

การสืบทอดวัฒนธรรมดนตรีพื้นเพียดในประเทศกัมพูชา

Transmission of Pinpeat Music Tradition in Cambodia

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บทคัดย่อ

วงพิณเพียด เป็นวงดนตรีประเภทหนึ่งของกัมพูชาที่มีความสำคัญตั้งแต่ยุคอาณาจักรพระนคร เดิมทีวงพิณเพียดเป็นของราชสำนักหรือตระกูลชนชั้นสูง ต่อมาขยายออกไปสู่ประชาชนทั่วไป ปัจจุบันได้รับความนิยมน้อยลงมีหน้าที่เพียงประกอบพิธีการบูชาสำหรับนำใช้ในความเชื่อทางศาสนา และประกอบ การแสดง โขน ละคร การวิจัยครั้งนี้เป็นการวิจัยเชิงคุณภาพ มีความมุ่งหมายดังนี้ 1) เพื่อศึกษาประวัติ ความเป็นมาและบทบาทของวงดนตรีพิณเพียดในประเทศกัมพูชา 2) เพื่อศึกษาการสืบทอดวัฒนธรรมดนตรี พิณเพียดในประเทศกัมพูชา 3) เพื่อศึกษาแนวทางการอนุรักษ์ดนตรีพิณเพียดในประเทศกัมพูชา 4) เพื่อศึกษา แนวทางการอนุรักษ์ พิณเพียดดนตรีพิณเพียดในประเทศกัมพูชา 5) เพื่อศึกษาแนวทาง การพัฒนาดนตรี พิณเพียดในประเทศกัมพูชา เครื่องมือที่ใช้ในการวิจัย ได้แก่ แบบสำรวจเบื้องต้น แบบสัมภาษณ์แบบสังเกต ทำการรวบรวมข้อมูลเอกสาร ข้อมูลภาคสนามได้จากการสำรวจเบื้องต้น การสัมภาษณ์ การสังเกตจากผู้รู้ ในเขตพื้นที่กรุงเทพมหานคร จังหวัดพระตะบอง และจังหวัดเสียมเรียบ ประเทศกัมพูชา ผลการวิจัยปรากฏ ดังนี้ 1) ประวัติความเป็นมาและบทบาทของวงดนตรีพิณเพียดในประเทศกัมพูชานั้น ได้พบหลักฐานตาม โบราณสถาน วัดโบราณต่างๆ หลายแห่ง คือรูปเครื่องดนตรี ได้แก่ เครื่องตี และ เครื่องสายประเภทต่างๆ 2) การสืบทอดวัฒนธรรมดนตรีพิณเพียดในประเทศกัมพูชา แบ่งได้ 3 ประเด็นคือ (1) หน่วยงานที่สืบทอด (2) ปัจจัยในการสืบทอด (3) กระบวนการสืบทอด 3) แนวทางการอนุรักษ์พิณเพียดและการพัฒนาดนตรีพิณเพียด ในประเทศกัมพูชา สามารถทำได้โดย จัดทำพิพิธภัณฑ์เครื่องดนตรี และจัดกิจกรรมสนับสนุน ส่งเสริมคุณค่า ทางขนบธรรมเนียม ปลูกฝังจิตสำนึก ยกย่องและให้เกียรติแก่บุคลากรทางวัฒนธรรม พัฒนาวัฒนธรรมดนตรี พิณเพียด เชิงบูรณาการทุกด้านให้สถานสอดคล้องและเหมาะสมกับยุคสมัย

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Transmission of Pinpeat Music Tradition in Cambodia

