as joy, anger, sorrow, and happiness.

In the past, Xiangjiao Gu was primarily played in Theravada Buddhist temples for religious ceremonies, solely for percussion without accompanying dance. Later, it became popular among the people, evolving into a form where it is played alongside dance, though still typically performed solo. Due to its heavy weight, the long drum is not usually played alone; it is often combined with other instruments like cymbals and bells, accompanying various folk dances such as the Peacock Dance, the Deer Dance, the White Elephant Dance, and the Scarf Dance.

### 2.2 The Making Process of Xiangjiao Gu in Xishuangbanna

Researcher conducted interviews with Mr. Yingzhan Bo and know the steps involved in making the Xiangjiao Gu in Xishuangbanna. The production process of Xishuangbanna's long drum consists of the following steps:

Xiangjiao Gu is always used by the Dai people in Xishuangbanna. In China, the production of ethnic musical instruments belongs to the category of intangible cultural heritage. The production process is confidential. The relevant information needs to be drawn by the researcher based on the description and demonstration of the key informants. The production process is as follows. It is divided into three parts, namely material selection, material processing and tuning. The specific steps are as follows:

#### Material Selection

Purchase from Simao Drum Gate, hazel wood, previously used for making cooking barrels, with a unique fragrance, and red sour wood.

#### Material Handling

Trees must be placed upright to drain moisture for three months and shade-dried to prevent cracking. Local trees are lighter.

Directly pull trees and then use a lathe and electric saw to break them into different-sized sections. Use a machete to remove bark, and a nail as a compass to define the basic shape of the tree. Height ranges from 70-90 cm, diameter 30 cm, with the largest diameter being 40 cm and the smallest around 20 cm. Diameter dimensions are regulated for aesthetic appeal. Larger ones are called “Guanghila”, suitable for stage performances and dancing, medium-sized ones called “Guangtuo” are more suitable for temples due to easy mobility, and smaller ones are suitable for women.

Use sandpaper for manual polishing to make the surface smooth. Then, use an electric hollowing machine to hollow out the interior. The drum head length is made to be 30-40 cm, the lower half of the drum is 50-60 cm, and when hollowing the drum head, leave a 1 cm border for later skin application. The interior of the drum head is hollowed to about 0.5 cm thickness, and the curvature of the drum is based on the experience of each drum maker. There is no distinction between the drum head and tail, and the drum's interior also needs to be smoothly polished. These steps are completed in two days.

Carve grooves to secure the ropes, approximately 1 cm deep, the number of grooves depends on the wood and the drum maker's habits. Cowhide is often used for

ropes, but its elasticity can lead to drum head slackness, necessitating periodic tightening adjustments. Nylon ropes are also used but are less aesthetically pleasing. If the wood quality is good, cowhide is preferred.

Coloring is done using acrylic or gold paint imported from Thailand, or regular paint used for painting. Colors are not strictly regulated, with aesthetics being the primary consideration. Carving patterns have no fixed rules and depend on personal preferences. Some Dai people may carve patterns resembling peacock feathers, a tradition passed down through generations. Coloring is completed within a day.

#### Drum Skin

Local yellow cowhide is chosen, cleaned with water to remove grease and meat residue, and then the hair is removed using charcoal ash and a small scraper. The entire cowhide is stretched flat using a 2x2 meter square frame and needs to air dry for 2-4 days. One cowhide can make six drums. If considering making drum ropes, one cowhide can only make two drums because drum ropes cannot be spliced or broken during production. For a 30 cm diameter drum head, a 50 cm piece of cowhide is cut according to the drum's size, and holes are punched along the edges according to the drum's grooves. The rope used to secure the drum head and drum body is called "sai huoyin" and needs to be shaped like a rope, taking 1-2 hours.

Attach the ropes and skin, then air dry for around 3 hours. The back drum rope used to carry the drum was previously made of cowhide but is now made of fabric to reduce cowhide consumption and lower costs, also offering a wider range of colors. Depending on the master and weather conditions, making a drum for performance. It takes as little as two weeks, and up to a month or a month and a half.

#### Tuning

After the above steps are completed, the drum maker uses sticky rice to the center of the drum head, or now uses clay, hits the drum head, and tunes the Xiangjiao Gu according to personal experience (Yingzhan Bo, interviewed, 2023).

### 2.3 Performance of Xiangjiao Gu in Xishuangbanna, Yunnan Province, China

#### 2.3.1 Pattern of Xiangjiao Gu Performance in Xishuangbanna

There are six main patterns of Xiangjiao Gu performances in Xishuangbanna, namely solo Xiangjiao Gu, ensemble Xiangjiao Gu, Xiangjiao Gu

performed with other percussion instruments, Xiangjiao Gu performed with other types of instruments, such as Hulusi, and dances with Xiangjiao Gu as the basic element, and finally Xiangjiao Gu dances with Xiangjiao Gu as props and no percussion.

Specifically, Xiangjiao Gu in Xishuangbanna can be performed by one person playing the drums, mainly to show the rhythm of the drums themselves. It can also be performed in conjunction with other percussion instruments, such as gongs and cymbals, and the elephant foot drum is still the main instrument, but when it is performed in conjunction with Hulusi or other non-percussion instruments of the Dai ethnic group, the elephant foot drum is used as an accompaniment instrument. At present, there are also multi-person drumming performances of Xiangjiao Gu, and the drummer will join the dance movements. At this time, the drum is still the main instrument for the performance. The last pattern is that the elephant foot drum is directly choreographed into a dance. At this time, the drum is not so important and will be used as a performance prop.

### 2.3.2 Occasion of Performance in Xishuangbanna

In the past, Xishuangbanna Xiangjiao Gu was mainly used during Buddhist ceremonies and large-scale festivals, and was also used in celebrations of local people moving to new homes. Now, due to the development of tourism and the needs of local people's lives, Xiangjiao Gu is used more. In commercial performances, Xiangjiao Gu performances appear at important local tourist attractions. Performers are also invited to perform in some commercial activities such as the ceremony to start selling new buildings, or wedding ceremonies. In addition, Xiangjiao Gu can also be used at funerals.

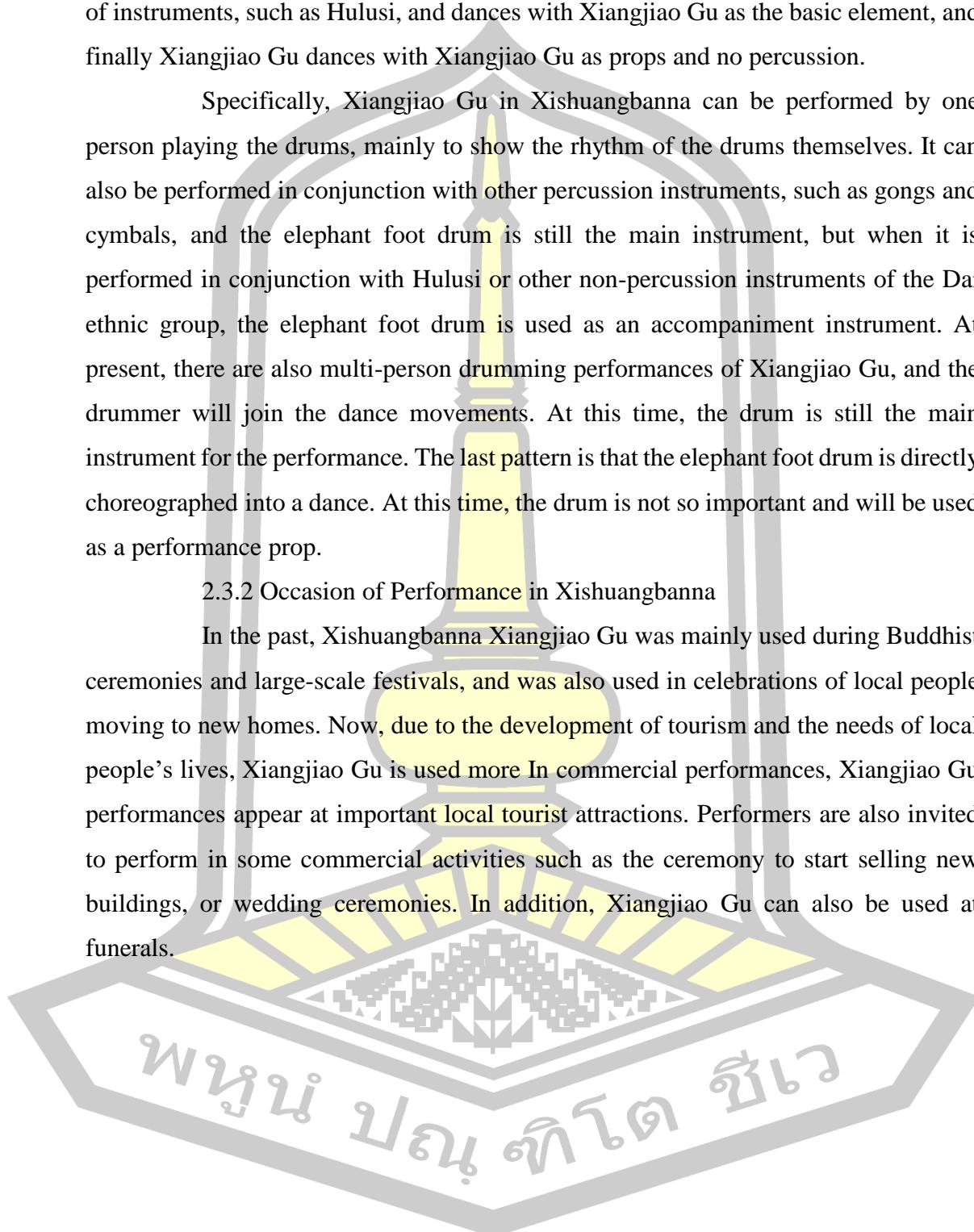


Table 1. Drum Making Process of Klong Yao in Chiang Mai, Xiangjiao Gu in Xishuangbanna, China

Drum	The Making Process
Klong Yao in Chiang Mai	<ol style="list-style-type: none"> <li>1. Material Selection</li> <li>2. Cutting</li> <li>3. Hollowing</li> <li>4. Painting</li> <li>5. Processing Leather</li> <li>6. Assembly</li> <li>7. Tuning</li> </ol>
Xiangjiao Gu in Xishuangbanna, China	<ol style="list-style-type: none"> <li>1. Material Selection</li> <li>2. Material Handling</li> <li>3. Drum Skin</li> <li>4. Tuning</li> </ol>

As shown in the table 1, this chapter mainly investigated about Klong Yao in Chiang Mai, Thailand and Xiangjiao Gu in Xishuangbanna, Yunnan Province, China from the perspective of the instrument itself, mainly including its production and performance-related content. It can be seen that due to the differences in regional humanities and natural culture, some local characteristic elements are reflected in the production and performance.



