

**PERFORMING IDENTITY THROUGH THE *KLONG YAO*  
TRADITION AMONG THE SIAMESE COMMUNITY OF  
PERLIS, MALAYSIA**

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**2018**

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YAO TRADITION AMONG THE SIAMESE COMMUNITY  
OF PERLIS, MALAYSIA**

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**DISSERTATION SUBMITTED IN FULFILMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS**

**FACULTY OF ARTS AND SOCIAL SCIENCES  
UNIVERSITY OF MALAYA  
KUALA LUMPUR**

**2018**

**UNIVERSITY OF MALAYA**  
**ORIGINAL LITERARY WORK DECLARATION**

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Name of Degree: **MASTER OF ARTS**

Title of Project Paper/Research Report/Dissertation/Thesis (~~–this Work~~):

**PERFORMING IDENTITY THROUGH THE *KLONG YAO* TRADITION  
AMONG THE SIAMESE COMMUNITY OF PERLIS, MALAYSIA**

Field of Study: **SOUTHEAST ASIAN STUDIES**

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# PERFORMING IDENTITY THROUGH THE *KLONG YAO* TRADITION AMONG THE SIAMESE COMMUNITY OF PERLIS, MALAYSIA

## ABSTRACT

The long drum, the *Klong Yao* performances are found around the northern states of Malaysia where there are Siamese communities. Although the Siamese in Perlis is a minority group, they have succeeded in establishing the *Klong Yao* as a Siamese tradition. Thus, the *Klong Yao* tradition becomes representative of the Siamese image in the eyes of others. This study explores the presentation and representation of the *Klong Yao* tradition of the Siamese in the state of Perlis, Malaysia. The whole performance process makes (or shape) the identity of the community. However, the process and also the identity are facing issues and challenges. This study connects and analyzes the relations between Thai and Siamese as well as with other communities through the lenses of the *Klong Yao* performance. This study analyzes the construction of the identity through the performance of the *Klong Yao* performance and investigates how the Siamese maintained the tradition and identity through the performance process. This is a qualitative study. It relies on both primary and secondary data. Library research was conducted to collect data on the historical background of the issue. In the field, non-participant observation was conducted to observe the Siamese life in a diverse context. Also, participant observation was conducted to collect data of the *Klong Yao* tradition, rituals, traditional practices and ceremonies, as well as any processes concerning performing identity, are involved in this aspect. Moreover, interviews are also conducted to validate the data and collected information from library research and participant observation. The main findings of the study present performance process framework modelled on Richard Schechner's framework shows cultural identity formed through the *Klong Yao* tradition. Performance process associated with this study to point out that the Siamese protects their selfness (or their rights) against the hegemony of difference. By representing Thai-ness, Thai language particularly central-Thai dialect

and Buddhist practice are crucially brought up to the *Klong Yao* performance. In addition, the performance process is constructed by presenting as Thai through costumes, songs and lyrics, procession and even dance. The study also shows that the Siamese community maintains the *Klong Yao* as well as sustains its identity by strengthening the cultural identity among the members of family, community, either throughout their villages or the state itself. Among the Siamese, the *Klong Yao* performance is accepted as the sharing the heritage of Thai race while among other people. It is also perceived as performing the tradition of Siamese.

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## MEMPERSEMBAHKAN IDENTITI MELALUI TRADISI *KLONG YAO* DI KALANGAN KOMUNITI SIAM DI PERLIS, MALAYSIA

### ABSTRAK

Persembahan-persembahan gendang panjang, *Klong Yao* yang terdapat di sekitar negeri-negeri di utara Malaysia di mana terdapatnya komuniti Siam. Walaupun komuniti Siam adalah kumpulan minoriti di Perlis, mereka berjaya membangunkan *Klong Yao* sebagai tradisi Siam. Oleh itu, tradisi *Klong Yao* menjadi representasi imej Siam di sudut pandangan orang lain. Kajian ini membentangkan presentasi dan representasi tradisi *Klong Yao* Siam di negeri Perlis, Malaysia. Keseluruhan proses persembahan adalah penanda identiti yang turut menghadapi isu dan cabaran yang penting. Kajian ini cuba menghubungkan dan menganalisis hubungan antara Thai dan Siam serta masyarakat lain dengan mengetengahkan kedudukan persembahan *Klong Yao*. Kajian ini cuba menganalisis pembentukan identiti melalui persembahan *Klong Yao* dan mengkaji bagaimana komuniti Siam dapat mengekalkan tradisi dan identiti melalui proses persembahan. Kajian ini dijalankan dengan menggunakan pendekatan kualitatif untuk mengumpulkan data primer dan sekunder. Ulasan terhadap buku-buku, artikel-artikel jurnal dan lain-lain adalah portal pengumpulan data yang relevan sementara kajian soal selidik dan pemerhatian tidak ikut serta dilakukan untuk mengamati komuniti Siam dalam konteks yang beragam. Pemerhatian ikut serta dilakukan untuk pengumpulan data lapangan seperti ritual, amalan-amalan tradisional dan upacara-upacara serta proses-proses yang melibatkan persembahan identiti. Selain itu, temubual diadakan bersama dengan informan-informan utama bagi mengesahkan lagi data dan maklumat yang diperolehi. Penemuan utama kajian ini menunjukkan proses persembahan mengikut kerangka Richard Schechner bahawa identiti budaya dapat dibentuk melalui tradisi *Klong Yao*. Proses persembahan yang dikaitkan dengan kajian ini menunjukkan bahawa komuniti Siam mempertahankan jati diri mereka daripada perbezaan hegemoni. Dengan representasi rasa Thai, Bahasa Thai terutamanya dialek Tengah Thai dan amalan-

amalan Buddha adalah penting sehingga membawa kepada persembahan *Klong Yao*. Sebagai tambahan, proses presentasi dibentuk dengan persembahan sebagai orang Thai melalui pengenaaan kostum, penggunaan lagu dan lirik, perarakan dan menari. Kajian turut menganalisis komuniti Siam meneruskan *Klong Yao* serta mengekalkan identiti dengan memperkasakan identiti budaya di kalangan anggota keluarga, komuniti, sama ada di kampong-kampong atau negeri itu sendiri. *Klong Yao* diterima di kalangan komuniti Siam sebagai warisan yang dikongsi bersama di kalangan masyarakat Thai sementara di kalangan masyarakat lain ia dianggap sebagai persembahan tradisi orang-orang Siam.

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## ACKNOWLEDGEMENTS

First and foremost, I would like to kneel down, press my hands together, and bend forward to worship Buddha, Dharma, and Sangha for providing the benevolent truth of survival with goodness. Learning and understanding overcame my crises and dilemmas in challenging moments of research and also as a Buddhist.

I owe my intellectual debt to my supervisor, Associate professor Dr. Hanafi Hussin, I would like to express my sincere gratitude and a great honour to him for beneficial supervision, priceless tutelage, and being a role model. His immense academic training has successfully contributed to the completion of this dissertation.

I am sincerely thankful to Dr. Surasak Jamnongsarn, Dr. Chaiwat Meesanthan and Ajarn Worapong Charoenwong for their unconditional encouragements and inspirations. My deepest appreciation goes to Mr. Pramoot Phetcharatt and family for warm hospitality during several field works and special thanks to Venerable Chiang Promwocitr, an abbot of Promwocitr temple as well as all Siamese in Perlis for remarkable friendliness and kindness as if we were bloodline kinsman. I am also most indebted to the informants for precious answers and patient listening to my numerous curiosities.

This dissertation would never have been possible without the financial support from my paternal grandmothers, Ms. Suree Praditphong, Ms. Fuerngha Tassanawongwara, and Ms. Napha Praditphong. The cheerful support from my adorable maternal grandmother, Ms. Samruay Prommanee, I express my gratitude.

Finally and most importantly, to my precious family in Kanchanaburi Thailand, warmest embraces of *Por* and *Mare* (father and mother) fully charged me with love throughout my life. I indeed want to express my heartfelt appreciation to them. Besides *Por* and *Mare*, I thank my hardheaded brother for taking care of them.



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## CHAPTER 1

### INTRODUCTION

#### 1.1 Problem Statement

The historical background of the Siamese in northern Malaysia in the postcolonial era is established and learned in mainly two ways on the areas where Siamese are residing. It is an issue of a dispute between, firstly, the land either used to be occupied by Siam as Siamese protectorate of Malaya and secondly being a part of Malaysian peninsular. Since 1957, the northern states of Malaysia have been authoritatively seized until the present, but a perception which is they feel being a part of Thailand remains among Siamese. The coterminous boundaries of Thailand and Malaysia are politically divided by imagined, invisible borderline, but it seems not to break off relations of Siamese - Thai.

The Siamese in northern Malaysia became an overwhelming minority and also appeared as part of a multi-ethnic population in an ambient multiracial country which has remarkable different language and religious identities. Unlike the Siamese, the other minorities had immigrated from elsewhere, such as the Chinese and Indian Malaysians who are primarily highlighted to be in the minority and also the aborigines in Borneo island. While the Siamese realize they have been dwelling on the northern Malaysian zone as part of a diaspora more than a hundred years ago, they are seen as being insignificant. The wish to express their Thai identity effectively and successfully, which seems to be an important burden. At the majority side, after 1957 Malaysia became independent, the crisis emerged in Malaysian society and politics (as mentioned by Zakaria Haji Ahmad, and Suzaina Kadir, 2005). It resulted in the change of polity's character from a variant of a 'multi-racial' to 'Malay-dominant,' and this mode of governance was key to Malaysia's ability to maintain ethnic and societal peace in plural

society. In recent years, Malay categorization has been expanded to the more inclusive term *Bumiputera*— The term implicates a polarization between *Malay* and non-Malay or poses the essential issues of the status of the various ethnic groups in identification to ethnic identity by religious division with a Muslim and non-Muslim cleavage (Zakaria Haji Ahmad and Suzaina Kadir, 2005, p. 44-45, 48) rather.

Among Malaysians, the Siamese is politically accepted in terms of *Bumiputera* citizen recently. Nevertheless, to deal with the style of life or custom is to diversify ethnic groups into what they are. Thai culture has emerged in the Siamese society whether it is a pride of ancestral heritage or creation of the present taking place. It is common to notice who is the Siamese by hearing the greeting word *Sawas dee*, marking a linguistic identity. Likewise, religious practice in Theravada sect can posit the Siamese to be distinguished from anyone else as well as possess cultural identity.

In addition, one's ethnic identity is constructed through one's repetitive performance of the ethnicity. This is related to the idea that discourse creates subject positions for one's self to occupy—linguistic structures construct the self. The structure or discourse of ethnicity for Richard Schechner, however, is bodily and nonverbal.

The first dimension of ethnicity is the application of systematic distinctions between insiders and outsiders; between *us* and *them* (Eriksen, 1994, p. 23). Identity also has an intangible boundary which gains insiders as the Siamese and segregates non-Siamese as outsiders. If to focus on the idea of ethnicity discourse and link to linguistic and religious structures as the mainstream emphasis but there will possibly be other numerous influences to construct one's identity.

Musical performance has been performatively constructing the Thai identity for the Siamese community in the state of Perlis in the postcolonial era. Perlis is located in northern Peninsular Malaysia which is near Thailand. The *Klong Yao* is performed as

imported music from Thailand to express Thai identity as well as to unify the Thai ethnic groups among multiple races in Northern Malaysia. Therefore, this study aims to analyze the construction process of Thainess which is performatively done by the musical performance, the *Klong Yao*. The Thais usually have music in daily life, and in special occasions namely wedding, ordination, religious ceremonies, *Klong Yao* particularly in central Thailand is traditionally performed as music for auspicious events. Thai people are familiar with having the *Klong Yao* preceding a procession, and it also is known as traditional Thai musical performance producing joyful sense. Siamese practice as Thai style because they share the same religion and language that mainly influence their lifestyle. The *Klong Yao* is one of the performances which shows that the Siamese is linked to the Thai and the Thai inherit it from the Siamese.

## **1.2 Background of the Study**

The Tai is an ethnic race whose ancestry has been studied, researched and analyzed upon various hypothesis regarding its ethnic origins. It is known that the Thais have not only settled in Thailand but have also expanded over South East Asia and nearby areas. The spread of Thai ethnic race is believed to have reached South China, Laos, Myanmar, some parts of India and North Malaysia.

The definition of the Tais and their differentiation from other ethnic races are based on some of the indicating criteria, i.e., language, accent, religion, ritual, local tradition, etc. The language of the Tai ethnic race is the Tai language, belonging to the Tai-Kadai, language family. Evidently, each of the differently spoken languages of Tai ethnic race possesses particular intonation while sharing common etymology and linguistic character. In terms of their religious beliefs, the Tai ethnic race receives the considerable influence of Buddhism although some of them may worship ancestors, spirits, and sacred entities, resulting in some rituals that the Tai ethnic race practices as a response to their religious and sacred creed.

The purpose of settling in may not be the only factor which is responsible for the dislocation and scattering of some Tai ethnic groups. Earlier, there was no distinct indicator of land separation. Later on when borderlines came into effect to form a legitimate political map of various countries, the scattered Thais then united with the citizens within their respective countries. However, the unique identity of the Thais had allowed them to assemble to form a small community that upholds their symbolic identity such as the Thai-Ahom in the Assam state of India.

However, some of the Tais were left behind in some parts of the land which was once Thailand's territory. In the post-colonialism era, after Kelantan, Perak, Perlis, and Kedah were annexed to Malaysia several decades ago, the Malaysian Siamese who have chosen to stay put became the citizens of Malaysia despite being defined as Thais. The Malaysian population consists of people of numerous descent such as Malay, Chinese, Indian and Thai. Being aboriginal dwellers of today's Malaysian territory, the Malay, above all other ethnic races, exclusively owns the superior rights to claim the privilege of Bumiputera status. Also, that the Siamese have different conditions, i.e., nationality, religion, language, and customs; has even further emphasized the need of preservation of identity that separates them from the Bumiputera Malay citizens (Pakawal Buidirek, 2010: 7-8).

The first Malaysian Siamese who ventured their way from South Thailand to settle in the land known as Melayu can be traced as far back as 300-500 years ago during the reign of *Somdej Pra Barama Tri Lokanath* of Krungsri Ayudhya era. There was evidence of migration from Northern Thailand downwards to the land of Melayu and inhabited *Saiburi* town. Today, the Malaysian Siamese are mostly found across Kelantan, Perak, Perlis, and Kedah. Most of them are earning their living through agriculture. Linguistically, these Malaysian Siamese normally converse using the language of *Nakonsitammarat* accent of Songkla accent with similar intonation,

vocabularies, grammar and other characteristics to that of the Thai language. The Thai language is also taught to young Malaysian Siamese on a daily basis as a language to be acquired, itself based on the Bangkok system of academic regulations.

Regarding the condition of the Malaysian Siamese, they are recognized by Malaysia's official registration to hold Thai ethnic race and Malay nationality. Although some of these Malaysian Siamese converted to Islam, the majority of them are dedicated Buddhists (Tassanavadee Keawsanit, 2015, p. 3-4) who regularly practice important rituals on different occasions such as Makha Puja, Asalha Puja, Visakh, and Buddhist Sabbath. The Buddhist's core value of ordination is still strongly being observed and practiced by the Malaysian Siamese even to the extent that some families are even willing to send their children at their due ages all the way to Thailand only for ordination. Apart from this, other Buddhism-associated rituals and the traditions of Central Thailand are highly appreciated.

The traditions that reflect "Thainess" have been continuously inherited and passed on to the next generation. However, some traditions are transferred and reproduced according to Thailand's current mainstream traditions such as Songkran and Loi Krathong, both of which play a vital part in the current Malaysian Siamese lifestyle. It is clear that these traditions emulate that of Thailand's and have flourished elsewhere. Also, it is equally obvious that arts and music also inevitably share major contribution to the cultural activities since both connect and harmonize the traditions of cheerful Thai and the Malaysian Siamese. Li-Ge Banton and Nang Talung (Vajeeyaporn Chatavaraha, 2010, p. 6) are just two of the exemplary results of such cultural exchange and influence between two races. Stories narrated during these performances are portrayed in the light of religious and customary perspectives of the locals. The songs are sung as a medium of storytelling, narrating an archive of the history surrounded with

balanced aesthetics. At the same time, they keep the Thai ethnic identity through various processes. Some of them are in the form of arts and music.

Not only is there an exchange of culture and tradition between the Thai people of the South and the Malaysian Siamese, but there is also cultural importation as an apparent reinforcement of cultural strength. *Loykrathong* tradition is undoubtedly a great example of cultural importation because the tradition did not exist originally in any part of Malaysian Siam area. Regarding music, there is no denying that it plays an important part in cultural activities (interview with Surasak Jammongsarn, 21 October 2014). Importing the music based on its popularity in Thailand is another attempt to reproduce Thailand's musical semblance. This kind of duplication is interpreted to construct cultural identity through a musical dimension. From time to time, Look Thung-music, along with dancers and full complete band, has added a touch of extravagance to *Songkran* and *Loikratong* tradition. *Klong Yao* ensemble, which takes part in such auspicious ceremonies as ordination, represents an entertaining yet simple identity of Central Thailand which the Malaysian Siamese can seamlessly fit into their cultural activities very well.

Besides serving as entertainment to humanity, music for constructing identity is another interesting issue, particularly when music is given an interpretation as a means for constructing the cultural identity of the Malaysian Siamese. Choosing *Klong Yao* ensemble shall, by the above accounts, be a favourable case study. Since it has never been granted rights to engage in Malaysian Siamese customs until recently, it was recognized to be very vital to Malaysian Siamese way of life to the extent that it developed into a defining identity of Thai culture.

Since the Thai ethnic race in Melayu territory is surrounded by a vast diversity of languages, religions, and culture, they have an increasing likelihood to be the victim

of creolization and may have to surrender to autocracy under some sort of a governmental system, which may impose unfamiliar measures to the Malaysian Siamese. Indeed, government policies and entitlement are crucial parameters that can break down the identity of a minority known as Thai. On the contrary, an undeterred willingness to preserve the identity of Thai under stressed situation plus the selection of rather mild resorts for presenting cultural identity exhibits Thai's peaceful and cordial nature. In this regard, it is a hard decision to choose the appropriate tools to reproduce the cultural identity. Music, in all possibilities, could be a likely solution to the reproduction of cultural identity by importing them from their land of origin to reflect the unity of Thai people and the Malaysian Siam. Once the music is allowed to make its impact in protecting the identity of the Thais, it could be beneficial to the Malaysian Siamese, be a very intriguing subject for study and research.

### **1.3 Research Questions**

The following are the research questions of this study:

1. What are the origins and background of the *Klong Yao* tradition in Perlis?
2. What are the current status and functions of the *Klong Yao* tradition in Perlis?
3. How is the Thai identity of the Siamese in Perlis constructed through the performance of the *Klong Yao*?
4. How do the Siamese in Perlis maintain the *Klong Yao* tradition and sustain their identity?

#### **1.4 Aim and Objective of the Study**

The study aims to examine the process of identity construction of the Siamese community in Perlis through the musical performance called the *Klong Yao*, and for this purpose, it uses the concept of the performativity of cultural performance. In specific, this study seeks to fulfill the research objectives as follows:

- 1- To examine the origins and background of the *Klong Yao* tradition in Perlis.
- 2- To explore the position the *Klong Yao* performance to the Siamese and others.
- 3- To analyze the Thai identity construction through the performance of the *Klong Yao* performed in the Siamese community in Perlis.
- 4- To explore how the Siamese in Perlis maintain the *Klong Yao* tradition and sustain their identity.

#### **1.5 Research Methodology**

For this study, a research methodology works as a plan for solving the research questions. The method was selected to nail down the completion of satisfying the research objectives. The identity construction of Siamese was studied, explored and analyzed through a qualitative approach. The study wants to explain the phenomenon of musical performance as a cultural identity by taking a qualitative approach. The study does not only emphasize on finding research sources from descriptive research or library research but also further research on using surveys and non-participant observation, participant observation, and interviews. Thus, primary and secondary data are collected from library research, surveys, participant and non-participant observations, and interviews.



### **1.5.1 Library Research**

The study considers the use of textbooks, articles, and archives, etc. to fortify this study. The researcher reviews historical and theoretical documents from libraries namely Thai national library, Prince of Songkla University library, Thaksin University library, Srinakharinwirot University and the University of Malaya library. Also, read published works such as materials, magazines, newspapers, and journals. Moreover, the researcher searched and referred material from websites and relevant dissertations as secondary sources.

The library research seeks to gain a general understanding of the historical background, role, and status of Siamese and encourage the development of theoretical framework as well as provide concepts of ethnicity, identity, and performativity which are essentially used for research analysis. After reviewing previous information, the available data is further manipulated to frame and specify the area of study.

### **1.5.2 Surveys and Non-participant Observation**

Several visits or on-site surveys and non-participant observations in the states of Perlis particularly in the Siamese community to find materials and to familiarise and socialise with the people and community.

Survey techniques were employed both by individuals and organizations as the unit of analysis. In the prototypical individual survey, a sample of individuals filled in a questionnaire encompassing questions on knowledge, beliefs, attitudes, behaviours, demographics, and other personal characteristics (Klandermans & Smith, 2000).

Survey and observations helped the researcher to communicate and cooperate with the community as a visitor directly. The significance of observation is to immerse

into the community and be exposed on their actual display of the music. The events that have been surveyed are a wedding, *Tod Krathin* ceremony, and musical practicing.

### **1.5.3 Participant Observation**

Participant observation is the larger part of experiences in the study, including taking part in traveling around the research area and visiting the Siamese community in Perlis. This participant observation primarily takes place in ambient Siamese region specifically Buddhist monasteries and musical practice places etc. The researcher attends ceremonies, rituals, religious observances, and traditional activities which are accompanied by musical performance throughout the process of the thesis writing. In this regard, the researcher needs to observe in the central places of the community such as local communal places and a Buddhist monastery.

Participation part in Thailand also supports the researcher to collect relevant information which probably buoys up the study in gaining data for writing in the third chapter regarding the historical aspect of the *Klong Yao*, the *Klong Yao* and performance, and so on. Incidentally, to increase the strength of the study, participant observation usefully help the researcher to achieve data in participation. Firstly, the researcher blends in the community to familiarize of time to community and rather to make involvement by participating in sacred and secular activities which researcher is informed and invited. Secondly, the researcher understood to not act like the objects are aware of being observed. Thirdly, observation can give the sense of reality so that researcher creates making questions for the interview part. Fourthly, leading credence among research area is a direct way of really understanding what is doing research. It enables the researcher to approach a possibility of completion. Lastly, participating is solely a way to collect data properly for the study (Bernard, 1994, p. 142 - 143).

A local guide accompanied the researcher in enabling him to communicate clearly with the community. Moreover, the researcher conducted many field visits to get the data and expectation. Participant observation was one of the important methods to assist the researcher to achieve the result efficiently.

#### **1.5.4 Interviews**

Interviews have played an important role in this study and divided into two types of interviews: formal and informal interviews. The researcher tends to broadly handle a formal interview with Buddhist abbot and community leader such as chief of the monastic board and head of the *Klong Yao* ensemble. These interviews last a few minutes each. The researcher interviews informally local people who have experienced such music display. The informants are casually persuaded to talk about general livelihood, activities as well as music. Interviewees are classified into four groups including villagers and inhabitants, musicians and performers, and audiences. The eleven informants interviewed are *Klong Yao* owners who have experienced playing *Klong Yao*, a Siamese monk who is involved in both people and religion, informants who with related experiences since the *Klong Yao* first came into Perlis, supporters who currently run the *Klong Yao* activities, and musicians. The interviews mostly concentrate on bringing about of Musical performance as *Klong Yao* and cultural identity.

#### **1.6 Significance of the Study**

This study is very significant because previous research seldom covers the music of the Siamese community, and this study can reveal the prominent points in the relationship between musical performance and identity. Moreover, the music which is studied from neither northern Malaysia nor southern Thailand is now very famous in the Siamese community. Most researches on the Siamese in northern Malaysia have

focused on the limited scope of cultural study, language, religion, and economy. The findings of this study shall redound to the cultural identity of Siamese in northern Malaysia, specifically the states of Perlis, regarding the music in current use, in particular, the *Klong Yao* as musical performance. The study thoroughly presents the result of an analysis of how the Siamese use music to strengthen their cultural identity by the process of representing Thai-ness by focusing on the concept of performativity. For the research result, the music plays a role in assisting the community to identify themselves as Siamese people albeit they are an ethnic minority in the midst of many other ethnic groups. Throughout this study, it is important to find out why the *Klong Yao* is necessary to the Siamese identity. This study is thus pioneering research for the ethnomusicology approach of the Siamese musical performance in Perlis.

### **1.7 Chapterization**

This study has seven chapters. Chapter 1 has the introduction, which also includes research questions and objectives. Chapter 2 is about the Literature Review and Theoretical Framework. Chapter 3 provides Background of *the Klong Yao* and the Northern Malaysian Ceremonies. Chapter 4 has details related to Functions of the *Klong Yao* in Presentation. Chapter 5 describes the Representation of the *Klong Yao* tradition. Chapter 6 discusses the process of maintaining the *Klong Yao* and Sustaining the Siamese Identity in Malaysia. Chapter 7 summarizes and concludes the discussion and analysis. The details of each chapter are as following:

**Chapter I Introduction:** The first chapter is an introductory part, which includes the background of the study, problem statement, aim and objectives of the study, research methodology, and significance of the study. This chapter describes the history of the Malaysian Siamese in Northern Malaysia as well as the coming of music. Specifically, this chapter focuses on the state of Perlis which presents the problem

statement the dissertation and the approach needed to examine and answer the research questions. This chapter also includes the identification of strategic objectives that indicate the problem and direct to the course of the study, the theoretical framework and methodology.

**Chapter II Literature Review & Theoretical Framework:** The second chapter intends to make clear on the concept of cultural identity construction by the performative function of a musical performance. It is based on previous studies and theories. The consistency of this research serves to explain a cultural identity through musical dimension and its process. The study is focused on academic review on related concepts including identity, performativity, and musical performance. The current part is to revisit and review the related researches and literature. The previous researches about ethnic minorities in Malaysia are reviewed. Therefore, this part is divided into two sections: the Siamese people in Northern Malaysia, and the performative construction of Thai identity, and the theoretical framework of analysis.

**Chapter III Background of *Klong Yao* and Northern Malaysian Ceremonies:** The Third chapter is about a pattern of the *Klong Yao* currently in Thailand, the status of the *Klong Yao* in the performance and the concept of performance presentation. Furthermore, the function of the *Klong Yao* must be included in this chapter as well, and the role played by the *Klong Yao* as part of the religious activities, to describe through sacred and secular beliefs. This chapter could be linked to the next chapter in comparison, connection, and overlapping.

**Chapter IV Functional Performances of the *Klong Yao* among the Siamese and other communities:** The fourth chapter mentions about a history of the *Klong Yao*, the coming of the *Klong Yao* to Northern Malaysia, and the status of the *Klong Yao* in Northern Malaysia, a performing the *Klong Yao* in the Siamese community and outside

the community. This chapter also presents an accompaniment of the *Klong Yao* and activities which reflect music as Siamese culture. The researcher desires to include a rhythmic notation as well as lyrics which are created by the Siamese for learning. Transmission is an important additional part of this chapter. An illustration of the *Klong Yao* in current use in this chapter will be discussed in the next chapter.

**Chapter V The *Klong Yao* Representation and Identity among the Siamese community:** The fifth chapter entirely discusses the study, exposes the representation process, and purposefully answers the research questions. Meanwhile, the study interprets a cultural identity of the Malaysian Siamese through musical context and strategies of using music as the vehicle to stabilize the cultural identity. The concepts of identity and representation are defined as main combinations to decrypt the process of the *Klong Yao* performance.

**Chapter VI Maintaining the *Klong Yao* and Sustaining Siamese identity in Malaysia:** The sixth chapter examines real action in using the *Klong Yao* performance of the Siamese, that they maintain the *Klong Yao* and the *Klong Yao* associate them to sustain their identity. The chapter then illustrates the actions performed to keep up the selfness of Siamese in Malaysia. Procedures of performative actions are included in this chapter to clarify identity construction.