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Abstract

Pinpeat music is one of the important components of Cambodian classical music since the Angkorean period. Originally, it was used for the royal or high-ranking families, then it was later expanded to people in general. At present, Pinpeat is less popular and is used only for religious ceremony, pantomimes and drama. The objectives of this qualitative research were to 1) study the history and roles 2) the Transmission 3) the conservation, 4) the recovery, and 5) the development of Pinpeat in Cambodia. The data were collected by investigating, interviewing, and observing tradition in the area of Phnom Penh, Battambang Province, and Siem Reap Province, Cambodia. The findings revealed as follows: 1) historical evidence of Pinpeat in Cambodia; photos of percussion and string instruments, was found at many archaeological sites and temples. 2) The transmission of Pinpeat music tradition in Cambodia was divided into 3 aspects; directly responsible units, factors, and process of Pinpeat music transmission. 3) The conservation, recovery, and development guideline of Pinpeat in Cambodia could be done by funding a museum and conducting supporting activities, promoting custom value, implanting awareness, admiring and honoring cultural persons, developing integration aspects of Pinpeat culture to be used in concordance with current state.

Keywords : Pinpeat, Cambodian Music, ASEAN Music

Introduction

The music in Southeast Asia, there is a culture called Pipat culture that is of Suvarnabhumi where is in the basin areas of Mekong river. The music instruments used are percussion instrument, alto xylophone, alto bamboo xylophone and so on. The word "Pipat" is the name calling a kind of music orchestra in Thailand, Laos called "Pinpat" and Cambodia is "Pinpeat". The Pipat music in Thailand comes in three different sizes based on the number of the music instruments in the ensemble, Pipat Khrueng Ha (five-instrument or small emsemble), Pipat Khrueng Ku(doubled-instru ment Piapat emsemble) and Pipat Khrueng Yai. The Pinpat music in Laos consists of the small Pinpat ensemble, medium-size ensemble and large ensemble. The similarities between Pipat music in Thailand and Pinpat music in Laos were music instruments and music such as Kong Wong Yai (big gong circle), Pi (Oboe) Tapone (two-headed horizontal barrel drum), the music in this category is played Satukarn, Kra, Lau Samla.

The Pinpeat music is used for worship in religious beliefs. The origins of Pinpeat were from two concepts; the first belongs to Brahmanism and the latter is from Buddhism. There are many roles in Brahmanism for Pinpeat such as sacrifice, ceremony of paying respect to teachers, exorcizing, burial stone, building a new castle, temple or a new home as well as various sing and dance ceremonies such as the Ramayana. There are some rituals of ancient dance or royal estate dance (Deva Dance), masked drama, dialogue drama, shadow theater, buff theater, cartoon or embarrassed theater and so forth.

According to Pinpeat characteristics can show the social conditions of Cambodia. Cambodians believed that Pinpeat musics are used in various ceremonies in Buddhism. The Pinpeat music parallels the lifestyle in Khmer society including supporting policy, social norms, economic activities, religious duties and culture from the past to present. People in Cambodia are overwhelmingly Buddhists. The result is that, due to Pinpeat's adoption by Buddhism, Pinpeat music has been presented in each and every temple totaling 1968 bands. This is according to a number of temples in the democratic period based on pre-1970 A.D. Buddhist ceremonies. (Sam-Ang, 2010 : Interview) The Pinpeat music have grown the most in the socialist society and Monasteries in Cambodia must have their own Pinpeat music. Nowadays the transmission of original wisdom of Cambodians is reduced, the young generation avoided to show traditional customs but they are eager to do the extremely differences. While the older generation, musicians and artists passed away, the traditional musical cultures and performing arts are slowly declining because young people lack the understanding and appreciation of traditional cultures (Sam-Ang, 2007 : 123-136).

In the age of the Khmer Rouge ruling Cambodia the musical culture was extremely affected, it was a dark age of Cambodian culture. Many Cambodian Artists in all disciplines were murdered during the war, only those remaining fled to other countries, and who can serve the ruling class at that time (Kimsean, 2010 : interview). Sam-Ang Sam also said that in the age of the Khmer Rouge, a lot of talented musicians fled abroad and hid themselves in Cambodia from harm (Sam-Ang, 2010 : interview).

