



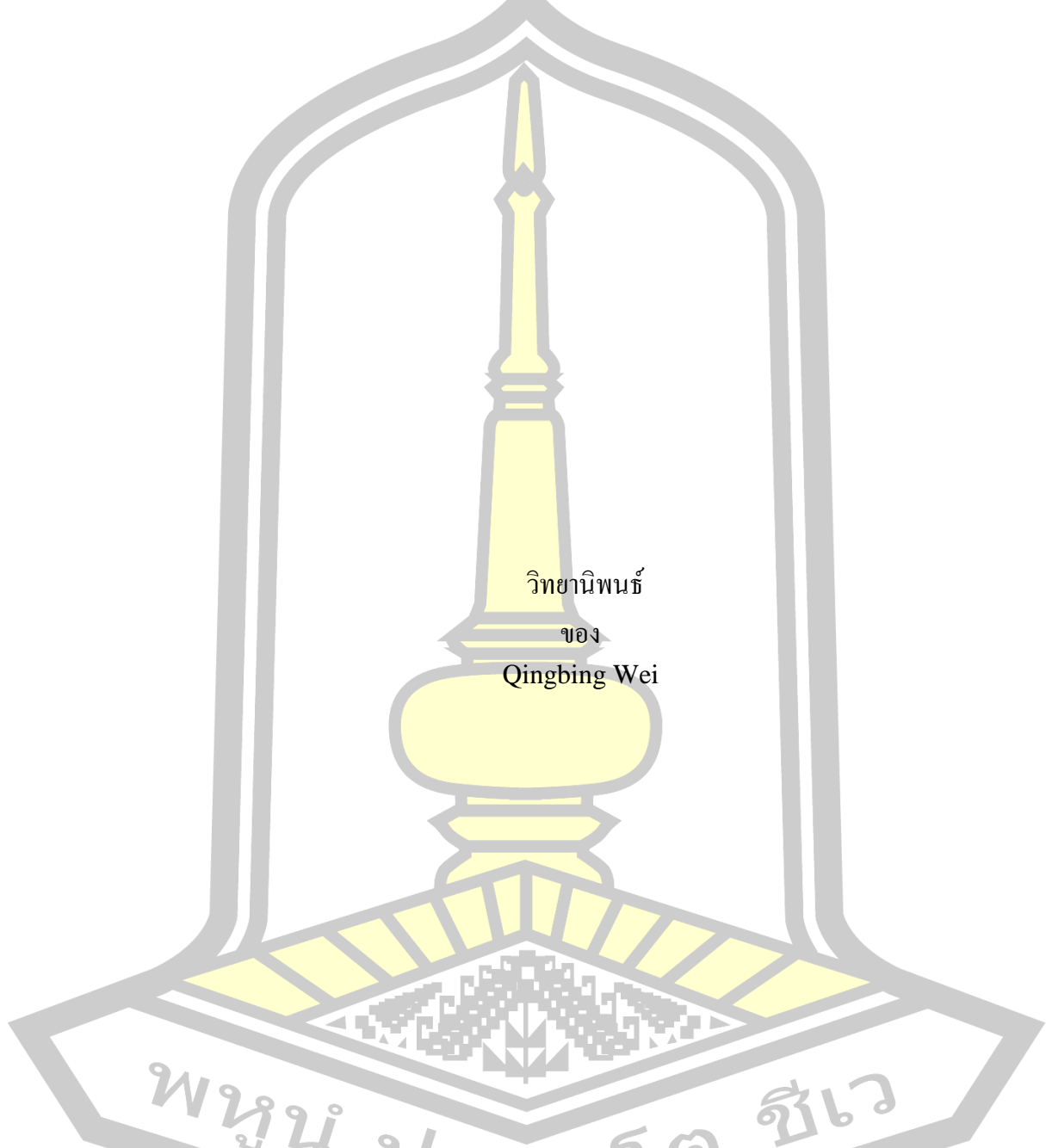
Phin Pia in Northern Thailand: Case Study Achievements and Transmission by
Pipatpong Srikittakornharidas

Qingbing Wei

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2025

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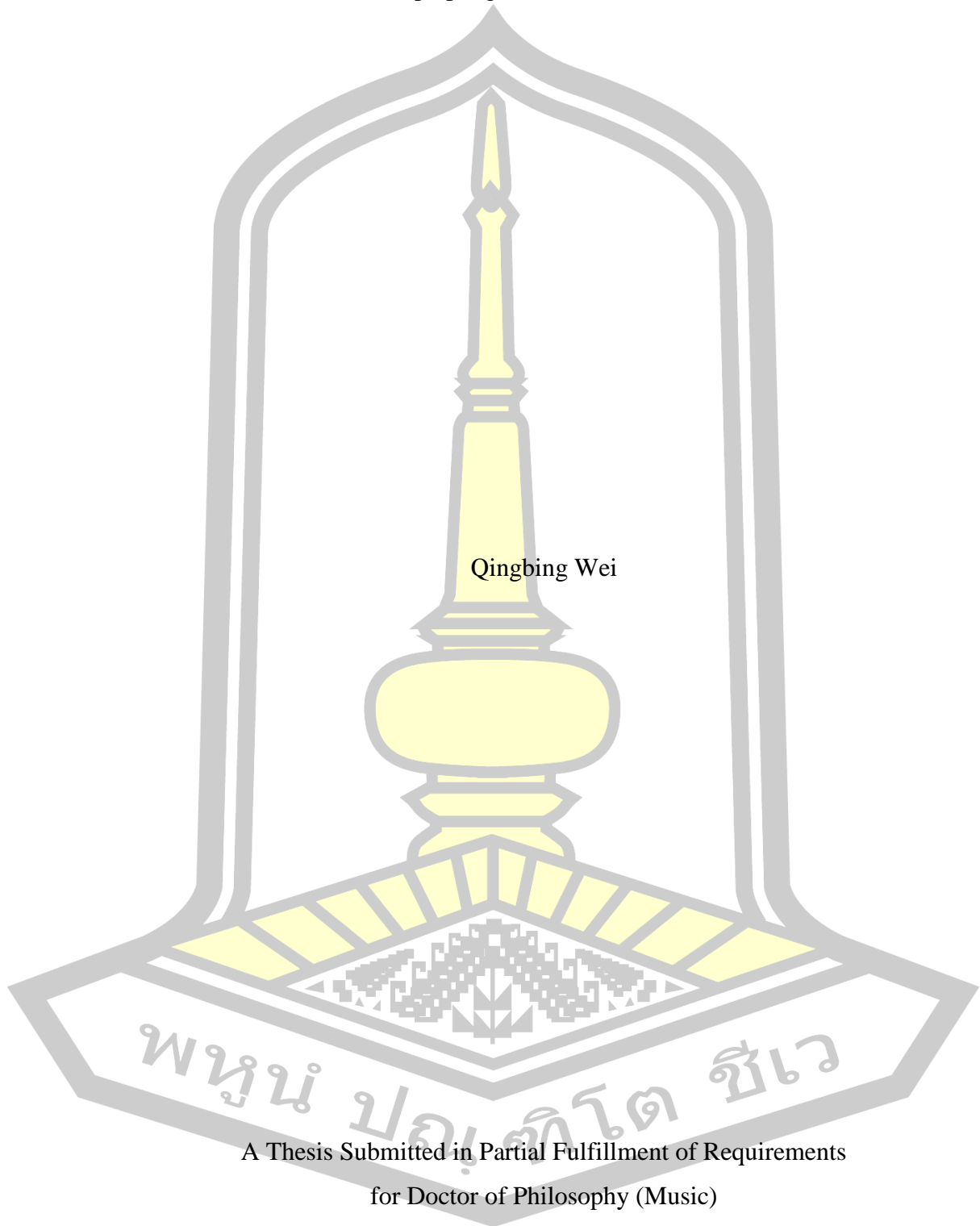
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March 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Qingbing Wei , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

This study explores the life, contributions, and innovations of Pipatpong Srikitaornharidas of Phin Pia. Qualitative research and data collection were conducted through field investigations involving key informants. The research tools included observation and interview. The research objectives focus on three key aspects: (1) investigating Pipatpong's life and work, (2) analyzing his playing techniques, and (3) studying the transmission process of Phin Pia under his leadership.

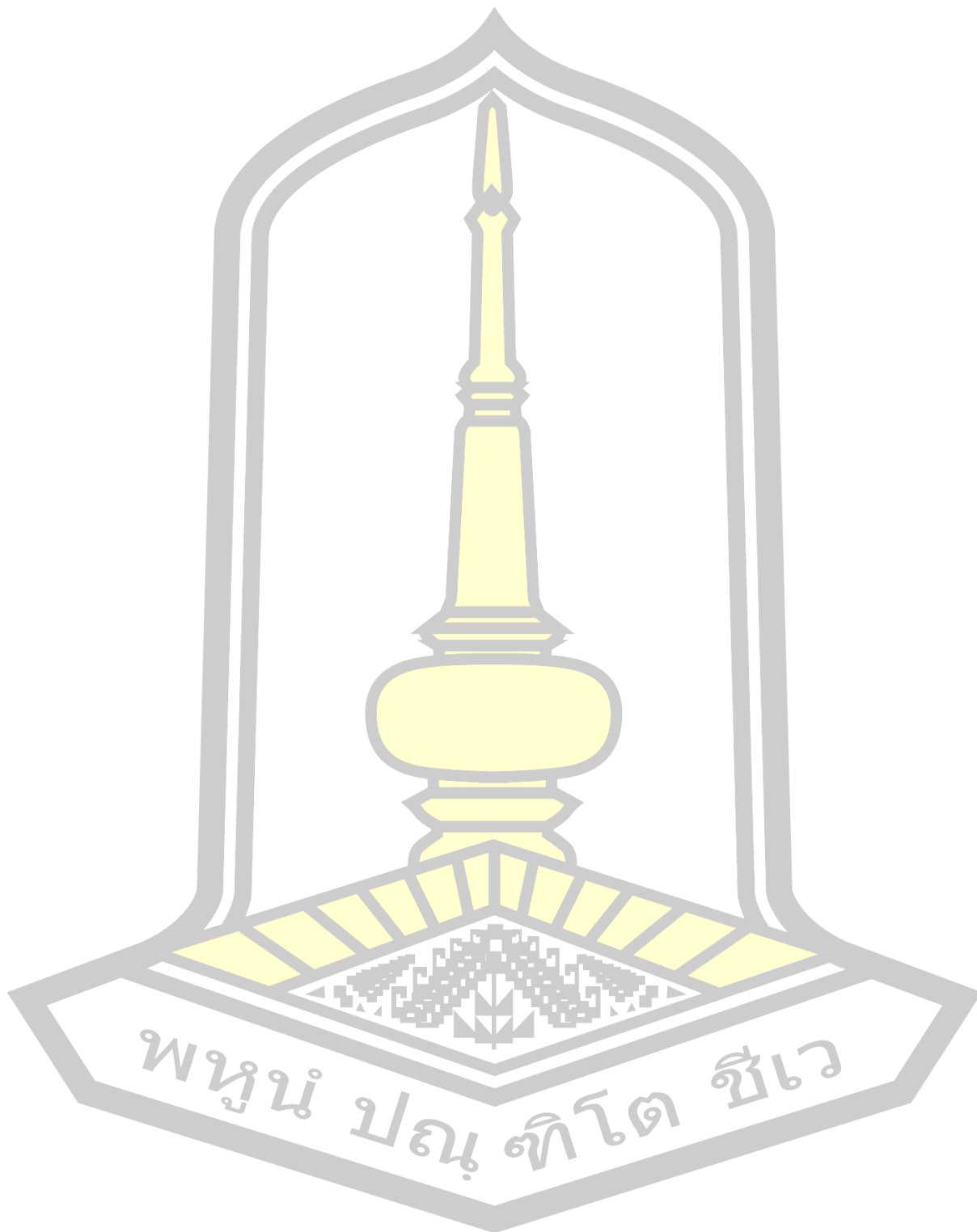
The findings reveal Pipatpong's profound impact on Lanna's cultural heritage through his dual-path approach, combining formal music education with deep-rooted folk traditions. His innovative playing techniques, such as "Wrapping" and enhanced "Swiping," alongside the preservation of seven fundamental methods, have expanded the instrument's expressive potential. Furthermore, Pipatpong's repertoire innovations, such as creating extensive variations for traditional melodies, highlight his ability to adapt and modernize the Phin Pia while respecting its historical essence.

The study also examines Pipatpong's systematic efforts in the transmission of Phin Pia knowledge. His teaching methodologies, including structured training programs, textbook creation, and the integration of modern technologies like YouTube and online classes, have significantly broadened the instrument's reach. The establishment of the Phin Pia Club and collaborations with cultural networks have further amplified its global presence.

By documenting Pipatpong's life, playing techniques, and transmission strategies, this research underscores his pivotal role in safeguarding and innovating the Phin Pia, offering a comprehensive model for preserving endangered musical traditions while adapting them for contemporary and global audiences.

Keyword : Phin Pia, Lanna music, Cultural preservation, Pipatpong

Srikitakornharidas, Thai music



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Qingbing Wei

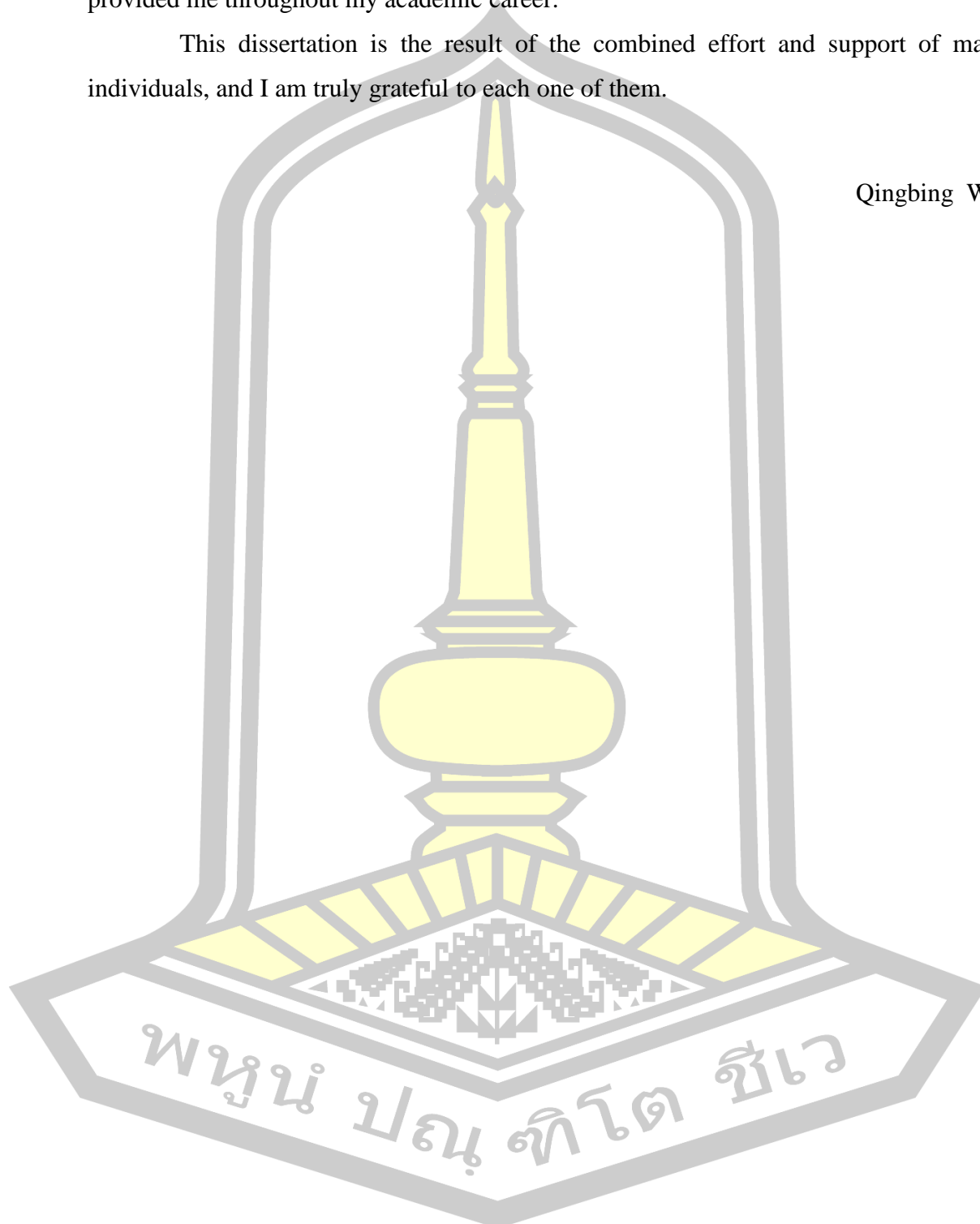
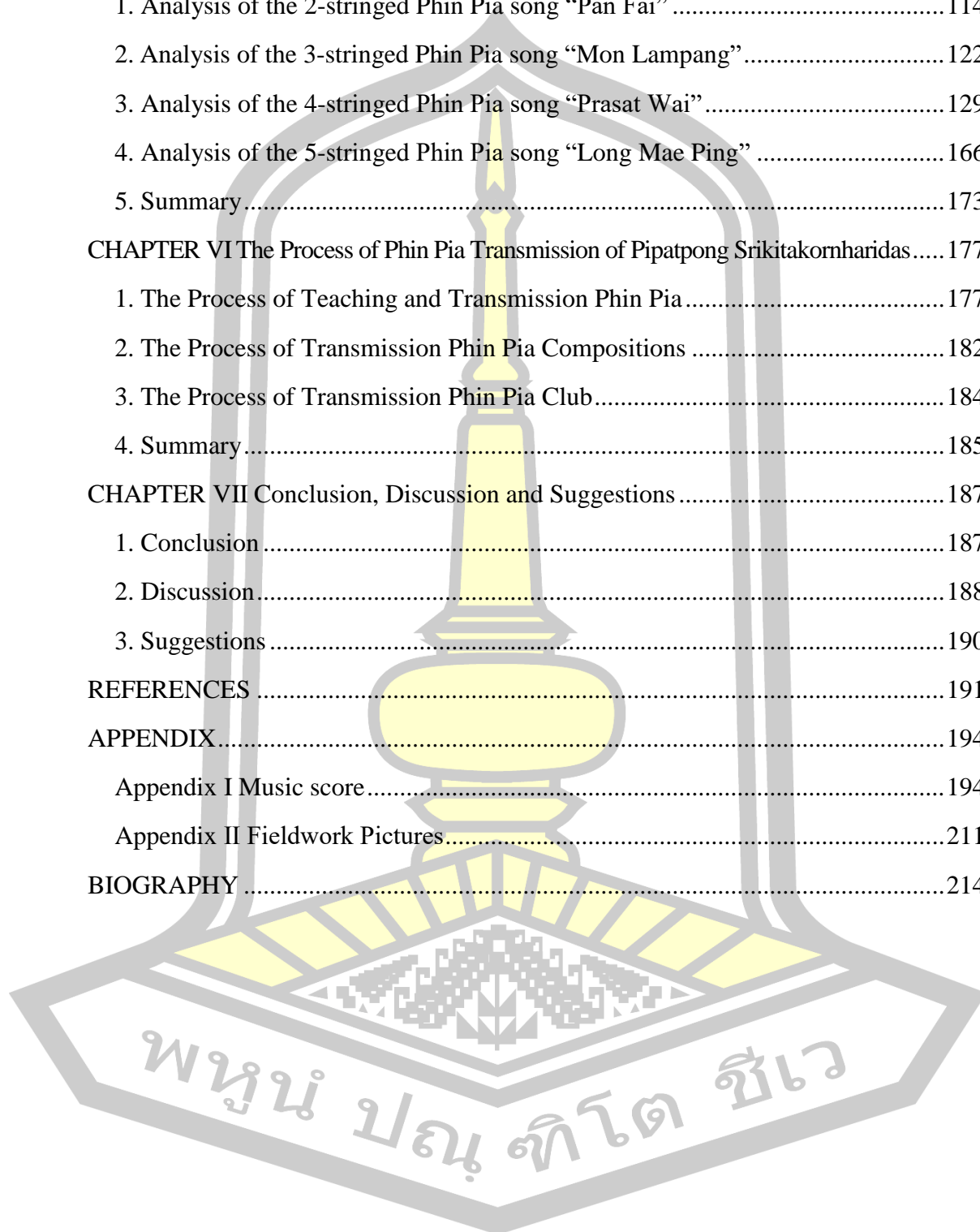


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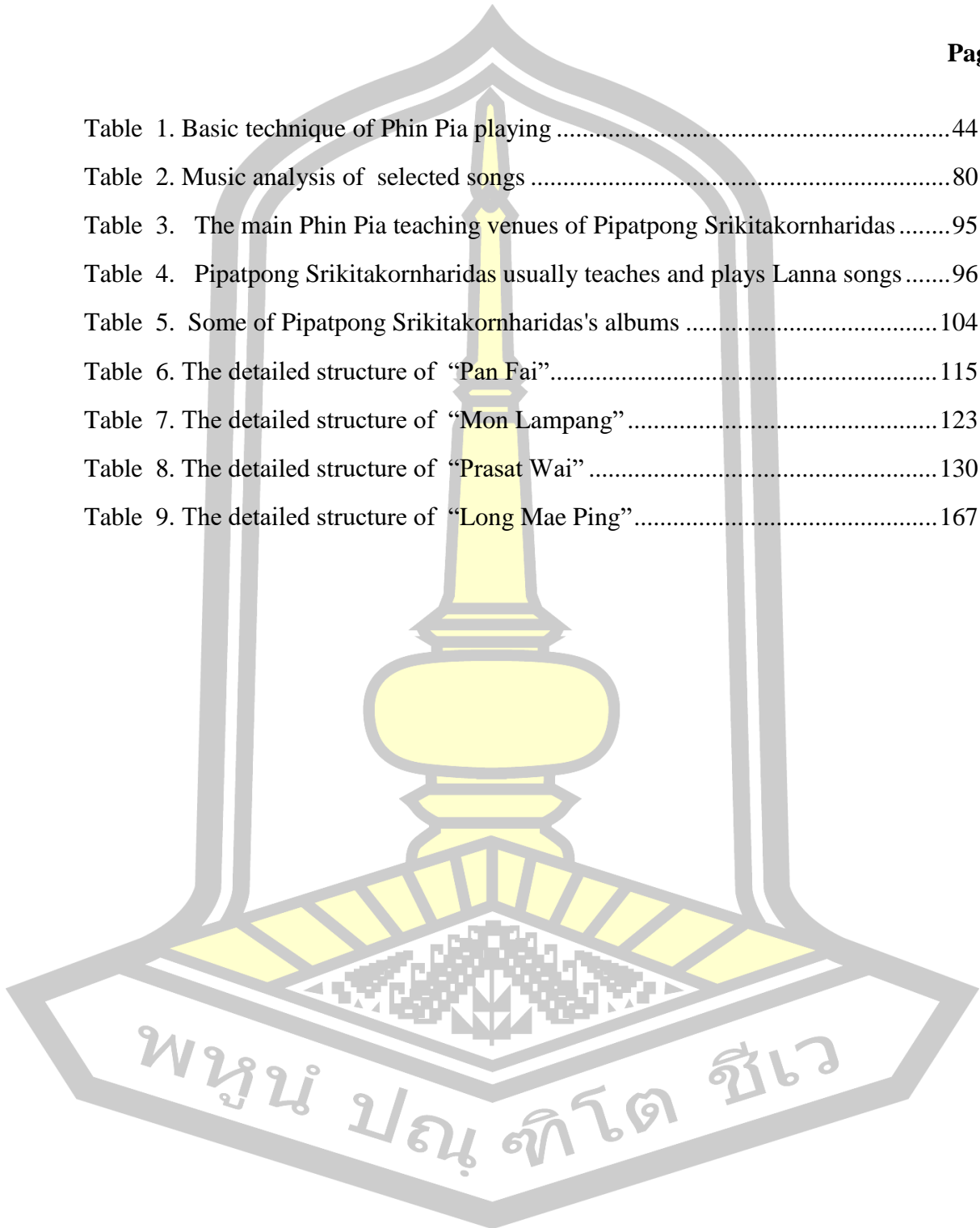
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CHAPTER I

Introduction

1. Research Background

This thesis researches the traditional musical instrument Phin Pia of Lanna Kingdom in northern Thailand. It is a member of the stick zither family. Stick zither is a general term for a number of zither Musical Instruments. originated from India, and spread Southeast Asian countries. Stick Zither It has been given different names in different countries: Tuila (India); Phin Pia, Pin Sai Deiw, Pin Nam Tow (Thailand); Kse Diev; kse meuy (Cambodia). Following musical instrument classification system, Ornithological speaking, the (Phin Pia) instrument is a fretless bar zither (Hornbostel, Sachs classification 311.211) and is extremely simple by design, consisting of a shaft of wood, a coconut-shell resonator at the top end, and two to five string.

Thailand's Phin Pia has also been associated with romance, but its original function may have been for royalty. The instrument was part of a musical ensemble played at the Lanna court in Chiang Mai, but this tradition ended with the death of King Inthanon in 1896 and Siam's subsequent annexation of Lanna (Dyck, 1975). The Lanna Kingdom or The Kingdom of Lanna, also known as Lannathai and most commonly called Lanna or Lanna Kingdom, was an Indianized state centered in present-day Northern Thailand from the 13th to 18th centuries.

The cultural development of the Northern Thai people had begun long before as successive kingdoms preceded Lanna. As a continuation of the kingdom of Ngoenyang, Lanna emerged strong enough in the 15th century to rival the Ayutthaya Kingdom, with whom wars were fought. However, the Lanna Kingdom was weakened and became a tributary state of the Taungoo Dynasty in 1558. Successive vassal kings ruled Lanna, though some enjoyed autonomy. The Burmese rule gradually withdrew but resumed as the new Konbaung Dynasty expanded its influence. In 1775, Lanna chiefs left the Burmese control to join Siam, leading to the Burmese–Siamese War (1775–1776).

Following the retreat of the Burmese force, Burmese control over Lanna came to the end. Siam, under King Taksin of the Thonburi Kingdom, gained control of Lanna in 1776. From then on, Lanna became a tributary state of Siam under the succeeding Chakri Dynasty. The music culture of the Lanna Kingdom is a unique and rich part of the northern region of Thailand. Lanna's music blends elements of local ethnic music with influences from other cultures, creating a distinctive style and musical expression.

The Phin Pia is considered the national instrument of Northern Thailand. It illustrates that Phin Pia has a key role in developing Lanna's contemporary music, representing itself as music for society by participating in live music performances with the support of music technology and acting as a representative of Lanna's music and identity through media (Great Lekakul, 2023). The Phin Pia is structurally similar to ancient stick zithers found in iconography from Cambodia, Vietnam, Indonesia, and India. Many Thai scholars trace the history of the Phin Pia first to Indianized cultures in Indonesia (Java) and Angkor (Cambodia) and later to the Sukhothai and Ayuthaya courts and temples of Central Thailand (Sminthitam, 2003).

Scholar Songklot Tongkham suggests that the Phin Pia in the Lanna kingdom of Thailand is likely older than the introduction of Buddhism to the region, making it one of the country's oldest instruments. Some scholars believe the Phin Pia is original and ancient, advocating for its revitalization and recognition as Thailand's national instrument. However, contemporary Phin Pia players have varying interpretations of its history and potential connections to other similar-looking ancient instruments across Asia. Over the past two to four hundred years in the Lanna kingdom, the Phin Pia was mainly associated with a peasant tradition of serenading. In specific areas like Lamphun, this tradition may have originated in the court and remained somewhat exclusive to it (Songklot Tongkham, personal communication). In the 1960s, Phin Pia was almost extinct in northern Thailand (McGraw, 2007).

The key informant, Pipatpong Srikritakornharidas, is a representative figure who researched, played, and inherited Phin Pia art in northern Thailand. He began to study Phin Pia in 1998, learning from the older generation of folk artists. He has taught a large number of students in the course of more than 20 years, becoming a link between the past and the next. His dedication and efforts made more people

understand and recognize Phin Pia art and made a great contribution to the dissemination of Phin Pia art. Now, he has become a shining star in the field of Phin Pia art in northern Thailand, receiving widespread attention and praise. His deeds not only show the persistent pursuit and unremitting efforts of artists but also prove the value and significance of traditional art in contemporary society.

The research into the Phin Pia instrument is driven by a collective endeavor to safeguard Thailand's rich cultural heritage. By delving into its origins and evolution, scholars aim to preserve a crucial aspect of the country's musical legacy while uncovering insights into ancient traditions and regional cultural exchanges. Advocates see the Phin Pia as a symbol of national pride and identity, fueling efforts for its recognition as a national instrument. Moreover, the near extinction of the Phin Pia in the 1960s underscores the urgency of revitalization initiatives, which rely on research to inform educational programs and community engagement efforts. Through the dedication of figures like Pipatpong Srikitakornharidas, who tirelessly teaches and promotes the art of Phin Pia, this research not only preserves a historical tradition but also highlights its enduring value in contemporary society, enriching Thailand's cultural landscape for generations to come.

2. Research Objectives

- 2.1 To investigate the life and work of Pipatpong Srikitakornharidas.
- 2.2 To analyze the playing techniques of Phin Pia by Pipatpong Srikitakornharidas.
- 2.3 To study the process of the transmission of Pin Pia by Pipatpong Srikitakornharidas.

3. Research Questions

- 3.1 What is the life and work of Pipatpong Srikitakornharidas?
- 3.2 What are the playing techniques and creation techniques of Pin Pia by Pipatpong Srikitakornharidas?
- 3.3 What is the process of the transmission of Pin Pia by Pipatpong Srikitakornharidas?

4. Research Benefit

4.1 We will know the life and work of Pipatpong Srikitakornharidas.

4.2 We will know the playing techniques and create techniques of the Pin Pia by Pipatpong Srikitakornharidas.

4.3 We will know how to transmit the knowledge and skills related to the Phin Pia in northern Thailand.

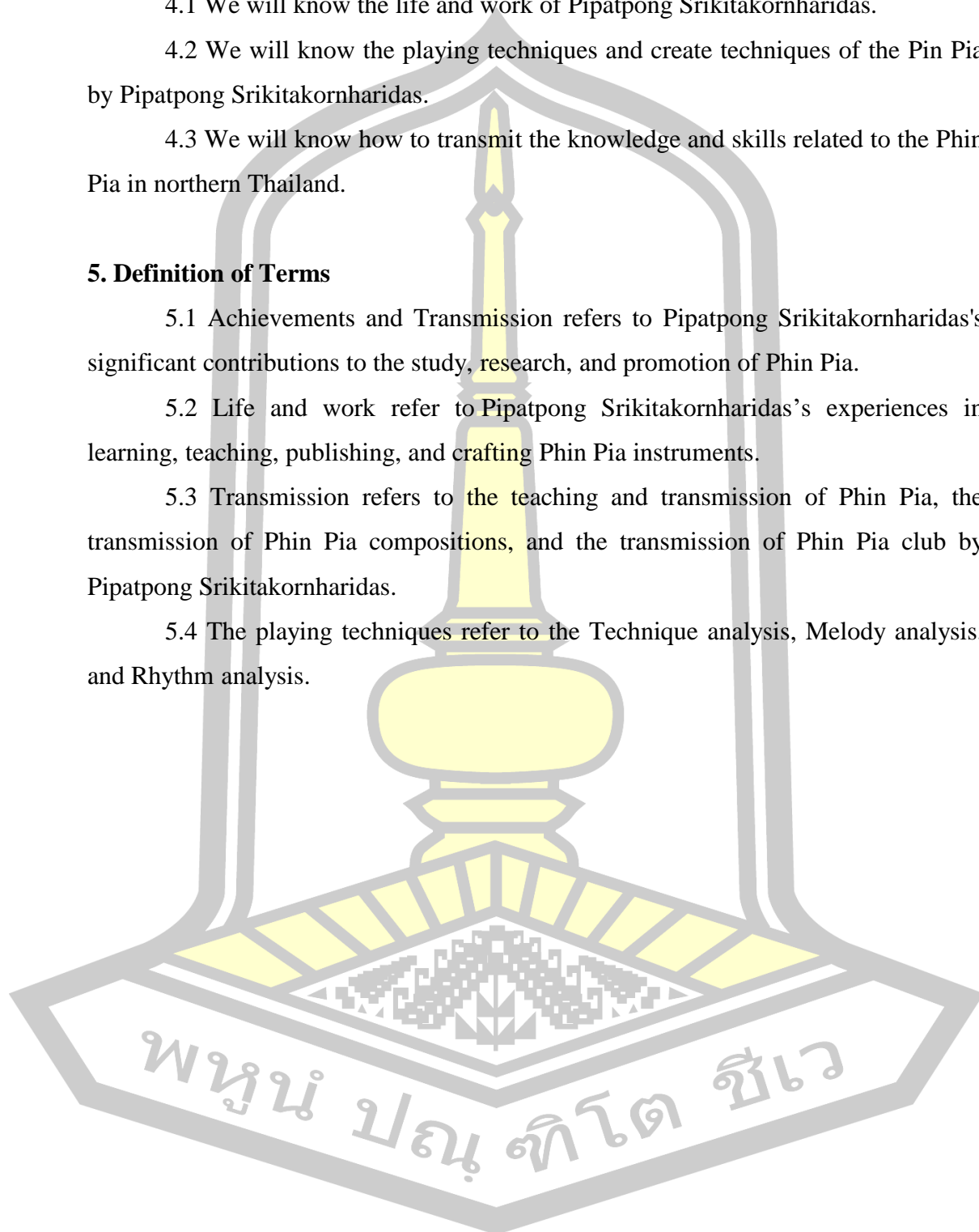
5. Definition of Terms

5.1 Achievements and Transmission refers to Pipatpong Srikitakornharidas's significant contributions to the study, research, and promotion of Phin Pia.

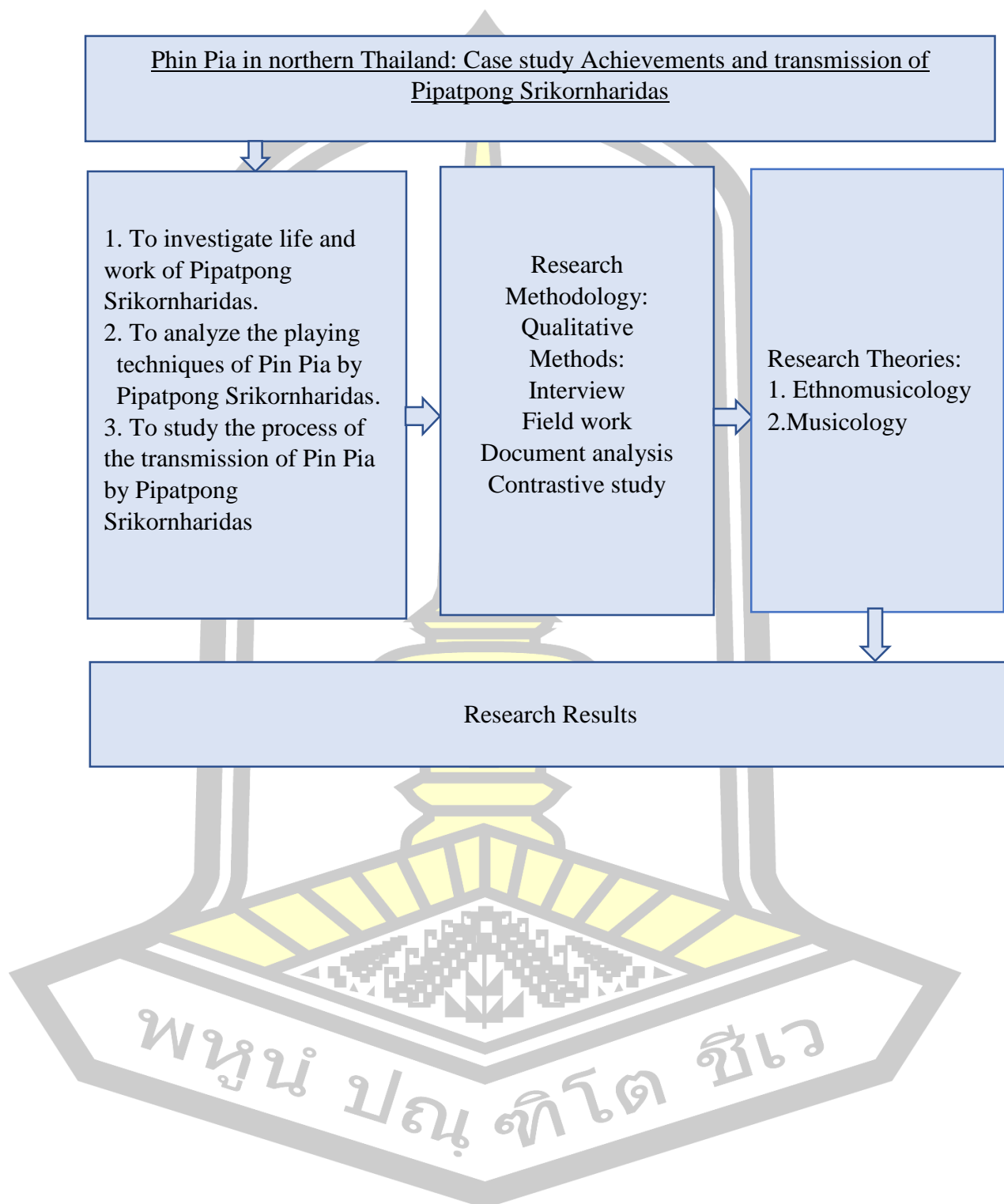
5.2 Life and work refer to Pipatpong Srikitakornharidas's experiences in learning, teaching, publishing, and crafting Phin Pia instruments.

5.3 Transmission refers to the teaching and transmission of Phin Pia, the transmission of Phin Pia compositions, and the transmission of Phin Pia club by Pipatpong Srikitakornharidas.

5.4 The playing techniques refer to the Technique analysis, Melody analysis, and Rhythm analysis.



6. Conceptual Framework



CHAPTER II

Literature Review

This thesis explores instrumental science, focusing on the origin, techniques, acoustics, and production of musical instruments, and their impact on musical expression. Despite progress, Phin Pia research faces challenges. The author reviews current studies, identifying limitations, unresolved issues, and future research directions.

The researcher uses CNKI and Google Scholar to explore academic studies on Phin Pia. CNKI offers Chinese academic resources, while Google Scholar provides international literature. Additionally, influential journals and books are consulted to gain comprehensive insights into research trends, methods, and viewpoints on Phin Pia.

The research literature on Phin Pia can be roughly divided into three categories. The first category is related literature on the historical research of Phin Pia, the second is related literature on the Function and Repertoire of Phin Pia, and the third is related literature on the study of Phin Pia performance techniques. The overview is as follows:

1. General Knowledge about the History of Pin Pia.
2. General Knowledge about the Shape and Performance Techniques of Phin Pia.
3. General Knowledge about the Function and Status of Phin Pia.
4. The Theory Used in This Research.
5. Related Documents and Research.

1. General Knowledge about the History of Pin Pia.

Cambodian scholars have extensively studied the urbanology and cultural functions of the Kse Diev, but there is a lack of meticulous documentation regarding its history. Keo Narom refers to the instrument as khsae muoy and provides a detailed description. She accurately cites a late sixth- or early seventh-century lintel as the earliest known depiction of the Kse Diev (2005). Similarly, Sam-Ang Sam also mentions the instrument as khsae muoy and asserts that Cambodian musicians

consider it to be "one of the oldest musical instruments in Cambodia" (1998). A group of professors from the Royal University of Fine Arts, led by Yun Khean, provide a detailed account of the instrument's construction and claim that the Kse Diev is the oldest among all traditional Khmer musical instruments (Yun et al. 2003), although they do not provide specific evidence to support this claim.

These sources, along with UNESCO's Inventory of Cambodia's Intangible Cultural Heritage (2004), list the Kse Diev as being used in both *krom arae*k (spirit possession/healing ritual ensemble) and *krom phleng kar* (wedding ensemble) performances. However, despite the emphasis by Cambodian informants such as Sok Duch (2010, 2014), Nhok Sinat (2010, 2014), and Yun Khean (2004) on the Cambodian origin of the Kse Diev, there is a lack of concrete evidence to support this assertion. The first foreign researcher to show interest in the Kse Diev and its music was the French ethnomusicologist Jacques Brunet (1979). However, since then, the instrument has largely been ignored by foreign researchers. McKinley (2002) briefly mentions it as a member of the *krom phleng kar boran*, the traditional wedding music ensemble. Similar to McGraw (2007) and Yun et al. (2003), they highlight the instrument's rarity. De Hen (1976), Wrazen (1986), and McGraw (2007) focus on similar instruments found in India and Thailand, acknowledging the presence of the *sadiu* (Kse Diev) in Cambodia but without delving into further details. Jähnichen (2012) concentrates on Cambodian wedding music but does not mention the Kse Diev as part of the traditional wedding ensemble.

Many foreign researchers seem to be unaware of the extensive scholarship conducted by Cambodian scholars on the Kse Diev, leading to an underestimation of the instrument's iconography. McGraw assumes that the monochord zither first appeared in Cambodia in the twelfth century and attributes its emergence to the influence of Champa (2007). De Hen, citing Marcel-Dubois, claims that the *sadiu* can only be found in Khmer art after the fourteenth century and suggests that it came from Java, not India (1976). Similarly, Wrazen (1986) extensively discusses iconography in Java but only briefly mentions the iconography in Cambodia. In light of the iconographic evidence and other findings presented in this article, it is essential to reconsider these interpretations. For instance, if Wrazen's argument holds true that

the monochord zither originated in Southeast Asia, then Cambodia is just as likely a place of origin as Indonesia.

By combining information from Cambodian and Thai sources, along with historical events, there is evidence supporting a historical connection between the use of the monochord zither and Phin Pia. Kse Diev musicians Sok Duch and Nhok Sinat, as well as Cambodian scholars, assert that the Kse Diev has Cambodian origins (personal communication, 2010, 2014; Yun et al., 2003). Professor Titipol Kanteewong and Phin Pia musician Ai Boy believe that the Phin Pia and pin nam tao originated in India and were introduced to Thailand through Cambodia. Ai Boy suggests that the Phin Pia "came to Thailand from Cambodia in order to become more developed, like having more strings" (personal communication, 2014). Gerald P. Dyck also supports this notion: "It is known that hundreds of Khmer artisans and musicians were carried away to Siam by the armies which sacked Angkor in the 1400s" (Kanteewong, 2010).

The modern Khmer name for the monochord stick zither, "Kse Diev," also suggests a Thai-Khmer connection, as it uses the Thai word for "one," "diev," instead of the Khmer word for "one," "muey." Historical confusion between Thai and Khmer musical terms is common. For instance, in the twentieth century, some Cambodians referred to pin peat music as "phleng siam," which means "Thai music," despite its association with Angkor and its extensive use at the Cambodian court (Brunet, 1979). Similarly, Cambodians might have adopted the word "diev" from their northern neighbors, using a Thai word to describe something that has a long-standing history in Cambodia. As discussed in the following section, the monochord stick zither was present in both Angkorean and pre-Angkorean Cambodia. Therefore, it seems plausible that prototypes of the pin nam tao and Phin Pia arrived in Thailand from Cambodia, either before or after the 1431 invasion.

