

# Guidelines for the Development of Silp-Isan Klong Yao Band Performance Style

Rukbancha Phimprajun (Corresponding author)

College of Music, Mahasarakham University, Thailand

E-mail: Rukbancha.p@msu.ac.th

Thanaporn Pengsri

College of Music, Mahasarakham University, Thailand

E-mail: Thanaporn.p@msu.ac.th

Sarawut Choatchamrat

College of Music, Mahasarakham University, Thailand

E-mail: sarawut.ch@msu.ac.th

Sayam Chuangprakhon

College of Music, Mahasarakham University, Thailand

E-mail: sayam.c@msu.ac.th

Received: July 29, 2022    Accepted: August 20, 2022    Published: September 9, 2022

doi:10.5296/jei.v8i2.20116

URL: <https://doi.org/10.5296/jei.v8i2.20116>

## Abstract

This research aims to 1) study the style and development of the Silp-Isan Klong Yao drum band; and 2) present the guidelines to developing and creating the Klong Yao performance style, which is an integration to teach the Klong Yao ensemble course including of students majoring in folk music, College of Music, Mahasarakham University. The researchers studied preliminary studies based on research and collect academic papers, textbooks, and reports. In addition, the researchers conducted studies based on field data collection from knowledge groups, practitioners, and individual groups. The results showed that. 1) The style and

development of the Silp-Isan Klong Yao Band in terms of the form consists of musical instruments used in the Silp-Isan Klong Yao bands, long drum calibration how to play the desired sound, putting a bran drummer on tambourine, a ceremony to pay respects to teachers, dressing, and Isan long drumming patterns and techniques; 2) Guidelines for developing and creating a Klong Yao band performance style can be divided into two styles: 1) Long drum band performance style: ancient drum beats before the Isan long drum show use the band's opening song with the New Sutsanan melody and Lai Mak Gab Gab Lam Plearn melody. The tempo of 2/4 is mixed with the tempo of 4/4 and followed by an ancient drum rhythm based on the rhythm of a creative Isan long drum; 2) Klong Yao band performance style applied rhythm consists of Soy Tang Ubon pattern, Tang-Wai-Aok-Sing pattern, Sutsanan pattern is mixed with Tong-Wai pattern, and Lam-sing keyboard with using the structure of Lam Plearn pattern. The bass keyboard uses the Cm scale and uses popular classical songs to the rhythm to be consistent with the row deployment and concatenation show. In summary, Sin-Isan drum band performance has developed styles continuously.

**Keywords:** Guidelines, Change, Long drum band, Sin-Isan

## 1. Introduction

There are many types of drums in the Northeast in Thailand, each of which is used on different occasions, for example, a lunch-telling drum is a double-sided drum and is the largest of all drums. Buddhists who have faith will help to drill drums from large trees upholstered in cowhide leather to be donated to the temple for use that is a signal to tell the time. Most of the monks beat the drum at eleven o'clock to tell the time. However, the Tum drum is a double-sided drum and people carry it when there are various festivals such as the parade of fire rockets, Nang Maew parade, Nang Dong, etc. Long drums, Hang drums, or slab drums, some local people call Klong Kon-Long, which are used to play in a circle with other musical instruments or attend a procession, or ceremony, where people may dance in a pattern to the rhythm (Mulalee, 1991).

Isan people like to use long drums for beating parades or other events that require excitement. Therefore, in various temples, there are always long drums in place so that when there is work, there is no need to go to other villages. As for drummers, they will rely on their relatives who come to the event. Isan's long drum band usually consists of long drums, a plucked drum, and sometimes a small cymbal or cymbal that can also be used as a rhythmic instrument. The long drum is a very popular performance in the Northeast, especially in the long drum festival must always be involved. In addition, being a procession that calls for the attention of people and then a long drum parade still is a beautiful and unusual style as well in other festivals, such as the candle procession on Buddhist Lent, Kathin procession, Naga parade, and long drum performance always acts as the leader of the procession (Khrut-Chaiyan, 1983).