From this reason, the researcher is interested in conducting research entitled "Transmission of Pinpeat Traditional Music in Cambodia." It is hoped that the results of this investigation can be a guide for the transmission of, and an appreciation for Pinpeat. It is also hoped that this research can be of assistance in preserving this art form as a part of the cultural heritage of Cambodia and Asia.

Purposes of the study

1. To study the history and roles of Pinpeat in Cambodia
2. To study the Transmission of Pinpeat Music Tradition in Cambodia
3. To study the conservation, recovery, and development of Pinpeat in Cambodia
4. To study the recovery of Pinpeat in Cambodia
5. To study the development of Pinpeat in Cambodia

Research Methodology

1. Population

The population concerning with PinPeat music in three areas : Phnom Penh, Battambang and Siem Reab are key informants, casual informants and general informants.

Key Informants are particularly selected samples who provided in-depth and important information about Pinpeat music, musical instruments, elements and the traditions of the show. The transmission and lifestyles of musicians consist of elderly musicians, community leaders or experts, local scholars and ecadats who knew well about Pinpeat music.

Casual Informants are particularly selected samples who knew the story and performed the Pinpeat music. They knew well about music instruments, elements and traditions of the show, transmission and lifestyles of many Pinpeat musicians, conservation, and development of Pinpeat music in Cambodia which consisted of leaders and members of Pinpeat music.

General Informants are particularly selected samples. They are watching Pinpeat music performance or those who live in communities with Pinpeat music.

2. Research tools

Tools using for collecting data in this research consist of 2 sets of the structured interview as follows :

Interview set 1 using for interviewing key informants, old people and technocrats who are omniscient in Pinpeat music.

Interview set 2 using for interviewing casual informants who are the members of Pinpeat music.

3. Data collection

This qualitative study collected the field data for studying about music instruments, composition and the manner of patterning, transmission and lifestyles of musicians including the cultural changes using concepts and theories in various fields. The information was gathered by surveying, observing and interviewing from April 2010 to May 2013. The data from fieldwork were gathered from 26 experts, 22 musicians, and 9 people, in a totally of 58 people in Phnom Penh, Battambang Province, and Siem Reap Province, Cambodia.

3.1 For collecting the data, the researcher collected data from documents, research works concerning with Pinpeat music in history, elements and traditions of the performance, cultural knowledge, all relevant knowledge, concepts of aesthetics, sociology, anthropology and culture including the contents concerning study areas. The investigating documents were also investigated from private or public educational institutes, government offices, textbooks, report paper, research works, thesis, video study and internet by collecting and classifying contents.

3.2 For collecting the field data, the researcher collected it from the research field by individual interview both informally and formally, in-depth interview, non-participant observation and participant observation.

4. Data Analysis

4.1 Descriptive analysis is used to interpret the occurred facts and explain the phenomenon in the research field and then concluded the results.

4.2 Typological Analysis is used to classify the data typologically based on continuous phenomenon and interpret using the existing approaches to analyze the knowledge about Pinpeat music such as theories of functional conducting and relational sign.

4.3 For presenting of the results of the data analysis, the researcher presented the results of data analysis as the research objectives by descriptive analysis.

Results

1. Regarding the history and the roles of the Pinpeat music in Cambodia, the study found that Cambodian historical evidences found on ancient places, temples were music instruments such as percussion instruments and string instruments. The word "Pinpeat is called Ang Pram that means the Pinpeat music for god worships. The important roles of Pinpeat are concerning with Cambodian lifestyles and Buddhist traditions. At the Angkorean period, Pinpeat used to worship the castles or Deva places which were influenced by Brahmin beliefs and there were some important roles but after that Buddhism spread to Cambodia and accepted by the kings and aristocracies.