# CHAPTER V

## The Music Characteristics of Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna

In this chapter, researcher focused on the music characteristics of Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna, as following:

1. Playing Technique of Klong Yao in Chiang Mai
2. Playing Technique of Xiangjiao Gu in Xishuangbanna
3. Pattern of rhythm of Klong Yao in Chiang Mai
4. Pattern of rhythm of Xiangjiao Gu in Xishuangbanna

### 1. Playing Technique of Klong Yao in Chiang Mai

#### 1.1 The striking techniques of Klong Yao in Chiang Mai

Because the long drum is long and heavy, the performers need to carry it on their shoulder, and usually a support point is found to hit. More instruments are used together with the performance, and people can also play. When hitting, the strength of the gong is used to control the rhythm of the drum. The right hand is used as the main knocker, and also That is to say, the left hand plays the role of accompaniment in the accent area. The left hand plays a very important role in playing the weak notes. When the right hand hits the accent, the four fingers of the palm except the thumb should be stretched straight and close together to form a circle. The thumb and other fingers are approximately at right angles. the palm of the hand is slightly hollow with the drum surface. Hit with the heel of your hand so that the drum sounds like a tiger's roar, which is more penetrating, and the weak part can be tapped with four fingers. There is no body language like dancing.

met sound “0:13”

Met sound is created by with the palm of the right hand facing the lower right side of the drum, bring your index finger, middle finger, ring finger and little finger together, and then strike the drum head.

combined sound “0:38” (met-Glang sound)

Using the left and right hands together, keep the first playing technique with the right hand, add the left hand, the palm of the left hand faces the drum head, use the middle finger to tap the center of the drum head from above, and the rebound will produce sound.

Glang sound “1:00”

Glang sound is created by use the palm of the right hand facing the drum head, hit with the palm of the hand without any echo.

Tha sound “1:15”

Tha sound is created by using in addition to the thumb, use the left hand's index finger, middle finger, ring finger, and little finger together to tap the center of the drum from the top of the drum head downwards, and wait for the sound to stop before hitting the next time. You can also hit with your right hand. Follow the same fingering method to hit the lower right side of the drum. You also need to wait until the drum surface is silent after hitting it before making the next hit.

Baom sound “1:24”

Baom sound is created as the same as in the third pattern, but quickly remove the hands from the drum head after striking.

Tha-Baom sound “1:38”

Tha-Baom sound is created by hitting the drum head with the left and right hands alternately. The left hand hits first, hitting the top of the drum with the palm of the hand, and the right hand hits the lower right side of the drum with the palm of the hand.

Tuob sound “1:49”

Tuob sound is created by using the fist of the right hand and hit the center of the drum.

Based on the local recorded terminology of Chiang Mai drum sound analyzed above, the following local recorded terminology in the rhythm type of Chiang Mai drum sound is presented in abbreviations, namely met sound, abbreviated as M, combined sound (met-Glang sound) abbreviation is m-G, Glang sound is abbreviated as G, Tha sound is abbreviated as T, Baom sound is abbreviated as B, Tha-Baom sound is abbreviated as T-B, and Tuob sound is abbreviated as T.

### 3.2 Rhythm Pattern of Klong Yao Playing in Chiang Mai

Klong Yao playing technique and the rhythmic in Chiang Mai, Thailand

Based on the observation of the key informant's performance, researcher found six rhythmic patterns

First rhythmic pattern is in 4/4 time signature. We can label beats as (1) and (2) as the primary beats. On the (1) beat, use the right hand to strike the lower-right outer side of the drum head, hitting with all four fingers except the thumb pressed together. Simultaneously, the left hand's middle finger presses down on the rubber, creating a sound that is not ethereal but rather dull and muted. On the (2) beat, incorporate the left hand, lightly tapping the center of the drum head where the rubber is located using the three fingers of the left hand. (see Figure 15)



Figure 15. The First Rhythmic Pattern

Source: Ailin Cui, 2023

Second rhythmic pattern involves alternating strikes between the two hands, similar to the final bar of the previous drumming pattern. The right hand strikes the lower-right outer side of the drum head, just like in the previous pattern, while the left hand's middle finger lightly taps the center of the drum head where the rubber is located.(see Figure 16)



Figure 16. The Second Rhythmic Pattern

Source: Ailin Cui, 2023

Third rhythmic pattern: the palm of the right hand is employed. During the strike, the thumb is opened, and the index, middle, and ring fingers are pressed together while the pinky is slightly raised. The force generated from the palm is used to strike the lower-right side of the drum head with a dynamic intensity reaching *mf* (mezzo-forte). (see Figure 17)

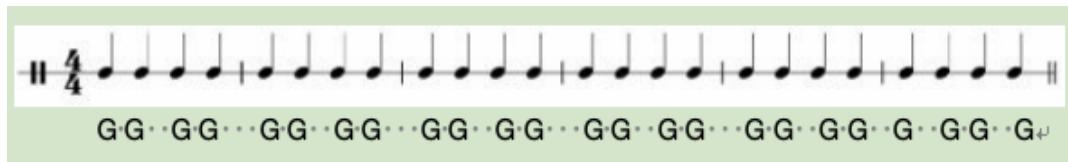


Figure 17. The Third Rhythmic Pattern

Source: Ailin Cui, 2023

Fourth rhythmic pattern: the left hand is involved. The fingertips of the left hand are directed towards the center of the drum head, with the thumb extended, and the remaining four fingers pressed together. The hand maintains full contact with the drum head without creating a hollow space. When striking the fingertips make contact with the drum head, producing a muted and resonant sound.(see Figure 18)

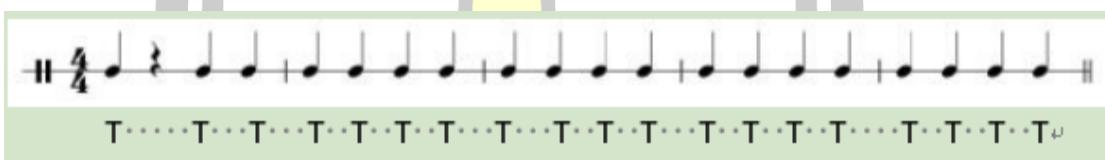


Figure 18. The Fourth Rhythmic Pattern

Source: Ailin Cui, 2023

In the fifth rhythmic pattern, the right hand is employed for striking. Similar to previous techniques, the right hand utilizes all fingers except the thumb pressed together. As the thumb opens, there is a significant space in the palm. After the strike, the hand is raised upward, generating more force and producing a powerful sound reminiscent of a tiger's roar.(see Figure 19)

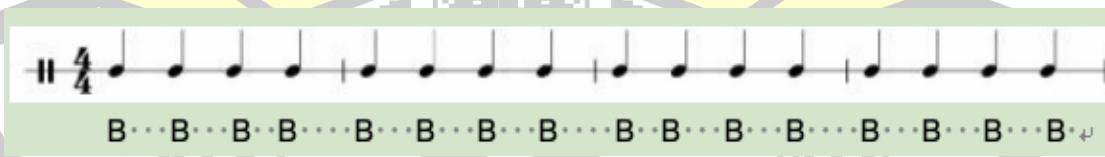


Figure 19. The Fifth Rhythmic Pattern

Source: Ailin Cui, 2023

Sixth rhythmic pattern involves double-handed strikes. Building upon the foundation of the fifth pattern, both hands are now utilized, resulting in an increased volume and a more majestic and powerful drum sound.(see Figure 20)

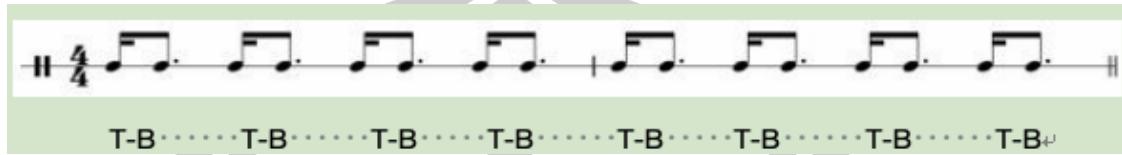


Figure 20. The Sixth Rhythmic Pattern

Source: Ailin Cui, 2023

Seventh rhythmic pattern involves the fist of the right hand striking.(see Figure 21)



Figure 21. The Seventh Rhythmic Pattern

Source: Ailin Cui, 2023



The Analyse of the Notation of Klong Yao in Chiangmai, Thailand

1. This musical score consists of three instruments: the drum as the primary instrument, the cymbals as accompanying instruments, and the gong as a fixed rhythmic instrument, all following a 4/4 time signature. The drum features three main rhythmic patterns denoted as 1, 2, and 3, as annotated in the diagram. Horizontally viewing the entire score, the first measure serves as an introduction, also referred to as a section where the three instruments attempt to blend, without detailed analysis.

The 1st rhythmic pattern occurs 12 times, the 2nd pattern appears 11 times, and the 3rd pattern is present 8 times. From the 3rd measure to the 13th measure, the combination of rhythmic patterns is 1, 2; 1, 2, designated as the 1st musical section. In the 1st rhythmic pattern, the drum produces a soft (p) sound, while in the 2nd pattern, the intensity increases (p). This rhythmic pattern combination repeats twice, and the striking technique for the

second pattern involves a crisp sound produced by a right-hand hollow palm strike on the lower right side of the drum. The force increases when using both hands, preparing for the next musical section.