Kanyarat Promwiset (2014) is an article about the Phin Pia musical instrument in Lanna culture. It shows the history of its origin and the beauty of the music that appears in the society and local culture of Northern Thailand.

Songkrot Thongkham (2004). It is an article in a journal about Thai arts and culture that mentions an ancient Northern musical instrument called the Phin Pia.

Dyck, Gerald (1975). This is an article about the discovery of the Phin Pia in northern Thailand. I searched for artists in the old world who still played the Phin Pia,

and I recorded memories of musical instruments in northern Thailand in still images and informative videos.

Prasit Liawsiripong (1995) is a book about the musical instrument Phin Pia in the culture of northern Thailand. It discusses its history and origins, mentioning a person named Mr. Paeng Noja, a famous ancient Phin Pia artist during the first revival of the instrument, which has since been researched and passed down to the present.

The history of Phin Pia is often explained by Western scholars in conjunction with Kse Diev of Cambodia. Thai scholars mostly interpret Phin Pia from the macro perspective of Lanna cultural studies, so there are not many in-depth studies on Phin Pia from the perspective of Musical Instruments.

2. General Knowledge about the Shape and Performance Techniques of Phin Pia.

Completing the instrument's construction is a gourd, attached to the stick approximately seven inches below the tuning peg, where the string is also connected to the frame. The gourd, held against the musician's chest and manipulated to adjust the tone quality and dynamics, functions as the resonator of the instrument.

De Hen comprehensively explores the Tuila's organology, performance technique, and historical context. He suggests that the Tuila is more closely related to the 7th-century *vīnā* than to the *ek-tar*, or "one string" instrument (1976). Furthermore, De Hen describes similar instruments found in Cambodia, Thailand, Indonesia, and Ceylon. Babiracki (1984) also discusses the instrument and its ritual use in Orissa and Bihar (now Jharkhand). Wrazen (1986) has documented early iconography of the monochord tubular zither and its evolution into the modern *bīn*, although she appears to be unaware of the existence of a modern monochord tubular zither in Jharkhand. McGraw acknowledges the Tuila and recognizes its similar performance techniques to those of the Phin Pia and Kse Diev (McGraw, 2007).

The Tuila is classified as a monochord tubular zither due to its unique construction. Unlike the Kse Diev and Phin Pia, which have bodies made of wood, the Tuila's body is made of hollow bamboo. Additionally, the Tuila does not have a tuning peg like the other two instruments. Instead, the string is wound tightly around the top of the tube and tied off at the end. To adjust the pitch, the string is manually pulled tighter. Furthermore, unlike the Kse Diev and Phin Pia, the Tuila utilizes a

string made of twisted thread instead of metal strings. This information was confirmed by De Hen's research in 1976 and my own fieldwork in 2013. (Barrett Jones; Antoinette M, 1986)

Phin Pia musicians utilize the same right-hand harmonic technique as employed on the Kse Diev and Tuila. They play harmonics on the lowest pok string of the instrument (Shahriari 2001; McGraw 2007). Similar to musicians playing the other instruments, Phin Pia musicians use the first three fingers of their left hand to dampen the pok string. However, they also use the left hand to strum and pluck the higher strings, adding embellishments to the melody.

Ratchawit Muskarun (2004). This is a research study that specifically studies the songs used in playing the Phin Pia. What role do musicians play in the playing and what is the importance of the music they play?

Theeraphong Chalad (2008), It is a research study on the technique of strumming the Phin Pia instrument. It shows the outstanding strategies of the instructors at the Chiang Mai College of Dramatic Arts named Rakkiat Panyayot and explains the information in detail.

Boontarika Kongphet (2014). It is a research document that studies the playing of the Phin Pia by artists in northern Thailand by studying the differences between the two-string Phin Pia and the four-string and Phin Pia in playing different songs.

In 1967, American music scholar Gerald P. Dyck conducted extensive research on the Phin Pia in Chiang Mai, Chiang Rai, and Lamphun while spreading Christianity in Thailand. His dedication led to detailed documentation of Phin Pia performances, including images, audio, and videos, which were later published in his book, *Musical Journeys in Northern Thailand*. The book highlights Lanna culture, focusing on traditional music, including the Phin Pia, which was at risk of disappearing. Dyck's article "The Vanishing Phin Pia" documents seven remaining Phin Pia artists, including Mr. Tan Khiaowsawat and Mr. Thip Themmongkol, preserving their performances through images, sounds, and video recordings. His documentation of the Phin Pia was particularly significant, playing a crucial role in the instrument's later revival.

That has not been seriously preserved and inherited It is the origin of one important saying that Father Uitan Khiaowsawat said: “Three months study flute. "Three years study pia" means it takes three months to learn the flute. and spent three years learning to play the Phin Pia (Gerald P. Dyck, 1975).

Mr. Tan Khiaowsawat is considered the oldest Phin Pia artist of his time and is also skilled in playing the Phin Pia with excellence. He is able to convey the techniques of playing Phin Pia in ancient songs that have been passed down very well. The Phin Pia he plays is a 4-string instrument with holes drilled into its sound box, and he plucks the strings together to produce sound. Based on audio and video data recorded by Gerald P. Dyck, it shows that Father Ui Tan can still skillfully play the Phin Pia and share stories from his past when he used to serenade young women according to the ancient Lanna tradition of courtship. He has recorded many ancient songs that he still remembers, as well as various strategies.

To achieve a resonant and melodious sound on the Phin Pia, Mr. Kaew stands out as an expert, skillfully conveying the strumming techniques and playing ancient Phin Pia songs. Popular pieces on the Phin Pia include the Dance Song, Prasat Wai, Burmese Song, Joi, and Jok Lai, as identified from sound recordings and inquiries. In the same village, two Phin Pia artists, Mr. Suk Yatima (elder brother) and Mr. Bun Yatima (younger brother), play in harmony, with the large bass Phin Pia and the smaller high-pitched Phin Pia complementing each other. Visual and audio evidence of their performances has been recorded.

Tragically, after only one week of recording Mr. Tan Kiew Sawat's Phin Pia practice, Father Uai passed away due to old age. The recordings of his Phin Pia performances hold deep emotional significance. Pipatpong Srikitakornharidas later contacted Gerald P. Dyck, who accepted him as a disciple and shared valuable Phin Pia materials. In 2008, crucial images, sound recordings, and video footage from Dyck's Phin Pia research were sent from the U.S. to Thailand, enriching the understanding of Phin Pia in Lanna culture.



Figure 1. Image, audio, and moving video recordings of Mr. Gerald P. Dyck. Baan Bucha, Ban Paen Subdistrict, Mueang District, Lamphun Province

Source: Gerald P. Dyck (1975)



Figure 2. The performance of Phin Pia songs by Baan Bucha, Ban Paen Subdistrict, Mueang District, Lamphun Province.

Source: Gerald P. Dyck (1975)

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Figure 3. Mr.Gerald P. Dyck interviewed Teacher Tan Khiaosawat, playing the Phin Pia

Source: Gerald P. Dyck (1975)

Three other Phin Pia artists from the discovery of Gerald P. Dyck are Mr. Mok. Mr.Lai and Mr. Thip Themmongkol, who are Chiang Mai Royal Court musicians, possess the skill to play the 2-string Phin Pia in Chiang Mai region. Both of them still demonstrate their proficiency in playing Phin Pia using the traditional style of music. Based on interviews with these three artists, it is evident that the Phin Pia played a significant role in ancient Lanna culture, particularly as a musical instrument used for serenading young women along with singing known as "kan "and "joi".

Phin Pia is important to the way of life of men in their youth. And when they get married and have a family, their roles and responsibilities are reduced. There is some important information about the Phin Pia artists in the worship village. It is mentioned that sometimes there are meetings to play Phin Pia songs at merit-making ceremonies that take place in the temple. Or even meeting together to play on special occasions in the artist's courtyard at appropriate times. However, from all the data collected about the Pinae in Lanna culture, there is concern that the Pinae is a musical instrument that is about to disappear from Lanna culture. This is because the ancient tradition of courting young women began to disappear with the progress that came into Lanna society. along with electricity and brightness that replaced candlelight.

Lantern light, torch light that has been used since ancient times. This makes this good tradition change according to the trends of the world in the era of globalization. Moreover, there is no transmission or inheritance to the next generation, whether it be grandchildren or students of each artist. Because the Phin Pia has no role in being used as a musical instrument that can make a living like the Salo So Seung band, Pi Jum band, or the local Piphat band. Therefore, it is very worrisome if the Phin Pia will disappear in the future (Gerald P. Dyck, 1975).



Figure 4. Mr. Lai played the 2-stringed Phin Pia
Source: Gerald P. Dyck (1975)



Figure 5. Mr. Mok plays 2-string Phin Pia.
Source: Gerald P. Dyck (1975)



Figure 6. Mr. Thip Themmongkol played 2-string Phin Pia.

Source: Gerald P. Dyck (1975)

Gerald P. Dyck's research is crucial for studying the music, arts, and culture of the Lanna people. His comprehensive data, including video recordings, voice recordings, photographs, and work history, were sent from the U.S. to Pipatpong Srikitakornharidas. This allowed the Phin Pia's history, which had been missing for over 100 years, to be reconstructed, as the instrument had nearly disappeared around 20 years ago. Dyck's information, spanning 40-50 years, helps fill in the gaps in Phin Pia's history. He not only documented Phin Pia artists in Lanna but also explored connections between Phin Pia, Brahmanism, and Hindu arts from ancient India and Southeast Asia, such as the carvings at Angkor Wat and Dvaravati art.

Dyck also passed on his knowledge to students like Andrew Magraw and Andrew Shahriari, both of whom learned to play the 2-string Phin Pia proficiently. This demonstrates that the preservation of Phin Pia extends beyond Lanna descendants; many foreigners are also interested in this valuable instrument and its deep cultural roots. Dyck's work highlights the importance of the Phin Pia as a bridge to ancient cultures across various countries.



Figure 7. Mr. Gerald P. Dyck plays the 2-string Phin Pia.

Source: Gerald P. Dyck (2008)



Figure 8. Mr. Andrew Magraw play the Phin Pia

Source: Gerald P. Dyck (2008)



Figure 9. Mr. Andrew Shahriari play the Phin Pia

Source: Gerald P. Dyck (2008)

Evidence of the Phin Pia's presence in Lanna culture dates back over 600 years, during the development of the Weena musical instrument. It later became known as "Uraweena" or "Phin Pia," eventually settling as "Phin Pia." Over the past century, the Phin Pia, once popular in the tradition of courting women, had nearly disappeared. However, through Gerald P. Dyck's research, information on seven Phin Pia teachers from Chiang Mai and Lamphun was gathered, sparking a revival. Key figures like Father Uipang Noja, Father Uiwan Thakerd, Father Uui Bunma Chaimano, and Mr. Muen Phromtan passed down the final traditional methods of playing the Phin Pia. Pipatpong Srikitaornharidas played a crucial role in this revival, preserving Phin Pia's heritage.

Since 2007, Pipatpong has recorded and distributed Phin Pia music through YouTube, introducing the instrument to Thai and foreign musicians alike. In 2008, he presented more than 20 Phin Pia albums, featuring both instrumental songs and instructional videos, to Her Royal Highness Princess Maha Chakri Sirindhorn. This led to increased interest and efforts to preserve and pass down the Phin Pia tradition in Thailand. Today, Phin Pia continues to be recognized and appreciated, both in Thailand and internationally.

2.1 Structure of Phin Pia

The Phin Pia has many important components, each playing a crucial role in producing a loud and resonant sound. While modern Phin Pia may retain the same basic parts as ancient ones, there are changes in design, materials, and craftsmanship, such as adding guitar strings or creating decorative wooden peaks. Innovations in construction have enhanced both the beauty and durability of the instrument. Though new materials are used, the essential elements remain consistent, contributing to the Phin Pia's traditional sound while modernizing its appearance. The Phin Pia has 8 components which will be shown in this research as follows(Figure 10):



Figure 10. A 4-string Phin Pia

Source: Qingbing Wei (2024)

2.1.1 Hua Phin Pia

The head of the Phin Pia is the most important part of the instrument, typically measuring 3-6 inches in length, with a standard size of around 5 inches. Traditionally made of bronze, similar to bell-making, some Phin Pia heads were crafted from ivory, though rare. The head connects to a wooden repeater with glue or sap for stability, forming a 45-degree angle with the cylindrical body. Heights range from 1 to 2 inches, varying by artist, making some heads unique or replicated in different sizes.

More than 1,000 Phin Pia heads have been found throughout northern Thailand and neighboring regions like Luang Prabang, Laos, and Chiang Tung, Myanmar, as well as lower northern provinces such as Uttaradit, Tak, and Sukhothai. These diverse heads reflect the artistic abilities of Lanna artisans over centuries (Figure 11).



Figure 11. Hua Phin Pia
Source: Qingbing Wei (2024)

2.1.2 Sai Phin Pia

The Phin Pia strings are various types of metal that are stretched into long lines to be stretched from the head of the Phin Pia to pass through the chest strap and the Phin Pia knob. In the past, evidence was found of using brass wire to make strings by stretching and heat. Or use hemp cord, which is made from natural fibers. Silk is made from silk threads. Later, in the last 50-100 years, bicycle brake cables were used. It creates convenience and is easy to create. And in the present era where evolution is better Guitar strings of various sizes were also made into Phin Pia strings. But some strings that need to be plucked to create sound still use brass strings that make the sound more resonant. Most guitar cables used are number 3 cables that are the appropriate size, similar to traditional bicycle brake cables (Figure 12).

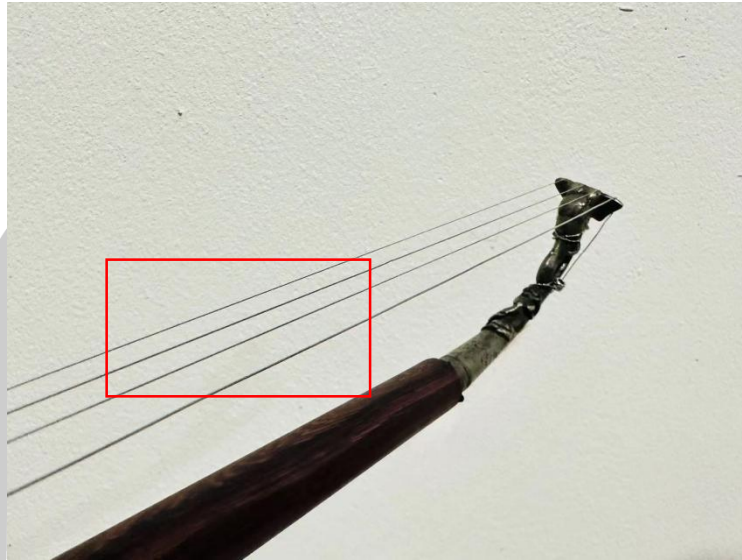


Figure 12. Sai Phin Pia
Source: Qingbing Wei (2024)

2.1.3. Sai Mud Nong

The Tie Nong cord is a small, tough string or metal piece used to adjust the tension of Phin Pia strings, enhancing sound clarity. Traditionally made from durable silk or fishing line, it shortens the string's resonance for clearer tones. This technique, common in 2- and 4-string Phin Pias, dates back to ancient times, with each artisan applying unique tying methods. The cord length is about 1 inch, and it's secured with a dead knot or glue. The technique has been passed down for generations, playing a crucial role in shaping the Phin Pia's sound (Figure 13).

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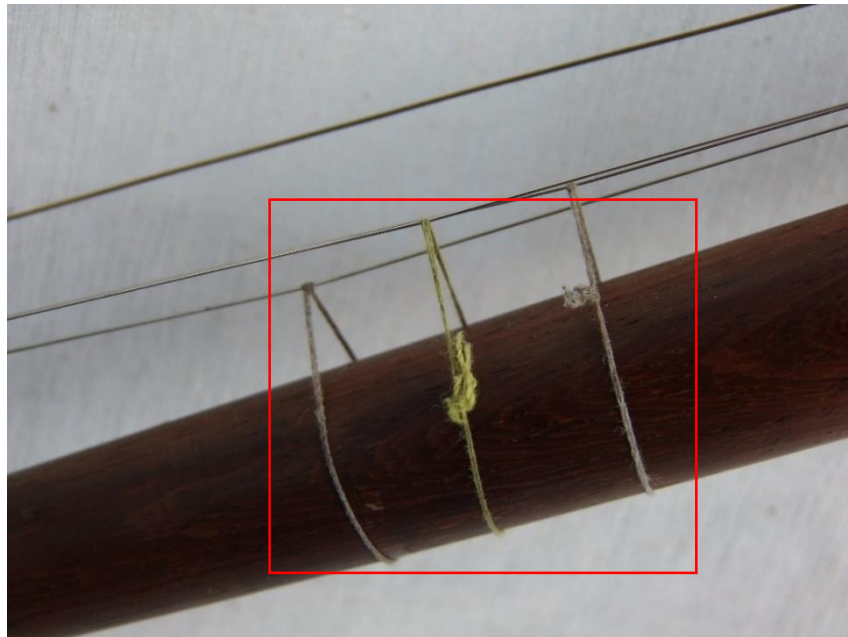


Figure 13. Sai Mud Nong
Source: Qingbing Wei (2024)

2.1.4 Kantuan Phin Pia

The Khanthuan Phin Pia is a critical component of the instrument, typically measuring 70-91 cm, with 80 cm being the most common length. It is usually crafted from hardwoods like rosewood, padauk, or ebony, as these woods are strong enough to withstand string tension. Rosewood is especially favored for its toughness and ability to produce a resonant sound. The rod is lathed into a tapered, round shape, fitting securely into the Phin Pia head with glue.

The handle area is designed for comfort, making the instrument easy to play for long periods. Wood with long, continuous grain conducts sound better, while wood with knots is avoided, as it disrupts sound clarity. The wood must be completely dry and free of imperfections to ensure the best sound quality and durability. A well-crafted Phin Pia rod balances weight and resonance, contributing to the overall performance of the instrument.

2.1.5 Rataook

Chest strap is an important component that connects the vibrations from the Phin Pia string through the Phin Pia string and then transferred to the coconut shell or larynx. A hole is drilled in the joint for the chest strap to be inserted and tied to a latch in the larynx. The length of the chest band is approximately 2.5 inches or more or less depending on the size of the small and large Phin Pia. The strap used to make the brace is usually made from a small, tough tendon. Or sometimes it is found that it is made from hemp rope, silk thread or other strings that are tough. The chest strap will be fastened around the top of the spring zither, near the knob. This chest screw must be turned tight to connect the repeater to the larynx through the joint to ensure the closest possible seal. Then move the string of the Phin Pia that was tied over the chest to make a gap just the size for the nail of the little finger to sink into to produce a sound. The chest brace must therefore be selected from the most durable and flexible material(Figure 14).

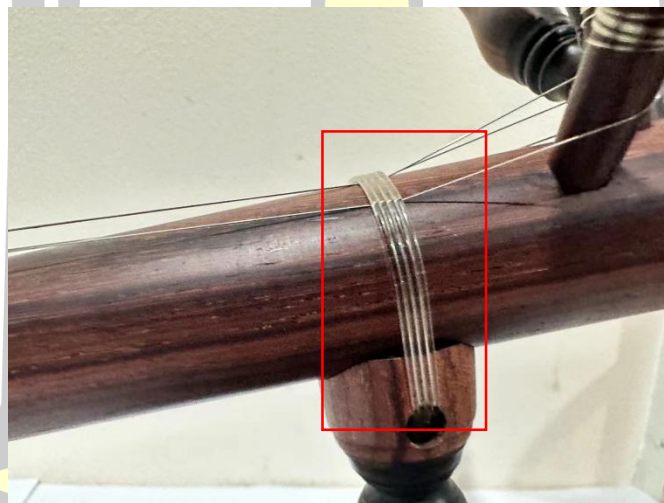


Figure 14. Rataook

Source: Qingbing Wei (2024)

2.1.6 Lookbid

The knob is an important component for adjusting the sound level of the zither. Made from the same type of hardwood as the body of the Phin Pia thuan rod. It is approximately 3-4 inches long. It may be made small or large according to the skill of the player. In the past, the knob of the Phin Pia was often made from bamboo, which was dry, hard, and light. It was believed that it could make the sound of the Phin Pia sweet and melodious but some evidence finds that hard wood was sharpened and shaped and then drilled holes to insert the Phin Pia strings into a spiral several times. Can be twisted to be tight according to the desired sound level. There are many beautiful knob designs available today. Using a special wood lathe Get a standard and beautiful shape Popularly made into a simple pointed shape. Or make it into a pointed shape with multiple layers of patterns. The number of knobs depends on the number of strings you want to play but drilling a hole to insert the knob into. There must be a suitable distance. Can put your hand in and twist comfortably. Using a hardwood material will make it easier to set the tone. The material is more durable than using fragile bamboo. Nowadays, knobs made from bamboo are rarely seen like in the ancient times (Figure 15).

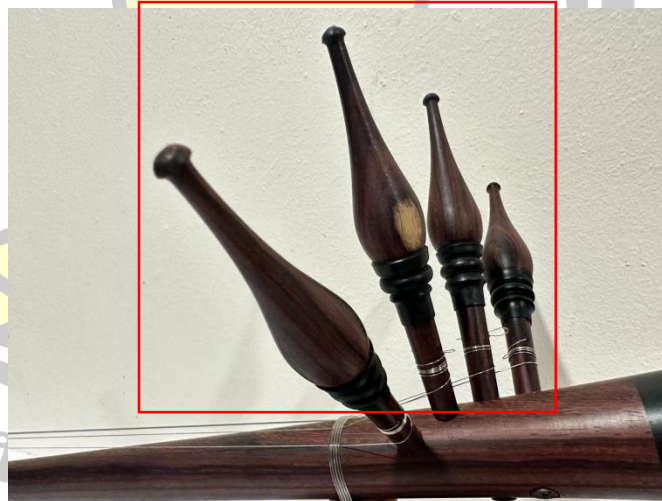


Figure 15. Rataook

Source: Qingbing Wei (2024)

2.1.7 Kortor

Joints are important components that connect to coconut shells. Or the larynx is held together by glue. Or drilling square holes to fit together. The other end of the joint is made into a semi-circular arch to support the repeater in a snug fit. and close together It is approximately 1.5 inches wide and approximately 205 inches long. The core of the joint has a hole drilled through the middle. Or there are 2 additional holes drilled on the side. For this purpose, the chest strap is threaded and pulled from the repeater all the way to the larynx. The rope is then tied with a fastener. In the past, many types of joints were found, such as joints made from the same type of wood as the repeater. Joints made from animal bones and joints made from bamboo but the most common one is made from the same hardwood as the repeater. The joint may have a spherical shape. or square shape It depends on the needs of the technician. But overall, it's a close fit in every part. So it can produce the loudest sound possible.

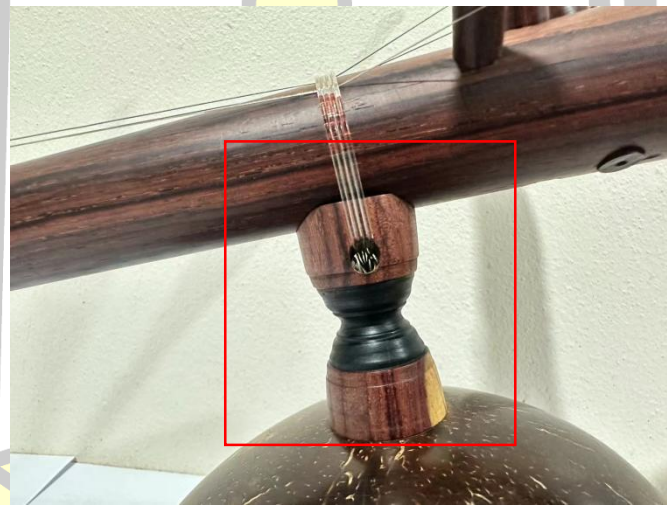


Figure 16. Kortor

Source: Qingbing Wei (2024)

2.1.8 Klongsieng

The larynx of the Phin Pia is typically made from mature coconut shells, chosen for their toughness. These shells, either black or white, are cut in half, using the side without eyes. Round or oval-shaped coconut shells are used, depending on preference. In the past, small holes were drilled into the side to enhance sound

resonance, but this is less common today. Larger larynxes are now favored, with size affecting sound: smaller larynxes produce higher-pitched tones, while larger ones create bass sounds.

The natural texture of coconut shells is usually left underrated, contributing to the unique sound of the Phin Pia. Occasionally, gourds are used instead of coconut shells, producing a deeper, softer sound. Larynx sizes range from 4-6 inches in width and 2-3 inches in height. Selecting the right-sized coconut shell is crucial for achieving a resonant and balanced sound(Figure 17).

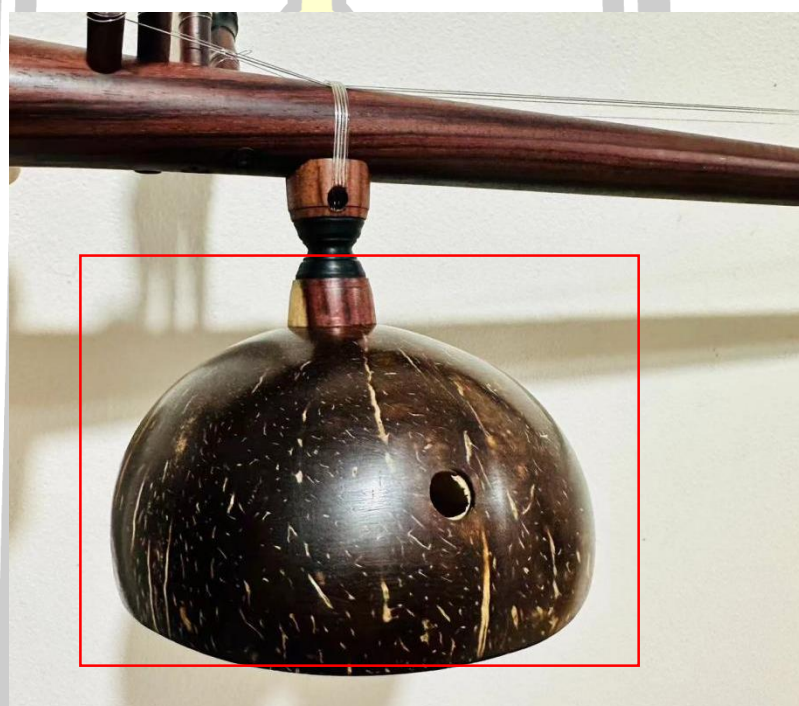


Figure 17. Klongsieng

Source: Qingbing Wei (2024)

2.1.9 Salak

The latch is a crucial component that secures the harness of the Phin Pia. Typically, bolts made from hardwood or bamboo measure around 2 inches, while those crafted from sharpened buffalo horn can be up to 5 inches long. These materials are highly flexible, allowing the latch to fit snugly into the coconut shell or soundbox.

The chest strap is attached to the latch and can be rotated to adjust tension. Stable knots are tied, and glue is applied to hold it in place. A deep groove is carved into the center of the latch to securely fasten the chest strap. Once secured and glued, the strap is trimmed to a neat, appropriate length for both function and aesthetics(Figure 18).

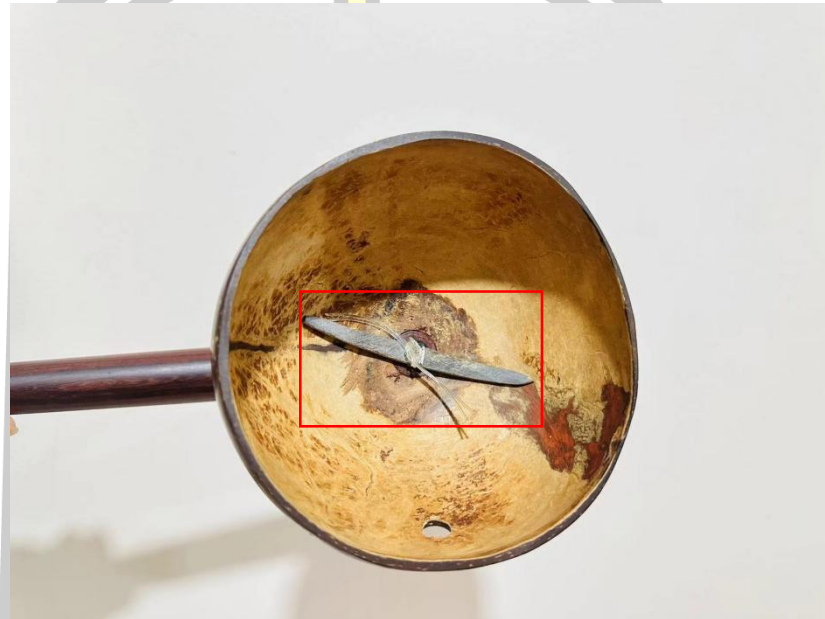


Figure 18. Salak

Source: Qingbing Wei (2024)

2.2 Explain the meaning of Hua Phin Pia in various forms

The characteristics of the Phin Pia head found in northern Thailand suggest its development alongside the rich Lanna art culture over the past 700 years. There is evidence of a bronze Phin Pia head that may date back 300-500 years, aligning with historical records. Inscriptions mentioning the Phin Pia are also found in local literature from this period. The word "Pia" originates from the Burmese language, which influenced the Lanna language in northern Thailand, and means "to show off." This reflects the traditional way the instrument was played, where young men would remove their shirts, exposing their chests to amplify the resonance of the soundbox, as part of courting customs.

The head of the Phin Pia is the most important part, designed to have a different appearance based on the imagination of local artisans who are closely connected with Buddhism. The patterns on it can be inspired by temple architecture, animals in literature, or even real animals found in nature. One common design is the Phin Pia head in the shape of an elephant, which holds great symbolic significance in Thailand and represents society, culture, and beliefs. Another popular design influenced by Lanna culture in northern Thailand is the Hadesadee Link bird with a Phin Pia-shaped head. Other variations of Phin Pia heads include decorative patterns like swan heads, lion heads, serpent heads, Hasdayu birds as well as natural elements such as peacocks and kum birds. Some artists also incorporate unique designs into the spring Phin Pia head to enhance its beauty or showcase their individual styles. Additionally, there are rare spring Phin Pia heads that exist solely due to an artist's intention or certain formats that gained popularity and were widely replicated; these are known as "Hua Pia Ban Wua Lai" found in Chiang Mai.

Which have different sizes, ranging from small to large, to facilitate the construction of a Phin Pia with varying numbers of strings. According to studies, it has been found that the lute has evolved from 1 string to 7 strings; however, the most popular ones for playing are the 4-string and 6-string lutes. The researcher would like to present the detailed information as follows.

2.2.1 Elephant-shaped Phin Pia head

The elephant-shaped Phin Pia head is the most popular design, featuring a pleasing body shape with a curved head that tilts about 45 degrees to hold the strings. The elephant's trunk supports the hollow cylinder, enhancing resonance. The design includes realistic elephant features—head, eyes, ears, trunk, tusks, and mouth—while the neck narrows to improve sound quality. A thicker neck may dull the sound. The trunk may be shaped like an "S" or appear floating without tight connection to the instrument.

These Phin Pia heads come in various styles: simple, undecorated ones, those with vine or branch patterns, or ornate designs resembling royal elephants. Some are decorated with patterns resembling ancient Thai elephant adornments,

showcasing the Phin Pia player's status. This design is a significant feature of Lanna culture in northern Thailand (Figure 19-22).



Figure 19. Ordinary elephant-shaped Phin Pia head no decorative pattern

Source: Pipatpong Srikitakornharidas (2024)



Figure 20. A simple elephant-shaped Phin Pia head with a small pattern decorated on the forehead. Source: Pipatpong Srikitakornharidas (2024)

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Figure 21. Elephant-shaped Phin Pia head has a trunk that pulls on leaves like an elephant about to eat food.

Source: Pipatpong Srikitaornharidas (2024)



Figure 22. An elephant-shaped Phin Pia head with a beautiful pattern. Has the appearance of an elephant. Source: Pipatpong Srikitaornharidas (2024)

2.2.2 Bird-shaped Phin Pia head

The bird-shaped Phin Pia head, known as the Hadee Link in Thai mythology, resembles a bird with an elephant's trunk-like beak. Noksadeelink is often used in cremation ceremonies to signify that the deceased had great merit and can ascend to heaven on the back of this bird. The design of the Phin Pia head is similar to an elephant's head, featuring pointed ears and decorative patterns that may resemble a bird at certain parts but overall resemble an elephant. Beautiful decorative patterns

adorn the entire cylinder of the Phin Pia head, including vines, leaf motifs, and other special designs.

The bird-shaped Phin Pia head, known as Noksadeelink, is highly popular due to its delicate design. This led to the creation of a standardized form called "Hua Phin Pia Ban Wua Lai Chiang Mai," commonly found in the Puak Pia community of Chiang Mai, associated with Lanna culture. The bird-headed Phin Pia has a loud sound and comes in various sizes, all sharing the same shape. Its intricate design is considered one of the most beautiful Phin Pia styles.

To distinguish between bird- and elephant-shaped heads, observe the ears: elephant heads have dull or round ears, while bird heads have sharp, curved ears. A notable feature of the bird-shaped Phin Pia head is its rising crest, absent in elephant-shaped heads. If no crest is present, sharp pointed ears serve as an identifier. The Noksadeelink's delicate patterns and unique design make it highly sought after by enthusiasts (Figure 23).



Figure 23. Nok HasadeeLing head 1

Source: Pipatpong Srikitaornharidas (2024)

This Phin Pia head, estimated to be around 400-500 years old, was discovered in the chedi dungeon of the ancient city of Chiang Saen (Figure 24).



Figure 24. Nok HasadeeLing head 2

Source: Pipatpong Srikitakornharidas (2024)

It has a beautiful curved design. There is a distinctive symbol: It has a beautiful patterned crest. There is a pattern decorated on the elephant's forehead, and vine pattern. And the base of the cylinder has a beautiful decorative pattern. Found in Chiang Mai (Figure 25).



Figure 25. Nok HasadeeLing head 3

Source: Pipatpong Srikitakornharidas (2024)

The elephant's ears are designed to be slender and long and have a pattern showing the crest clearly. There is a pattern decorated on the forehead to make it beautiful. The shape is standard and has a loud sound (Figure 26).



Figure 26. 3 types of Nok HasadeeLing head
Source: Pipatpong Srikitaornharidas (2024)

The head of a Phin Pia in the shape of a bird, Hasadee Link, comparing 3 types. The top one, has a beautiful pattern. It consists of two layers of elephant heads - a large head and a small head - with a pointed crest adorned with an exquisite pattern. In the middle head, there is a small crest attached to the elephant's head. Additionally, it features unique ears that spread out and taper. The bottom one, follows the Ban Wua Lai Chiang Mai style without a crest but possessing slender ears. It can be clearly distinguished(Figure 27).



Figure 27. Nok HasadeeLing head 7
Source: Pipatpong Srikitaornharidas (2024)

The head of the Phin Pia is in the shape of a Hasadeeling bird, has a beautiful shape, proportions, and is curved to an appropriate angle. Showing a beautifully patterned erect crest. And the ears are beautifully pointed and decorated with beautiful patterns. The front part of an elephant Small holes are drilled to decorate the gems to make them stand out and be beautiful(Figure 28).



Figure 28. Nok Hasadeeling head 8
Source: Pipatpong Srikitakornharidas (2024)

2.2.3 Swan-shaped Phin Pia head

The swan-shaped Phin Pia head, found in Lanna culture in northern Thailand, is less common than the elephant or bird-shaped heads but stands out for its distinctive beauty. Depicting a swan's head with a crest and intricate patterns, it is typically designed to hold 1-3 strings based on its size. The swan's head remains upright without spreading out, similar to elephant ears without trunk support. These heads range from simple, duck-like styles to more elaborate designs featuring crests or multiple birds, resembling flocks of swans. They can be found in various sizes, echoing swan motifs seen in Lanna temple sculptures and art. Though not widely popular, swan-shaped Phin Pia heads demonstrate creative craftsmanship by incorporating religious symbolism and animal motifs into musical instruments, reflecting cultural beliefs and artistry(Figure 29).



Figure 29. Swan-shaped Phin Pia head 1
Source: Pipatpong Srikitakornharidas (2024)

Swan-shaped Phin Pia head The design is similar to the stucco sculptures decorating religious places in Lanna culture. Northern Thailand It's a simple format. You can tell it's the head of a bird, duck, or swan(Figure 30).



Figure 30. Swan-shaped Phin Pia head 2
Source: Pipatpong Srikitakornharidas (2024)

The swan-shaped Phin Pia head features feather-like patterns on its crest with a loop for a single string. Measuring under 4 inches, it is likely designed for a small, 1-string Phin Pia(Figure 31).



Figure 31. Swan-shaped Phin Pia head 2
Source: Pipatpong Srikitakornharidas (2024)

The head of the swan-shaped Phin Pia has a beautiful pattern. It has a Phin Pia, curved beak. It has a patterned crest. Can hold about 1-3 Phin Pia strings(Figure 32).



Figure 32. Swan-shaped Phin Pia head 3
Source: Pipatpong Srikitakornharidas (2024)

The head of the Phin Pia is beautiful and exquisite in the shape of a swan. It is large and approximately 5 inches long. It is designed to have a head with a total of 5 figures, both small and large. Found in Nan Province It is the property of Mr. Thawatchai Thamthong.

2.2.4 Lion Phin Pia head

The lion-shaped Phin Pia head is a rare form, but it has a beautiful identity. Based on the evidence, the found Phin Pia head is small and similar to the lion-shaped stucco sculptures in Lanna culture of northern Thailand. The design of this lion's head resembles that of a swan's head because it floats up without any supporting parts like an elephant's head. Therefore, a large Phin Pia neck was made to support the weight of the Phin Pia strings so that they would not break. According to some evidence, the lion's whiskers were either made to connect with the Phin Pia cylinder for support or positioned forward for aesthetic purposes. Most could only hold one Phin Pia string due to their small size, suggesting that the Phin Pia itself may also be small. Some lion heads are decorated with beautiful patterns; however, due to limited evidence found, detailed comparisons with other types of Phin Pia heads were not possible(Figure 33).



Figure 33. Lion-shaped Phin Pia head 1

Source: Pipatpong Srikitakornharidas (2024)

The lion-shaped Phin Pia head is designed to appear flat, with hair on the top and a mustache under the chin. It showcases the mouth, eyes, ears, and includes a notch for holding one Phin Pia string(Figure 34).



Figure 34. Lion-shaped Phin Pia head 2
Source: Pipatpong Srikitakornharidas (2024)

The lion-shaped Phin Pia head, which has a beard part to support it with the Phin Pia, has a wide mouth and many teeth. The head also features eyes and hair scars. The cylinder area of the Phin Pia is adorned with beautiful decorative patterns.

2.2.5 Hanuman Phin Pia head

The Hanuman-shaped Phin Pia head, inspired by the monkey god from the epic Ramakien, reflects India's cultural influence on Thailand. This design, likely experimental, differs from traditional styles, resembling a mask with a crown-like peak. It features two long and two short fangs, with decorative side patterns that allow for hanging approximately two strings. Another similar design lacks the crown but maintains the mask-like appearance. Unlike the elephant-shaped heads, the Hanuman design creates a close arc without needing trunk support, resulting in a softer, more opaque sound. Due to limited evidence, further details are unclear at this time (Figure 35).



Figure 35. Hanuman Phin Pia head or Hanuman's mask in the epic Ramayana
Source: Pipatpong Srikitakornharidas (2024)

2.2.6 The head of a Phin Pia in the shape of various birds, such as Kum bird, peacock, and Hasdayu bird.

A bird-shaped Phin Pia head found in the Lanna culture in the upper northern region of Thailand. Besides the swan There were quite a few other birds found. There is not enough data to compare or analyze. But it can indicate the diverse ideas of the artisans who created the work. which takes the characteristics of natural birds and transforms them into musical instruments. According to evidence found, there will be many types of bird heads. such as the Kum bird, the peacock, and the Hasdayu bird, which are birds in Thai literature. The craftsmen designed the work to be beautiful and used various areas for laying down the cables. In the form of this head There will be a certain level of noise. But it is not equal to the head of an elephant-shaped Phin Pia. or time-tested bird code link and a more perfect design But the other special characteristics of the Phin Pia head are considered to be very important evidence. That is important information that must be included in the research. The researcher would like to present the image data as follows(Figure 36).



Figure 36. Peacock-shaped Phin Pia head
Source: Pipatpong Srikittakornharidas (2024)

2.2.7 Naga Phin Pia head

The Naga Phin Pia head is another important form that is consistent with the artistic style seen in religious sites of Lanna art in the upper northern region of Thailand. Naga sculptures are often found on the steps leading up to mountains or at temple entrances. They have a unique and beautiful light covering their bodies from head to tail. However, for the Naga-shaped Phin Pia, usually only the head of the Naga is included. This head features a prominent tapered crest and decorative patterns on its face, ears, mouth, and fangs that represent its identity as a Naga. The cylinder of the Phin Pia is typically made in a simple style. Another example involves combining a Naga head with bird's head code link and an elephant's head into one structure with three heads arranged in descending order by size. Despite limited space on this Naga's head for hanging Phin Pia strings, it can accommodate approximately 1-3 cables. Nowadays, casting the Naga's head serves both making lutes and gourd Phin Pia heads which were used in ancient times for gourd Phin Pias. The Phin Pia's wooden or bronze carved heads resemble Nagas and this characteristic can also be found in Cambodian culture as well as being popularly played today in Thailand. The researcher would like to present a picture of the head of the Phaya Naga Phin Pia as follows (Figure 37):



Figure 37. Naga Phin Pia head
Source: Pipatpong Srikitakornharidas (2024)

Naga Phin Pia head It has the largest head of a code link bird. Next is the Naga head. and elephant head respectively Found at Chiang Saen National Museum. Chiang Rai Province.

2.3 Basic techniques for playing the Phin Pia

The method of playing the Phin Pia is a technique that each sect teaches its students to follow. There is evidence dating back 200-300 years ago, found in murals in various ancient temples in northern Thailand, which depicts the playing of the Phin Pia. This evidence can be linked to musical instruments from the same family in India and Southeast Asia. Additionally, carvings on sandstone at ancient sites mentioned in Chapter 1 provide further support. For Chapter 5, the researcher has studied information from Pipatpong Srikitakornharidas, an expert who possesses advanced skills in playing the Phin Pia. It is important to gather this knowledge before delving into the techniques of playing the instrument.

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Figure 38. Holding the Phin Pia
Source: Pipatpong Srikittakornharidas (2005)

The method for holding the Phin Pia is to use the left hand to hold the Phin Pia with the palm facing up. Place the repeater between your thumb and forefinger and hold it fairly firmly. Use the palm of your hand close to the joint of the Phin Pia. In contrast, placing the larynx or shell of the Phin Pia on the left side of your chest in the area of the heart (Figure 38).