2. Transmission of Pinpeat music tradition in Cambodia was derived from learning and transmission. In transmission of the Pinpeat music to students, teachers paid important role. They will teach students and pay attention, restrict and devote time to students. The transmission of the Pinpeat music from the past to present time has the characteristic of the oral tradition. (Kimsean, 2010 : interview). When the disciples heard the music, they played accordingly following their teachers at the first interval. Teachers will repeat playing until the students can remember melodies; then the music teachers would continue playing song in this way until the end of the song. For some students who are not sensitive to the difficult songs, teachers need to take private lessons by mean of holding the hand, which takes a lot of time. (Kimsean, 2010 : interview) In addition to teaching the practice of the music, teachers also give students an advice to keep the instrument, technique to catch a bat, sitting posture as well as manners, morals and good customs to be known and practiced by the musician to become the good people in the society. (Bophary, 2010 : interview). The learning and transmission concerning with Pinpeat musics are traditional transmission derived from Cambodian lifestyles in various aspects such as music instruments, songs and traditional customs, etc., and the process of learning and transmission took place in three different parts : transmission of government offices, of communities and private agencies, and transmission by showing to visitors which accord to the research work of Pimporn Chaijitsakul (2002 : 177) who found that there are many ways to transmit Thai music tradition in Ampawa community such as fostering children Thai music, making a good relation ship between teachers and pupils which accord to the findings of Korakot Wongsuwan (2006 : 116) who found a way to convey Thai musical knowledge according to local wisdom done by oral practice, demonstration, practice. and showing. According to Arjaree Rungcharoen (2014 : 47-56), the performance of suitable folk songs for tourism promoting "Esaew song" (tease song) can be improved by managing the various shows according to the show for visitors without making

traditional patterns show waste. This show can have a role to add values to cultural attractions of Suphanburi province. It also found that the opinions of government and private sectors should be encouraged to take part in this activity continuously and systematically.

Pinpeat music in Cambodia changed from music for worshipping God in accordance to Brahman beliefs into a joyful music for aristocracies who belonged to Buddhism. Nowadays, Pinpeat music has been widely popular and the roles of music are for celebrating according to regulations that prohibit for not performing Pinpeat music in misfortune events. The opportunities to perform Pinpeat are mostly on various celebrations concerning with Buddhism and local contexts such as house warming ceremony, wedding, feast for Buddhist ordination, which is regarded as social relations of Buddhist temple-centered relationships in the community. This is consistent with the findings of Sansani Chasuwan (2006 : 178) who found that the relationship of the three institutions, including palaces, temples and homes are the oscillations from the past to the present.

3. Conservation of Pinpeat music in Cambodia found that it museum of Cambodian music instruments using community places or government or private organizations should be established to collect ancient and modern music instruments, to show the history and development of Cambodian music under activities of conservation and systematization, repair, to promote the centers of learning Pinpeat music in locality, and to appoint community's committee supported by provincial cultural centers. The information of music technicians should be collected for preparing database, managing learning and teaching to transmit production knowledge and music instrument repair, appointing cooperation of music instrument producers, public relations and publicizing products according to research of Mingkwan Chonpairot's research (2008 : 366-367) who found that the ways to conserve identity and traditional customs are to establish museum and promote values of identity and traditional custom of people in community.

The conservation of Pinpeat music and performing Pinpeat found that centers of conserving and learning Pinpeat music should be increased for managing learning and teaching in and outside centers, transmitting knowledge to interested people by collecting information of Pinpeat specialists in performing music instruments, singing Pinpeat in community, collecting and recording Pinpeat music, publishing Pinpeat music with recorded notes, transmitting, publicizing and contributing song products recording in various forms and making deferent educational media. Transmission of Pinpeat music performance should be taking place with show, appointing Pinpeat performance in community's ceremonies which are able to appoint in Phnom Penh, Battambang Province, and Siem Reap Province. Government and private agencies are enger in