2. The second musical section spans from the 14th measure to the 29th measure. From the score, we can observe that the 14th and 15th measures continue to use the 1st rhythmic pattern. A new 3rd rhythmic pattern is introduced in the 14th measure. Measures 19 to 21 feature the 2nd rhythmic pattern, forming a combination of 1, 3, 2; 1, 3, 2 for the rhythmic pattern sequence. This combination is performed twice in the second musical section.

The dynamics of the performance gradually increase from the 1st rhythmic pattern to the 3rd rhythmic pattern, maintaining intensity through the completion of the 2nd rhythmic pattern. When transitioning back to the 1st rhythmic pattern, there is a sudden decrease in intensity, creating a sense of rising and falling in the overall auditory experience.

3. The third musical section spans from the 30th measure to the 54th measure, and the rhythmic pattern combination is essentially the same as the second musical section, maintaining the 1, 3, 2 combination. In the 33rd measure, as the 1st rhythmic pattern nears completion, there is a gradual increase in intensity by the performers, and a transition to the 2nd rhythmic pattern occurs. This transition propels the entire performance to a climax, continuing until the conclusion of the entire section.

4. The fourth musical section, spanning from the 55th measure to the 63rd measure, holds a unique position in the entire performance. It can be considered as a transitional or restful segment. This section deviates from the 3rd rhythmic pattern, directly transitioning from the 1st rhythmic pattern to the 2nd rhythmic pattern. While there is a gradual increase in intensity, it is overall weaker than the third musical section. This is particularly noticeable in the 62nd and 63rd measures, where the section concludes on the weak beat of the 1st rhythmic pattern. From video footage, it can be observed that performers adjust their bodies and drums during these measures, indicating a moment of relaxation and rest within the musical composition.

5. The fifth musical section returns to the 1, 3, 2 rhythmic pattern combination, striking it a total of three times. This section maintains a steady pace and intensity, following the established dynamic patterns. The most remarkable aspect is the strong and

powerful strikes during the concluding phrase. The performance ends with a strong emphasis, providing a lively and intense sensation for the audience. The energetic conclusion leaves the viewers wanting more, creating a memorable and impactful ending to the entire performance.



## 2. Playing Technique of Xiangjiao Gu in Xishuangbanna, China

### 2.1 The striking techniques of Xiangjiao Gu in Xishuangbanna

The performer slings the shoulder strap across his left shoulder and drags the drum along the ground. There are also drummers who sit on the ground and play with long drum across their legs. The percussion techniques are rich and colorful, and drummers from different regions have different percussion routines and conventional drum scores.

When playing, put the drum strap on your shoulder, place the drum body diagonally on the left hip, with the drum head facing forward and high, and the tail of the drum facing back on the ground. The center of gravity falls on the right foot, with the left foot slightly bent and the toes touching the ground. The body is slightly tilted to the right. Hold the edge of the drum frame with your left hand and beat the drum surface alternately with your index, middle, ring, little finger and right hand. Hit the drum head with your right hand multiple times and beat with a half-clenched fist. The playing methods include upright clap, dull clap, finger clap (using one finger), palm clap and boxing. At the climax of the performance or when the mood is intense, even the elbows, soles of the feet, and knees participate in the drumming, bending and twisting in various poses. It can produce different timbres and complex rhythms, and can be varied.

There are mainly two rhythm patterns in Chinese traditional drum playing, divided into left hand, the local sound term as bang and right hand, the local sound term as ba, bi and for the the first beat is 8 notes before and 16 notes after. The second beat is street beat is 16 notes before and 8 notes after. The third beat is a fixed 8 minutes. Note. right hand, and the third rhythm pattern is echoed by gently tapping the drum with the fingers of the

left hand. The first beat appears 6 times, the second beat 24 times, and the third beat runs throughout the score.

Notator: Cui Ailin

XJG  
Left Hand

XJG  
Left Hand

XJG  
Left Hand

XJG  
Left Hand

Figure 22. Xiangjiao Gu Playing technique

Source: Ailin Cui, 2023

In Appendix, The Analysis of Notation of Xiangjiao Gu in Xishuangbanna, Yunnan Province, China

In the Chinese Xiangjiao Gu performance, the overall rhythm of the score follows a four fours (notes) and involves six performers positioned as follows: two in the center, two in the left-back, and two in the right-back. The drum patterns are relatively simple, primarily serving as accompaniment for dance performances. This arrangement adds

vibrancy and color to the overall show, with performers incorporating drumming into their dance routines.

There are three main rhythmic patterns indicated in the score, each annotated in the accompanying diagram. The cymbals (镲) and gong (锣) maintain a consistent rhythm throughout the entire score until its conclusion. Their function is to provide a steady beat for the ensemble.

Xiangjiao Gu is to support the dancers with fixed beats, enhancing the overall richness and diversity of the performance. The combination of drumming and dancing creates a visually engaging and dynamic presentation.

The first and second bars are designed to set the stage for the subsequent performance, characterized by a slower tempo. The accompaniment is comprised of gongs and cymbals. The gong initiates the sequence, with drums and cymbals joining in the second bar, signaling the beginning of the performance. Concurrently, the dance commences, synchronizing with the rhythm. In the final beat of the rhythmic pattern, a vocal "Ha" is introduced. The dance movements involve a semi-squat position, with right-hand drumming, and the body sways from side to side in harmony with the rhythm. The first rhythmic pattern. The tempo remains at a moderate pace, with balanced intensity. Performers execute the entire rhythmic pattern using their right hands, with upward hand gestures, and facing the audience. In the third bar, a beat is struck while kicking one leg, alternating between left and right. The fourth bar continues the actions from the first bar, facing the right side. In the fifth bar, on the fourth beat, performers face the center and squat once. Upon entering the fifth bar, they shift to face the left side while kicking the leg.

Starting from the sixth bar, the second rhythmic pattern is introduced. The striking technique remains unchanged, with no noticeable variation in intensity or speed. In the latter two beats of the sixth bar, performers turn towards the right side and bend down while striking, symbolizing reverence and gratitude towards the earth. The seventh bar features dancers striking the drum while facing the sky, and then turning their bodies towards the left side, facing the earth. This overall presentation contrasts the drumming sounds in a symbolic prayer to the heavens and earth.

Based on the combination of rhythms, we can observe that from the third bar to the seventh bar, it forms a musical segment.

From the eighth bar to the tenth bar, the performance returns to the first rhythmic pattern. In the ninth bar, there is a change in the performance as the two center performers put down their drums, face the audience, and perform three bows in a gesture of worship. Meanwhile, the performers on the left and right face each other and strike the drums, serving as a transitional segment, suggesting that there will be more exciting performances to come.

In the eleventh bar, the drums resume the second rhythmic pattern, and the two center performers engage in Dai-style boxing while the other four performers, positioned on the left and right, join in a coordinated performance, reaching a climax. With the introduction of the third rhythmic pattern in the eleventh bar, the emphasis shifts more towards the dance, adding a visual element to the performance. The entire segment continues until the conclusion, marked by vocal exclamations and the performers concluding with a gesture of worship.

Table 2. The Musical Characteristics of Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna, China

Drum	local sound terms	Rhythmic Pattern of Performance
Klong Yao in Chiang Mai	1. met 2. met-Glang sound 3. Glang sound 4. Tha sound 5. Baom sound 6. Tha-Baom sound 7. Tuob sound	Seven Rhythmic Patterns
Xiangjiao Gu in Xishuangbanna, China	left hand:ba right hand:bang	Two Rhythmic Patterns

As shown in the table 2, Chiang Mai basically maintains the traditional playing style of Klong Yao, and the rhythm is relatively traditional and rich, which will be adjusted according to the performance occasion. The playing method of Xishuangbanna is relatively simple and repetitive.

# CHAPTER VI

## The Drum Musical Instrument Culture Change in Chiang Mai Thailand and Xishuangbanna, Yunnan Province, China

In this chapter, through in-depth interviews with key informants in Chiang Mai, Thailand and Xishuangbanna, Yunnan, China , the researcher obtained important information about drum culture change in Chiang Mai Thailand and Xishuangbanna, Yunnan, China.

The Drum Musical Instrument Change in Chiang Mai Thailand

The Drum Musical Instrument Change in Xishuangbanna, Yunnan, China

### 1. The Drum Musical Instrument Change in Chiang Mai

#### 1.1 Change of Klong Yao Making Process in Chiang Mai

Researchers have conducted a comprehensive study on drum making through literature review and fieldwork. This includes interview with key informant Mr. Net Panchasei, a famous drum maker. The content is as follows:

##### 1.1.1 Change of the Material Selection

Due to the decreasing availability of local yellow oxen for drum head production, drum makers now predominantly use cowhide sourced from outside the region.

Nylon rope is utilized for binding purposes.

##### 1.1.2 Change of Tuning Product

In the past, glutinous rice was used for tuning due to its high viscosity and effective tuning results. However, drum heads were susceptible to insect damage, leading to deterioration. To facilitate preservation, a less effective adhesive is now used for tuning, albeit with some loss in tuning quality. Nonetheless, this change is more conducive to the drums' long-term durability.

##### 1.1.3 Change of the Machine Using

In the past, due to limited productivity, drum makers relied solely on manual craftsmanship. Nowadays, some steps in the production process are assisted by machinery, such as hollowing out the interior of the drum.

Mr. Net Panchisei, revered for his expertise in drum making, has been process of drum construction shed light on the traditional techniques and materials involved.

During the interview, Mr. Panchisei shared valuable knowledge passed down through generations, highlighting the significance of selecting the right wood and animal skin for drum bodies and drum heads. He emphasized the importance of craftsmanship and attention to detail in achieving the desired sound quality and durability of the drums.

Furthermore, Mr. Panchisei provided insights into the cultural and spiritual significance of drum making in the local community. He explained how each drum carries a unique story and symbolism, often tied to local beliefs and traditions.