The Phin Pia is held diagonally at a 45-degree angle against the chest. The player should stand upright, relaxed, and comfortable, with the neck near the heart. The left hand supports the Phin Pia, while the right hand holds the lute between the thumb and forefinger. Maintaining a 45-degree angle ensures ease of play and visual appeal. Both legs can be straight or relaxed for stability, and the player can move or walk as preferred (Figure 39).

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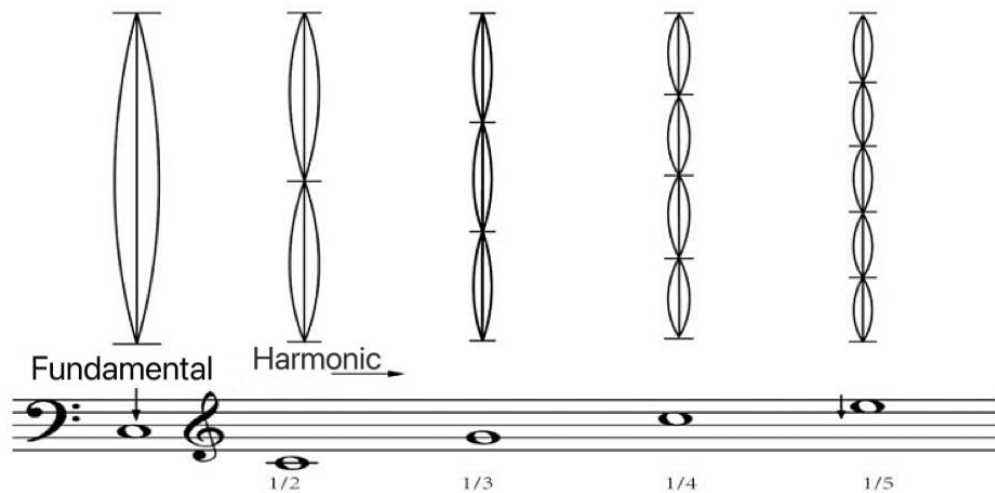
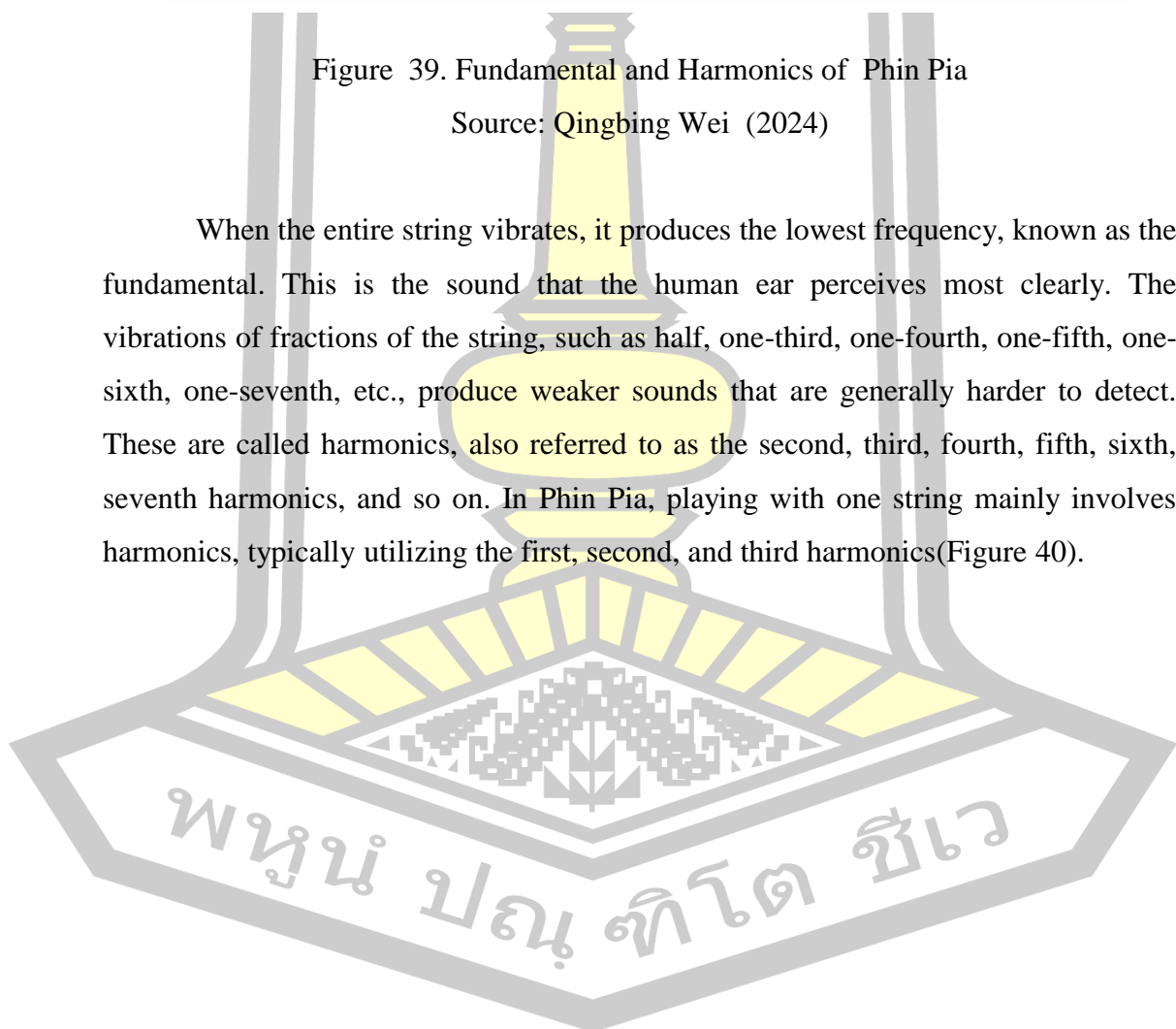


Figure 39. Fundamental and Harmonics of Phin Pia

Source: Qingbing Wei (2024)

When the entire string vibrates, it produces the lowest frequency, known as the fundamental. This is the sound that the human ear perceives most clearly. The vibrations of fractions of the string, such as half, one-third, one-fourth, one-fifth, one-sixth, one-seventh, etc., produce weaker sounds that are generally harder to detect. These are called harmonics, also referred to as the second, third, fourth, fifth, sixth, seventh harmonics, and so on. In Phin Pia, playing with one string mainly involves harmonics, typically utilizing the first, second, and third harmonics (Figure 40).



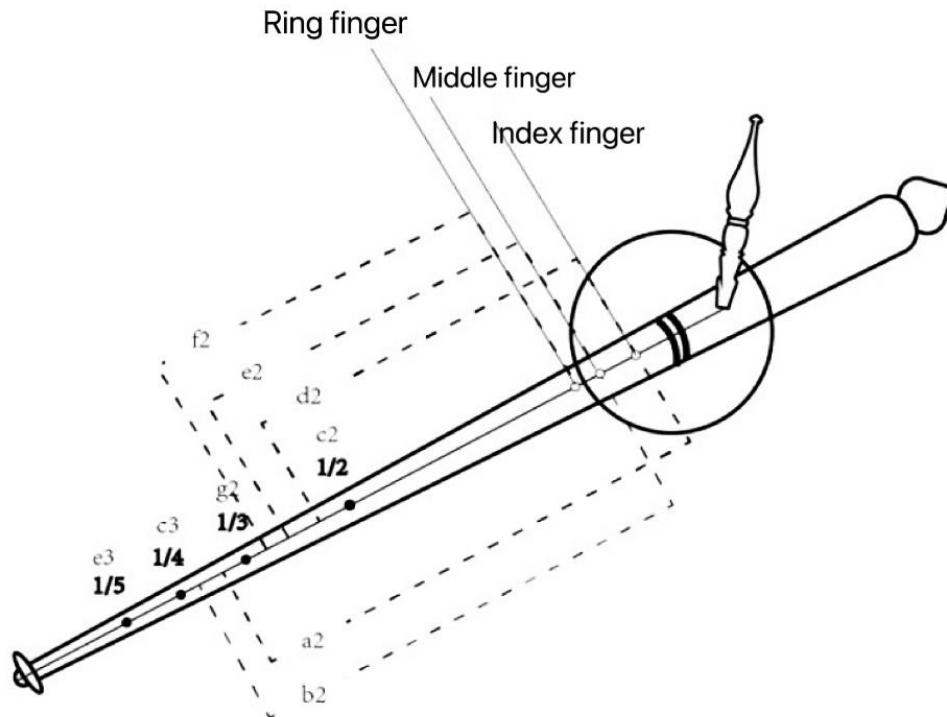


Figure 40. Artificial harmonics of Phin Pia

Source: Qingbing Wei (2024)

When playing, the outer side of the right hand's index finger lightly touches the harmonic points on the first string, while the left side of the right-hand ring finger plucks the string. The index finger quickly releases the string, producing a clear and resonant harmonic sound. Additionally, artificial harmonics must also be played.

To play artificial harmonics, the left hand presses the string while the right hand combines plucking and harmonic techniques. All four fingers of the left hand, except the thumb, can press the string. For example, in a major second interval, the right-hand index finger presses the first string about 3 cm from the fret. This shortens the string length by 3 cm compared to natural harmonics, causing all harmonic points to shift 1.5 cm lower. Unlike natural harmonics, artificial harmonic points are not typically marked on the instrument; the performer relies on experience to find them.

However, the Phia Pia can be played while sitting, standing, walking, or lying down. Each person's holding and hand positioning posture may vary slightly depending on convenience and the aptitude of each player.

Table 1. Basic technique of Phin Pia playing

“Pok”	The right-hand ring finger quickly plucks the string.
“Pok” and “Pan”	The right hand plucks the string to produce harmonics.
“Jok”	Plucking the fundamental tone with the left-hand pinky finger.
“Lai”	The connection of three harmonics from “Pok” and “Pan”.
“Kai”	Four types of vibrato techniques.
“TeK”	Artificial harmonic technique.

Source: Qingbing Wei (2024)

2.3.1 Basic technique “Pok”



Figure 41. Basic technique “Pok”

Source: Qingbing Wei (2024)

To play the technique “Pok”, the right hand rests on the instrument, using the tip of the ring finger to press or strum the string with speed, then quickly releasing. Proper coordination is crucial, and placing all weight on the ring finger, with the thumb supporting the Phin Pia, helps achieve the desired sound. The technique, called "Pok," involves breaking the wrist down and moving the ring finger towards the palm at speed. The sound points on the 4-string Phin Pia vary: Point 1 (low sound) is about 14 cm from the head, Point 2 (also low) is 9 cm, and Point 3 (high sound) is 7 cm. This process requires patience and practice, with the Pok technique completed only

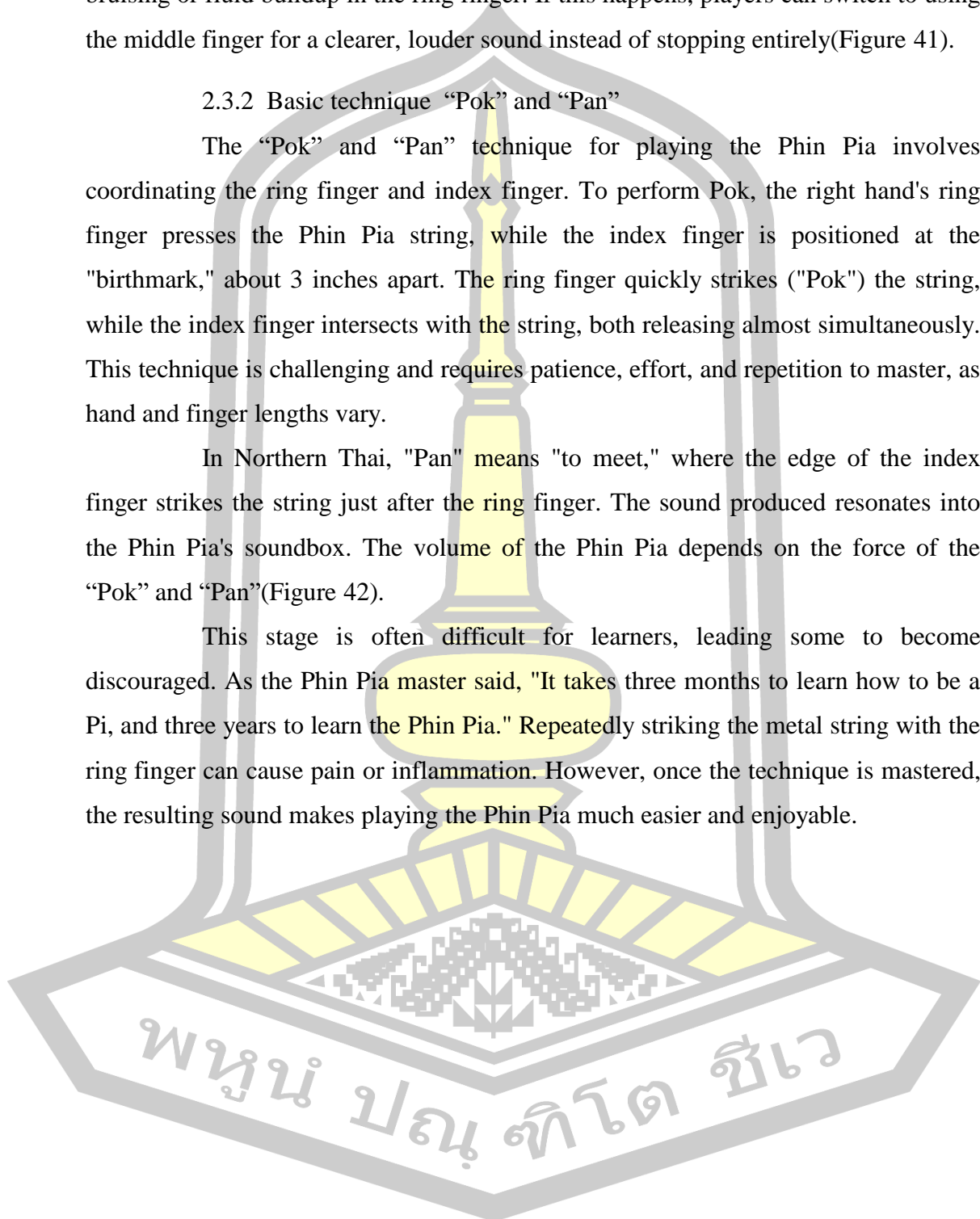
when a loud sound is produced. Beginners may experience pain or injuries, especially bruising or fluid buildup in the ring finger. If this happens, players can switch to using the middle finger for a clearer, louder sound instead of stopping entirely (Figure 41).

2.3.2 Basic technique “Pok” and “Pan”

The “Pok” and “Pan” technique for playing the Phin Pia involves coordinating the ring finger and index finger. To perform Pok, the right hand's ring finger presses the Phin Pia string, while the index finger is positioned at the "birthmark," about 3 inches apart. The ring finger quickly strikes ("Pok") the string, while the index finger intersects with the string, both releasing almost simultaneously. This technique is challenging and requires patience, effort, and repetition to master, as hand and finger lengths vary.

In Northern Thai, "Pan" means "to meet," where the edge of the index finger strikes the string just after the ring finger. The sound produced resonates into the Phin Pia's soundbox. The volume of the Phin Pia depends on the force of the “Pok” and “Pan” (Figure 42).

This stage is often difficult for learners, leading some to become discouraged. As the Phin Pia master said, "It takes three months to learn how to be a Pi, and three years to learn the Phin Pia." Repeatedly striking the metal string with the ring finger can cause pain or inflammation. However, once the technique is mastered, the resulting sound makes playing the Phin Pia much easier and enjoyable.



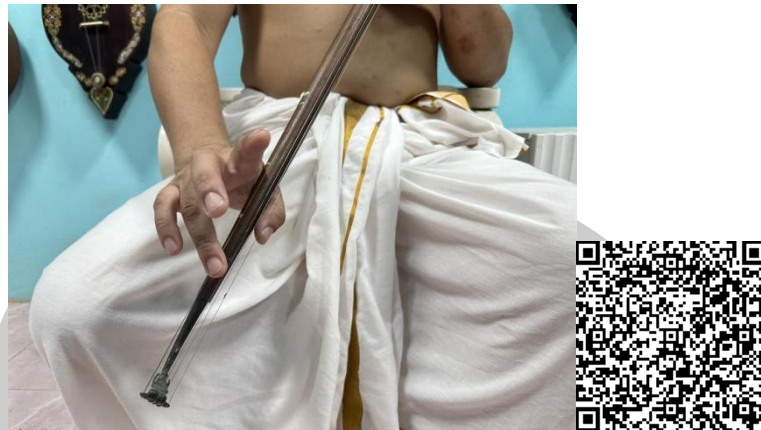


Figure 42. Basic technique “Pok” and “Pan”

Source: Qingbing Wei (2024)

2.3.3 Basic technique “Jok”

To properly hold down the strings of the Phin Pia, use the left hand's little finger with a 1 cm long nail to press the 2nd, 3rd, and 4th strings (Kao, middle, and Koi strings). Firmly hold the Phin Pia between the thumb and forefinger, placing the soundbox on the chest. The right hand's pinky finger presses the first string to produce sound. Beginners should be cautious as the pinky nail is fragile and may tear, so it's advised to apply nail varnish for strength. Using natural nails is ideal for flexibility.

Maintaining the right nail length is crucial for smooth playing, especially after mastering techniques like "Pok" and "Pan." Thickening the pinky nails with varnish or glue helps with plucking strings. Proper finger bending is key, avoiding overstretching. For Phin Pias with more strings, extra care is needed when tuning. Advanced techniques, particularly with four-string Phin Pia, involve high-pitched tones opposite to regular sounds, requiring practice for mastery (Figure 43).

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Figure 43. Basic technique “Jok”

Source: Qingbing Wei (2024)

2.3.3 Basic technique “Lai”

The flowing method "Lai" involves using the right hand to perform "Pok" and "Pan" while moving along the Phin Pia's repeater. To practice, fold the elbows in and out, and once fluent, apply the method to the Phin Pia. This flow is simpler than other techniques, but without proper airflow control, producing a loud sound will be difficult. The hand must always coordinate with the "Pok" position, and the length of the Phin Pia influences hand movement(Figure 44).

While moving up and down, avoid touching the strings to prevent stopping the resonating sound. Slightly tilt the hand for smooth movement, ensuring only the finger strikes the string during "Pok" or "Pan." The speed of hand movement depends on the song's tempo, with slow songs requiring slow movements and fast songs needing quicker flows. Perfect coordination between hands and fingers is essential for successful performance.

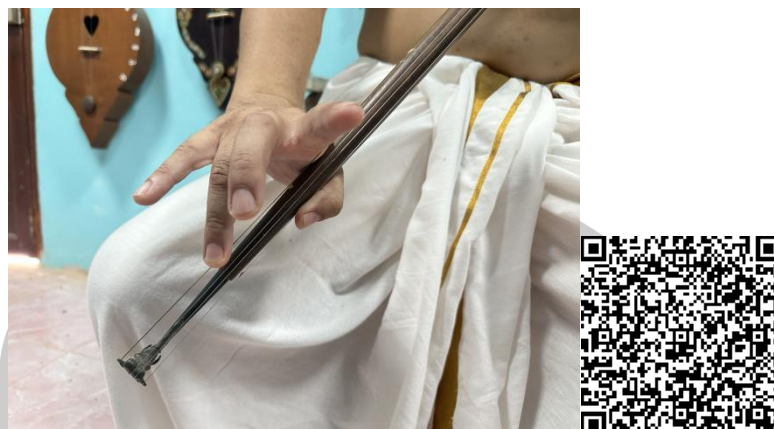


Figure 44. Basic technique “Lai”

Source: Qingbing Wei (2024)

2.3.4 Basic technique “Kai”

The method for unraveling is by moving the larynx or the shell of the Phin Pia. It creates a sound that resonates with the chest plate matching the area of the player's heart. By opening the shell and then covering it back in its original position, it is the chest plate of the player's larynx of the Phin Pia. It will open and not be far from the chest plate. This method of practice is called “sound unraveling”. There are many levels of sound unraveling. This will be explained in detail as follows(Figure 45).



Figure 45. Basic technique “Kai”

Source: Qingbing Wei (2024)

2.3.4.1 Sound editing Closes and then opens immediately around the chest. It will cause a loud sound, "Dong Wao", the more it is closed until it is tight

and complete. Time to bounce with appropriate force A loud sound comes from unraveling. Or turn on the sound at the larynx and it will be very loud(Figure 46).



Figure 46. QR code for the demonstration video of "Kai" 1

Source: Qingbing Wei (2024)

2.3.4.2. Sound editing Closed and it happened immediately By slowly moving the larynx into ripples. Until the sound finally disappeared. In this research, it will be called type 1 sound resolution or slow wave sound resolution. The larynx may be moved to produce ripples of sound approximately 7-8 times, combined with continuous movement of the larynx until the sound disappears(Figure 47).



Figure 47. QR code for the demonstration video of "Kai" 2

Source: Qingbing Wei (2024)

2.3.4.3. Sound editing Close then open at medium speed. By moving the larynx to a speed faster than the first level and has greater resolution of sound waves The larynx may be moved approximately 15-16 times, combined with continuous movement of the larynx until the sound disappears(Figure 48).



Figure 48. QR code for the demonstration video of "Kai"3

Source: Qingbing Wei (2024)

2.3.4.4. Sound editing Closes and then opens with great speed. Until the frequency of sound ripples is more than 20 -30 times or more, using the wrist contraction to make the larynx move at a very precise speed. Then let that last sound finally disappear(Figure 49).



Figure 49. QR code for the demonstration video of "Kai"4

Source: Qingbing Wei (2024)

The researcher should be made aware that this step is extremely important and challenging to transmit to students who come to study Phin Pia. Furthermore, the sounds at each speed level possess distinct melodies, resulting in alienation for numerous individuals. This technique can be regarded as the sect's most crucial method.

2.3.5 Basic technique “Tek”

The “Tek” method involves using the right hand's index finger to press and pluck the Phin Pia string to produce sound. Place the tip of the index finger at position 1 without lifting it, and for a 2-string Phin Pia, use the left hand's middle or ring finger to increase volume or pitch. Tapping or plucking in different positions is crucial for controlling and creating melodious sounds.

Plucking is done by pulling the string upwards, starting about 3 cm from the chest strap and pulling towards it at position 2, about 2 cm away. The tip of the nail should swipe the string to produce a clear sound, as using the fingertip will result in a muffled tone. Coordination between the swipe, poke, and birthmark is essential.

This technique is common in 2-string Phin Pia, as it adds complexity beyond just two strings, and can also be used in 3- and 4-string Phin Pia(Figure 50).

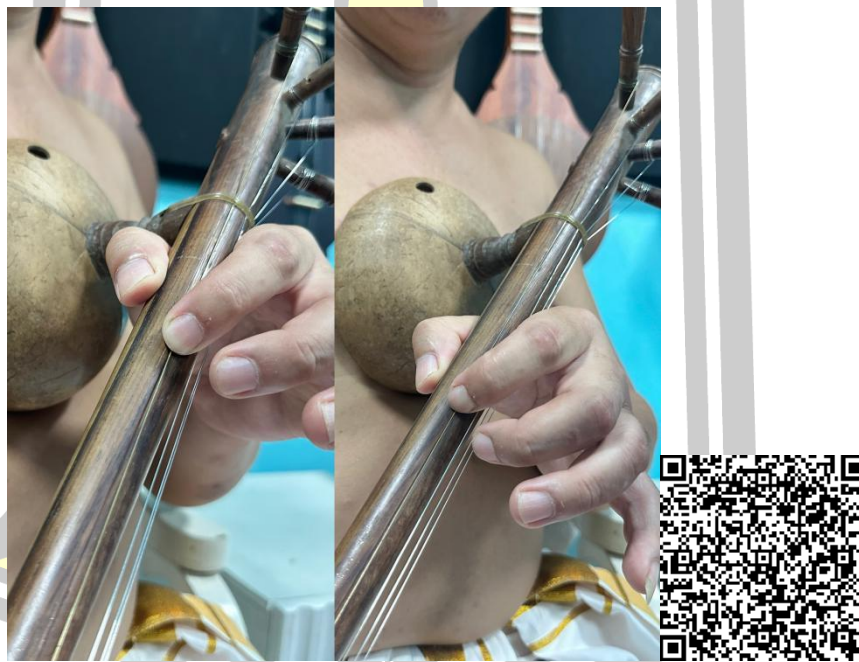


Figure 50. Basic technique “Tek”

Source: Qingbing Wei (2024)

3. General Knowledge about the Function and Status of Phin Pia.

All three instruments, including the Tuila, have been traditionally associated with courtship and marriage rituals. In her writing about the Tuila, Carol Babiracki mentions that each player usually crafts their own instrument and uses it to

accompany group marriage songs or their own singing (1984, 673). However, the Tuila's usage in wedding rituals appears to have diminished in recent years, as my informants no longer perform at weddings. They indicated that the Tuila's usage depends on the season, with performances being more common during the hot and rainy seasons when the somber mood aligns with the instrument's ambiance. Despite the decline in its ritual function, the Tuila continues to maintain its association with romance. Lyrics of various Kurmali folk songs depict the Tuila in flirtatious and sensual contexts.

Tailand's Phin Pia has also been associated with romance, but its original function may have been for royalty. The instrument was part of a musical ensemble played at the Lanna court in Chiang Mai, but this tradition ended with the death of King Inthanon in 1896 and Siam's subsequent annexation of Lanna (Dyck, 1975).

The Phin Pia is primarily known among non-Thai researchers for its role in the Lanna courtship ritual. Andrew McGraw notes that over the past few centuries in the Lanna kingdom, the Phin Pia was associated with a peasant tradition of serenading, allowing men to display their skills and resources through their performances (2007, 124). McGraw suggests that the instrument's intimate tone made it suitable for courtship rituals. However, in 2014, Phin Pia musicians Ai Boy and Withea Withu, who were among my main informants, indicated that the Lanna courtship ritual had been defunct for some time. They mentioned that it was performed by a previous generation and expressed no regrets about its passing. The elderly Phin Pia musicians recorded and interviewed by Gerald P. Dyck in 1969 were likely the last remnants of this courtship tradition, as they had not played the Phin Pia since they were young men courting their wives (Dyck 1975; 2010). The decline of traditional courting practices and disuse of the instrument contributed to its decline. However, since the 1960s, the Phin Pia has experienced a significant resurgence and has been promoted as a cultural icon of Lanna. Nevertheless, Ai Boy and Withea Withu mentioned that the Phin Pia does not have its own repertoire; instead, they adapt traditional and popular songs to suit the instrument's style of performance. According to Dyck, the musicians he encountered collectively knew about 10 Phin Pia songs, and he recorded and documented six of those songs in 1969 (Dyck, 2014).

The Phin Pia's earlier courtship practices are reflected in its name. Originally, the Thai stick zither was called pin nam tao, with "nam tao" meaning "gourd." Titipol Kanteewong, a professor at Chiang Mai University, explained that this name refers to an earlier version of the instrument that used a gourd, similar to the Kse Diev. Over time, in northern Thailand, the gourd was replaced with a coconut shell, and the instrument's name changed to Phin Pia. In the northern Thai dialect, the word "pia" means "to show off," indicating that male musicians would perform shirtless during courtship rituals, showcasing not only their musical skills but also their physique.

The Phin Pia of Northern Thailand may have been completely lost if it weren't for the efforts of Gerald P. Dyck. Through his field recordings and the publication of "The Vanishing Pia" in 1975, Dyck played a crucial role in inspiring a revitalization of this instrument. His book "Musical Journeys in Northern Thailand" (2010) includes a chapter that expands on his earlier work and another chapter dedicated to the revitalization of the Phin Pia. Shahriari's dissertation on Northern Thai music and dance provides a detailed account of the Phin Pia's structure and performance techniques, although it offers limited information about the instrument's history (2001). McGraw also discusses the revitalization of the Phin Pia and highlights its selection as a cultural icon in Lanna. He suggests a possible connection between the Kse Diev, pin nam tao, and Phin Pia, although his claim that "the earliest evidence of a chest-resonated zither outside of India is in Thailand" (2007) reveals a limited understanding of Cambodian musical iconography.

It illustrates *Phin Pia* has a key role in developing Lanna contemporary music, representing itself as music for society by participating in live music performance with the support of music technology, and acting as a representative of Lanna music and identity through media. (Great Lekakul,2023).

Naroog Samittithum (2005) It is a book for the funeral of Phin Pia artist who was a great teacher. There is a history of works and good deeds done to the folk culture of northern Thailand. Focuses on conveying the importance of inheriting music culture.

Pipatphong Masiri (2016) This is an article that describes the distinctive features of music in northern Thailand and discusses the importance of some of the Phin Pia.

Songkran Somchan (2016) It is an article written about the contributions of Mr. Gerald Dyck to the music industry of northern Thailand and among its importance, there is the story of Phin Pia, which has stored a lot of information for Thai people to study. The information by Mr. Gerald Dyck is a very important academic reference document and field information about the Phin Pia.

Surasing Samruam Chimphanao (1995) It is an important article that talks about the beauty of the sound of the Phin Pia music that comes from the heart by praising the great folk artist of Chiang Rai Province, Mr. Pang. Noja that has been passed on to youth and those interested in the cultural revival era.

Shahriari, Andrew (2001) This is a research study that studies the identity of dance and music in the northern region of Thailand. In this research, there are contents related to the Phin Pia which show its importance and are worth studying and researching.

Thawatchai Thamthong (2000) It is an undergraduate research study regarding the Phin Pia musical instrument which has evidence and importance in the culture of northern Thailand in Lampang Province.

Phin Pia, as an important musical instrument of the Lanna Kingdom in northern Thailand, not only plays an important role in religious, cultural and social identity, but also plays an important carrier for the revival of Lanna culture. From Gerald P. Dyck, the first American scholar to study Phin Pia, to modern scholars, they have continued to in-depth research and done a lot of work, so that more people can understand and understand Phin Pia more comprehensively. These research works not only enrich our understanding of Lanna culture, but also provide strong support for us to better inherit and carry forward this traditional instrument.

3.1 Phin Pia: A Reflection of Lanna Traditions and Cultural Heritage

The Phin Pia, an exquisite and culturally significant musical instrument, holds a central place in the traditions and way of life of the Lanna people in the upper northern region of Thailand. Dating back 500-600 years, the instrument flourished for approximately 100-300 years. Its historical importance is evidenced through ancient inscriptions, murals, and intricately designed Phin Pia heads, particularly those shaped like elephants and other symbolic animals. These artifacts, passed down through generations, reflect the enduring legacy of the Phin Pia.

3.1.1. Phin Pia in Courtship Traditions

The Phin Pia played a vital role in the courtship rituals of Lanna society, serving as a musical instrument of love and emotional expression. This practice was unique to the upper northern region of Thailand and highlights the Phin Pia's importance in traditional customs:

Expression of Love: Young men would use the Phin Pia to serenade young women during the night, a popular courtship tradition among the Lanna people. The instrument could be played solo or in combination with other instruments, often accompanied by songs expressing romantic feelings.

Cultural Norms: In this tradition, the girl's parents allowed young men from nearby villages to visit their homes. While the young couple conversed, the parents supervised discreetly to ensure propriety. If mutual affection developed, marriage would follow. If not, the young people parted amicably, having been given a fair opportunity to connect.

Respect for Customs: Touching a young woman without her consent violated ancestral customs, known as "Phid Phee". Offenders were fined, reflecting the importance of maintaining respect and order in the community.

Post-Marriage Symbolism: Once a young man successfully courted and married using the Phin Pia, he would cease playing the instrument. The Phin Pia was often hung in the house as a symbolic reminder of the transition from youth to family leadership, with responsibilities focused on agriculture and family life.

Decline in Popularity: Over the last 100 years, social changes, technological advancements, and new forms of communication have replaced this traditional practice. As a result, the Phin Pia gradually faded from Lanna society, leaving only a few skilled players to preserve its memory.

3.1.2. Phin Pia as an Art Form and Local Wisdom

The Phin Pia represents a blend of artistic craftsmanship and local wisdom, reflecting the rich cultural heritage of Lanna society:

Exquisite Craftsmanship: The Phin Pia, renowned for its delicate construction and heavenly sound, is among the most ancient and difficult-to-play instruments. Its design includes a bronze head, often sculpted into intricate animal shapes and adorned with beautiful patterns, symbolizing both artistic skill and social status.

Symbolism and Aesthetics: The animal-shaped Phin Pia heads, such as elephants, Hasadilink birds, lions, Hanuman, peacocks, and Nagas, were inspired by local literature and beliefs. Among these, the elephant head and the Hasadilink bird were the most common, both for their aesthetic balance and resonant sound quality.

Religious and Social Connection: These designs often carried religious significance and were connected to auspicious beliefs. For instance, cremation ceremonies for high-status individuals were traditionally adorned with the Nok Hasadilink motif, symbolizing spiritual elevation.

Preservation of Local Craftsmanship: In ancient times, the intricate bronze heads were cast piece by piece, showcasing the exceptional skills of local artisans. Today, while modern technology allows for mass production, the beauty and spirit of the original designs—preserved in museums and temples—serve as a testament to the cultural prosperity of the Phin Pia.

3.1.3. Phin Pia in Local Literature and Folktales

The Phin Pia frequently appears in Lanna folklore, religious texts, and local literature, often portrayed as a symbol of love and beauty. Its presence in both ceremonial contexts and literary works underscores its cultural significance:

Instrument of Romance: In folktales and traditional literature, the Phin Pia is depicted as a young man's instrument of courtship, used to serenade and win the heart of a young woman. These stories highlight the emotional and symbolic value of the instrument.

Ceremonial Use: The Phin Pia was also played during significant community events and celebrations, adding to the beauty and emotional depth of these occasions.

Literary References: Many ancient chants and poems reference the Phin Pia. The lyrical verses, often sung to accompany the instrument, expressed themes of love, longing, and heartbreak. For example:

“Brother Rin's tears fell like a stream. The elephants of Phraya Mangrai came to bathe in it. My tears formed a path, causing the leaves to rot and float on the water. People thought it was rain, but it was only my tears, crying for the girl I love.”

“My love, if hidden in water, I fear it will grow cold. If hidden in the sky, I fear the clouds will cover it. If hidden in a palace, I fear it will be stolen. So I keep it in my heart, where it cries silently in sorrow.”

These verses, with their elegant rhymes and heartfelt emotions, reflect the beauty of Lanna literary tradition and the Phin Pia's role as a medium for poetic expression.

The Phin Pia stands as a profound symbol of Lanna tradition, craftsmanship, and cultural heritage. It played an essential role in courtship rituals, artistic expression, and local literature, reflecting the beauty and wisdom of Lanna society. Although the instrument has faded from everyday life, its historical and cultural significance endures through artifacts, folklore, and continued efforts to preserve its legacy.

3.2 The Phin Pia: Its Importance and Connection to Four Temples in Chiang Mai

The Phin Pia, a traditional Lanna musical instrument, has played a significant role in the culture and heritage of northern Thailand, particularly in the Lanna Kingdom. Evidence suggests that the Phin Pia has existed for hundreds of years, as confirmed by ancient inscriptions, murals, and the discovery of intricately crafted Phin Pia heads. The Phin Pia's cultural presence spans approximately 100-400 years, and it is intricately connected to temples, which serve as vital centers for preserving cultural artifacts and local wisdom.

The following section introduces the importance of the Phin Pia and its connection to four key temples in Chiang Mai and other regions, providing historical and artistic evidence of its cultural significance.

3.2.1. Ancient Phin Pia: National Museum, Bangkok

The National Museum in Bangkok houses an ancient 2-string Phin Pia made of hardwood. The top part of the Phin Pia, known as the Khon Phin, is delicately carved from ivory into a slender, elegant form, attached to a wooden shaft approximately 1 meter long. The Phin Pia's head is crafted from bronze in the shape of a bird, symbolizing grace and balance. Despite its beauty, the Phin Pia is currently in a state of disrepair, with misaligned knobs and a displaced string. Restoration is urgently needed to allow for accurate study and preservation of Thai musical traditions (Figure 51).



Figure 51. Ivory Phin Pia preserved in the National Museum, Bangkok

Source: Pipatpong Srikittakornharidas (2021)

3.2.2. Chiang Saen National Museum, Chiang Rai Province

The Chiang Saen National Museum in Chiang Rai houses a Phin Pia that features an intricately designed Phin Pia head adorned with images of three auspicious animals:

Hasadilink Bird: A mythical bird symbolizing prosperity.

Naga: A serpent deity connected to water and protection.

Elephant: A sacred animal in Thai culture symbolizing strength and wisdom.

The Phin Pia in this museum serves as evidence of its presence in the ancient city of Chiang Saen, dating back over a thousand years, and showcases the rich musical heritage of northern Thailand(Figure 52).

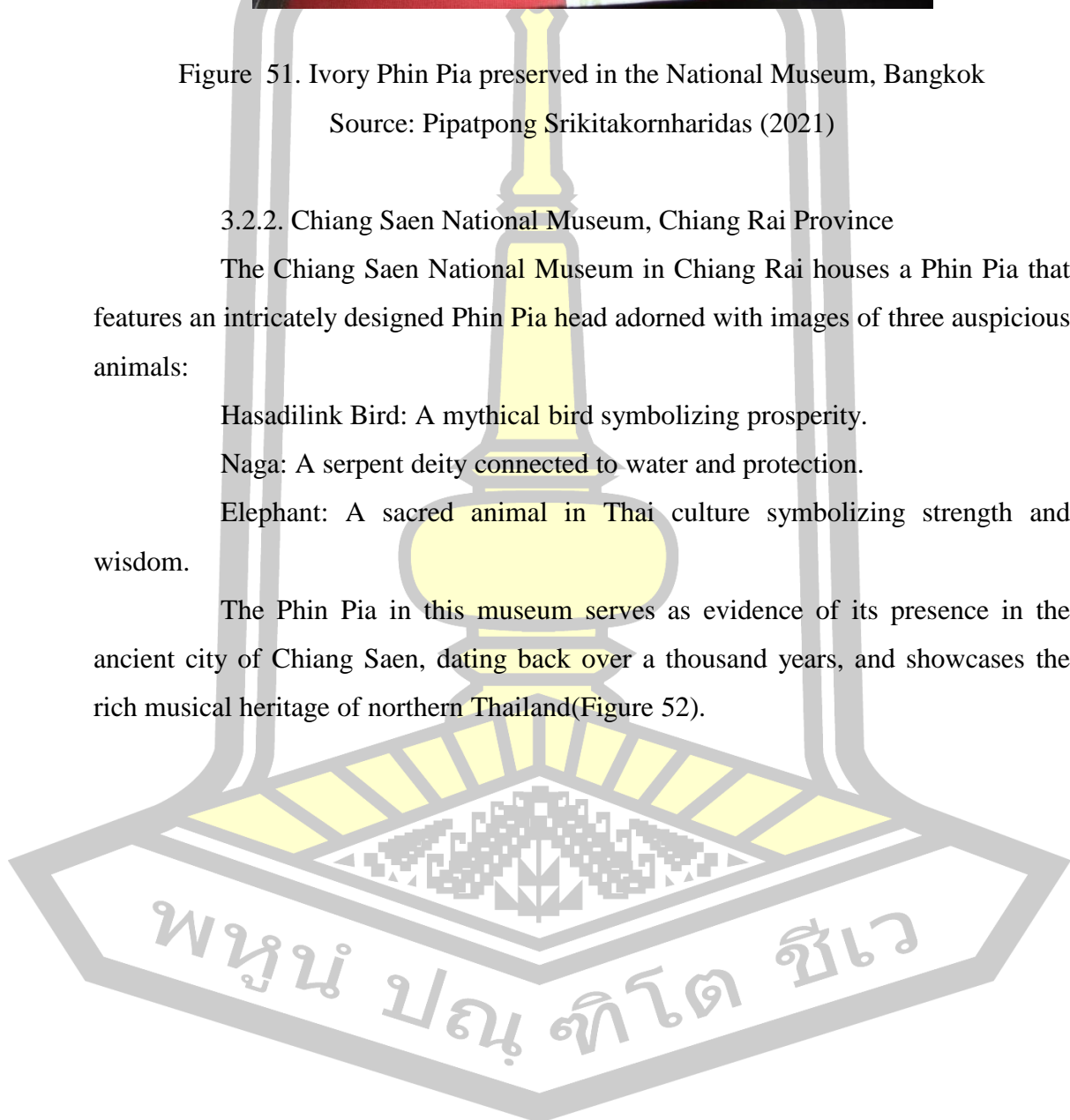




Figure 52. An ancient Phin Pia in Chiang Saen National Museum

Source: Pipatpong Srikitaornharidas (2021)

3.2.3. Nithat Cultural Hall, Wat Sri Khom Kham, Phayao Province

The Nithat Cultural Hall at Wat Sri Khom Kham in Phayao Province preserves a collection of six ancient Phin Pia heads. These Phin Pia heads are adorned with intricate floral patterns, indicating the artistic excellence of Lanna craftsmen.

The presence of these artifacts suggests that Phayao was once home to numerous musicians skilled in playing the Phin Pia. However, the tradition has since declined, and no known Phin Pia players currently remain in the area.

3.2.4. Wat Lai Hin Luang, Ko Kha District, Lampang Province

At Wat Lai Hin Luang in Lampang, a mural behind the main Buddha image depicts an angel (Thep Chumnoum) gracefully playing a 3-stringed Phin Pia. Key observations include:

The Phin Pia's head is shaped like a Naga (mythical serpent), with strings extending along the Naga's neck.

The angel is depicted in divine form, with intricate adornments and elegant posture, symbolizing heavenly music.

This mural connects the Phin Pia to Buddhist mythology, specifically the story of Lord Indra playing a three-stringed Phin Pia to guide Prince Siddhartha toward the Middle Path of enlightenment.

The mural at Wat Lai Hin Luang reflects the deep spiritual significance of the Phin Pia and its role in Buddhist art and worship (Figure 53).



Figure 53. Lord Indra playing a three-stringed Phin Pia
Source: Qingbing Wei (2024)

Other Important Locations and Artifacts

Wat Phra That Lampang Luang, Lampang Province

At Wat Phra That Lampang Luang, murals depict two angels playing the Phin Pia behind the main Buddha image. These murals share stylistic similarities with the artwork at Wat Lai Hin Luang, further confirming the Phin Pia's importance in Lanna art.

Na Saeng Temple, Ko Kha District, Lampang Province

A mural at Na Saeng Temple portrays a man holding the Phin Pia aloft while dancing joyfully in a procession. This depiction highlights the Phin Pia as a musical instrument carried by young men to participate in community celebrations and processions, showcasing its role in festivals and courtship traditions.

Wat Phuak Pia, Mueang District, Chiang Mai Province

The name Wat Phuak Pia is believed to be derived from “Phin Pia,” indicating that the community in this area once excelled in playing this traditional instrument. This connection highlights the temple as a cultural center where musical traditions were celebrated and preserved.