**Chapter VII Conclusion:** At the conclusive part, this chapter compiles the whole conclusion to this study through to integrating and analyzing the various issues in the chapter: II, III, IV, V, and VI. In addition, this part emphasizes the introductory part and the initial researches that were done. This part explains an analytic representation process and links to the performativity concept. Eventually, the conclusive chapter highlights the study limitations and provide some guidelines and recommendations for further research and improvement.

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.1 Introduction

This chapter is intended to be the conceptual foundation for the analysis of cultural identity construction of the Siamese in Perlis. It emphasizes the description of how a cultural identity can be constructed through a musical performance. The academic endeavor in the current chapter is focused on the studies on *Klong Yao*, Siamese people in northern Malaysia, and the concept of performativity. Previous studies which have been carried out by other researchers will be reviewed to base the background knowledge for the analysis in the upcoming chapters.

#### 2.2 Literature Review

##### 2.2.1 The Musical Performance called *Klong Yao*

*Klong* is a Thai word which means drum or the rhythmic musical instrument. It is a kind of membranophones in the ethnomusicological term. There are numerous kinds of *Klong* in Thailand and Thai drum categories tend to classify *Klong* by referring to the membrane of the drum (*Nah Klong*). There are two kinds of *Klong* namely single membrane drum, which includes the *Klong Yao*, *Rummana*, *Tone*, etc., and double membrane drum such as .the *Tapone*, *Klong Song Nah*, *Klong Kheak*, etc.

*Klong Yao* is a rhythmic musical instrument of Thailand specifically found in central Thailand. Thai music might be traditionally categorized into two types, namely Court Music and Folk Music. Although, the *Klong Yao* is implicitly known as folk music it can diffuse broadly throughout all parts of Thailand.

According to Phuriwatt Buranakiatsakul (2012) in his research which focuses descriptively on the structure of *Klong Yao* rhythmic pattern by choosing a case study of *Klong Yao* pattern created by Pra Pahtbanleangrom (Pim Watin), the composition and transmission of the pattern and knowledge was by verbal transmission from generation to generation. He concludes that *Klong Yao* learning must involve faith and belief as a part of the learning process through the *Wai Kru* ceremony (paying respect to invisible teachers). Through the *Klong Yao*, overture playing serves religious event as the names of the overture patterns of the *Klong Yao* show the connection between music and Buddhist function, as when some particular *Klong Yao* pattern must be played during monks eating or offering food to monks.

Apart from adaptation in musical pattern as suggested by Phuriwatt Buranakiatsakul, there may be more ways to revise the performance to catch up with the changing circumstances of modern society. Currently, the *Klong Yao* must change its role to survive in two ways. Firstly, the *Klong Yao* changes the forms of the band into more modern by adding some western melodic instruments and has applied the traditional rhythm to make it more colorful. Secondly, the *Klong Yao* was formerly presented in the forms of procession and parade, but now the forms are changed to accompany the making of a votive offering.

Panee Amnauysuntikul's research fits into suggesting that *Klong Yao* can be performed on other occasions. She researched the *Klong Yao* used in making a votive offering in Ayutthaya province to show the development of the *Klong Yao* adjustment. The *Klong Yao* is permanently played in the Buddhist temple, the role of *Klong Yao* now is to accompany the ritual in making votive offering. This adaptation of the *Klong Yao* role can help musicians earn sufficient income and protects the *Klong Yao* from extinction; and the *Klong Yao* is also the new highlight of the temple as well as making



a new belief by making votive offering by music instead of previously offering food or fruit (Pannee Amnauysuntikul, 2008).

In a nutshell, there was not a single study on the *Klong Yao*, which aims to examine it from an anthropological perspective.

## **2.2.2 Siamese Ethnic Minority in Northern Malaysia**

### **2.2.2.1 Siamese and Thai**

Whether they are called Siamese or Thai or Orang Siam, the people in northern Malaysia who are Buddhist and Thai speaking in daily life are always defined as an ethnic minority. Features of Siamese ethnicity are often perceived with some stereotypical recognition, i.e., the notion of how they behave, by activities such as religious rituals, cultural practices, and events. Furthermore, Thai ethnic groups in northern Malaysia are treated as an invisible minority. According to Irving C. Johnson (2004, p. 113), colonial histories on the southern extremities of the Anglo-Siamese boundary zone do not mention the existence of Thai Buddhist village vicinity or the constant traffic of people and produce that occurred across these political margins.

Historically speaking, Siam was well known and mentioned by the Chinese. Inevitably, a multitude of studies in the history of Thailand tends to start examining from the era of Sukhothai but yet in terms of identifying Thainess. The studies have been conducted to discuss how and when the inhabitants are supposed to be indicated as aboriginal as Thai. Hence, it is too complicated to figure out about it. Perhaps a beginning of Siam could be easily found if introduced through the word Siam. D.G. E. Hall in „*A History of South-East Asia*“ states that Chinese called the Sukhothai kingdom as Sien and the word Siam called by Khmer which means a Barbarian from the area of Mekong basin or Chaopraya river (Hall, 1970, p. 180). Although the Thai had been in existence as a people for thousands of years before the outset of Christian era, the first

Thai kingdom that was established in what is now Thailand was that in Sukhothai in 1238. The coming of Thais contributed to the decline of the Sri Vijayan Empire. A Sukhothai king, Rama Khamheng, struck the decisive blow to surrounding rivals in 1292, and expanded his power to the south, from the Menam Valley in Thailand into the Sri Vijayan ports in the southern part of the Malay Peninsula (Hall, 1968, p. 63).

Such a historical background of Siamese in northern Malaysia has not been thoroughly researched in various issues. Vagueness between immigration and settlement of these Thai ethnic communities has been indicated in many writings. For example, Robert L. Winzeler (1985, p. 67-68) in his study on the ethnic relations in Kelantan says that the origins of the Kelantan Thai are obscure. Siamese communities may probably be from diasporas and became enclaves. Located as they are well beyond the main frontiers of pre-modern Thai settlement in present South Thailand, the question of who the first Thai were and how they got there has long attracted interest.

Among a diversity of races and cultures including Siamese, Chinese, Indian, and mostly Malaysian, the Siamese is understood as the most minority. Astonishingly, The Siamese in northern Malaysia continuously connects to Thai as if they are relatives of each other but the high number of Thai in Thailand (especially those who are not in southern Thailand) tend to know neither - nor feel connected to the Siamese. On the other hand, the Siamese knows Thailand, Thai, and Thainess well. Possibly, some things can play roles and mutually tie the Siamese in the feeling of being Thai and perception of keeping the senses of Thai.

David Wyatt (2014) has explained a definition of how Thai is meant. Whether Thai in term of citizenships or stereotypical features could not entirely and profoundly indicate who is Thai but Wyatt rather focuses on the Thai in the meaning of identity namely language and culture. Although the word 'Thai' can refer to the people who

speak Thai and assimilated Thai culture, language and culture must have been developed for many centuries. The language and culture of current Thai probably derived from Khmer Mon Indian or Chinese but they are also hybridized as seen in the Thai in The kingdom of Thailand. Ing-on Julasap (2012) delves into a belief of the Siamese in the Morale poem she studied and suggested that morale poem ritual can affect people's thought, trust, and behaviour. Customs and cultures influence them to the group, and when the Siamese is gathering the one who is boosted to be the master of ritual, obviously the process of the ceremony is verbally and morally narrated in the Thai language. From the study, it can be interpreted that the morale poem ritual is not only grouping Siamese in unison but also implicitly presenting the solidity and pride and making a chance to be surrounded by the Thai environment. Children absorb the way of life in attending the morale poem chanting; most morals conform to Siamese way of life which means the poem in the sense of ethics tend to teach participants to be friendly and respectful by increasing religious doctrine as well.

After the west mapped Thailand so were Laos, Cambodia, Myanmar, and Malaysia. The invisible borderlines have become a fortification to separate not only people but also to provide a sense of belonging. Thus Thais nowadays wildly expanded around mainland Southeast Asia, and there are approximately 100 million Thai-speaking people, but the number of Thai population in Thailand is not more than 70 million which means there are possibly at least 30 million Thai-speakers outside Thailand today. According to Thongchai Winichakul (1994), in his book entitled *Siam mapped A History of the Geo-body of a Nation*,

...Siam, however, was not yet in the same world order and was not yet obliged to abide by such European inventions as a fixed national boundary and the laws and customs associated with it. However, this did not mean that Siam did not know of the extremity of its sovereign territory. In fact,

in the Bangkok Thai language, many words had meanings similar to boundary-namely, *khopkhet*, *khetdaen*, *anakhet*, *khopkhanthasima*, and others. The words *khop* and *khet* mean edge, rim, fringe, or limit. The word *daen* means area, territory. (Winichakul, 1994, p. 74)

In *Thai South and Malay North: Ethnic Interactions on a Plural Peninsula* by Michel J. Montesano & Patrick Jory (2008), it was shown that the northern Malay states, from a Thai-centric view of history, had been incorporated into a Siamese tributary system in the thirteenth century. After the prosperity of Melaka and later of Johor – northern Malaysia states were fundamentally under the influence of both orders of power, Thai, and Malay.

The feeling of losing territory among Thais is assimilated and started by mostly teaching in school, and finally, the sense of belonging to four states was promoted among Thais in Thailand. Furthermore, this feeling has been intensely forwarded to Siamese in northern Malaysia as well. They are a minority who stay far from their Thai relatives, this sense can probably treat them and also strengthen them or can connect Siamese with Thai together. Therefore, Thamrongsak Aryuwatthana (1974) presented some ideas of the four states. As we know well, the four states used to be a part of Sukhothai realm since many hundreds of years ago until the reign of King Rama V and was recently given to British when Malaysia was colonized. Real Thais are in the four states as similar to Thai in Thailand – approximately more than several thousand the Siamese households and they have got even the same culture, tradition, temple as well as Thai architecture. The Siamese hence in northern Malaysia are culturally and historically influenced (perhaps some scholars call it brainwashing) by losing-territory discourse. In the usual Thai aspect, the four states are currently Kelantan, Perlis, Kedah, and Terengganu of Malaysia which used to be the protectorates of Siam and there have been the descendants of Siamese who remain in these four states.

On the other hand, Thongchai Winichakul (1994) specified the status of four northern Malaysian states to Thailand, saying that they were not totally controlled under Siam. The Raja of Kedah had to struggle against Malay neighbouring states and rivals in the region to maintain the power of the ruler. Whenever Kedah had conflicts with the Dutch, they inevitably needed some assistance from Siam, offering silver and golden tree as a tributary. For survival, they alternately sought help from either the Dutch, or Siam. In this way, the Raja had preserved his position as an independent ruler. The key concept that Thongchai gives us is to present the contrast of understanding of the four states in northern Malaysia between which had belonged to Siam as a colony and which autonomously governed themselves and simultaneously needed help from Siam as a tributary. As both details from Thamrongsak and Thongchai, the Thainess has been expanded to the four states and brought along a Thai conscious to the Siamese in northern Malaysia.

Historically, Irving C. Johnson (2004) points out that in the history of Kelantan (in the nineteenth century) in the book of David Wyatt written in 1974, the Siamese were neither officially mentioned in terms of the existence of people nor the Siamese places such as the Siamese boundary zone and Thai Buddhist villages in the vicinity or the constant traffic of the people. And also any production of crops that occurred across political margins. He also proposes that the meantime, owing to the powerful British desired to secure a Malay and Muslim political-cultural environment and separated from the Siamese Buddhist social. He tried to deliver the idea of Siamese in northern Malaysia is the extreme minority, and they were bypassed in the official discourse of history. In addition, Siamese in the nineteenth century would be marginalized as an invisible minority.

In daily life, language is commonly the tool of communication due to the bi-linguistic community which means an area of people verbally speaks in different

languages, and as we know well language characterize people who speak one language and the others separately. The influence of language Nishii Ryoko (2005) collaborated in Muslim and Buddhist state in southern Thailand, Nishii used the word 'language' translated into Thai word as *Phasa* and its meaning is language and speech in standard Thai. Nishii profoundly pointed out in southern Thailand, *Phasa* can be claimed as custom or to practice. In understanding, language is used in designating the religious practice of both Muslim, *Phasa Khaek*, and Buddhist, *Phasa Thai*. Whenever *Phasa* is used, it contrastively indicates the religious difference. On the study of Tai-speaking Buddhists in Kedah, Yanin Wongmai (2015) discusses the Tai-speaking Buddhists' use of the southern Thai dialect mixed with Malay word, the close dialect tie to Nakorn Sri Thammarat, Songkhla and Satun spoken dialects. So that, the experience of Siamese in both Thai and Malay customs to adjust and survive in current life, they also harmoniously accept the Malay culture but the accepted things must not much strongly touch the main Siamese characteristics including Buddhism and local belief. The things are adjustable displaying the uniqueness of the people of two cultures such as the Siamese. Teo Kok Seong (2008, p. 206-207) explained that among the minorities in northern Malaysia, Siamese and Chinese, have their own words which are borrowed from each other and the loanwords occur normally and spoken locally. Specifically, the Thai words which involve the religion are often used among Buddhist whether they are Siamese or Chinese. The Thai words are mainly in the religious domain and are not reshaped to the phonemic pattern of Chinese. That means the Siamese and Chinese are not the same. Buddhist sect—Siamese is Theravāda Buddhist and Chinese is Mahayana Buddhist—but in case of religious loanwords, Siamese has dominated religious-speaking space.

Inevitably, religion affects the way of thinking and practicing in realistic behaviour; some faiths can lead the people and dominate the whole life of a human

being. In the case of Buddhist Siamese in northern Malaysia, they are almost entirely encircled by Muslim whether the Thai Muslim in southern Thailand or Malay Muslim in Northern Malaysia as religious kinship. In other words, Siamese is an enclave and differed from main speaking language in the country and religion, but among minorities, Siamese and Chinese, are the same in term of the religious sphere. They are Buddhist but different by sects, Theravada and Mahayana respectively. Whether to unite people or to segregate people from the others by common components, language and religion have been used as tools/weapons to take action on the situation.

In addition, in Malay view, Muhammad Yusof Ismail (1977) described that the Siamese as an ethnic minority presents some contending issues in comparison with other ethnic groups, Siamese were recognized as a minority and subordinate status by the discernment in terms of deficiency of economic and social relations. The Siamese have been poor in reaching the basic needs such as not being able to access economic resources, occupational opportunities, and education. The implication of duality of the relationship between the Siamese and Malays as subordinates and rulers on the one hand, and between Siamese and other ethnic groups as clients and patron, are looked down upon as though the Siamese were indigent people.

#### **2.2.2.2 Siamese after 1957**

The result of Treaty of Bangkok 1909 was the division of the northern Malay Peninsula into two nations namely Siam and British Malaya as the treaty inscribed „*The Siam Government transfers to the British all rights of suzerainty, protection, administration, and control whatsoever which they possess over the States of Kelantan, Terengganu, Kedah, Perlis, and adjacent islands. The frontiers of these territories are defined by the boundary Protocol annexed hereto*“. Yanin Wongmai (2015) discussed there were rather than the land, four states of northern Malaysia, also the population

resided in four states were transferred to the British Malaya and fell under British rule. The Siamese nevertheless were not much affected because the British were focusing on the coastal area. There were few major differences among the rural population of northern Malaysia, but the few were effects of colonial administrations—the Tai-speaking people were defined as racial categories in the census. As far back as in 1957, Malaysia became autonomous from the United Kingdom, and the nation immediately needed to be Malay in the dreaming idea of government to set up all of the countries by promoting the sense of nation-state. Chuleporn Wirunha (2008,p. 41) discusses "Malayness" is given attention by scholars as a cultural component of the nation and could be a modern construction and a source of diverse identities.

As mentioned above after the Siamese were categorized as an ethnic group, they later realized that they had to assert themselves; they had been the one in multi-ethnic of Malaysia and making affirmative moves to reclaim their rights and equalities. With the changing Malaysian political context, the effect turned into a problem as in some Siamese villages, communities have benefitted from government projects and rapidly developed whereas some other Siamese Malaysian villages still have not seen infrastructure development. The Siamese thus in post-colonial era have capitalized on questioning how important Siamese is to Malaysia in case of being powered by politic and economic societies. Conceptually, Yanin Wongmai presents that Siamese identity refers to characteristics, feeling, or beliefs. In the mid-twentieth century, an enormous change happened to the Siamese resulting in their adopting local names, for some of the Siamese realized that there were advantages to switch to Malay and Chinese names to secure financial opportunities easily. For other Siamese in the rural countryside, the financial problem had not influenced their lives. They still resorted to naming their descendants in Thai name and maintained ethnic, racial, religious, linguistic identities to protect their community from being engulfed by the surroundings.



In the late-twentieth century, the status of the Siamese was inequitably posited by majority perception, According to Muhammad Yusof Ismail who summarised that the Siamese and Malaysian relationship denoted that Malay has rightly centered on land tenancy and economic cropping arrangement, therefore, it posited the Siamese in a dependent disadvantaged position. At the village level, the Siamese can always link to activities of Malay neighbours such as attending Malay weddings and other functions. In the field, especially during planting and harvesting season, the labours are exchanged between both Malays and Siamese. For some activities thus in terms of prohibition of drinking and collective food gathering of Malay and Siamese, the alcoholic beverage must be rejected by Muslims and also when it comes to preparing food in Siamese places, the latter limited to do so because they are stereotyped as pig-eaters and are impure according to Muslim conception of ritual purity. Matters of religion in case of impurity and purity can outright discriminate Siamese from Malay majority. A huge gap of religious tolerance and differences are widening in the friendship bond owing to purity and impurity concept. Likely, in the religious places, a Muslim never participated in Buddhist temples neither does Buddhist Siamese tend not to be in Mosques. As time elapsed, it became obscure, when previously Muslim had to stay far from the temple, but currently Muslim Malay join in the entertainment part of the monastic area for entertainment only and not go beyond into spiritual and sacred zone at a temple fair.

The case of interreligious marriages has not frequently been discussed, as Nishii Ryoko (2005) pointed out that people of different religions usually cannot live in the same house. In the case of Muslim and Buddhist intermarriages, one of the partners has to consent to convert. Religiously, a Buddhist has always converted to Islam and Buddhists are regarded as Muslim when converting to Islam. The religious boundary is delineated only by reference to Islam. Conversion is the element to differentiate people and limit the elasticity of cognatic kinship relations.

### 2.2.2.3 Siamese Cultural Identity and Practices

The Siamese people in northern Malaysia are known as „*KON SIAM*“ among them and as „*ORANG SIAM*“ among Malaysians. The one who is called *KON SIAM* or *ORANG SIAM* must be Buddhist and derives from at least either maternal or paternal lineage. Language is also the main factor to define Siamese-ness—Southern Thai dialect is spoken widely in the main four states namely Kelantan, Perlis, Perak, and Kedah while being able to speak fluently in the official dialect (Bangkok dialect).

According to Ing-on Julasap (2012), when the Siamese are grouped in some area in Malaysia, they also love Thai cultures and customs, conserve both spoken and written Thai (Julasap, 2012).

Beliefs relating to the everyday life of the Malaysian Siamese, which involves religion, local belief, and superstitions can extremely influence their habits and thought. Also, the creation of custom, culture, and tradition are dominated by beliefs as well. Although the Malaysian Siamese's main religion is Theravada Buddhism, the local belief could push through Buddhism and is produced as if it were the mixed of beliefs.

The name is the title that determines if one is a KON SIAM or not. Officially, the writing manner of the name is that the given name must precede it and follow by the father's name. Nevertheless, Malaysian Siamese people remain writing the name in the Thai manner as a composite name which is written with the given name preceding the family name. Nowadays, most Thai names whether given name or family name are derived from Pali and Sanskrit languages.

According to Irving C. Johnson (2004), most Thais in Kelantan have a composite name, for example, *Suchart Nartsuwan a/l (Anak lelaki) Eh Dam*. In this case, *Suchart* is the given name, and *Nartsuwan* is the last name (naam sakul). Sanskrit sounding first and last name have been popular in Kelantan since the sixties with

increasing penetration of Thai cultural standardization and a standard Thai-type last name that is supposedly derived from one's paternal line. In recent years all that was required to be officially categorized as Thai was a *naam sakul* that had to be registered as a legitimate last name when the children were born and which appeared on the child's birth certificate (Johnson, 2004,p. 122-123).

According to Pornchai Narkseetong and Anin Putthichot (2012), role and status of the Thais are very dependent on historical changes and Political context in Kedah and the Malay Peninsula. Nowadays, Thais in Kedah became Malaysian citizens. As a minority group, Thais in Kedah are not equal to the Malays. Neither in the economic sector, Thai people take no leading part contrary to the Chinese. However, as residents who lived in Kedah for a long time, Thais in Kedah are recognized as Bumiputera. Rights and welfare available for Thais are regarded as inferior to only local Malays. The Thais can express their social and cultural identity. Therefore, Thai people in Kedah as a minority group maintains its identity amidst a plural society of Malaysia (Narkseetong & Putthichot, 2012).

Nibondh Tipsrinimit (2012) mentioned Thai in Malaysia: The Malaysians of Thai descent in the northern states of Malaysia still adhered to the cultural identity born of a system of beliefs and rituals, namely, belief and faith in Buddhism with the Thai monastery as the focus of hamlet culture. And, Buddhist monks were the spiritual center of the community, beliefs in spirits, fortune-telling, respect for things sacred, including beliefs in nature and the supernatural. Most of the production system are still involved in agriculture. The southern dialect was used for communication in daily life. Buddhist ordination for children was favored as it was compulsory custom (Tipsrinimit, 2012,p. 170-171).

#### 2.2.2.4 Musical performance in Southern Thailand and Northern Malaysia

Some musical pieces accompany the appearance and movement of particular characters or character-types, while other pieces are meant to evoke a mood or depict a certain activity (Matusky, 1993,p. 26). Patricia Matusky has categorized music in Malaysian shadow play and its influences. She pointed out that the orchestra and music are categorized into three different sources. Firstly, the music whether a song or musical instrument which are influenced by Javanese Gamelan. The clue still appears to be relevant as a source of influence; this is brought by puppeteers who went to Java to learn Javanese shadow play. Secondly, the orchestra and music which are influenced by the traditional palace milieu in Malaysia as Malaysian court music. Thirdly, music found in the rural areas is identified as folk. This source is expanded widely in the northern state of Malaysia and southern Thailand and was formerly known as *Wayang Siam*. Matusky also indicated that the music with *Wayang Siam* is a basis for the development of the hybrid music ensemble and music. In *Rong Ngeng*, Lawrence Ross (2011), in his article mentions about *Rong Ngeng Tanyong* in southwest Thailand and northwest Malaysia. In the *Rong Ngeng* performance over the past forty or fifty years, the repertoires have been decreased and become dormant. The shows are found mostly in the urban festivals. In the past, the performances went on almost non-stop from sundown to sunrise, but these days, performances are shorter. The study which focuses on a classification of tunes presents the relative distribution of full twenty-seven tune repertoire which can be separated into four categories. The hybridity in texts is in the use of Thai dialect to complement Malay loan words to show the combination between Thai and Malay in a sentence. Each sentence produces an awkward translation and represents Thai-Malay hybridity.

A complete ensemble of the orchestra for *wayang kulit* instrumentation includes reed oboe known as *serunai*, drum sets known as *gedumbak*, *getuk*, and *gendang*, gong

sets known as *canang* and *tetawak*, and two pairs of hand-cymbals called *kesi* (Matusky, 1993).

Manop Wisuttiapat (2016) wrote about Thai rhythm, as one of the most fundamental elements in the music of all musical culture is hythm.<sup>6</sup> This element plays different roles and functions in each musical culture. We shall here consider three important kinds of rhythm in Thai music 1. Natural rhythm is the innate rhythm which each person feels in the music. This is actualized when people clap their hands or beat time when music is sung or played. This rhythm of hand-clapping is natural rhythm.<sup>7</sup> Human beings by nature respond to such rhythm. It is possible that the natural rhythm of one person will be different from that of another, but the differences are slight. 2. The rhythm of the *ching* refers to determining when *ching* is to make its sounds—“*ching*” and “*chap*”—in a musical piece. 3. *Nha tap* rhythm, the playing of the *Nha tap* rhythm is confined to one category of musical instrument (the drum or glong). The type of piece determines which and how the drum is to be played according to the nature, occasion, and purpose of the performance. The *Nha tap* rhythm can be divided into two categories: 1. *Nha tap* which is in continuous repetition, when ending one cycle, will be repeated continuously until the end of a piece. 2. *Nha tap* which is not played in continuous repetition, *Nha tap* of this type are not repeated during a piece (Wisuttiapat, 2016,p. 177, 179, 187, 218-219).

## **2.3 Theoretical Framework**

### **2.3.1 Concept of Ethnicity and Race**

Ethnicity is one of the most difficult concepts in the social sciences to define; the word was originally used to refer to the distinct people in ancient Greece as *ethnos*. After that, the word is applied to English in early 1940 to replace the word race.<sup>8</sup> In contemporary usage, ethnicity is seen as both a way in which individuals define their

identity and a type of social stratification that emerges when people form groups based on their real or perceived origins. Regarding differences, ethnicity can refer to the distinction to entail inclusionary and exclusionary behavior such as to classify the distinction of people between ‘us’ and ‘them’ (Gregory, Johnston, Pratt, Watts, & Whatmore, 2009, p. 214 - 215). Ethnicity also links to a composite of shared values, beliefs, norms, tastes, behaviours, experiences, consciousness of kind, memories, and loyalties. Positively ethnicity is deployed to express a self - perception. Ethnicity is also distinguished both from inside and outside the group by cultural criteria so that the characteristics are particularly defined depending on which ethnic groups have been identified. Furthermore, both ethnicity and its components are relative to time and place, and, like any social phenomenon, they are dynamic and prone to change (Ashcroft, Griffiths, & Tiffin, 2007, p. 75-76, 180-181). Furthermore, the segregation of ethnicity may be covered by industry, occupation, organization or roles and work settings within organizations (Jeffrey G. Reitz, 1980). Thomas H. Eriksen (2010) has discussed in ethnicity; his work has vastly known to express cultural differences, There are a variable and complex relationship between ethnicity and culture. Although ethnicity exists between the groups but not within the groups, it means not to belong to the groups; it is only a relationship. Ethnicity is the enduring and systematic communication of cultural differences between groups considering themselves to be distinct. It appears wherever cultural differences are made relevant in social interaction, and it should thus be studied at the level of social life, not at the level of symbolic culture. Moreover, ethnicity is thus relational, and also situational: The ethnic character of a social encounter is contingent on the situation. It is not, in other words, absolute (Eriksen, 2010, p. 68-69). While, the race is a term for the classification of human beings into physically, biologically and genetically distinct groups. Furthermore, the term implies that the mental and moral behavior of human beings, as well as individual personality, ideas, and capacities, can

be related to the racial origin and that knowledge of that origin provides a satisfactory account of the behaviour. The race is particularly pertinent to the rise of colonialism because the division of human society in this way is inextricable from the need of colonialist powers to establish dominance over subject peoples and hence justify the imperial enterprise. Race thinking and colonialism are imbued with the same impetus to draw a binary distinction between 'civilized' and 'primitive' and the same necessity for the hierarchization of human types. By translating the fact of colonial oppression into a justifying theory, however spurious, European race thinking initiated a hierarchy of human variation that has been difficult to dislodge. Although race is not specifically an invention of imperialism, it quickly became one of imperialism's most - supportive ideas, because the idea of superiority that generated the emergence of race as a concept adapted easily to both impulses of the imperial mission: dominance and enlightenment. Race, therefore, like ethnicity, has always been a cultural, as well as a political, scientific and social construction. The imbrications between them are such as to make them interdependent and inseparable. This can be seen particularly clearly in the nineteenth century in the way in which racialized thinking permeated and was diffused throughout the entire academic establishment (Young, 1995). The most contested relationship is that between the concepts of ethnicity and race. Three different potential relationships have been posited. The first position contends that ethnicity and race should be treated as being analytically distinct. The second is a modification of the first insofar as it wants to maintain a distinction, while at the same time conceding that in some circumstances ethnicity race overlap. The third position disputes both of these stances, suggesting instead that ethnic ought to be viewed as the overarching term, with the race being seen as a subset of ethnicity (Kovisto, 2002,p. 14).

