

“Pin Phu–Tai” from Reuse Material: The Status of Local Musicians, Creative and Cultural Transfer

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Abstract

‘Pin Phu-Tai’ from Reuse Material: The Status of Musicians, Creative and Cultural Transfer’ is the article presenting the status of local musicians in ethnical Phu-Tai music, the creation by making Pin Phu-Tai from reuse material and the process of knowledge transfer by the Pin Phu-Tai in Kudwa Village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province. The article based on the mixed research findings in which employed the structured interview guidelines, rating scale assessment forms and participatory observation guidelines. The research target group consisted of 3 Key Informants and 6 General Informants from purposive sampling, one Casual Informant from local sages applying snowball technic, and 12 young general informants by criteria sampling methodology.

The findings are the status of local musical sages, in term of the Phu-Tai ethnic village history, Phu-Tai musical sages who playing Pin Phu-Tai, are all male at the average age 52.4 year. Most of them began their Phu-Tai music learning at early age. The musical instrument regarded as the master instrument called ‘Pin Phu-Tai’. Most of music learning which inherited in traditional and original patterns transferred in classic process. The research findings included the creation and making of the instrument from reuse material such as a square, metal box, a rectangle, metal thinner container, a round, metal, cookie box and bamboo tube as the soundboards. These Pin Phu-Tai creations were verified by the experts as good quality instrument enable beginners to learn and to practice their musical skills. In the same time, the most important process of knowledge transfer was not limited to the reuse material creation but the relationship between transferers and transferees.

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บทคัดย่อ

บทความเรื่องพิณผู้ไทยจากวัสดุเหลือใช้: สถานภาพนักดนตรี การสร้างสรรค์ และการถ่ายทอด นำเสนอสถานภาพปราชญ์ชาวบ้านด้านดนตรีผู้ไทย การสร้างสรรค์พิณผู้ไทยจากวัสดุเหลือใช้ และกระบวนการถ่ายทอดพิณผู้ไทยจากวัสดุเหลือใช้ในชุมชนบ้านกุดหว้า ตำบลกุดหว้า อำเภอกุฉินารายณ์ จังหวัดกาฬสินธุ์ ซึ่งเป็นบทความจากงานวิจัยแบบผสมผสาน โดยใช้เครื่องมือการวิจัยประเภทแบบสัมภาษณ์ชนิดมีโครงสร้าง แบบประเมินโดยใช้มาตราประมาณค่า และการสังเกตการณ์แบบมีส่วนร่วม กลุ่มเป้าหมายในการวิจัยประกอบด้วยผู้รู้ จำนวน 3 คน ได้มาโดยการเลือกแบบเจาะจง และผู้เกี่ยวข้อง จำนวน 6 คน ได้มาโดยการเลือกแบบเจาะจง และผู้ปฏิบัติเป็นปราชญ์ชาวบ้าน ได้มาโดยการเลือกแบบสนับโบลล์และเยาวชน รวมจำนวน 12 คนได้มา โดยการเลือกแบบใช้เกณฑ์

ผลการวิจัยพบว่าสถานภาพปราชญ์ชาวบ้านในด้านประวัติปราชญ์ชาวบ้านที่เล่นพิณของกลุ่มชาติพันธุ์ผู้ไทยเป็นผู้ชายและมีอายุเฉลี่ย 52.4 ปี โดยส่วนใหญ่เริ่มเรียนดนตรีผู้ไทยตั้งแต่เด็ก ทั้งนี้เครื่องดนตรีที่ได้รับการยกย่องว่าเป็นเครื่องดนตรีขึ้นเอกคือพิณและส่วนใหญ่ยังคงสืบทอดแบบดั้งเดิม ส่วนผลการวิจัยในการสร้างสรรค์พิณผู้ไทยจากวัสดุเหลือใช้ประเภทกระป๋องสังกะสีรูปทรงสี่เหลี่ยม กระป๋องทिनเนอร์รูปทรงสี่เหลี่ยม กระป๋องสังกะสีรูปทรงกลมและไม่ไผ่ พบว่าเต้าพิณที่สร้างจากวัสดุเหลือใช้มีคุณภาพในระดับดีสามารถใช้ซ่อมเพื่อการฝึกฝนได้ ในขณะที่กระบวนการถ่ายทอดพิณผู้ไทยจากวัสดุเหลือใช้พบว่าองค์ประกอบสำคัญของการถ่ายทอดพิณผู้ไทยคือผู้ถ่ายทอดและผู้รับการถ่ายทอด

Keywords: Pin Phu-Tai, Creation, Reuse Material, Design, Musician Status, Transfer