Overall, the interview with Mr. Net Panchisei have enriched our understanding of drum making as a cultural heritage and highlighted its role in preserving and promoting local traditions. His expertise and dedication continue to inspire future generations of drum makers and enthusiasts alike. :

### 1.2 Drum Making Technique Learning method in Chiang Mai

In the past, the craft of drum making was kept secret, with no formal instruction available. Mr. Neg PanChaisei observed elderly individuals crafting drums, learned the process, memorized the steps, and then proceeded to make drums himself. He continuously refined his craft, and the learning process took approximately 10 years (Mr. Net Panchaisri, 2023, interviewed).

In the past, learning the craft of long drum making was kept secretive and not directly taught. However, nowadays experienced drum makers offer free instruction. The drum maker is concerned about the potential loss of this skill, so he persuades his son to learn it from him, thus exemplifying the continuation of the family tradition in long drum making (see Figure 23).



Figure 23. The Drum Maker and his son

Source: Ailin Cui, 2023

Meanwhile, Mr. Tanawat Rajchawang has established a learning center, funding it himself, to teach students interested in drums the art of making and playing percussion instruments. Additionally, the media conducts interviews with drum-making experts, spreading awareness of Chiang Mai's percussion instruments, thereby encouraging more people to learn the craft of making and playing drums (see Figure 24)



Figure 24. Mr. Tanawat Rajchawang and his students in his learning center

Source: Ailin Cui, 2023

Nowadays, Klong Yao techniques are no longer kept secret. Local governments and cultural associations organize competitions focused on drum instruments. Experts

in drum making serve as judges, evaluating the quality of the drums and establishing certain standards for drum production.

### 1.3 Change of The Function of Klong Yao

Today, with the vibrant development of the local tourism industry, Chiang Mai's long drum serves more than just its musical function and is no longer solely reserved for local religious ceremonies, festivals and weddings. It is increasingly utilized to promote tourism in Chiang Mai and contribute to its economic growth. Specifically, it plays a crucial role in fostering the development of cultural tourism in Chiang Mai, thereby driving the prosperity of the local economy. Many individuals from different countries and professional backgrounds visit Chiang Mai not only to explore tourist attractions and enjoy local cuisine but also to witness long drum performances at night markets. They can also immerse themselves in learning and experiencing the making and playing of the long drum. Some may even purchase long drums for further study or as souvenirs. These activities have become essential cultural tourism offerings in Chiang Mai (see Figure 25).



Figure 25. Drum Performance in the night market

Source: Ailin Cui, 2023

Moreover, the Chiang Klong Yao is not only a traditional musical instrument with deep historical and cultural roots but also a significant subject for academic research. It holds important value for gaining deeper insights into Lanna culture, folk traditions, and music artistry (See Figure 26)



Figure 26. Students from the Music School of Mahasarakham University visit Chiang Mai for academic exchange

Source: Ailin Cui, 2024

Drums, as percussion instruments, capitalize on their volume advantage to attract tourists to stop and appreciate. Among them, the renowned Sabat Chai drum and elephant-foot drum of Chiang Mai take center stage, accompanied by two other percussion instruments, gongs, and cymbals, in ensemble performances. During the performances, the performers also engage in chanting, enriching the variety of the performance forms (Cui, 2023, observed).

## 2. The Drum Musical Instrument Change in Xishuangbanna

### 2.1 Change of Xiangjiao Gu Making Process in Chiang Mai

In the past, the color and patterns of the elephant leg drums were standardized based on the temple's mural paintings. However, nowadays, they are painted according to performance requirements and the preferences of buyers. Additionally, the production process has shifted from pure manual craftsmanship to being predominantly machine-assisted. Nevertheless, if a buyer prefers handmade production, it can still be accommodated, albeit at a significantly higher price compared to machine-made drums.

#### The Drum Making Technique Learning Method

In the past, in Xishuangbanna, those interested in learning drum making could only do so in temples. However, nowadays, they can learn at the Dai Cultural Village and from Teacher Bongyingzhan. Additionally, people can visit the Letxiang Cultural

Courtyard founded by Ai Kanfeng (see Figure 27). Here, individuals can participate in cultural experiential activities organized by Teacher Ai Kanfeng, including drum making and playing. He will introduce the history of Xishuangbanna, the culture of drums, and teach interested individuals simple drumming techniques, as well as taste local specialties (see Figure 27)

## 2.2 Drum Making Technique Learning method in Xishuangbanna

In the past, long drums were stored in temples, and if someone wanted to learn how to make them, they would also have to study in the temple. During the process of making Xiangjiao Gu, carving and painting techniques used in temple construction and renovation were applied to the production of the drums (Yingzhan Bo, 2023, interviewed).



Figure 27. Drum Culture Experience Activities in Lexiang Cultural Center by Ai

Kanfeng

Source: Ailin Cui, 2023

## 2.2 Change of The Function of the Drum in Xishuangbanna

With the development of society, drums in Xishuangbanna have become more than just musical instruments; they are also an indispensable part of local life and work. While people enjoy drum performances, they also receive government support for local culture. Moreover, during the development of cultural tourism, the cultural experience and economic benefits brought by drum culture interactions are also significant.

Simultaneously, the government designates drum making techniques and related performance arts as intangible cultural heritage. Outstanding practitioners in drum music culture are recognized as provincial and national-level transmitters of

intangible cultural heritage. This promotes the continuation and development of drum culture (see Figure).

### 2.3 Change of the Performance Occasion

Nowadays, drums are not only limited to specific festivals and religious events of ethnic minorities but also used in commercial performances, such as grand openings of new stores and performances at tourist attractions like the Dai Cultural Village, Manting Park, and Starlight Night Market. Additionally, the government and associations organize cultural promotion activities, such as setting up promotional booths at tourist attractions and conducting informative lectures and training sessions at schools. Through explanations and live performances, more people come to understand and appreciate drums and the cultural significance they carry, thereby enhancing their social function.

Furthermore, the forms of performances have become more diversified. In Manting Park, with the support of modern stage setup and technology, the diversity of drum music culture has been enriched, making performances more vibrant and grandiose. Different ethnic drums can be combined to create programs that appeal to contemporary audiences (see Figure 28).



Figure 28. Drum Performance in Manting Park

Source: Ailin Cui, 2023

Table 3. The Change of The Drum Musical Instrument Culture

Drum Musical Instrument	Klong Yao (Chiang Mai)	Xiangjiao Gu (Xiangshuangbanna)
Drum Making Process	1.local material 2.machine support 3.just normal size 4.Relevant original information is available	1.buy from other place 2.hand-made only small machine 3.small size as the souvenir 4.Relevant information can only be dictated based on fieldwork and then drawn by hand.
Performance	1.seven local sound terms 2.traditional style 3.in night market or tourist point	1.two local sound terms 2.New creation with dance 3.at informants' home or the tourism place like night market
Drum Musical Instrument Culture Change	1.local material less, now use material from other places also 2.use sticky rice, now use glow also 3.music function combined with Social function	1.local material 2.pure cow skin 3.use sticky rice, now use glow also 4.music function combined with Social function

As shown in the table 1 above, based on the fieldwork of Chiang Mai, Thailand, and Xishuangbanna, Yunnan Province, China, researcher found as a musical instrument, the cultural changes of drums in Chiang Mai, Thailand, and Xishuangbanna, Yunnan Province, China mainly include three parts, namely, the making process of drums, the performance of drums including its playing techniques and performance places, and changes in functions.

As far as the making of drums is concerned, local wood or cowhide is used to make the drums of higher quality. However, as local raw materials are becoming less and less, other places' materials are also used to make drums. At the same time, because they both belonged to the Lanna Dynasty in history, the two places have similarities in form, but they also have differences also due to the differences in local nature and the humanistic environment produced during the development process.

As far as drum performances are concerned, Chiang Mai and Xishuangbanna are different in recording the sound of drums. In Chiang Mai, there are seven local terms to record the sound of drums, while in Xishuangbanna, there are two local terms of recording the local sound of drums. In addition, players in Chiang Mai retain more of their traditional style when playing drums, while in Xishuangbanna, players now use drums more as a performance tool or as an accompaniment instrument. About the performance places, drum performances in Chiang Mai and Xishuangbanna have transformed from purely performances to a form of tourism economy, with more players, or producers, focusing on commercial operations, such as playing drums at night markets or sell drum production.

As far as the cultural changes of the drum as an instrument are concerned, the cultural characteristics it carries are more diverse. As the essence of the drum as an instrument, the musical function is becoming more and more extensive. Therefore, today's performers, creators of performances, and cultural Travel workers gave the drum a stronger social function.

In general, based on the changes of the Social culture, the drum musical instrument culture of Chiang Mai, Thailand, and Xishuangbanna, Yunnan Province, China has also undergone certain changes. However, this study mainly focuses on the current making technique and performance characteristics of drums as musical instruments.

## CHAPTER VII

### Conclusion, Discussion and Suggestions

This dissertation takes Chiang Mai, Thailand and Xishuangbanna, China as the research site which focused on investigating the Drum Musical Instrument in Chiang Mai, Thailand and Xishuangbanna, China; the drum in Chiang Mai, Thailand and the drum in Xishuangbannai, China; the making process of Klong Yao in Chiang Mai, Thailand and Xiangjiao Gu in Xishuangbanna, China. The research conclusion mainly includes the following aspects:

#### 1. Conclusion

The drum cultures of Chiang Mai and Xishuangbanna are deeply rooted in their historical backgrounds. Chiang Mai, influenced by the Lanna Dynasty and the historical context of the Thailand-Myanmar conflict, has developed a distinctive drum culture that reflects its rich heritage. In contrast, Xishuangbanna has experienced a slower pace of development in its drum culture, shaped by domestic conditions that impact the transmission and evolution of its traditions.

In terms of drum types, the Klong Yao in Chiang Mai is a long drum traditionally used to motivate troops and is often featured during cultural events, including festivals and weddings. Its rhythmic beats play a vital role in enhancing the celebratory atmosphere of these occasions. On the other hand, the Xiangjiao Gu, predominantly played by the Dai people in Xishuangbanna, is notable for its auspicious shape. This drum is historically connected to both warfare and Buddhist ceremonies, underscoring its significance in the region's cultural and spiritual practices.