An ambiguity arises *when the terms ethnicity and race are used interchangeably*, or when they are seen as variants of the same classification system.

Throughout history, though, people have been racialized by others for particular reasons. Most commentators agree that RACIALIZATION is necessarily a negative process, where one group chooses to define another as morally and genetically inferior to dominate and oppress it: racialization is always an imposed category. Phenotypical features, such as skin colour or facial structure, are then interpreted as evidence that the two groups are indeed separate ‘types’ of people and are used strategically to demark the boundaries between groups. Once defined, such boundaries are extremely difficult to cross. Racialized minorities become ethnic groups when they achieve social solidarity through their distinct culture and background. Racialization, therefore, facilitates the development of ethnic consciousness, which may be harnessed by minorities in their struggle against discrimination, but does not necessarily lead to ethnic group formation. While external forces are important in the generation of ethnic consciousness, the most basic difference between race and ethnicity is that ethnic affiliation arises from inside a group; ethnicity is a process of self-definition (Gregory, Johnston, Pratt, Watts, & Whatmore, 2009, p. 215).

### **2.3.2 Performativity, Performance, and Identity Construction**

As one takes into consideration the historical background of the concept performativity, first of all, one will find that the theory was linguistically introduced by J. L. Austin in his work *How to do things with words (1962)*. Austin tried to argue for the performative function of utterance in speech act theory as it is not merely to inform or to describe but rather also can make something happen. As Austin has explained, *the uttering of the sentence is or is a part of, the doing of an action, which again would not normally be described as saying something* (Austin, 1962). Austin reasoned that the words of an illocutionary act have to be expressed in earnest; if not, Austin ignores them as a parasitic use of language. John R. Searle developed Austin’s linguistic notion of performativity from a logical perspective. He argued that people construct their



realities largely using speech acts. Therefore, performativity in this sense is associated very closely with the core idea of speech act where the construction of human realities takes place.

Afterward, those who brought the concept of performativity into the context of performance studies are the postmodernist philosophers who expanded the performance principle to all aspects of social and artistic life. Some anti-authoritarian poststructuralists used the performative nature of human realities in their critique against the culturally justified injustice by deconstructing the existing structure of power. For example, Judith Butler argues that gender is performative as it is socially constructed. This gender reality is believed to be created through sustained social performances. Thus the normative heterosexuality is conceived of as a tool for enforcing a patriarchal, phallogocentric social order.

The race is also a cultural construct. Racial identifications change in reaction to culture-specific historical forces. A person who could be categorized as black in the United States might be considered white in Brazil or colored in South Africa. Like race, racial identity can be fluid. How one perceives his or her racial identity can shift with experience and time, and not simply for those, who are multiracial. These shifts in racial identity can end in categories that our society, which insists on the rigidity of race, has not even yet defined.

The underlying idea of performativity as applied in the context of performance studies is that one's ethnic identity is constructed through one's repetitive performance of the ethnicity. As these theories of the performative inhabit performance art, especially works dealing with gender and race, they argue that social realities are constructed such as gender, race, and identity. When performativity is theorized by linking to the idea of performance, the term is an even more slippery, covering mainly

of entire possibilities. On the one hand, it holds that identity is created through the performative nature of language and, by extension, all kinds of human expressions, including performance. On the other hand, it indicates that all aspects of human social life could be understood as performance.

Performativity, as introduced by Richard Schechner (2013), refers to *Hamlet* of Shakespeare. It predicates that action is divided into three branches, i.e., by physical attributes an action is to do; by social aspects action is to act, and by theatrical qualities, an action is to perform. Schechner tends to emphasize why the word ‘act’ is used twice – first as an overall category and then as a subset of itself. It concludes that any action consciously performed refers to itself, is part of itself and every performed action is restored behaviour in real life. This is related to the idea that discourse creates subject positions for one’s self to occupy—linguistic structures construct the self. The structure or discourse of ethnicity for Richard Schechner is bodily and nonverbal. He is, therefore, the one who established a strong linkage between cultural performances and the performative.

Richard Schechner (2013, p. 123) pins down that the definition of performativity is a hard term to describe, performativity is everywhere – in daily behaviour, in the professions, on the internet and media, in the arts, and in language. The term relates to ‘performative,’ and both terms are very hard to nail down clearly because of the width of its meaning. Usually, the term ‘performativity’ is used loosely to point out something that is “like a performance” which is not a performance in the orthodox or formal sense. Performativity is very broad, covering a whole concept of possibilities of separating performances on stage from performances in ordinary life. The concept of performativity as developed by Jacques Derrida and Judith Butler has enabled a powerful appreciation of how identities are constructed iteratively through complex citational processes (Parker and Sedgwick, 1995, p. 2).

### 2.3.3 Theoretical Framework for Analysis

In analysing performativity which informs the identity construction in performance, this study draws on Schechner's conceptions of performance process as a time-space sequence and the performance magnitudes.

Schechner (2013, p. 225) suggests one way of understanding a performance that applies to all kinds of performance, e.g., the performing arts, sports, rituals, play, and the performances of everyday life. He said that performance must undergo a time-space sequence which includes three phase, i.e., proto-performance, performance, and the aftermath. This three-phase sequence may be further divided into ten parts as follows: Proto-performance is composed of 1) training, 2) workshop and 3) rehearsal. Performance is: 4) warm-up, 5) public performance, 6) events/contexts sustaining the public performance and 7) cool-down. Aftermath includes 8) critical responses, 9) archives and 10) memories. Performance processes can be studied from actions enacted, of the spaces in which a performance takes place, of the temporal structure of a performance, and as events surrounding and succeeding the performance, both affected by it and affecting it.

In addition, he adds that the performance process can also be studied as interactions among four types of players: 1) Sources (authors, choreographers, composers, dramaturgs, etc.), 2) producers (directors, designers, technicians, business staff, etc.), 3) performers and 4) partakers (spectators, fans, congregations, juries, the public, etc.). Precisely, sources find, compose, devise, or invent the actions to be performed. Producers work with the performers and resources to transform the sources into publicly performed events. Performers play the actions. Partakers receive the actions and sometimes participate in them. However, these categories are not mutually

exclusive. An individual may perform in more than one, and even all, of the categories. A group may collectively devise or enact all of these processes.

In relation to the attempt to locate the performative in the deconstruction-reconstruction process that performers use to effect transformations of self, Schechner (2004, p. 325-326) suggests seven performance magnitudes as follows:

1) Brain event: the neurological process linking cortical to sub-cortical actions; ANS; the ergotropic-trophotropic system. “Deep acting” works on this level as well as on level 2 and 3.

2) Microbit: seen only with the help of the slow-motion or stop-action camera.

3) Bit: the smallest unit of consciously controllable repeatable behaviour. Directors and choreographers often work bit by bit, especially if they wish to compose images without interference by the performers’ intentions.

4) Sign: composed of one or more bits and readable as an emotion, a piece of discrete information. Ordinarily theatre and dance deal with events at the sign, scene, of drama levels. It is at these levels that spectators consciously receive performances.

5) Scene: a sequence of one or more sign that makes up a whole unit of interaction. Narrative structures are visible at these levels.

6) Drama: a complex, multiplex system of scenes ranging from aesthetic dramas to Balinese cockfights to initiations to long cycle plays such as the Ramlila or the Yaqui Easter Passion play.

7) Macro-drama: large-scale social actions viewed performatively – what Turner calls “social drama” where whole communities act through their collective crises.

In light of these conceptions, the study aims to examine the construction process of Thainess which is performatively done by the musical performance, the *Klong Yao*. It is based on the assumption that the Siamese in Perlis constructs, reconstruct, and maintain their Thai identity in the mid of the multi-cultural ambiance of Malaysia by the

performance of *Klong Yao*. Therefore, this study is an endeavor to analyze *Klong Yao* according to Schechner's guidelines to locate performativity that lies within the performance. It attempts to explain why the *Klong Yao* should be considered as performative, i.e., having actions to the effect that construct those people's Thainess—in a way that even more or less than Thainess expressed by Thai people in Thailand. With this notion in mind, the researcher will analyze the *Klong Yao* performed by the Siamese community in Perlis into parts and describe how each part of the musical performance is performative where the Siamese community identify themselves as belonging to the Thai culture and become distinct from other ethnic groups in their locality. This analysis draws on Schechner's conceptions of performance process as a time-space sequence and the performance magnitudes.

#### **2.4 Research Gap**

The literature review shows that the Siamese are studied on various research contexts, but these have not focused on the ethnic identity in many topics such as linguistic, religious, economic, and historical approaches. Academic works are focusing on artistic aspects such as music. Most of the prior researches on the *Klong Yao* in Thailand have limited the focus on playing, maintaining, and providing musical analysis. Thus, further qualitative research approaches taking the *Klong Yao* as research material as a performative dimension is needed as are the studies of Siamese in northern Malaysia especially in the state of Perlis in a musical context, which is never fully researched. The gaps are identified in the literature referring to the literature review and a lack of the study regarding music and identity conducted on diaspora minority as a Siamese.

There are three points of the issues this study aims to differentiate from previous works. Firstly, this study is based on ethnomusicology and pioneering research to fulfill

the musical context of the Siamese by analyzing the *Klong Yao* as a musical performance. Secondly, the study applies to the area of the musical phenomenon through performance theory. Lastly, to idealize the music structures an identity by the action of music. The previous studies were incomplete, the Siamese identity and Thai-ness are claimed only anthropological and sociological approaches, this study pertinently minimizes the gap of a musical part in identity and to strengthen adapting external theory in the musical field. For addressing these gaps, the study explores the Siamese identity through the analysis of performance theory. It further investigates the musical area to comprehend a complete view of the Siamese identity in Perlis and their musical performance.

## **2.5 Conclusion**

The researcher has reviewed the previous studies conducted in relation to the *Klong Yao* and the Siamese communities in Northern Malaysia. He found that the performance has been attended in its musical elements and its survival in the rapidly changing society of Thailand while the Siamese community in Northern Malaysia are mostly studied in their language, economic strength, or social interaction with other ethnic groups. Although some studies paid attention to their Thai identity, they only approached the subject from the perspective of religious or linguistic features. Even those that chose to look attentively at their musical performances such as *Norah*, *Silat*, and *Nang Talung (Wayang Kulit)*, they only described how the knowledge of those performances was transmitted across generations and how they were performed in their communities. No one has attended to their Thai identity construction with the conceptual lens which is discussed academically in performance studies. Therefore, this study attempts to fulfill this research gap by pioneering in examining the ethnic identity construction process through the musical performance of the *Klong Yao* in the Siamese community of Perlis.

## CHAPTER 3

### BACKGROUND OF *KLONG YAO* AND NORTHERN MALAYSIAN CEREMONIES

#### 3.1 Introduction

Society is that which distinguishes between the secular and the religious worlds – between the profane and sacred (Gennep, 1960, p. 1). Although the fundamental differences between sacred and secular realms have often been changeable, their significant fact as a whole has remained in society. A person's life involves actions of sacred and secular or sometimes has been simultaneously experiencing both. From the beginning of life to the end people reach across various rituals and to encounter advancements and failures. Transition, therefore, includes among ceremonies of human passage which occur to retain and maintain identity. By the way, sacred ceremonies consist of many customs and complex components throughout a series of rituals, especially in religion. Initially, different ceremony needs different ways of organization. Siamese rituals are classified whether in sacred or secular parts by Buddhist base of religious belief.

Music is a contribution to fulfillment in ceremonies, withal, a component to be added in rituals as well. The rituals are demonstrated whether the annual ceremonies or even transmitting process of life which connect music to be factors of religious rituals namely *Tod Krathin* annual ceremony, ordination, and wedding. The three ceremonies are therefore elaborated thoroughly in this chapter. Moreover, the details combine even Thai the *Klong Yao* which greatly influences the *Klong Yao* musical performances in Perlis. The significances of the *Klong Yao* in use are also provided. Furthermore, the link between community and music are necessary to religion and giving back to people. Sound and power of music are related to Siamese's real life.

### 3.2 Background

Central Thailand covers twenty one provinces namely Bangkok, Kamphaeng Phet, Chainat, Nakhon Nayok, Nakhon Prathom, Nakhon Sawan, Nonthaburi, Prathum Thani, Phranakorn Si Ayutthaya, Phichit, Phitsanulok, Phetchabun, Lop Buri, Samut Prakan, Samut Songkhram, Samut Sakhon, Saraburi, Sing Buri, Sukhothai, Suphan Buri, Ang Thong, and Uthai Thani (Figure 3.1). The *Klong Yao* is widely well known as local drum ensemble in central Thailand and western Thailand. At present, the playing of the *Klong Yao* is increasingly spreading to the whole nation, and additionally, the *Klong Yao* has been presented in a wider range of events. Astonishingly, the concept and status of *Klong Yao* are still maintained as only performed as a part of auspicious ceremonies; it is possibly due to the tone, rhythm, and sound of *Klong Yao* that demonstrate vigorous tone. The *Klong Yao* is decorated with colourful skirts, and so are the musician's attire presented - in vivid colour costume. The *Klong Yao* procession is functional for parades and related to religious events.



**Figure 3.1: Central part of Thailand**

Source: Adapted from Central Thailand Maps. Wikipedia, 2017.



This chapter introduces the *Klong Yao* in Thailand and Malaysia. Details concerning the *Klong Yao*: background, musical instruments and musicians, performance practice and rituals, musical form and lyric, are considered as the parts of this chapter. And the chapter provides materials of study to exemplify the *Klong Yao* especially at the source of musical production in Ang Thong province and discuss *Klong Yao* ensembles in Bangkok.

The history of the *Klong Yao* is narrated in many stories, but Thais determined that *Klong Yao* is famously a musical heritage influenced by Myanmar. In traditional performances such as *Rakhon Pantang*, the *Klong Yao* presents the character of Burmese actors/actresses on the stage with *Pipat* ensemble playing *Pleng Phasa Samneang Pama* (Burmese musical dialect in Thai song) (Table 3.1).

**Table 3.1: Pama Toong Le lyric**

<i>Pama Toong Le</i> song		
Thai characters	Karaoke	Meaning
- ทุ่งเล ทุ่งเล	- Toong Le Toong Le	- Toong Le Toong Le.
- ทีนี้จะเห่พม่าใหม่	- Tee Nee Ja Hea Pama Mai	- Now celebrating the new Burmese
- ตกมาอยู่เมืองไทย	-Tok Ma Yoo Muang Thai	-who immigrated to Thailand
- เป็นผู้ใหญ่อตีกลองยาว	-Pen Pooyai Tee <i>Klong Yao</i>	- As the old man playing <i>Klong Yao</i>
- ตีวงตีไวตีได้จังหวะ	-TeeWong TeeWai TeeDai Chang Wa	- Producing fluently and very nice rhythm
- ทีนี้จะกะเป็นเพลงกราว	-Tee Nee Ja Ka Pen Pleng Kraw	- Now it is good to be a song for the parade
- เลื่องชื่อลือฉาว	-Rueng Chue Lue Chaw	- He is famously skillful
- ตีกลองยาวสลับไป	-Tee <i>Klong Yao</i> Salad Dai	- On playing <i>Klong Yao</i> professionally

Source: Chayuti Tassanawongwara, 2017.

Whether the *Klong Yao* came from Myanmar with Burmese military during the war in Thonburi era (1767 - 1782) or with Burmese captives immigrated to Thailand during King Rama IV (1851 - 1868), at the current moment, *Klong Yao*'s status and role in Thailand has been established as a Thai musical instrument. Perhaps, Thai calls *Klong Yao* by another name as *Terd Terng*; it is assumed that this name is an onomatopoeic imitation of the sound of *Klong Yao*. In central Thailand and circumference, the *Klong Yao* is not solely owned by the ensemble owner in local entertainment group, but as a supporting musical ensemble of the big ensemble, i.e., for the traditional Thai orchestras, *Pipat* or *Trair-wong* (brass ensemble) are the main ensembles and the *Klong Yao* ensemble is probably an accessorizing music in order to fulfill a musical event more perfectly. Conventionally, traditional Thai music in central Thailand is in the form of a seated ensemble where the musicians sit down aptly during the playing of music, but the *Klong Yao* is the only ensemble performed in the procession style.

The sound of drums originally produces the tone that moves and emboldens people as its arrangement harmonizes with that of the army in war or marching in the parade. The beats produced are meant to stir excitement and incite the drive towards music in people. As a basic form, the *Klong Yao* possibly expresses a sense of jolly entertainment by producing just the single phrase of the rhythmic sound. Moreover, when the sound of the *Klong Yao* is being produced, it can signify the presence of a celebration and those wanting to participate in the *Klong Yao* session customarily realize they need to place themselves in right positions in the rows of the procession. The dance movements are naturally expressed by dancers without any customary or fixed patters. But they express the dance emotionally, and although all of the amateur dancers dance together, and it still produces unpredictable movements.

### 3.3 Where *Klong Yao* is Made

In Ang Thong, a province located in central Thailand, there is a village called Eakarath in Pamok district where it is well known as drum village. Many families make drums as a localized industry. Drums of central Thailand culture such as *Klong Tad*, *Klong kheak*, *Klong chatree* and so on are the products of this village, and definitely, almost all of *Klong Yao* is made in *Eakarath* village as well. At the famous the *Klong Yao* maker's house, the business has been inherited by the current generation which is the third from the first pioneering generation. The grandfather of the maker is the first one to make it more than a hundred years ago, and the technical secrets of making drums have been passed to only among family members through learning from observance. The maker reveals that making drum especially *Klong Yao* is not complicated. However, the maker must understand truly the hidden formula, namely selecting woods and leathers, how to lathe, and other procedures. This is not only to cope with the raw materials, but the process of making *Klong Yao* had been trial and error for decades which Thai drum makers call local wisdom.

The sound is produced by hitting the drum head— hence the drum heads are not produced by machines, but every drum head is cut and stretched by hands and feet. Of course, each *Klong Yao* has its unique sound due to it being handmade. The sound of *Klong Yao* when it is being played must be lower than the sound from makers. The perfect pitch of *Klong Yao* when they are with makers must be high, and then musicians would put the tuning device in the middle of the drum head called „*lu Klong*!'

A good *Klong Yao* is determined by its sound, shape and even the popularity of its maker. Price is not the main concern when purchasing as musicians or purchasers focus rather on makers' reliability and also the lineage of the particular *Klong Yao* maker. The *Klong Yao* making processes are as below.

## 1. Materials

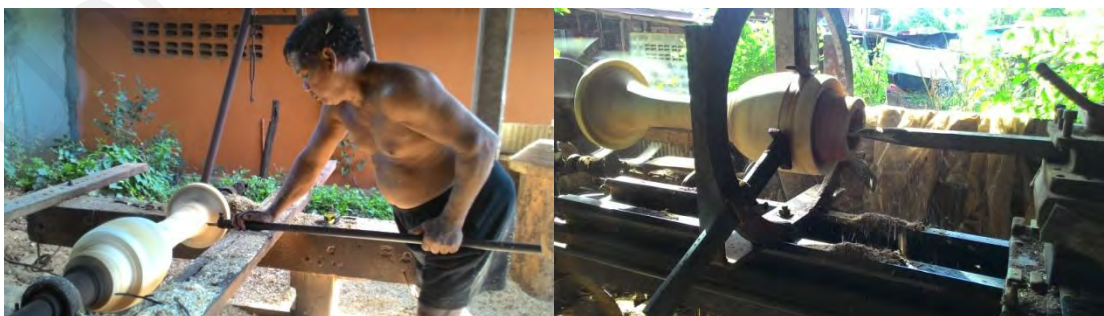


**Figure 3.2: Woods and logs are dried for making *Klong Yao***  
Source: Chayuti Tassanawongwara, field work, 2017

The *Klong Yao* bodies must be selected from softwood such as Mango trees, Albizia saman, Jackfruit trees, or Neem trees. After cutting it to its correct size (1.00 - 1.20 meters), the woods would be dried for around 2 - 4 months. Makers have to turn the logs every 1 - 2 weeks until it's time to move to the next process (Figure 3.2).

The *Klong Yao* heads are made from cow or goat leathers; the raw leathers would be clean by abrading fat and fascia before stretching on embroidery frame to dry the leathers for approximately a week.

## 2. Shaping



**Figure 3.3: Lathing**  
Source: Chayuti Tassanawongwara, field work, 2017

To make *Klong Yao* shape, the maker separates lathing into three parts including the top, body and stand. All of the parts are lathed by the maker professionally without

drawing patterns. Then makers put the *Klong Yao* body into the machine to ream inside. The reaming step is really important because this is to make chamber rooms and speakers. The hole inside is needed to be shaped, this step is the secret why some the *Klong Yao* can produce strong sound, but some can not. After the professional makers have experienced making thousands of the *Klong Yao*, they can produce the best *Klong Yao* regardless of the quality of the materials used (Figure 3.3).

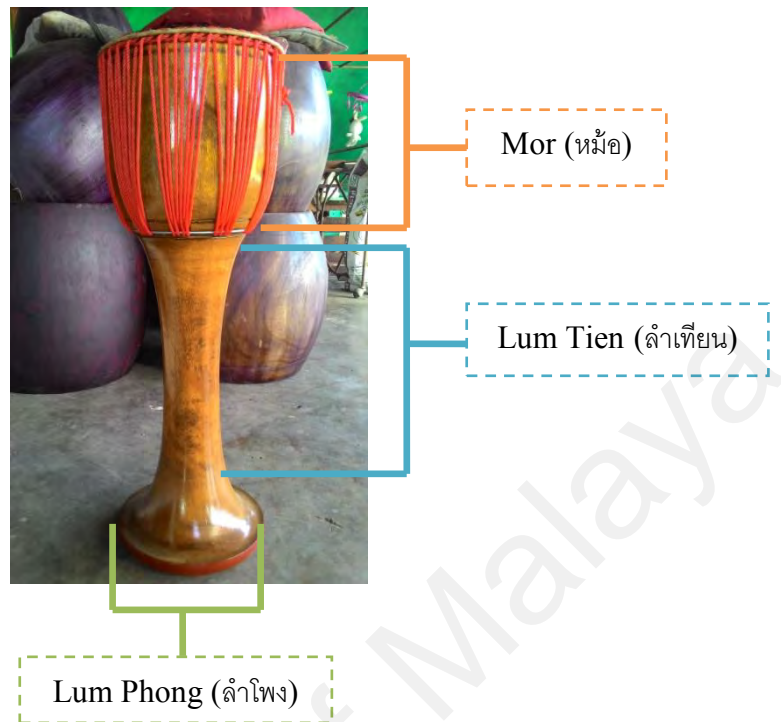
### 3. Stretching membrane

After the leathers have been dried, the maker would cut cow leathers in circles and soak them in water. This process is also a secret. Each maker has his technique to massage leathers into becoming soft. Some of them put the leathers in a mortar with grated coconut and pound for a quarter of an hour, and the leathers would absorb coconut oil, or another secret is to put leathers with fish oil or other substances to make the leather softer. The next, makers punch around the leather rim to thread a rope for stretching drum head.

The *Klong Yao* is a Thai phrase, *Klong* (กลอง) means drum and *Yao* (ยาว) means long. In Thai linguistic system, to compound *Klong* with *Yao*, the noun is followed by an adjective to indicate the shape of the drum and name it by its shape. And components of *Klong Yao* are separated into three parts which are named in Thai also.

There are two kinds of the *Klong Yao* which refer to the uses namely *Klong Yao* for playing and the *Klong Yao* for dancing. The head diameter size separately specifies them. The *Klong Yao* for playing, which means a *Klong Yao* used for the *Klong Yao* ensemble or comprised in the Pipat ensemble, the head sizes are from 9 inches to 12 inches, and the other, for dancing, called *Klong Rum* is as an accessory for a male dancer. The *Klong Rum* is supposed to be small for the convenience of movement; the head sizes are from 5 inches to 8 inches. Although both kinds of *Klong Yao* are similar

in terms of feature and shape, the *Klong Yao* for playing tend to be made purposely for producing sound.



**Figure 3.4: A *Klong Yao* component**

Source: Chayuti Tassanawongwara, adapted from the field work, 2017

The *Klong Yao*'s component refers to the things which they resemble such as the top part of the *Klong Yao* called *Mor* (หม้อ) means pots, the *Mor* shape resembles a stew pot the inside of which is reamed as space and this part influences sound quality and is a chamber room in musical term. The second part, connected to *Mor*, is called *Lum Tien* meaning candle (ลำเทียน) to refer to the candle (*Tien Puns*a) of Thai Buddhist lent day, as traditionally Thai Buddhist people tend to offer a big candle to Buddhist monks on Buddhist lent day during the rainy season. And the last part of the *Klong Yao* is *Lum Phong* (ลำโพง) which means speakers, because the shape is similar to speakers and also to a kind of flower called *Lum Phong* (Figure 3.4 & 3.5).

The height of the *Klong Yao* directly influences the drum sound; if short would produce high sound while long would produce a lower sound. Drum sizes are indicated

by drumheads where their diameters are measured in inches. The drums for musical performances are bigger than for dancing; the sizes are 9 - 12 inches, the height is approximately a little bit higher than a meter.



**Figure 3.5: Lum Phong flower (Brugmansia)**  
Source: Chayuti Tassanawongwara, field work, 2015

### **3.4 Klong Yao as Musical Performance**

There are many discussions which turned a perspective of musical performance into academic issues. Tina K. Ramnarine (2009) has noted, to view musical performance would be in the idea of traditional musicology as the reproduction or realization of scores. Conversely, a perspective of ethnomusicologists shows an idea of perceiving performance as approaching being a process rather than a product. The idea considers musical performance on interactive aesthetic and social practice as well as to view musical performance as the way of knowing and being.

Furthermore, musical performance is thus explored in many dimensions in relation to social and political significance, reinforcing, or rendering 'natural' different kinds of political ideologies. Musical performance, therefore, serves to present a feeling of community to show a sense of ownership and to set musical performance apart from playing a vital role in marking identities. When musical performances are being performed, it is to reveal not only the aesthetics but also as a political action. And to

highlight musical performance we need to emphasize performance as an event by all of its process and involvement by investigating an interpretation of even audiences, performers, conductors/ directors through performance training, rehearsal or everyday life.

### **3.4.1 The Ensemble and the Musicians**

The ensemble for the *Klong Yao* distributed currently in all parts of Thailand especially in central Thailand is a percussion-dominated one consisting of membranophones as major musical instruments. To complete the instruments in the ensemble, more wooden and bronze percussions necessarily are included. The ensemble is not able to melodiously exist without players. Hence, the musicians are a team of people to mainly influence the musical performance and define the music as more than ordinary natural sound.

#### **3.4.1.1 Klong Yao Ensemble**

The emphasis on division of musical instrument by Thai system is to categorize musical instruments into four types relative to physical playing, namely picked-instruments (*Deed*), bowed-instruments (*See*), rapped-instruments (*Tee*), and blown-instruments (*Pao*). *Klong Yao* comprises rapped-instruments (*Tee*) including brass percussions and *Klong Yao*.

An elemental component of musical instruments in a fundamental ensemble in the *Klong Yao* ensemble contains at least a rhythmic musical instrument including a pair of *Ching*, a pair of *Chab Lek*, a pair of *Chab Yai*, a pair of *Krab*, a piece of *Mhong*, and a set of the *Klong Yao* (Figure 3.6). The instruments can also be separately used in other Thai musical ensembles. For example, *Ching* is found in *Mahoree* ensemble and it is even possible for the *Klong Yao* to be accompanied by *Pipat* ensemble. The *Klong Yao* ensemble mainly presents the character of the *Klong Yao*.