Explained that long drums are a band that is more suitable for playing in parades than other types of music because it is heard farther in the parade than other types of music. It causes fun, inexpensive, and easy to take care of and repair. The instrumental time can be moved in a procession easily, which satisfies both the audience and the instrumental players

(Chonphairot, 1984). In processions of diverse customs, Isan people play long drums. The Khun Haunted Parade, the Phra Upakut Parade, the Naga Parade, the Pa Pa Pa Procession, the Kathin Parade, or Heat 12 as the Isan people refer to it, are just a few of the parades that the villagers congregate to perform while carrying long drums. The head of the Isan folk long drum has an almost uniform shape throughout the country. Its ends resemble a big clay mortar and it is long and spherical in shape. Hollowness exists inside. The tail or tail is smaller than the head, measuring between 8 and 12 inches in diameter, as well as the tip blooming like a horn (Chuangprakhon & Seekhunlio, 2021).

Sin-Isan Klong Yao drum band is not only a folk music band, but it is also an interesting cultural learning center. Moreover, it is a place that produces quality music personnel. Sin-Isan Klong Yao drum band also plays a role in social service in many ways, being both recipients to study the process of learning music in the style of the Isan orchestra. The researcher interviewed and observed the Silp-Isan Klong Yao drum band has always developed performances, so the researcher wants to know about the development guidelines and the creative concept of performance styles of the Silp-Isan Klong Yao drum band. The research results will be presented as a guideline for those interested in further study and research.

## 2. Method

In this study, the researcher used qualitative research to collect data and documents, and collect field data through interviews and focus group discussions. All the data were analyzed and presented in a descriptive report with the following steps:

### 2.1 The Data Collection

2.1.1 Documentary Research is a collection of information about the body of knowledge, the development of the style of the Silp-Isan Klong Yao drum band, context and area of research, concepts, and theories related to research, and related research both in libraries and on internet.

2.1.2 Field data collection, the research methodology was collected as follows:

2.1.2.1 Survey: the researcher collected data from the Silp-Isan Klong Yao drum band, and explore key informants, explore musicians, explore bands, explore musical instruments, explore music and folk songs, and others concerned.

2.1.2.2 Interviews: this research uses two types of interview formats:

(1) Structured interviews; by interviewing the target groups, *i.e.*, knowledgeable groups, practitioner groups, and general people related to the Silp-Isan Klong Yao drum band.

(2) Unstructured interview by open-ended interviews on issues related to the Silp-Isan Klong Yao drum band.

2.1.2.3 Observation: the researcher collected data from the participatory observation and non-participatory observation about music, culture, society, traditions, beliefs, popular words, and behaviors of the Silp-Isan Klong Yao drum band including the process of inheriting

music.

2.1.2.4 Focus group discussion: the researcher collected data from the focus group discussion. There are both primary and secondary questions to obtain information involved, including a preliminary review of the data by joining the discussion, sharing opinions, and jointly summarizing the data between the researchers with the population and the sample set by the researcher.

## *2.2 Data Recording*

2.2.1 Take a note first and then put the information on computer.

2.2.2 Record sound with a digital computer.

2.2.3 Record still images with a digital camera.

2.2.4 Record movies with a digital camera.

## *2.3 Data Analysis*

2.3.1 Analysis the interview and the questionnaire.

2.3.2 Analysis of development guidelines and creative styles of the Silp-Isan Klong Yao drum band.

2.3.3 Data preparation, analyze the note structure of long drum songs.

2.3.4 Summary of the research results.

Present the results of the analysis of the summary data under the objectives of the research and present research results with a descriptive analysis.

## **3. Results**

### *3.1 Styles and Development of the Silp-Isan Klong Yao Drum Band*

In 2021, the opening song of the Silp-Isan Klong Yao drum band, the researcher got the idea from the New Sutsanan song which is the song of the Autisa Mo Lam Band and Lai Mak Gab Gab Lam Plearn melody which is the fastest song score will give a concise, fun-filled mood of the contemporary folk music and Mak Gab Gab Lam Plearn song is very vivid and playful, giving the mood of active music. These two songs give the audience attention and gradually follow in the performance. New Sutsanan will have a harp and keyboard harmonized by using the Klong Lam Plearn rhythm in a ratio of 2/4 mixes, Lam Ploen rhythm 4/4, and Lai Mak Gab Gab Lam Plearn using the harp as a melody. Long drums use the rhythm of Lam Plearn in a ratio of 4/4.