learning and teaching Pinpeat, so it should be increased in establishing of centers of conserving, learning and teaching songs and Pinpeat performance which conformed to research of Chutika Kosonhemmanee (2013 : 153-159). She found that the study of performing forms such as play, style and costume was integrated with the play from deferent cultures, maintaining Thai identity, appreciating to talk with youths and presenting in suitable period. The creative concepts found that appreciating to create new things using dramatic and artistic theories, realizing to present new points integrated performing forms of deferent dramatics and cultures, conserving identity of traditional performance, trying to communicate with the next generation, realizing society's importance, conserving Thai cultures, having been ethics and moral which conformed to research of Santos (2009 : 105-142) who found that economic change causes changes to inherit and methods of teaching practice in traditional music of Asia. The modern institutes have played an important role in the inheritance and how to teach in traditional music changed in the future which has both acquired and lost parts. All are depended on the artist teachers and artists maintaining the balance between the old and new one.

4. For the recovery of Pinpeat music in Cambodia, the results showed that the restoration of Pinpeat instruments can be arranged by the fund of musical instrument makers and cooperative stores for distributing members' products such as the fund promoting occupation for manufacturing musical instruments, scholarship for talented in Pinpeat music, etc., by applying the identity and traditional music Pinpeat as products, having promoting and developing products in various forms, running for promoting to develop quality and structures of music instruments, promoting production of packing, manuals, storage, repair, and how to play basically, promoting development of production materials musical instruments, promoting and developing music instruments to be suitable for use, promoting production of other use and publicizing products in all media. All above activities are able to develop into local products (OTOP), which can be done either in Phnom Penh, Battambang and Siem Reap because there are government organization and private agencies, such as the provincial cultural centers, promoting of making a job in the community, especially doing it for young Cambodians. So it is able to carry more on the part for appointing the fund of manufacturers music instruments and cooperative stores which conformed to the finding of Mingkwan Chonpairot (2008 : 351). She studied the conservative restoration and development of Kula ethnic groups' identity and traditions in Northeast in order to promote and publicize identity activities. The committee were appoited for planning and policy of restoration various activities such as appointing of the fund; fund of promoting careers, scholarship, career group, cooperative store, souvenir production, and community's store etc.

5. The developing of Pinpeat music can be prepared by adding centers of promoting and learning Pinpeat songs in the aspects of characteristics, types, benefits, and using Pinpeat music in many rituals, including care of intellectual copyright for local artists. It should be promoted on learning Pinpeat music in melody, lyrics, singing forms, meaning as well as applying Pinpeat music to use in various stages of ritual, developing Pinpeat music in community having its own singer, promoting of composing new songs, publishing various Pinpeat music recorded with keynotes, recording Pinpeat music in various files, publicizing song products recorded, checking and caring intellectual copyright of local artists, publishing songs on deferent media, creating educational media and promoting performance of youths in deferent places. The government organizations should promote learning in the organization, making learning Pinpeat manuals for teachers, adjusting the display format to suit the situation, promoting to appreciate the volume of music instruments in the Pinpeat music in order to have the correct volume as each other, producing and publishing deferent educational media, appointing funds for promoting learning for people who are good at deferent cultures. It is the preparation of recording Pinpeat music, so it is able to carry more part of promoting centers for learning and performing Pinpeat music, and it is more important to administrate Pinpeat performances which managed the duties according to their abilities. This was conformed to research of Unnop Voravanich (2015 : 55-70) who managed international Thai ensembles. It is revealed that 1) planning music performance with the objectives, 2) dividing of duties: singer, musician, and workers preparing music notes and instruments, 3) personnel of the band, including band leader, singer, musician, music staff, 4) control in practicing music provided practicing music and controlled by band leader, 5) coordinating to acknowledge about the time of performance, and set up the equipment, 6) public relations for showing by making brochures, advertising leaves, announcing on radio or television and 7) the size of music band and prices for showing are reasonable, This was in accordance with conecept of Wichian Kuntan (1957 : 1-13), mentioned in educational supervising documents "The general knowledge of Thai music", there are four main principles for promoting Thai music: having accumulated and transmitting continuously, not let this type of art be useless but it should always be innovated merging old and new ones together, promoting to spread out among people throughout the country and aboard, and it should be adjusted and modified according to time.