**Figure 3.6: Percussions in *Klong Yao* ensemble**  
 Source: Narudol Phuakampai (photographer) , 2017.



**Figure 3.7: A *Klong Yao* procession in Kanchanaburi, Thailand**  
 Source: Waraporn Boongsong (photographer), 2017.

Normally, almost all Thai musical ensembles are placed where the musicians traditionally sit on the floor to play the instruments, but the *Klong Yao* ensemble can be performed in the parade style, which is why, in the promotion or announcement of

activities, Thai in central Thailand often organize the *Klong Yao* as opening presentation of activities (Figure 3.7). The *Klong Yao* ensemble is presented for a short period of each event to announce the events and opening ceremonies because the *Klong Yao* ensemble is cheap to hire, movable, flexible, and producing a loud sound.

The *Klong Yao* ensemble hire rate depends on how big the ensemble is. Normally, for an ensemble that contains about ten musicians, the higher cost does not exceed 5,000 baht. Sometimes the cost can be lower because, during an event, the *Klong Yao* is performed only at the opening ceremony or the beginning part. The *Klong Yao* is movable, and usually, for the whole parade, the *Klong Yao* would be positioned at the head of the procession to lead and control the speed of the parade to punctually reach a destination at an auspicious time. The *Klong Yao* ensemble is also flexible in the sense that the *Klong Yao* can be added as well as other melodic instruments. In Thai traditional sense of music, it is not easy to break the sacred customs. There are many patterns of rules that musicians must strictly adhere to but for the *Klong Yao* ensemble though there are some traditional customs observed yet it is loosely done such as to apply modern rhythm with the *Klong Yao* or even add western musical instruments to accompany with the *Klong Yao*.

#### **3.4.1.2 Musicians**

The *Klong Yao* ensemble comprises players assigned to pieces of musical instruments; 1 *Ching* player, 1 *Chab Lek* player, 1 *Chab Yai* player, 1 *Krab* player, 1 *Mhong* player, and a set of *Klong Yao* players. A set of the *Klong Yao*, the minimum number can be formed including two drums (a player to a drum). However, the ensemble does function within an even number of the *Klong Yao* for favorable ceremonies. It is quite considered for instance as in a wedding, the *Klong Yao* should come in pairs. Thus the ensemble is usually formed to be like a parade of eight persons (comprising *Klong Yao* and rhythmic percussions). The group of musicians is called

*Nak Dontri* or orally known as *Kon* (human) followed by the name of instruments which he/she plays, i.e., *Kon Ching* or *Kon Klong Yao* (drummers).

Generally, the *Klong Yao* players are males, but females can also perform it. There is no gender prohibition to the *Klong Yao*. However, the *Klong Yao* ensemble presents characters of boisterousness and vigorousness and thus is better performed by masculine players. A musician is ordinarily interchangeable to play several different musical instrument genres in an ensemble or synchronously singing while playing a musical instrument. The players compete to become one who is skillful in many positions in the ensemble.

The oldest and most skilled *Klong Yao* player must be chosen as the leader. To musically command the whole ensemble, the *Klong Yao* ensemble needs a leader to set up ensemble row and plan how to march firstly. Secondly, to give a tuning standard of the *Klong Yao* sound to members. A good leader should think of harmonizing the *Klong Yao* tuning with *Mhong*'s tone.

In reality, as mentioned above, musicians especially drummers or the *Kon Klong* are divided into two kinds, one who does it as a part-time job which means the musicians also have a main career such as farmers, government officers, teachers and so on. The other is the ones who have been musicians such as an owner or member of *Pipat* ensemble and play the *Klong Yao* as a minor musical career. The *Klong Yao* ensemble might be hired specifically to perform partly for a while in events or be enacted as a part of the main ensemble (i.e., *Pipat* ensemble). Conversely, sometimes *Klong Yao* ensemble is more frequently hired than main ensembles because a *Klong Yao* ensemble participates in a ceremony only for a limited length of time (short period) and not for the whole day as *Pipat* ensemble. Employers can afford to spend a little wage

but still had music in events, and for musicians who have the main career, they can also do this part-time job without compromising their full-time job.

Many musicians are teenagers. Descendants of families with musical background must learn music, and the best way is to assimilate and get into music by initially understanding the basic rhythmic pattern. The young begin to learn at a very early age. The older family member passes rhythm percussions to children and lets them play spontaneously. More than a thousand times since they were babies, they have listened to music and been familiar with the musical environment. Before touching *Klong Yao*, they have been getting very familiar with the rhythm whether it is complicated or not.

### **3.4.2 Music in Practice**

A *Klong Yao* ensemble normally takes place in ceremonies. Before the show, there are steps of preparation. The leader commences to plan and mention the events to determine the rhythmic pattern and organize events. This step is crucial because, in traditional Thai *Klong Yao*, the standard of the rhythmic pattern is very rough and simple, but for each ensemble, they also have their technique which is either inherited or new creative pattern. The diversity of rhythmic pattern creation, in traditional the *Klong Yao*, is quite extraordinary - the flexibility of *Klong Yao* is to make musicians feel used to the strict customs in Thai music. Several patterns were orally made for the particular event. After determination, the team needs a rehearsal for a few times because the *Klong Yao* ensemble has to present unanimity and solidarity.

Also, through practice specific skills are learned. Learning is the first step and can influence all life of performing which is why practicing is first concerned about technique or quality of performance. According to the *Klong Yao*, the practice covers

respecting teacher, tuning system, sound producing, maintain, and managing of the ensemble. A progression of practice possibly indicates one's position in the ensemble.

### 3.4.3 Performance

The idea of explanation on the function of performance is to entertain, to create beauty, to mark or change identity, to adapt to a foster community, to heal, to teach or persuade, and to deal with the sacred and the demonic (Schener, 2013: 46). This shows a performance has a variety of functions, and sometimes one performance accomplishes only one function, but others emphasize more than one to all according to performers, events, and importance.

Although *Klong Yao* is an ensemble which is independent and adaptable, nonetheless there are many activities that the *Klong Yao* is a part of it. For example, the *Klong Yao* is also played in a *Pipat* ensemble and especially for *Rum Terd Terng* dance. In rituals, as in auspicious ceremonies—the *Klong Yao* ensemble seems to be a symbol of the opening part of an event such as an ordination and a wedding. Nowadays, the *Klong Yao* ensemble functions in various ways and to approach religious spaces with secular routine. *Klong Yao* somewhat plays a role in diverse atmospheres.

José S. Buenconsejo (2011) talked about music in ritual, suggesting a rough idea of music and ritual as close conceptual cousins. He remarked that both need to be patterned and in repetitive symbolic languages and produce effects on the natural and social worlds. The necessity of music in ritual is as material mediums to transport the ritual events into the sphere of the extraordinary (Buenconsejo, 2011: 1). *Klong Yao* ensemble can be highlighted as also ritual performance.

The *Klong Yao* ensemble tends to be performed representatively as secular music playing a role in around of space of sacred activities. Astonishingly, the *Klong Yao* is in monastic places (Theravada Buddhist monks are supposed to refrain from

listening to music) can go beyond this prohibition. Indeed, Buddhist places as religious spaces are shared or communal between priests and layman where music plays a role in the secular space of rituals.

### 3.4.3.1 Pipat

One of the standard ensembles in traditional Thai music is *Pipat* which is comprised of melodic and rhythmic percussion and also wind musical instrument. *Pipat* is also divided into four types as *Pipat Maikeang*, *Pipat Mainuam*, *Pipat Nanghong*, *Pipat Mon*. *Pipat* functions to accompany dramatic plays, dances, ceremonies, rituals.

*Pleng Phasa* (language song) is a kind of traditional Thai music which presents a variety of music. The music is composed and characterized as one character by copying musical forms of other nations but applying Thai musical structures. There are many language songs found in the literature, tales, and stories in Asian countries such as *Enau* of Indonesia and *The Three Kingdoms of China*. When the stories come to Thailand, the ways of narrating are changed into Thai, of course, languages are translated in Thai version, and other contexts also turned to be structured as possible as music, trying to maintain original customs from sources of literature but still adapting in Thai way. Thus, the creation of *Pleng Phasa* has existed for reasons, to represent Burmese character, it is necessary to comprehend all of the compositions involving the main Burmese idea of performance. *Pleng Thai Samneang Phama* (Thai music with Burmese tone character) played *Pipat* ensemble is preferred to play with *Rajatiratch* dramatic plays for example. In *Pipat* ensemble, except the melody which is predominantly Burmese, these are to influence emotional persuasion as Burmese, *Klong Yao* is offered to do so as rhythmic style.

By rhythm, *Pat Wain* is a Burmese musical instrument which outstandingly influences the rhythmic sound of Burmese orchestra. So that the Burmese rhythm is

representing how Burmese music is strong and lively, *Klong Yao* is chosen to present the liveliness instead of *Pat Wain* in *Pipat* ensemble as coping with Burmese character of Thai traditional plays regarding foreigner.

It is likely that it is closely similar to Burmese-ness in imagined-soundscape, *Klong Yao* contributes an approach to the musical song presenting the character of actors as Burmese. Likewise, strengthening the feeling of more Burmese in Thai comprehension is to add *Klong Yao* sound accompanying the *Pipat* ensemble playing *Pleng Thai Samneang Phama*. On stage, the *Klong Yao* sound also characterizes the audience's perception, the actors who act as Burmese characters move on stage following the *Klong Yao* tempo.

#### 3.4.3.2 Rum Terd Terng



**Figure 3.8: Rum Terd Terng**

Source: Teerawit Klinjui (photographer), 2017.

*Rum Terd Terng* is a dance of central Thailand and created specifically to show the movement of *Klong Yao* which is performatively interpreted and presented through dancing. *Rum* means to dance, and *Terd Terng* is another name for *Klong Yao*. Performers are pairs of males and females equally (Figure 3.8). The males are holding *Klong Yao* (*Klong Rum*) during dancing as essential performance property.

*Rum Terd Terng* at present is based on *Rum Klong Yao* of rural areas of central Thailand. The musical dance is normally performed during harvesting season or activities regarding religion.

#### **3.4.4 Uniform and Costume**

The costume is identified as being dissimilar to other people's and indicating who is in the performing role. Uniforms and costumes for *Klong Yao* performance are presented in a remarkable colour and design a specific selection of costumes meant for the *Klong Yao*. Entertainment could influence style and design to indicate tone colour and format of wearing, for *Klong Yao* costume styles might be simple and colourful in which separately depend on role on identifiable wearers. Costumes are roughly categorized into two types as costumes for musicians and costumes for dancers. Flashy is the concept of *Klong Yao* performance's attires. The material of costume is commonly made from inexpensive cloths because the *Klong Yao* performance tends to declare local and economic circumstances of the countryside and rural life.

The costumes for musicians are quite applicable and interchangeable; musicians adapt either flashy colour shirts or flower screened shirts to match with pants or Thai style loincloths. The musicians sometimes buckle their waists with girdles. Frequently, musicians may wear male dancers' costume. The costume is made of thin texture fabric and purposed for dexterity.

The costumes are traditionally designed for dancers and worn decoratively by male and female dancers. The males wear short sleeves shirt and trousers in one colour and buckle the wrist, also wrap around the head with contrasting colour cloths. The females' attire consists of long sleeves shirt and cover by *Sabai* (pleated breast wrapper) with tube sarong and buckled with golden or silver metal belt, decorated with the metal



necklace, earrings, and breast chain. Hair is decorated with a colourful flower (Figure 3.9).



**Figure 3.9: Dancers costume for *Rum Terd Terng***  
Source: Udomlak Suksanit (photographer), 2017.

The female costume is based on traditional Thai dress so-called formal Thai national dress of royal endorsement. The style was created by an idea of reforming Thai costume as formal. The style has been originally conceived in the second half of the 20th century.

#### **3.4.5 Learning and Inheritance**

Musical performance is acquired either through learning in the everyday environment or through formal training system. Ramnarine (2009) states that in the formal context, learning tends to be a social activity and learning is passed from older players through a combination of aural, visual, and tactile information. As always, *Klong Yao* ensemble is being played by learning, and students learn much in the real situations. The training is immediately conveyed to students through them observing and listening. Students must only have rapid consciousness, and sufficient skill is usually required before participating in the ensemble.

The first step learned is blending into customs as the part of the beginning. Students who want to learn must perform *Wai Kru* (pay worship) to invisible teachers. Afterwards, students learn rhythm percussions basic and essential to the understanding of each structure of rhythm such as beat and sound of particular pieces. The part of rudimentary principles as taking care and preparing the instruments are included. Later on, particular sounds of *Klong Yao* are introduced to students as for how to produce the rhythmic three core sounds; *Pa*, *Plerng*, and *Bom*--the three sounds that represent the main character of the *Klong Yao*. Before another progression, spending several days is usual in mastering the three sounds. After the students are prepared enough to make the three core sounds perfect, the teacher will begin teaching basic *Natab Klong Yao* (rhythmic pattern repertoire). The basic *Tanab* are usually created by utilizing only three core sounds in a few bars.

Students also learn to tune the *Klong Yao*. This step is a part of learning as well. Normally, the *Klong Yao* heads are stretched tightly; the un-tuning sound is very high so that making the sound lower to be perfect. At present, there are three things to tune *Klong Yao* to the Thai style and often used. The tuning material called *Jah Nha* or *Jah Klong*, to stick tuning material closely in the middle of *Klong Yao* heads. As previous the tuning material has been developed constantly (Figure 3.10).

1. Cooked rice with coconut leaf ashes, to grind the cooked rice and to mix with ashes from burning only coconut leaf and alum powder.
2. Dried banana, with peeled ripe bananas, soaked into honey and dried out during sunny days and later on the ground.
3. Tac patafix is a kind of glue pad, mixed with olive oil.



**Figure 3.10: Tuning material (dried banana)**  
Source: Narudol Phuakampai (photographer), 2017.

The vibration of *Klong Yao* heads to produce a good sound, *Jah Nha* is crucial for beautiful sound. However, there are collaborative details in sticking *Jah Nah* which is also a tip that students also have to know. Sticking *Jah Nha* correctly in the position depending on each *Klong Yao* heads can affect the sound producing.

- *Wai Kru* -

Traditional Thai music includes *Wai Kru* as the beginning and important part of the ceremony for learning. To pay respect to sacred deities for music and deceased teachers is the most important part of learning. To provide a metal bowl with a bunch of flowers, joss sticks, a candle, white handkerchief, and money at least 6 baht as a set of offering oblation (called *Kum Nol* กำหนด) which students traditionally offer to teachers for learning permission. After accepting a student-teacher relationship, students can start depending on the teacher to perform teaching. As Buddhist custom of Thai, the teacher obtain the *Kum Nol* from student offering means taking a student as amateur musicians-

-joss sticks, flower, and candle are usually offered to Buddha statue or deity masks (*Sien Kru* ๔๕๒๓๓๓), and teacher collects *Kum Nol* money to donate to the public benefits.

It is very important to learn music through becoming a student to a teacher as it is spiritually making the social status of condition to the student as having a musical lineage. Students would be ensured they will be educated and feel stable under the teacher's coaching.

The *Wai Kru* implicate has two purposes, as mentioned above, firstly to pay worship and appreciate to both visible teachers and invisible teachers and secondly to be ready and gather *Klong Yao* musicians. Every time performance must start with the *Wai Kru* to engage with spirits and setting the intention of the team; this step is performed by always either the teachers or an elderly person.

Observance and repetition are significant in learning musical performance in orally inheriting to students; teachers characterize as if they were conservative mentors in training. It is not only the way to preserve the systems but also the tradition; firstly students need to imitate what teachers supervise to base on a paramount rhythmic structure and to maintain a unique style of *Klong Yao* playing.

*Sumnak* is always understood as musical conservatoires where musicians are traditionally trained. More than that, *Sumnak* usually means musical lineage directly which identify how one is trained as a skillful musician. Seniority shows a hierarchy in the *Sumnak* where the younger one is obligated to the teacher and pays respect to a senior. The way to respect the seniors presents a sense of communion and when being in public, claiming to which *Sumnak* students are from is to refer to the strong background. The fame of *Sumnak* can guarantee musicians are trained well.

### 3.5 Klong Yao in Perlis

#### 3.5.1 Three ways of *Klong Yao* Existence in Perlis

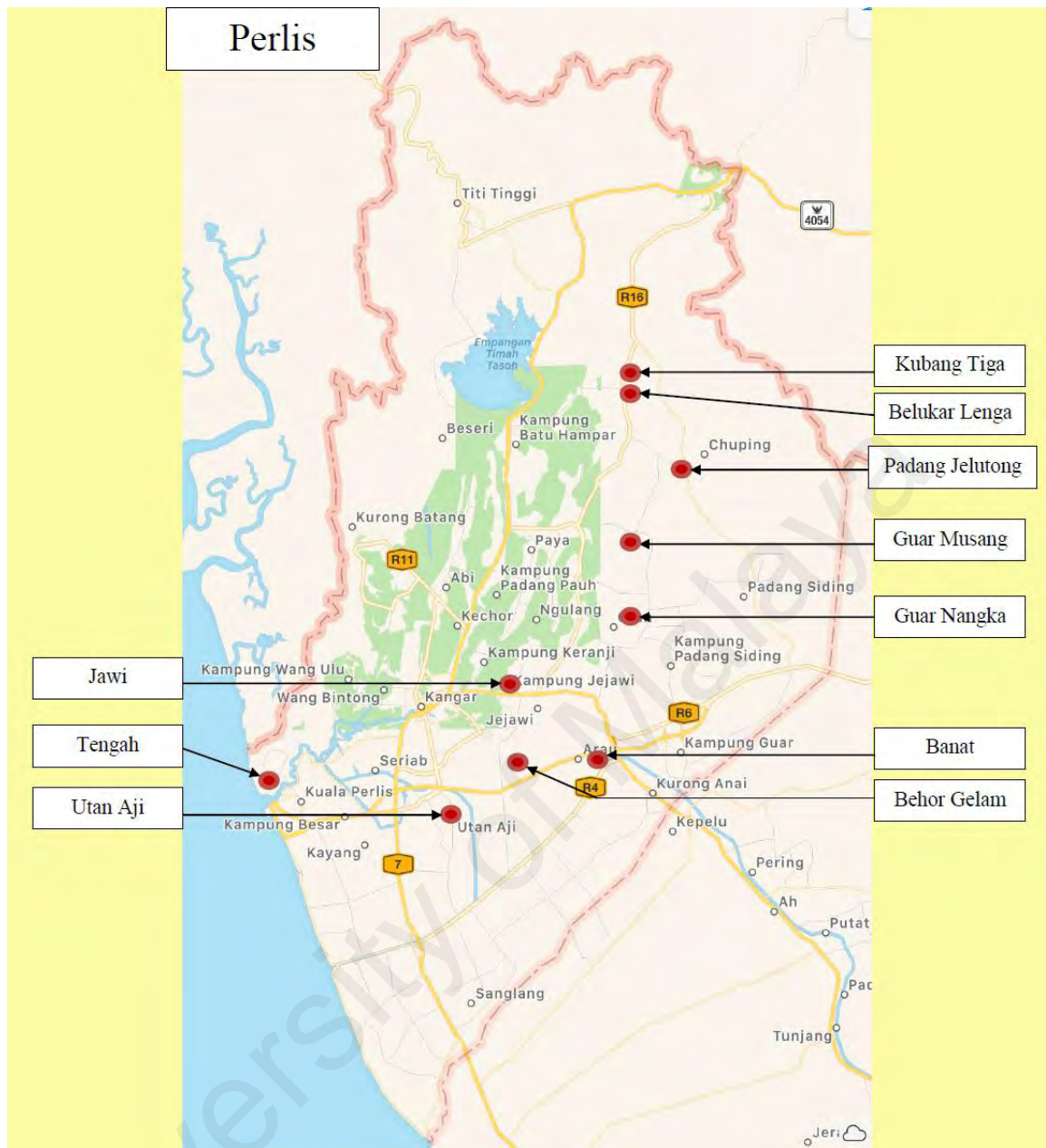
There are many inexact stories about *Klong Yao* in Perlis with various characters of importance or musical settings in this small state. The need for known or unknown coming is the second burden of researchers, but it should find out where now the *Klong Yao* abounds in villages. To follow the Thai villages in Perlis, the state contains twenty-three communes and only ten villages in which Siamese mainly reside as majority namely Kubang Tiga, Belukar Lenga, Guar Musang, Padang Jelutong, Guar Nangka, Jejawi, Utan Aji, Behor Gelam, Banat, and Tengah (Figure 3.11).

Siamese people speak Thai in everyday life, they also differently pronounce the names of 10 villages from official village's name. Some names are derived from southern Thai words, for example, *Kuan* means mountain or some words are translated from Malaysian, for example, *Tengah* is translated to *Klang*, means middle. Usually, the Siamese call villages' name in Thai and they have the nickname to call temples (Table 3.2).

**Table 3.2: Temple in Siamese**

Village official name	Siamese name
Kubang Tiga	Kubang Tiga
Belukar Lenga	Kannga
Guar Musang	Kuan Musang
Padang Jelutong	Thungtong
Guar Nangka	Guar Nangka
Jejawi	Jawi
Utan Aji	Tanji
Behor Gelam	Bankoke
Banat	Manat
Tengah	Klang

Source: Chayuti Tassanawongwara, survey, 2018



**Figure 3.11: Map of 10 most Siamese populated villages in Perlis**

Source: Adapted from *Google Maps*. Google, 2018.

Perlis is the smallest state in Malaysia which has only six Thai Buddhist temples surrounded by ten villages (Table 3.3). The people equally share temples together and only in a temple named *Promwicitr* temple, the abbot is a Siamese Malaysian while Thai abbots occupy the rest.

**Table 3.3: Temples, Abbots, and Locations**

Temple name	Name of current abbot	Location
1. Promwicitr	Ven.Chia A/L Choor	Behor Kelam, Arau, Kangar
2. Macchimaprasit	Prakru Opasprasittikun	Jawi, Jejawi, Kangar
3. Guar Nanga	Ven. Prayut Techavaro	Guar Nangka, Arau, Kangar
4. Suwankhiri	Prapalad Saroj Dhammasaro	Guar Musang, Juping, Kangar
5. Siam Kubang Tiga	Prakru Sirithammavitet	Kubang Tiga, Juping, Kangar
6. Thungtong	Ven. Pramaha Narongchai Puripanyo	Padang Jelutong, Juping, Kangar

Source: Chayuti Tassanawongwara, survey, 2017

The stories from elderly Siamese in Perlis tend to suggest that *Klong Yao* came to Perlis approximately fifty years ago (Figure 3.12). The fifty-year-Siamese abbot said that in his memory when he was a child he had never seen *Klong Yao* and he added, entertainments which he experienced –since seven to eight years old –were only *Nang Talung* (shadow puppet) and *Norah*. Similarly, *Loong Ruern* (Alon A/L E Keliang) told, the first *Klong Yao* ensemble was offered to *Suwankhiri* temple when he was less than ten years old. His father (*Pu Kriang*) was a coordinator at *Tod Krathin* event.

Meanwhile, his father invited Satun provincial governor (Mr. *Supayok Panitchawit*) from Thailand to donate a bunch of *Krathin* money to the temple. He pointed out that, at that time, a group of people including him and his father and villagers took a trip to Kuala Perlis to welcome the provincial governor and siblings from Satun. The provincial governor and his team presented *Klong Yao* ensemble as a procession of *Tod Krathin* parade. After the ceremony, the provincial governor also offered a set of *Klong Yao* ensemble to *Suwankhiri* temple for public benefit. This set of *Klong Yao* became the first *Klong Yao* ensemble of *Guar Musang* village. *Loong Ruern* added, his father was the one who took care of the first *Klong Yao* ensemble, and he remembered that the

first *Klong Yao* musicians were his older brother and friends. Formerly, the practice of playing *Klong Yao* would play as what they had listened. Thus, his father wanted to develop the musical skill of the team to show in temple events publicly, so, he started to invite a teacher from Thailand to teach the *Klong Yao* team of *Suwankhiri* temple as the first time.

The second account of coming of *Klong Yao* was narrated by *Pi Pramoot* (Pramoot A/L Puan) and *Por Tan Chiang* (Ven. Chia A/L Choi). They mentioned *Macchimaprasit* temple about decades, the monk named *Klom* as Buddhist called *Por Tan Klom* – a Thai Buddhist monk from Thailand traveled to the temple for the period of the Buddhist lent and taught the Thai language. The monk gathered children from around the temple to be under his teaching. Moreover, there were attempts to express Thai culture, and of the cause, *Klong Yao* was chosen to be the first representative of the musical culture. The monk tried to teach his students and was a mainstay to import *Klong Yao* from Thailand several times. *Loong Nam* (Boonnam A/L Endin Pelian) recalled that the monk seriously formed a team of *Klong Yao* ensemble successfully. *Loong Nam* at that time had not been interested in practicing *Klong Yao*, but presently he is the one who is propelling *Macchimaprasit* temple *Klong Yao* ensemble and teaching the youth to preserve this music. *Por Tan Klom* is known as the pioneering person who spread *Klong Yao* in the area of *Jejawi* and was the first teacher who taught *Klong Yao* to Siamese in *Jejawi*.

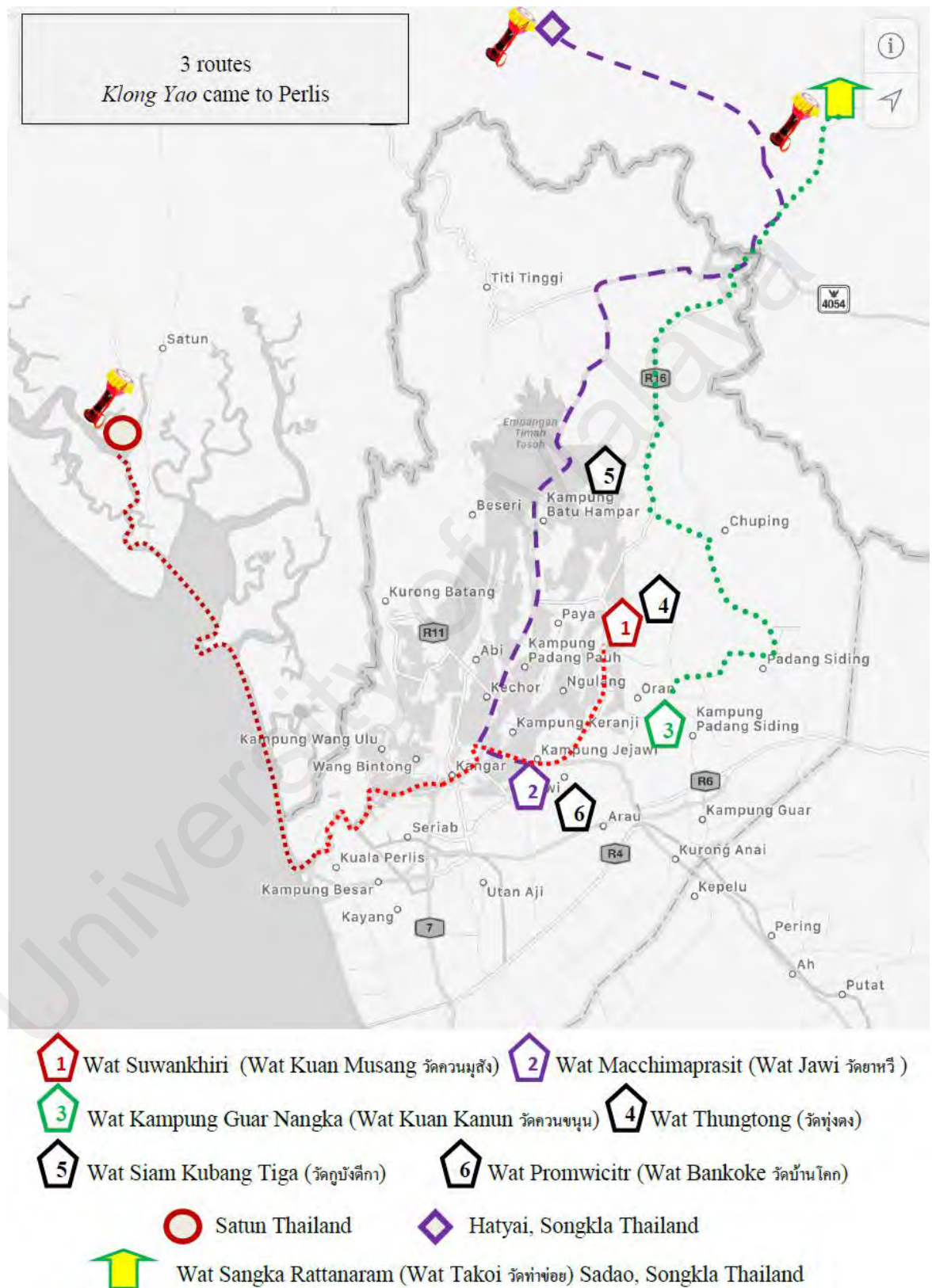
At *Guar Nangka* village in *Juping*, heading to *Loong Kruern*'s house (Ken A/L Tin), *Loong Kruern*, who is a farmer, told the story when he was young. At that moment, many villages had *Klong Yao*, but Previously *Guar Nangka* village had none. He and his friends thought their village is supposed to have *Klong Yao* ensemble to serve religious events. Thus he and eleven friends traveled to *Songkhla*, Thailand to find



*Klong Yao* master who was able to teach them. The team headed to *Sangka Rattanaram* temple (*Wat Takoi*). At the temple, they found a master and they were determined to be under the master's tutelage for a short period. *Loong Kruern* and friends started learning the main rhythmic pattern at the temple. Before returning to *Guar Nangka* village, they bought a set of the *Klong Yao* from the master and headed back to their village. This is the third coming of the *Klong Yao* in Perlis. *Loong Kruern* spends the time after work to teach children, and one of the little musicians is his son named *Samart*. The first set of six pieces of *the Klong Yao* which he bought from *Songkla* was dedicated to *Kampung Guar Nangka* temple. He added, there are six Buddhist temples in Perlis, all of the temples own at least a set of *Klong Yao* ensemble. Fortunately, at *Kampung Guar Nangka* temple the current *Klong Yao* set is the third set, bought by the temple committee after the first two sets were broken.