When it comes to drum-making techniques, Chiang Mai maintains a tradition of craftsmanship, although modern challenges have led to the adoption of alternative materials, such as nylon for ropes, due to local shortages. Similarly, the Xiangjiao Gu is meticulously handcrafted using cowhide, adorned with intricate designs inspired by local temple art. This traditional art form is also seeing innovations, such as the adaptation of black drums for use in funerals, which reflects the evolving cultural practices within the community.

Culturally, the Klong Yao holds an essential role in Chiang Mai, primarily for ceremonies and celebrations, yet it is intentionally excluded from funeral rituals, thus preserving its traditional rhythms and cultural integrity. In Xishuangbanna, the Xiangjiao Gu is recognized as an integral part of the region's intangible heritage. Efforts are being made to engage youth in its preservation, ensuring that the cultural significance of the drum continues to resonate with future generations.

The performance context for traditional drumming has evolved in both regions. Chiang Mai continues to emphasize its traditional rhythms, maintaining a strong connection to its historical practices. In contrast, Xishuangbanna has embraced a more dynamic approach by integrating dance and Dai boxing into a blended performance style, which not only enhances the visual appeal of the art but also attracts a broader audience.

Tourism has played a significant role in the visibility of drum cultures in both areas. In Chiang Mai, the influx of tourists supports educational initiatives and provides a source of income for artists, thereby enriching the local cultural landscape. In Xishuangbanna, the establishment of inheritance centers aimed at teaching drum production not only promotes cultural preservation but also enhances local livelihoods, demonstrating the intertwined relationship between culture and economic opportunity. Finally, the advent of modern platforms like TikTok has allowed the drumming arts of both Chiang Mai and Xishuangbanna to reach a wider audience. This digital promotion not only attracts tourists but also fosters a greater appreciation for these vibrant cultural traditions, ensuring that the drum music culture continues to thrive in the contemporary world.

## 2. Discussion

According to the structural framework of qualitative research, this study used ethnomusicology and instrumentology as the guiding theories to explore drum musical instruments in Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China.

First of all, from a theoretical perspective, this study was a qualitative study, with field interviews as the main method combined with relevant literature data collection methods, and interview forms and observation forms as research tools. This was consistent with the historical perspective proposed by Pelto (2017), which used

mixed Research methods are different from ethnography. The mixed research methods referred to by Pelto include quantitative and qualitative research methods. In this study, the researcher only used qualitative research methods. This is determined by the nature of the data. , however, if you want to study the practical or numerical data of drums in Chiang Mai and Xishuangbanna, you can use quantitative combined with qualitative research methods, such as studying the frequency of drum use, the range of sound when striking, etc.

The researcher collected relevant data through field visits, also known as the "field work method", which is the main research method of Ethnomusicology (Rice, 2010) . In this study, the researcher conducted field visits to the local area and found out the relevant data about Chiang Mai and Xishuangbanna. Drum's relatively real and reliable information finally resulted in valuable content. During this process, researcher discovered that ethnomusicology research was not just about studying local music or musical instruments, but also about local culture. This means that it is very important to use the "fieldwork method" to switch cultural issues. When researcher studied drum musical instrument in Chiang Mai and Xishuangbanna, researcher adopted the objective attitude to explore the drum musical instruments in the two places, thus enriching and perfecting the deficiencies in the research fields of drums in the two places.

In addition, musical instrument science is also an important theory, which is also called Organology in this study (Restle, 2008). Nowadays, Organology has become an international research field. Its research horizon is the musical instruments of all ethnic groups around the world. The existing musical instrument research content includes specific musical instruments: collection catalogue, terminology, classification , structure, shape, vibration mode, resonance mode, firing mode, production materials, decoration, playing mode and performance skills, etc., and also includes the timbre, pitch, scale, etc. of the instrument. The social functions, cultural functions and beliefs of the use of musical instruments, the status and training methods of musical instrument performers, the symbolism and aesthetics of musical instruments (both works of art and musical tools), etc. are all objects of musical instrument research. The origins and development history of existing musical instruments are mostly

informed by archaeological images of ancient civilizations (sculptures, vases, paintings, engravings, rock carvings, etc.

In this study, the researcher mainly studied the production, performance and functional transformation of drums as musical instruments. The researcher found that Chiang Mai and Xishuangbanna have different local recording methods for the sound of drums. The sound of drums in Chiang Mai is local. There are seven recording methods, namely; there are two local recording methods of the sound of drums in Xishuangbanna, namely

It is worth mentioning that during the process of collecting styles, the researchers found that the languages of the local inheritors sounded very similar. For example, when collecting styles in Xishuangbanna, China, Thai professors could communicate with the local inheritors in Thai, and the local inheritors said that every year Folk artists from Thailand and China were invited to perform in their respective countries. This also confirms what was mentioned above that Chiang Mai and Xishuangbanna once belonged to the same dynasty, the Lanna Dynasty. Therefore, researchers also found that the local residents in Chiang Mai and Xishuangbanna are similar in terms of their dressing style, food culture, and living environment.

Moreover, from the research objectives, researcher investigated the drum music culture in Xishuangbanna and Chiang Mai, focused on the topic about the drum music culture in the past and present, the making process, and the playing technique of the drum in Xishuangbanna and Chiang Mai. About the drum music culture, the researcher found that the drum used in the festivals and the big events and also the Buddhist ritual same as Durojaye (2017) explored the drum tradition and also the performance occasions in African society, which mentioned that the drum in Africa used in the festival and also the ceremony. Researcher investigated the making process about the drum in Xishuangbanna and Chiang Mai, the steps similar to Merriam (1969) explained in his study.

Moreover, the playing technique analyzed by the researcher in this researcher looks like Su (2017) investigated the playing technique of fish drum as the folk instrument. As the drum music culture change, researcher found the performance occasions of drum are not only in the temples, ceremonies, and the festivals, also in the tourism sightseeing such as the night markets, the parks and the cinemas. This

point is different as the drum music culture change in Karin's study (2016) mentioned, Karin found the drum in I-san area, Thailand used for time broadcast and for communication.

### 3. Suggestion

#### 3.1 Applying research result to benefit

3.1.1 Musician can utilize the research result to compare the sound and the playing techniques between Chiang Mai, Thailand and Xishuangbanna, Yunnan Province, China.

3.1.2 The drum maker can apply the research result to improve the drum making technique.

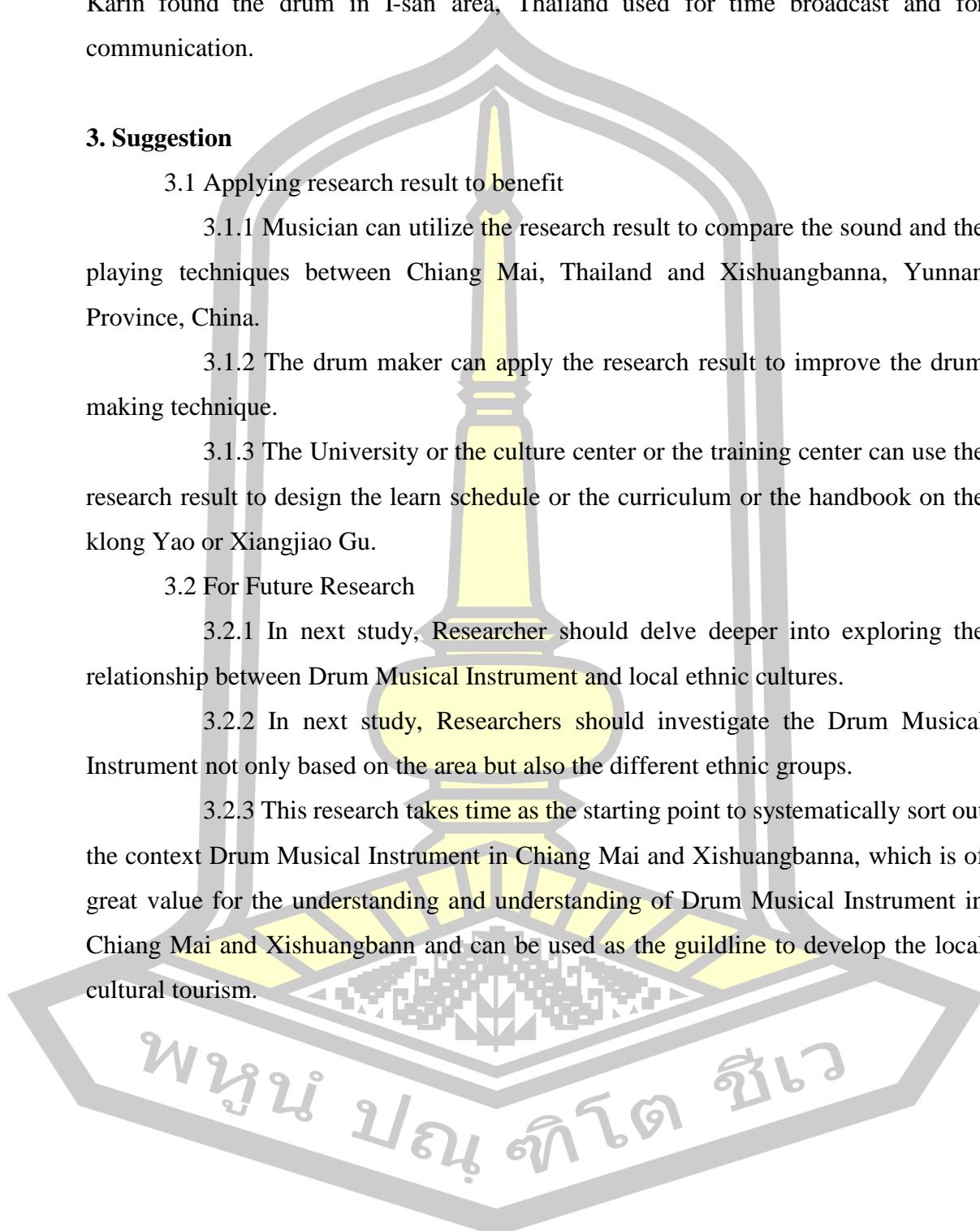
3.1.3 The University or the culture center or the training center can use the research result to design the learn schedule or the curriculum or the handbook on the klong Yao or Xiangjiao Gu.