คำสำคัญ: พิณผู้ไทย การสร้างสรรค์ วัสดุเหลือใช้ ออกแบบ สถานภาพนักดนตรี การถ่ายทอด

Introduction

Majority of Phu-Tai (ผู้ไทย) or Phu-Thi (ผู้ไท) ethnic group migrated from the Northern Vietnam, the land once called 'Sib Song Chu Thai'. In Loas PDR, Phu-Tai ethnic group were found in these following provinces; Khammouane, Savannakhet and Bolikhamxai. All migrated to settle down in Thailand for a long time in the Northeastern region of Thailand. In Thailand, the ethnic group found in the Sakon Nakhon Basin and Korat Basin scattered in community groups namely in minor groups such as; Phu-Tai Wang, Phu Tai Kapong, Phu-Tai Katak, Phu-Tai Kratab, etc. (**Ministry of Social Development and Human Security, Online search**) Three large migrations into Kingdom of Thailand as recorded could be summarized in the following periods. The first one was in Thonburi reign during 1778-1779 A.D. when Chaophraya Chakri (King Rama I) and Chaophraya Surasi (Boonma) gained submission over Loa Kingdom from Champasak to Vientiane by massive royal army and forced migration the Phu-Tai Dam ethnic group to settle down in Phetburi town (now a province). The second large migration was in Ratanakosin era, during 1792-1795 A.D., when Vientiane's army gained submission over Mueang Thaeng and Mueang Phuan that the forced migration Phu-Tai Dam and Loa Phuan to Bangkok happened, later they remigrated to the West of Bangkok to Phetburi town once again. And the third large migration was in the King Rama III reign in Anuwong rebellion during 1826-1828 A.D., Loa ethnic groups in Anuwong's rule and land were forcedly migrated into

Kingdom of Thailand (at that time Siam), there were Phu-Tai, Kaleng, Sor, Yor, Saek, Yoy and Kha. Most were forced to settle down in the Northeastern or Isan region now Thailand. Phu-Tai ethnic group was divided into 8 groups (Sumit Pitiphat and Samorchai Phoolsuwan, 1999, referenced in Yotsakon Sitthisakphaiboon)

Group 1 Phu-Tai from Mueang Wang (Wang town) settled down in Sahasakhan District and Kham Muang District, Kalasin Province

Group 2 Phu-Tai from Mueang Wang (Wang town) settled down in Kuchinarai, Nakhu and Khaw Wong Districts in Kalasin. This group was the largest group.

Group 3 Phu-Tai from Mueang Wang (Wang town) settled down in Phannannikhom, Meuang, Phangkhon, Ban Maung, Wanonniwas, Kusuman, Sawangdandin, KudBak and Waritchaphoom Districts in Sakonnakhon Province

Group 4 Phu-Tai from Mueang Wang (Wang town) and Mueang Kham-Or settled down in Nong Soong and Khamcha-e Districts in Nakhonphanom Province

Group 5 Phu-Tai from Wang town settled down in Renoonakhon, Nakae, Thatphanom, Srisongkhram and Nawa Districts in Nakhonphanom Province

Group 6 Phu-Tai from Mueang Ta-Pon settled down in Senanikhom, Chanuman Districts, Amnatcharoen Province

Group 7 Phu-Tai from Mueang Ta-Pon settled down in Khamkuenkaew District, Yasothon Province

Group 8 Phu-Tai from Mueang Kapong settled down in Waritchaphoom District, Sakonnakhon Province

Phu-Tai in Kudwa Village, Kalasin came from Nakatab village located between Mueang Bok and Mueang Wang in the time of Mueang Bok-Mueang Wang, Phu-Tai great migration to the location where large group of Phu-Tai in Mueang(town) Kudsinnarai settled down later named the area Ban(village)Khamwa. Later on, Phu-Tai people migrated more to this new settlement all together 19 clans and renamed this new community 'Kudwa'. **(Kensing Rongchai,1999)** At present Kudwa's people have been keeping strictly to their traditional identity in all aspects of life such as the ritual of Boon Khaw Pradabdin and Boon Bangfire Talailan. Besides the famous ethnic traditions, 10 social activity groups have been organizing to promote income generating and supplementary occupations. **(Naree Srikamphol,2021: interviewed)** From the above mentioned history and background, the conservative community of Phu-Tai Kudwa becomes the important community in Kalasin in term of cultural traditions, local wisdom conservation and sustainability. It is included the musical identity of which in this case included Pin Phu-Tai of Kudwa. The only limitation is classical Pin and even the modernized one is an expensive and unaffordable item to young beginners leading to limitation in musical practicing. From interview with a casual informant (Phongsawat Suraphorn, 2021, interviewed) who was 15 years old and interested in playing Pin Phu-Tai. His family could not afford

to buy a new Pin for the high price of the instrument. Thus, the researcher was attracted and interested to find resolution and possibility to create good quality Pin in lowest cost and to cut all difficulty beyond the community members capacity to enable the local sages to solve this limitation and to sustain the cultural identity in music among the young Phu-Tai in the future.