The coming of *Klong Yao* to Perlis are separately narrated in three ways. Firstly, the *Klong Yao* at *Suwankhiri* temple came with the Thai provincial governor's team to do *Tod Krathin*. The *Klong Yao* was performed in the parade and offered to the temple for use among the Siamese community. Secondly, the original purpose of Thai Buddhist monk coming to *Macchimaprasit* temple was to practice the dharma and teach Thai language. The monk gathered the students by teaching and entertaining them with music – *Klong Yao* was chosen to be a tool to motivate the students in learning, and up to now, the *Klong Yao* is still maintained in the community in Jejawi in probably different functions. And lastly, although many villages presented the *Klong Yao* at functions accompanying sacred and secular events to fulfill the entertainment part of events, some Siamese villages still lacked a chance to have the *Klong Yao*. The people who wanted to follow other communities tried to learn the *Klong Yao* from Thailand as it is much more authentic since they have maintained and transferred the art to young generations. The

coming of the *Klong Yao* tells not only a story but also defines the truth in having a *Klong Yao*, and necessity and other related contexts.



**Figure 3.12: Routes of the *Klong Yao* coming to Perlis**  
Source: Adapted from *Perlis Maps*. Google. 2017. 2017.

### 3.5.2 *Klong Yao* and Where to Find Them

The *Klong Yao* in Perlis is mutually attached to ceremonies especially in a sacred context. To be finding *Klong Yao*, the Siamese enjoyed having *Klong Yao* through three comings of *Klong Yao*. The first two comings are a bit the same but not entirely, the *Klong Yao* ensembles which are owned by villagers and the other one by the temple and the important thing tends to focus on the owners. The last coming is importing the whole ensemble from Thailand; it seems to be authentic of *Klong Yao*, the musical ensembles are employed to originate the ceremonies.

When people offered things to be under religious care, the thing became the temple's assets. Even though the acceptances as Buddhist monks are prohibited from receiving something which not be important for monkhood but for obtaining musical instruments, especially in Perlis, the monks seem not to refuse to accept the offer of *Klong Yao* as temple's assets. The *Klong Yao* have been altered into the things which are involved the religions. For an instant, frequent using *Klong Yao* ensemble to accompany with religious events in the temple, at *Wat Macchimaprasit Jejawi* Perlis, the committee of temple determined to collect money for having a set of *Klong Yao* ensemble as *Wat Macchimaprasit's* asset. Previously, borrowing from the personal owner was a solution to have *Klong Yao* in the temple but to be considerate of using for the community it is supposed to be a set of communal the *Klong Yao* for all users. In sharing the asset, it is considered that the *Klong Yao* has served the community, particularly in a religious event. The *Klong Yao* ensemble does not belong to the monks, but it is owned by the community and placed inside the protection area of religion.

As for personal *Klong Yao* ensemble, some of Siamese are willing to spend money on career earning as farmer or freelance to buy *Klong Yao*. *Loong Nam*

(Boonnam A/L Endin Pelian) is the *Klong Yao* owner who possesses nine *Klong Yao* and percussions which are bought from *Nakhonsrithammarat* and *Songkhla* in Thailand; he described his memory, dating back to when he was approximately thirteen years old (the 1960s). The Thai Buddhist monk named *Por Tan Klom* wandered to Perlis for three-month-Buddhist lent during the rainy season, *Por Tan Klom* brought along *Klong Yao* from Thailand and taught the children nearby the temple. *Loong Nam* decided to join playing *Klong Yao* when he was nineteen. At that time, *Look Toong* and *Rumwong* were very popular in Thailand and also in Perlis. *Loong Nam* as the teenager doted on *Rumwong* and hoped for the ability to play music, and he chose *Klong Yao*. *Loong Nam*'s *Klong Yao* usually are in the temple. He placed his *Klong Yao* there as the thing to be of service in monastic events, but if someone needs to move the *Klong Yao* for other performance outside the temple, permission must be sought for it. The *Klong Yao*, therefore, whether the temple or individual owns it, it is preferred that it prioritize religious needs. The *Klong Yao* also involves secular events such as a wedding, opening ceremony or festivals.

Authenticity is needed, that's why *Klong Yao* from Thailand has been performed in Perlis. Some of the Siamese families or some religious events would like to employ *Klong Yao* ensemble from *Hatyai* Thailand, *Yai Huan* team of *Klong Yao* was hired to perform at the wedding. The leader of the team told that they leave *Hatyai* at early morning to perform in the procession of *Khanmak* parade around 8 a.m., the host of the wedding called to book the *Klong Yao* ensemble weeks before the wedding. The wage was meant for more than ten musicians and vehicle as well as at least two suppers. The *Klong Yao* from Thailand does not often make its appearance except for the events in need of Thai *Klong Yao*.

Whether being a part of religion or contribution in a sacred event regarding religious event such as *Tod Krathin* ceremony, ordination ceremony and weddings are

actual happenings which refer the *Klong Yao* performance to be the need of event's process. In Perlis, even the *Klong Yao* that belongs to a person are kept in the temple rather than the owner's house. The use of *Klong Yao* always tends to be within the temple which means there is a comfortable and safe zone of *Klong Yao*. Religious places are deemed comfortable not only for playing *Klong Yao* but also for the participants. The Buddhist temples are the place where the people with the same belief assemble.

In the temple it is safe and legal, *Loong Nam* added; it does not resemble Thailand where the *Klong Yao* can be played while marching along the roads or roaming everywhere in the village, but it is not right to march as *Klong Yao* procession via street or past the village. It is not entirely true. However, *Klong Yao* needs permission before parading in the community. In reality, it takes a small possibility that *Klong Yao* would be permitted to perform from the house to temple in case of involving a religious event. Parading *Klong Yao* has a limited stage, the stage in the meaning of the distance of how far *Klong Yao* can expand the role play. That's why the *Klong Yao* performance is limited to play only in some places where cultural diversity surrounds the *Klong Yao*.

The *Klong Yao* ensembles are enacted in religious ceremonies and rituals. The religious events relate to the rites of Theravada Buddhism in the Siamese community who obtained the Theravada sect from Thailand in which the monk is also dependent on the Sangha Supreme Council of Thailand. The Buddhist monk or religious behaviour follow Thai monk. The chief monk in Perlis and also northern Malaysia even obtained the title of his official appointment from Thailand. Likewise, religious tradition, custom, and ceremonies closely follow those of Thailand as well.

### **3.5.3 *Klong Yao* as Presentation**

#### **Introduction to Presentation**

A presentation of an interpretation of performance is to underline the fact the one action or behavior, have been done many times by preparation and rehearsal. The performance also ritualizes human behavior to present a desire in actuality. The presentation shows the original idea, display or proposal of existence in the true event. Thus a performance presentation shows the surface of what is happening and to deal with in need of ceremony or ritual. To *Klong Yao*, it commonly emerges in the style of a musical performance to participate regarding religious rituals. Schechner (2002), suggested that many people equate ritual with religion, with the sacred.

The sacred ceremonies and rituals related to *Klong Yao* performance are to be performed when there is the need for ceremony and ritual processes. The fulfillment of *Klong Yao* performance begins before the events as the process of pre-musical performative and end after the completion of events as a post-musical performative. The sacred part is particularly separated from all events, and the *Klong Yao* ensemble presents a performance of *Klong Yao* to enhance the ceremonial and ritual events depending on the time and place. Although, the *Klong Yao* performance is a separable part of the holy situation in rites the existence of *Klong Yao* came with the ability to gather people or start the ceremony by the sound of the *Klong Yao*. The sound of the *Klong Yao* is a specific sound which communicates with people. When the people hear *Klong Yao*, they automatically feel that it is the sign of the ceremony beginning, that the ceremony will be starting soon.

#### **3.5.3.1 Practise and Gathering**

Practicing the *Klong Yao* is an important step. In Perlis, the musicians work as a farmer, officer, freelancer or even laborer. The *Klong Yao* is a hobby they do after work,

but they are very interested in playing. The need for the proficient skill of musicians leads them to invite Thai *Klong Yao* master. *Chomrom Khon Rak wattanathum puenban* (Local cultural conservation club) in Perlis get together young boys and girls to learn the *Klong Yao* and dance. The teenagers have been trained by a Thai teacher to perform in events. The teenagers first learn to play the *Klong Yao* and percussion, and the techniques of rhythm were added to learning.

Moreover, they had to learn singing on central Thai lyric and Look Toong songs influence most of the lyrics. The teenagers had to practice hard before performing because while playing the *Klong Yao* the musicians also have to sing at the same time. The musicians and dancers are Siamese descendants who volunteered to maintain this cultural performance. It is harder to sing in central Thai dialectal lyrics. The Siamese speak Thai in real life, but they are used to speaking southern Thai dialect which is fast speaking especially when they speak their jargon and maintain using some obsolete southern Thai vocabularies. Their endeavors of central Thai dialectal singing is present they remain to connect to Thai development by watching Thai television programme.

Self- learning is another way to play the *Klong Yao*; the Siamese learn the *Klong Yao* by mimicking the rhythm they hear.. From generation to generation, they neither learned the discipline of learning nor custom, but they copy and play from what they had remembered. *Loong Nam* and *Loong Kluam* are the elders who are known as *Klong Yao* performers for decades. They said they learn to play the *Klong Yao* by observing and memorizing the *Klong Yao* in Thailand which they have experienced. To play and transmit *Klong Yao* they used to adapt *Norah* and *Nang Talung* (shadow puppet) rhythm pattern for the *Klong Yao* as well as the applied rhythm of *Look Toong* song to *Klong Yao*. Formerly, *Look Toong* and *Rum Vong* were easily reachable for the Siamese, the rhythm of both were amusing and popular. After several efforts through trial and error,

they still need to learn to play the *Klong Yao* correctly by having the opportunity to learn with Thai *Klong Yao* professional masters.

#### **3.5.4 Begin before Beginning**

During *Okpansa* to *Tod Krathin* in November 2016, it was the on 4 November 2016 in the rainy day around two hours to midnight at Wat *Macchimaprasit*, rambunctious sound of *Klong Yao* and laughing were being harmonized with percussions and southern Thai dialect talking was spread around place wildly. *Pi Pramoot*, the chief of Wat *Macchimaprasit* profane committee, led me to the Siamese in the tent. It was not far from the tent; the *Klong Yao* team was practicing in other tent consisted of men, women, girls, and boys even elderly persons were sitting around the ensemble to cheer up the team, that was the *Tod Krathin* eve. A cup of coffee and sticky triangle rice were served to me by a smiling uncle. The time passed to almost eleven; the team was still playing and they worried about the percussion beat not being played in the correct timing. There were some suggestions to alternate the musical instruments with each other. They started again; the problem remained the same; when they started playing it was so smooth and then after a few minutes the important instrument, *Mhong* was delayed more than the usual so that the delayed sound made the whole ensemble stop. They tried to resolve the issue by finding someone who could solve this problem; many took turns to play the *Mhong* and later one middle-aged woman volunteered to handle this instrument. Then they resolved the *Mhong* problem, and they would be facing another messy issue. Incidentally, they were skilled amateur *Klong Yao* musicians but in need of an ensemble. The starting is as important as the ending. To find the way to slow down the rhythm, one of the elderly persons said that the team needs a leader to control the tempo and the rest of the members must follow the leader (Figure 3.13).





**Figure 3.13: Rehearsal on *Tod Krathin* eve**  
Source: Chayuti Tassanawongwara, field work, 2016.

The idea was the one who plays loudest and can understand confusing rhythm is supposed to be a leader of the team. Finally, a boy who had a lot of energy and skills in playing upbeat and down-beat was promoted to take the position of *Klong Yao* leader. It was reaching midnight; the team had an intermission for coffee and sticky triangle rice. The others were still decorating the venue for the next day's ceremony, and a group of girls arranged the Buddhist monk robe for selling at the event. After around twenty-minute- break, the musicians were back to the tent and earnestly carried instruments and decided to have a last round of practice before going back home. The leader conducted the ending of rhythm. It was not so smooth but much better than the previous. After just over thirty minutes, the team kept all of the instruments inside a tiny wooden pavilion. Before leaving the instrument, they did not forget to pay respect to the instruments by performing *Wai*. It was almost two o'clock of the 5<sup>th</sup>, and it was the *Tod Krathin*'s day. All of the people moved back home and looked forward to coming back in a few hours.

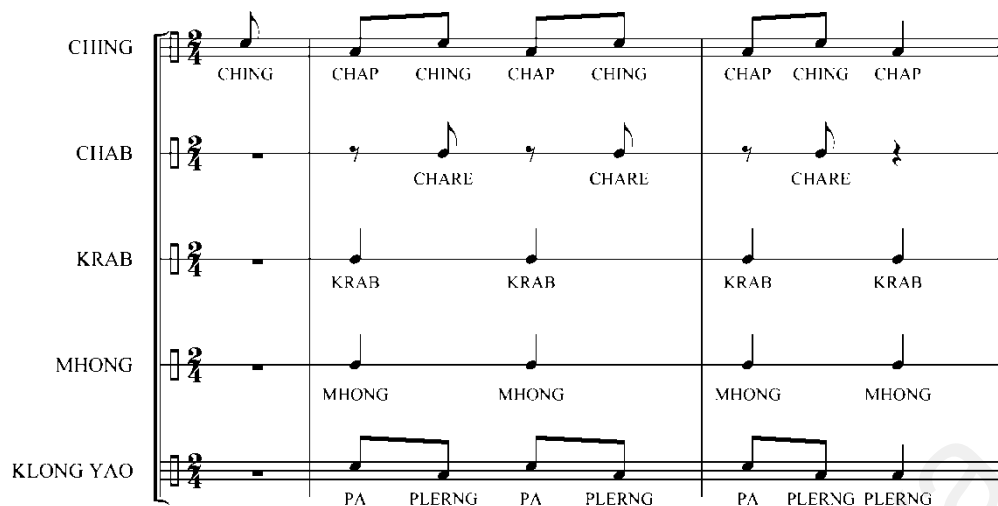
Preparation is the first step. At daybreak of the 5<sup>th</sup> of November 2016, uncles and aunties came early to the temple, some of them brought along their children as well. The team of musicians was already standing by and readily prepared the instrument. I

found that they donned themselves in flashy attires and flower-screened shirts. It is likely the attires of *Songkran* festival in Thailand. The shirts were prepared by auntie and were bought in Thailand to be used for *Klong Yao* musicians. At approximately seven o'clock in the morning, the team gathered together to pay respects to the holy invisible teachers in their belief and moved to *Por Tan Seang* shrine (predeceased abbot of *Wat Macchimaprasit*) to pray for the fluidity of performance. Heading to a temple gate, the ensemble lined up at the entrance to greet guests and participants.

### 3.6 Rhythm and Structure

From participation in rehearsal and performance, the divisive nature of the *Klong Yao* ensemble is separately seen into the *Klong Yao* and percussion beats. They both are important in that an emphasis on the pattern indicates how they receive playing skills in the music. Particularly, the structures were produced by the form of understanding of them. As *Loong Nam* mentioned 'As for the technique of playing the *Klong Yao*, we listened to the *Klong Yao* in Thailand and then tried playing it. Sometimes applying what we have heard from *Nang Talung* or *Norah* and trying to create them on the *Klong Yao*, but I think it's not bad as long as we can join together with the people. To transmit knowledge to the team, we only onomatopoeically tell the sound'. Like the *Klong Yao* ensemble, the rhythm is overwhelmingly duple, is organized in even number beats, commonly found in all genre of traditional music in Perlis the *Klong Yao* and Thailand indeed.

The rhythm of the *Klong Yao*, are drum patterns, and percussion patterns are mostly based on downbeat. However, some of the musical instruments are switchable simultaneously in both upbeat and downbeat. The only down-beat influences the *Hmong*, *Krab* and *Chab-Yai*, whiles, *Klong Yao* and *Chab Lek*, interlocked by sharing upbeat and downbeat (Figure 3.14).

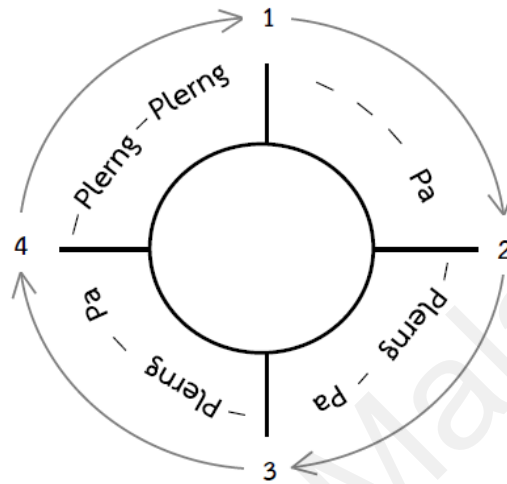


**Figure 3.14: Notation of percussions and *Klong Yao* patterns**  
 Source: Chayuti Tassanawongwara, field work, 2018.

Together with all the *Klong Yao*, the form of interlocking style in the playing of the *Klong Yao* as rhythmic patterns, the way in which it is produced on *Klong Yao*. In many pieces of the *Klong Yao* produced, the pattern is complete in itself. *Klong Yao* in an ensemble play specific same pattern or improvise their styles of playing of each drum. However, they must follow the basic base timing while playing in duple structure. The pattern of the *Klong Yao* is a continuous repetition. As one cyclic round ends, it will be repeated continuously until the end of a complete performing piece. The *Klong Yao* ensemble on *Tod Krathin* day consisted of 1 girl playing the *Krub*, another playing the *Ching*, one man playing the *Chab Lek*, one woman playing the *Mhong*, and four boys including one *Ho* singer, two senior men, and two women playing the *Klong Yao*. Throughout this musical performance, there were only the three boys switchable playing on both upbeat and downbeat, while others played on just down-beat as a basic rhythmic pattern.

The rhythmic repertoire is a cyclic repetition pattern; a round of the *Klong Yao* completed phrase is four bars or (in traditional Thai counting) four-time down-beat (Figure 3.15). The ensemble played only one complete phrase but repeated for more

than hundreds of rounds from beginning to the end. The important thing is the sound and movement present motivative sound that makes some energy and share with the people around. It is concerned that tempo and texture of sound are enacted similarly to drive parading movement.



**Figure 3.15: A round cyclic repetition pattern on *Klong Yao***  
 Source: Chayuti Tassanawongwara, field work, 2018.

### 3.7 Conclusion

This chapter presented firstly the origin of the *Klong Yao* and the functions of Thai *Klong Yao* in relation to the *Klong Yao* in Perlis, divided into various issues. Researcher focused on *Klong Yao* as musical performance and its presentation in use by its involvement in traditional practice and process regarding linking *Klong Yao* with people. An illustration and narrative approaches also are added to highlight the important roles of performance. Moreover, the ceremonies selected were outstanding because the *Klong Yao* ensemble plays a role in religious events. And the ceremonies as presented in the chapter tended to influence the daily life of the Siamese whether religious or secular practices. However, the needs of having *Klong Yao* are emphasized by the pre-perform process as practicing and rehearsal. An adopting Gennep's (1960) idea, the rites of passage, to contribute an aspect to focus functions of *Klong Yao* and conceptualized a significance of roles selected. This study shows that performance

presentation, *Klong Yao* functions in terms of music for entertainment and is received to perform in the area of performing tradition. Main factors of a combination of *Klong Yao* performance come with the historical background which lines up relations between Thai *Klong Yao* sharing role in Perlis and becoming Siamese *Klong Yao*. This chapter also investigated how the *Klong Yao* was forwarded to Siamese through a reason for serving religion. Gaining strong status in playing a role in the religious area, *Klong Yao* performance as an extended function in use will be studied in the next chapter.

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## CHAPTER 4

### FUNCTIONAL PERFORMANCES OF THE *KLONG YAO* AMONG THE SIAMESE AND OTHER COMMUNITIES

#### 4.1 Introduction

An essential part of the cultural process by its meaning is produced and exchanged between members of culture possibly be used of languages, signs, and images to represent things but that is far from straightforward meaning or original purposes (Hall, 1997, p. 15). In order to explore the concept of representation in using music among Thai identity, there are more than just sacred activities to approach establishing Thai identity – furthermore in reality, the process of doing everyday life is importantly occupied to represent cultural identity.

An applying of original functions of culture are addressing new concepts of utilizing culture process; music is utilized as well. When the advanced functions of music are created, it may involve many things in the cultural process such as custom, belief, and also the behaviour of people in that society. The Siamese in Perlis have spontaneously been survived as an overwhelming minority in the stage where they are sharing with the others, the music they are using must show a difference and also help them to distinguish their status in multicultural society. *Klong Yao* as music in use, the Siamese perform in not only sacred events, but they develop performances in many characters by propriety.

Thai *Klong Yao* originally influences the *Klong Yao* of Perlis in its basic idea, but in the details of performing the Perlis *Klong Yao* is independently created to present Thai-ness by Siamese identity as freely much as they can perform the function. The Siamese use the *Klong Yao* to mainly present in Welcoming events, Parade of Merdeka

day (independent day), Citrawarna festival, Perpaduan event, the opening ceremony of other ethnic events, *Klong Yao* competition, and Raja's birthday. The functions of the *Klong Yao* are increasingly expanded in various ranges of performing events. The chapter approaches the essential part of applying functions in use of *Klong Yao*. And show how the *Klong Yao* serves to connect to outsiders' perception of the cultural realm which the Siamese perform through musical events.

## **4.2. Ceremony and Ritual**

The performance consists of ritualized gestures and sounds as well as frame and marks people's presentation (Schechner, 2013, p. 52). Underlining rituals as a wide range of religious rituals to the everyday life of a human or even animals are appended in Performance. People understand sacred ritual resemble religion; it is assumed that sacred ceremony is dealing or communicating with supernatural things presented by visible symbolic statues or invisible being or belief in nature., emphasizing what Schechner has focused on is sounds, could be necessary by mostly ritualizing events become more holy or being part of the ceremony itself. The sound in ritual may consist of praying, chanting, acting or even making music to encourage fulfillment regarding conducting sacred.

### **4.2.1 *Klong Yao* within the Siamese Community**

The Siamese use the *Klong Yao* as useful tools for entertainment in numerous functions of many different events. An attempt to insert the *Klong Yao* into related events with necessary/unnecessary functions to the events of Siamese are adaptable; it depends on the Siamese. Although the original purposes of using the *Klong Yao* (refer to Thai *Klong Yao*) are flexible, the Siamese creation of using the *Klong Yao* in Perlis are rearranged to facilitate, for example, the welcoming ceremony and *Klong Yao*

competition. They further utilize it in not only accompanying the event but also turning an event for *Klong Yao* into a competition.

The acceptance of using the *Klong Yao* for the inserted–*Klong Yao* in events are common-sense to Siamese – some secular events are seen more frequently than sacred ceremonies which annually happen. A *Klong Yao* ensemble emerges in a welcoming ceremony to greet influential guests such as prince of stage or premier and so on. Moreover, the Siamese gather many *Klong Yao* ensembles from four states namely Kelantan, Terengganu, Kedah, and Perlis– to develop practicing skill; the Siamese created a competition once in Kelantan.

An inclusion *Klong Yao* is an event in the event which means some big events are separated into parts and need to invite some influential persons as politicians or royal family to participate in the place – for greeting them, *Klong Yao* ensemble is a good option to represent a sincere greeting in Thai style. Mostly, musicians are young boys and girls. The inclusion of *Klong Yao* in the event is to meet and demand events from inside the Siamese community. Even though the Siamese community organizes state events, the *Klong Yao* still plays a role as much as the community open a chance for it.

#### **4.2.1.1 *Tod Krathin* Ceremony**

Sacred rituals are to communicate with praying or appealing to supernatural forces and also express or enact religious beliefs. In the Buddhist way, the sacredness or holiness tend to be explained regarding involving Buddhist monks in activities or monastic affairs probably related to chanting, so does incantation. Those are whether at monastic places or to symbolize the place/event are organized being relevant to the religion.



Performance includes both sacred and secular, although sometimes there is no separation between the sacred and the secular. Additionally, the musical performance emphasized not only on action and the visible enactment, but it also communicates in the invisible presentation. The sound can function as a soundscape of secular actually without religious contexts, but it can perform immediately turning to be sacred whenever it associates linking religious rituals to be in need indeed in even a part of activities. The *Klong Yao* musical performance performs in the role of the beginning or first step of ceremonies. Significantly, the *Klong Yao* in Perlis fulfills the formality of religious rituals by three associations to ceremonies namely (i) greeting people, (ii) leading people, (iii) entertaining, and (iv) transmitting secular to sacred.

... *Ho, he, Ho, he, Ho, he Hoy.... hew.....*

The *Ho* is booing for the starting of performance, and it is either a musician or a participant announce that the *Klong Yao* playing is about to perform now. The *Ho* includes three times of *Ho* sets which is called *Ho Sam La* when the one finished *Ho*, *Mhong* player immediately plays the *Mhong* to standardize a pitch of beat for the ensemble.

On *Tod Krathin* day, young man booed the *Ho* for three times and *Klong Yao* players played after *Mhong* altogether (Figure 4.2). It emerged at a temple gate, people flew in the temple, and some of them were still standing indecisively at the entrance. The announcer spoke in Thai and Chinese but slightly used Malaysian to tell and agenda while inviting the guests to come to the temple. The *Klong Yao* ensemble played a role in inviting a representative of the temple, people who hesitated to enter the gate and easily follow the ensemble time after time. Thus the time was late morning, thousands of people from Perlis and other states especially Kedah, Kelantan, Perak, and Terengganu walked into the temple. Telling about *Tod Krathin* of Perlis clergy in 2015,

was a huge ceremony ever, at Wat *Macchimaprasit* was chosen to organize the event for all of the monks in the state of Perlis. Inevitably, for the non-religious part, there was a big temple fair organized by the committee, and there were two ensembles of *Klong Yao* invited to entertain in the fair as well including the Thai *Klong Yao* ensemble and *Klong Yao* of local cultural conservation club of Perlis (Figure 4.1).