Wat Phra That Suthon Mongkhon Khiri, Phrae Province

This temple houses a museum displaying four ancient Phin Pia heads, further emphasizing the widespread presence of the instrument in Phrae’s cultural history.

Chom Sawan Temple, Mueang District, Phrae Province

The temple’s antique cabinet contains a beautifully preserved Phin Pia head, underscoring the instrument’s connection to the Shan community that migrated to Phrae.

Chedi Sao Lang Temple, Lampang Province

Among the antiques stored at Wat Chedi Sao Lang, several Phin Pia heads were found. This evidence highlights Lampang as a significant center for Phin Pia musicians in ancient times.

Phin Pia in Lanna Art and Murals

The artistic depiction of the Phin Pia in murals and religious artwork reflects its connection to heavenly music and Buddhist narratives. Examples include:

Wat Phaya Wat, Nan Province: A mural of an angel playing the Phin Pia.

Wat Pa Dara Phirom, Chiang Mai Province: A similar mural portraying the instrument as part of heavenly music.

Wat Koh Klang, Chiang Mai Province: Another mural continuing the theme of divine angels playing the Phin Pia.

These depictions demonstrate how the Phin Pia has remained a timeless symbol of Lanna music, spirituality, and artistry.

The Phin Pia is a treasured element of Lanna culture, deeply rooted in courtship traditions, artistic craftsmanship, and Buddhist beliefs. Its connection to temples such as Wat Lai Hin Luang, Wat Phra That Lampang Luang, Wat Phuak Pia, and Wat Suthon Mongkhon Khiri highlights its cultural and historical importance. Despite its decline, the Phin Pia remains a symbol of Lanna identity, preserved through art, artifacts, and community heritage.

3.3 The Legend of Phin Pia

According to ancient Lanna stories that have been passed down, “Phi Pok kalong” is a ghost that lives in the mountain forest. It was originally a child that was released into the forest. That is, in ancient times, If any parents are unable to raise their children, They are often released into the wild to live haphazardly. Children that are released for a long time will adapt to wild conditions. It turned out to be a kind of monkey. The appearance of the ghost from the general story is similar. Its body is similar to that of a monkey, with black fur. Some have only one leg. Walking with a limp. Some say they don't have kneecaps. Most of them move by swinging. Has mysterious powers often associated with tigers. There is a type of bird called "Kongkoi bird" rides on the back and likes to suck the blood from people's big toes. The name of this ghost in some localities is said to come from the way it walks and cries. That is, when walking, it walks with a limp and cries loudly, "Pok Kalong ", so it is called "Phi Pok Kalong".

The story of the Pokkalong Ghost has been passed down through ancient Lanna folklore, painting a tale of both reward and retribution. Long ago, there was a village nestled near a vast forest. The villagers lived by farming and gathering forest products to sustain their livelihood. During the farming season, families would tend to their fields and cattle, often staying in small, temporary shelters built in the middle of the fields. These simple huts were meant for resting after a long day's work and for staying overnight to guard the fields.

Once, a mother and her daughter went out to farm. That particular year, the rains were heavy, and the two worked diligently to plow their field as quickly as possible. However, there was still much left to do, so the mother asked her daughter to sleep alone in the small field shelter to get an early start the next morning. Although reluctant and uneasy, the young woman obeyed her mother's wishes, staying in the shelter night after night. Even though nothing unusual had occurred, she couldn't shake her unease—after all, it was lonely and unsettling for a young woman to stay alone on the edge of the forest.

One night, as she was about to fall asleep, she heard the distant sound of someone playing a Phin Pia (a traditional Lanna-stringed instrument). The music was soft and melodious, and the young woman intrigued, thought to herself: “That must be

a young man playing the zither, perhaps a suitor returning from a journey.” However, as the sound grew closer, she was shocked to discover that the musician was no handsome young man but an old, ghostly figure. The creature had long, unkempt hair and a frightening face, yet he strummed the Phin Pia skillfully.

The ghostly figure spoke, his voice booming through the darkness:

"Gong, Kong, is the girl lying in the field asleep?"

With a respectful tone, the young woman replied, "I'm not asleep yet, Grandpa."

The ghost continued, holding up the Phin Pia and asking, "What is the voice box of the Phin Pia made of?"

The young woman, her heart trembling, answered softly, "The voice box is made of gold, Grandpa."

The ghost then asked, "What is the knob of the Phin Pia made of?"

She replied politely, "It is made of gold, Grandpa."

He continued, "And what kind of string does this Phin Pia have?"

With care, she responded, "It has strings of silver and gold, Grandpa."

Satisfied with her answers, the ghost, impressed by the girl's humility and respectful demeanor, turned and disappeared into the forest. The next morning, the young woman woke up to find a mysterious jar placed outside her shelter. When she opened it, she gasped in amazement—it was filled with gold and silver. News of her encounter with the Pokkalong Ghost and her unexpected fortune quickly spread throughout the village.

Hearing of this, a jealous widow, desperate for similar wealth, decided to send her own daughter to sleep in the same shelter. Unlike the first girl, however, the widow's daughter was disrespectful and lacked humility. That night, the ghost appeared again, playing the Phin Pia as before. He approached the girl and asked, "Have you slept yet?"

The girl, irritated and dismissive, snapped back, "I haven't slept yet! What do you want, bothering me so late at night?"

The ghost continued with his questions:

"What is the voice box of the Phin Pia made of?"

With arrogance, the girl sneered, "It's made of a human skull."

"And what is the knob of the Phin Pia made of?"

She retorted harshly, "It's a dead man's finger."

"What kind of string does this Phin Pia have?"

Annoyed, she replied, "It's strung with dead man's sinew."

Finally, the ghost asked, "And what is the Phin Pia itself made of?"

Frustrated and angry, she shouted, "It's made of human bones! Stop asking questions and leave me alone, you ugly old man!"

Hearing her rude and defiant words, the ghost turned and disappeared into the darkness. The next morning, the widow went to check on her daughter, only to find her dead—her body was covered in gaping wounds, as though she had been mauled by a wild beast. Her face was so disfigured that she was almost unrecognizable.

From then on, the villagers feared the Pokkalong Ghost, believing it to be both a giver of fortune and a bringer of death. They spread stories of how the ghost, a skilled Phin Pia player, roamed the forests seeking respect and humility. This tale served as a warning to all, teaching the values of politeness, humility, and respect—key traits in the traditions of the ancient Lanna people of Northern Thailand.

During the reign of Queen Chamadevi, who ruled Hariphunchai around 1300 AD, Hariphunchai was a city of the Mon people. At the same time, the area at the foot of Doi Suthep was home to the Lua people. Khun Luang Wilangka was the 13th Lua king of Raming Nakhon (modern-day Chiang Mai) from the Kunara dynasty. Renowned for his extraordinary powers and remarkable spear-throwing skill, Khun Luang Wilangka's story became a significant legend in Northern Thailand.

Khun Luang Wilangka wished to marry Queen Chamadevi, but the queen refused his proposals. She viewed the Lua people as having a culture inferior to the Mon's. Undeterred, Khun Luang sent ambassadors to cultivate goodwill and propose marriage multiple times. Queen Chamadevi, however, continued to delay, imposing challenges to test Khun Luang's abilities. One such challenge was to build a pagoda resembling the grandeur of the Phra That Hariphunchai Chedi. She also requested that Khun Luang demonstrate his power by throwing his famous long-handled, double-edged spear into Hariphunchai City as a sign of his might.

The Spear-Throwing Contest

On his first attempt, Khun Luang Wilangka threw his spear with incredible force, but it landed just outside the city wall of Hariphunchai, in a place that came to

be known as Nong Sena. Fearing his success in the next attempt, Queen Chamadevi devised a cunning plan to weaken his powers. She made hats from scraps of her clothing, dipped betel leaves into her menstrual blood, and instructed her men to offer them to Khun Luang as a gift. Unaware of the ritual's purpose, Khun Luang accepted the gift and wore the hat on his head, unknowingly losing his mystical powers.

When he attempted to throw his spear again, its force diminished, and it fell far from the city, at the foot of Doi Suthep. This place was subsequently named Nong Saena. Stripped of his strength and wisdom, Khun Luang Wilangka fled into the wilderness.

The Final Journey and Death of Khun Luang Wilangka

Before his death, Khun Luang Wilangka made a final request: he wished to be buried in a place where he could eternally gaze upon Hariphunchai City. His soldiers carried his body in a funeral procession up Doi Suthep in search of such a site. However, the procession passed beneath a creeping vine known as “Khru Khao Long,” which was believed to cause anyone who passed through it to become lost. As a result, the funeral procession scattered in every direction, and some musicians lost their way along with their instruments.

Eventually, Sena Amat, Khun Luang’s trusted officer, carried the coffin further up the mountain. They finally reached a peak from which Hariphunchai could always be seen. This place became known as Doi Khan Long. Historical accounts and legends suggest that the Lua people living in Ban Mueang Ka (Mae Rim District, Chiang Mai) are descendants of Khun Luang Wilangka.

Commemoration of Khun Luang Wilangka

To honor his memory, the people of Ban Mueang Ka created a statue of Khun Luang Wilangka. The statue depicts him playing the Phin Pia, a traditional stringed instrument symbolizing a young man’s love for a woman in Lanna culture. The Phin Pia’s soundbox is placed over his heart, signifying his deep love and passion. The statue, one and a half times the size of a human, portrays Khun Luang seated elegantly at the entrance to Ban Mueang Ka, gracefully playing the Phin Pia.

This image serves as a lasting tribute to Khun Luang Wilangka, remembered not only as a mighty king but also as a young man who embodied strength, love, and cultural legacy in the upper northern region of Thailand(Figure 54).



Figure 54. The Royal Monument of Khun Luang Wilangka playing Phin Pia

Source: Qingbing Wei, 2024

4. The Theory Used in This Research

4.1 Musicology is the scholarly study and analysis of music based on research and rigorous investigation. Musicology departments are typically part of the humanities, although music research often incorporates scientific approaches from disciplines such as psychology, sociology, acoustics, neuroscience, and computational science. The diligent search and collection of information related to a specific subject is a key aspect of musicology. A scholar who engages in musical research is referred to as a musicologist. Research methodology refers to the scientific approach used in conducting research. It encompasses the systematic and logical analysis of methods, as well as the information obtained through those methods. Research methodology helps us understand the process of research, not just the final outcomes, and aids in problem-solving. (Bruno Nettl, 1983).

This study is based on the research foundation of musicology, aiming to explore the relationship between the Phin Pia and its mutual influence with individuals and society throughout its extensive historical development. In order to gain a more comprehensive understanding of the significance and role of the Phin Pia.

4.2 Ethnomusicology is a scientific field that examines the interconnected relationship between music and humans, aiming to comprehend its cultural context

through fieldwork. The primary objective of ethnomusicological research is to elucidate the principles underlying music, its evolution across different ethnic groups and regions, encompassing both general and specific patterns. Through analyzing actual music, this discipline seeks to investigate the origins, formation, development, flourishing, and transformation of music within diverse ethnic groups and regions, ultimately leading to a comprehensive understanding of the development patterns within human musical cultures (Merriam, Alan P. 1964).

The methodology of ethnomusicology involves the study of methods and theoretical frameworks used in the research of ethnic music. Below are some common approaches in ethnomusicological research:

4.2.1 Fieldwork: Conducting on-site investigations and collecting data on ethnic music, including recording music performances, interviewing musicians, and observing music activities. Fieldwork provides direct and vivid information about ethnic music practices. Over the course of more than a decade, I have conducted extensive fieldwork research on the Phin Pia . This immersive study involved observing and participating in Phin Pia performances, interviewing skilled players, and exploring the instrument's cultural significance within various communities. Through my fieldwork, I have gained firsthand insights into the craftsmanship, playing techniques, repertoire, and cultural contexts surrounding the paixian. This in-depth research has allowed me to develop a profound understanding of the Phin Pia 's role in traditional music, its historical development, and its ongoing significance in contemporary musical practices.

4.2.2 Music analysis: Analyzing ethnic music compositions, including the study of musical structures, melodies, rhythms, harmonies, and performance styles, to reveal the characteristics and styles of ethnic music. Music analysis methodology will aid in dissecting the structure, characteristics, and expressive forms of Phin Pia music. Through analyzing the melodies, harmonies, rhythms, and playing styles of Phin Pia repertoire, we can uncover its aesthetic features and artistic styles. Furthermore, by integrating cognitive and psychological research methods, we can explore the influence of Phin Pia music on listeners' perception, emotions, and cognitive processes.

4.2.3 Socio-cultural anthropology research: Studying ethnic music within its social and cultural contexts, including exploring the functions, meanings, and identity aspects of music within society. Socio-cultural anthropology research reveals the relationships between ethnic music and factors such as society, economy, and politics. The methodology of socio-cultural anthropology will assist in understanding the functions and meanings of the paixiao within social and cultural contexts. Through investigations and observations of the instrument's contemporary use and performance, we can explore its role in social activities, identity formation, and cultural transmission within various communities. Additionally, in-depth interviews with Phin Pia players and instrument makers will provide insights into their personal experiences and interpretations of the Phin Pia, enhancing our understanding of its significance in individual and community life.

4.2.4 Historical research: Investigating the historical development and evolution of ethnic music, tracing its origins, development, and changes over time. Historical research helps understand the evolution process of ethnic music and its significance and role in specific historical periods. Historical research methodology will be utilized to trace the origins, evolution, and transformations of the Phin Pia. By examining historical documents, ancient cultural heritage, and archaeological findings, we can uncover the instrument's uses, playing techniques, and musical styles during different historical periods. This will help us comprehend the social status, musical practices, cultural exchanges, and artistic development associated with the Phin Pia in specific eras.

These methods and theories are combined and applied in the study of ethnomusicology to gain a deeper understanding of the characteristics, cultural backgrounds, and social significance of different ethnic music traditions. Through the research in ethnomusicology, we can better appreciate and appreciate the richness and diversity of ethnic music. By employing these interdisciplinary methodologies, this study aims to provide an in-depth perspective on the reciprocal relationship between the Phin Pia and individuals and society. Through a comprehensive investigation of the Phin Pia, it is hoped that we can gain a better understanding of its significance in history, culture, and music, as well as its meaning and impact on individuals and society.

5. Related Documents and Research

Song Qi, Ouyang Xiu, Fan Zhen, Lv Xia Qing, et al., (960-1127) The New Book of Tang is a biographical history of the Tang Dynasty jointly written by Song Qi, Ouyang Xiu, Fan Zhen and Lv Xia Qing in the Northern Song Dynasty. It is one of the "twenty-four histories". The book consists of 225 volumes. There are many records of "Pao Qin" in the book.

This ancient text describes two sizes of "Pao Qin", Big "Pao Qin" and small "Pao Qin". At present, all articles on the Kinh "Du Xian Qin" will quote this passage. But "Du Xian Qin" is one string, Big "Pao Qin" and small "Pao Qin" are two string. So it raises questions. The instrument is now documented in the triangle between Vietnam, Laos and Cambodia. There are a lot of ethnic groups here using this Musical Instruments, and most of them are people of The Austronesian language family: Kreung people Ratanakiri Province, eastern Cambodia; Êđê, Gialai and Bana people in Tay ngyuen region of Vietnam; Oy people in Laos. This requires going deep into the field. It is also the focus of the my next step.

Hayashi Kenzō (1999). The author is a Japanese music theorist. He has made a lot of achievements in the study of Chinese music, especially in the study of ancient music, ancient Musical Instruments, and the comparative study of Japanese Heian, Nara and Chinese Tang and Song music culture.

The author of this book has written 40 textual research papers and 4 essays on ancient Musical Instruments from Asian countries, China, Japan, India, Korea, Myanmar, Cambodia and so on. Based on the four major categories of musical instrument classification, The author discusses the origin, evolution, melody and etymology of various Musical Instruments in "body musical Instrument", "skin musical instrument", "string musical instrument" and "air musical instrument". It can be used as a reference for those who study the Oriental folk music and the history of Oriental culture.

The author considers that "Musikbogen (musical bow) Further development of the Stabzither, artifacts of its original form... All one stick, thin and slightly bent at one end, It's a semi-stiff straight bow. It was attached with semi-pao for resonance, with a string, Zhen tune, a very simple instrument, and There is no column." The author also cited a large number of historical sites on the "Pao Qin" images as

evidence. It proves the wide distribution of “Pao Qin” in Southeast Asia. At the same time, the source and flow of it are researched.

Gerald P. Dyck (1975) American ethnomusicologist Gerald P. Dyck investigated “Phin Pia” in Thailand and interviewed it in the field. At that time, there were only seven artists in Thailand who could play Phin Pia. As Gerald began his efforts to find Pin-Pia and musicians who could play around Chiang Mai, he found it was not an easy task. Most people at the time couldn't tell what it was. But Gerard's efforts became meaningful with the discovery of a musician living in a village near Lampoon. By the time Gerald found him, the musician had not touched the instrument for 20 years and it was broken. At Gerald's request, the musician restored the instrument and recorded the music. The recording remains in the National Library of Thailand and was acquired by the Folk Music Archive at Indiana University in 2004. The recording was discovered by two Thai music students in the 1990s. Subsequently, a Pin-PIA revival movement began in Thailand. Today, there are a number of people who play Pin-Pia and cultural groups who appreciate the art.

Pipatpong (2014) The author is Not just as a scholar, but as a Phin Pia performer. His research involves a large number of historical sites in India and Southeast Asia. Pipatpong Srikitahonharidas has been engaged in the propagation of the calcanum for a long time, made solid field investigations, visited historical sites in India and Southeast Asia, and mastered a large amount of calcanum historical images and sculpting materials. His doctoral dissertation mainly expounds the relationship among people, calcanum and god from the perspective of folklore through folklore myths and legends. I used to learn Phin Pia from him. His doctoral thesis gave me a lot of data to back it up. The only regret is that his analysis of music ontology is too little, and the notation is very few. As a disseminator of culture, he devoted himself to it and I admire him very much.

Minkang Yang (2016) The first scholar to conduct field image investigation on the “Pao Qin” was Professor Yang Minkang. This article is based on the Musical Instruments, band images and calendar obtained by the author and his team during their field investigation in Angkor Wat, Cambodia in spring 2015. Chinese historical materials and contemporary Southern Buddhism dance music materials are compared and analyzed from the perspective of music culture history and art iconography. In

this period, the religious sacrifice and the use of Musical Instruments in the music and dance culture of Angkor Dynasty in Cambodia are reconstructed and described. Author said “In the stone sculptures of the Little Angkor Temple, the specific character of the instrument and the performance mode are difficult to be accurately judged and described because the harp-holding state of the harp-player is more casual and the harp-body is more ambiguous. But since the instrument is played in procession, it belongs to the Phin Pia class.” But the performer is playing, and the instrument is Zither. This is because the author did not see the actual instrument, I have discussed this question with the author. It's actually an instrument that very few people play in Cambodia anymore.

Min-kang Yang (2018) Borobudur Pagoda is located in Yogyakarta region of Java Island, Indonesia. It is very famous in the ancient Oriental culture, known as one of the four wonders of the East, and it is also one of the landmark cultural heritages that can show that Mahayana Buddhism in early Southeast Asia once spread widely. In early February 2017, the author and his team went to Bali and Java to investigate the traditional music and dance culture in Indonesia. During their visit, they specially visited the Borobudur Pagoda on the outskirts of Yogyakarta. They observed its extraordinarily rich stone murals in detail and took more than 1,700 photos. In particular, the murals about the early Indonesian Java Buddhist music culture of the spread of the situation and process have a certain degree of understanding. The carvings here have a large number of figures of Pao Qin, and large band ensembles are mostly played. Whether there are remnants in reality, still need more field work.

Andrew McGraw (2007) The author said "The Phin Pia, historically associated with the Lanna Kingdom in northern Thailand, is a very obscure instrument in the context of traditional Thai music. “He also tells a story about an American ethnomusicologist who examined Phin Pia in Thailand. In 1969, Gerald P. Dyck, a young ethnomusicologist who had graduated from Columbia University and the University of California, Los Angeles, spent several months in northern Thailand on a tour of folk music performances. Dyck was more interested in northern Thai folk music than in modern Siamese-style music. He found an old musician named Naitun in a village near Chiang Mai who could play Phin Pia. A few months later, Dekker

returned to the area to make professional recordings for Naitun, only to be confronted by the funeral procession for Naitun, who died a week before Dekker returned to Chiang Mai. In the 1960s, Phin Pia was almost extinct in northern Thailand. Now, in order to revitalize the tourism industry, the government has put forward the slogan of revitalizing Lanna culture. Gradually, Phin Pia has attracted more and more attention from people, and more and more people join in the study and research of Phin Pia. However, according to the author's investigation, Phin Pia is still only active in the northern part of Thailand, which is the cultural context of the past Lanna kingdom.

Zhengrong He (2013) The Author said: "Ancient East Asia, Southeast Asia, South Asia, China, Japan, Lim Yi, Bunam, Husuo, India and other countries have a multi-tone flat plucking instrument. "The author referred to the Jing solo harp and the Japanese solo harp, and naturally regarded Linyi, Funan, Pao, India and other countries Pao harp as the flat plucked instrument, while the Pao harp is the Pao type instrument. In fact, "Pao Qin" is Zither. Because the author did not see the real Instrument.

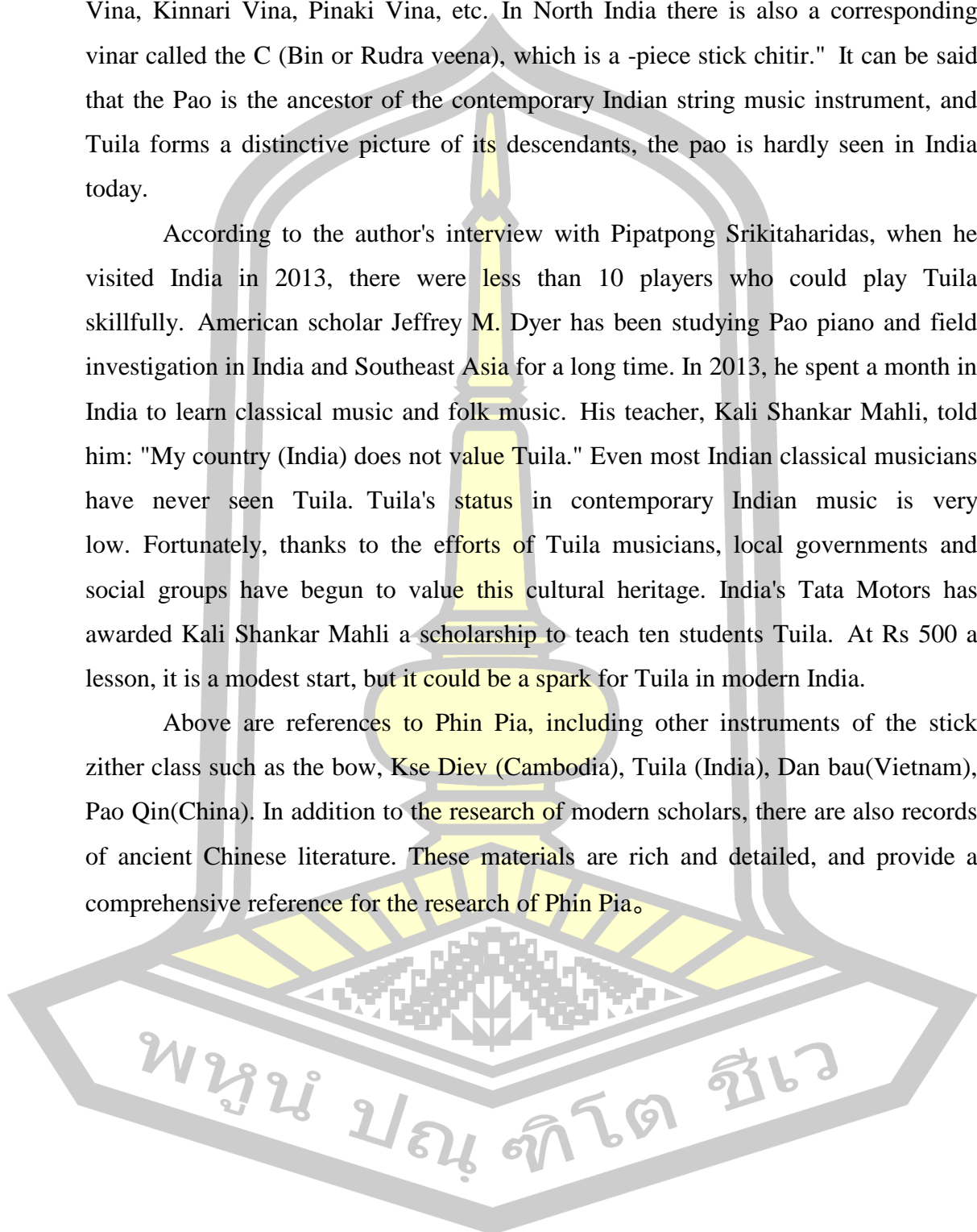
Kuang Liu (Tang dynasty) It is an important music history document in Tang Dynasty and has high value. Author said: "'Emperor Yang defeated the State of Linyi and won the workers from the South and lagen-gourd Phin Pia. To write its voice in geranium and despise it." Emperor Yang of the Sui Dynasty reigned from 604 to 618 AD, so at least in the time of Emperor Yang of the Sui Dynasty and the seventh century, the Pao piano was widely popular in Funan and Linyi. About a century after the Champa images were made, reliefs were found on 12th century monuments in and around Angkor Wat, Pao. These images were produced after a period of complex warfare and changing hegemony between the Cham and Khmer peoples. In Angkor Wat's Bayon temple peripheral gallery reliefs have a large number of Cham and Khmer battle scenes.

Jinxuan Wang (2008) The author said: The varieties of Wiener evolved from calico. Wiener is the most representative string music instrument in India. In ancient times, wiener is just the general name of string music instrument, while Pao Tuila is the original wiener. In addition to the Tiula, which remains in its original form, there are various Phin Pias, zittles, and lutes according to its evolution. Generally, any stringed instrument is usually followed by the suffix Wiener, indicating that it is a

stringed instrument. "For example, Citra Vina, Vipanci Vina, Alapini Vina, Ekalantri Vina, Kinnari Vina, Pinaki Vina, etc. In North India there is also a corresponding vinar called the C (Bin or Rudra veena), which is a -piece stick chitir." It can be said that the Pao is the ancestor of the contemporary Indian string music instrument, and Tuila forms a distinctive picture of its descendants, the pao is hardly seen in India today.

According to the author's interview with Pipatpong Srikitaharidas, when he visited India in 2013, there were less than 10 players who could play Tuila skillfully. American scholar Jeffrey M. Dyer has been studying Pao piano and field investigation in India and Southeast Asia for a long time. In 2013, he spent a month in India to learn classical music and folk music. His teacher, Kali Shankar Mahli, told him: "My country (India) does not value Tuila." Even most Indian classical musicians have never seen Tuila. Tuila's status in contemporary Indian music is very low. Fortunately, thanks to the efforts of Tuila musicians, local governments and social groups have begun to value this cultural heritage. India's Tata Motors has awarded Kali Shankar Mahli a scholarship to teach ten students Tuila. At Rs 500 a lesson, it is a modest start, but it could be a spark for Tuila in modern India.

Above are references to Phin Pia, including other instruments of the stick zither class such as the bow, Kse Diev (Cambodia), Tuila (India), Dan bau(Vietnam), Pao Qin(China). In addition to the research of modern scholars, there are also records of ancient Chinese literature. These materials are rich and detailed, and provide a comprehensive reference for the research of Phin Pia.



CHAPTER III

Research Methodology

The research on "Phin Pia in Northern Thailand: Case Study Achievements and Transmission of Pipatpong Srikitaornharidas" is a qualitative study in ethnomusicology. It involves conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The researcher divided the study topics as follows:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Selection of the Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Scope of Content

1.1 Scope of Content

The main purpose of this study is the achievements and transmission of Phin Pia by Pipatpong Srikitaornharidas. As a pivotal artist in the preservation and evolution of the Phin Pia, he has made significant contributions to its promotion and development. Pipatpong Srikitaornharidas's achievements and transmission are of important research significance. According to the three objectives of this study, it can be divided into the following parts.

1.1.1 Pipatpong Srikitakornharidas's life and work include major honors, life experiences, important performances, major publications, and major teaching work.

1.1.2 Pipatpong Srikitakornharidas's advanced technique of Phin Pia and analysis of the songs include the background of music creation, the structure of musical form, harmony, rhythm, performance techniques, and so on.

1.1.3 Pipatpong Srikitakornharidas's transmission significant contributions to the study, research, and promotion of Phin Pia.

1.2 Scope of Time

August 2023 to December 2024

2. Research Process

2.1 Selection of Research Site

The scope of this study includes a region in Chiang Rai Province, Thailand. Chiang Rai is the northernmost major city in Thailand (Figure 55), with a population of about 200,000 people. It is located in Mueang Chiang Rai District, Chiang Rai Province. Chiang Rai was established as a capital city in the reign of King Mangrai, in 1262 CE.

The city was founded by King Mangrai in 1262 and became the capital of the Mangrai Dynasty. The word 'Chiang' means 'city' in Thai, so Chiang Rai would mean 'the City of (Mang) Rai'. Subsequently, Chiang Rai was conquered by Burma and remained under Burmese rule for several hundred years. It was not until 1786 that Chiang Rai became a Chiang Mai vassal. Siam (Thailand) annexed Chiang Mai in 1899, and Chiang Rai was proclaimed a province of Thailand in 1933.

พหุบัณฑิต ชีวะ



Figure 55. The location in Thailand map
Source:Chiang Rai Province (wikimedia.org)

With its rich and distinctive culture, the Lanna Kingdom regards the Phin Pia as one of the most expressive instruments for conveying inner emotions. Throughout the history of the Lanna Kingdom, the Phin Pia has played a significant role in various daily entertainment activities, religious ceremonies, and celebrations. The Lanna people use the instrument to express their emotions, cultural identity, and personal affiliation. Even today, the tradition of the Phin Pia continues to thrive and evolve in the Lanna Kingdom.

Through research on the Achievements and Transmission of Phin Pia by Pipatpong Srikitaornharidas, this paper aims to provide in-depth insights into the

historical significance, cultural meaning, and performance traditions of the Phin Pia in northern Thailand. Researchers can achieve this by interviewing key informants, observing their playing techniques and styles, participating in music performances and ritual activities, and studying historical literature and records. This study will contribute to the preservation and transmission of this precious cultural heritage, as well as deepen our understanding of the Phin Pia's status and significance in northern Thailand.

2.2 Key informants

Finding the right experts is crucial for the research on Phin Pia, as they can provide more convincing support to the study. The key criteria for selecting these experts are as follows:

2.2.1 Representative custodians: First and foremost, it is important to choose experts who are important custodians of the Phin Pia. These individuals are typically accomplished performers or educators with exceptional expertise in the Phin Pia tradition. They possess in-depth knowledge of the instrument's history, evolution, and transmission, actively preserving and developing the art of the Phin Pia.

2.2.2 Research authorities: The experts should be recognized authorities in the field of Phin Pia research. They may have published relevant papers, books, or academic articles, providing profound insights and contributions to the understanding of the instrument's historical evolution, playing techniques, musical styles, and more.

2.2.3 Contributions to preservation and development: The experts should have made significant contributions to the preservation and development of the Phin Pia. They might have organized or participated in relevant conservation projects, music festivals, or training programs. Their efforts should be recognized and praised by relevant institutions or communities.

2.2.4 Promotion through musical works: The experts may have published a substantial number of Phin Pia musical works, promoting the culture of the instrument both domestically and internationally. These works could include solo or ensemble compositions and collaborations with other instruments. Their musical works should be of high quality and widely recognized and appreciated.

2.2.5 Extensive experience: The experts should have over twenty years of experience in the field of Phin Pia art. Their experience should encompass aspects

such as performance, teaching, research, and artistic management, ensuring a broad and deep understanding and knowledge of the instrument.

The chosen experts for the research on Pinpia are Pipatpong Srikitakornharidas from Thailand. Pipatpong was Born on February 26, 1982, and his hometown is Chiang Rai Province. Graduated with a bachelor's degree from Bundidpatanasilpa of Fine Arts. Thai string instruments major. Master's degree studies Art History Department, Faculty of Archeology, Silpakorn University and Doctor of Philosophy in Folklore, Naresuan University, 2015.

The beginning of disseminating the Phin Pia to the public, Phipatpong Srikitakornharidas, has various aspects that contribute to the Lanna and Thai music industry. Important details are as follows.

Phipatpong Srikitakornharidas created the first textbook and music notes for the Phin Pia in the year 2003 for teaching and serious teaching of the youth group until they were able to display their performance on the Pinae to the public. He started to establish a club to continue the legend of the Phin Pia in the Phra Borommathat Doi Suthep Foundation, Chiang Mai Province, in the year B.E. 2002 by gathering youth in Chiang Mai Province who were interested in learning the Phin Pia and expanding it to all provinces in the northern region of Thailand. The sound of the Phin Pia was recorded for the first time on YouTube in 2003, which was an important step in reviving the Phin Pia in northern Thailand. Throughout his career in the recording studio called KS Studio Chiang Mai, he has created more than 300 Phin Pia songs, both solo, in groups, and in combination with international music. Playing a combination of all forms of Thai music, including teaching the skills of playing the Phin Pia through YouTube, has created many youths and people interested in playing the Phin Pia. Pipatpong Srikitakornharidas has been teaching the Phin Pia to many youths and students from the past to the present for more than 25 years. In total, we have taught more than 1,000 young people both in Thailand and foreigners who come to study.

Pipatpong Srikitakornharidas has offered a solo recital of the Phin Pia in front of Her Royal Highness Princess Maha Chakri Sirindhorn many times and has donated the Phin Pia as well as audio and video recordings of the Phin Pia playing in 2008

from the royal command to continue, preserve and transmit to the youth of Thailand(Figure 56). Next, After donating more than 20 albums of CD recordings of Phin Pia songs, they were widely distributed on YouTube to interested parties until they became well-known both in the country and abroad.



Figure 56. Phipatpong Srikitaornharidas donated Phin Pia CD to Her Royal Highness Princess Maha Chakri Sirindhorn
Source: Pipatpong Srikitaornharidas (2024)

Pipatpong Srikitaornharidas was invited to travel to perform the Phin Pia in many countries such as France, China, Burma, Malaysia, Cambodia, Laos, etc., making the Phin Pia well known around the world and the results of playing the Phin Pia on CD were also distributed around the world, with people Many foreigners came to learn the Phin Pia and this caused increased interest from the internet media, resulting in a greater understanding of this musical instrument later on.

Pipatpong Srikitaornharidas has extensive knowledge and experience in the Phin Pia tradition of their respective countries. His expertise, dedication, and contributions to the preservation, development, and promotion of the Phin Pia make him an invaluable resource for my research. Their insights and firsthand experiences will enhance the credibility and depth of this thesis.

2.3 Selection of Songs

The Phin Pia songs are mostly derived from Lanna folk music. As a traditional instrument of the Lanna region, the Phin Pia imparts various expressive forms to these folk songs during performance. Its diverse timbre and playing

techniques allow each song to present a unique character. In particular, the different shapes of the Phin Pia, with their variations in tone quality, range, and technical demands, directly affect the musical expression.

Based on Pipatpong's recommendations, the researcher has selected four representative pieces. These pieces not only preserve the traditions of Lanna music but also reflect Pipatpong's personal playing style and innovations. These four pieces are considered key works in Pipatpong's Phin Pia performances and have been widely circulated.

Table 2. Music analysis of selected songs

	Types of Pin pia	Selection of Song	Importance of songs	Year
1	2-stringed	“Pan Fai”	key song for introducing the Phin Pia.	2008
2	3-stringed	“Mon Lampang”	Representative characteristics	2008
3	4-stringed	“Prasat Wai”	Phin Pia technique at its highest level	2009
5	5-stringed	“Long Mae Ping”	Representative of Lanna music	2007

Source: Qingbing Wei (2024)

Among these songs, “Pan Fai”, with its two-string configuration, is a key song for introducing the Phin Pia. “Mon Lampang”, on the other hand, importance of songs of the three-string Phin Pia, bringing out its distinctive tonal qualities. “Prasat Wai” is considered performed as the opening piece in any Lanna musical performance. Its technical complexity and significance in Lanna music education make it a crucial work for demonstrating the skills of musicians. The song's role as a cornerstone of Lanna music is further emphasized by its advanced performance techniques, which are essential for mastering the Phin Pia. “Long Mae Ping”, known

for its melodic sweetness, is iconic in Lanna music and is often associated with the Mae Ping River, one of northern Thailand's most prominent landmarks.

2.4 Research tools

Phin Pia's research is a part of ethnomusicology, and ethnomusicology attaches great importance to field investigation, which is a very important method in the research of Phin Pia art. In the research, a variety of research tools such as interviews, observation, and questionnaires are used, and the interview form is especially used to collect the awards and honors of the interviewed experts. Observation rules are used to record the performance, teaching and inheritance process of the interviewees to ensure the accuracy and objectivity of the research results.

The design of the questionnaire is an important link in the research, and the design of the questionnaire will follow the following steps: First, design relevant questions according to the research purpose; Second, the designed questionnaire is submitted to the supervisor for inspection; Third, make modifications according to the suggestions of the instructors; Finally, the interviewed experts are invited to review and give their opinions. This process will ensure that the questionnaire is designed to meet the purpose of the study and that the question set is reasonable and easy to understand.

At the same time, in order to better understand Pipatpong's life and work, guqin playing skills, and other key information, researchers will also use observation and other research tools. Through the combined use of various research methods, all aspects of Phin Pia art can be comprehensively understood, providing strong support for further research. Phin Pia research is an important part of ethnomusicology, and ethnomusicology attaches great importance to field investigation, which is a very important method in the research of Phin Pia art. In the research, a variety of research tools such as interviews, observations, and questionnaires are used, and the interview form is especially used to collect the awards and honors of the interviewed experts. Observation rules are used to record the performance, teaching and inheritance process of the interviewees to ensure the accuracy and objectivity of the research results.

2.5 Data Collecting

In the data collection process, the author will collect data about Pipatpong's Life and work according to the Research objectives, including his growth experience, educational background, the experience of learning Phin Pia, the process of playing basic and innovative techniques, and experience of Phin Pia transmission.

2.5.1 Detailed survey questionnaire: Based on existing information on innovation in Phin Pia performance techniques and dissemination techniques, propose clear goals and expectations, raise questions and hypotheses, and design corresponding survey plans. Finally, based on the progress of the research, the questionnaire content was modified, and Pipatpong was invited to revise and supplement it.

2.5.2 Interview and observation: I participated in observing Pipatpong's Phin Pia performance and teaching process. I used observation records and observation logs to record Pipatpong's performance and teaching practices.

2.5.3 Library and network: The library has a large number of books and documents, and the network also has a large number of news reports, biographies and so on. Pipatpong is a famous Phin Pia expert, and he has published a lot of documents and albums, so through the library and the Internet, author can find a lot of relevant materials about Pipatpong's life and work, performance and teaching. This was a great help to the author's data collection.

2.5.4 Recording and video equipment: Professional recording equipment and cameras are used to record Pipatpong's Phin Pia performance and teaching process. Professional audio and video recording equipment can provide quality assurance audio and video for analysis and research.

2.6 Data Management

Data management is a key link to ensure an efficient, accurate, and reliable research process when conducting research on Phin Pia. Here is my approach to data management:

2.6.1 According to Objective 1, to investigate Pipatpong's life and work, the researcher will sort out a large amount of data collected. First, the data related to Pipatpong's biography will be sorted out, including Pipatpong's birth, learning and growth process, and even some meaningful events in life. Secondly, the data related to

Pipatpong's work will be sorted out, including Pipatpong's Phin Pia teaching process, Phin Pia performance experience, publishing-related works, and so on.

2.6.2 According to Objective 2, Pipatpong's Phin Pia basic playing techniques and creation techniques are analyzed. As a famous Phin Pia expert, Pipatpong has been engaged in Phin Pia playing for decades and has recorded and published many Phin Pia albums and music. Therefore, the researchers classified and sorted out the most representative albums from the collected data and then selected Pipatpong's representative songs from the representative albums. And then analyze Phin Pia's basic playing techniques and create techniques according to the songs.

2.6.3 According to Objective 3, the process of transmission of Phin Pia by Pipatpong is studied. As a famous Phin Pia expert, Pipatpong participated in a lot of social communication activities about Phin Pia. He established the first Phin Pia club, created the first textbook, Restoring Phin Pia head making, recorded a large number of Phin Pia audio and video works and distributed them to the outside world through the Internet, and taught a large number of students. It can be seen that Pipatpong has made great contributions to the transmission of Phin Pia.

2.7 Data Analysis

In terms of data analysis, based on the results of data management and research objectives, researchers analyze data by means of observation and interview, ethnomusicology theory and Traditional art technique transmission theory.

2.7.1 According to research objective 1, study Pipatpong's life and work. The author will obtain relevant data through observation and interview, including Pipatpong's birth, learning and growth process, and even some meaningful events in life; This paper mainly analyzes the data about Pipatpong's Phin Pia teaching process, Guqin's performance experience, publishing related works and other aspects, and summarizes the relevant materials to prepare for the fourth chapter of the paper.

2.7.2 According to research objective 2, Data analysis of Pipatpong's Phin Pia music is needed. Researchers manage results based on data. Through the interview of relevant materials and the analysis of ethnomusicology theory, researchers can intuitively understand Pipatpong's Phin Pia playing techniques and performance style. Through data analysis of Pipatpong's Phin Pia albums and related music, the most

representative Phin Pia songs of Pipatpong were selected. Through data analysis, the researchers reached a conclusion to prepare for the next chapter.

2.7.3 According to research objective 3, Data analysis of the process of the transmission of Phin Pia by Pipatpong. The transmission process of Pipatpong is analyzed, including the analysis of the teaching repertoire, the analysis of the teaching materials, the analysis of the network tradition of Phin Pia, and the analysis of the audience of Phin Pia. Through these analyses, it is possible to understand Pipatpong's contribution and influence in passing on Phin Pia, as well as his innovations and achievements in teaching and communication. At the same time, these analyses can also provide important references and enlightenment for further research and development.

2.8 Data Presentation

There are seven chapters in my dissertation.