From related researches and studies, the researcher found these following works related to Phu-Tai music and Phu-Tai arts and culture. Pittayawat Pantasri, Pariyat Namsanga and Wutthisit Jeerakamon (2020) studied ‘the Identity of Music and Performance of Phu Tai Ethnic People in Kuchinarai District, Kalasin Province’ in which found two types of ‘Pin’ (Plucked String). ‘Pin Prong’ made from jackfruit tree, the soundboard making by cut into Bodhi (peepul) leave shaped (heart-shaped) crafted into the wood as soundboard box, close with jackfruit wood sheet. Making soundholes on the front side, turning and polishing the Pin’s neck into flat shape on the facing side making the round and smooth back. Sixteen (16) fret harps fixed on the Pin’s neck and 3 pegs on the pegbox according to the number of strings and put decoration on the top of the Pin. In case of electric Pin, Pin makers make it from jackfruit tree wood as well but cut the body into drop shape, crafting into the trunk and fixed inside with receiver, sound devices, sound control devices and gears then turning and polishing the wooden Pin neck for smooth and proper shape, later fixing 16 fret harps with 3 pegs on pegbox, normally 3 strings in finishing it. Pin is Phu-Tai identity along with the performance in the Pin playing and shows. It’s reputation of Kudwa community, Kuchinarai District, Kalasin. Strong cultural inheritance and community’s will to conserve and descend to current youngsters and the next generations was obviously witnessed. There is no study directly to Pin Phu-Tai in this aspect.

In Thipthida Chumchit and Burin Plengdeesakul (2017) researched on ‘The Factors Effecting to Changes the Belief the Yao Liang Phi Ritual the Phu Thai People, Kudwa Subdistrict, Kuchinarai District, Kalasin Province’. Piyaporn Sansila and Others (2019) studied ‘Yao Ceremony of Yao Healer in Kudwa Village Kudwa Subdistrict, Kuchinarai District, Kalasin Province. And Ratchaneekorn Waiklar (2019) studied ‘Local Wisdom and Conservation of Phu-Tai Traditions’. The Yao ceremony performed in Kudwa is very interesting among academics in which descending the traditional ritual from generation to generation that makes the Yao ceremony existed until present. In the same time, adjustment of ritual performing to meet the contemporary cultures such as the using of audio recording sound system during the ritual and in the ceremony was replacing live music band which could lead to the decline of live music and new ethnic musicians.

Moreover, additional researches about famous Phu-Tai’s handicraft, identity and social activities were also brought to spotlight in aspects, particularly from Kudwa, to academic and public interest, such as from Janenutch Sodsai (2014) studied on ‘Home Decorative Products from Bamboo Garland Craft Idea and Technique of Kudwa District, Kalasin Province’. Natnarong Srisun (2017) studied on ‘Holy Bamboo-Garland and the Community Development: the Case Study of Phu-Tai,

Kudwa Community, Kudwa Subdistrict, Kuchinarai District, Kalasin Province'. Phetmaneeya Chumchit (2012) studied 'Textile Design from Bamboo Garland: The Symbol of Boon Khaw Pradabdin Tradition, Ban Kudwa, Kudwa Subdistrict, Kuchinarai District, Kalasin Province'. Ariya Pongsiri (2020) studied about 'Participation Factors Affecting Enhancement of Community Planning: A Case Study of Cultural Tourism Group in Kudwa sub-district, Kuchinarai district, Kalasin Province'.

From the previous researches and studies on Kudwa community inheritance, it was found that focused on both conservation and development, building value perception in the community members as core active agent. It is to evolve local wisdom into grassroots economic development meanwhile perpetuate self-esteem and pride of the Phu-Tai in Kudwa. However, the constraints of conservation and development in Pin Phu Tai was in transfer the instrument playing to young Phu-Tai as for the lacking of the instrument to learn, play and practice. Classic Pin Phu Tai making from wood is limitation for the price is too high to be accessible by young learners. The hypothesis of the researcher covered the availability of local material, for instance, the reuse material in order to minimize the cost of instrument making. By the way there was no study on reuse materials creation of 'Pin Phu-Tai'. In awareness of the importance and problem of the endangered cultural arts, together finding resolution to the point- aspired the researcher to work on reuse materials to enable the creation of musical instrument in Kud Wa Community, Kud Wa sub-district, Kuchinarai District, Kalasin Province. Not limit to the body of knowledge on Pin Phu-Tai reuse material creation included the musical transfer, enable young Phu-Tai to access to the learning and practicing their music, by affordable 'Pin Phu-Tai', it is to promote local sage potential in making, playing and teaching their instrument and providing low price instruments to the young Phu-Tai in the same time.

Objectives

1. Studying the musical-expertizing sages' status in Phu-Tai Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province
2. Studying Pin Phu-Tai creation and making from reuse materials in Phu-Tai Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province
3. Studying Pin Phu-Tai music learning, knowledge and experiences transfer from reuse materials Pin in Phu-Tai, Kudwa village Kudwa Subdistrict, Kuchinarai District, Kalasin Province

Methodology

'Pin Phu-Tai' creation from reuse materials in Kudwa village, Kudwa Sub-district, Kuchinarai District, Kalasin Province is Mixed Methods Research.

In the studying of Phu-Tai music-expertizing sages' status in Kudwa village designed as qualitative research employed a structured interview guideline to collect data and information from

a selected Key Informant who is local sages expertizing in Pin Phu-Tai music. In data and information collection with Casual Informants who play Pin Phu-Tai selected by criteria. The criteria were; age above 40 years, more than 25-year experience, active with students teaching, performing inside and outside the village. Seven local sages have fallen on the research criteria.