The first rhythm is the fast beat and turns in a circle. The performers will shrink a little. The drummer will signal three times and then perform a semicircular sweep of the left foot backward. The performers will turn to the right while tapping their instruments along the way from heavy to light. When we're done, we bow together to create understanding, symbols are used to represent the rhythm of the Silp-Isan long drum.

The second-sixteen rhythms of the Silp-Isan Klong Yao drum band applied to be a gesture to pay homage to the teachers of Long drums with all the players facing towards the front of the stage and beat rhythmically, stomping their feet synchronously, and singing rhythmically by dividing the right half of the row stomp their feet forward; the left row treads the right foot walk backward. The walk counts the drum beats for as long as eight rounds, showing the pattern of the clockwise counter-rotating procession until all four directions are complete.

Linking rhythm, a long drummer sits down with his hands raised above his head facing the stage, and then returns to beat the rhythm as before. The cymbal player and the gong player beat rhythmically while turning the circle with his feet right-left-right-left-left-right and right and at the same rhythm, the tambourine should be rhythmic, sitting down like a long drum.



Figure 1. Characteristics of an ancient deployment

All the instrumentalists turned sides to the stage and beat at the same time, stomping on their right foot and singing rhythmically.



Figure 2. Characteristics of an ancient deployment

All the instrumentalists turn their backs to the stage and at the same time stomp on the right foot as the main and sing rhythmically and so on. All the instrumentalists face the front of the stage and beat rhythmically, stomp the right foot as the main, and sing rhythmically.

In the original seventh rhythm and Silp-Isan, the long drummer faces the front of the stage and beats the drum, as usual. The cymbal player and the gong player face 45 degrees of the long drummer as much as the fourth rhythm, and beat cymbals rhythmically. The tambourine walked up to the side, sat down, and keep on beating the tambourine drum, the same row style beat rhythmically and so on.

In the eighth rhythm, the player's feet are like the second rhythm, beat rhythmically, and so on.

In the ninth rhythm, all the players have the same foot as the fourth rhythm, beath rhythmically, and so on in the fifth rhythm.

In the tenth rhythm, the long drummers face the front of the stage, stomping their feet in place by alternating their feet up, left, and right. Rhythmic drummers, cymbals, and gong players are stationary, with their feet alternately flicking up, left and right. The cymbal players beat rhythmically, the dancer's hand stomped in place, the tambourine players beat

rhythmically. The player's appearance would turn to face the front of the stage.