#### 3.2 For Future Research

3.2.1 In next study, Researcher should delve deeper into exploring the relationship between Drum Musical Instrument and local ethnic cultures.

3.2.2 In next study, Researchers should investigate the Drum Musical Instrument not only based on the area but also the different ethnic groups.

3.2.3 This research takes time as the starting point to systematically sort out the context Drum Musical Instrument in Chiang Mai and Xishuangbanna, which is of great value for the understanding and understanding of Drum Musical Instrument in Chiang Mai and Xishuangbanna and can be used as the guideline to develop the local cultural tourism.



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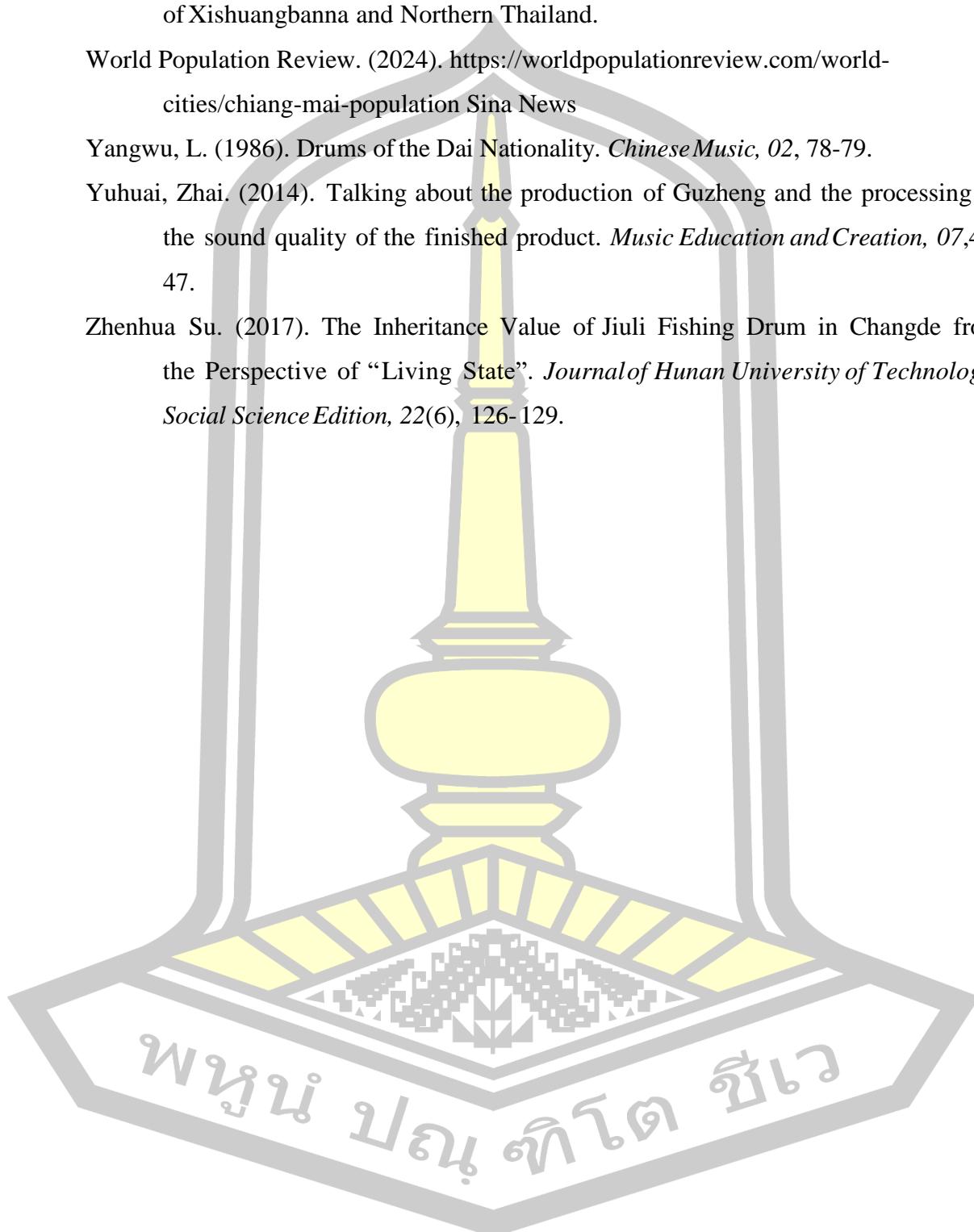
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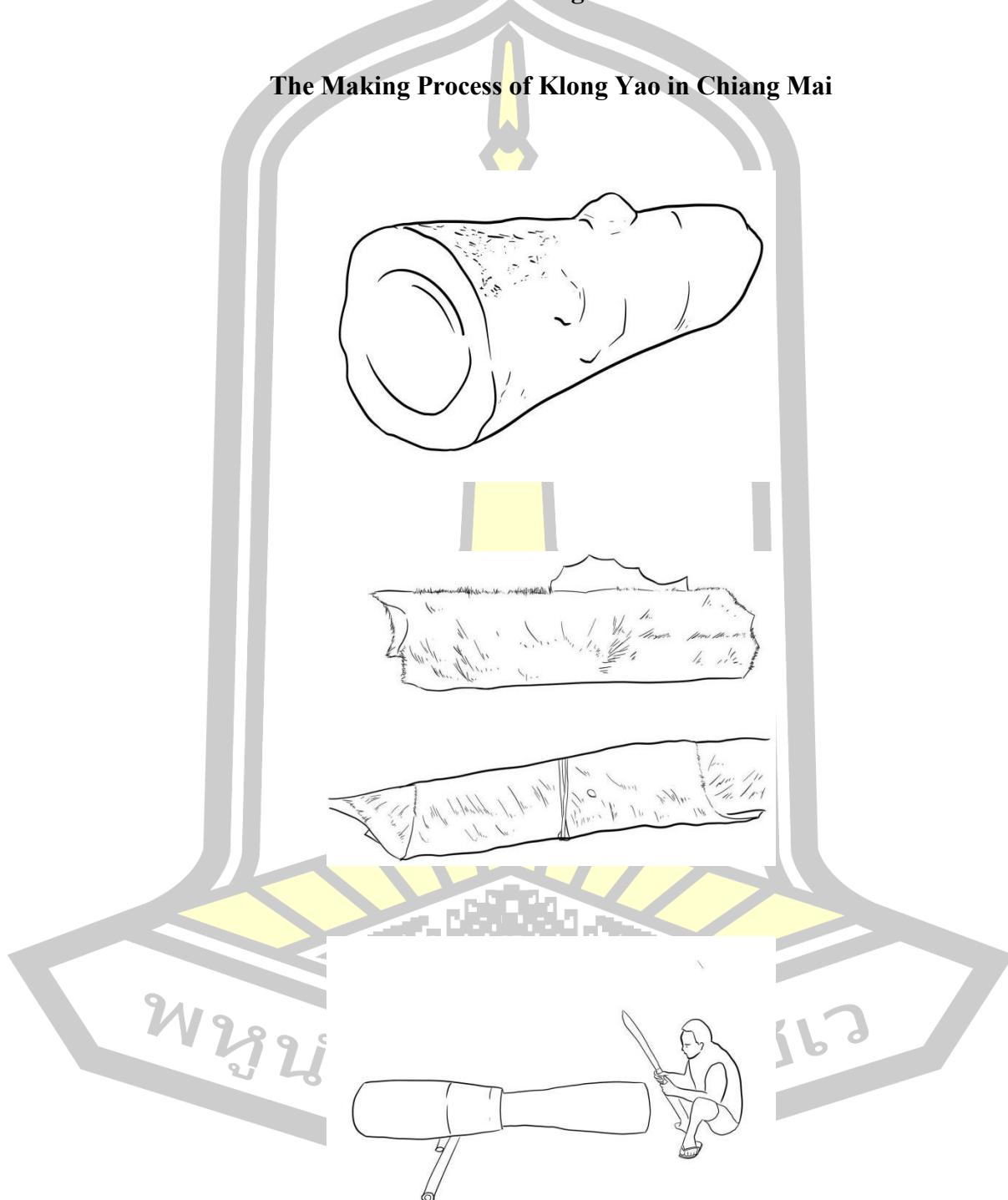
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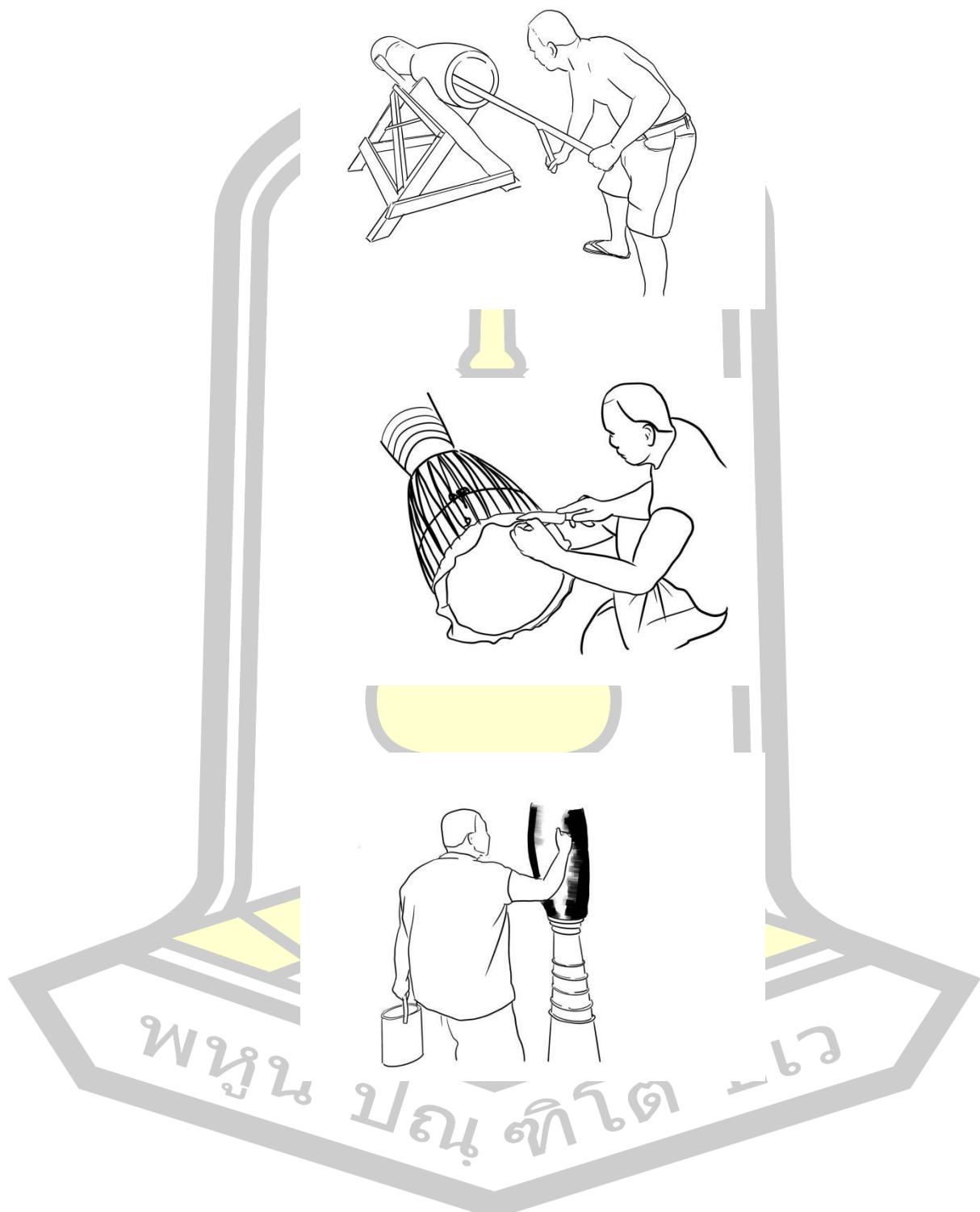