Chapter I: Introduction

Chapter II: Literature Reviews

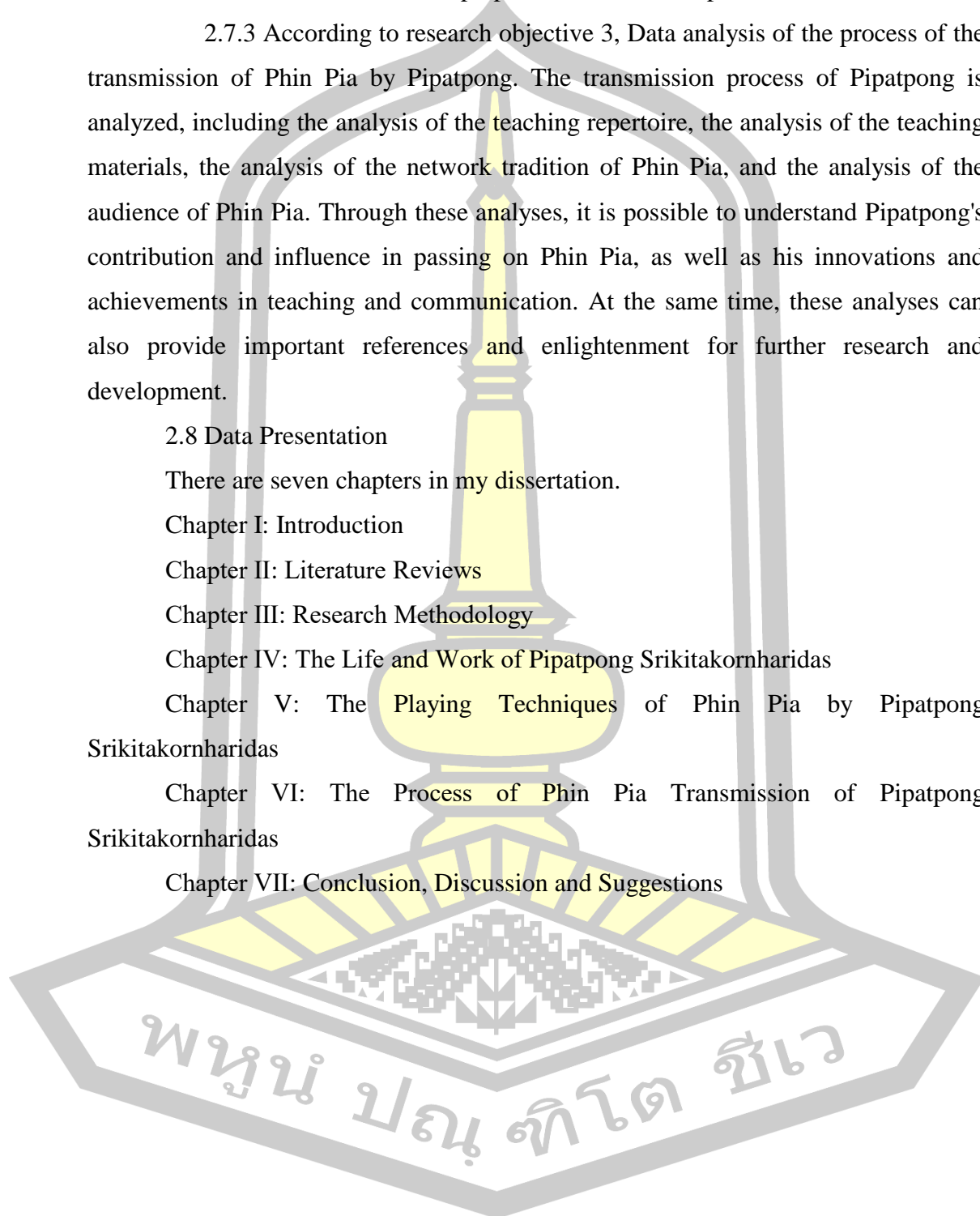
Chapter III: Research Methodology

Chapter IV: The Life and Work of Pipatpong Srikitakornharidas

Chapter V: The Playing Techniques of Phin Pia by Pipatpong Srikitakornharidas

Chapter VI: The Process of Phin Pia Transmission of Pipatpong Srikitakornharidas

Chapter VII: Conclusion, Discussion and Suggestions



CHAPTER IV

The Life and Work of Pipatpong Srikitakornharidas

This chapter is primarily divided into two sections in accordance with the first objective of this research on Pipatpong Srikitakornharidas's life and work. The initial section aims to introduce Pipatpong Srikitakornharidas' life and elucidate his significant accomplishments throughout these decades. The subsequent section focuses on presenting Pipatpong Srikitakornharidas' professional contributions, expounding upon his noteworthy projects and achievements during this period.

1. Pipatpong Srikitakornharidas's Life

- 1.1 Pipatpong Srikitakornharidas's Early Learning Experience
- 1.2 The first Phin Pia teacher (Mr. Vithep Kanthima)
- 1.3 The second Phin Pia teacher (Mr. Rakkiat Panyayo)
- 1.4 The third Phin Pia teacher's father (Kru Bunma Chaimano)
- 1.5 The fourth Phin Pia teacher (Mr. Mun Monkaew)
- 1.6 The fifth Phin Pia teacher (Mr. Muen Phromtan)

2. Pipatpong Srikitakornharidas's work

- 2.1 Phin Pia Teaching
- 2.2 Phin Pia Reform
- 2.3 Phin Pia Song Composition
- 2.4 Phin Pia Publications
- 2.5 Phin Pia Club
- 2.6 Personal Technique

พหุ ประถมศึกษา

1. Pipatpong Srikitakornharidas's Life



Figure 57. Mr.Phipatpong Srikitakornharidas
Source: Pipatpong Srikitakornharidas (2024)

Pipatpong Srikitakornharidas was born in 118 Village No. 4, Pa Ngae Subdistrict, Pa Daed District, Chiang Rai Province on Friday, February 26, 1982. Currently living at Shiwalai Park, Kaivalaya Ashram, Village No.7, Rong Chang Subdistrict, Pa Daet District, Chiang Rai Province (Figure 57).

Pipatpong Srikitakornharidas was raised in a family and environment steeped in the rich heritage of his ancestors, who possessed exceptional talent in Northern folk music known as "Salo So Seung." Within his lineage, his father's family resided nearby, including a renowned and highly skilled musician. Initially, he acquired expertise in playing the musical instruments "salo" and "seung" under the guidance of an esteemed teacher named Mr. Singh Phromthet. By closely observing and attentively listening to the techniques employed for performing songs, Pipatpong

developed proficiency by memorizing melodies from ancient folk songs passed down through generations in Chiang Rai Province.

1.1 Pipatpong Srikittakornharidas's early learning experience

Since the age of 7, he has diligently cultivated proficiency in singing a traditional folk song called “Khup Saw” from northern Thailand while also immersing himself in the study of folk dancing.

At the age of 9, his fascination with Lanna art and culture in northern Thailand sparked a lifelong dedication to studying and mastering various artistic disciplines under the guidance of knowledgeable and talented mentors from the region. This led him to become a skilled musician, dancer, and singer, frequently invited to perform at diverse events. He seized an important opportunity during his early years when he enrolled at Chiang Mai College of Dramatic Arts in 1998 before turning 15. This marked a pivotal moment that allowed him to immerse himself fully in learning about Lanna arts and culture within Chiang Mai Province.

1.2 The first Phin Pia teacher Mr. Vithep Kanthima

Pipatpong Srikittakornharidas's journey of learning the ancient Lanna instrument, Phin Pia, which is on the verge of disappearing, began in 1998 when he studied Thai string instruments at the Chiang Mai College of Dramatic Arts with the support of a government scholarship. During his first month, he encountered a life-changing opportunity and met Mr. Vithep Kanthima, the most renowned Phin Pia teacher at the time. Through this connection, he was accepted as Vithep's student and invited to live at his house, where he helped with household chores and learned the craft of making traditional Lanna instruments.

Mr. Vithep did not teach through one-on-one instruction but instead through observation and listening. Among all the instruments, Pipatpong developed a special interest in the Phin Pia, especially after watching Vithep and his group perform on national television. He requested to learn the basic techniques, and it took him three months just to produce a loud sound. After six months of daily practice, Pipatpong finally mastered his first song, "Prasat Wai," a simple two-stringed piece that taught him the challenges and rewards of learning this traditional instrument (Figure 58).

Before learning many more songs from Mr. Vithep Kanthima, Pipatpong Srikittakornharidas faced unique tests of patience and dedication. One notable example

was when Mr. Vithep's father had Pipatpong play the Phin Pia while standing on his back, requiring him to maintain balance and strum while making melodies with his mouth. This unconventional method taught Pipatpong perseverance and determination. Under Mr. Vithep's guidance, Pipatpong acquired both the basic and advanced techniques of the Phin Pia, as well as the intricate knowledge of crafting the instrument. At the time, knowledge of the Phin Pia was highly restricted and rarely taught to the public. Mr. Vithep was part of a revival effort involving master players like Pang Noja, Wan Thakerd, and Bunma Chaimano, who passed down their ancient Phin Pia knowledge. Their teachings ensured that this rare art form was preserved, even though it remained within a very limited circle at the time.



Figure 58. Mr. Vithep Kanthima

Source: Pipatpong Srikitaornharidas (2024)

1.3 The second Phin Pia teacher Mr. Rakkiat Panyayo

Pipatpong Srikitaornharidas's second Phin Pia teacher was Master Rakkiat Panyayot, a skilled musician at Chiang Mai College of Dramatic Arts. In 1999, during a Lanna Maha Music event, Pipatpong, living with Mr. Vithep Kanthima (Figure 59), was chosen by Rakkiat to join the college band due to his impressive Phin Pia skills. Phin Pia was not widely taught, but Rakkiat recognized Pipatpong's talent from hearing him practice daily. He began teaching Pipatpong the 2-string Phin Pia, focusing on refining sound quality for over ten days. They eventually created a song called "Spinning Cotton" and added other songs like "Hor Kham Noi," helping Pipatpong develop advanced playing techniques. With continued practice, Pipatpong's

skill in playing the Phin Pia improved significantly, establishing him as a talented musician.



Figure 59. Mr. Rakkiat Panyayo
Source: Pipatpong Srikittakornharidas (2024)

1.4 The third Phin Pia teacher (father Kru Bunma Chaimano)

The third teacher who taught Phin Pia to Pipatpong Srikittakornharidas was Father Kru Bunma Chaimano, a renowned Phin Pia artist from Lampang Province. In 2002, during the "10 Lanna Miracles at Tha Phae" event, Bunma and his students performed Phin Pia, showcasing Lanna culture. Pipatpong became his disciple and frequently traveled to Lampang's Ban Sompoi to study the Phin Pia. He learned unique techniques and melodies specific to Lampang, different from those of Chiang Mai. Bunma also gifted Pipatpong with several Phin Pias and Phin Pia heads, both old and new. Though Bunma passed away in 2005, his knowledge and skills were passed down to students like Pipatpong, who became a master of the Phin Pia (Figure 60).



Figure 60. Mr. Bunma Chaimano
Source: Pipatpong Srikittakornharidas (2024)

1.5 The fourth Phin Pia teacher (Mr. Mun Monkaew)

The fourth teacher who taught Phin Pia to Pipatpong Srikittakornharidas was Mr. Mun Monkaew, a skilled four-string Phin Pia artist from Ban Tha Chang, Lampang Province. In 2005-2006, Pipatpong sought Phin Pia knowledge in Northern Thailand and met Mr. Mun, then in his eighties, who expertly recalled melodies from memory. Though less adept at strumming due to age, Mr. Mun shared stories of Phin Pia artists from Tha Chang Village and showed ancestral instruments preserved in Ban Tha Chang, passing down valuable traditions (Figure 61).

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Figure 61. Pipatpong Srikitakornharidas and Mr. Mun Monkaew

Source: Pipatpong Srikitakornharidas (2024)

1.6 The fifth Phin Pia teacher (Mr. Muen Phromtan)

The fifth teacher who taught Pipatpong Srikitakornharidas the Phin Pia was Mr. Muen Phromtan, the last Phin Pia artist from San Maket, Phan District, Chiang Rai (Figure 62). In 2006, Pipatpong tracked him down after hearing about his skills, despite Muen being nearly 70 years old at the time. Muen inherited the Phin Pia tradition from his grandfather, Mr. Sao Phromtan, who worked for the Wiang Chai ruler over 150 years ago. The instrument had been passed down through generations but was damaged beyond repair. Determined to preserve the tradition, Pipatpong asked Muen to teach him. Muen, after several visits, agreed and assembled a new Phin Pia, teaching Pipatpong advanced playing techniques and connecting many traditional songs. Through this effort, Pipatpong helped revive and preserve the Phin Pia tradition.

Then Pipatpong Srikitakornharidas brought undergraduate students from the Department of Thai Music at Chulalongkorn University to collect research data at the undergraduate level regarding the technique of playing the Phin Pia, with a case study on Mr. Muen Phromtan. As a result, the Chiang Rai Provincial Cultural Council collected information and disseminated this Phin Pia playing to the public. Mr. Muen Phromtan is considered to be the last Phin Pia musician from the old world who can play this instrument, marking an end to the lineage of Phin Pia teachers in Lanna

culture of northern Thailand, as they have passed down all their knowledge to Pipatpong Srikitakorharidas, who has been teaching it to students until present day.



Figure 62. Pipatpong Srikitakornharidas and Mr. Nai Muen Phromtan
Source: Pipatpong Srikitakornharidas (2024)

2. Pipatpong Srikitakornharidas's work

Pipatpong Srikitakornharidas has shown a deep passion for music since childhood and has adhered to a "dual-path" learning strategy throughout his growth. On the one hand, he received rigorous formal music education, systematically mastering music theory and performance skills. On the other hand, he actively learned from local folk artists, absorbing a wealth of traditional musical knowledge. This dual approach allowed him to grow gradually into an outstanding performer and music scholar.

In his work with the traditional instrument Phin Pia, Pipatpong has made remarkable contributions. He founded the Phin Pia Club, aiming to promote and preserve this precious cultural heritage. Additionally, he personally authored teaching materials for Phin Pia, providing a systematic learning path for future performers. He also participated in the production of Phin Pia instruments, ensuring the craftsmanship is preserved and innovated. Through these efforts, Pipatpong has breathed new life

into the traditional Phin Pia instrument, allowing it to be showcased and passed down in modern musical and cultural contexts.

2.1 Phin Pia teaching

In 2009, Pipatpong Srikitaornharidas authored Thailand's first instructional book on the Phin Pia, titled "Introductory Phin Pia Sheet Music: Faith of the Spirit, Legend of the Sound of the Phin Pia" (Figure 63).



Figure 63. Emblem of the Phin Pia textbook

Source: Pipatpong Srikitaornharidas (2024)

The Phin Pia textbook provides key details on the instrument's history, the author's biography, and techniques passed down from ancient teachers. It explains how to set up basic strings, play the Phin Pia, and includes sheet music for 2-5 string Phin Pias. While it allows for self-practice through detailed notes, mastering advanced techniques and creating complex melodies may require further guidance from a teacher.

Pipatphong Srikitaornharidas created the first Phin Pia textbook in response to the fading tradition of learning the Phin Pia solely through memorization from teachers, many of whom had passed away. With no formal teaching institutions and limited interest, Phin Pia knowledge was at risk of disappearing. The textbook sparked interest in learning and teaching Phin Pia among young people, providing structured sheet music similar to northern folk music but specific to the Phin Pia. Initially used by the Phin Pia Legend Preservation Club, the textbook spread to musicians across Thailand and even internationally. It enabled foreign learners to read and practice Phin Pia music. This revival led to the production of Phin Pia songs on CDs, the crafting of instruments, and public demonstrations for tourists, bringing Phin Pia into the global spotlight as an iconic instrument of Chiang Mai and northern Thailand(Figure 64).



Figure 64. Students playing Phin Pia follow the first textbook

Source: Pipatpong Srikitaornharidas (2024)

In founding the club to continue the legend of Phin Pia Son of Mae Raming Sri Nakhon Ping The first time there were about 50 members, all youths in Chiang Mai Province. Youth in other provinces in northern Thailand and youth studying at various universities in Bangkok, such as Silpakorn University King Mongkut's University of Technology North Bangkok and Chulalongkorn University, etc. For teaching, it can be described in 3 ways as follows:

Youth who come to study one-on-one with Pipatpong Srikitakornharidas at home and at Wat Phra That Doi Suthep or other places where one is invited to teach, such as the Lanna Arts and Culture School, Bangkok, etc(Figure 65).



Figure 65. one-on-one teaching for Mr.Nattapong Songkram
Source: Pipatpong Srikitakornharidas (2024)

Table 3. The main Phin Pia teaching venues of Pipatpong Srikitakornharidas

1	Pipatpong. Srikitakornharidas's house in Ching Mai
2	Office of the Phin Pia Legend Continuation Club in Chiang Mai
3	Wat Phra That Doi Suthep Worawihan, Chiang Mai
4	Wat Phra That Doi Suthep Worawihan, Chiang Mai
5	School inheriting Lanna arts and culture Bangkok
6	Lanna Music Shop in Chiang Mai
7	Sivalai Park, Kaivalaya Ashram, Pa Daet District, Chiang Ra (icurrently teaching venue)

Source: Qingbing Wei (2024)

Youth and interested people who come to contact us to request documents for the basic Phin Pia pia textbook to use, and use listening to CD recordings or video animations of playing the Phin Pia, and develop their own playing skills to be proficient Then he came to study more advanced techniques from Pipatpong Srikitaornharidas to become even more proficient.

People interested in the Phin Pia who practice by themselves by strumming the Phin Pia to make a loud sound. After that, he listened to the sound of the Phin Pia. Pipatpong Srikitaornharidas Strummed and published in the form of CDs that are sold at Wat Phra That Doi Suthep, Chiang Mai Province and audio CDs available for sale at the Chiang Mai Walking Street Market. There is also an animated video teaching how to play the Phin Pia from the basics to advanced techniques for playing the Phin Pia, which the Phin Pia Legend Preservation Club has recorded to present to Her Royal Highness Princess Maha Chakri Sirindhorn. Her Royal Highness Princess Maha Chakri Sirindhorn In the year 2008, there is also a basic Phin Pia textbook to accompany one's own practice.

Table 4. Pipatpong Srikitaornharidas usually teaches and plays Lanna songs

1	Pra Sad Wai song	12	Rushi Long Tam Song
2	Long Mae Ping song	13	Yaeng Luang song
3	Soi Wiang Ping song	14	Pan Fai song
4	Pha Ma fiddle song	15	Long Nan song
5	Aou Song	16	Chiang Saen Luang song
6	Ngiao Song	17	Selemao song
7	Jok lai Song	18	Soi Son Tad song
8	Forn song	19	Mea Mai Tee Aok song
9	Hor Kham Noi song	20	Poom Peng song
10	Klom Nang Norn song	21	Mon Chiang Saen song
11	Mon Lampang song	22	Khong Beng song

Source: Qingbing Wei (2024)

2.2 Phin Pia reform

Pipatpong Srikitakornharidas learned Phin Pia instrument-making from Teacher Vithep Kanthima's father, a master in northern Thailand, while working in a musical instrument factory. Over three years, he mastered the craft, gathering knowledge from fieldwork in communities across Chiang Mai, Lamphun, Lampang, and other provinces. He studied various Phin Pia styles, gathering data from ancient instruments and great Phin Pia masters, refining techniques to create the most resonant and melodious Phin Pia. His research involved visiting national museums and temples, collecting historical evidence of Phin Pia designs, heads, and components, which contributed to the modern creation of the instrument (Figure 66).



Figure 66. Phin Pia head in the Nithat Cultural Hall, Wat Sri Khom Kham, Phayao Province.

Source: Pipatpong Srikitakornharidas (2024)

2.2.1 Reforming and Restoring Phin Pia Head.

For over 100 years, the casting of Phin Pia heads in Lanna culture in northern Thailand stagnated and eventually disappeared. By 1998, when Pipatpong Srikitakornharidas first practiced playing Phin Pia, its heads were nearly extinct, only found in antique shops or sold as souvenirs to tourists. The tradition of casting Phin Pia heads had ceased, as the last generation of Phin Pia artists faded and the practice of playing Phin Pia for courting women dwindled over 80 years ago. The decline was so severe that by 1944, it had almost vanished.

Recognizing the crisis, Pipatpong sought to revive the Phin Pia. He and Ajahn Manop Thamdulphinij, owner of "Lanna Music," attempted to cast new Phin

Pia heads by replicating antique heads from shops. Their early efforts in 2003 yielded soft, unsuitable heads, and some even broke when strings were attached. They experimented with bronze formulas to match ancient casting techniques, but success was elusive.

In 2007, after years of trial and error, they discovered the characteristics needed for a resonant Phin Pia head. Skilled craftsmen carved a teak prototype, which was cast in bronze using modern methods at a foundry in Chiang Mai. The first successful Phin Pia head, created in 2008, produced excellent sound and became the standard model. A smaller version was later developed, and these heads were used to assemble Phin Pia instruments sold in Thailand and to tourists in Chiang Mai.

The efforts to revive the Phin Pia through modern casting techniques, guided by the expertise of Pipatpong and Ajahn Manop, successfully brought the instrument back into popularity.

The prototype of the Phin Pia head was carved from teak wood. It was used to make a wax figure and cast it into bronze in the first period of the restoration, casting a new spring Phin Pia head for the first time after being lost for more than 100 years (Figure 67).



Figure 67. Teak wood Phin Pia Head

Source: Pipatpong Srikitaornharidas (2024)

The first-generation Hua Phin Pia, created in 2008, is considered the best prototype. The loudest sounding Phin Pia musical instruments are produced and sold under the name of Lanna Music Chiang Mai Shop by Mr. Manop Thamdulphinij.



Figure 68. The first-generation Hua Phin Pia
Source: Pipatpong Srikittakornharidas (2024)

2.2.2 Reforming of tuning pegs

The tuning pegs of ancient Phin Pia uses cable twisters in even pairs, with 4-string Phin Pia featuring two opposite pairs. These twisters allow for easy tension adjustment and are spaced for hand use. Traditionally, thick, dry bamboo was preferred for its strength and lightweight properties, ideal for the thin Phin Pia strings. The researcher presents an example of this ancient string twister found on an old Phin Pia for inclusion in the study (Figure 69).



Figure 69. The tuning pegs of ancient Phin Pia
Source: Pipatpong Srikittakornharidas (2024)

The cable twister design by Pipatpong Srikitaornharidas began in 2002, inspired by the graceful flow of Lanna dancers' fingernails. His vision was to arrange the strings on the Phin Pia in a visually pleasing way. Crafted from hardwood, the twisters are shaped into pointed forms, resembling pagoda tops, and drilled into the Phin Pia rod for a beautiful alignment.

This design became a hallmark for 3-string, 4-string, and 5-string Phin Pias, establishing a modern identity that has been widely adopted. These twisters can hold large brass strings and guitar strings, offering versatility. Today, many craftsmen favor this design over the traditional style, though some original features are still preserved in certain parts (Figure 70-71).



Figure 70. Fingernails of Lanna dancer
Source: Pipatpong Srikitaornharidas (2024)

พหุ ประทีป ชีวะ



Figure 71. New design and material of tuning pegs

Source: Qingbing Wei (2024)

2.3 Phin Pia Song Composition

To meet the needs of teaching and performance, Pipatpong Srikitaornharidas adapted and composed numerous pieces, including solos, accompaniments, and ensembles with other traditional Lanna instruments. These compositions greatly enriched the repertoire of the Phin Pia, adding diversity to its performance possibilities. His works have not only helped students and performers better master Phin Pia techniques but also showcased the unique charm of the instrument on modern music stages. Through his compositions, Pipatpong has preserved the traditional essence of the Phin Pia while injecting it with new vitality, ensuring its continued legacy in contemporary music (Figure 72).

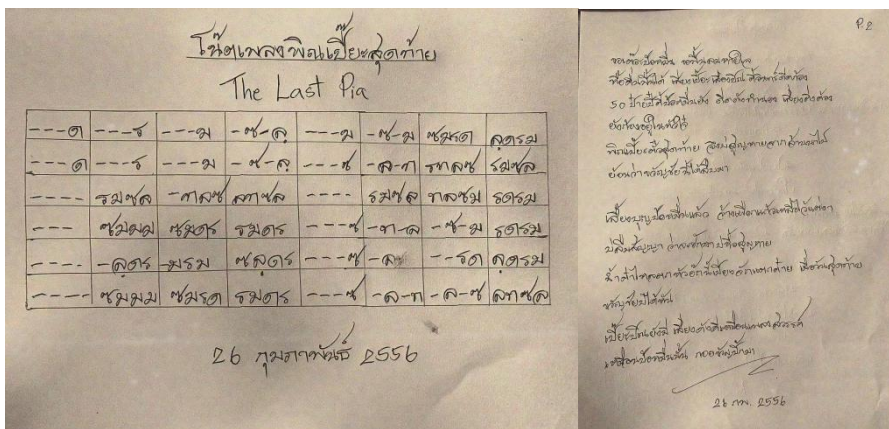


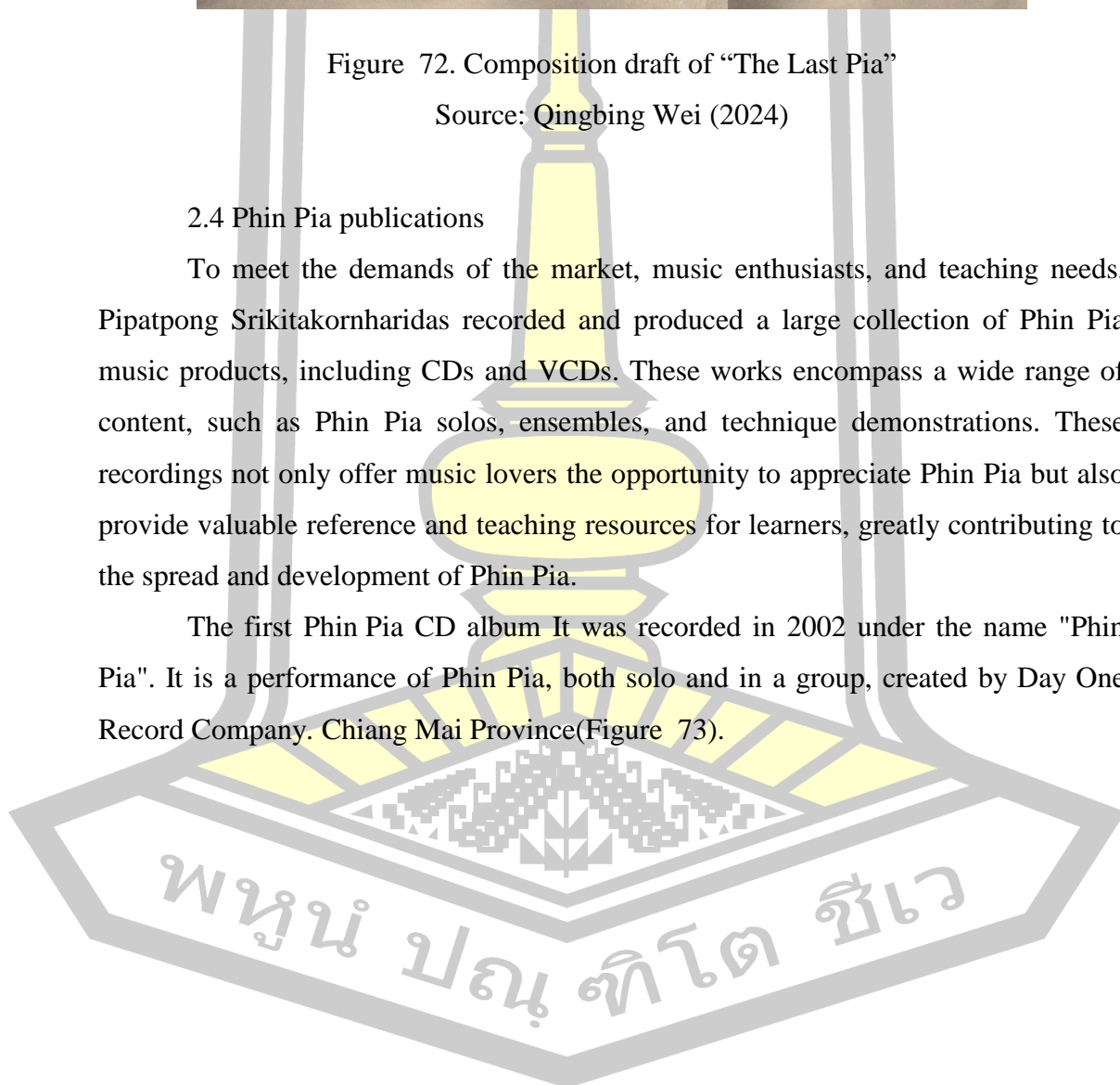
Figure 72. Composition draft of “The Last Pia”

Source: Qingbing Wei (2024)

2.4 Phin Pia publications

To meet the demands of the market, music enthusiasts, and teaching needs, Pipatpong Srikitakornharidas recorded and produced a large collection of Phin Pia music products, including CDs and VCDs. These works encompass a wide range of content, such as Phin Pia solos, ensembles, and technique demonstrations. These recordings not only offer music lovers the opportunity to appreciate Phin Pia but also provide valuable reference and teaching resources for learners, greatly contributing to the spread and development of Phin Pia.

The first Phin Pia CD album It was recorded in 2002 under the name "Phin Pia". It is a performance of Phin Pia, both solo and in a group, created by Day One Record Company. Chiang Mai Province(Figure 73).



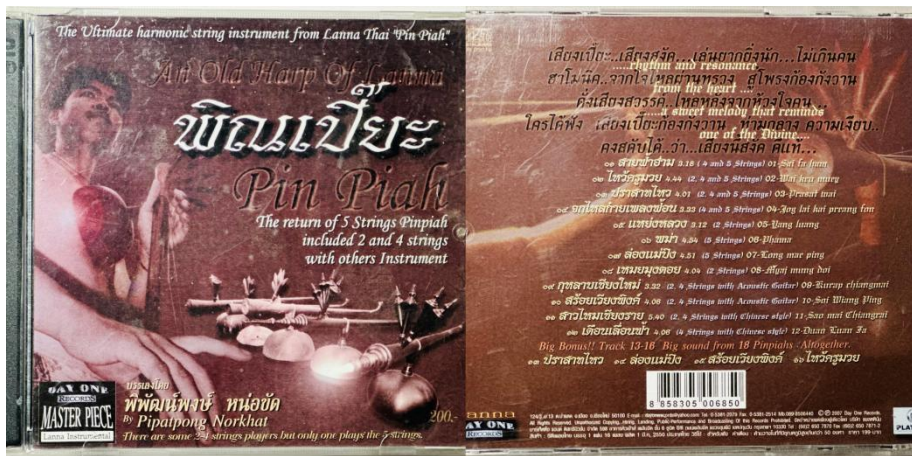


Figure 73. The first CD album of Pipatpong

Source: Qingbing Wei (2024)

The second Phin Pia CD recording, titled *Awai Din*, features both solo performances of the Phin Pia and collaborations with a group of northern Thai folk artists (Figure 74). This album showcases the unique sound of the Phin Pia while blending it harmoniously with traditional northern Thai music, offering listeners an authentic and rich musical experience.



Figure 74. The second Phin Pia CD, "Awai Din"

Source: Qingbing Wei (2024)

Over 30 Phin Pia CD albums were produced by Lanna Music Shop in Chiang Mai and distributed at Chiang Mai Walking Street. These recordings include solo

performances and collaborations with various instruments across different musical genres, featuring over 300 songs. Created between 2002 and 2017, these albums have helped showcase the versatility of the Phin Pia while preserving and promoting Lanna musical traditions (Table 5).

Table 5. Some of Pipatpong Srikittakornharidas's albums

1	Background and history of Phin Pia
2	Solo 2-string Phin Pia, a set of harp songs played by the angels
3	Solo 3-string Phin Pia, set of harp songs played by Phra Indra
4	Solo 4-string Phin Pia, a set of harp songs played by humans in the world.
5	Solo 5-string Phin Pia, path to nirvana set
6	Advanced 2-string Phin Pia playing techniques
7	Advanced 3-string Phin Pia playing techniques
8	Advanced 4-string Phin Pia playing techniques
9	Techniques for playing the advanced 5-string Phin Pia
10	The song played by the Phin Pia in the album
11	The Smell of the Soil
12	The group's playing of the Phin Pia, Set 1
13	The group's playing of the Phin Pia, part 2
14	The group's playing of the Phin Pia, set 3

Created by 95 Business Company Limited in 2007

Source: Qingbing Wei (2024)

2.5 Phin Pia club

Pipatpong Srikittakornharidas founded the "Club to Continue the Legend of Phin Pia" under the Phra Borommthath Doi Suthep Foundation in 2008 to preserve the Phin Pia, an ancient Lanna musical instrument in northern Thailand. As the Phin Pia risked fading into obscurity, Pipatpong, at 25, realized he had inherited valuable knowledge and techniques from teachers who had passed away. Without preserving and passing this on, the Phin Pia's tradition would disappear. His love for the

instrument and its beautiful sound drove him to dedicate his life to its preservation(Figure 75).



Figure 75. Emblem of the club

Source: Pipatpong Srikitakornharidas (2024)

Pipatpong began collecting stories, photographs, and musical instruments, preserving the playing methods passed down through generations. He worked to simplify the Phin Pia, once seen as difficult to learn, and made its techniques accessible to the public.

In 2006, Pipatpong sought support from the abbot of Wat Phra That Doi Suthep and formed a group of young Phin Pia enthusiasts under the Phra Borommathat Doi Suthep Foundation. The club, "Continue the Legend of Phin Pia: Son of Mae Raming Sri Nakhon Ping Chiang Mai," was established to promote Phin Pia music. That year, the foundation supported the club's first Phin Pia recordings, which were sold as CDs in the souvenir shop at Wat Phra That Doi Suthep. These efforts received strong support from tourists and locals, marking the beginning of the Phin Pia's revival in northern Thailand, ensuring its survival for future generations.

On December 6, 2001, Her Royal Highness Princess Maha Chakri Sirindhorn graciously received Mr. Pipatpong Srikitakornharidas and 95 Thurakit Co., Ltd. at Dusidalai Hall, Suan Chitlada Palace. They presented a VCD recording of Phin Pia teaching and a CD titled "Cool like a River, Deeper than Words Can Describe," along with a 2-string ebony Phin Pia with an antique head. This marked a significant achievement for the Phin Pia Legend Preservation Club(See the Figure 2).

The club has played a key role in reviving Phin Pia in Lanna society, receiving support from both government and private sectors. As a result, Phin Pia teaching has spread to provinces such as Bangkok, Chiang Mai, Lamphun, and Nan, attracting a steady stream of young learners. Pipatpong Srikitakornharidas has been instrumental in this revival, ensuring the preservation and dissemination of Phin Pia techniques.

2.6 Personal techniques

Throughout his extensive performance and teaching career, Pipatpong Srikitakornharidas not only inherited the traditional techniques of the Phin Pia but also innovated many new techniques, greatly expanding and enriching the instrument's expressive capabilities. His innovations have breathed new life into this traditional instrument, allowing it to showcase a broader range of artistry on the modern musical stage.

Advanced sound editing techniques. As usual, when playing the ancient Phin Pia, there is already a normal sound. It might be necessary to unravel the sound or transform it into ripples that resonate through a car by using dried coconut shells as vocal cords in a simple manner.

There may be approximately three methods mentioned above in the simple playing technique. However, in the advanced technology for solving the sound issue, Pipatpong Srikitakornharidas has classified sound interpretation into various forms and provided detailed explanations. Therefore, the researcher would like to provide a detailed explanation based on field data that has been studied.

2.6.1 Making the voice louder: "Tong Wao" has the characteristic of tightly closing the larynx and chest, and then quickly exposing them. By using this technique, player can produce a clear and strong sound that is required in songs. This sound can be produced for every main note played on the Phin Pia strings with fingers or even by plucking a single string with player's fingers. The type of sound produced varies depending on whether the larynx and chest are tightly closed or not. The performer can choose to use this technique with different sounds throughout the melody as desired because each time they move their larynx along with their chest, it creates a resonating and waving sound(Figure 76).



Figure 76. QR code for the demonstration video of "Kai-1"

Source: Qingbing Wei (2024)

2.6.2 Solving the issue of connecting notes with short sounds to create a resonating effect from the previous main sound means that when players snap their fingers on the strings, the sound of venting wax will continue for some time. While playing the next string along the melody, it will be supported by the already loud sound of the wax. The use of this technique demonstrates harmony in Phin Pia music, incorporating both short and long sounds as well as utilizing winding sounds to prevent silence. This approach enhances the beauty and softness of the melody (Figure 77).



Figure 77. QR code for the demonstration video of "Kai-2"

Source: Qingbing Wei (2024)

2.6.3 The sound is rendered in waves, creating ripples of sound that are spaced out in frequency. This technique is used to release the sound from the larynx and emphasize certain elements to enhance beauty. Naturally, there is a gradual increase in frequency as the sounds emerge from the larynx, which creates a natural mood for both performer and listener. The duration of each sound depends on the

satisfaction of the performer, who seeks complete fulfillment through melodic expression (Figure 78).



Figure 78. QR code for the demonstration video of "Kai-3"

Source: Qingbing Wei (2024)

2.6.4 Modifying the sound as a wave that ripples in frequency and distance is used in certain cases where specific variations in sound waves are required. It can be found in every song that features different melodic notes, and it is employed to play and express the sound with increasingly distant ripples. In this case, the frequency of the strings may vary depending on the range of the melody, which facilitates the use of this technique. By combining it with other techniques intermittently, the song can become even more beautiful while showcasing exquisite melodies (Figure 79).



Figure 79. QR code for the demonstration video of "Kai-4"

Source: Qingbing Wei (2024)

2.6.5 Solving the sound by keeping the sound in waves only without closing the larynx from the chest. or not opening the larynx wide open This can be

done while the music notes are playing. and the node is sufficiently far apart from the other nodes to be able to produce a sound. It can be said that every sound that comes from playing the Phin Pia The combination can be used in every song. And every time there is enough space between the nodes to add beauty to make it melodious, beautiful and charming (Figure 80).



Figure 80. QR code for the demonstration video of "Kai-5"

Source: Qingbing Wei (2024)

2.6.6 Changing the sound that is done along with the plucking of the Phin Pia strings. It is a combination of pulling the strings and unwinding them at the same time. That is, during the downward movement of the string, there may be a sound that leaves a different distance between the larynx and the chest. Until the end of the plucking of the strings, the sound will be resolved or released into waves, depending on the appropriateness of the melody. Player can do both slow and slow winding. and quickly according to the mood of the player (Figure 81).



Figure 81. QR code for the demonstration video of "Kai-6"

Source: Qingbing Wei (2024)

2.6.7 Changing the sound that is made along with pressing the strings of the Phin Pia. It is a combination of pressing the strings by using the tips of the nails of all 3 fingers of the right hand, including the index finger, ring finger, and little finger, to press down on the strings. And while pressing, There will be a sound that will follow. Which may produce a waxing sound that is not very long Because pressing the string in every case will cause a short sound. But the short sounds that are produced can also be resolved into waves of sound. In this case, it will create another beauty of the melody as well(Figure 82).



Figure 82. QR code for the demonstration video of "Kai-7"

Source: Qingbing Wei (2024)

2.6.8 Gradient sound editing In this technique, it is usually caused by the combination of 3 music notes that are combined together. Whether it is a "Do re my" sound or a "Do re la" sound, there will be a sound that Begin by closing your larynx to your chest and slowly opening it a little until all 3 sounds are heard. Therefore, there is a long ripple of the final sound. or cause a loud noise to continue for a while In this case, it will feel like a sponge rising from underwater. then emerges above the surface of the water and is extremely beautiful(Figure 83).

พหุ ประถมศึกษา



Figure 83. QR code for the demonstration video of "Kai-8"

Source: Qingbing Wei (2024)

2.6.9 Unraveling a sound that makes a sound like water drops In this aspect, the sound is made in coordination with the string strokes that have a long range and flow in approximately 3 tones, such as from the sound of donkey to the sound of high ra. or from a solid sound to a high sound, etc(Figure 84).



Figure 84. QR code for the demonstration video of "Kai-9"

Source: Qingbing Wei (2024)

While pulling the strings, it must be combined with closing the larynx so that it is close to the chest. Then he immediately turned on the sound and released the sound at the end of sliding along the strings of the Phin Pia. This can be done at any level of sound produced by strumming. But this cannot be done with the sound produced by pushing the string down. How loud and beautiful can the sound of water drops be? It depends on the stillness of the finger that moves the string and the rhythm that is just right. This technique is used when only one note is the main sound. and want only the most beautiful sound.

3. Summary

In this chapter, extensive information has been gathered through consultations, fieldwork, and interviews. Most notably, Pipatpong Srikitakornharidas himself provided a wealth of detailed first-hand insights. Through face-to-face interviews, he addressed many of the researchers' questions and shared key moments from his career. By summarizing and synthesizing this data, the researcher presents a comprehensive view of Pipatpong Srikitakornharidas's life and work. This chapter offers readers a thorough understanding of his educational journey, experiences, and professional achievements.



CHAPTER V

The Playing Techniques of Phin Pia by Pipatpong Srikittakornharidas

In this chapter, the author employs various analytical methods to examine the music compositions of Pipatpong Srikittakornharidas, such as musicology, performance theory, ethnomusicology, and communication studies. Pipatpong has dedicated decades to playing and researching the Phin Pia. This chapter focuses on analyzing four of the songs. These pieces incorporate traditional techniques and showcase the new techniques developed by Pipatpong, which have a relatively high level of performance difficulty. They serve as exemplars of modern Phin Pia compositions.

The goal is to provide readers with a deeper understanding of the Phin Pia, its musical language, and its techniques, helping to promote the learning of this unique instrument and the spread of Phin Pia art. The chapter is divided into four main parts.

1. Analysis of the 2-stringed Phin Pia song “Pan Fai”
2. Analysis of the 3-stringed Phin Pia song “Mon Lampang”
3. Analysis of the 4-stringed Phin Pia song “Prasat Wai”
4. Analysis of the 5-stringed Phin Pia song “Long Mae Ping”
5. Summary

In order to conduct an in-depth analysis of the techniques and musical styles of the traditional instrument Phin Pia, researchers carefully selected representative works with varying numbers of strings. The study focused on the following pieces: 2-stringed Phin Pia song "Pan Fai", 3-stringed Phin Pia song "Mon Lampang", 4-stringed Phin Pia song "Prasat Wai", and 5-stringed Phin Pia song "Long Mae Ping". By analyzing these songs, the researchers aimed to comprehensively examine the differences in playing techniques, melodic features, and rhythmic structures of Phin Pia under different string configurations.

Specifically, the study focused on the performance techniques of the instrument, such as string coordination, finger movements, and tone control across different numbers of strings. Additionally, the complexity and variation of the

melodic lines, harmonic structures in each piece, and distinctive rhythmic patterns were core areas of analysis. Through this multidimensional study, the researchers sought to uncover the evolution of Phin Pia’s musical style across various historical and cultural contexts, providing theoretical support for the preservation and development of this traditional instrument.