**Figure 4.1: local cultural conservation club inviting people**  
Source: Chayuti Tassanawongwara, field work, 2015.

At the sacred time, it took place after lunch (before midday), a procession of *Klong Yao* lined up in front of the church while the people were crowding to make a donation. The big families were surrounding their *Krathin* trees which were decorated with plenty of bank notes, normally Thai and Siamese consider about lineage because they rather make merit on behalf of kinship (Figure 4.3) to offer to religion by sacrificing money to celebrate ending of Buddhist Lent. But it is not just to do *Krathin* tree. They also offered new robes to monks. The boy who was selected to boo, during the first round of booing ... *Ho, he, Ho, he, Ho, he Hoy.... hew.....* the people suddenly knew that a section of merit is going to be starting soon. Generally, people carried *Krathin* trees and stood in the line, and the ones who held yellow ropes rushed into the parade. The boy is booing *Ho* one more round after finishing the *Ho* all of the

participants were replying by thunderously uttering ...*hew...* for implicitly announcing they are ready for the parade. The third round of *Ho* appeared in order to recheck all the people would be marching together. The *Klong Yao* ensemble started by *Mhong* as usually and continuously *Klong Yao* proceeded. When the ensemble played some of the people filled the space around the ensemble to spontaneously dance by their feeling. The procession moved slowly for first of three rounds moving around the ceremonial place; it means recalling Buddha for the first, Dharma for the second, and Sangha for the third. After completing three rounds, the people thronged into the pavilion as a sacred building to participate in the monastic ritual. The *Klong Yao* ensemble stopped at the pavilion gate not beyond inside so that the team could head towards *Por Tan Seang* shrine. They decided to pay the most respect by music to the venerable former abbot of the temple who has been still in the mind of the community as though asking for permission to complete the ritual (Figure 4.4).



**Figure 4.2: Perlis boy's booing *Ho Sam La***  
Source: Chayuti Tassanawongwara, field work, 2016.



**Figure 4.3: Procession leading the crowd in *Tod Krathin* ceremony**  
Source: Chayuti Tassanawongwara, field work, 2016.



**Figure 4.4: The musicians venerating *Por Tan Seang* statue in the shrine**  
Source: Chayuti Tassanawongwara, field work, 2016.

#### 4.2.1.2 Ordination

The function of the *Klong Yao* ensemble involves the religious life of gentlemen. Previously, it was common that all the men must be ordained to go into the priesthood for a period or whole life. The men who have reached the age of twenty qualified to be called the man and so that, to elevate educational status, only the temple – at former time – could feasibly be a destination for education. The celebration of becoming a monk shows social status of families which take time usually for two days. The ordination ceremony would be in the second day, after shaving hair and eyebrows, the man in a ceremonial dress with white gown called *Naga* (person about to be ordained). The villagers and neighbours lined up in the parade, this is the tradition, to step out from the house that parade of *Naga* celebrating throughout the way around the village to the temple for announcing and inviting people to join in the parade. Music presents a sense of celebration, and the *Klong Yao* ensemble is traditional music for the parade. In Perlis, the Siamese also follows Buddhist custom and deal with the passage of man's life, becoming the monk is constantly still inherited from generation to generation.

*Pi Pramoot* explained to me that the Siamese tend to be closely interwoven with Buddhism. That is the willing burden of all Siamese men - to do the ordination as usual. The big family perhaps believe in *Chaiya pagoda* in *Nakhonsrithammarat*. If they can financially afford to have the whole ceremony, they would prefer ordination at that temple in *Nakhonsrithammarat* but for families unable to afford it, being ordained in the village temple is fine also. He added, the procession of *Naga* in Perlis starts from the temple gate towards which the participants and *Naga* family move from the house to begin lining up inside the religious area. *Loong Nam* reiterated that formerly we commonly used to organize the procession which started from the residence to the temple, but currently, we proceed traditional parade we must be sending letters for permission of government that's why we cope with the deal so, set up all the process at

the only area of religion. Whether formally or currently we organize the event it never forgets the *Klong Yao* ensemble to lead profane people to enter the peaceful zone of religion.

The Naga family had to employ a *Klong Yao* ensemble for at least five to six *Klong Yao* players along with percussions players making up ten musicians or more. The team estimated wage if they are familiar with each other could be free. Otherwise, it is approximately 400 ringgit. The *Klong Yao* ensemble takes two times playing, firstly ensemble start entertaining people before the exact auspicious time of ordination and then when reaching the specific time the procession lead people heading to the church, ordination proceeds in the church with the unanimous agreement of Buddhist preceptor and clergy. After reaching the church, the procession moves clockwise around the church for three rounds and stop to send the Naga to enter the church gate in holy ordination. It takes about two hours. Secondly, when it is the time to celebrate a new monk, the *Klong Yao* ensemble also plays a role in the celebration of promotion that the man has become a monk and will be spending time in learning Dharma. The celebration in the second part is not only entertainment but to accompany with a donation. Traditionally, the new monk has stepped out from the church is a first time seeing of a real monk who has to enact as a venerable person by scattering money. Cheerful and amusing sounds could describe the atmosphere of happiness and faith. Additionally, the sound of the *Klong Yao* sufficiently and properly entertain an event and mix with both playing roles in extraordinary profane life as *Naga* and religious life as a monk.

#### **4.2.1.3 Wedding**

Being a couple is living together, the step of this moment concerns the physical act of changing status in one's life. When the man proposes to a woman that leads them to marriage. Gennep (1906) states, marriage is an important transition from one social

category to another and involves establishing a social union of two. Marriage consists of betrothal and wedding rituals, and the ritual includes both sacred and secular together. For example, the wedding of a Siamese is blended between secular belief and religion, each particular ritual in the wedding. In June 2015, it was a wedding of a Siamese couple on wedding eve, was established at bride's residence and was crowded with relatives and Siamese participants, the family, provided special supper for all the guests and people involved. A lot of southern Thai food was served to circle tables, and some of the food was spared extra on a long table for self-service. The banquet had been being provided for the guest from far away. Thai *Look Toong* karaoke was volumed up as if it was an announcement of inviting sound along that evening then.

On a busy early morning the next day, the van with twelve uncles and aunties had reached the wedding place. Afterward, the host suddenly welcomed the *Klong Yao* team from *Songkhla* and invited them to be in a circle for breakfast. At dawn, the team moved to another tent for changing costumes in style of flower-screened pink shirt and girdles. Musicians set up tuning the *Klong Yao* and got ready before an auspicious time. An hour later, the groom arrived to act as a very important person of the wedding; musicians move elsewhere nearby to set up a parade. At that moment *Klong Yao* belonged to the groom to be likely marching to the bride house. The procession departed with *Ho* to signal all of the groom's participants were ready to move on (Figure 4.5). After three times of *Ho*, the procession moved forward with the groom and his parents and dowry in which included a tray of traditional sweets, a tray of seeds and banana tree and sugar cane were provided for the betrothal custom. Singing and dance were commonly performed in the parade and one of leader singer musically ask and the parade must answer in the way of celebrating;

**Asking:** *Kai Mee Magood*     **Replying:** *Ma Lak Manow*

**Asking:** *Kai Mee Looksaw*     **Replying:** *Ma Lak Lookkoei*

**Together:** *Aw wa Aw woei Lookkoei Klong Yao Hui Ha Ho..... hew*

The image shows musical notation for a conversation. The 'Asking' part is on a single staff with lyrics 'HO... HEE HO HEE HO HEE HO HEE HOY...' and tempo markings 'accel.' and 'rit.'. The 'Replying' part is on a lower staff with the lyric 'Heew..w..w'.

**Figure 4.5: Notation of *Ho***

Source: Chayuti Tassanawongwara, field work, 2018.

The meaning of the lyric present musical conversation between the one asking and the others answering by the first sentence means ‘Does anyone has a lime?, to turn with a lemon’. The second sentence means ‘Does anyone has the bride?, to turn with the groom’ and then they were together singing ‘Okay we accept the groom is from the *Klong Yao* parade’.

Before arriving at the bride’s house, the *Klong Yao* increased in tempo loudly. When the bride’s family heard the *Klong Yao* sound they realized that the groom would arrive soon They prepared the bride in an unseen room and the bride’s parents got ready to welcome the procession. Traditionally, the bride’s relatives blocked the entrance for making sure the groom is qualified. During the betrothal, the *Klong Yao* was still being played until the groom was allowed to find the bride.

Afterwards, I talked with the *Klong Yao* musicians from *Songkhla*, one of them said they had been contacted for hiring *Klong Yao* to play in Perlis a month ago before the wedding. The team departed *Songkhla* at 3 a.m. and travelled two hours by van. She added, the team includes eight *Klong Yao* players, and another four played percussions. Each musician’s wage is around five hundred baht for this trip, but usually if playing in



*Sonkla*, it costs three or four hundred baht. The head of the ensemble said, we have to pay for van rent and gasoline fuel. After the morning part, the team was waiting for praying by monks. Until noon after the monks finished lunch, it was the time to celebrate a new couple, Thai karaoke was turned on, and the *Klong Yao* team joined in the wedding party before travelling back home.

The Siamese in Perlis still relate to Thailand, and the *Klong Yao* is an object that the Perlis family selected to fulfill the wedding and also serve as a Thai tradition. The *Klong Yao* in the wedding procession is not only entertainment, but it is also a ceremony in itself.

#### **4.2.1.4 Welcome Ceremony**

A small ceremony which is organized and managed at the beginning of an event, it is so-called as *Pitee Tonrubkheak* (พิธีต้อนรับแขก). The ceremony is to greet the persons who are well-known or important to the main events with a great welcome. A scale of the beginning part takes five to ten minutes. *Klong Yao* ensembles perform to make the event very boisterous and so grand. At the situation, *Klong Yao* musicians prepared well sound tuning before reaching of the guests and stand in the line at both sides of the walkway. When the guests get out of the car, leader of voice starts *Ho* for three times, in order to implicitly announce to all participants that the important persons are now here. Then the parade of *Klong Yao* and some of the participants lead the important persons to the place provided.



**Figure 4.6: Greeting Malaysian politicians and Siamese senator**  
Source: Chayuti Tassanawongwara, field work, 2016.

The function of welcoming ceremony is very flexible and can be adapted for many purposes such as *Songkran* festival (Former Thai New year days) or *Loy Krathong* festival (Praying respect to the river) or conference. It can be designed as decoration of big events or fulfillment in increasingly making and strengthening the Thai environment in events (Figure 4.6).

According to *Por Tan Chiang* (abbot of Promwicitr temple) and *Loong Ruern* told a similar thing. Previously, five decades ago, there was no organizing *Songkran* festival in the area of Perlis. From their hypothesis, *Songkran* has recently been promoted since the Siamese accessed Thai broadcasting communication. Furthermore, a form of the festival is a cultural impact of central Thai *Songkran* pattern.



**Figure 4.7: Greeting Minister of office of Prime Minister at the 100<sup>th</sup> Anniversary of Sekolah Kebangsaan Jejawi**

Source: Pramoot Phetcharatt (photographer), 2017.

Another example, the Siamese used *Klong Yao* in welcoming anyone who visits their community. There are not many places where Siamese take place in— Siamese villages, schools, and temples. A celebration of 100 years old Jejawi school is to make known an existing time of the place, and the Siamese communities have been doing it. The Siamese had decided to manage greeting ceremony by promoting *Klong Yao* ensemble as a parade to welcome the Minister of office of Prime Minister many days before the ceremony (Figure 4.7). Musicians from *Macchimapasit* temple (*Wat Jawi*) were told two weeks in advance. After work and school, they spent few hours for meeting and some time practicing *Klong Yao*, a teenager name *Kul* is the one who is skillful the most in this team, he always appears in temple events and events with *Klong Yao*. Definitely, at *Jejawi* school he was opted to be the first *Klong Yao* player. As usual, the ensemble was being set up in the line early while the Minister was on the

way. Musicians were in colourful blue and pink shirts with yellow turbaned cloths. They stood in parallel lines at the school entrance.

Meanwhile, the Minister's car had been arriving at the place; the one immediately shouted *Ho...hee...ho...hee..ho..he..ho..hee ho...* and the people around also replied by booing *Hew* after three times of *Ho*, *Mhong* started playing and then the *Klong Yao* were sounded to lead the Minister to the stage.



**Figure 4.8: *Klong Yao* welcoming and leading the Minister to the ceremony**  
Source: Pramoot Phetcharatt (photographer), 2017.

A space of multiracial area in communal places as schools– shared with Malay, Chinese, Indian, and Siamese– to be a part of contribution in communal activities– for instance at the 100<sup>th</sup> Anniversary of *Jejawi* school, the Siamese were invited to participate in that event; but not only as a participant, the Siamese also play role as member of community. The Siamese sincerely cooperate with other Malaysians; they aimed to present the *Klong Yao* in the event by the name of Siamese. Although the *Klong Yao* of Siamese was settled and played for a short period, it was already created as specific music for merely emerging in time of welcoming ceremony. Moreover, it is so called in the name of *Gendang Panjang* of Siamese.

*Klong Yao* in use for greeting presented to public space which involves Thai, Siamese, Malaysian, Chinese and for very important persons (Figure 4.8). So that, the *Klong Yao* in opening ceremony or greeting is not limited for only Siamese, however, for this part of functions are proceeded inside Siamese boundaries such as in temples or villages as if being secular events. Outside Siamese places, *Klong Yao* is still known as musical entertainment of Siamese. Referring to *Kru Chatri* (Chatri A/L Sing) the one who is experienced with the southern Thai culture, said,

*At the former times, when talking about Klong Yao to Malaysian, we had to introduce its body and frequently translated in Bahasa Melayu as Gendang Panjang. But nowadays in Perlis, just say the word the Klong Yao they (mostly Malaysian, Chinese) spontaneously conceive that it is the drum of Siamese with vigorous rhythm. That's why Klong Yao also become our treasure.*

Finally, *Klong Yao* in use of welcoming ceremony does not only play a role inside Siamese space, but the *Klong Yao* ensemble goes beyond to be presented as shared space surrounded by multi-ethnic. Religions segregate people as to how they identify each other. On the other hand, *Klong Yao* is served in mainly Buddhist events and incredibly used in the multi-religious community accompany with.

#### **4.2.1.5 *Klong Yao* Competition**

One creative activity is introducing the *Klong Yao* and elevating its function as competition. A *Klong Yao* competition is an established event to gather *Klong Yao* ensembles in mainly four states namely Perak, Kelantan, Kedah, and Perlis. After

numerous years the *Klong Yao* has spread all around Siamese communities. The first *Klong Yao* competition took place at *Jitra* temple in Kedah approximately over ten years ago. As *Loong Chun* described the competition event, there were more than ten *Klong Yao* ensembles from the states of Perak, Kelantan, Kedah, and Perlis. He was in the *Klong Yao* ensemble delegation from Perlis. At that time, a competition was not too serious; it seemed like *Klong Yao* players showing off to each other. The situation was just to show *Klong Yao* playing skill and to have a fun moment together.

An attempt at finding the best *Klong Yao* ensemble then was determined to settle in Kelantan in recent years officially. *Loong Chun* (Chun A/L Cheng) stated that he is one of *Klong Yao* coaches who has trained children playing the *Klong Yao* and they are the third generation whom *Loong Chun* has taught for the *Klong Yao* competition. Under his training, the *Klong Yao* ensembles were separated into boy and girl ensembles, after selecting the musicians and placing them with different instruments. *Loong Chun* introduced the *Klong Yao* performance by letting them watch a video which he bought from Thailand and after that he demonstrates how the ensemble is sounded. Training the *Klong Yao* does not only mean playing the drum, but an ensemble must also include dance which means one full ensemble is conducted by coaching music and dance like a complete performance.

Spending two to three hours after school, the young musicians dedicated their times to practicing the *Klong Yao* at least three months before competition day, without a wage. They volunteered to be *Klong Yao* ensemble members; the coach said that he asked for help from his old friends who previously used to be *Klong Yao* players to be trainers in this competition. Social media such as Youtube website is a good source for learning the *Klong Yao*. *Loong Chun* spends time after retirement gathering children who are interested in music – almost all of the children had never had any experience in music before. Moreover, the trainer had to teach not only music but also dance. Trainers

gathered all of the details from the internet, tape recording, or experiences to pass on knowledge and technique of playing the *Klong Yao* and dance to students.

On competition day, umpires were invited from among Siamese who are skillful in *Klong Yao*, as well as Thai music teachers from Thailand. The criteria tended to evaluate creativity, skills, musical technique and harmony between *Klong Yao* and dance. *Kru Chatri* (Chatri A/L Sing) added, that competition was the first *Klong Yao* competition ever in Malaysia, and from there it can encourage *Klong Yao* playing among Siamese and increasingly develop musical skill. Fortunately, the girl *Klong Yao* ensemble under *Loong Chun*'s training won the competition; he said that was the first time Perlis *Klong Yao* ensemble stepped out from Perlis to obtain the best girl *Klong Yao* ensemble prize.

The *Klong Yao* competition is a creative event which the Siamese tend to organize promoting *Klong Yao*. As they knew, they are influenced by the Thai *Klong Yao* because the borderlines connect Perlis to Songkhla. So they are segregated by the national boundaries. However, the relationship could cross both lands and music also can be shared by each other between the Siamese and Thai. Moreover, after the Siamese accepted *Klong Yao* to be a heritage from a sibling in the land up above, they rather pushed up *Klong Yao* in many ways of ceremonies and also developed *Klong Yao* to another deferent level of functions as competition. In the Siamese community, they exchanged playing knowledge of *Klong Yao* among themselves while only evaluation of the competition part involved the umpires from Thailand. Siamese runs almost the whole competition organization for Siamese community in the musical event which *Klong Yao* played a role in applicable function.

#### 4.2.1.6 Loy Krathong

Full moon night in November is well-known among Thai and Siamese. This is *Loy Krathong* day. *Loy Krathong* is yearly celebrated throughout southwestern Thai culture. The name could be translated as floating traditional vessel (made of banana trees and leaves). Traditionally, the ceremony aims to pay respects to rivers and worship the Lord Buddha. Normally, *Loy Krathong* festival starts from sunset until the late night of full moon day referring to the lunar calendar. Although *Loy Krathong* is a secular celebration, it usually takes place in temples. Some temples in Thailand set up the festival many days before the full moon day to convince people to come to the temple to participate in religious events; it is a kind of temple promotions.

In the Siamese community, *Por Tan Chiang* expressed, when he was a child *Loy Krathong* was not popular if we compare to the current day. He remembered that the *Siamese* of almost fifty years ago did not pay attention to this celebration. The *Loy Krathong* has been popular prominently since the last four decades. Similarly, as *Loong Ruern* mentioned about *Loy Krathong*, when he was twelve years old *Loy Krathong* festival was very quiet; there were only a few Siamese who celebrated *Loy Krathong*. The celebration tended to be a family activity, and people just went out to float *Krathong* at rivers nearby. He explained that *Krathong* was made only from coconut shells decorated with a small bunch of flowers and a tiny candle. When people reached the river, they light the candles and float it on the river. The festival has been increasingly developed since about forty to fifty years ago. All of the temples in Perlis tend to be awake to promote *Loy Krathong* festival and now *Loy Krathong* is known as a crucial Siamese celebration, Malaysian Chinese also attend in celebration and even Muslim Malaysian reserves areas inside the temples for selling Halal food (Figure 4.9).





**Figure 4.9: Selling food and goods in the temple, *Loy Krathong***

Source: Chayuti Tassanawongwara, field work, 2017.

In celebrating *Loy Krathong* festival, the Siamese prefer *Klong Yao* to lead a *Loy Krathong* procession for the opening ceremony. It was around 8 p.m. on 3 November, when a group of young musicians including *Ching*, *Chab*, *Krab*, *Mhong*, and *Klong Yao* players got ready very early at a temple's main gate. A big brother gave them colourful shirts with girdles and hats. After the musicians readily came to the place they moved to the place nearby to practice and warm up for two hours. The procession was set up outside the temple five hundred meters distance. When the time reached 10 p.m. one man started healing. The announcement was made as "*Ho...hee....ho....hee...ho..hee..ho*" to remind people around to get ready in the line of procession. Three times of *Ho* completed, afterward, *Mhong* sound was immediately introduced by a boy as if its rhythm was a footstep beat of the parade. In five minutes, the parade which included the one who was holding the *Krathong* as a leader and followed by voluntary dancers and *Klong Yao* ensemble arrived at the main gate and a huge number of participants followed the parade.



**Figure 4.10: The parade celebrating *Krathong* in the temple**  
Source: Chayuti Tassanawongwara, field work, 2017.

People joined in the procession, some of them clapped hands with rhythm, some people sang *Loy Krathong* song, some people jammed together with dancers and dancing around. The celebrating lasted around 15 minutes; the parade was conducted for launching the *Loy Krathong* celebration officially. When the parade ended it means it's time to do *Loy Krathong*. The *Klong Yao* must announce that time of *Loy Krathong* is coming soon and celebration is now starting (Figure 4.10). The Siamese use the *Klong Yao* to announce *Loy Krathong* opening ceremony because there is no dedicated announcer to declare the beginning of *Loy Krathong* – traditionally, the Siamese tend to do *Loy Krathong* punctually at midnight– so that *Klong Yao* is understood among the participants as the beginning of the festival.



**Figure 4.11: Young musicians after parading in Loy Krathong festival**  
Source: Chayuti Tassanawongwara, field work, 2017.

#### **4.2.2 *Klong Yao* outside the Siamese Community**

An expansion is widely spreading to other ethnic groups in Perlis– *Klong Yao* is not only beyond approaching among the Siamese but is also known by Malaysian, Chinese and surrounding people. In terms of musical performance, the Siamese recently further communicate to the majority by attending national events and serve as the music of the Siamese. The *Klong Yao* has been invited to join in national festivals as *Citrawarna* festival in 2002 and Merdeka day in Kuala Lumpur. The festivals helped establish a new function for the *Klong Yao* away from home. The *Klong Yao* associated the Siamese community to emerge among the majority.

Additionally, as *Kru Chatri* (Chatri A/L Sing) gave information about the *Klong Yao* which he has experienced. *Kru Chatri* is popularly known as a teacher and is 45 years old. He said ever since he was born the *Klong Yao* has been played among the Siamese already. And he noticed that the *Klong Yao* ensembles are expanded to participate in many events as a tradition including religious and secular ceremonies. However, the *Klong Yao* is not only playing a role for Siamese need but also in Raja's birthday; the *Klong Yao* is annually invited to the celebration.

Seemingly apparent to the Chinese arts, because of a joyful character of sound—*Klong Yao* can communicate with a neighbouring ethnic minority as Chinese people. *Klong Yao* is allowed to be a part of the celebration in Chinese shrine opening ceremony. The sound of *Klong Yao* can interact with outsiders. The *Klong Yao* is not merely a musical entertainment. However, *Klong Yao* of Siamese with the communicating function to a cultural outsider is powerfully perceived as a kind of Siamese symbolic image.

#### **4.2.2.1 Raja's Birthday**

Malaysian consists of thirteen states in peninsular and Borneo island, but only nine of the states of Malaysia are traditionally ruled by monarch namely Pahang, Negeri Sembilan, Selangor, Kedah, Kelantan, Terengganu, Perak, Johor, and Perlis. This kind of monarch of the states was established when Malaysia gained independence in 1957. The monarch is called Sultan, and the Sultan is styled in English as His Royal Highness. All monarchs except the state of Perlis and Negeri Sembilan have the title Sultan while the ruler of Negeri Sembilan is styled *Yang Di Pertuan Besar* and Perlis monarch is known as Raja. The eligibility of a monarch is strictly limited for the throne to the royal descent of Malay Muslim male primogeniture. Therefore Perlis is a small state, but it contains multiracial people such as Malay, Chinese, Indian as well as Siamese. The

Raja's symbolic role include being head of state referring to the constitution in the monarchy system, as well as head of religion of Islam in his state. The citizens who are non-Muslim are also under the Raja's administration, giving precedence to all of the people in the state is responsible in practice of the ruler.

The Raja's birthday is served for not only the Raja but also the celebration that people come and participate in paying honour to the Raja. *Loong Chun* figuratively expressed his experience; the Raja's birthday took place in a palace called *Istana* for the late Raja's birthday. On the birthday, people from different ethnic groups including Chinese, Indian and Siamese were invited to the palace to organize shows to entertain in the event. He roughly explained that the Chinese always presented Lion dance for honouring and blessing the Raja. The Indians performed Indian dance with the drum to amuse guests in the party. *Loong Chun* continued, the privilege came to *Pu Kriang*. *Pu Kriang* was well known as he is the Siamese leader so that when the state had a special event like birthday of Raja the palace office had to ask *Pu Kriang* for guidance. An arrangement was requested *Pu Kriang* he forwarded an idea of performance to the community. Basing on the first coming of *Klong Yao* in Guar Musang, *Klong Yao* at that time was very extraordinary music. The connection between *Pu Kriang* and Perlis royal court ensured that the *Klong Yao* ensemble is special enough to be shown in the Palace. Musicians assembled from various Siamese villages.

*Loong Chun* and *Loong Ruern* experienced being at the birthday party. *Loong Chun* used to play the *Klong Yao*, and *Loon Ruern* was a small percussion player. They added that event was many big events and it made the musicians excited. The ensemble was marked at the back of the stage, and each show was briefed to have a 30-minute show. For the *Klong Yao* of the Siamese, musicians dressed in colourful shirts and girdles. After the other group had ended performances, a beginning of *Ho* was shouted to announce to the audiences the *Klong Yao* is coming. On the stage, a dozen musicians

and dancers were performing; they sang Thai songs in central Thai *Look toong* version. *Loong Chun* mentioned he collected an abundance of *Look toong* recording tapes and mostly he and his friends frequently enjoyed listening to them together after work during dinner singing the *Klong Yao Look toong* songs. This is the reason they are good at harmonizing singing *Look toong* songs with *Klong Yao* rhythm.

After the birthday celebration, palace officers sent them back home and sponsored them a wage. The Raja's birthday is the event where the Siamese can openly express their music to the public. In addition, the Siamese somewhat tend to get the *Klong Yao* in the act as their ethnic music. Despite the Siamese determined to deliver the *Klong Yao* for presenting the existence of ethnic character but it must be distinguished by Chinese created Lion dance to show their oneness. Likely, the *Klong Yao* can cause Siamese decision as if it were cultural representative, which helped them to highlight a Siamese-ness.

#### **4.2.2.2 Citrawarna Festival**

*Citrawarna* is a festival, held annually by Ministry of Tourism and Culture Malaysia. The festival includes several street performances, dance, and demonstrations of cultures presented by ethnic groups in Malaysia to promote and celebrate Malaysian arts, nature, and also culture. *Citrawarna* has been known as a vibrant street parade. The first time festival was organized in 1999 and has continuously been celebrated until the current time. *Citrawarna* is conducted by yearly themes such as colourful stories of local belief, myth, folklore, or event routines. The festival takes place in Kuala Lumpur and means the colour of Malaysia, to presents cultural diversity in Malaysia of multi-ethnic identities and mainly seen as continuous presentations of music and magnificent dance. Additionally, they demonstrate the harmony of many different cultures of Malaysians in a country. Street performances are the remarkable moment of the festival,

to show what each ethnic people provided their splendid cultural performance namely Indian, Chinese, Malay, Aborigines, and Siamese in Malaysia.

*Citrawarna* is also perceived as a dais where the ethnic groups present their cultural identity by performing culture in procession. The Siamese is one of the ethnic minorities invited to participate in the festival. The processions include various ethnic groups and decorated by the traditional attire of dancers; traditional songs overspread the whole festival. Each ethnic groups dress up in their traditional attires, for example, the Indian, decorated their parade in Indian style and females put on Indian Sari costume, as well as Siamese dress in *Sabai* (breast garment) for females presenting central Thai costumes and *Norah* dress to present southern Thai costumes.



**Figure 4.12: Siamese parade, Citrawarna festival 2002**

Source: Adapted from Youtube, 2012.