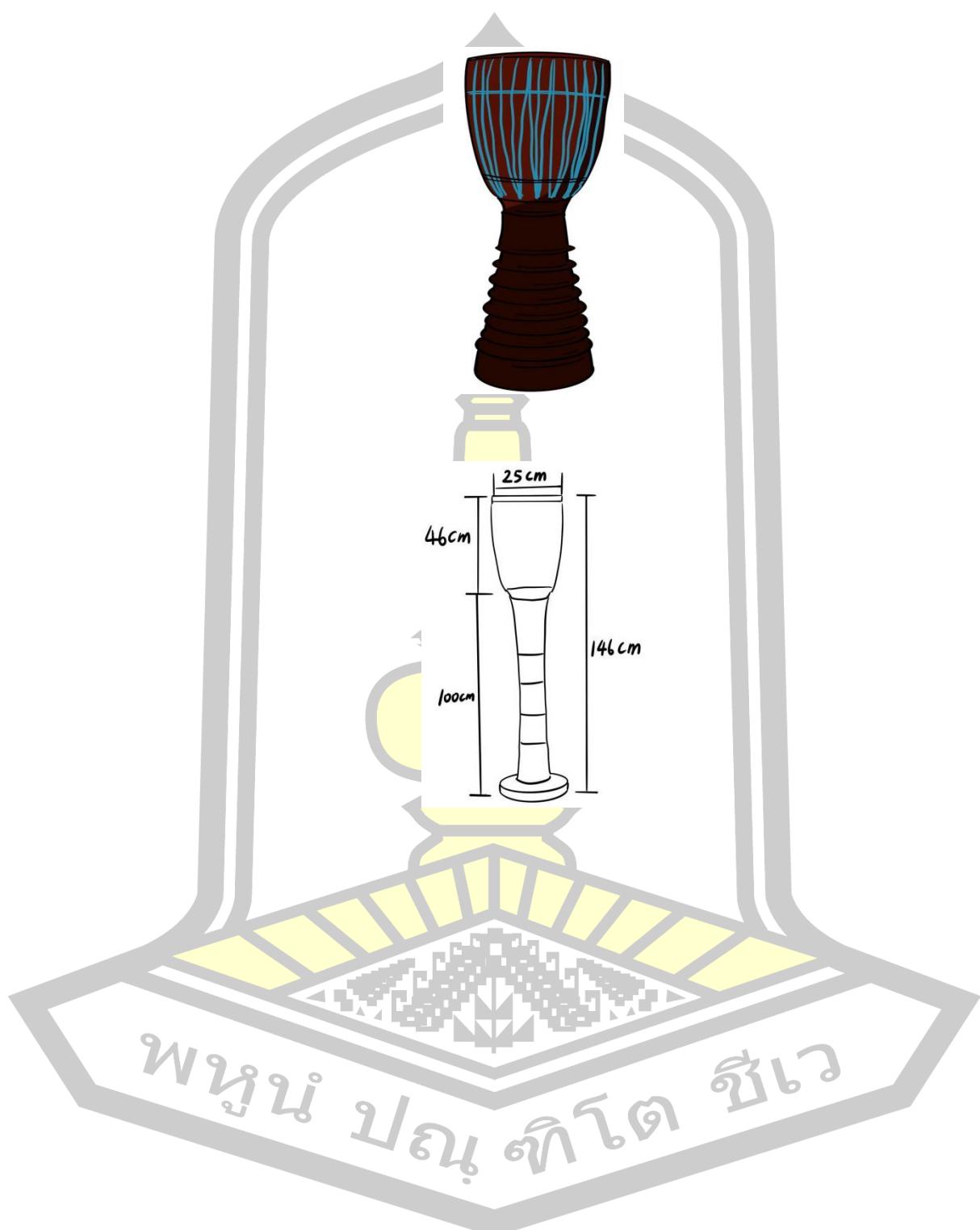
## APPENDIX

### Appendix A The Making Process of Klong Yao in Chiang Mai and Xiangjiao Gu in Xishuangbanna

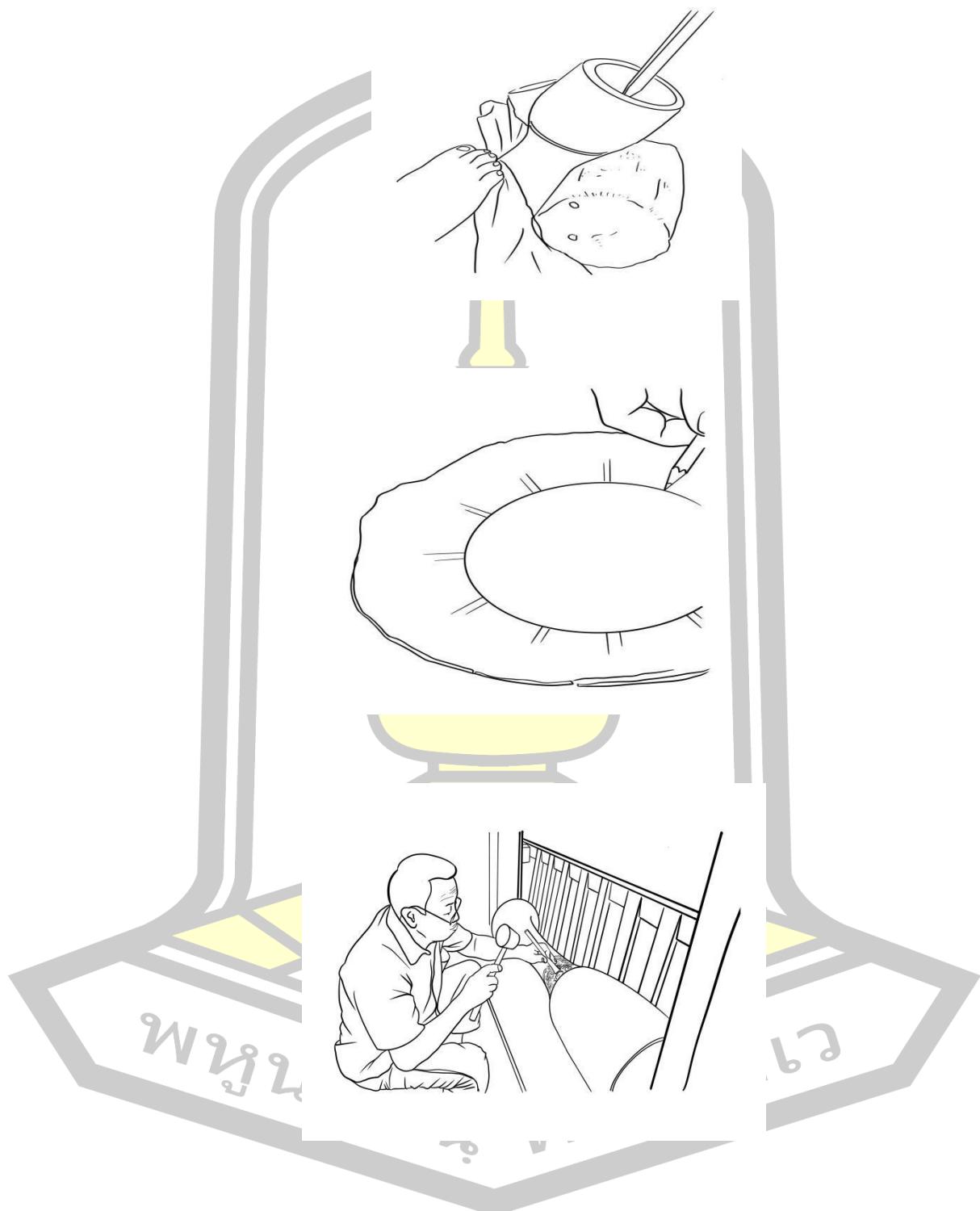
#### The Making Process of Klong Yao in Chiang Mai