The research results summarized the ways for conserving, restoring and developing Pinpeat music in Cambodia. The results should be synthesized for being sustainable balances of developing cultures in a community because Pinpeat music is a community culture. It can be concluded that Cambodian societies should conserve, restore and develop of community

cultures in all aspects with the collaboration between government agencies, private organizations and communities. It should be started from the foundations with the participation and management of community cultures by community members because the community organizations and learning process of the people are the heart of sustainable development. When the community cultures are coordinated and interlinked creatively, conserved, promoted and developed by community members, the communities will consequently have cultural identity, pride, and they can live sustainably with their cultural lifestyles.

Conclusion

The “Transmission of Pinpeat Music Tradition in Cambodia” was found that the transmission has 3 aspects in the area of the government's policy : 1) The government of Cambodia has undertaken policies and practices to promote the transmission of Pinpeat. Particularly, government agencies are promoting, and providing educational opportunities for the teachers of arts and culture in both high schools and universities. Additionally, in order to develop and conserve the national culture, the Cambodian government is supporting and subsidizing the tuition for students. 2) For the transmission of old people in the villages, they tried to teach young people to preserve music in the country. And 3) The private sector also provided a course for Cambodian music and Western music for everybody, including local people or foreigner who needs to learn the music to conserve the traditional music of the country.

The transmission of Pinpeat music is the responsibility of three groups in Cambodia. These include government agencies, community/local governmental organizations and the private sectors. All provide education with the objective of occupational training and the transmission of Pinpeat music to family members and other interested persons. The method used for transmission is through oral tradition or discourse and memorization without note- taking. For songs and lyrics, Plengsatukan was used for transmission in the beginning.

In regards to the musician's lifestyle, the results revealed a change in the musician's lifestyle in Cambodia. These changes occur amongst those whose music careers are inherited among local musicians, musicians in charge of the government or private sectors and the musicians that use government places to work, especially the musicians in Siem Reap, who have had the opportunity to showcase their performances and sell their work to tourists.

Research Suggestions

This research was based on various fields concerning with music tradition, beliefs, lifestyles, conservation, restore and development of the cultural community. So this research will be useful for the following sectors: government and private agencies such as community leader, temples, schools, provincial cultural center, private organizations of conservation, sub-district administration, provincial administration, community development, tourism promoting, fine arts department, office of national cultural committee, council of economic development and national society, national research committee, ministry of culture, ministry of education, senates and council of representatives etc. The above agencies should take this research to study and apply for their agencies in order to conserve, restore and integrate development in all parts as the following:

The community leaders should realize the importance of customs and traditions of the community and follow good action in local cultural conservation, rekindling and developing to foster the consciousness in fanning and respecting, pride, oneself realizing and make all local members see good points and advantages causing unity and valuing highly in the locality

Temples and schools should realize the importance of customs and traditions of people in each locality, and also be the centers for promoting local cultural studies, doing researches and producing local course to teach at all educational levels in order to foster the popularities love their local cultural heritages and make them pride on their communities including causing unity and valuing highly the heritages in localities.

The universities in each area should support research works concerning with cultures and lifestyles of each local ethnic for making the community strong in various ways such as economics, spiritual stability and also national unity because each ethnic group usually has their own identities and heritages which inherit from various and different ancestors.

The private organizations operating on cultural conservation should study this research work and take procedures applying on conservation, developing and encouraging the youth or general people to apply for earning their living in each locality. This will help people have extra incomes, better economy, lifestyles and living.

This research should be studied by the office of provincial culture for finding the ways to conserve and develop the norms of local communities as well as to spread out the culture in communities and preserve the wisdom of the local wises. Moreover the local wises will be developed systematically and they can get the usefulness fairly.

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