In the studying of Pin Phu-Tai creation by making them from reuse materials in Kudwa village, it was action research employed participant observation guidelines to one Key Informant as the Pin player, one Casual Informant as the Pin maker and one General Informant as the Pin scale maker and standard Pin tuner. These informants were purposive sampling and applied Likert Rating Scale (Wade M Vagias, 2006) to evaluate Pin Phu-Tai making and creating from the reuse materials. Moreover, there were 3 General Informants who are Pin Phu-Tai experts also by purposively sampling processed in verifying the Pin quality.

In studying Pin Phu-Tai knowledge and playing technics transfer from these Pin Phu-Tai class, it was designed as action research employed Likert Rating Scale (Wade M Vagias, 2006). This is also in order to have one Key Informant for the Pin playing expert and instructor by purposive sampling and 5 Casual Informants who were transferees in the learning process in the age criterion of 15-18 years.

Field tools designed by the researcher in accordance with conceptual framework as objectives designation and the validity of the research tools examined by 3 experts by which found the IOC (Index of item Objective Congruence) equal to 0.93 and that means the tools were applicable.

The field work for data and information collecting was during 1 March 2021 to 31 January 2022. It started with secondary source of data processed by collecting all related documents, texts and online information, both in baseline and advance searched, followed by research tools designed, constructed, tested and validated. Later the field work or primary source of data collection developed also methods in testing of correctness and accuracy by triangulation. And all were completed before further research steps. Data and information analysis employed Typological Analysis designated the statistic types; percentage, average and standard deviance-SD. In writing conclusion and discussion, and report of the research findings, the researcher applied Descriptive Analysis.

Findings

1. The musical-expertizing sages' status in Phu-Tai Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province

Local wisdom in Phu-Tai musical sages and experts of Kudwa village explored by snowball technic and found 27 Phu-Tai musicians still active. They were later grouping to find 7 Pin players who well-recognized as Phu-Tai musical professional and expert. In the 4-part research frameworks consist of personal data and information of the experts, Phu-Tai musical knowledge and technic learning, Phu-Tai musical- expertizing and Phu-Tai musical knowledge and technic transfer.

1.1 Phu-Tai musical sages/experts' personal data and information: From all Phu-Tai music sages/experts; 42.85% living in Moo (cluster) 8 of the community. Their education level is not different; 42.85% completed compulsory education at primary school, 57.15% completed secondary, high school and vocational college. They were in good health. All of them are male (100%) and agriculturist by occupation (100%). All are Phu-Tai ethnic group (100%). Hundred percent are in married status. Average age is 52.4 years. Average numbers of children are 1.57.

1.2 Phu-Tai musical expertise: Pin is their best expertise. 'Lai Pin' or Pin songs/melodies/sound considered the principal or the key base called 'Lai Lamphutai'. They are not musicians by occupation but not amateur. From farmer families, they are professional in their supplementary occupation and serve both inside and outside their community in and for all communities traditional and festival events including auspicious events. They have never been overlooked in participation of traditional celebrations like Boon-Bangfire-Talailan. Outside their own community, they performed their live music in Boon Ban Kok Tan in Buakhao Subdistrict, in BoonPhawed and religious tradition at Ban Joomjang, Joomjang Subdistrict, both in Kuchinarai District, Kalasin. In the musical performing, it was found both as a solo artist and as a band named 'Khwanjai Kudwa' (Kudwa's Darling) and Kudwa Music Band. Moreover, these Phu-Tai musical sages are classic Pin makers in order to conserve Phu-Tai identity.

1.3 Phu-Tai musical learning and inheriting: Most of musical sages began their musical learning at age 14 year with their teachers inside their own community. Their inspiration and perseverance for Phu-Tai music firstly was to conserve and descend their musical inheritance to next Phu-Tai generation and to be skillful enough to perform double strings Pin in Yao ritual and celebration. Second inspiration of these musical sages was their love and passion in Phu-Tai music and songs as they grew up with groups of elderlies playing Phu-Tai musical instruments which motivated them to practice the most complicate and difficult 3-string Pin. It's aimed to play the Pin in Phu-Tai community, traditional rituals and religious events. The Third inspiration is the touch of the instrument and realized in the unique of the sound. And its' identity that keep them practicing hard to be skillful ethnic musicians in 3-string Pin Phu-Tai to serve community tradition's events. The fourth inspiration was skillful and expertise of former generation musicians. These senior community members as musical experts who passed their passion in music to them, inspired them to persevere in the difficulty of 3-string Pin Phu-Tai. The last inspiration was their fathers who played the instruments in their homes attracted them to touch and feel the love of the music of their root and want to serve their community with their ethnic identity by playing the 3-string Pin Phu-Tai in community traditions, celebrations and events.