1. Analysis of the 2-stringed Phin Pia song “Pan Fai”

“Pan Fai” is an ancient song that has been passed down from generation to generation by an unknown author. There is evidence of its use as a melody for folk singing in Lanna culture. It was popularized by Mr. Chaiyalangka Kruasen, a national artist in the Lanna music category, who had the ability to sing Lanna songs in the style of Nan Province. He introduced this melody to depict the culture of growing cotton trees and harvesting cotton flowers, which are then spun into fibers and woven into cloth. Over time, it became common to sing about the tradition of cotton spinning that had been handed down through generations. Later on, Chao Sunthorn Na Chiang Mai, a folk music artist at the Chiang Mai court, took the melody of the cotton-spinning song and composed it further by incorporating techniques such as teasing and overlapping to enhance its melodiousness and beauty. The resulting composition became popular due to its catchy yet slow-paced Lanna music style. As a result, the cotton-spinning song has been used as accompaniment for dances like “Forn Saw Mai” and is widely sung. Its melodic structure complements beautifully with two-stringed Phin Pia (Figure 85).



Figure 85. QR code for the demonstration video of “Pan Fai”

Source: Qingbing Wei (2024)

Table 6. The detailed structure of “Pan Fai”

Section	1	2	3	4	5	6	7	8	9
Basic Form	A	A1	A2	A3	A4	A5	A6	A7	A8
Measure	1-14	15-24	25-34	35-45	46-56	57-67	68-78	79-89	90-94
Key	G								
Strophic Form:	Introduction	variation	variation	variation	variation	variation	variation	variation	Coda

Source: Qingbing Wei (2024)

This form diagram outlines a typical variation form, with multiple variations based on the A theme and ending with a coda. The entire piece is in G major and showcases a variety of musical layers through changes in rhythm, melody, or harmony. The variations are clearly structured, with each section maintaining thematic consistency while introducing unique characteristics.

Section 1 (Introduction/Theme):

Measures 1-14 correspond to Form A, likely presenting the main theme of the piece.

Figure 86. Section 1 of “Pan Fai”

Source: Qingbing Wei (2024)

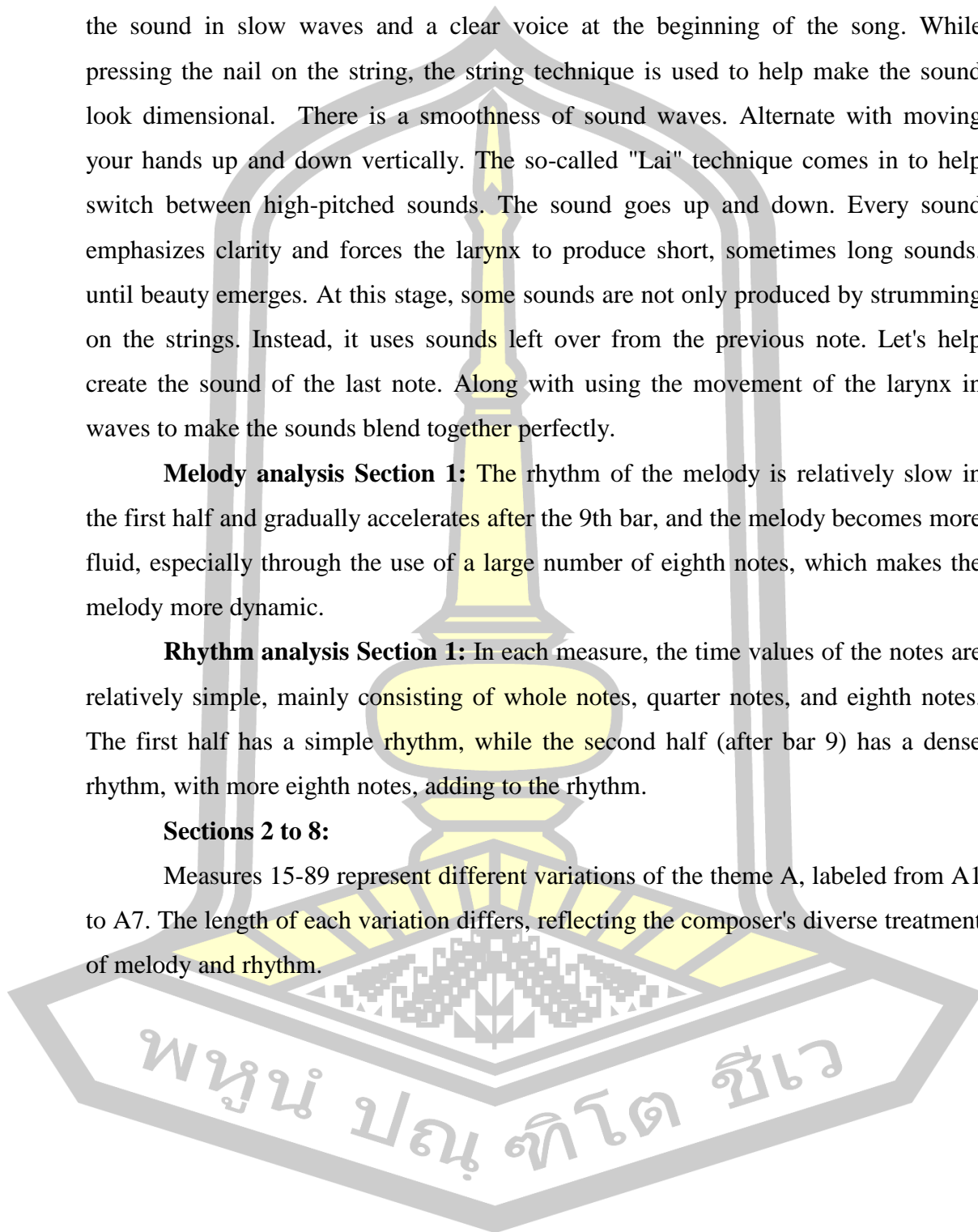
Technique analysis Section 1 : Use sound editing techniques. or releasing the sound in slow waves and a clear voice at the beginning of the song. While pressing the nail on the string, the string technique is used to help make the sound look dimensional. There is a smoothness of sound waves. Alternate with moving your hands up and down vertically. The so-called "Lai" technique comes in to help switch between high-pitched sounds. The sound goes up and down. Every sound emphasizes clarity and forces the larynx to produce short, sometimes long sounds. until beauty emerges. At this stage, some sounds are not only produced by strumming on the strings. Instead, it uses sounds left over from the previous note. Let's help create the sound of the last note. Along with using the movement of the larynx in waves to make the sounds blend together perfectly.

Melody analysis Section 1: The rhythm of the melody is relatively slow in the first half and gradually accelerates after the 9th bar, and the melody becomes more fluid, especially through the use of a large number of eighth notes, which makes the melody more dynamic.

Rhythm analysis Section 1: In each measure, the time values of the notes are relatively simple, mainly consisting of whole notes, quarter notes, and eighth notes. The first half has a simple rhythm, while the second half (after bar 9) has a dense rhythm, with more eighth notes, adding to the rhythm.

Sections 2 to 8:

Measures 15-89 represent different variations of the theme A, labeled from A1 to A7. The length of each variation differs, reflecting the composer's diverse treatment of melody and rhythm.



The image shows a musical score for Section 2 of "Pan Fai". It consists of four staves of music in treble clef. The first staff (measures 15-18) features notes marked with boxes: a blue box around the first measure, a red box around the second measure, and a blue box around the eighth measure. Below the first staff are labels "Tek" (under measure 16), "Jok" (under measure 17), and "Lai" (under measure 18). The first staff ends with a box labeled "Kai-1". The second staff (measures 19-24) is enclosed in a green box and labeled "Fluid" at the bottom. The third staff (measures 25-29) is also enclosed in a green box and labeled "Fluid" at the bottom. The fourth staff (measures 30-34) is enclosed in a green box and labeled "Fluid" at the bottom.

Figure 87. Section 2 of "Pan Fai"

Source: Qingbing Wei (2024)

Technique analysis Sections 2 : This is a continuation of the first way. Even though they use the same main note, other techniques have been added to create differences, such as strumming on the strings once. But there are 2 notes, and the second sound that occurs comes from the sound of the sound being released or the sound being released from the larynx. which is found many times in the melody in this round There is also the use of the "Tek" technique or use your fingernail to lightly press the string. In order to act as a gentle impact on the strings until it made a sound like dewdrops falling on the ground The sound produced is different from pressing the strings directly and putting weight on them hard, which creates a short, tight sound. For periods when there are few notes or very far apart There will be a sound or a release of sound in long waves as well. There are sounds that are ripples that are far away. and ripples of alternating frequency sound waves When the notes are gathered together, similar to the strings in the 4-string Phin Pia technique, pressing on the strings will be used to help instead, resulting in a sound similar to strings. Or similar to the sound that jumps in the song as well.

Melody analysis Sections 2: From bar 15 onwards, there are more eighth notes, especially between bars 19 and 30, and the dense eighth notes make the rhythm of the melody stronger. This faster rhythmic pattern increases the tension of the phrase and makes the music more fluid.

Rhythm analysis Sections 2: From bar 15 onwards, there are more eighth notes, especially between bars 19 and 30, and the dense eighth notes make the rhythm of the melody stronger. This faster rhythmic pattern increases the tension of the phrase and makes the music more fluid.

The image shows two staves of musical notation in treble clef. The first staff starts at measure 35 and contains a sequence of eighth notes, with a 'slow' annotation in a box at the end. The second staff starts at measure 40 and contains a sequence of eighth notes, with a 'Fluid' annotation in a box at the end. The notation is presented in a yellow and green color scheme.

Figure 88. Section 3 of “Pan Fai”
Source: Qingbing Wei (2024)

Technique analysis Sections 3: An important technique that is most commonly found in Path 3 is solving or releasing sounds in various forms. Both windings create a double resonance in the chest area, and the sound of long ripples in notes that are spaced apart or there are not many notes. In addition, try to turn up the sound to make every sound clear at high volume levels. To show the accuracy of the playing. Although this song has many similar melodies, But the melody of different notes was beautifully reproduced everywhere.

Melody analysis Sections 3: The interval of this melody is varied, which is combined with stepping and jumping. Especially after bar 40, the intervals gradually descend, and the dense eighth notes show a pattern of descending scales, making the melody appear more coherent and fluid.

Rhythm analysis Sections 3: In bar 36, a ligature (octant) appears, connecting the two notes together, which makes the melody smoother and more fluid. Moreover, the syncopated rhythm in bar 35 adds vitality and a sense of jump to the rhythm.



Figure 89. Section 4 of “Pan Fai”

Source: Qingbing Wei (2024)

Technique analysis Sections 4 : The 4th advanced level uses a playing technique called "wheel" which means there is a sound of the instrument that precedes it. Then there was the sound of musical instruments playing behind. In this case, when soloing a 2-stringed Phin Pia, it will lead first and then leave space equal to having another musical instrument playing next.

Then they use a technique called "overlap," which means the first instrument leads slightly. Then the second instrument plays in the same way. It seems like the two characters don't play together but end up in the same place. In this case, only one lead of the 2-string spring Phin Pia is used and leave it on the basis of the understanding that another instrument was playing next to end in the same rhythm. In every note that is spaced out, there will be a sound or a wave of sound that will come in to help. alternating with the sound or open the larynx and play on the strings to create clarity. This does not take into account the fixed rhythm. But there is a feeling that flows according to the mood of the musician. Some notes may be short or long, which is mainly up to the satisfaction of the player.

Melody analysis Sections 4: This melody is mainly progressive, and the direction of the notes is mostly continuous up or down, and this change of interval makes the melody appear coherent and smooth. Starting in bar 51, the melody goes down and the notes end. In bar 51, the melodic density of eighth notes, combined with

the progressive intervals, creates a sense of urgency while giving the music a strong sense of movement and tension.

Rhythm analysis Sections 4: The melody in bars 46 to 51 is dominated by eighth notes, and the dense notes give the melody a strong rhythmic fluidity and tension. There are also a few quartile rests and prolongations in bar 46, providing a short interval and setting the stage for a faster tempo.

Figure 90. Section 5 of “Pan Fai”

Source: Qingbing Wei (2024)

Technique analysis Sections 5 : Advanced method number 5 uses the technique of gathering together the two strings and then strumming one more sound. When you listen to it, there will be 3 sounds that are rapid at the same time, which is a technique borrowed from the 4-string Phin Pia. At the same time, the original sound was strummed to create a strong sound, and there were 3 alternating string sounds. In the middle of the song, notes were used that filled every room, along with pressing the strings to increase the sound. And use the strings to create 3 sounds at the end of the song that are similar to the beginning of the song.

Melody analysis Sections 5: From bars 57 to 61, the melody is relatively smooth, with jumps and little interval span, but after bar 62, the melody becomes more complex and fluid, and the notes begin to be densely arranged and mainly progressive, showing a smooth scale progression.

Rhythm analysis Sections 5: From bar 62 onwards, the dense eighth notes make the melody full of flow and tension, especially from bars 62 to 64, the

continuous descending scale of eighth notes is very noticeable, adding to the tightness of the melody.



Figure 91. Section 6 of “Pan Fai”

Source: Qingbing Wei (2024)

Technique analysis Sections 6 : Advanced method 6 uses the technique of turning the sound on and off at a low volume level. By forcing hard and soft sounds on the chest. Then slowly open the larynx to make a louder sound. When the distance of the node increases, the sound is resolved. Or let out the sound in waves that seem to have the power to help. This, together with the jump in sound caused by combining 3 notes together, makes the music in this period more fun.

Melody analysis Sections 6: In bars 73-76, the melody is mainly scaled up and down with eighth notes, and this scale flow gives the melody a smooth and linear feel. The intervals between eighth notes are relatively small, showing a progressive character. In bars 79-80, the melody slows down and ends. Especially in bar 80, the use of ligatures connects the notes, making the melody more smooth and fluid at the end.

Rhythm analysis Sections 6: In bar 79, there is a quartile rest, a brief pause that breaks the previous continuous flow of eighth notes. The appearance of this rest provides contrast and breathing space between passages, making the melody more layered. Bars 79-80 use longer notes, such as quarter and whole notes, which contrast sharply with the preceding eighth notes, lengthening the rhythm of the music and bringing it gradually toward an end or turn.

Section 9 (Coda):

Measures 90-94 correspond to Form A8, labeled as the coda, indicating the closing section of the piece, typically used to summarize or revisit previous material.

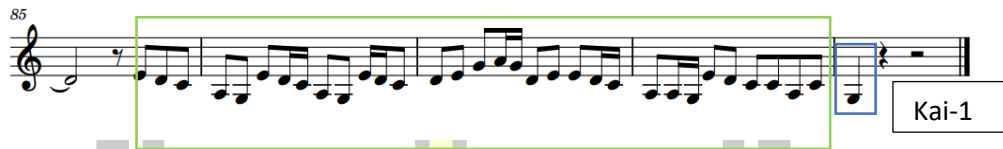


Figure 92. Section 9(Coda) of “Pan Fai”

Source: Qingbing Wei (2024)

Technique analysis Section 9 : Advanced method number 7 uses sound solving techniques both in short forms and some are especially long. Some notes have strings drawn. Alternate with gently pressing the strings to produce the sound of water drops. In the beginning, walk on distant notes. When it came to the latter part, the notes were fully used in the Thai music room. When the song ends in this final round, there is a descending sound by emphasizing a strong sound with the sound of "Sol" 2 times, then the ending sound is the same as when starting the song in the first round.

Melody analysis Section 9: The melody ends in the last few beats by descending the scale, the notes gradually decrease, and the melody becomes static, conforming to the closing characteristic of the phrase.

Rhythm analysis Section 9: There is a short rest at the end of the paragraph (at the end of bar 85), which provides a natural pause in the melody, echoing the signal that the melody is over.

2. Analysis of the 3-stringed Phin Pia song “Mon Lampang”

“Mon Lampang” is an ancient song whose author is unknown. The name of the song refers to the Mon people, an ancient group who immigrated from the central region of Thailand to live in Lamphun, Chiang Mai, and Lampang provinces. This group possesses knowledge and skills in art, religion, and architecture that have been inherited by other ethnic groups in Lanna culture in northern Thailand, especially

their musical wisdom which has its own unique identity - the Piphat Mon band. Therefore, “Mon Lampang” indicate the origin of the songs associated with the Mon people residing in Lampang Province. These songs are beautiful and distinctive as they can be played well with various musical instruments. In particular, it is popular to use this song for playing Phin Pia due to its concise melody which suits Phin Pia with 3 strings. It allows for adding beautiful and melodious playing techniques since it is not a very long song that goes back and forth.



Figure 93. QR code for the demonstration video of “Mon Lampang”

Source: Qingbing Wei (2024)

Table 7. The detailed structure of “Mon Lampang”

Section	1	2	3	4
Basic Form	A	A1	A2	A3
Measure	1-15	16-30	31-45	46-60
Key	a			
Strophic Form:	Introduction	variation	variation	variation

Source: Qingbing Wei (2024)

The diagram outlines a simple theme and variation structure, with a clear progression from the main theme (A) through three variations (A1, A2, A3). The piece remains in a unified key (A minor) throughout, while the variations add contrast and development, providing different musical colors and transformations to the theme.

Section 1:

Corresponding to measures 1-15, labeled as A, this section can be seen as the introduction or presentation of the main theme.

Figure 94. Section 1 of “Mon Lampang”
Source: Qingbing Wei (2024)

Technique analysis Section 1 : Use the technique of pressing the strings to add notes that are not on the main string, such as the sounds “tee,” “fa,” and “sol.” These sounds, when strummed and pressed, create a harmonic sound. every sound Adding harmonics to a song. Therefore causing the sound of the note that is not played with the tip of the left fingernail, like a 4-string Phin Pia until it becomes unique to the 3-string Phin Pia.

However, the 3-string spring Phin Pia does not have any strings tied in case it creates additional sound. Therefore, each round of playing is a harmonic sound rather than the sound of a fingernail. The first round is the main journey according to the traditional way but there is also a combination of pressing the line and swiping the line. There is a slide of the index finger on the right hand. And the middle finger on the right hand comes in to help. Causing a loud, resonant sound, sometimes accompanied by additional short waves or venting of sound from the larynx.

Melody analysis Section 1: The melody shows a generally smooth contour, primarily moving stepwise with adjacent scale tones, creating a small range of intervals. This stepwise motion gives the music a fluid, coherent character. Although the melody is mostly stepwise, there are occasional small leaps, such as the third intervals in measures 9 and 11. These small leaps add some contrast and variation to the melody, preventing it from becoming too monotonous.

Rhythm analysis Section 1: The rhythmic density is relatively high in each measure, with a steady stream of eighth notes creating a flowing melodic line, bringing a sense of tension and movement.

Section 2:

Corresponding to measures 16-30, labeled as A1, this section represents the first variation of the melody presented in the first section.

Form 2

20

24

28

Figure 95. Section 2 of “Mon Lampang”

Source: Qingbing Wei (2024)

Technique analysis Section 2 : Second level, this way has more use of the sound that comes from the sound on the chest. to cause a flow Focusing on low sounds using the method of alternating closing and opening of the larynx. In addition to this, there is a technique of moving the right hand up and down to use high pitches interspersed with low pitches from time to time.

The compression of the larynx to produce low sounds on the face creates the sensation of a sponge rising from underwater to the surface. Opening the voice box while strumming at speed gives a dazzling, resonant sound that makes the song even more beautiful.

Melody analysis Section 2: Similar to the previous sections, this melody has a degree of repetition. The melodic motif in measure 20 is similar to the one in measure 24, with slight variations. This combination of repetition and variation brings a sense of unity and development to the music.

Rhythm analysis Section 2: This segment also predominantly uses eighth notes, with continuous eighth notes throughout, keeping the melody cohesive and flowing. At the end of measure 28, there is a brief eighth rest, providing a natural pause at the end of the phrase. Similar to the previous sections, the rhythmic density is relatively high, with a smooth and tight flow of eighth notes, enhancing the movement and tension in the music.

Section 3:

Corresponding to measures 31-45, labeled as A2, this is the second variation.

Form 3

The figure displays a musical score for Section 3 of "Mon Lampang", labeled as Form 3. It consists of four staves of music in treble clef, spanning measures 31 to 45. The first staff (measures 31-34) features a melodic line with eighth notes and a dotted quarter note. Blue arrows point to specific intervals, and a box labeled "Moves stepwise" is placed below the staff. The second staff (measures 35-38) continues the melody with eighth notes and a dotted quarter note. The third staff (measures 39-42) shows a similar melodic pattern. The fourth staff (measures 43-45) concludes the section with a final note and a double bar line.

Figure 96. Section 3 of “Mon Lampang”

Source: Qingbing Wei (2024)

Technique analysis Section 3 : High level path 3, this way uses fast flipping.

and poured in more calls than before Make the notes in each music room have a larger number. Combined with winding the sound into large ripples, many more clear sounds were created. Some sounds that sometimes occur are not caused by strumming on the strings. Or kick it onto the line but it is a technique of using your fingers to press down on the strings and solve the sound. Sometimes it is intentional that the sound is distorted and does not correspond to reality. Another kind of beauty is created when the melody is played.

Melody analysis section 3: The melody is predominantly composed of small intervals between notes. This motion creates a smooth and flowing melodic contour. Starting from measure 31, the melodic motif shows a degree of repetition and continuity. Measures 35 and 39 have similar melodic ideas, showing thematic repetition and development, which enhances the recognizability of the melody.

Rhythm analysis section 3: This section mainly features eighth notes, displaying a high degree of fluidity. The segment has minimal rhythmic variation, maintaining a steady pace, but the continuous use of eighth notes keeps the melody compact. At the end of measure 47, there is a brief eighth rest, providing a pause between phrases, creating a clear separation and preparing for the next section.

Section 4:

Corresponding to measures 46-60, labeled as A3, this is the final variation.

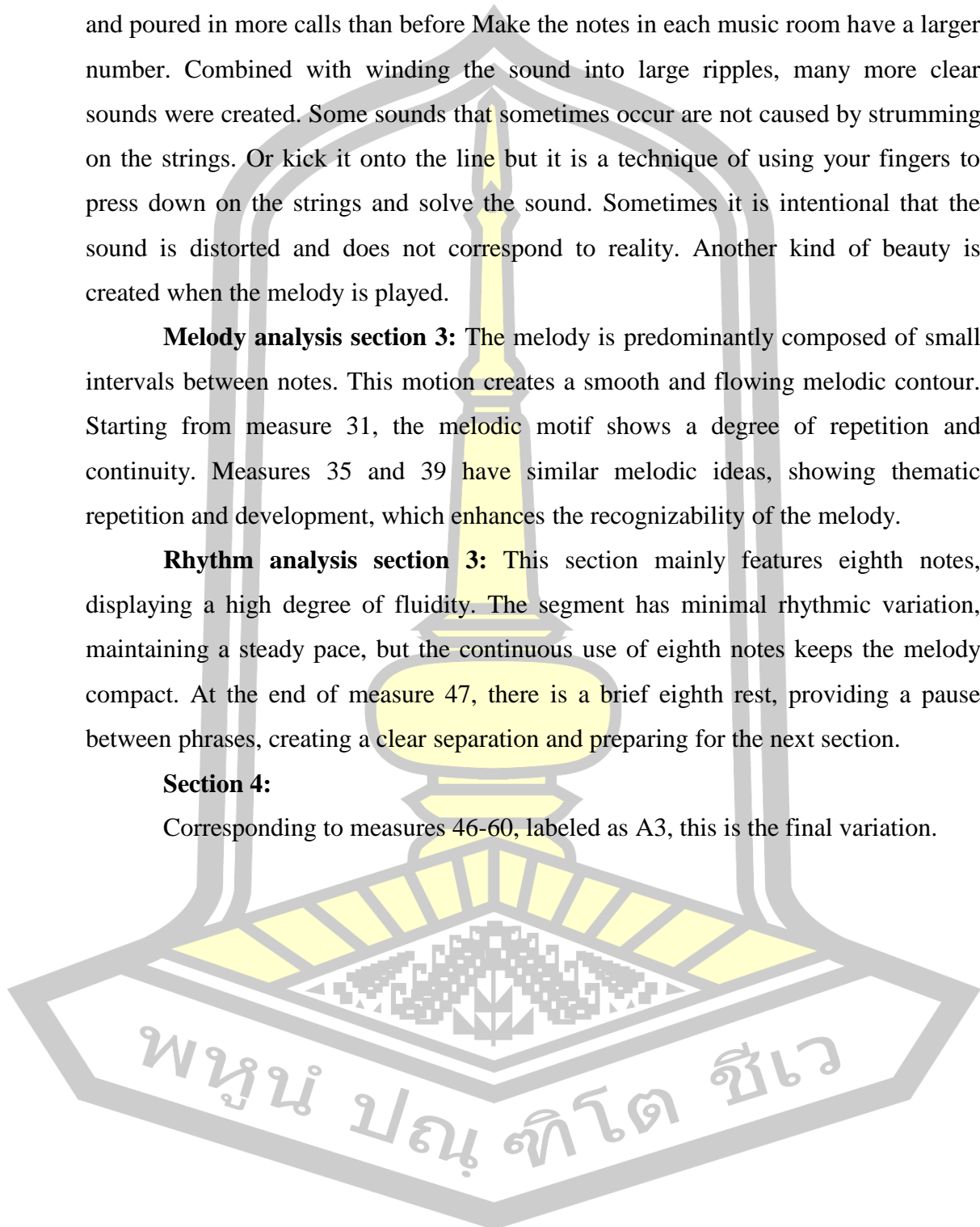




Figure 97. Section 4 of “Mon Lampang”

Source: Qingbing Wei (2024)

Technique analysis Section 4 : The fourth level is an attempt to make the sound that is strummed in the harmonic point have a resonant sound, and focus on having a sound that is different from the normal sound but still at a similar sound level. The sound that is distorted or does not match the actual sound creates the feeling that the new round is not the same or repeated as before. Causing the listener to follow the sound that occurs.

In addition, it was found that short and long ripples of sound can be produced alternating according to the space of the notes. This makes this song have a variety of Phin Pia techniques. The 3 strings are clearly different from other strings of the zither because they use a lot of harmonics and use different sounds that are created to replace the actual sounds in the original notes. No matter how many times this song is played, there are always additions and changes to the aforementioned techniques incorporated into the melody.

Melody analysis Section 4: This segment continues the predominant use of eighth notes, with the melody flowing smoothly and coherently through stepwise motion. The repetition and development of motifs provide unity to the structure, while

the intervallic leaps and slight rhythmic variations add layers of dynamic interest. The phrase structure is symmetrical, and the sections echo each other, maintaining stability and balance in the music.

Rhythm analysis Section 4: This segment predominantly uses eighth notes, continuing the smooth rhythm. The rhythm in each measure is fairly even, with the continuous use of eighth notes giving the phrase a sense of compactness and coherence. At the end of measure 62, there is an eighth rest, similar to earlier sections, providing a brief pause and naturally marking the end of the phrase.

3. Analysis of the 4-stringed Phin Pia song “Prasat Wai”

“Prasat Wai” is an ancient song whose author is unknown. It is considered to be the composition of a great master or music teacher and must be played as a prelude before other songs. Even in Lanna culture, practicing various musical instruments often begins with the Prasat Wai song. The special feature of this song is that it can be played at four different volume levels, and each level produces beautiful notes. It is believed that this song's beauty is so captivating that when played in the human world, it can even shake the castles of heavenly gods because it represents ultimate beauty. In ancient times, this song was performed during the king's elephant rides and is sometimes referred to as "Pleng Yaeng," which signifies the seat of the king on an elephant's back. Additionally, every string of Phin Pia can be used to play this song beautifully.

Especially the 4-stringed Phin Pia, which can play this song with endless variations. Although this song is not very long, consisting of only 2 lines of Thai musical notes, each performance may be unique if the musicians are highly skilled. It is common for beginners to practice using this song on the Pipia. Furthermore, it is considered a high-level piece that showcases various techniques when played beautifully with the Phin Pia (Figure 98).



Figure 98. QR code for the demonstration video of “Prasat Wai”

Source: Qingbing Wei (2024)

Table 8. The detailed structure of “Prasat Wai”

Section	1	2	3
Basic Form	A	A1-A41	A42
Measure	1-16	17-384	385-397
Key	a		
Strophic Form:	Introduction	variation	coda

Source: Qingbing Wei (2024)

This is a piece with a complex variation structure, beginning with an introduction of the theme, followed by 41 variations, and ending with a coda. The unified key of A minor ensures consistency throughout the piece, while the numerous variations provide rich emotional expression and musical depth. The overall structure is clear, with a large number of variations that demonstrate the composer's deep exploration and multiple representations of the theme.

Section 1: Measures 1-16, serving as the introduction, presents the main theme A.

Section 2: Measures 17-384, is a series of variations, from A1 to A41, showcasing 41 variations based on the main theme A.

Advanced form 1

21

Lai

Jok

Kai-8

Kai-1

Figure 99. Form A1 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A1 : The first advanced level uses the technique of using ancient melodies. Focus on creating clarity in every sound that is played. This way is a model for other ways by accurately capturing the rhythmic notes of a melody. In the initial stages of training, you must always use this song for practice first.

Melody analysis A1: This melody is dominated by the higher notes, the melody lines are smooth, and the ascending and descending of the smaller intervals constitute. Multiple repetition motives are used to give a sense of continuity and coherence. The tonic is used at the end to give the melody a sense of finality.

Rhythm analysis A1: This is a simple beat rhythm, mainly using quarter notes and eighth notes, the beat is stable and repetitive.

Advanced form 2

30

Figure 100. Form A2 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A2 : Advanced method 2 uses a technique similar to the main melody model of melody 1, but the special thing is that some notes are changed. But still using the same falling rhythm sound, unchanged In the song headings, notes are added to connect the beginnings. so that the sound travels smoothly As for the notes that need to be graded, Or is it a sound that can be gathered together? There is the use of kicking on the spring Phin Pia strings to make it faster. So that the notes are more concise than option 1.

Melody analysis A2: The melody is more complex, including many big jump intervals, and frequent pitch changes make the melody full of tension. The melody is carried out in a more free manner, and almost every bar has a new combination of notes, avoiding too much repetition.

Rhythm analysis A2: This section uses mixed beats to create a sense of rapid but steady rhythm. The extended note at the end provides a sense of rhythmic finality.

Advanced form 3



Figure 101. Form A3 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A3 : Advanced method 3 uses the technique of pulling strings to help in many points. in a position that makes a low sound And the notes in the songs began to change a lot from before. But it still maintains the same falling rhythm and gives the song a changing mood as well.

Melody analysis A3:The melodic lines are more stable, and the interval jumps less. The repetition of melodic motivation is obvious, the vocal range is not changed much, and the whole activity is in the middle range, emphasizing balance and fluency.

Rhythm analysis A3: The rhythm is steady, mainly quarter notes, interspersed with some eighth notes, and the speed is slower. Basically no complex rhythm type, the rhythm structure is regular, easy to play.

Advanced form 4

47

New structure

50

Jumping

Figure 102. Form A4 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A4 : Advanced method 4 has added a lot of notes in some music rooms. From a normal melody having only 4 notes, this has increased to 8, or double the number in one room. Using a faster method of playing the Phin Pia strings and strumming on the strings together quickly. Although the main rhythmic notes remain the same, But there is an effort to add more notes wherever possible. Makes this way start to have more fun than the melody at the beginning.

Melody analysis A4: This melody is more jumping, the big jump interval is increased, the sound span is larger, giving people a rich level of hearing. The repetition of melodic motivation is reduced, and the development of new melodic lines is more adopted.

Rhythm analysis A4: The rhythm uses compound beats, which contain a lot of syncopation and complex rhythm patterns. The change of rhythm gives movement to the passage, and the end is extended by notes and rest to create a sense of pause.

Advanced form 5



Figure 103. Form A5 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A5 : The 5th advanced step is to focus on using the tip of the little finger's nail to rub on the string of the spring zither. Although there were some additional 6 notes in the music room But there isn't much emphasis on playing quickly. Instead, it shows the precision of using the tip of your fingernail to scratch the strings of the zither. In this way, it seems like the melody is flowing without being too fast. It is interspersed with the melody of the song that has very frequent notes that occurred before it.

Melody analysis A5: The interval of this melody is relatively small, and there are many consecutive notes, which makes the melody continuity very strong. The contrast between the high register and the low register is not obvious, and the pitch fluctuation is more concentrated in the middle register.

Rhythm analysis A5: The rhythm is relatively stable, mainly using uniform eighth notes, without significant changes in speed or complex syncopated rhythms. This passage shows a soothing and continuous rhythm.

Advanced form 6



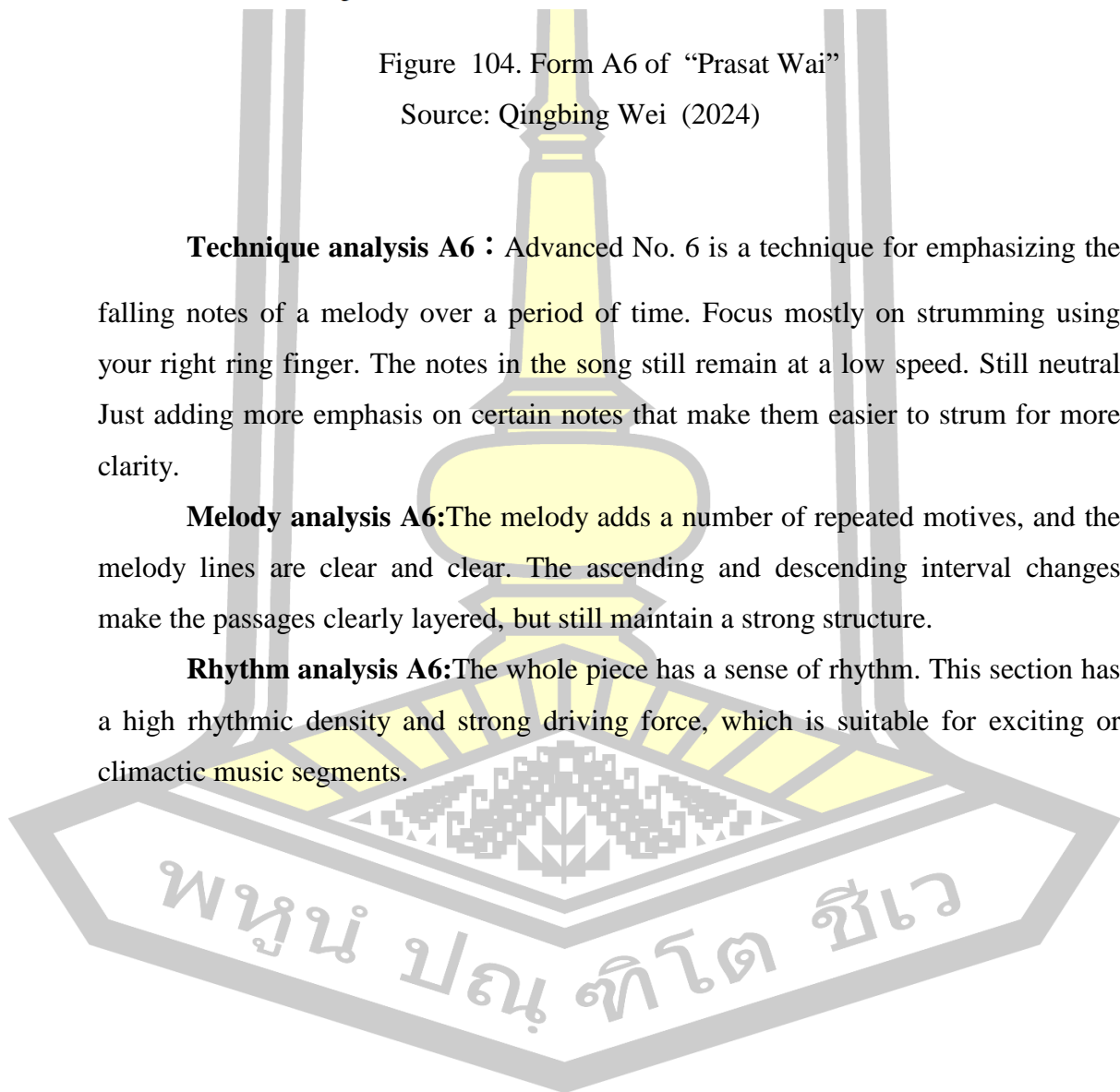
Figure 104. Form A6 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A6 : Advanced No. 6 is a technique for emphasizing the falling notes of a melody over a period of time. Focus mostly on strumming using your right ring finger. The notes in the song still remain at a low speed. Still neutral Just adding more emphasis on certain notes that make them easier to strum for more clarity.

Melody analysis A6:The melody adds a number of repeated motives, and the melody lines are clear and clear. The ascending and descending interval changes make the passages clearly layered, but still maintain a strong structure.

Rhythm analysis A6:The whole piece has a sense of rhythm. This section has a high rhythmic density and strong driving force, which is suitable for exciting or climactic music segments.



Advanced form 7



Figure 105. Form A7 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A7 : Advanced method number 7 uses the technique of adding notes by playing them on the strings of the zither. and greatly bouncing on the strings At the beginning it will be seen that the notes are gradually added. There may be 5-7 notes in a music room, but not the full frequency in every room. When it comes to the second half of the song, the greatest number of notes in the music room is added, which is 8, and has a frequency in almost every music room. Therefore causing this song to have an acceleration. And there is a lot more to go along with it.

Melody analysis A7:Continue to develop complex melodic motivations. The intervals are still larger, but more coherent in the melodic lines, and the use of repeated motifs contrasts it with previous passages.

Rhythm analysis A7:The syncopated and extended notes in this section alternate with each other, giving the rhythm more movement.

Advanced form 8



Figure 106. Form A8 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A8 : The 8th advanced method is using the technique of pressing on the spring Phin Pia strings to produce a sound. Then use flipping to mix in. Normally, this sound is made by rubbing the strings to create a sound. Doing this will produce a more unusual and beautiful sound. There is also the technique of pressing down the strings without full tone. It causes a sound that is different from normal in many points. There is also a stroke on the string of the spring Phin Pia at some points to add more beauty to the melody.

Melody analysis A8: The melody tends to be stable in the performance of this paragraph, and the fluctuation of pitch is reduced, mainly concentrated in the middle and low notes, forming a calm effect. Compared with the previous passages, this melody is much less jumpy and pays more attention to coherence and harmony.

Rhythm analysis A8: The pace has leveled off, the speed has slowed down. The alternate use of prolongation and quarter notes highlights the balance of the paragraph, especially the long notes at the end of the sentence, giving the feeling of rest and transition.

Advanced form 9



Figure 107. Form A9 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A9 : Advanced No. 9 combines the technique of pressing the strings, plucking the strings, and clearly emphasizing the jump of the sound. In addition, at some points, the long strings are pulled down to create a longer sound. There is sound resolution or ventilation using the larynx as sound waves come in to help. In the song, it was found that the skill in plucking the strings became even more difficult at times to create a beautiful melody as well.

Melody analysis A9: This melody quickly returns to a more active state, and the interval jumps increase, especially in the high register, which brings more expressive force. Melodic motives vary frequently and are rarely repeated, creating a sense of flow.

Rhythm analysis A9: The rhythm of this passage is more free, and the alternations of quarter notes and syncopated notes bring uncertainty to the whole and push the rhythm of the passage.

Advanced form 10



Figure 108. Form A10 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A10 : The 10th step emphasizes the string plucking with more frequency from the beginning of the song. In some parts, it still maintains a middle rhythm like the main melody model. Then the fingers are pressed to increase the sound instead of rubbing on the strings to create sound. In this way, it shows even more integration, and bring out the beauty of various techniques to use in more songs. Some strokes do not take into account how accurate the rhythm is but it is about lengthening the rhythm to create beauty and then gradually moving the melody. It shows that the flow of the song is even more beautiful in another way.

Melody analysis A10 : A relatively free structure is maintained, and the melodic motive continues to develop. The melodic lines in the high register are more complex than before, and the repetition motivation gives the music a great sense of continuity.

Rhythm analysis A10: Syncopated and extended notes continue to occur frequently. In contrast, the rhythm of this section is slightly slow, but it still maintains a jumping rhythm type, showing a unique rhythm characteristics.

Advanced form 11



Figure 109. Form A11 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A11 : Advanced way number 11, in addition to using the technique of swiping the line. and pressed the call to help There is also space in the rhythm by using the sound. or releasing the sound into ripples of sound that helps It brings out the beauty of many of the sounds of the melodies of that period. A melody that doesn't have too many notes allows sound waves to open and close the larynx to show off more harmonics.

Melody analysis A11:The melody becomes more complex in this passage, with increased pitch fluctuations, especially in contrasting up and down intervals. The melody fluctuates clearly, and the high pitch at the end continues the melodic character of the previous paragraph.

Rhythm analysis A11:More tempo freedom. Compared to the previous paragraph, this paragraph is rhythmically more expressive, especially at the end of the sentence, which opens the transition to the next paragraph by lengthening the notes.

Advanced form 12



Figure 110. Form A12 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A12 : The 12th advanced level is the use of even more techniques for rolling onto the Phin Pia strings. To emphasize the original sound to be more pronounced It's like gradually increasing the volume at a rapid pace. Causing some parts of the song to be crushed to create a higher frequency, to the point where up to 16 notes can be used. In some points, there is less space between the notes in order to use other techniques to help. For example, techniques for unraveling sound or releasing sound into ripples. or pausing in the rhythm to wait for the next melody to be different from other directions and even more beautiful.

Melody analysis A12: This melody gradually becomes simpler, the pitch fluctuation is reduced, and the main melody is concentrated in the middle register, forming a more soothing melody line.

Rhythm analysis A12: The mood is intense, the use of a large number of sixteenth notes, the overall smooth, the second half of the rhythm is relatively relaxed, taking on the characteristics of a transitional paragraph.

Advanced form 13



Figure 111. Form A13 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A13 : The 13th advanced level uses a more difficult string-swiping technique. To get a special sound rather than an ordinary sound Shows the addition of more high-pitched notes. In addition, the strings are more flexible than the previous songs. As the strings became more and more difficult to swipe, there was a winding that drained the sound from the larynx to help alternate all the time. Make the music flow with many techniques but there is still the sound of the notes falling in each room, always the same sound from the original. What's special about this is that the sound is corrected by closing the larynx in the chest to create a deeper, more immersive low sound.

Technique analysis A15 : The 15th Path is a continuation of the 14th Path, but is expressed even more beautifully by the 2-beat rhythm of the larynx opening every time the larynx is opened from the chest. In this case, the technique of pulling the line has been used to help many times. in order to be different from the previous way But there is also an overview of sound editing. Or express the sound in waves that are beautiful throughout the song included.

Melody analysis A15:This melody tends to be concise, the melody motive is short and concise, the interval variation is reduced, and the pitch is concentrated in the middle band, showing a sense of calm.

Rhythm analysis A15:The more stable quarter note structure is maintained, reducing syncopation and complex rhythm patterns. The whole rhythm is smooth, with almost no significant changes, highlighting the coherence of the melody.

Advanced form 16



Figure 114. Form A16 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A16 : The advanced passage number 16 is based on the falling rhythm of the music notes, similar to passages 14-15, but with the addition of 3 strings. However, the method of extracting sound or the sound system from the larynx is still maintained throughout. Makes it different from the previous songs. Even though there are similarities in the rhythm of the sound, there is beauty in other techniques that help even more. This way shows that in the falling rhythm of the same sound, the beauty of different notes can be created. At the end of the melody, the

speed and frequency of the sound increase. Give it twice as much and end up beautiful before sending it on the next way as well.