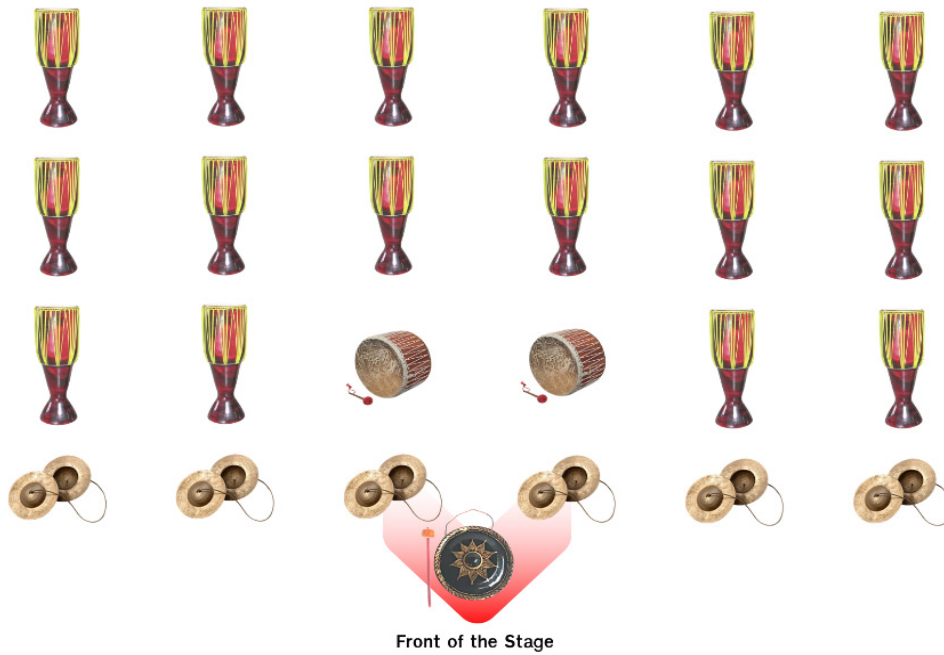


Figure 3. Characteristics of an ancient deployment

In the eleventh rhythm, all the instrumentalists kick their left foot out on the side, forming a loop of passive rhythm.



Figure 4. Characteristics of an ancient deployment



In the twelfth rhythm, the players sit and shake their hips with the eighth rhythm, and beat the long drum to give a signal.

Linking rhythm (continued) the long drummers stand up and turn to the side and sit down. The long drum next to it and the cymbals stack up and sit down together with the long drummer, repeating this alternately with the eighth rhythm.



Figure 5. Characteristics of an ancient deployment

In the thirteenth rhythm, all the players kicked their left foot to the side and the rhythm continued. All the players stand up and kick their left feet out to the side to arrange a row in front of the board facing the front of the stage. The tambourine players are back in the same spot and the cymbal players carry the long drum in the first row, playing the rhythm continually.

### *3.2 Guidelines for the Development and Creation of a Performance Style for the Silp-Isan Klong Yao Drum Band*

3.2.1 Part I: The researcher got the idea of paying homage to the teacher by bringing the melody from Kru Pajera Jariya Honti and some parts of Pajera Puja Kru of Sa-On Pong Lang band applied to the sound of long drums, cymbals, and tambourines in a Phu-Thai rhythm to folk music by giving the mood of the song a contemporary style in harmony with the folk music. Before the end of the long drum and the cymbals will flirt with Nang Ram, the harpist, bassist, and keyboardist will use the sound Cm scale to play.





Figure 6. Characteristics of an applied deployment

3.2.2 Part II: Soi Thang Ubol Aok Tang Wai Sing: In the second song, the researcher applied the Sutsanan song of Mr. Thongsai Thap-Thanon to apply with Tang Wai pattern. Both of which give the mood of a fun folk song, known as the Mae-bot pattern or teacher pattern. The melody is especially energetic, with an energetic style and rhythm that excites us by a long drummer, cymbal, tambourine, and gong players will stomp the left foot, right foot, left foot, and right foot to the harpists, the keyboardist, the bassist will use the Cm 5 scale to play in which the harpist will set the sound from 5 Cm scale to be a pair of 4 Gm, which the harpists will use the skill of the ear training ability. It is considered a high technique in playing by Klong Yao drummers, cymbals, and tambourine drummers will turn at the same time and receive the rhythm of the music at the rate of 4/4, the characteristics of the second rhythm deployment.



Figure 7. Characteristics of an applied deployment



Figure 8. Characteristics of the second concatenation

The researcher has applied the Lam-sing keyboard pattern to the long drum band by sticking to the structure of the Lam Plearn pattern in playing, the keyboard and bass will use the Cm scale. In playing long drums, cymbals, and tambourines, the rhythm of Lam Plearn is used in the ratio of 4/4 and walks in alternate parade side by side from the left side to the right side and switches back to the original.

3.3.3 Part III: In this song, the researcher has applied the song Rot Ta Lo of Sanook Sing-Mat and the song Jod-Mai-Sam-Song of Mr.Khanong Kalasin which are alternating melodies applied to Indian dance music of Mrs. Ja Nongphanee edition because it is in the popular music trend, with long drums, cymbals, tambourines, using the rhythm of Lam Plearn in a ratio of 2/4. Alternating rhythms of Lam Plearn in a ratio of 2/4 were used in the performance,

so the musician deployed a row in a V shape along with a long drum and three pairs of cymbals, it will be a double concatenation show.