1.4 Phu-Tai musical transfer: Phu-tai musical sages have transferred their knowledge and experiences in the instrument to young Phu-Tai men. Seven musical sages have instructed

musical knowledge to 100% of students and average number of students was 2.14. Their pattern of instruction mainly, in 100%, face-to-face class. Their attitude and feeling are fulfillment and content to see successful, skillful, young musicians playing Pin Phu-Tai. And their prospect to transfer the knowledge to next generation have been focused in arts and cultural descending and to conserve ethnic culture. The musical sages required local administrative organizations particularly the municipal office to support Phu-Tai music to be widely recognized by public, in both domestic and international, designed curriculum and program for Phu-Tai music and arts in school system and in non-formal education including in learning centers as life-long learning for interesting persons. And the musical sages want the working on collection of data and information of Phu-Tai sages, Phu-Tai musical instruments, budget allocation to all local wisdom works or the local wisdom center management in order to purchase materials and supplies for instrument making and further creation of ethnic instruments and to support instruments maintenance and repair.



Image 1-7 Local, musical sages in Kudwa village, Kudwa Subdistrict, Kalasin Province

2. Creation of Pin Phu-Tai from reuse materials in Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province

In Pin Phu-Tai making with reuse materials by Phu-Tai Kudwa village's musical sages in Kudwa Subdistrict, Kuchinarai District, Kalasin, it was the designed methodology to select one 'Pin Phu-Tai' making expert for a Key Informant and 3 General Informants in purposive sampling method for more making experts. The finding according to the research framework composed with the physical and sound quality of the Pin and the Pin quality evaluation ranked by different reuse materials.

2.1 Making of Pin Phu-Tai as a reuse materials creation: it is found 5 creations of Pin from different reuse materials. The Pins looked the same for their physical, typical instruments. Neck, pegbox and bridge made from hardwood called 'Pradu'. Pin pegs are guitar pegs. Fret harp made from flat bamboo sheet and strings are guitar strings. The important part of the Pin physically created is the soundboard. The creation of the reuse material of the Pin Phu-Tai No. 1 -metal, large, rectangle box, No. 2 -rectangle thinner container, No.3 – round metal cookie box, No.4.- round metal cookie box with wooden sheet on the back and No. 5-bamboo in tube shape.



Image 8 Pin Phu-Tai No. 1, made of metal large box



Image 9 Pin Phu-Tai No. 2, made of rectangle, metal thinner container



Image 10 Pin Phu-Tai No. 3, made of round metal box



Image 11 Pin Phu-Tai No. 4, made of round metal box with wooden sheet



Image 12 Pin Phu-Tai No. 5, made of tube-shaped bamboo

2.2 Evaluation of the Pin Phu-Tai from reuse materials making

Quality evaluation of the reuse materials Pin made by 3 ‘Pin Phu-Tai’ expert makers complied 5 rates of Likert scale in rates evaluation. The components of Pin are soundboard, neck, pegbox, pegs, fret harp and bridge. The evaluation of reuse materials ‘Pin Phu Tai’ rating summarized in Table 1.

Table 1 Evaluation of the 5 reuse materials Pin Phu-Tai making by the Pin making experts

Reuse material Creation of ‘Pin Phu-Tai’	Average	SD	Suitability rate
Pin Phu-Tai from metal large box No.1	3.871	0.764	High
Pin Phu-Tai from rectangle, metal thinner container No.2	4.564	0.394	Highest
Pin Phu-Tai made of round metal box No.3	4.641	0.396	Highest
Pin Phu-Tai made of round cookie metal box with wooden sheet No.4	3.974	0.645	High
Pin Phu-Tai made of tube-shaped bamboo No.5	3.564	0.985	High

Creation of the Pin No. 1: physical look and quality of components from high to low rating. Neck, pegbox, peg, fret harp and strings are in the highest quality rate, soundboard is in high and bridge is in medium rates.

Creation of Pin No.2: the components: neck, pegbox, peg, fret harp and strings are in highest rate. Soundboard and bridge are in high rate.

Creation of Pin No.3: physical look and quality of components from high to low rating; Soundboard, neck, pegbox, pegs, fret harp, bridge are in highest rate.

Creation of Pin No.4: physical look and quality of components from high to low rating; Pegbox, pegs, strings, bridge are in highest rate. Neck and fret harp are in high rate. Soundboard is rated medium.

Creation of Pin No.5: physical look and quality of components from high to low rating; Neck, pegbox, pegs, fret harp and strings are in highest rate. Soundboard and bridge are rated high.