Melody analysis A16: This melody returns to a more stable state, the hops of intervals are weakened, and the melody is mainly presented by the way of linking notes. The smooth lines of the melody and the stability of the midrange give the whole piece a soothing feel, and repetition motivation is used throughout.

Rhythm analysis A16: The rhythm is more complex, mainly composed of quarter notes and eighth notes and sixteenth notes, the first half of the speed is stable, the second half of the speed is accelerated by a large number of thirty-two notes.

Advanced form 17



Figure 115. Form A17 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A17 : Advanced level 17 uses techniques to create a resonant sound by strumming to create mostly harmonic sounds. Together with periodic sound changes, At the end of the song, the sound is doubled in frequency to be passed on to the next round with a non-stop rapid-fire technique.

Melody analysis A17: This melody is more complex, and the register expands again, especially the frequent transition between the high register and the low register, which brings a strong dynamic contrast. Melodic motives are repetitive, but subtle variations are added to each repetition to break up the monotony.

Rhythm analysis A17: The rhythm is more active here, with syncopated notes occurring more frequently, creating a more dynamic rhythm. The speed is slightly increased and the tempo changes make the music more expressive.

Advanced form 18



Figure 116. Form A18 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A18 : Advanced passage 18 is a rapid-fire sound with many notes coming from the previous passage. Causing each music room to be filled with similar notes, swirling rapidly. It can be seen that in each music room the Thai notes are translated into international notes, with up to 16 notes per music room. Or there is a high frequency of universal nodes that translate their meanings. In the front half of the song, the sound is very detailed. Midway through the song, it can be seen that the number of notes has been reduced to the same normal level as before in a normal way. In this way, it shows that the instrument can use a high frequency in one period and then reduce the rhythm to normal in the same period as well.

Melody analysis A18: The melody becomes more rapid in this passage, and the interval jumps are significantly increased, especially the frequent use of the high register, which makes the melody show strong emotional fluctuations. Although the motivation is not as repetitive, the flow of the melodic lines remains.

Rhythm analysis A18: The tempo was further accelerated and more sixteenth and thirty-second notes were used. Compared with the previous paragraphs, the segmentation of the rhythm is more intensive, which enhances the overall sense of rhythm.

Advanced form 19



Figure 117. Form A19 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A19 : The 19th step is to stop the sound at the head that connects from the previous path for a bit. After that, it began to beat in the same way at a high speed like track 18. In the second half, it can be seen that the sound descended to a normal level with not many notes. Then speed up the tempo at the end of the song to end with a note that has a lot of frequency. In this case, it will be sent with speed to find a slower melody in the next direction according to the technique found earlier.

Melody analysis A19: The melody returns to a more stable pattern, relying more on smaller intervals to go up and down. The melody unfolds in the middle and low notes, with lively characteristics, and the repetition motivation is obvious, which enhances the coherence of the whole paragraph.

Rhythm analysis A19 : The rhythm is uniform, dominated by sixteenth notes and thirty-two notes, and the mood is intense and the speed is fast.

Advanced form 20



Figure 118. Form A20 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A20 : Advanced Passage 20, after the previous pass had a high frequency sound. Before the song ended, there was a dramatic descent of the rhythm as well. After that, it was played in a slower tone, emphasizing the sound produced by plucking the strings. and the release of sound from the larynx In this case, the exact timing was not taken into account. But it is to play the song to your heart's content as much as possible and then slowly move on to the next melody. There is a sound winding that releases sound from the larynx in beautiful waves. Interspersed with clear harmonics, creating a very special beauty in this cycle.

Melody analysis A20: This melody returns to the active state again, the high notes appear frequently, and the melody lines rise and fall greatly. Although the jump of intervals increases, the overall melodic motivation still has a strong coherence, especially the motivation with increased repetition, which shows a strong sense of structure.

Rhythm analysis A20: The rhythm changes here, syncopated and compound beats return, and the overall rhythm becomes more varied. In particular, the extended notes at the end combine with the syncopation to create a sense of pause and tension.

Advanced form 21



Figure 119. Form A21 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A21 : Advanced level 21 is a change from playing using old techniques to new techniques. In this way, the strings are moved in places that had never been done before in previous songs. is to pluck the strings using the nail of the little finger of the right hand to help. This usually uses the nails of the left hand. This type of music appears in the playing of the 5-string Phin Pia, which means that the players used that kind of technique. This type of melody is an ancient melody that is commonly played. In plucking the strings using the pinky nails of both hands, they are alternated to find special sounds that create the beauty of the melody. The mood of the song is completely different from the other ways that it has been played before. The volume of the instruments that go with the sound of "mee" has changed to a sound. "Goodbye" in this song as well.

Melody analysis A21: This melody is concise and avoids frequent interval jumps. Compared with the previous paragraph, the melody of this paragraph is more repetitive, and the melody motivation keeps circulating in the sentence, bringing a sense of calm and order.

Rhythm analysis A21: The rhythm continues the previous compound beat structure, but at a slightly slower pace, with quarter notes dominating. The rhythm changes less, maintaining a more stable rhythm.

Advanced form 22



Figure 120. Form A22 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A22 : The advanced version of track 22 maintains the original melody of track 21, but adds additional notes to change the melody of the song to a different level. In addition, it was found that a high tone was used. with low tones that alternate with stroking on strings that had never been seen before in previous melodies. Makes it more exotic and beautiful.

Melody analysis A22:The melody again tends to be active, especially the rapid switching between high and low notes, which makes the melody rich in tension. The motifs are repeated more frequently, but each repetition introduces new variations and increases the richness of the melody.

Rhythm analysis A22:The pace slows down slightly, with quarter notes dominating. The rhythm changes less, maintaining a more stable rhythm.

Advanced form 23



Figure 121. Form A23 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A23 : Advanced passage 23 preserves the song passages in passage 21 but adds additional notes to make the translation more different. There is an alternation of the sound of the melody going up and down which makes it

interesting. However, the potential of musical instruments to produce these sounds is normal. Just switch to playing the lower or upper part of the same sound. The rhythm of the song is still at a medium level that is neither too slow nor too fast.

Melody analysis A23: This melody tends to be complex, with frequent occurrence of high notes and large interval jumps. Especially, the contrast between melodic motives is enhanced, resulting in strong drama. Melody lines flow freely, avoiding a single pattern.

Rhythm analysis A23: The tempo is steady, the speed slightly slowed, and the quarter notes dominate. The rhythm changes less, maintaining a more stable rhythm.

Advanced form 24



Figure 122. Form A24 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A24 : Advanced method number 24 is to use the technique of moving the strings back and forth between both hands, which is more agile and faster. Even though the notes that fall on the beat are the same, but during the song, different notes were added. At some points there was a pause to create stillness in the sound and then continued in sequence.

Melody analysis A24: The melody is relatively simple, the interval jumps are reduced, and the development is mainly concentrated in the middle zone. Motivation is highly repetitive, and each repetition is accompanied by small changes, which enhances the overall coherence.

Rhythm analysis A24: The rhythm is smooth, quarter notes dominated, with little syncopation or triplets. The speed is moderate, showing a steady rhythm.

Advanced form 25



Figure 123. Form A25 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A25 : Advanced level 25 has the complexity of musical notes from alternating strumming techniques. There is a flow between high-pitched sounds and low-pitched sounds to create the sweetness of the sound. At the same time, there is a jump in the sound at some points to show the ability to pluck the strings quickly.

Melody analysis A25:The melody line is smooth, the sound area changes greatly, and the melody fluctuates significantly, especially the interval contrast between the sentences is strong. The change of motive is enhanced, and the malleability of melody is stronger.

Rhythm analysis A25:The rhythm is smooth, quarter notes dominated, with little syncopation or triplets. Moderate speed.

Advanced form 26



Figure 124. Form A26 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A26 : Advanced level 26 begins with using a high pitched voice. and low volume in the melody and continued many times At the same

time, the sound is twisted to release sound from the larynx in alternating waves. In this way there is going to be a change to a song that resembles a normal melody. That is, changing from the sound of the donkey in the note being played. To become the voice of music in the next round thus maintaining a steady rhythm before sending it to the next song.

Melody analysis A26:The melody tends to be free, the interval jumps more frequently, and the melody lines in the high register are significantly strengthened, bringing more expressive force. The repetition motivation is gradually reduced, and the melody lines appear more natural and smooth.

Rhythm analysis A26:The rhythm tends to be stable, mainly quarter notes, and the rhythm type is more regular, maintaining a unified speed.

Advanced form 27



Figure 125. Form A27 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A27 : The advanced level of route 27 is a change to using techniques based on the prototype of the original route. But there are many beautiful melodies interspersed together in this way. It's a slow melody. Makes the mood change to follow the same pattern that has been heard from the beginning. before sending it down to connect to the next route. It seems like there was an attempt to select beautiful notes in each advanced way to put them together in a melody during this period.

Melody analysis A27:The melody returns succinctly, the middle register becomes the main pitch range, the interval jump is reduced, and the smooth sense of

melody is enhanced. The repetition motive is enhanced, the malleability of the melody is weak, and the simplicity is concentrated.

Rhythm analysis A27:The rhythm tends to be complex, with quarter notes, syncopates, sixteenth notes, and thirty-two notes all appearing.

Advanced form 28



Figure 126. Form A28 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A28 : Level 28: The technique of playing the 3-string zither is used in early songs. From strumming to create a special sound to replace the existing sound that was created by plucking the strings. In addition, he tried to use a low voice and make his voice resonate. Then, towards the end of the song there is more speed and frequency and it ends with a simple mid-tempo note.

Melody analysis A28:The jump of this melody is increased again, the vocal range is extended to the high register, and the melody lines are flexible and changeable, bringing more expressive force. The repetition of melodic motives is reduced, showing a freer melodic composition.

Rhythm analysis A28:The rhythm returns to complex compound beats, forming a strong sense of rhythm. The speed is accelerated, the jump of the rhythm is significantly strengthened, and the tension of the paragraph is enhanced.

Advanced form 29



Figure 127. Form A29 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A29 : Advanced method number 29 is a technique of using your hands to help you pluck the strings and press the strings frequently, focusing on the high sound in the beginning. Then, focus on the low sound at the end. The technique used gives the impression that the sound is being played to create a frequency without running your fingers over the strings. However, it is the use of the technique of the 3-string Phin Pia that helps create a strangeness that is clearly different from the melody that was played before.

Melody analysis A29: This melody is more concise, the motive repetition is increased, the vocal area is concentrated in the middle and low notes, and the melodic coherence is strong. Compared to the previous paragraph, the melody is less complex, relying mainly on the link to show smooth melodic lines.

Rhythm analysis A29: The rhythm continues a relatively simple structure, relying mainly on eighth and sixteenth notes to proceed smoothly, without complex rhythmic changes. Moderate speed.

พหุ ประถมศึกษา

Advanced form 30



Figure 128. Form A30 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A30 : Advanced track number 30, after the end of track number 29, began to use notes with more frequency and speed to replace the technique from the 3-string zither. It was not popular to use fingers to play the strings to help play. But in this way, the focus is on using the tip of the nail of the right pinky finger to create notes that are more frequent and closer. Whether it is the first period or at the end, it is important to focus on writing the strings to create more sound. This makes this path seem to have a very large number of nodes.

Melody analysis A30: The melody returns to the active state, the interval jumps increase, and the frequent use of the high register makes the melody full of tension. There is less repetition of melodic motives and more reliance on new melodic lines to extend.

Rhythm analysis A30: The rhythm becomes complex again, and the dense combination of sixteenth and thirty-second notes makes the passage extremely rhythmic. The speed increases and the pace changes frequently, enhancing the overall dynamic sense.

Advanced form 31



Figure 129. Form A31 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A31 : Advanced Path 31 uses a technique for playing that is quieter than the normal sound, with the help of controlling the larynx that covers the chest. Starting from a low sound, gradually turning up the volume to a loud, resonant sound. The sound is made light and heavy alternating at intervals, along with strumming to create a loud sound that resonates back and forth. At the end, the fingernails at the fingertips will be pressed in to help. It makes it different and beautiful in another way.

Melody analysis A31: This melody is relatively simple, the pitch is mainly concentrated in the middle band, the interval is less hopping, and the melody lines are smooth. The repetition of melodic motive is strong, showing a calm feeling. The direction of the melody is relatively smooth and carried out in a gradual way, avoiding abrupt interval changes, and the overall melody has a strong sense of coherence and unity.

Rhythm analysis A31: The rhythm structure is simple, mainly quarter notes and eighth notes, and maintains a stable beat. The rhythm changes less and the overall rhythm shows regularity. The rhythm of this paragraph is relatively mild and the speed is moderate, which strengthens the sense of stability of the melody.

Advanced form 32



Figure 130. Form A32 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A32 : The 32nd step is the use of strumming techniques to create special sounds that come from ordinary techniques. In the first part, it is a high-pitched sound that makes a sound from strumming rather than plucking the strings, and in the second part, before the end of the song, it uses a low sound that makes it seem more dimensional and immersed in the melody. And end the song in this round with a normal rhythm that is neither too fast nor too slow. In order to show that in the next round there must be another change beyond this.

Melody analysis A32: This melody gradually expands to the higher register, and the hops of intervals increase, making the melody more dynamic and expressive. Melodic motivation is less repetitive and more dependent on new melodic lines for extension, creating rich acoustics. Although the melody as a whole tends to be free, it still maintains a certain logic and coherence.

Rhythm analysis A32: The change of rhythm pattern makes the whole music full of tension, and the sense of rapid rhythm is especially prominent in the middle paragraph. The speed is relatively fast, and the jump of the rhythm is significantly enhanced.

Advanced form 33



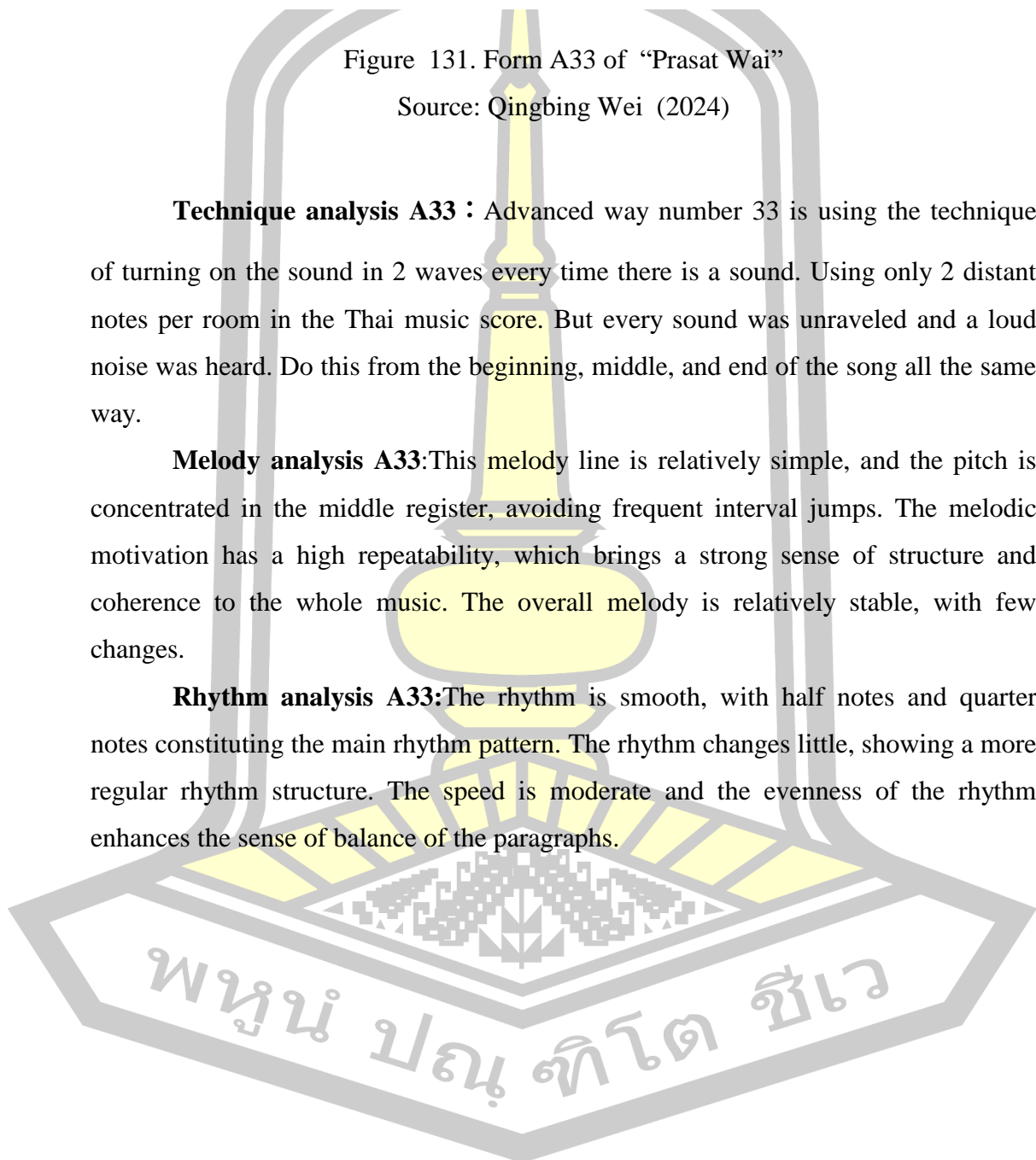
Figure 131. Form A33 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A33 : Advanced way number 33 is using the technique of turning on the sound in 2 waves every time there is a sound. Using only 2 distant notes per room in the Thai music score. But every sound was unraveled and a loud noise was heard. Do this from the beginning, middle, and end of the song all the same way.

Melody analysis A33: This melody line is relatively simple, and the pitch is concentrated in the middle register, avoiding frequent interval jumps. The melodic motivation has a high repeatability, which brings a strong sense of structure and coherence to the whole music. The overall melody is relatively stable, with few changes.

Rhythm analysis A33: The rhythm is smooth, with half notes and quarter notes constituting the main rhythm pattern. The rhythm changes little, showing a more regular rhythm structure. The speed is moderate and the evenness of the rhythm enhances the sense of balance of the paragraphs.



Advanced form 34



Figure 132. Form A34 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A34 : The 34th level still has the sound strumming and winding in the beginning. But sound editing techniques are used to help along with the sound bursting with different frequencies in various parts of the song. Switch between high frequency sounds, and has little frequency back and forth and closed with a sound that rattled even more frequently. In this case, it means that in the next round there will be more frequent and detailed rhythms.

Melody analysis A34: The melody becomes more flexible in this passage, the interval jumps more frequently, especially the use of the bass register brings more expressive force. The melodic motive is less repetitive and more dependent on new melodic lines and developments, making the melody more malleable. The whole paragraph is full of tension, and the melody lines are smooth and varied.

Rhythm analysis A34: The rhythm is more complex, and the quarter notes and sixteenth notes, thirty-two notes frequently alternate, forming a strong rhythmic contrast. Compared with the previous paragraph, the change of rhythm in this paragraph is more drastic, the speed is accelerated, and the beat structure is full of dynamic. The frequent changes in rhythm make the music full of momentum and tension.

Advanced form 35



Figure 133. Form A35 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A35 : Advanced passage 35 is a rapid response from passage 34, using more detailed notes. In this way, the larynx is forced to produce sounds or to release sounds. Make a soft sound and then gradually become louder, alternating back and forth. The sound was kept very high in frequency in the first half. Then, in the second half, it was lowered down to maintain a neutral level but still allowed the sound to come out to resonate beautifully.

Melody analysis A35: The melody becomes faster and more intense in this passage, with the use of sixteenth and thirty-second notes interchangeably, especially the use of the bass register, bringing more expressive force. By their own free and easy, the latter half of the region calm.

Rhythm analysis A35: The rhythm is fast and smooth, with a lot of alternating sixteenth and thirty-second notes, and little variation in rhythm pattern.

Advanced form 36



Figure 134. Form A6 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A36 : Advanced Path 36: This path uses even more difficult line knowledge. Using the notes towards the high sound There is a special complexity of the nodes. Then it gradually ended normally. It seems to reduce from being rushed to being more relaxed. This is to transmit to the next path where there will be fewer nodes as well.

Melody analysis A36:The melodic lines are relatively simple, the interval jumps are not large, the repetition of melodic motives is reduced, and more relies on the development and expansion of new motives, showing more free and flowing melodic lines.

Rhythm analysis A36:The rhythm is smooth, eighth notes are the main rhythm pattern. The rhythm changes little, showing a more regular rhythm structure. The speed is moderate and the evenness of the rhythm enhances the sense of balance of the paragraphs.

Advanced form 37



Figure 135. Form A37 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A37 : Advanced Path 37 focuses on a clear sound with significantly fewer notes. Combined with the selection of songs that are beautiful together and played in a more relaxed way than before. There are both sounds that are made by strumming. and the rattling sometimes mixed together There's no complexity, it's easy to listen to and the ending is beautiful.

Melody analysis A37:This melody tends to be simplified, the interval change is more stable, and the jump is less. The repetition of melodic motivation is enhanced, and the overall line is smoother, presenting a sense of coherent flow.

Rhythm analysis A37: The rhythm is smooth, dominated by eighth notes, and the rhythm structure is relatively regular, without the use of complex rhythm patterns. The simplicity of the rhythm makes the melody more prominent, and the overall music shows a smooth atmosphere. Moderate speed and evenness of rhythm enhance the integrity of paragraphs.

Advanced form 38



Figure 136. Form A38 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A38 : Advanced level 38 uses the technique of playing a 1-string Phin Pia that uses a single string to pluck throughout the song without the strings being involved. There may be some venting to the larynx, but not much. Focus on playing along to the melody to show off your ability to use just one string to make a sound until the end of the song. Even though the Phin Pia has 4 strings, it is a very difficult technique to produce every sound that is clear and uninterrupted. and the sound is not blind.

Melody analysis A38: This melody tends to be simplified, the interval change is more stable, and the jump is less.

Rhythm analysis A38: The rhythm is steady, with eighth notes predominating, and the rhythmic structure is fairly regular, without the use of complex rhythmic figures. The simplicity of the rhythm accentuates the melody, and the overall music expresses a calm atmosphere. The tempo is moderate, and the evenness of the rhythm enhances the cohesion of the sections.

Advanced form 39 , 1 String



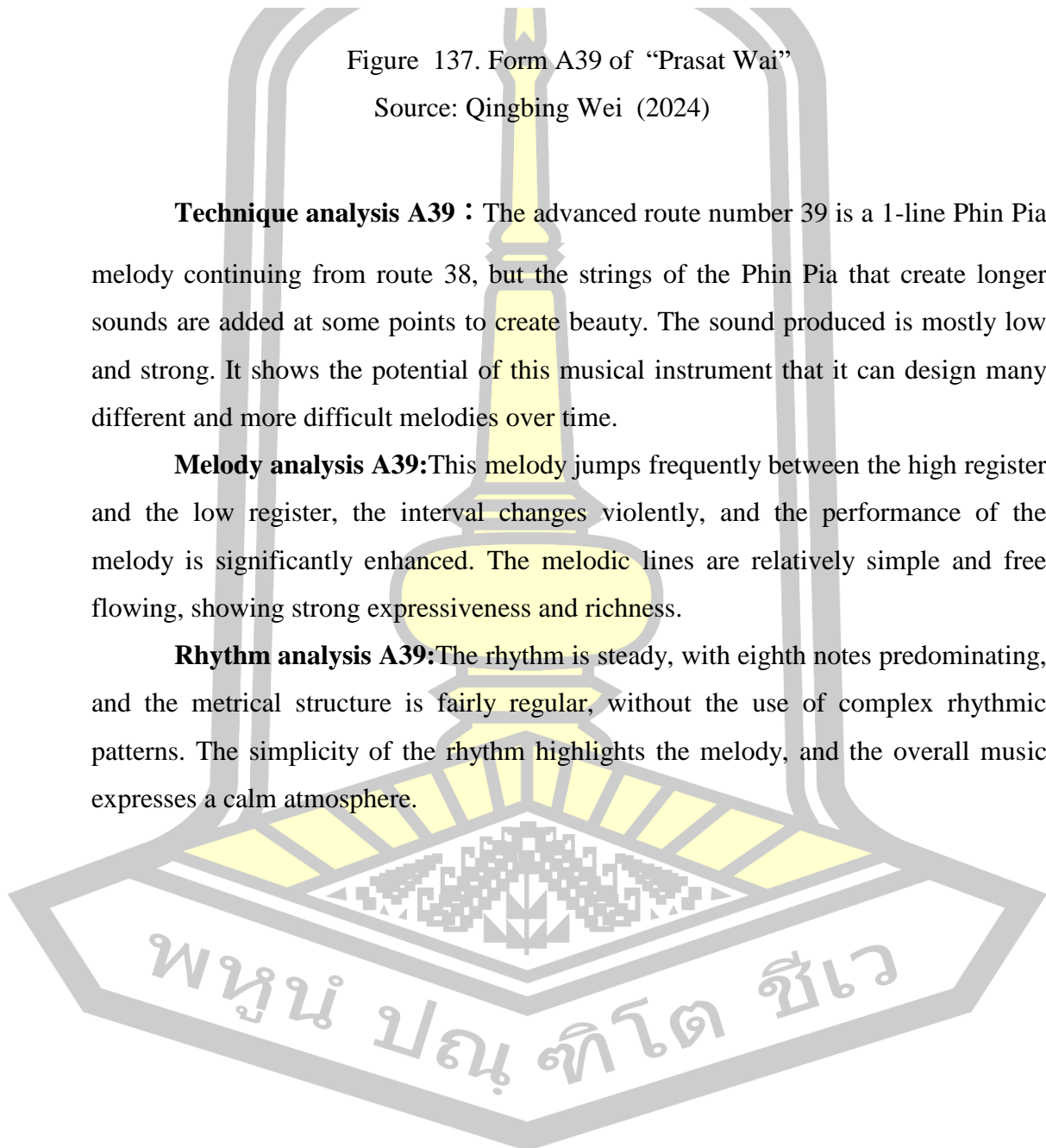
Figure 137. Form A39 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A39 : The advanced route number 39 is a 1-line Phin Pia melody continuing from route 38, but the strings of the Phin Pia that create longer sounds are added at some points to create beauty. The sound produced is mostly low and strong. It shows the potential of this musical instrument that it can design many different and more difficult melodies over time.

Melody analysis A39: This melody jumps frequently between the high register and the low register, the interval changes violently, and the performance of the melody is significantly enhanced. The melodic lines are relatively simple and free flowing, showing strong expressiveness and richness.

Rhythm analysis A39: The rhythm is steady, with eighth notes predominating, and the metrical structure is fairly regular, without the use of complex rhythmic patterns. The simplicity of the rhythm highlights the melody, and the overall music expresses a calm atmosphere.



Advanced form 40



Figure 138. Form A40 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A40 : Advanced Step 40 begins by carefully plucking the strings to create a loud sound. And also forces the larynx to make a low sound and gradually make the sound louder. In the middle of the song, the tempo speeds up with a subtle beat and then returns to a normal rhythm for a while. Then, it ends with a more rapid-fire sound similar to before and then descends.

Melody analysis A40:The melody tends to be more complex, with less interval hopping, and the melody is more active and free. The repetition of melodic motives is reduced and new melodic lines appear. The ductility and expressiveness of paragraphs are enhanced. Dense notes and extended music alternate with each other, creating a strong auditory conflict.

Rhythm analysis A40:The rhythm is complex, with sixteenth and thirty-second notes alternating frequently, and the rhythm changes bring a strong sense of rhythm. The speed alternates between fast and slow, and the jump and movement of the rhythm are enhanced, making the paragraph more tense in performance.

Advanced form 41



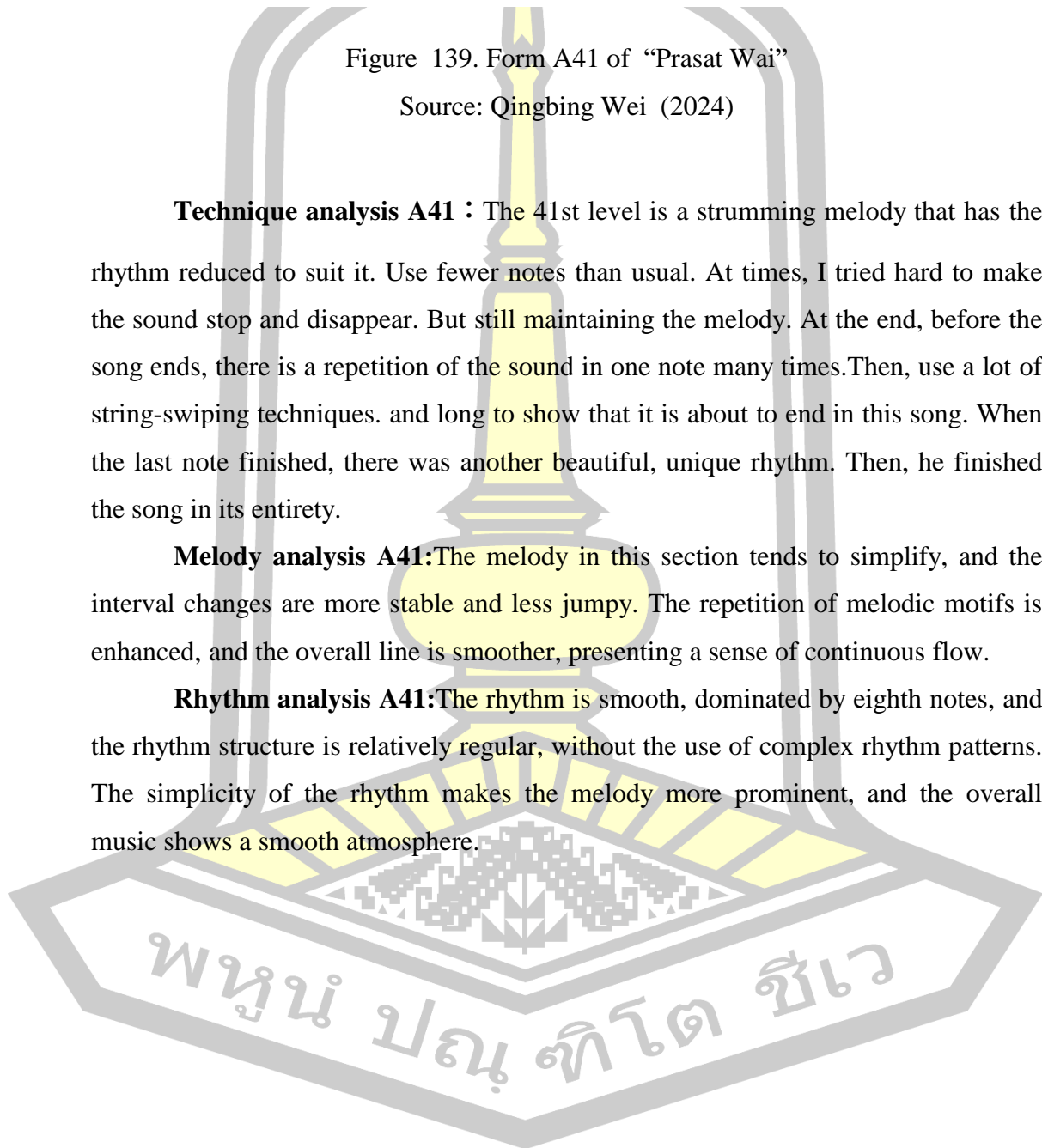
Figure 139. Form A41 of “Prasat Wai”

Source: Qingbing Wei (2024)

Technique analysis A41 : The 41st level is a strumming melody that has the rhythm reduced to suit it. Use fewer notes than usual. At times, I tried hard to make the sound stop and disappear. But still maintaining the melody. At the end, before the song ends, there is a repetition of the sound in one note many times. Then, use a lot of string-swiping techniques. and long to show that it is about to end in this song. When the last note finished, there was another beautiful, unique rhythm. Then, he finished the song in its entirety.

Melody analysis A41: The melody in this section tends to simplify, and the interval changes are more stable and less jumpy. The repetition of melodic motifs is enhanced, and the overall line is smoother, presenting a sense of continuous flow.

Rhythm analysis A41: The rhythm is smooth, dominated by eighth notes, and the rhythm structure is relatively regular, without the use of complex rhythm patterns. The simplicity of the rhythm makes the melody more prominent, and the overall music shows a smooth atmosphere.



complex and full of tension as the music develops. In the later passages, the melody tends to be smooth and simplified, forming a transition from complex to simplified. The variation of melody is not only reflected in the pitch, but also makes it rich in layers through the extension of motivation, repetition and small variations. Rhythm is another important means of expression. The rhythm of the whole piece is varied, both regular quarter notes, eighth notes based on smooth rhythm, but also syncopated, triplets and other complex rhythm patterns. Especially in the fast passages, the sense of urgency and jump of the rhythm are enhanced, bringing a strong sense of rhythm. In the more soothing passages, the rhythm flattens out, creating a sharp contrast. The rhythmic changes of the whole piece reflect the layered sense of the work, and enhance the expressive force and emotional tension of the music through the alternate use of different rhythms. Variations are widely used throughout the piece. Melodic motivation gradually expands and evolves through repetition and change. In some passages, the melodic motive adds small changes to the repetition, such as the expansion of the interval or the acceleration of the rhythm, so that the melody remains innovative while maintaining the original theme. The variation is not only reflected in the melody line, but also achieved through the change of rhythm and intonation, especially the contrast between the high register and the low register, giving the work a rich hearing experience. In short, through the organic combination of mode, melody and rhythm, the whole work shows the overall structure from simplicity to complexity and then back to calm. The stability of tonality ensures the continuity of the whole work, the dynamic change of melody injects fresh vitality into it, and the diversity of rhythm adds dynamic and rhythmic tension to the work. The whole piece embodies a high degree of creativity in the variation of melody and rhythm, and forms a very expressive musical structure.

4. Analysis of the 5-stringed Phin Pia song “Long Mae Ping”

“Long Mae Ping” is an ancient song whose author is unknown. The title of the song means sailing or rafting on the Ping River, which is the main river of Chiang Mai Province and one of the four rivers in the northern region that converge to form the Chao Phraya River in the central region. The melody of this song is melodious and soothing, with a slow pace. According to Chiang Mai's cultural traditions, this song

gained popularity when it was composed by a renowned artist from Chiang Mai named Mr. Charan Manopetch. It has become a catchy tune that people associate with Chiang Mai. Due to its beautiful melody, it is commonly played on various musical instruments in Lanna culture in the upper northern region of Thailand. With its captivating melodic qualities, it can be skillfully performed on traditional Lanna instrument called Phin Pia as well as used for initial practice due to its easy-to-remember melodies(Figure 141).



Figure 141. QR code for the demonstration video of “Long Mae Ping”

Source: Qingbing Wei (2024)

Table 9. The detailed structure of “Long Mae Ping”

Section	1	2	3	4	5
Basic Form	A	A1	A2	A3	A4
Measure	1-13	14-26	27-39	40-52	53-65
Key	C				
Strophic Form:	Introduction	variation	variation	variation	variation

Source: Qingbing Wei (2024)

The piece is in a variation form, based on theme A, which is developed through a series of variations. The chart indicates five sections, each corresponding to a form (A, A1, A2, A3, A4). Theme A is introduced in the first section, and sections 2 through 5 present different variations of theme A. This is a piece with a classic variation structure, based on theme A, and developed through four variations. The entire composition is unified in C major, and through variations in rhythm, melody,

and harmony, different facets of theme A are explored. Each section is clearly structured and symmetrical, with distinct layers of variation, ensuring both the unity of the music and the diversity in expression.

Section 1 (Introduction/Theme):

Measures 1-13, labeled A, which serves as the opening section and introduces the main melodic theme A.



Figure 142. Section 2 of “Long Mae Ping”

Source: Qingbing Wei (2024)

Technique analysis Section 1 : Music steps by playing the main notes. By keeping the melody consistent with the standard rhythm. In this first round, the technique of jogging or kicking on the Phin Pia strings was used mostly. There is a popping or strumming sound that alternates with a soft, resonant sound.

Notes that are far apart will have a resonance that creates distant ripples. The sound of unlocking or opening the larynx does not emphasize closing it tightly, and opened quickly It's like a 3-string Phin Pia and a 4-string Phin Pia, but it is a soft winding sound and has a resonance to support other sounds while playing.

Melody analysis Section 1: This score has a simple rhythm and a smooth melodic contour, primarily following stepwise motion. The melody is structured into four-measure phrases, with each phrase having a relatively consistent length, creating clear musical phrasing.

Rhythm analysis Section 1: The rhythm of this melody is relatively simple, mainly consisting of quarter notes and eighth notes. There are rests in measures 3 and 7, which provide rhythmic variation and give the music some breathing space.

Section 2 (Variation 1):

Measures 14-26, labeled A1, the first variation of theme A.



Figure 143. Section 2 of “Long Mae Ping”

Source: Qingbing Wei (2024)

Technique analysis Section 2 : The second advanced level in round 2 involves forcing the larynx to close while strumming on the strings. Causing a sound that goes deeper and deeper for a period of time. and increase the notes to have more frequency as well as using other notes to follow the same melody Several jumps in sounds that are combined with three sounds have been added. Hooking up or writing more than 3 strings simultaneously is a technique that makes the final sound of the note in that section especially beautiful and clear. While the tempo remains neutral, maintain the level, not too slow or too fast. It shows that the five-stringed zither plays the role of the main melody. that maintains its own rhythm and when playing in a group together It will be the main melody runner and maintain the rhythm for the other Phin Pia as well.

Melody analysis Section 2: The melody can be divided into two main phrases, each consisting of 4 measures, forming a symmetrical structure. The phrases respond to each other, maintaining a sense of balance throughout the passage. This

melodic segment employs simple rhythm and stepwise motion, with rests and small intervallic leaps adding variety. The phrase structure is clear and symmetrical, giving the piece an orderly and cohesive musical character.

Rhythm analysis Section 2: The melody mainly consists of quarter notes and eighth notes, making it simple and smooth. There are rests in measures 16, 20, and 24, providing brief pauses that make the transitions between phrases more natural. The continuous use of eighth notes keeps the melody steady and creates a sense of fluid rhythm.

Section 3 (Variation 2):

Measures 27-39, labeled A2, the second variation of the theme.



Figure 144. Section 3 of “Long Mae Ping”

Source: Qingbing Wei (2024)

Technique analysis Section 3 : Advanced level 3 has more notes added by playing more than 3 strings together and more often. Every time there is a gap in the note, it is unlocked to allow the sound to resonate more frequently. In some moments where the notes are far apart, additional notes will be added to make the rhythm of the room more full or to make the next melody have a certain rhythm. In addition, the strings are also interlaced to create more gradations of sounds to make the melody more charming. However, it still maintains the pattern of resolving the sound or letting the sound reverberate into alternating short and long waves. It makes the song beautiful and soft. The rhythm is predictable and easy on the ears as well.

Melody analysis Section 3: The melody is divided into three phrases, each consisting of four measures, forming a symmetrical structure. Each phrase echoes the others in both rhythm and melody, giving the piece a cohesive style. The melody primarily moves stepwise, with smooth transitions between notes and minimal intervallic jumps, resulting in a natural and flowing melodic contour.

Rhythm analysis Section 3: The melody mainly consists of quarter notes and eighth notes, creating a smooth and balanced rhythm. At the end of each phrase (measures 30, 34, and 38), there are rests, which provide brief pauses, giving a sense of breathing and structure to the phrases.

Section 4 (Variation 3):

Measures 40-52, labeled A3, the third variation.



Figure 145. Section 4 of “Long Mae Ping”

Source: Qingbing Wei (2024)

Technique analysis Section 4 : Advanced Way 4: Playing in this way is enhanced by increasing the sound from the beginning, and rattling the volume several times. Along with adding notes to make the empty room sound instead of unscrambling to release the sound. Making it different from other rounds that have come before.

In addition, in every room, songs according to the notes of Thai songs are also fully filled in in every room. As well as using jumping and rattling sounds to help. Try

to climb the notes in a way that moves upwards towards the high notes. and move down to a lower tone, alternating by adding the sound of strings in many places, together with the sound of jumping that gathers the notes together. Makes the melody in this round extraordinarily beautiful as well.

Melody analysis Section 4: The melody is divided into three main phrases, each consisting of four measures, creating a symmetrical structure and clear phrasing. The phrases echo each other, contributing to the continuity and unity of the passage. This melody is primarily composed of eighth notes, with a smooth and flowing melodic line that moves stepwise. The use of small intervallic leaps and rests adds variation and depth to the melody. The phrase structure is symmetrical and clear, with repeated and developed motifs, ensuring continuity and unity throughout the piece.

Rhythm analysis Section 4: The melody is primarily composed of eighth notes throughout, creating a sense of fluidity and tightness. At the end of each phrase (measures 43, 47, 51), there are rests, providing natural pauses and transitions between sections. The continuous use of eighth notes, especially in the latter part with denser patterns, gives the melody a strong sense of rhythm and continuity.

Section 5 (Variation 4):

Measures 53-65, labeled A4, the fourth variation.

The musical notation for Section 5 (Variation 4) of "Long Mae Ping" is shown in three staves. The first staff (measures 53-57) begins with a rest, followed by a series of eighth notes. The second staff (measures 58-62) continues the melodic line with eighth notes and rests. The third staff (measures 63-65) concludes the section with a final note and a double bar line.

Figure 146. Section 5 of “Long Mae Ping”

Source: Qingbing Wei (2024)

Technique analysis Section 5 : Advanced Way 5: The melody in this round uses fewer notes than the other directions. Using quiet sounds to help in the empty space. In quiet sounds, the sound is used to resolve or release the sound into waves instead. In this way it is a particularly strange absence but there is beauty Combined with the short or long opening and closing of the larynx, it is very beautiful. It shows that when the band plays during the time when the 5-string Phin Pia is free, the notes are the responsibility of the other Phin Pia playing the role of playing their own tricks or showing their own beauty at that time as well.

Melody analysis Section 5: This passage features a simple rhythmic structure with eighth and quarter notes, while the melodic line mostly progresses stepwise, providing a smooth and natural flow. Through intervallic leaps and motif repetition, the melody maintains continuity and introduces some variation. The phrase structure is clear, symmetrical, and well-organized.

Rhythm analysis Section 5: The melody is mainly composed of eighth notes and quarter notes, creating a balanced rhythm. At the end of each phrase (measures 57, 61, and 65), there are quarter notes or rests, providing natural pauses and giving the phrases a clear sense of structure. The alternation between eighth notes and quarter notes gives the melody both a sense of flow and rhythmic stability, while keeping it simple.