#### **4. Discussion**

Isan long drum is a music that is used to entertain various traditional merit-making events in the Northeast and the Klong Yao drum band (Seekhunlio & Chuangprakhon, 2021), it consists of many musical instruments such as tambourine, gong, small cymbals, and cymbals. It is consistent with Srisarakham (1978), Karin (2019), and Choatchamrat and Moonswan (2022) who state that the Isan long are the oldest instruments in Isan, and they are played to entertain. Long drumming is beaten to celebrate or lead a parade so that the rhythm of the dancers just follows the Isan style. The wood that is popular for making Isan long drums is jackfruit wood because it is lightweight. Most long drum bands have three-four long drums. A large tambourine drum produces a bass sound, another cymbal, one pair or two pairs, and a small gong. In total, one band will use approximately 8-10 players. This is consistent with Chonpairot (1986) mentions about the Klong Yao drum that the instruments used in the performance are long drums, tambourine drums (Klong Rummana), and cymbals (Chang). The band usually uses three long drums, 1 tambourine, and a pair of cymbals. Each band can also increase the number of long drums to 5-10, but the tambourine is generally used with only one or at most two, and two pairs of cymbals, preferably using one small pair, and one pair of large cymbals. It corresponds to Chinchang (1988) who studied the music used in the parade of Bun Bang Fai (rockets) parade, which is essentially consisting of tamed drums, Isan long drums, tambourines, gongs, Mongs, cymbals, and gab.

Bun Bang Fai is a traditional Isan festival held in the sixth month of every year. Isan people believe that lighting a fire rocket is an act of asking the rain from Phaya Tan who makes it rain according to the rainy season. Then rice, fish, and food will be plentiful that year. Bun Bang Fai is a merit-making tradition in the sixth month, which is part of the twelfth month, in which every merit-making tradition of the Isan people. There is a long parade of Isan Klong Yao drums which is consistent with Buapat (1999), who studied long drums and the tradition of twelve-month traditions of Ban Yang Ku villagers, Thawatburi District, Roi-Et province. It showed that the opportunity to use the long drums of some villagers in the twelve-month traditions (Heet Sip Song) was only seven months, namely the fourth month, the fifth month, the sixth month, the eighth month, the eleventh month, and the twelfth month. It is joyful and in the fifth month, long drums are played to worship the important ancient Prang Ku of the village. This is also consistent with Chinchang (1988), who studied the music used in the parade of Bun Bang Fai (rocket) parade, which is essentially consisting of tamed drums, Isan long drums, tambourine drums, gongs, Mongs, cymbals, and gab. Bun Bang Fai is a traditional Isan festival held in the sixth month. Isan people believe that lighting a fire rocket is an act of asking the rain from Phaya Tan who makes it rain according to the rainy season. Then rice, fish, and food will be plentiful that year.

In the creation of the Silp-Isan Klong Yao drum band, the researcher is aware of the aesthetic beauty and has applied various songs and patterns to create melodies that convey emotions in many forms, such as worrying and having fun, especially music as part of the artwork that

conveys the sound work. This is consistent with Pornrungrrote (2005), and Moonsuwan (2022) who state that beauty in art is a product of skill that has been passed through an intellectual process, the creativity of human beings in each era to meet the needs of the mind as a basis. In other words, art is not nature, but art relies on nature as one of the factors in terms of being an inspiration for the way of creating art itself. Like music, has an important place among the factors affecting the sportive process (Ünlü, Solakumur, Kul, & Makul, 2022).

## 5. Conclusion

The research study of the guidelines for the development of the Silp-Isan Klong Yao Band Performance Style can be summarized as follows:

1. The style and development of the Silp-Isan Klong Yao Band in terms of the form consists of musical instruments used in the Silp-Isan Klong Yao bands, long drum calibration how to play the desired sound, putting a bran drummer on tambourine, a ceremony to pay respects to teachers, dressing, and Isan long drumming patterns and techniques. The development of the Isan Long Drum Band consists of 1) participating in the Klong Yao Wapi Festival, winners in 2011, 2014, 2015, 2020, and 2021, and runner-up prizes in 2009, 2010, 2012, 2013, and 2017; 2) participating Bun Bung Fai Phutoey Award, Winners in 2009 and 2018; 3) participating the promoting Culture Ministry of Culture, Winner in 2013; and 4) participating the Institute of Physical Education Maha Sarakham Campus, Winner in 2007.