In the evaluation, the No. 3 Pin evaluated, from highest to less high, found the soundboard, neck, pegbox, pegs, fret harp, strings and bridge are all in highest rate. The researcher thus recommended to develop the No.3 Pin to make 5 more Pin in this quality to be used in knowledge transfer process in Kudwa village, Kalasin. However, the No. 3 ‘Pin Phu Tai’ with great potential to be used after some improvement such as Pin bridge was a bit high caused sound tuning harder than usual and the experts suggested to low the bridge down. There was also shortage of fret harp tunes, as it should be, for popular and contemporary style. It is awareness to add more of Pin playing styles in variation of note and tune or applied style or improvised playing was limited. The contemporary style was suggested by the experts to add more frets from 12 to 15. In case of

soundhole on the soundboard which was too small that could not catch vibrant beside the hole had sharp and rough edge that could be harmful to player. The experts suggested to enlarge the soundhole on the soundboard and rearranged the line of the soundholes from one hole on the first line, 5 holes on the second line and 3 holes on the third line to 3 holes on the first line, 5 holes on the second line and one hole on the third line. The soundholes were suggested to work properly for the finishing. It is found, eventually, that the reuse materials Pin is possible and increase availability to the instrument in limited situation and it could be adjusted, improved and simply developed to meet the needs for low price and easy to find materials.

3. Transfer of reuse material Pin Phu-Tai music in Kudwa village, Kuchinarai District, Kalasin

Knowledge and playing technics of 'Pin Phu-Tai' Transfer studying was determined to have Mr. Somjit Patla as the Key Informant and as the transferer from purposive sampling. The 5 Casual Informants as transferees were selected from age criteria between 15-18 and time availability for the entire learning program. The transfer process of the reuse material Pin composed with research framework on transferer, transferee, content and environment.

3.1 Transferer: 'Pin Phu-Tai' expert, the researcher selected by Local Wisdom Center contacting by which belong to Mr. Somjit Patla, containing important data and information about Phu-Tai ethnic group. Somjit Patla is native Phu-Tai in the village. He was born on 11 January 1956, 64 years of age. He completed compulsory education at grade 4. He began his ethnic musical learning at 15 years old. His first teachers were So Kitjak and Jamnong Uttharak who both are Phu-Tai, He intended to play the instrument to inherit his ethnic music and his talent is good enough to play the instrument in Yao ritual. His expertise is in Pin Phu-Tai beside others Phu-Tai musical instruments. His Pin Phu-Tai melody especially on Lai-lam Phu-Tai is highly reputed. He is not amateur but professional for playing inside and outside his own community. He is expert in the Pin Phu tai making as well. In the transfer of knowledge part or being a music instructor, Somjit had taught 3 students in the face-to-face class. (Somjit Patla, interviewed) From his qualification, the researcher selected Somjit as local sage on ethnic music for the reuse material 'Pin Phu-Ta' musical transferer. The transferer was the co-designer for the content and process of the transfer for this particular musical instrument in the condition that the instruments would be the reuse material making in Kudwa village.

3.2 Transferees: Transferees selected on designed criteria in which the researcher aimed to have young men in Kudwa village, Kudwa Sub-district, Kuchinarai District, Kalasin Province. They are native Kudwa Phu-Tai, age between 15-18 years with some background or basic Pin Phu-Tai experiences and would avail time to spend entire 18-hour course of instruction. These were the 5 target-group samplings on criteria; Phetkla Siriyen, Phongsawat Suraphorn, Singhanat Sakhamsaeng, Aphiwat Jongsala and Boonyakon Khotsaengsri.

3.3 Content of Transfer Process: The content of the 'Pin PhuTai' knowledge and technics transfer for the reuse materials Pin creation processed in Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province, composed within research framework in 2 parts; songs and melodies, and process in transfer.

1. Pin's songs and melodies called 'Lai Pin': the researcher and the local sages brainstormed to find the best Phu-Tai songs and melodies for the Kudwa Phu-Tai's identity. There were 2 types of songs and melodies selected: slow rhythm, melody was 'Lai-lam-pong-lang' and fast rhythm, melody was 'Lai-noksai-binkhamthung'. These two songs and melodies considered basic for beginner and suitable for young men in Kudwa village.

Lai-lam-pong-lang is Pin song inspired by the sound of cowbell when the cattle move around and the sound of each cowbell is different. Formerly the sound was called 'Lai Pong' but now is called 'Lai Pong Lang'.

Lai-noksai-binkhamthung narrated the reaction and movement of the bird called Nok-sai as its hover up and down and flutter wings in the field, the way the birds fly up and down alternately that the Pin representing its flight by wings spread and feelings of cheerfulness. And the song of joyful birds that the sound and melody of Pin song called 'Lai-noksai-binkhamthung' with high and low rhythm and fast joy beat.

2. Instruction program and curriculum: the researcher and musical sages brainstormed to design the program for the reuse material Pin created from the idea and skill of Phu-Tai sage in Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province. It was 18-hour short course for learners with some basic. The details of the course are following.

Learning Unit 1. Pin Phu-Tai as 'Pin Phu Tai' the musical inheritance and ethnic wisdom: the content purposed to transfer knowledge about Pin Phu-Tai history, background, model, and songs for the ancient Pin. Pin Phu-Tai as ancient Pin which Kudwa proudly inherited and descending in their ethnic community.

Learning Unit 2. Creation of the ancient Pin from reuse materials available in the village: the content purposed in technics transfer to transferees included concept and steps in making Pin Phu-Tai from solid waste available in the village to reuse it by making into instrument that endure and replace the wooden Pin, in practice, to play as Pin Phu-Tai.