In 2002, The Siamese participated Citrawarna festival– The Siamese parade contained hundreds of Siamese wearing traditional Thai costumes and performing Thai traditional dance. The songs played were from four parts of Thailand, northern Thai music, central Thai music, north-eastern Thai music and southern Thai music

respectively (Figure 4.12). Rhythm presented characters of each part of Thailand such as a slow-rhythmic pattern was played for referring to northern Thai music. The parade was launched by the King and Queen of Malaysia and moved through the roads among crowded people at both sides of the road. Each ethnic group was settled to show on the stage one by one; the Siamese also had an opportunity to be a representative of multi-ethnic people. The Siamese from Kelantan, Kedah, and Perlis reunited to showcase their unique cultural heritage and created a splendid performance.



**Figure 4.13: Siamese group with *Klong Yao* in Citrawarna festival 2002**  
Source: Adapted from Youtube, 2012.

On the stage, the Siamese showcased traditional dance, and only one musical instrument came out in the show, that is the *Klong Yao* (Figure 4.13). The *Klong Yao* were attached to male dancers such a decorating item of the show. Although, for the show using music from electronic amplifier speakers the dancers still simulated the movements of playing the *Klong Yao*. The *Klong Yao* had functioned both in the parade as a marching band and on the stage as a performing property. For the Siamese, the *Klong Yao* is a movable instrument which has an adaptable function, as a musical instrument and also as performance items (Figure 4.14).





**Figure 4.14: Citrawarna festival in Kelantan 2017, Klong Yao procession**  
Source: Adapted from Youtube, 2017.

#### **4.2.2.3 Merdeka Day (independent day)**

Malaya's independence on 31 August 1957, was the first day that the United Kingdom did not occupy Malaysia. A succeed of freedom, according to *Tunku Abdul Rahman*, the first prime minister of the country. He was one of the representatives to negotiate Malaysia's independence in London in January 1956. After three weeks of negotiation, an agreement was signed to make Malaysia independent in the following year. After returning from London, *Tunku Abdul Rahman* and his delegation announced the good news at *Merdeka* square. On the night of 30 August 1957, the Malayan flag was proudly raised. The next day a newly independent country was born. The day was the most important and glorious day for Malaysians in the whole nation, for, after 446 years of colonization, Malaysia finally became a sovereign independent nation.

On every 31 August, the day is officially proclaimed as *Merdeka* day during which all Malaysians recall colonization and annually celebrate Malaysian freedom. All ethnic groups in Malaysia are united; they must show the spirit of national unity on independence day. The Siamese has been long known as northern people residing at the

top of the Malaysian peninsular. They are also members of the nation and treated as *Bumiputera* in the law mentioned. For now, making a Malaysian appearance is a burden as well as mutually present Siamese cultural identity is a responsibility. Siamese has never denied they are Siamese Malaysian. In celebration of the independence day, Siamese had a chance to participate in Merdeka day partly. *Pi Chong* (Chongkul A/L Echang) village headman of *Kubang Tiga* village said, a few years ago, the Siamese were invited to participate in celebrating *Merdeka* day.

Similarly, *Loong Chun* (Chun A/L A.Cheng) is one of the team members going to Kuala Lumpur. He added, at that time the team provided the *Klong Yao* as the head of the Siamese parade and he became the leader of the group. All of the musicians were teenagers. Before *Merdeka* day the Siamese decided to present the *Klong Yao* for participation in the parade. They asked for volunteers as staffs and performers. The group of musicians and dancers performed at Bukit Jalil national stadium as the biggest *Merdeka* day event in Malaysia in 2014 that the Siamese from Perlis had pride ever to participate nationally.



**Figure 4.15: Merdeka day 2016 in Perlis**  
Source: Chatri Kunsrithani (photographer), 2016.

In the 2016 *Merdeka* day celebration organized in the state of the Perlis, the Siamese in Perlis was invited to attend the event to demonstrate the unity of Malaysia (Figure 4.15). They set up the Siamese tent to present culture, art, and their identity. Siamese children wearing traditional costumes as performers and adults were in Thai designed shirt and dress (Figure 4.16). At opening time, the Siamese launched an event by Thai performance with the *Klong Yao*. In the beginning, they organized space in front of the tent to arrange a stage for a performance. The young dancers danced with the *Klong Yao* accompanying together.



**Figure 4.16: Music and dance, Merdeka day 2016 in the state event**  
Source: Chatri Kunsrithani (photographer), 2016.

The *Klong Yao* was selected to present a melody of culture. Many days before the event, they spent a lot of hours to practice and train in this cultural duty. Most of them are amateur performers— some of them are students or farmers. They used music especially the *Klong Yao* to promote Thai performances of tradition and culture. The movement of dance harmonized with the rhythm of the *Klong Yao* distinguished them from other ethnic groups, and they were known as *Orang Siam*. The event let them openly exhibit Siamese cultural heritage. The *Klong Yao* served well as the instrument which associates the Siamese traditionally to create a show to present Siamese-ness.

### **4.2.3 Klong Yao with Other Ethnic Groups**

The use of *Klong Yao* performance in this level crossed to present to other ethnic groups specifically Chinese and Malay communities. The Siamese relate with the others by presenting the *Klong Yao* performance as the tradition of the minority. The performance has not provided only music and dance but also implicitly consisted of the symbol of friendship to show how Siamese behave to other people and how other people treat the Siamese.

#### **4.2.3.1 Vegetarian Festival of Chinese**

The festival annually takes place during nine days in October and to celebrate gods in Taoist belief in Southeast Asian countries and China or around the world by Chinese communities. The ceremony starts on the eve of ninth moon in the Chinese lunar calendar; the first-day people celebrate the festival with numerous participants in white attire. The ones who are willing to attend the ceremony must refrain from eating meat, animal products, and strong-scented vegetable. They might observe the precepts during the nine-day- ceremony.

The Siamese tend to be familiar with Chinese. Many Siamese are fluent in speaking Chinese dialects such as Hokkien or Mandarin. The Siamese sometimes assimilate with Chinese in northern Malaysia—sharing culture and religion as well as language. In merit activities, Chinese usually use Thai words to communicate with Siamese or even among Chinese. They donate to encourage Thai temples and religion. Likewise, the Siamese also shares a contribution of what they could do together with their neighbouring Chinese ethnic group.

*Loong Chun*'s *Klong Yao* ensemble is usually invited by Chinese to be a part of the Vegetarian festival procession for the first day. He added, his Chinese friends

always ask him to prepare the *Klong Yao* a week before the celebration. Until today he knows that when the time has reached the end of September *Loong Chun* would take the *Klong Yao* from storage and service them to be ready for the ceremony in October. After maintenance, he notifies musicians to get ready for practicing the *Klong Yao* a week before. He has planned and designed for a long parade at the Vegetarian celebration procession. *Loong Chun* is the coach who arranges the *Klong Yao* rhythm pattern properly and forms the ensemble. He said that the ensemble and musicians must consider the celebration sacred and that the people attending are very faithful in their deities. The *Klong Yao* has to be played in a dignified way and also pay respect to the ceremonies.

Very likely, *Loong Kian* (Aikian A/L Ban Keaw ) started playing the *Klong Yao* since he was thirty years old. Currently, he has been a *Klong Yao* player and trainer for thirty-two years. He said that he formed the *Klong Yao* ensemble in Juping area and it is obvious why he is known as the founder of the Juping *Klong Yao* ensemble. He used to be in the vegetarian festival; he is head of the village and is widely famous among the Siamese and also Chinese, and closeness between Siamese and Chinese in Perlis is such as of relatives. When the time of the Chinese festival comes, it is common that the Siamese has to help them whether being requested or not. As he had mentioned, the *Klong Yao* ensemble under *Loong Kian*'s supervision used to parade in the vegetarian festival several times. Usually, in Kangar in October, he participates in the festival by bringing along a set of musical instruments with a dozen musicians and dancers to celebrate in the sacred procession. He added that in his ensemble there is an important item, *Pa Kawma*, a traditional Thai cloth which is a multi-purpose cloth which could be adapted to be a girdle or a turban for musician costumes. He said, it is merely a piece of cloth and not special, but it's from *Muang Thai* (Thailand) and the style is very Thai because there are no people here except Siamese wearing sashes like these.

#### 4.2.3.2 Opening Chinese Shrines.

Chinese most believe Mahayana Buddhism between two main Buddhist branches with long-term history. The sect contains different belief and understanding according to teaching and practice. Mahayana has its way of traditions to refer to *Bodhisattva* and deities. A belief that has been developed throughout thousands of years by religious followers. To the Chinese living around Perlis, a belief of deity existence is commonly prevalent among Chinese and Siamese.

Buildings painted with red and gold colour decorated by traditional stucco in the shape of dragons can refer to popular belief which declares the sense of Chinese-ness through shrine architectures. Firecracker sound fulfills feeling as well as the smell of incense sticks, and illuminating candles can strengthen faith environment. Wherever the belief has emerged, the shrine is also allocated for serving people. *Loong Nam* pointed out that the *Klong Yao* is booked a month in advance to celebrate a new shrine in Kangar. He seized the opportunity to be of service to his Chinese friends. A long distance from destination, an ensemble got ready in the early morning in floral shirts. The team set up in line percussions including *Ching*, *Chab*, *Krab*, and *Hmong* stood at the front line followed by *Klong Yao* players as an aforethought plan of *Loong Nam*. Firecracker was lighted, and when the sound ended, traditionally, a man made the first set of *Ho...hee....ho....hee..ho..hee..hoy* after three sets of *Ho* appearing, immediately a musician hit a mullet on *Hmong* knot for three times giving the sign to participants to begin walking. The procession kept parading until it reached the shire but the *Klong Yao* ensemble still played along even when everyone has stepped into the shire. Then only it was the time to stop. *Loong Nam* as *Klong Yao* master got money reward in a red envelope and he distributes the money to players and dancers. The amount was not much, but he thought that at least a little wage could motivate people to think back about what they have had and what they ought to do with culture.

### 4.3 Repairing and Maintaining

The *Klong Yao* has been in Perlis for approximately five decades. The first full set of *Klong Yao* was dedicated to the Siamese community by offering to *Suwakhiri* temple on behalf of Satun provincial governor and Thai. The *Klong Yao* ensemble full set once used to reverberate in *Tod Kratina* ceremony. The set of musical instrument was the equipment that attractively motivated a sense of music inside people. Many senior *Klong Yao* players often mentioned about *Pu Kriang* and the first *Klong Yao* at *Suwankhiri* temple. As *Loong Chun* mentioned:

*When I was an adult, Suwankhiri Klong Yao team under the training of Mr. Kriang was popular. After work, I liked to visit Mr. Kriang house and joined playing Klong Yao.*

After vigorous use, it is normal that drum heads are destroyed. Incidentally, most of the *Klong Yao* in Perlis have been imported from Thailand, and that it is not easy to send them for repairs in Thailand. *Loong Kian* was a *Klong Yao* master. He owns a set of instruments including a *Klong Yao*. If one were to visit *Loong Kian*'s house, there are four pieces of *Klong Yao* in his store. He has retired from taking care of the *Klong Yao* team because of old age. The *Klong Yao* there are strange-looking, different from the normal *Klong Yao*. The drum heads are covered with calico cloth instead of leathers (Figure 4.17). The drum heads have big holes. *Loong Kian* thought that it is so hard to find raw material as cow leather and do not know how to sew them together. He decided that using a calico cloth to cover the drum heads and stick them with glue might make the *Klong Yao* serviceable.



**Figure 4.17: *Klong Yao* at *Loong Kian*'s house covered by calico clothes**  
Source: Chayuti Tassanawongwara, field work, 2017.

Mostly *Klong Yao* tends to be the property of temples, but there are still some individuals who own them too. As *Loong Chun* said, he saves money from his earnings to buy the *Klong Yao*, and all of the *Klong Yao* in Perlis are bought from a music store in Hatyai. He added that there might be some which are bought second-hand and after being used so much, it's time for maintenance. He asked for help from his friend who often visits Hatyai to fix the *Klong Yao*. It took three to four months for repairs, and he is not able to play his *Klong Yao* in the meantime. More than that, the musicians have to unavoidably stop practicing for several months due to the duration need of the *Klong Yao* repair.

*Klong Yao* for the Siamese particularly *Loong Kian*, *Loong Chun* and *Loong Nam* are valuable, not due to its price but because of the difficulty to obtain *Klong Yao*. They then delicately take care of their musical treasure and try to maintain the *Klong Yao* for long-term use. Repairing and maintaining are also an important process of the *Klong Yao* being significant to the way of life of the Siamese in Perlis. A broken *Klong*



*Yao* seems to provide reasons to have other sets of *Klong Yao* and continue the presence of the *Klong Yao* in Perlis. To highlight that, because of the first *Klong Yao* set started making compensation of new sets and finding the way to increase the number of *Klong Yao* and rising number of musicians as well.

#### **4.4 Transmission**

As previously mentioned, the *Klong Yao* had existed in the state of Perlis for approximately five decades. Despite there being an ambiguity in its background concerning the place where the *Klong Yao* first arrived, between *Macchimaprasit* temple and *Suwankhiri* temple, it does not matter much. Presently, after almost fifty years have passed, people of the first generation have reached the age of sixty, and the law of nature had demolished the first set of *Klong Yao*. At *Suwankhiri* temple according to *Loong Rat*, the current *Klong Yao* that people use for the temple's events and so on are the third set. He was traveling to Thailand a few years ago with his friends to buy *Klong Yao* in *Songkhla* from *Paijit* musical store. It was likely, *Loong Kruern* talked about *Kampung Guar Nangka* temple's *Klong Yao* ensemble, the first set he purchased from *Sangka Rattanaram* temple, *Songkhla*. Also the same, as he paid for the second set almost fifteen years ago. The third set was transported from *Songkhla* via *Padang Besar* border, as he twice paid for serving the community, the third *Klong Yao* ensemble is financially supported by spending money under the agreement of temple committee. For *Macchimaprasit* temple, the *Klong Yao* came to the community introduced by *Por Tan Klom*, the Thai monk when he was voluntarily teaching Dharma and Thai language at this temple forty years ago. *Loong Nam* started appreciating music especially the *Klong Yao* thirty years ago—he collected money and headed for *Songkhla* to purchase a full set of twelve drums and percussions. He keeps his beloved musical instruments at the temple.

Seemingly, a transmission of *Klong Yao* knowledge has visibly continued by the community. The continuity reveals a status of Siamese and music. Withal, learning the art is supposed to be as critical as the *Klong Yao*'s existence. The *Klong Yao* performance in Perlis could reach all ages of people from kids to elderly persons (Figure 4.18).



**Figure 4.18: Diversity of ages in *Klong Yao* ensemble**  
 Source: Chayuti Tassanawongwara, field work, 2016.

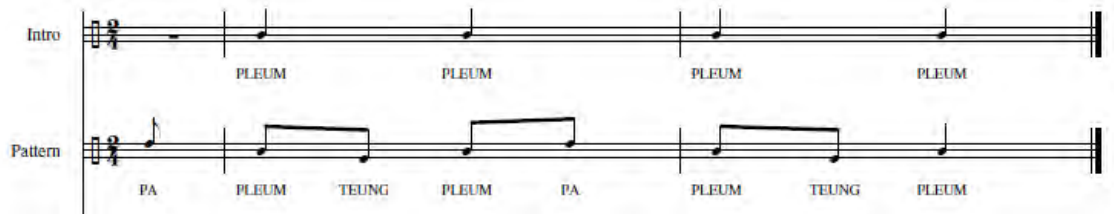
The *Klong Yao* knowledge is transmitted through oral tradition. The way of transmission related to onomatopoeia, the one naturally telling formation of rhythm patterns by imitation of the sound made. *Loong Chun* imitated the drum sound as *Pab* for strong sound and *Pleum* for weak sound, the two sounds are main pattern in basic rhythmic pattern and the sound *Teung* is produced by using a finger hitting drum edge for making interlocking sound (Figure 4.19): (*Pa* = *Pab*, *Pl* = *Pleum*, and *Te* = *Teung* )

Intro:

---- Pl	---- Pl	---- Pl	---- Pl
---------	---------	---------	---------

Pattern:

- Pa - Pl	- Te - Pl	- Pa - Pl	- Te - Pl
-----------	-----------	-----------	-----------



**Figure 4.19: Notation of Loong Chun's Klong Yao pattern**  
Source: Chayuti Tassanawongwara, field work, 2018.

Another adolescent musician, *Chaiya* memorized patterns based on southern Thai drum used for Norah performance and *Nang Talung* (shadow puppet) called *Tab* (Figure 4.20). He applied imitating sounds of *Tab* to compare with the *Klong Yao* patterns. Because he learns both Norah dance and also *Klong Yao*, he usually adapts *Tab* patterns to *Klong Yao* rhythm. In a long way parade, it is better to alternate movements between slow and fast beats. Fortunately, people around *Perlis* are familiar with the different speed of rhythmic pattern, and they can enjoy what *Chaiya* played.



**Figure 4.20: Tab**  
Source: Chayuti Tassanawongwara, field work, 2017.

Patterns of musical pattern frequently heard among *Chaiya* team in performance is sound of imitation *Tab* pattern, the two main sounds strong beat, and the weak beat is

*Jab* and *Tum* respectively. Examples introduce four different patterns created by *Chaiya* influenced by *Tab* patterns (Figure 4.21): (*Ja* = *Jab* and *Tu* = *Tum*)

Intro:

- - - - Tu	- - - - Tu	- - - - Tu	- - - - Tu
------------	------------	------------	------------

Patterns:

(i)

- Ja - -	- Tu - Tu	- Ja - -	- Tu - Tu
----------	-----------	----------	-----------

(ii)

- Ja - -	- Tu - Tu	- Tu Tu -	Tu Tu -Tu
----------	-----------	-----------	-----------

(iii)

- Tu - Ja	- Tu - Tu	- - Tu Tu	Tu Tu -Tu
-----------	-----------	-----------	-----------

(iiii)

- - - Tu	- Tu - Tu	- - Tu Tu	- - Tu Tu
----------	-----------	-----------	-----------

**Figure 4.21: Notation of adapted *Klong Yao* pattern based on *Tab* sound**

Source: Chayuti Tassanawongwara, field work, 2018.

Musical forms as Rhythm patterns are not complicated; the sound mostly harmonises between strong and weak beat. Learning is how the Siamese subsequently pass forward

to another generation. *Loong Chun* who is from the first generation experienced when the *Klong Yao* from *Satun* crossed the maritime border to offer to *Suwankhiri* temple. He maintains playing the *Klong Yao* by teaching children—he gives priority in transmission to his children, firstly he lets them play *Mhong* to look at each one playing the main rhythm (downbeat) rhythmically. He then continues *Klong Yao* pattern afterward.

### Loy Krathong song

**Table 4.1: Loy Krathong lyric**

Lyric:

Wanpen Duan sibsong	วันเพ็ญเดือนสิบสอง
Nam Kor Nong Tem Taling	น้ำก้นองเต็มตลิ่ง
Rau Tang Rhai Chai Ying	เราทั้งหลายชายหญิง
Sanook Kanjing Wan Loy Krathong	สนุกกันจริงวันลอยกระทง
Loy Loy Krathong, Loy Loy Krathong	ลอย ลอย กระทง ลอย ลอย กระทง
Loy Krathong Kanleaw	ลอยกระทงกันแล้ว
Kor Chern Nong Keaw Okma Rum Vong	ขอเชิญน้องแก้วออกมาจำวาง
Rum Vong Wan Loy Krathong	จำวางวันลอยกระทง
Rum Vong Wan Loy Krathong	จำวางวันลอยกระทง
Boon Ja Soang Hai Rau Sookjai	บุญจะส่งให้เราสุขใจ
Boon Ja Soang Hai Rau Sookjai	บุญจะส่งให้เราสุขใจ

Source: Chayuti Tassanawongwara, 2017.

*Loy Krathong* song is like a symbolic song of *Klong Yao*; normally the song is sung for *Loy Krathong* festival to describe the beauty of full moon night and invite people to visit the festival by narrating special activities of the day. As the first line of lyric indicated on full moon day in the twelfth month (Thai lunar calendar is

November), it was written to be used for only a *Loy Krathong* day (Table 4.1). However, this song is always sung at many events where *Klong Yao* performed. *Tod Krathin ceremony, Wedding, Welcoming ceremony*, or almost all events that *Klong Yao* played to entertain people. The real function and meaning are not important. The song plays a role further than its original purpose. Siamese adores to sing this song with *Klong Yao*, and it is identified to be a significant part of *Klong Yao* performance.

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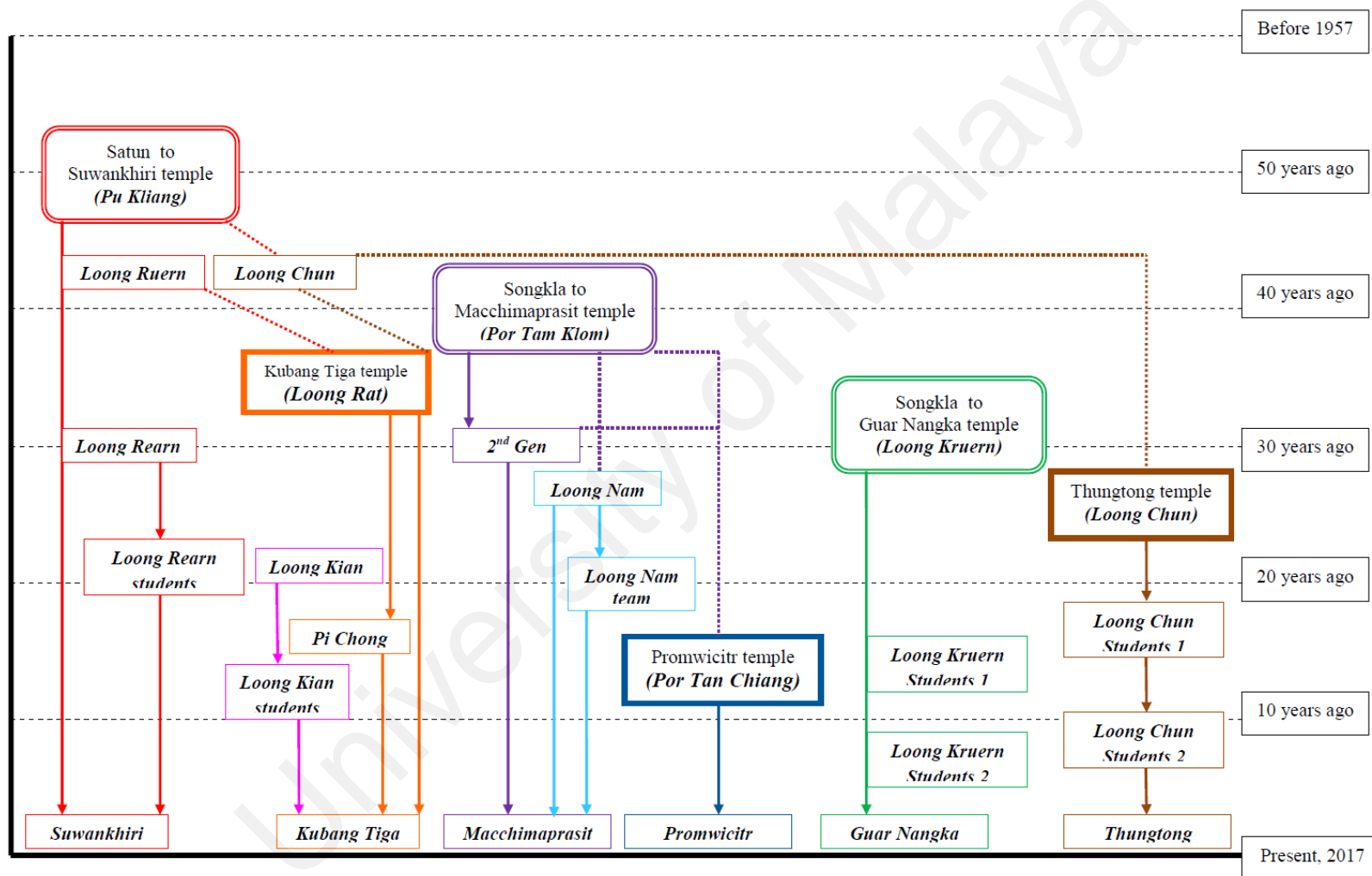


Figure 4.22: Timeline of transmission based on temples

Source: Chayuti Tassanawongwara, field work, 2017.

#### 4.5 Conclusion

This chapter explains the function of *Klong Yao* related to activities of Siamese. Describing an origin of *Klong Yao* came to Perlis and its distribution around the community to influence current *Klong Yao* performance in the present. Afterward, *Klong Yao* has played a role in events which this chapter tried to divide its different functions connecting to Siamese into two types namely an applying *Klong Yao* in events inside Siamese community and events outside the community. Whether *Klong Yao* performed over a function that serves to religion or applied for significantly service Siamese need, that is to define *Klong Yao* approaches to represent what Siamese want to be. An illustration and narrative are added to highlight *Klong Yao*'s applicable function in ceremonies. The data are collected through both participation and interviews. This is what Siamese performatively represent their remarkable culture in the performance process. The action in mentioned events as current examples those are imitations of acquiring a pushing forward or attempt to lengthen functions of *Klong Yao* by Siamese.



## CHAPTER 5

### THE *KLONG YAO* REPRESENTATION AND IDENTITY AMONG THE SIAMESE COMMUNITY

#### 5.1 Introduction

Music is perceived as the arts of sound, and it moreover has been important paraphernalia of Siamese process of representing Siamese identity through the *Klong Yao* tradition. This kind of musical paraphernalia is capable of strengthening identity to be remarkably highlighted as representing the Siamese tradition, in fact, has been so-called in Siamese community for over fifty years and played a role in the understanding of the other ethnic groups in Perlis.

In debating the representation of the Siamese identity through the *Klong Yao* tradition, it exposes the processes of how the *Klong Yao* performed by the Siamese in Perlis. It strengthens awareness of being Thai and a connection between Thai in Thailand and the Siamese in Perlis from a musical process called *Klong Yao*. Therefore, this current chapter is to encrypt also how the *Klong Yao* plays a role outside the Siamese community to reach an understanding of how the surrounding people such as Malay and Chinese, have accepted the *Klong Yao* as a Siamese tradition indeed.

As J. L. Austin (1962) shared his idea to introduce performativity concept. An utterance in speech has more functions than just to inform or describe something. But rather it can make some actions happen. From an idea of Austin has caused people to interpret the things deeply and Schechner is influenced though by some contribution to his work in performance theory and performativity is inclusive as well. An inspiration for concept attempts this chapter happens to fit an idea with the *Klong Yao* performance; performativity is used to profoundly scrutinize actions of people involved in the *Klong Yao* not only in the time of being performed. Picking up some points of

performativity to emphasize time-space sequence of performance is to focus wider on the performance process of representation as the basis of research.

## 5.2 Image of Being Thai in Siamese Community

Performance process can be classified directly into *Klong Yao* activities, as well known, *Klong Yao* is first purposed to serve as presents of offering to be paraphernalia in religion. Historically, *Klong Yao* had been mentioned among the Siamese community as gifts from Thai sibling since five decades ago. A generation who experienced the moment of emerging of the *Klong Yao* is still alive so far, a perception of *Klong Yao* is originally from Thailand and the Siamese are willing to accept as Thai musical instrument. However, Siamese only accepts of a musical instrument as a function of paraphernalia, but some point of views of processed using and developing is changed depending on time and space sequence.

Currently, from the accounts of Siamese people, they lack the knowledge of playing the *Klong Yao* in the Thai manner. It seems like they have lost being perfectly taught to play it correctly, so they have to struggle with their enthusiastic ways of practice, which they flexibly design by themselves. Because of the lacking reason, it consequently empowers them to enrich musical tradition as nowadays. Siamese does not only imitate sameness as if some part of the process were composed in Thailand, but they also manage and put some ideas of presenting the *Klong Yao* in Siamese characters.