5. Summary

In Chapter 5, the researcher presents information on the technique of playing the Phin Pia by Pipatpong Srikitakornharidas. Starting from the historical techniques that have been passed down through generations since ancient times to simple basic techniques and advanced techniques of playing the Phin Pia. Additionally, we have created international music notes by translating Thai folk music notes. This information has never been presented before in the history of Northern Thai music, especially regarding the rare Phin Pia song which is not widely studied nowadays. From this chapter, it can be observed that Pipatpong Srikitakornharidas is a recipient of knowledge transmitted from ancient music masters and has preserved and passed it on to many students who received a prototype of this Phin Pia pia playing technique.

Furthermore, there has been a development in making the technique more systematic than in previous times.

It developed until it reached a high level of play, being recognized as a skill and showcased at national and international levels. Especially the advanced techniques played on YouTube and passed down in the Phin Pia Legend Inheritance Club.

Therefore, it is considered an additional level of excellent preservation of the musical culture, which is a national heritage. The researcher would like to summarize the contents of Chapter 5 regarding the techniques for playing Phin Pia, as follows:

1. The playing of the Phin Pia in northern Thailand has been inherited for at least 500 years. The playing technique has been passed down through generations, including the finger strumming technique used to create harmonic sounds at all three main points. These techniques, referred to as popping and panning, must be coordinated suddenly and flawlessly in order to generate a loud and exquisite sound. What sets apart the spring Phin Pia is its ability to produce the distinct "Tong Wao" sound.

2. In the overall picture of the techniques of the Phin Pia that have been passed on since ancient times, there are 7, named as follows: 1. "Pok" 2. "Pan" 3. "Jok" 4. "Lai" 5. "Khai" 6. "Swipe" and 7. "Tek"

All 7 techniques will be combined in every song, depending on the skill of the artist who will translate them into a song. and has been passed down from community sources in various provinces, such as in the areas of Chiang Mai, Chiang Rai, Lamphun, Lampang, etc. Although the melody of the music varies from area to area, they still use the same techniques to play beautifully in a way that has been passed down from ancient times to the present.

3. The new technique developed by Pipatpong Srikitaornharidas is a separate technique from the original one that has existed since ancient times. While the first 5 techniques remain unchanged, there are two most important techniques that have been developed: "Wrapping" and "Swiping," which add more details. From the study in Chapter 5, it is known that there are techniques for manipulating or moving the larynx to create resonance ripples in the chest area. These techniques can be divided into 9 types, and there may be more in other special cases where artists have a greater sense

of aesthetics as well. This correction is considered a special technique that enhances the beauty of playing the Phin Pia. Additionally, adding the "swiping" technique involves using fingernails to slide the strings of Phin Pia to increase the sound volume beyond normal levels. By swiping this string, it is used on the first string strummed with fingers to produce sound and can potentially increase volume by 1-3 sounds, resulting in three important points for creating harmonic sounds. Each point can be further enhanced with an additional three sounds, thus providing at least nine additional sounds.

4. Creating a melody with more style than before, the ancient melodies of northern Thailand are normally short songs that have been played repeatedly during many trips, with slight changes in the music notes and a very slow tempo. The mood remains unchanged throughout the song.

There may only be 3-4 ways to change or play differently, but Pipatpong Srikitakornharidas The original melody has been developed into countless variations. Each round is played differently and uses different techniques.

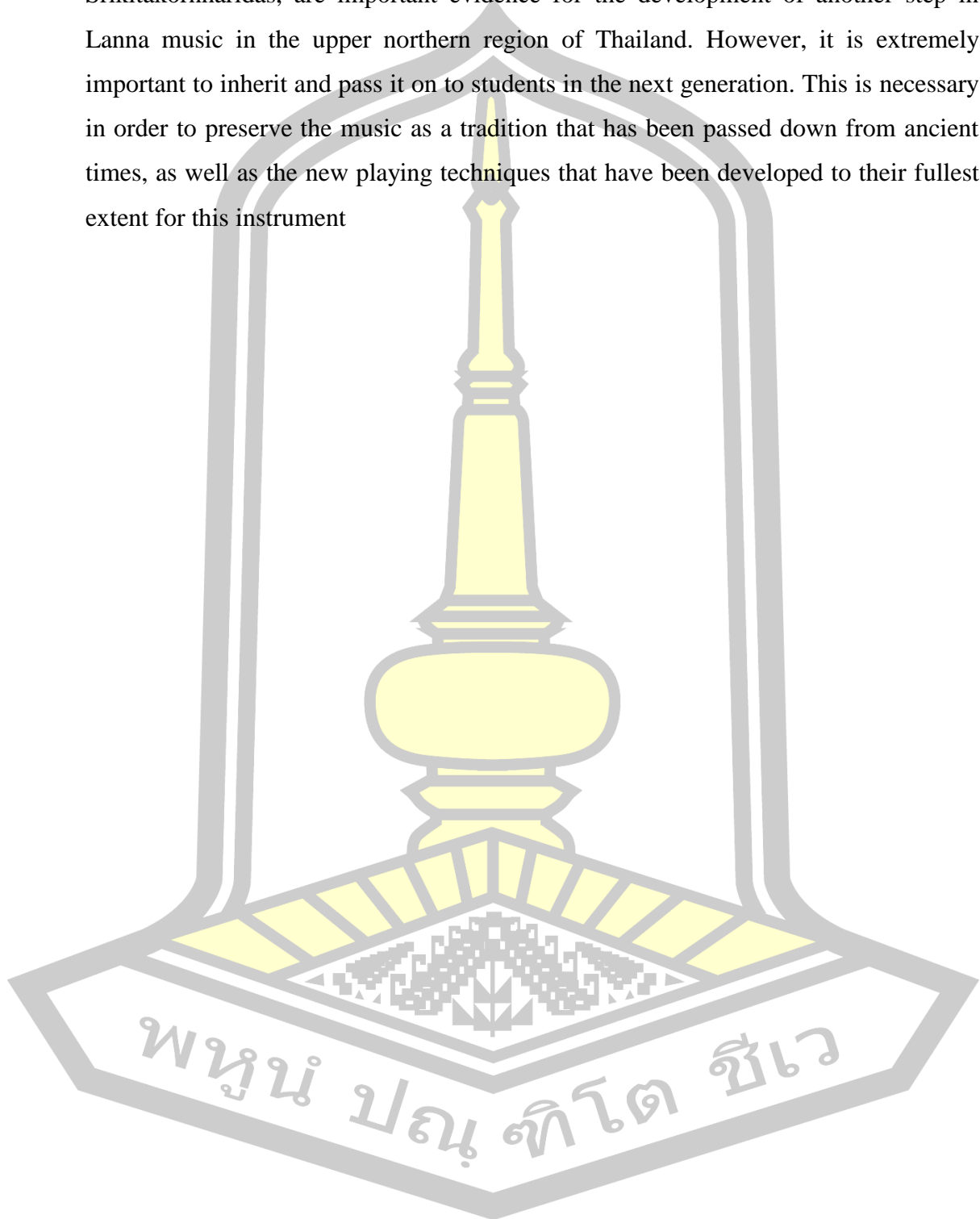
As the information in Chapter 5 gives, for example, the song "Prasat Wai" is an ancient song that has been passed down in a few ways. But it can be played in 41 ways in just 18 minutes, and like other songs that have been further developed to have more songs, there have been many times more playing according to the musical imagination that was thought and created. Specially and there is an uninterrupted succession from teacher to student. As a result, such knowledge still exists today.

5. Recording music notes as Thai style notes and international nodes It is one of the important things in preserving and continuing music culture so that it does not disappear. Especially the technique of playing Phin Pia Pipatpong Srikitakornharidas.

This is considered to be the highest development of this instrument in this era. Even though it is not possible to include all the symbols due to very difficult techniques. But it also shows the potential of the Phin Pia instrument in Lanna culture.

6. Playing the Phin Pia in a simple and common technique, popular for practice. and orchestral playing that requires consistency and unison in the rhythmic elements. But playing with high technique is a solo performance to show off the skill of the player. There is no fixed rhythm. The rhythm and melody will flow according to the mood of the artist playing at that time.

The techniques of playing the Phin Pia, as studied by Pipatpong Srikitakornharidas, are important evidence for the development of another step in Lanna music in the upper northern region of Thailand. However, it is extremely important to inherit and pass it on to students in the next generation. This is necessary in order to preserve the music as a tradition that has been passed down from ancient times, as well as the new playing techniques that have been developed to their fullest extent for this instrument



CHAPTER VI

The Process of Phin Pia Transmission of Pipatpong Srikittakornharidas

This chapter aims to analyze Pipatpong Srikittakornharidas' significant contributions and methods in promoting the Phin Pia. It focuses on how he brought this ancient Lanna instrument back into public awareness and facilitated its application in modern music. Pipatpong expanded the influence of Phin Pia not only by preserving traditional playing techniques but also through concerts, educational activities, and recordings. His efforts have not only revived Phin Pia's cultural significance in northern Thailand but also provided global music enthusiasts with the opportunity to understand and learn this unique instrument. This chapter is divided into four main sections.

1. The Process of Teaching and Transmission Phin Pia
2. The Process of Transmission Phin Pia compositions
3. The process of Transmission Phin Pia club
4. Summary

1. The Process of Teaching and Transmission Phin Pia

1.1 The First Period

In 2001, Pipatpong Srikittakornharidas began teaching the Phin Pia to a small group of first-generation students, including two from Chiang Mai College of Dramatic Arts and one from Phrae Province. These students, having inherited the skillful techniques of the Phin Pia, became proficient and helped teach future learners. At the time, teaching was limited to those with a genuine interest, taught one-on-one through oral tradition and practice. As there were no standardized Phin Pia instruments, antique heads were often sourced from shops and assembled, as no quality Phin Pia heads had yet been developed (Figure 147).



Mr.Navarat Varin Mr.Nitisourn Chaikeaw Mr.Pattanakrit Wolfgan

Figure 147. first-generation students of Pipatpong

Source: Pipatpong Srikittakornharidas (2024)

1.2 The Second Period

Around 2012, the need for more Phin Pias arose due to an increase in students, leading to the development of a new casting process for Phin Pia heads. Despite multiple trials and errors, issues such as softness or fragility of materials and poor sound quality persisted. Ajarn Manop Thamdul Phinit, a Lanna musical instrument shop owner, initiated experiments to cast the Phin Pia head. After numerous attempts and investments, they achieved satisfactory results. The casting process was refined to a high standard, allowing for the successful assembly of Phin Pia, This also enabled Pipatpong's Phin Pia teaching to proceed smoothly.

1.3 The Third Period

The third period in the year 2003 was sponsored by the Wat Phra That Doi Suthep Worawihan Foundation, Chiang Mai Province, to support the teaching of the Phin Pia to youth in Chiang Mai province and those interested in general. It was also the year when CD recordings of Phin Pia began to be produced, which gained popularity at that time. In addition to selling CD recordings of Phin Pia at Wat Phon That Doi Suthep, a famous tourist attraction in Chiang Mai Province, Lanna Music

Shop offers CD recordings of various styles of Phin Pia for sale as well. These include solo performances, collaborations with folk music and international music genres, making them popular in the market. Furthermore, there were demonstrations of playing the Phin Pia at Sunday Walking Street in Chiang Mai Province, allowing both Thai and foreign tourists to appreciate the beauty of its sound.

The popularity of the Phin Pia increased at that time due to a trend, as teaching and learning had not yet established a definite pattern. Pipatpong Srikitakornharidas, therefore, came up with the idea of creating a textbook for the first time by collecting historical information on the components and techniques of playing Phin Pia. Additionally, he introduced a new format for basic notes in Phin Pia songs, ranging from 2 lines to 5 lines, which was unprecedented in both Lanna music and Thai music history.

1.4 The Fourth Period

During the years 2004-2008, in Period 4, Pipatpong Srikitakornharidas. Traveled to study at the Buditpatanasilpa Institute and Silpakorn University.

The teaching of the Pipia is considered an important turning point, with the number of students gradually increasing. This is due to the dissemination of Phin Pia Nai performances to various universities in Bangkok, as well as groups of students from northern Thailand who come to study in large numbers. As a result, there are more university students interested in learning the Pipia than ever before and they have started taking it seriously, leading to the creation of a large group of students playing the Phin Pia together. Additionally, 95 Business Company Limited, a company that produces CDs of traditional Thai musical instruments, has played a significant role in supporting sound recording for this instrument(Figure 148).

พหุ ประถมศึกษา



Figure 148. Phin Pia to disseminate culture at the Sirindhorn Anthropology
Source: Pipatpong Srikitakornharidas (2024)

An animated video recording has been created, capturing both the basic and advanced techniques of playing and teaching the Phin Pia. In 2008, Pipatpong Srikitakornharidas had the honor of presenting his work on the Phin Pia to Her Royal Highness Princess Maha Chakri Sirindhorn at Chitlada Palace. During the event, Her Royal Highness delivered a royal speech highlighting the importance of preserving, promoting, and disseminating the Phin Pia to prevent its disappearance from Thailand. Since then, interest in learning this traditional instrument has grown, attracting not only Thai students but also foreign musicians studying in Thailand. This event marked the successful revival of Phin Pia in the Thai music industry, where it continues to thrive today. Pictures of students who come to learn the pipa at a community in Nan Province.

1.5 The fourth period

After 2008, Phin Pia was taught to dedicated students who studied seriously under Pipatpong Srikitakornharidas. He also taught in various locations, including museums in Lamphun, temples in Nan, and to groups in Chiang Mai, welcoming all interested in Phin Pia music across Thailand. Pipatpong provided both one-on-one and group lessons, covering basic and advanced techniques rarely taught before. Teaching has expanded to include both Thai and foreign students. Phin Pia

remains well-known, with widespread production of instruments, and students can access recordings of Pipatpong's performances through YouTube and online platforms for independent study or special one-on-one lessons(Figure 149).



Figure 149. Group teaching at a community in Nan Province

Source: Pipatpong Srikitaornharidas (2024)

1.7 Phin Pia teaching methods

Pipatpong Srikitaornharidas's method of teaching the Phin Pia can be divided into three levels of steps.

1.7.1 Basic training begins with students learning how to produce sound by strumming or using the "Pok" technique, a step that may take weeks or even months depending on the individual's ability and dedication. Once they master sound production, they move on to practicing simple melodies, starting with the song "Prasat Wai." Fluency in this song makes it easier to connect songs and play simple notes, helping students gradually build a repertoire and enjoy the learning process. At this stage, the focus is on foundational techniques rather than advanced methods to ensure students develop strong basics.

In the second phase, students practice sound manipulation techniques, including the use of the larynx to create ripples. These techniques, though not overly complex, cover essential aspects, allowing students to improve their playing skills. This phase also involves more precision, such as adjusting sound tension, controlling

string pressure, and managing the larynx's movement to regulate volume and achieve desired tonal beauty.

1.7.2 In this second step, students will test the differences between other strings of the Phin Pia musical instrument. They will learn and understand how each type is similar or different, ranging from 2-5 string zithers. This will enable them to mix and play together in a simple way, practicing their playing skills with friends in the study group. Additionally, there will be switching of tools to make suggestions and help each other in the group for greater fluency and understanding. In this step, both group and individual song construction and teaching will take place as opportunities allow, providing convenience for both teachers and students.

1.7.3 The third step of training focuses on developing advanced techniques, which must be practiced individually, especially for those selected to master intricate songs. Students must already possess strong foundational skills and musical knowledge. The training begins by building on previously learned songs, utilizing advanced techniques effectively. Emphasis is placed on resolving sound issues, achieving smooth transitions when manipulating the larynx, and mastering harmonics. Students practice pressing, swiping strings, and combining techniques within complex melodies.

Importantly, at this point teachers will focus on teaching the philosophy of the beauty of the heart and conveying soulful aesthetics rather than creating memorable songs. And when trainees can follow these teachings, they will be able to play the Phin Pia at this advanced level in the most beautiful way.

2. The Process of Transmission Phin Pia Compositions

2.1 On-site transmission

Recording a CD of the Phin Pia playing was popular 10-30 years ago, with a very good trend for consumers who like to listen to Thai folk music, especially rare musical instruments that have beautiful sounds. The CDs were sold at the Lanna Music Shop in Chiang Mai by Ajarn Manop Thamdulphinit, who sells Phin Pia CDs to both Thai people and foreigners interested in buying works played by Pipatpong. During that time, thousands of copies were likely sold nationwide and exported to many countries by tourists visiting Chiang Mai. Additionally, there will be a

demonstration of playing the Phin Pia available for viewing, which is considered interesting for those who see it and buy the recorded CD to listen to as beautiful sound or healing nature music. Apart from recording individual sounds, there are also combinations of multiple instruments.

It is also combined with Thai music and international music, taking on a spa-themed form of music therapy. At that time, there were various popular styles. This CD recording can be seen as the catalyst for reviving Phin Pia.

A work that Phin Pia musician, Pipatpong Srikittakornharidas, takes pride in his life is one of the creations to be presented to His Majesty King Rama IX. It showcases the highest level of skill in playing the Phin Pia and serves as evidence of renowned artists' testimony on various musical instruments in Thailand. They have recorded these performances for Thai youth and those interested in studying them indefinitely.

Playing the Phin Pia in front of the throne of Her Royal Highness Princess Maha Chakri Sirindhorn(Figure 150), I played it 10 times and performed good deeds. I also recorded the sound of playing the Phin Pia. VCDs teaching over 20 albums of Phin Pia techniques have been presented to His Majesty, and this work has now been published on YouTube for people all around the world to enjoy.



Figure 150. Her Royal Highness Princess Maha Chakri Sirindhorn with Pipatpong's group

Source: Pipatpong Srikittakornharidas (2024)

2.2 Online transmission

YouTube media is considered to have a significant influence in disseminating knowledge about the Phin Pia musical instrument to listeners both in Thailand and around the world. Pipatpong Srikitakornharidas's performances of Phin Pia, including CD recordings and other recording tools, are extensively compiled and posted on YouTube. This includes solo playing, group playing, mixing with Thai music, international music collaborations, accompanying various songs, and even featuring in many movies. It is estimated that there are more than 500 works related to Phin Pia on YouTube. This extensive collection serves as the foundation for this research study which aims to gather information about Phin Pia teachers and explore the ancient zither's sound that has been preserved within Lanna culture and its impact on Thailand's music industry.

Additionally, Pipatpong Srikitakornharidas has taught a large number of Phin Pia enthusiasts through online platforms, allowing more people to access this traditional art form. By offering video tutorials and real-time interactions, students can learn both basic techniques and advanced skills from anywhere at any time, greatly expanding the reach and influence of his teaching.

3. The Process of Transmission Phin Pia Club

Since the founding of the Phin Pia Legend Continuation Club Luk Mae Raming Sri Nakhon Ping Chiang Mai In the year 2008 onwards, Pipatpong Srikitakornharidas and many students Has published many works of Phin Pia both within the country and abroad. This includes joining forces with various cultural networks that will help promote the Phin Pia to be known as an ancient musical instrument of Lanna, the upper northern region of Thailand, which is on the verge of disappearing, to spread the culture of playing the Phin Pia in various universities across the country. and places for cultural performances on various occasions. In addition, he also traveled to promote the playing of the zither in foreign countries such as France, India, China, Burma, Laos, Cambodia, Malaysia, etc.

Recording the sound of Phin Pia in the form of solo playing, group playing, and playing a mix of Thai music and playing a mix of international music. To disseminate for those interested to hear In the past it was in the form of audio CDs.

and dissemination in general radio broadcasting channels before evolving into being published on the YouTube channel today.

Collecting data of ancient Phin Pia teachers into categories. Both in terms of recording sound Record movies To be a body of knowledge to teach and pass on to the next generation of youth to study and learn important and correct information.

Collection of songs used to play the Phin Pia, ancient melodies, and techniques of ancient Phin Pia teachers to record in the Phin Pia textbook. which consists of basic knowledge about Phin Pia and the sheet music of the Phin Pia with explanations for playing it to make it easier to teach and convey to youth and those interested in general.

Show the results of playing the Phin Pia to the public at various traditional festivals in Chiang Mai Province. and northern Thailand As well as traveling to spread the Lanna music culture of Northern Thailand abroad.

National agencies and organizations Received the National Outstanding Youth Group Award for the year 2008 to the Phin Pia Legend Continuation Club Luk Mae Raming Sri Nakhon Ping Chiang Mai It is considered to be acceptance and support for people to know about Phin Pia on a wide national level. and sees the importance of youth groups who intend to continue the local music culture in the northern region of Thailand in preserving, continuing, and transmitting it to the public both at home and abroad.

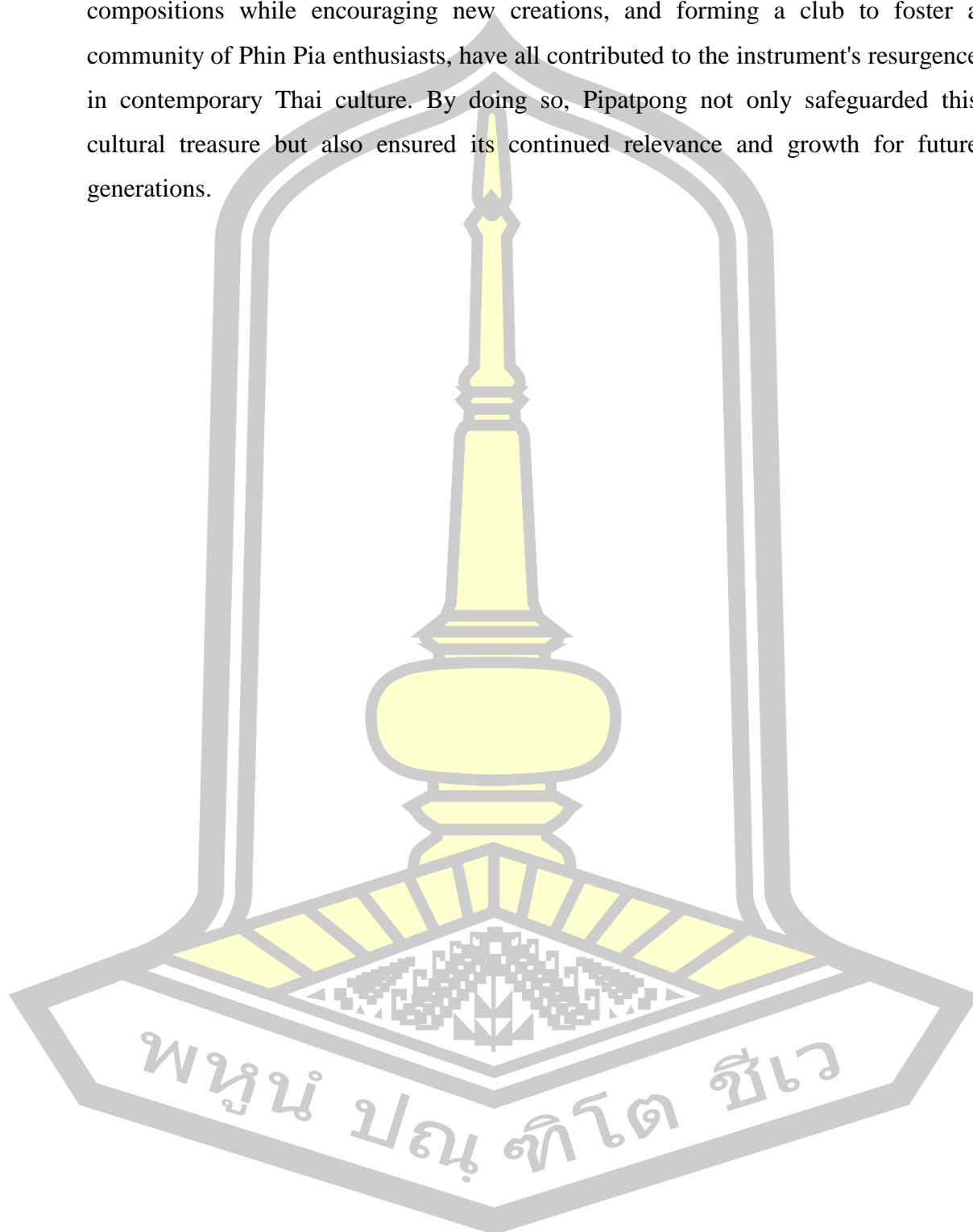
It is considered that Pipatpong Sri kitakorharidas He is a person with a continuous and extensive work history. has always been a contribution to the Thai music industry.

4. Summary

This chapter delves into Pipatpong Srikitakornharidas' significant contributions to the transmission and preservation of Phin Pia by examining three key aspects of his work: The process of teaching and transmitting Phin Pia techniques; The process of preserving and transmitting Phin Pia compositions; The process of establishing and continuing the Phin Pia club.

Through these three focal points, the chapter reveals Pipatpong's pivotal role in reviving and sustaining Phin Pia, an ancient Lanna musical tradition. His dedication

to teaching both foundational and advanced techniques, preserving historical compositions while encouraging new creations, and forming a club to foster a community of Phin Pia enthusiasts, have all contributed to the instrument's resurgence in contemporary Thai culture. By doing so, Pipatpong not only safeguarded this cultural treasure but also ensured its continued relevance and growth for future generations.



CHAPTER VII

Conclusion, Discussion and Suggestions

This study has three main objectives: First, to explore the life and work of Pipatpong Srikitakornharidas. Second, to analyze the songs and playing techniques of the Phin Pia as performed by Pipatpong. Third, to examine the process by which Pipatpong transmits and preserves the tradition of Phin Pia. Using a combination of field data collection and document analysis, the findings of this research can be summarized as follows:

1. Conclusion
2. Discussion
3. Suggestions

1. Conclusion

1.1 According to the first research objective, to investigate the life and work of Pipatpong Srikitakornharidas, the first section presents an overview of his life, focusing on his early educational journey and the profound impact of his five Phin Pia teachers: Mr. Vithep Kanthima, Mr. Rakkiat Panyayo, Kru Bunma Chaimano, Mr. Mun Monkaew, and Mr. Muen Phromtan. The second section highlights Pipatpong's work, which includes teaching Phin Pia, reforming the instrument, composing Phin Pia music, publishing materials related to Phin Pia, founding the Phin Pia club, and developing innovative playing techniques for the instrument. To underscore the significant influence of Pipatpong's mentors on his development and the breadth of his contributions to the Phin Pia tradition. His work has been instrumental in preserving, modernizing, and promoting this important cultural heritage for future generations.

1.2 According to the second research objective, to analyze the playing techniques of Phin Pia by Pipatpong Srikitakornharidas. Pipatpong, after decades of research and practice, developed advanced techniques and composed notable pieces. The chapter focuses on four of his songs—"Pan Fai," "Mon Lampang," "Prasat Wai," and "Long Mae Ping"—which blend traditional Phin Pia methods with personal

techniques. Each section provides a detailed analysis of the techniques, melody, and rhythm, offering readers deeper insight into the instrument's musical language and promoting its appreciation and learning.

1.3 According to the third research objective, To study the process of the transmission of Phin Pia by Pipatpong Srikitakornharidas. Includes the process of teaching and transmission Phin Pia; The process of transmission Phin Pia compositions and the process of transmission Phin Pia club. He has significantly contributed to the instrument's resurgence in modern Thai culture. In doing so, Pipatpong has not only protected this cultural heritage but also ensured its ongoing relevance and development for future generations

2. Discussion

2.1 Life and work of Pipatpong Srikitakornharidas

Pipatpong Srikitakornharidas's musical journey is a testament to the transformative power of mentorship in preserving and innovating traditional art forms. Influenced by five pivotal teachers, Pipatpong's mastery of the Phin Pia reflects his ability to harmonize tradition and modernity. His works, such as Pan Fai and Long Mae Ping, demonstrate technical brilliance and a nuanced understanding of the instrument's cultural significance.

Pipatpong's contributions exemplify the approach emphasized by scholars such as Andrew McGraw (2007), who noted the historical obscurity of the Phin Pia in traditional Thai music. Pipatpong's work to revitalize this instrument aligns with broader efforts to revive Lanna culture as part of regional identity-building. His establishment of the Phin Pia club underscores the vital role of organized cultural frameworks in ensuring the continuity of traditional arts. Through these efforts, Pipatpong embodies the delicate balance between preservation and innovation, a dynamic highlighted by McGraw's observations of Phin Pia's historical decline and subsequent resurgence in northern Thailand.

2.2 Playing Techniques of Phin Pia

Pipatpong Srikitakornharidas's technical mastery reflects a profound evolution of Phin Pia's playing style, blending traditional techniques with innovative approaches. His compositions reveal a sophisticated interplay of string manipulation,

laryngeal control, and sound editing, which significantly expands the instrument's expressive range.

This evolution resonates with Andrew McGraw's (2007) historical account, where the Phin Pia was nearly extinct before gaining renewed attention—Pipatpong's innovative techniques parallel historical accounts of adaptability in other stringed instruments. For instance, Jinxuan Wang (2008) traced the evolution of Indian string instruments, such as the Veena, emphasizing their capacity to adapt over centuries. Similarly, Pipatpong's techniques preserve Phin Pia's historical essence and render it relevant for contemporary audiences, bridging past and present.

2.3 Transmission and Cultural Revival

Pipatpong's initiatives, including establishing the Phin Pia club, have ensured the instrument's transmission to future generations. Furthermore, the work of Pipatpong aligns with Zhengrong He's (2013) observations of cultural exchanges and the shared heritage of plucked string instruments across Asia. The Phin Pia's revival reflects broader patterns of musical recontextualization, akin to the resurgence of other traditional instruments like the Pao Qin in Southeast Asia, as Min-kang Yang (2016) discussed. These efforts underscore the role of cultural institutions in revitalizing marginalized traditions.

The Phin Pia's journey can also be viewed through the lens of historical and regional parallels. Yang (2016) describes the Pao Qin as a zither-like instrument with ambiguous performance depictions in Angkor Wat and Borobudur, highlighting the challenges of reconstructing ancient musical traditions. Similarly, the Phin Pia has faced gaps in historical continuity, yet its revival exemplifies the adaptability of traditional instruments.

Jinxuan Wang's (2008) analysis of Indian string instruments like the Veena offers another comparative framework. Just as the Veena evolved to reflect regional diversity while retaining its core identity, the Phin Pia has adapted to modern contexts under the guidance of innovators like Pipatpong. Both cases illustrate the interplay between cultural heritage and contemporary reinterpretation.

3. Suggestions

3.1 General Suggestions

1) To build on Pipatpong Srikitakornharidas's efforts, structured teaching programs should integrate traditional and modern techniques, ensuring accessibility for future generations. International workshops and online courses could further promote global interest and preservation.

2) Innovation should continue alongside tradition, exploring how Phin Pia can adapt to modern genres and appeal to younger audiences. Collaborations with international musicians could produce new compositions, enriching the instrument's repertoire.

3) Phin Pia clubs should encourage regional and international collaborations, cultural exchanges, and performances to raise global awareness. Enhanced teaching, performing, and archiving resources would ensure the instrument's long-term relevance and growth.

3.2 Suggestions for Future Research

1) Conduct comparative studies between the Phin Pia and other traditional stringed instruments, such as the Veena of India or the Pao Qin of Southeast Asia. This could uncover shared histories, techniques, and cultural adaptations across regions.

2) Study community-based initiatives for preserving traditional arts, focusing on the role of clubs, cultural institutions, and grassroots movements in sustaining Phin Pia traditions.

3) Investigate how the revival of the Phin Pia contributes to local economies and cultural tourism in northern Thailand and analyze its potential as a symbol of regional identity in international markets.

พหุบัณฑิต ชีวะ

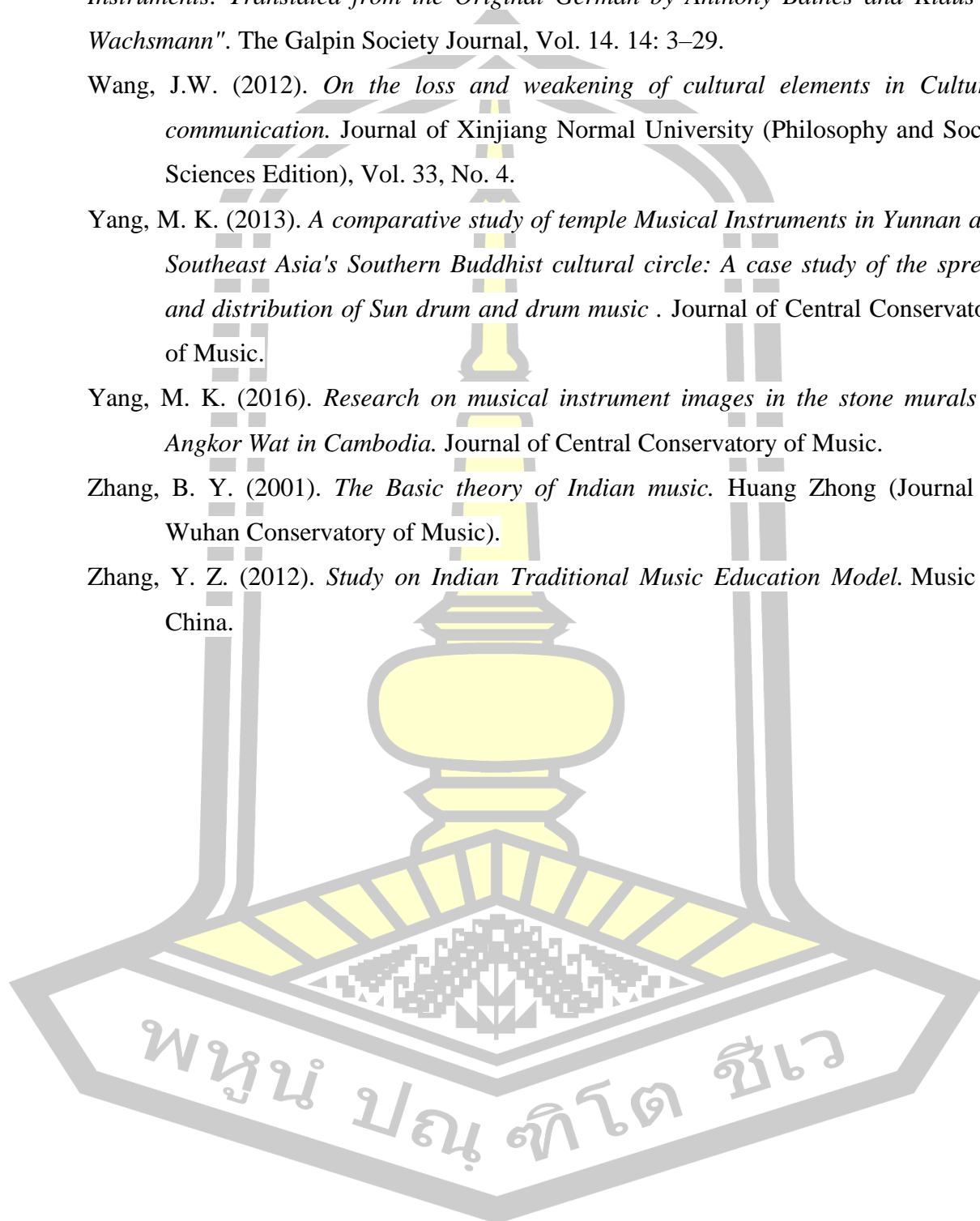
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APPENDIX

Appendix I Music score

Song Pun Fai

Lanna Folk Song
Performance by Pipatpong

$\text{♩} = 70$

5

9

15

19

25

30

35

40

2



Song Mon Lampang

Form 1 Lanna Folk Song
Performance by Pipatpong



Musical notation for Form 1, measures 1-4. The notation is in 4/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

5



Musical notation for Form 1, measures 5-8. The melody continues with eighth and quarter notes.

9



Musical notation for Form 1, measures 9-12. The melody continues with eighth and quarter notes.

13



Musical notation for Form 1, measures 13-16. The melody concludes with a quarter rest and a double bar line.

Form 2



Musical notation for Form 2, measures 17-20. The notation is in 4/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

20



Musical notation for Form 2, measures 21-24. The melody continues with eighth and quarter notes.

24



Musical notation for Form 2, measures 25-28. The melody continues with eighth and quarter notes.

28



Musical notation for Form 2, measures 29-32. The melody concludes with a quarter rest and a double bar line.



4

Form 3



35



39



43



Form 4



50



54



58



Song Prasat Wai

♩ = 60
 Head of song Tremolo Phin Pia
 Lanna Folk Song
 Performance by Pipatpong

6

12

Advanced form 1

21

Advanced form 2

30

Advanced form 3

39

2

Advanced form 4



47



50



Advanced form 5



57



59



Advanced form 6



66



69



4

Advanced form 12



118



121



Advanced form 13



128



Advanced form 14



Advanced form 15



148



Advanced form 16



154



157



5

Advanced form 17



Advanced form 18



Advanced form 19

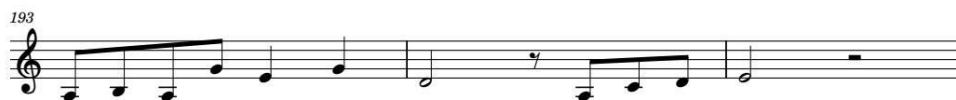


6

Advanced form 20



193



Advanced form 21



200



Advanced form 22



209



Advanced form 23



218



Advanced form 24



227



7

Advanced form 25



Advanced form 26



Advanced form 27



Advanced form 28



Advanced form 29



8
Advanced form 30



Advanced form 31



Advanced form 32



Advanced form 33



9

Advanced form 34



Advanced form 35



Advanced form 36



Advanced form 37



Song Long Mae Ping

Lanna Folk Song
Performance by Pipatpong

6

10

14

19

23

27

32

36

Appendix II Fieldwork Pictures



Figure 151. The researcher and Pipatpong in 2019

Source: Qingbing Wei (2019)



Figure 152. The researcher interviewed Pipatpong

source: Qingbing Wei (2024)





Figure 153. The researcher examines Phin Pia fresco and sculpture

Source: Qingbing Wei (2024)



Figure 154. The researcher interviewed Kse Diev performer in Cambodia

Source: Qingbing Wei (2019)

พหุบัณฑิต ชีเว

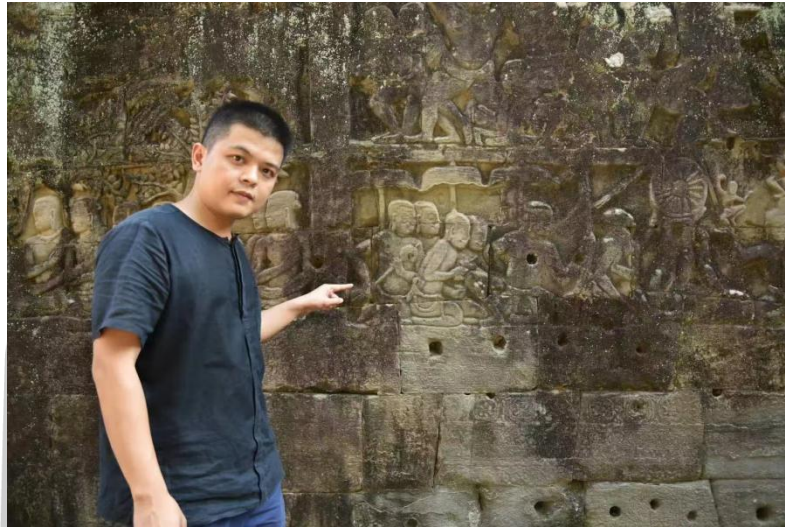
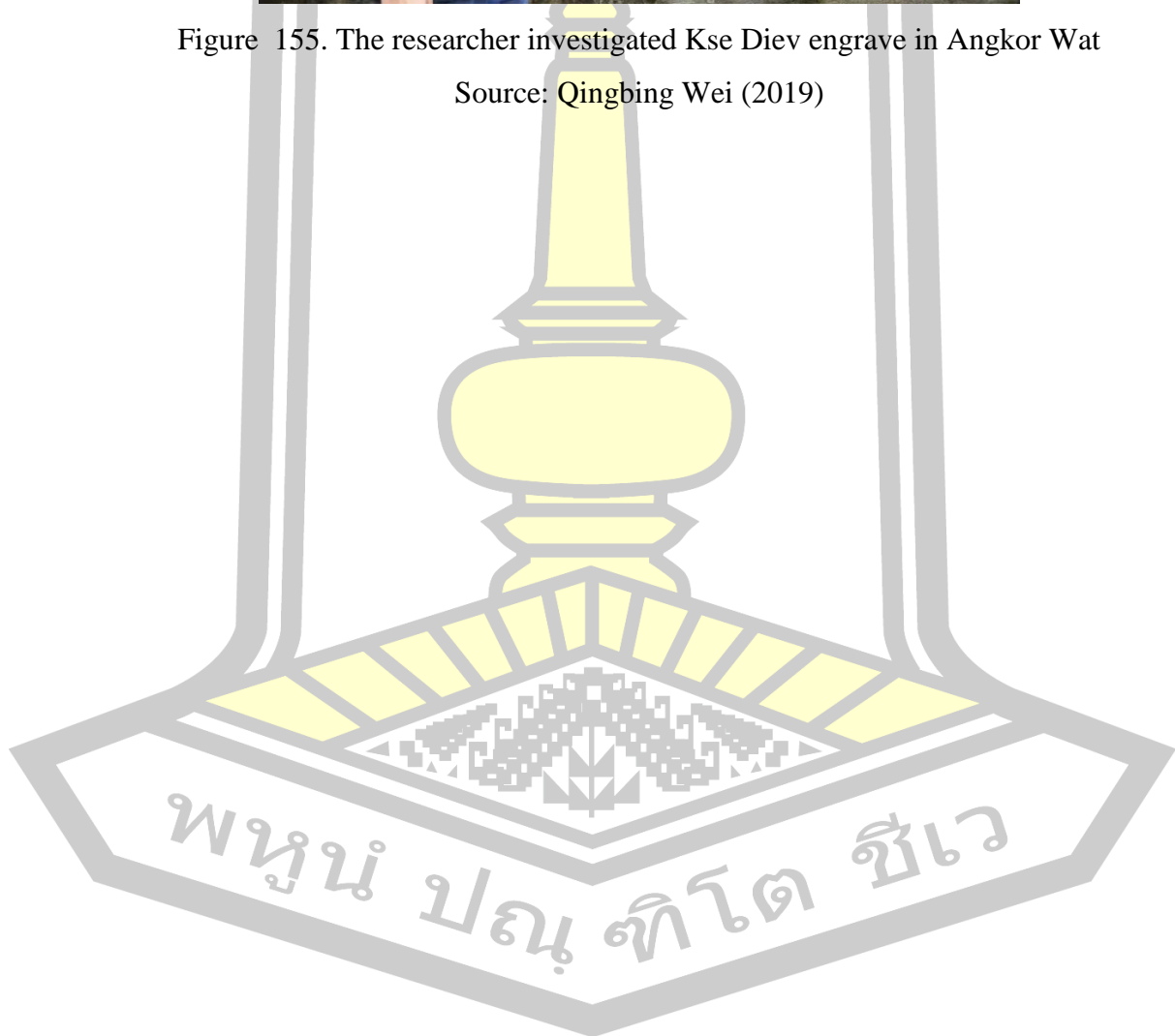


Figure 155. The researcher investigated Kse Diev engrave in Angkor Wat

Source: Qingbing Wei (2019)



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