Learning Unit 3. Pin Phu-Tai of Kudwa and its' identity: Lai-lam-pong-lang: the content purposed to instruct the learners or in this research -transferees in order to develop from their basic to enable them to play the Pin song called Lai-lam-pong-lang. The results from transfer are the transferees can imitate the transferer's playing and enable to utilize online video clips to have self-learning and practicing their musical skill at home. Therefore, they can play the Pin song of Lai-lam-pong-lang by their Pin Phu-Tai.

Learning Unit 4. Pin Phu-Tai of Kudwa and its' identity: 'Lai-noksai-binkhamthung':

the content purposed to instruct the leaners or in this research -transferees, to develop from their basic to enable them to play the Pin song called 'Lai-noksai-binkhamthung' The results from transfer are the transferees can imitate the transferer's playing and enable to utilize online video clips to have self-learning at home. Therefore, they can play the Pin song of 'Lai-noksai-binkhamthung' by their Pin Phu-Tai.



Image 13 Pin Phu-Tai learning class and environment

3.4 Teaching, learning and practicing environment: the researcher selected Somjitt Patla's (who has status as a village sage in Phu-Tai ethnic music) Local Wisdom Center by improving the environment of the center to be proper for using as a musical instruction class. The physical condition was improved such as sweeping clean all dry leaves off from the house yard, rearranged the house stuff-orderly and clean up, moved table and chairs to cool and shady area, sprayed insect repellent on the earthy ground, etc. In making the teaching media for the Center, the researcher fixed the signboard at the local wisdom center- for the Phu-Tai musical inheritance, and for the course and learning supports. Video clips of Phu-Tai musical instrument instruction were uploaded to online platforms to increase accessibility to transferees to have self-practice and self-learning. Food and beverage services for transferees and so on in learning class.

3.5 Evaluation on reuse materials Pin Phu-Tai instruction, Kudwa village, Kudwa Sub-district, Kuchinarai District, Kalasin Province

Transferer: the average score is 4.54 and 0.27 SD in which meaning transferees agree that the transferer is suitable for the Transfer in the highest level.

Transferees: the average score is 4.9 and 0.3 SD in which meaning the transferees are suitable for the Transfer in high level.

Transferred content: the average score is 4.35 and 0.44 SD in which the content is suitable for this Transfer in high level.

Transfer environment: the average score is 4.08 and 0.72 SD in which meaning the environment for Transfer is suitable in high level.

The evaluation on the reuse material Pin Phu-Tai creation for this transfer: the average score is 4.08 and 0.72 SD in which meaning the Pin Phu-Tai is suitable in high level by the highest evaluation score and best result for the suitable cost in making them in average score 5 and 0 SD.

In conclusion the transfer of reuse materials Pin Phu-Tai could be concluded in 4 research frameworks; Transferer, Transferee, Content, Environment. The overall average score for the 4 parts of the frameworks is 4.46 and in 0.34 SD. This is defined as the transfer was suitable in the high level particularly in transferer part of which gets highest average score at 4.9 and 0.3 SD. 'Pin Phu-Tai' from reuse materials are suitable to utilize it-for practicing and learning, for young learner.

Although the environment of the transfer average score is lesser than other parts but still in average score at 4.08 in which meaning the environment was suitable in high level but comparatively low evaluated. Thus, the environment for music transferring and learning process should have been better to support good transfer of knowledge as clean, cool and good ventilation premise. Environment of the class is a condition for successful transfer.

Conclusion and Discussion

1. The musical-expertizing sages' status in Phu-Tai Kudwa village, Kudwa Subdistrict, Kuchinarai District, Kalasin Province

In finding the status of Phu-Tai musical sages, Pin Phu-Tai players are all male in 100 of percentage and the famous Pin players, in expert level, average age is 52.4 years. Their expertise in Phu-Tai music is mainly in Pin that also accepted as their famous identity. The Pin songs or major melodies which is popular among the Pin players and in learnings are 'Lai Lam Phu-Tai' and for music descended. Phu-Tai sages in Kudwa began their musical learning at the age of 14 with their village instructors. In their instructions, they inherited to Kudwa young men to conserve Phu-Tai identity. This is in accordance with Pittayawat Pantasri, Pariyat Namsanga and Wutthisit Jeerakamon (2020) in their finding from the research of 'The Identity of Music and Performance Phu Tai People in Kuchinarai District, Kalasin Province' that 'Pin Phu-Tai' is Phu-Tai ethnic identity in both music and performance. Moreover Phu-Tai sages in Kudwa strictly and seriously conserve the ethnic identity in the original Pin songs, in melodies and sound, and they make their Pin in the conservative, classic subject. And this is different from the studying of Prakasit Sanpakdee and Others (2020) on 'The Production and Development of Isan Pin by Mr. Prakasit Sanpakdee in Mueang District, Sakonnakhon

Province', a finding included 'Pin' or northeastern Pin orchestrated with western music bands and became a contemporary musical instrument developed in many forms including to making local Pin in the small-scaled industry adapted their production into guitar-styled Pin making in which unlike the original 'Pin' making. It was described that the Pin body is made into drum-box style that makes the sound more vibrant and more resonant than the classic 'Pin' of which made into the wooden-body hole, therefore, the classic 'Pin' makes softer sound, besides the Pin's frets could be made to be compatible to guitar-making standard to enable the 'developed Pin' to orchestrate with western and contemporary styles.