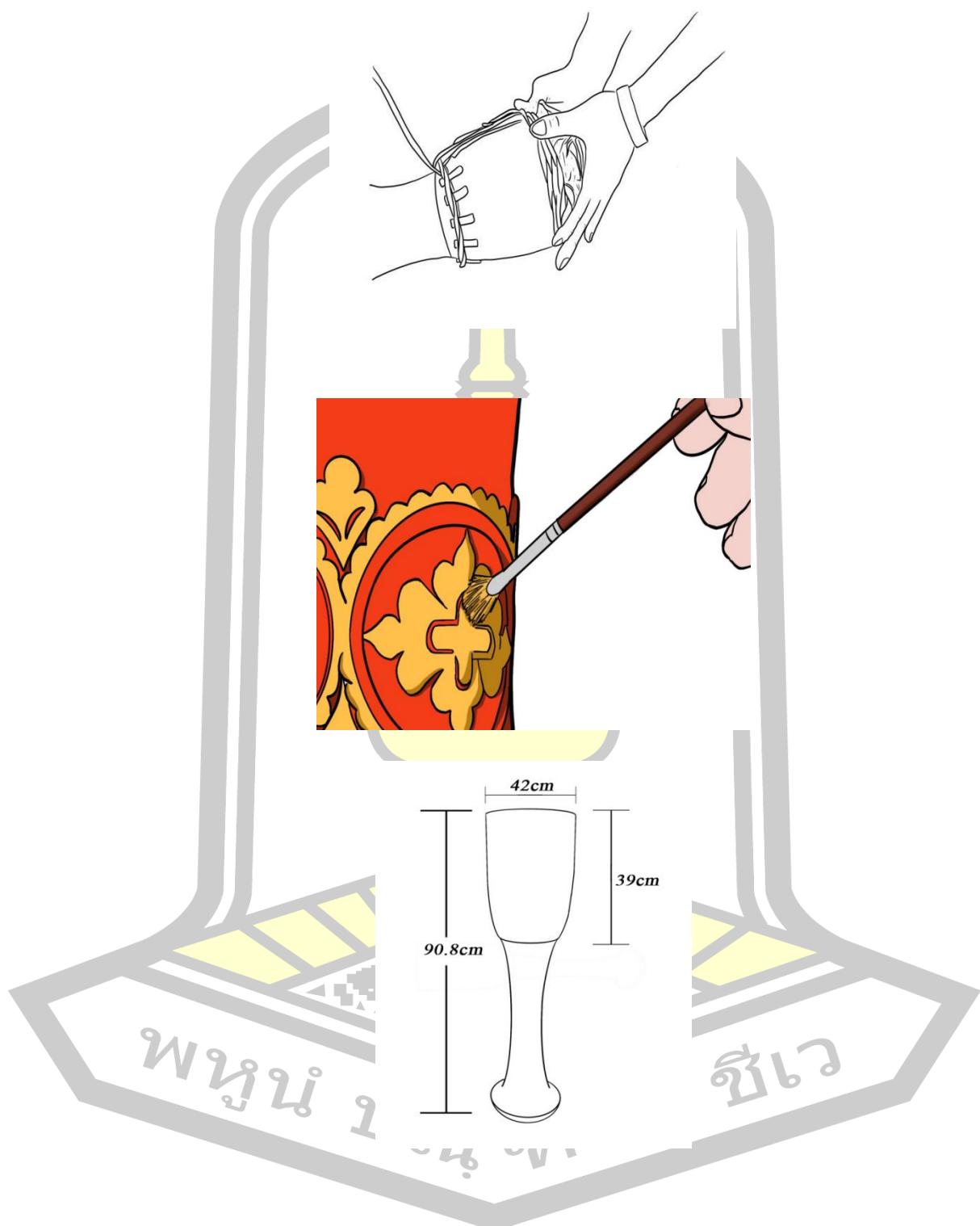






### The Making Process of Xiangjiao Gu in Xishuangbanna





## Appendix B Interview Questions of fieldwork

### Klong Yao making process in Chiang Mai, Thailand

#### 1. Topic

Interview on the key informant about Klong Yao making process

#### 2. Time

18 February 2023 to 21 February 2023

#### 3. Location

Chiang Mai, China.

1. What's your name? age?

2. How many years have you been making drums?

3. Who do you study with?

4. How many students are there?

5. Why did you start learning to play drums?

6. What honors do I have and what positions do I hold?

7. How many steps are there in making an elephant foot drum?

8. What are the criteria for selecting materials?

9. What steps in the drum making process require the use of machines?

10. What machines are used?

11. Why do you carve it like this?

12. What are the similarities and differences in sculpture between now and in the past?

13. When making drums, if raw materials are scarce, will you choose other materials instead?

14. What materials are used in coloring?

15. What is the cycle of making drums?

16. Does making drums guarantee your livelihood?

17. How much did the drum sell for?

18. Is there any government support for making drums?

## Xiangjiao Gu making process in Chiang Mai, Thailand

### 1. Topic

Interview on the key informant about Xiangjiao Gu making process

### 2. Time

07 June 2023 to 10 June 2023

### 3. Location

Chiang Mai, China.

1. What's your name? age?

2. How many years have you been making drums?

3. Who do you study with?

4. How many students are there?

5. Why did you start learning to play drums?

6. What honors do I have and what positions do I hold?

7. How many steps are there in making an elephant foot drum?

8. What are the criteria for selecting materials?

9. What steps in the drum making process require the use of machines?

10. What machines are used?

11. Why do you carve it like this?

12. What are the similarities and differences in sculpture between now and in the past?

13. When making drums, if raw materials are scarce, will you choose other materials instead?

14. What materials are used in coloring?

## 15. The cycle of making drums

## Klong Yao drum music culture

## 1. Topic

Interview on the key informant about Klong Yao drum music culture

## 2. Time

18 February 2023 to 21 February 2023

## 3. Location

Chiang Mai, Thailand.

1. What's your name? age?

2. How many years have you been making drums?

3. Who do you study with?

4. How many students are there?

5. Why did you start learning to perform the elephant kick drum?

6. What honors do I have and what positions do I hold?

7. How many years have you been performing drums?

8. What have past performances been like?

9. What is the performance like now?

10. Where have you performed in the past?

11. Where are you performing now?

12. Who is participating in the performance?

13. What are the similarities and differences between previous performances and current performances?

14. What caused such a change?

15. Is there any dancing involved in playing the elephant foot drum?
16. Is the dance performed by a drummer leading the drums or is there another dancer?
17. Is the drum performance well communicated?
18. Will you use homemade drums to perform?
19. Are there many performance opportunities?
20. Can performance protect your life?
21. Does the government provide support for you to perform the elephant drum?
22. What is the biggest impact of social changes on kick drum?
23. Is this influence conducive to the development of the elephant foot drum?
24. What is the most difficult aspect in spreading this musical instrument now?

Xishuangbanna Xiangjiao Gu

2. Topic

Interview on the key informant about Klong Yao drum music culture

2. Time

07 June 2023 to 10 June 2023

3. Location

Xishuangbanna, China.

1. What's your name? age?

2. How many years have you been making drums?

3. Who do you study with?

4. How many students are there?

5. Why did you start learning to perform the elephant kick drum?

6. What honors do I have and what positions do I hold?
7. How many years have you been performing drums?
8. What have past performances been like?
9. What is the performance like now?
10. Where have you performed in the past?
11. Where are you performing now?
12. Who is participating in the performance?
13. What are the similarities and differences between previous performances and current performances?
14. What caused such a change?
15. Is there any dancing involved in playing the elephant foot drum?
16. Is the dance performed by a drummer leading the drums or is there another dancer?
17. Is the drum performance well communicated?
18. Will you use homemade drums to perform?
19. Are there many performance opportunities?
20. Can performance protect your life?
21. Does the government provide support for you to perform the elephant drum?
22. What is the biggest impact of social changes on kick drum?
23. Is this influence conducive to the development of the elephant foot drum?
24. What is the most difficult aspect in spreading this musical instrument now?

**Appendix C Notation of Klong Yao performance in Chiang Mai, Thailand and  
Xiangjiao Gu performance in Xishuangbanna, Yunnan Province, China**

Notator: Cui

Ailin

Notator: Cui

Long Drum

Cymbals

Gong

L.D.

Cym.

Gong

L.D.

Cym.

Gong

L.D.

Cym.

Gong

Notator: Cui

17

L.D. Cym. Gong

21

L.D. Cym. Gong

25

L.D. Cym. *f*

29

L.D. Cym. Gong *p*

33

L.D. Cym. Gong

37

L.D. Cym. Gong

①

*p*

41

L.D. Cym. Gong

②

45

L.D. Cym. Gong

①

*p*

*p*

49

L.D. Cym. Gong

53

L.D. Cym. Gong

57

L.D. Cym. Gong

61

L.D. Cym. Gong

Musical score for three instruments: L.D., Cym., and Gong. The score consists of two systems of music. The first system (measures 65-72) includes dynamics (3), (2), and (1). The second system (measures 69-76) includes dynamics (3), (2), and (1). The score concludes with a graphic of a traditional Cambodian oil lamp (kohor) with a yellow flame, resting on a decorative base. The base features the text "ພអុន បណុ កិច្ច ីឱ" in Khmer script.

73

L.D. Cym. Gong

3

77

L.D. Cym. Gong

2 0

*p*

81

L.D. Cym. Gong

3 1

85

L.D. Cym. Gong

*p* *p*

### Notation of Xiangjiao Gu Performance in Xishuangbanna, Yunnan Province

**Xishuangbanna Long Drum**

**Cymbal**

**Gong**

**Lento**

**Moderato** (1)

**6** (2) (3)

**ພູນ ປຸນ ດີໂຕ ຂົວ**

Xishuangbanna Long Drum      9      ③

Cym.      12      ①

Gong

Xishuangbanna Long Drum      ②

Cym.      ③

Gong

Hei

ພ້ອນ ປນ ຄີໂຕ ຂົວ

**Appendix D Photos of fieldwork in Chiang Mai, Thailand and Xishuangbanna,  
Yunnan Province, China**



พ. ห. น. ย.

ช. ว. จ.





## BIOGRAPHY

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2021-2024 (Ph.D.) College of Music at Mahasarakham University

ພ້ອນ ປນ ຄີໂຕ ຂົວ