2. Example Guidelines for developing and creating a Klong Yao band performance style can be divided into two styles: 1) Long drum band performance style: ancient drum beats before the Isan long drum show use the band's opening song with the New Sutsanan melody of Autissa Molam band and Lai Mak Gab Gab Lam Plearn melody. The tempo of 2/4 is mixed with the tempo of 4/4 and followed by an ancient drum rhythm based on the rhythm of a creative Isan long drum. 2) Klong Yao band performance style applied rhythm consists of Soy Tang Ubon pattern, Tang-Wai-Aok-Sing pattern, Sutsanan pattern is mixed with Tong-Wai pattern, and Lam-sing keyboard with using the structure of Lam Plearn pattern. The bass keyboard uses the Cm scale and uses Rod Ta Lo song of Sanuk Sing-Mat and Jod-Mai-Sam-Song version of The Kanong Kalasin, which is a melody interspersed with Indian dance music. The tempo of 2/4 and 4/4. Finally, a double concatenation show is Buatoom Buaban and a triple concatenation show is applied from the concatenation show of the Kenyan people.

## References

Buapat, N. (1999). *Long drums and the twelve-month traditions of the Ban Yang Ku villagers*. Thawatburi District, Roi-Et Province.

Chinchang, A. (1988). *Kap Seng Bang Fai: A Case Study in Muang District*. Yasothon Province.

Choatchamrat, S., & Moonsuwan, T. (2022). Conveying the display styles and the judging criteria for the Isan Klong Yaw (long drum) contest. *Linguistics and Culture Review*, 6(S2), 240-257. <https://doi.org/10.21744/lingcure.v6nS5.2071>



Chonpairot, J. (1984). *Northeastern Folk Music*. Srinakharinwirot University Mahasarakham, 3(2), 1-8.

Chonpairot, J. (1986). Thai folk music and performing arts, *Mitr Khru*, 28(23), 62.

Chuangprakhon, S., & Seekhunlio, W. (2021). A Guideline of Making Isan Long-Drums by Using a Technique of Merging Woods Instead of the Pieces of Wood. *The Golden Teak: Humanity and Social Science Journal*, 27(3), 17-33.

Karin, K. (2019). The development of the patterns of Glong Yao Performing in Mahasarakham Province. *Humanities and Social Sciences Journal, Ubon Ratchathani Rajabhat University*, 10(1), 253-273.

Krutchaiyan, M. (1983). *Faculty of Humanities*. Mahasarakham: Srinakharinwirot University.

Moonsuwan, T. (2022). I San Long Single Head Drum Dance: Theatrical Dance Characteristic and the Application of Isan Folk Performance in the Context of Local Popular Culture. *Journal of Social Science for Local Rajabhat Mahasarakham University*, 6(3), 64-72.

Mulalee, N. (1991), Klong Seng. *Silpakorn*, 34(6), 95-105.

Pornrungrote, C. (2005). *Art research* (2nd ed.). Bangkok: Chulalongkorn University Press.

Seekhunlio, W., & Chuangprakhon, S. (2021). The manufacture of Klong-Yao Isan (Isan folk long drums) of the ban Talat Klong-Yao Isan production group, at ban Wai subdistrict, Wapi Pathum district, Mahasarakham province. *Journal of Management Information and Decision Sciences*, 24(S6), 1-12.

Srisarakham, P. (1978). *Boonduen 4, Boonduen 5 of Isan*. Maha Sarakham: Arts and Cultural Center.

Ünlü, Y., Solakumur, A., Kul, M., & Makul, M. (2022). Music in Sporting Practices: A Study on Traditional Archery Team. *Journal of Educational Issues*, 8(1), 292-308. <https://doi.org/10.5296/jei.v8i1.19622>

### **Copyright Disclaimer**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/3.0/>).