In conclusion, Phu-Tai sages in Kudwa village created their 'Pin Phu-Tai' in original and classic Pin style to sustain Phu-Tai musical identity.

2. Creation of Pin Phu-Tai from reuse materials in Kudwa village, Kalasin

Evaluation on the 5 reuse-material Pin Phu-Tai by 3 Pin Phu-Tai professional makers who their expertise widely accepted using Likert rating scale in 5 ranks. The results in term of physical quality and look, the reuse-material Pin Phu-Tai are ranked from high average score to least average score as following; the No. 3, No.2, No.4, No.1 and No.5. The average score of the five Pins at 4.123 and 0.464 SD. It showed the evaluation result is in high quality/acceptable level. These reuse and local available materials are the main intention to resolution. In accordance with Vich Boonrod (2021) studying about 'Musical Instruments for Elderly, inspired by King Rama IX: A case Study of Pattana Sukkasem' found that Pattana Sukkasem, the professional instrument makers keep making music instruments for elderly. By his expertise in musical instrument making, he made them from home-reuse material, natural stuff and simply made from all available stuff he could reach in everyday life and minimized complication in making process as self-reliance and time saving technics

It is resolution to reuse home solid waste to best benefit in simple creation process from most available and low-price materials and to increase accessibility to musical instruments of less-opportunity, music-learning beginners.

3. Transfer of reuse-material Pin Phu-Tai music in Kudwa village, Kuchinarai District, Kalasin

Transferers who are local experts recognized as ethnic sages in 'Pin Phu-Tai' making and playing, have transferred the body of knowledge and experiences to young men in classic, face-to-face class in suitable environment and methods. These local musicians created effectiveness in ethnic, musical knowledge and experiences transfer. This is in accordance with the study about Kru Sornchai Tengratlom's Knowledge Transmission Processes of six-string Pin (Sueng Hok Sai) by Suwicha Singtothong (2019). He found the folk musician expertizing in 6-string Pin transferred knowledge and experiences on the instrument playing to his students in the classic style, face-to-face or hand-to-hand or in oral, private class environment and achieved high effectiveness.

In ‘Transfer’ part in this research, it is the 3-step process consisting of preparation, instruction and evaluation. The evaluation score of the knowledge transfer was high and this is in accordance with the studying on ‘The Transmission of Phu-Thai Music at Ban Kham Muang Srithat District, Udon Thani’ by Phong T. Ngugen and Thinnakorn Attaphaiboon (2014). It was the preparation of inheriting as ready-to-learn students in the first step. The second step was instruction and the third step was inheriting evaluation. This is different from the studying of Thai Classical Music Transmission in Schools and Thai Music Houses by Niphon Klamklomjit and Narut Sutthajit (2014) in which the transfer consisting of 6 steps; first was to comprehend all the essence and content. The second was introduction to basic Thai classical music. The third was selection of the instruments, lecture and demonstrating. The fourth step was students’ practicing. The fifth was teacher or instructor monitor and appraisal closely. And the sixth was skills and knowledge evaluation.

In content transfer, face-to-face class is a good process to descend musical wise by ethnic sages however modern technologies could be the addition and advantage to enable learner to do self-practice and having online video clips accessible by more and wide learners. Instruction media produced by the researcher is self-learning for transferee to enable them to obtain knowledge and technics by themselves. The evaluation on the content transfer was rated in the average rate of 4.35 and 0.44 SD. This is in accordance with the studying by Pornsawan Maneethong (2014) on ‘The Knowledge Transfer of “Salor Sor Sueng” Band of Local Music Band’ of which found that online knowledge transfer could bring folk music to young students and made the folk music class interesting and useful to them. Learning activities have been motivated and could be encouraged with knowledge transfer by local sages. It is consistent with Chatwalee Thongkham’s studying (2018) on ‘Effectiveness of the Teaching Processes of ‘Sor’ Folk Song to the Youth at Dong Ma Da Community, Chiang Rai Province’. She found the effectiveness of the Sor teaching process had 3 important components. They were instructor, content and learner. Instructor is Sor expert player besides his intellect and talent in poem and lyric writing and singing Sor songs. The main content composed with Sor Eua and Sor Burma with steps arrangement of content from the beginning at understanding of the Sor poetry prosody, Sor poetry composing practice and Sor poetry singing. In term of effectiveness, young learners realized in the value of Sor folk and musical art and they were raised awareness in cultural conservation by Sor poetry, playing and singing and advance development they would make it in the future.

Thus, effectiveness of Pin Phu-Tai transfer from reuse material creation is emphasized on transferers and transferees in the same time the classic class as face-to-face style is persisting efficiently in the developed conditions with modern, educational medias consistent with the young people’s current situation.

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