The performative idea is taking a look back to having idea of performing, *Klong Yao* as musical instruments are non-living material of performance— mostly sets of musical instruments are bought from Hatyai and dedicated to temples which mean *Klong Yao* are identified as religious treasures can be implicitly realized as if *Klong Yao* were appended in religious space. There seems to be a sense of those who have religion

are the same people who own *Klong Yao*. In terms of religious part of Siamese, Buddhist is preferred as one of the main Siamese identity and linked to Thai as well because of sharing religious culture. Seemingly, *Klong Yao* is frequently used regardless of religious ceremonies or ceremonies in a religious place. Besides, people use *Klong Yao* to promote their villages by implying that having *Klong Yao* in events shows that the village is developed.

The *Klong Yao* has been introduced to Perlis by Thai people, Siamese people, Thai temples, Siamese temples, and monks. The factors introduce a relationship between people sharing paraphernalia of music and music attached to religion. Siamese attempt to present religion aids music and vice-versa.

Religious practice expresses Thai-ness, a rough idea of linking religion and identity together is inadequate to refer to the Siamese entirely represent *Klong Yao* performance as the music of Buddhist. Nevertheless, it is probably a visible introduction that actively exhibits strengthening Thai-ness by the Siamese. Also, in profane sides, the Siamese have set up performance process in sub-level of the process as rehearsal, gathering, performing, or transmission and so on.

An existence among inside and outside Siamese communities of *Klong Yao* performance are to illustrate how the Siamese using *Klong Yao* in functions. The presentation rather implicitly and perhaps synchronously represents another meaning or unexpected actuality by detailed levels of performance can be focused on the performance process. Schechner (2013: 225) suggests one way of understanding a performance that applies to all kinds of performance, e.g., the performing arts, sports, rituals, play, and the performances of everyday life. He said that performance must undergo a time-space sequence which includes three phase, i.e., proto-performance, performance, and the aftermath. The concept benefits to pinpoint and thoroughly

scrutinize how and what the performance process of *Klong Yao* tradition produce a kind of Thai-ness, probably called identity.

Combination of *Klong Yao* performance can be given accounts of language, procession, costumes, movements, and dance as well as songs and lyrics.

As the identity of the Siamese, is self-construction, as Burke and Stets (2009) states, identity is the self as an occupant of different roles in the social structure. Identity-based on they are expressing behaviors, such a case of Siamese through music dimension. Firstly, we need to understand a role of identifying Siamese as a minority. The representation of identity would be constructed by tools of performance flown out through actions, features, and sounding. However, Siamese identity is based on Thai culture, but some processes are distinct in its details. The Siamese do not worry about the authenticity they have adapted *Klong Yao* function in used to follow what they need and believe.

### **5.2.1 Verbal and Nonverbal Language in Performance**

There are core languages of four racial people in Perlis including Malaysian, Chinese, Indian, and Thai. Particularly, Siamese is good at speaking Thai as mother tongue and Malaysian as lingua franca in communication. Even so, Speaking Chinese is naturally spoken by Siamese as well, a high number of Siamese prefer to communicate with Chinese by speaking either Hokkien or Mandarin. However, in communication among Siamese, they routinely use southern-Thai dialect in the family or perhaps with Thai also.

To focus on dialects which are included of speaking by Siamese are mainly southern-Thai dialect, at the same time, the teaching in Thai language school organized in the temple, the central-Thai dialect is crucially introduced to boys and girls. In writing practice, which is expressed by words and terms must follow central-Thai direction.

Another tendency in the related factor that causes central-Thai dialect speaking and understanding is television. It is quite a custom in every Siamese house to watch Thai channels and exchange some issues of Thai TV series in later conversations.

While Pali expresses an image of Theravada Buddhism in the chanting, not all of the monks understand this sacred language but the monks and people who are educated in Pali chants comprehensively. The translation of chanting into Thai was formerly composed and used by some temples in Thailand. To notice that six temples in Perlis have recommended both Pali and translated chanting in practice and of cause the translated version must be in central Thai style. The Siamese have spontaneously absorbed the system of central-Thai dialect by also religious circumstance. Henceforth, establishing central-Thai speaking is being increased in the community. The dialect invisibly expands a horizon of connection which forwards Siamese to further relationship rather than an area of southern Thailand. The dialect also takes place in performance, obviously, *Klong Yao* performance during performing, the central-Thai dialect is mostly expressed through singing *Pleng Klong Yao* and *Pleng Look Toong*.

Central-Thai dialect essentially contributes its status and used to refer to the official dialect of Thailand initially centered in Bangkok. *Pleng Klong Yao* is specific songs written for dedicating to singing in *Klong Yao* performance while *Pleng Look Toong* is a creation of an artistic piece has emerged after World War II known as Thai country music. To address the original basis of the creation of both *Pleng Klong Yao* and *Pleng Look Toong* lyrics, using central-Thai language as principle composition.

### **5.2.2 Songs and Lyrics**

Playing of the *Klong Yao*, directly produces simplicity in a rhythmic pattern and cyclic repetition pattern. The rhythm is commonly adaptable to various variation patterns. Because of very basic patterns, they are easy to harmonize with any lyrics

specifically *Pleng Klong Yao* and *Plang Look Toong* are provided for suitably rhythmic patterns. *Klong Yao* performance includes numerous kinds of songs; firstly the *Pleng Klong Yao* is based on what is probably known as *Pleng Rum Vong*, secondly *Pleng Look Toong*, and lastly melodic conversation and undulating shouting.

Statement of stories telling describe mainly livelihood of the countryside or imagination of local Thai customs created for *Rum Vong*. Style of *Rum Vong* is pairing dancing between males and females in a shape of a circle. The most famous songs for *Klong Yao* performance is called *Loy Krathong*. Siamese tends to use the song frequently to sing during parading, and this song is very notable to Siamese and also Thai. The original function of *Loy Krathong* is to be used for *Loy Krathong* festival in November, but currently, it is not specific to the festival. The festival's original purpose is to pay homage to rivers by floating oblation basket. The song is sung to promote the festival, but now the song is used almost in every event with *Klong Yao*. Siamese performs in the *Loy Krathong* festival but frequently emerged in religious ceremonies. *Loy Krathong* song is therefore characterized as representing Thai circumstance.

*Wanpen Duan sibsong*.....,Full moon day in November'  
*Nam Kor Nong Tem Taling*.....,High tide is flooding the river bank.'  
*Rau Tang Rhai Chai Ying*..... „We are teenagers”  
*Sanook Kanjing Wan Loy Krathong*..... „Enjoyably on Loy Krathong night.”  
*Loy Loy Krathong* ..... „Floating oblation baskets”  
*Loy Loy Krathong* ..... „Floating oblation baskets”  
*Loy Krathong Kanleaw*..... „We have done floating.”  
*Kor Chern Nong Keaw Okma Rum Vong*... „Please come and join Rum Vong”  
*Rum Vong Wan Loy Krathong*..... „Rum Vong is for Loy Krathong day.”  
*Rumwong Wan Loy Krathong*..... „Rum Vong is for Loy Krathong day.”  
*Boon Ja Soang Hai Rau Sookjai*..... „Benevolent would make us happy.”  
*Boon Ja Soang Hai Rau Sookjai*..... „Benevolent would make us happy.’

It seems lyric can be adapted to fit *Klong Yao* rhythmic pattern, each poetic phrase is adjusted in a round of pattern– four-beat pattern. *Rum Vong* and *Klong Yao* are perfect matchings in expressing a sense of Thai custom of clearly imagining the basic element of Thai festival. Siamese takes a benefit of powerful music as *Loy Krathong* song recall traditional behaviour; dialectic lyrics are spoken out to reinforce sounding identity.

*Pleng Look Toong* presents contemporary modern Thai songs in the 20<sup>th</sup> century before the aftermath of World War II. Its prosperity has been enriched up to now, is popularized and influenced by western way of harmony mixed with Thai singing style. Siamese teenagers *Klong Yao* teams are still holding some of these vintage songs which used to be very attractive to people in 70s. *Pleng Look Toong* is also written based on Thai poetic system is similar to *Rum Vong* songs. The poetic lyrics of *Look Toong* reflect rural lifestyle, poverty, cultural traits as well as social patterns in Thailand. The passion of the songs bring back an aged milieu represent a variety of life, additionally, mostly in lyric can make Siamese think of sharing experiences with Thai through music. The Siamese shares the sense of belonging in the meaning of lyrics with their relatives from upper land, and this strengthens Thai-ness among Siamese.

The vocal process has one more way of expressing sound like an important gimmick in *Klong Yao* parading, for starting the procession, one of either musician or participant begins by shouting undulating sound, and the other reacts by booing something – called *Ho Sam La*. The *Ho Sam La* is necessarily prioritized for launching parades. Unless, there is the undulating voice of *Ho Sam La*, there would not be a parade. The tradition of undulating shouting is to announce that the ceremony or event is about to open. Purposely, to let the participant get ready and to gather people in an event, it thus is a verbal symbol of *Klong Yao* performance. The shouting is probably interpreted as an expressing common action and reaction in musical performance is

limited to acknowledge merely among those who are from the same fundamental growth in terms of tradition.

Additionally, the *Ho Sam La* helps Siamese to polarize insiders from others and exclusively encourage an identical centralization by gentle behavioral sounding performance. Undulating shouting is additionally appeared in whether traditional Thai dramas or court musical ceremonies. As mentioned, the function of *Ho Sam La* consists of a sound of the announcement and also some occasion, presented a sound of communicating with invisible subjects such as deities.

**Asking:** *Ho.... hee.....Ho...hee...Ho...hee...Ho....hee .Hoy* **Replying:** *Heew w w w*

When people perceive the undulating shouting sound, it brings people into an awareness of they are stimulated, so they then react continuing the same process itself. In this regard, people who accept a performing of sound then forwardly express replying – *Heew w w w*, are also performing an identity in terms of non-wording taking action.

Finally, there is a showcase in a part of performing identity as *Klong Yao* performance to accomplish fulfilling a complete role of enacting procession– it is formed as might be a melodic conversation. It is a kind of melodious speaking which is patterned mainly to entertain the participants of the parade and traditionally make the feeling of nature of procession in belief subscribing to each ritual. A matter of fact, the melodic conversation is a practice with meaning tends to group people of asking and replying. Customarily, lyrics were composed because of majorly for wedding–, for example, the – meaning is to compare things with people in terms of appropriation such as comparing limes and lemons represent similarity of sour quality to spouses whose have the same level of proper status. Siamese has brought up the entire topical point of melodic conversation and pasted it up on *Klong Yao* performance. The function was created for a wedding; the Siamese still maintains function in the wedding as well as



expand it to even religious ceremony— often found in parading for *Tod Kratin* and other festivals the *Klong Yao* involved with.

Lyrics and songs are sounding tools to propel one of the obvious basic elements. In order to fulfill the content of sound like Thai to construct identity, by presenting the Thai language especially central-Thai dialect evidently appear in most performing process such training how to speak and sing central-Thai dialect as proto performance. And, then more intense during performing as the whole process tends to act by singing, shouting, and expressing worlds or voice as being Thai. Though the idea of representing identity is done by identifying who speak Thai (This is the role of outputting language they occupy whether meaningful or meaningless both are functional). Through performing— sound and language encourage them to belong to what they are performing. Siamese is characterized as a minority in Siamese race legally. It is easy to claim that they still interact with Thai like siblings. Presentation of speaking southern-Thai dialect in daily life is perhaps too common to effectively make them distinct from the surrounding others. In case of similarity, groups of Thai Muslim in southern Thailand can speak southern-Thai dialect, and Melayu— polarizing religion makes people can identify self-identification. When people speak out, the language could represent religion; Siamese speak Thai as an image of Buddhism and Muslim speak Melayu is a character of Islam (Ryoko, 2005). Language and vocal sound in songs and lyrics influence the Siamese behavior, thinking, and feelings that they claim has Thai characters. Performance as the *Klong Yao* ties them to strengthening identity at large and expressing by how they sing, shout, organize, create composition and form of *Klong Yao*. Performance helps them to shape selected language and dialect in use, however, speaking in real life is different from using in *Klong Yao* performance— as special occasions, having performances are opportunities that indicate what the thing (dialect) they want to be seen and recognized among Siamese perceptible context of

what they identify themselves. To elevate a clear image of being Siamese, they tried to receive central-Thai dialect which came together with *Klong Yao* performance. It means central-Thai dialect is implicitly identified as performing language for this particular performance of Siamese. Currently, although the central-Thai dialect is blended to Siamese, they know well where it came from and how to reveal it to structuralize identity.

### 5.2.3 Procession

The difficulty of finding various kind of parades in presenting with music in Thailand and mostly in northern Malaysia, *Klong Yao* is one of very few musics, can gain to remark a function of parading and marching. *Klong Yao* was formerly accepted as paraphernalia of primitive life. For organizing temple events, it is inevitable to hide *Klong Yao* to not showcase with people. The *Klong Yao* is played role easily to alert people's emotion not to deny joining in procession. Revoking being shy of people is a burden now and then of this performance. Freedom in dancing, shouting, singing or expressing emotion are included in *Klong Yao* performance. People occupy roles of performers in procession, flexibly being one character to be another one is occasionally identified ambiguously, no stable role for them, they can change to be dancers or singers or even getting back to be participants of events. A circumstance is like to convince people to declare themselves of interaction with hearing sound.

Because people are the carriers of identities, identities meet and interact when people meet and interact (Burke & Stets: 2009). Based on performance in presentation consists of facts that happened during procession, the one's role produces one doing when one's role is taking another role, and another one can suddenly replace to carry that role— for example— a Siamese boy had shouted three rounds of *Ho Sam La* then he left doing undulating shouting to play *Klong Yao*, there would be another one naturally

repeated *Ho Sam la*. It shows that behaviors of them during procession brought them to alternate representing identity. When one person volunteer to be characterized as whether music players or dancers or singers and even participants, at the same time, definitely that person are perceiving the meaning of representing identity.

Among the Siamese, performing in procession, when people are performing, it means they also intensively strengthen doing rather than Siamese or other racial participants. Procession as a portal, that they occupy important roles that separately represent to ordinary Siamese, they can act very extraordinary means they are real contributors of strengthening identity and to others, participating in the procession is to enact a big number of the ethnic group that holding unique tradition.

The procession is not only people standing in line but also standing in *Klong Yao* performance line encourages people to have space for performing an identity. At performing place, i.e., temples, roadsides, on stages, or palaces– gathers participants of rituals or events and performers– musicians positioned as performers stay at a head of the parade line followed by participants. The procession creates a space of cultural expression in various situations as a medium. In the same way, performing medium helps to introduce the cultural practice to the public. In spite of becoming an important sub-process of whether profane or sacred ceremonies, *Klong Yao* procession solidify people in the same culture together. An arrangement of forming procession develops how Siamese realize contribution in playing the role of expressing identity.

Merit in religion, in the case of *Tod Krathin* ceremony, illustrates how important of forming a procession as sub-process of the ceremony. *Klong Yao* team is set up sub-process to lead entire religious process going on. *Klong Yao* performed locomotive part presents leading people to perform benevolence– indeed solemnizing action in public. Solely in lines of *Klong Yao*, people are customarily allowed to act under roles of

performers for only its time. The role is often described in terms of cultural producers—expressing the role of performing in procession accomplishes religious practice. Siamese takes actions as cultural holders, are usually recognized in procession highlighted as performing religious culture. Procession in full of Siamese contributing roles as dancers, musicians, followers serves to enhance and energize the community. When they are gaining playing a role as performers, they can move on to another role as contributors to help people make merit to religion. In this case, a procession with performers is linked to the contributor of merit and culture by presenting *Klong Yao* performance, cannot independently act without forming a procession.

Procession is not a direct meaning of representing identity, but it consists of factors those occupy making a distinct character to widen outperforming space and enhance Siamese joining together to signify Thai dance (*Fon Rum*), Thai music (*Klong Yao*), Thai custom (traditional action) and so on. For Siamese, the procession is giving a chance to open space that, to energize them to practice, to feel, to consolidate selfness. As a result, only *Klong Yao* performance orderly generates a structure of procession owing to movable performance taken place in Siamese community. Siamese considered most useful for forming a procession that they acquire authority to interact with each other.

Previously, Siamese had independently marched in anywhere. Afterwards, they have recently been a bit more limited to perform within the Siamese populated villages and especially kept an eye on activities relating to religion, though they are restricted to display in religious places. Procession consists of loud musical instruments and noise of people passes many houses along the way, and inevitably to take place through different religious people's house. The sounding process of *Klong Yao* performance has reflected people belief and stimulated unpleasantness. Because of *Klong Yao* performance is blocked, it has been performed rather than performing rambunctious. It is perfectly well

organized when a form of *Klong Yao* performance is shaped like procession— that means getting ready. The procession is currently labeled as cultural troop capably related to Buddhism. Procession contains numerous compliments that influentially form cognitive representation.

Furthermore, to form in features of the procession is fortifying unity, the potentiality of the procession is constructed by people to orally announce mostly relevant to what Siamese is expressing regarding religion and language. Behavioural actions in the procession can be symbolized to announce Thai-ness depending on particular times and situations. In procession moving, the Siamese participants have two roles. The first role is representing individual Thai-ness that they show an action which each person personally produce personal identity to Siamese one another. The second role the Siamese are representing the difference from the other's behaviours by whether dancing, singing, dressing, or just walking. Thai identity in Siamese's interpretation occurs by being designed from Siamese aspects to energize authenticity of being Thai.

Presently, although processions are performed within permitted areas Siamese to remain *Klong Yao* performance in the sense of actions serve as religious paraphernalia. There is a problem to highlight *Klong Yao* become more strenuous to Siamese. Fortunately, Chinese is friendly to Siamese regarding minority and sharing religious activities, Chinese also see a procession of *Klong Yao* performance. Chinese is very supportive of Siamese temples are like long-term friendship.

#### **5.2.4 Costumes**

A feature of distinction involves presenting oneself as unique especially musicians would be essentially dressing during the performance. Traditionally, *Klong Yao* players wear *Songkran* shirts and colorful girdles. Costumes show representing the long-standing festival in Thailand. The shirts signify that Siamese contributes roles to

do similar to Thailand; the throwing water festival is very famous in Thailand in the views of foreigners. Siamese highlight these people imagine them as still updating to Thailand, moreover, distinctive wearing based on now a day *Songkran* shirts style indicate that they are members of modern Thai. When a well-known festival happens yearly as tradition, it is reinforced by international participants in Thailand. That is very powerful; the Siamese picks up some items as *Songkran* shirts to mimic Thai behavior in wearing costumes. The influences of wearing *Songkran* shirts mean they need to show off the fact that they need to be viewed as having traditional costumes. In case of southern Thai or northern Malay local dresses are inadequate for presenting clear distinction of being Siamese in the sense of linking to Thai. This style of the *Songkran* shirt has been entirely distributed among Siamese villages.

When musicians are wearing *Songkran* shirts, they may not be viewed as defining of *Songkran* festival. Set of meaning is characterizing in very traditional and very be expected of holding their culture. Costumes build an environment of people paying attention to performance. Additionally, the musicians realized that they would do as representatives of Siamese; that is to encourage them to characterize themselves to control situations easily. Wearing costume rather made sense of *Klong Yao* teamwork. Gathering of Siamese teenagers *Klong Yao* team proudly presented their Polo-shirts which are Thai letter screened at the back of shirts. It seems like the team was profoundly organized and supported very well. Club of culture lovers' words was written in the Thai language.

Self-identification in terms of costumes, Siamese pursues the style of dressing referring to Thailand. They crossed borders to purchase shirts from Hatyai Thailand; elderly people might have financially supported *Klong Yao* costumes and abbots on behalf of religion sponsor necessary instruments for *Klong Yao* teams. The significance is whatever is afforded by monks who are respected by villagers. The items are

communal for serving the community as well as be conserved as more than ordinary items. However, there is another kind of costumes which are not linked to *Songkran* festival, but the Polo-shirts are the creativity of Siamese attempting to symbolize costumes by straight meaning. Those are screened shirts in Thai words; the phrase is perceived and observed in its character (Thai alphabets) by Siamese. The emergence of language in the form of the Thai alphabet represented Thai culture through using language. Musicians who are wearing the shirts might agree with the idea of cultural representation in performing identity as playing a role in *Klong Yao* performance.

There is one more crucial costume that strengthens Thai-ness presented by participants. Traditional Thai dresses, particularly for women, are commonly found at any events. The Siamese ladies tend to garb in full traditional Thai dress called *Shud Thai Prarajaniyom* the Thai royal dresses for women. Style of dresses was designed to be the national costume of Thailand and also known as modern traditional Thai attires. Mainly, in religious events, Thai women tend to like wearing traditional dresses as showing posh and fashionable statuses. The traditional dresses also declare a conservative sense and identify Thai by wearing behavior resembles maintaining identity. Therefore, Siamese realize traditional wearing dresses could present sameness in the sense of self-identification. Successfully, traditional dresses are not only perceived by Siamese who are also obviously distinctive from other ethnic groups. The dresses can help them to easily attend in the procession— Siamese dressing in traditional style, blended with performance— it is very simple that Siamese in traditional dresses is dancing with *Klong Yao* performance. The costume contains a powerful inspiration to turn ordinary people into performers. For example, Siamese ladies were extremely willing to volunteer serving *Kubang Tiga* temple on *Tod Krathin* ceremony, all of the volunteers were posited to be different responsible duties. Nevertheless, they similarly dressed up in traditional dresses, did their tasks proudly. When the time passed 1

o'clock, *Klong Yao* team was setting up procession after that Siamese ladies in beautiful dresses rapidly came to the procession for proceeding benevolent duty, dancing.

Consequently, it seems the Siamese have desired to elevate *Klong Yao* performance as a valuable tradition from being supported by such Thai elements which are still spreading a sense of Thai. A common feature of Siamese is to pursue prior behaviours– dressing as Thai styles encourage them to be clear distinctive. Feedbacks of wearing costume are compliments of well dressing and show that they crossed the border for purchasing authentic traditional Thai attires. In events, Siamese probably did not want to be conceived as being Thai by Siamese each other but they wore Thai dress, want to show they prefer doing as Thai regarding capability– another meaning is they are up to date.

The costume does not only mean a product of fabric but also include hidden characters of Siamese. The action of what the non-Siamese labeled dressing is Siamese, imposed by anyone else. Costumes such as *Songkran* shirts, screened shirts, or traditional dresses established a symbolic process which Siamese have used to characterize who Siamese are, particularly in *Klong Yao* performance. The costume introduces ways of culture, festival passion, and perception of traditional acceptance. Current use of costume is known such Siamese have never negated input of Thai culture. Likely, they brought along Thai images, as tools to construct a new image of Siamese identity through *Klong Yao* tradition.

### **5.2.5 Dancing**

Behavioural presentation through performance is accompanied with *Klong Yao* – called *Rum*– meant to dance as Thai style. The dance is believably based on *Rum Vong* (traditional folk dance). The styles and pattern are different from surrounding dances of Malay, Indian, and Chinese. Movement can be interpreted as body language.



Siamese expressed emotional action by moving to dance; each movement is not a concern as each step has meaning to buy the entire dance collected a lot of meaning. The dance is naturally outputted by shaping bodies and curving hands. Dance provided sameness if dancers truly dance in *Rum* style.

Siamese dances could be categorized into those based on southern Thai dance as *Norah* and those based on central Thai dance as *Rum*. Surprisingly, the Siamese prefers following the central Thai dance, *Rum*, the style of dancing is in the allegro beat. *Rum Vong* – influences the style paired cyclic dance created during World War II derived from central Thai folk dance.

Dancing for *Klong Yao* is classified into two types; firstly *Rum Terdterng*, a traditional Thai dance is created by Thai government order since approximately eight years ago under the cultural mandate. Influence of cultural civilization, *Rum Vong* is a standard dance which was constructed from folk dance and developed by national Fine Arts department to form a national dance of civilization, afterward, Thai dances were more standardized according to the success of distribution of *Rum Vong*. Creative design of dances once used *Klong Yao* in concepts of instrumental dance. The dance is a pairing dancer dances namely male and female dance together. *Rum Terdterng* is one of standard dance which created by developing folk dance in the idea of central Thai creators– centralization.

Secondly, Dancing is not only specified to standard dance, but it can be known like expressing movement of natural dance called *Rum*, which means to dance, in Thai traditions focusing on hands and the top part of body movement. *Rum* in *Klong Yao* is to express enjoyable emotions without a fixed pattern, but natural movement acts the movements. The dancers are ordinary people they are moving their arms while *Klong Yao* is being performed. The ways of movement behave as it is similar to *Rum Vong* and

*Rum Terdterng*; styles of spontaneously expressing moving hands, arms, and bodies are to represent Thai tradition by body language. A combination of *Rum* and *Klong Yao* is a performing identity. Siamese behavior in dancing is a natural perception of acting in Thai way and transferring a knowing of action as Thai to other people.

Because dancing patterns are adaptable, Siamese can create personal movements referring to rhythmic beats. They expressed self-creation which is probably investigated as identification of them, Siamese especially women tend to perform as *Rum* to accompany with *Klong Yao* performance. A value of *Rum* interests people that when they are doing *Rum* is they are making merit. It is commonly accepted as traditional belief which partly associates performance to religion. Dancing is very far from Buddhist practice in its action, calm is a basis of Buddhist and opposed to dancing. Exceptionally, as a form of *Klong Yao* performance, dancing is acted on entering the religious space. Dancing may be transformed by with *Klong Yao* performance into being customarily more sacred to bridge between profane and sacred events.

*Rum Vong* was possibly recognized as performing creation served nationalism of *Rataniyom* mandate, and has been inherited to stabilize former imagination to be more real. *Rum* for *Klong Yao* performance has been included and being performed at present days in Siamese community without emphasizing prior purpose. Through *Rum*, the old meaning was inclusively added in Thai nationalism for former time is now changed to the perception of the racial identity of Siamese. *Rum* is still maintained performing movement but altered of expressing in what Siamese desire— Thai-ness in deferent messages of objectives. In present times *Rum* as dancing for *Klong Yao* widely takes place over every events and ceremony, in this function as mentioned of dancing is designed to serve on Siamese *Klong Yao* tradition.

### 5.2.6 *Wai Kru*

*Wai Kru* is loan-word borrowed from Thai language but understandable among Siamese. Its definition can refer to paying respect to teachers whether they are visible or invisible. Its operation is a short-ritual not determined whether sacred or secular. To clarify that, the ritual is associated with expressing and performing beliefs symbolizing by supernatural beings– called *Kru* – practically according to spiritual dead teachers or deities. Traditionally Thai musicians, in Thailand, believe mythical hermits– to reside in or be characterized by hermits whose are believed to be great artistic teachers for human beings. It is indeed common sense that mainstream belief systems predominate one's faith, for traditional Thai musicians willingly obtain supernatural belief, it is not entirely religious acceptance but also agreeable. The hermit is the personification of being under having educated status or which directly means being professional or professionalized by invisible beings.

Siamese is usually familiar with superstitions, in southern Thailand and northern Malaysia, it is well known that *Norah* consists of ritualized gestures and sounds. Siamese rather has been used to communicating with unseen items of *Norah* and *Nang Talung* rituals so-called *Wai Kru*. On the other hand, *Wai Kru* of *Klong Yao* performance disappears from the ritual process. Siamese has not brought along how to pay respect to teachers in terms of action as Thai do and neither the belief of hermit teachers vanish. However, the Siamese still assumes that there should be a ritual that precedes or finish ceremonies. They created a performance to musically sacrifice to what they believe in – predeceased abbots of each temple are symbolized instead. For instance, former abbot of *Macchimaprasit* temple, *Por Tan Seang*, in the imaged statue is a holy item for people around. Musicians finished with an approximately ten-minute performance. They immediately slip away from procession after the procession has reached church for continuing, musicians then were in the form of former abbot shrine

and played a set of *Klong Yao* to perform worshipping as if asking for permission they had made a thundering sound around the temple. Most likely, *Kubang Tiga* team played in a religious ceremony; the team began with playing *Klong Yao* at a shrine. While they were performing, there were many participants joined the performance to respect what they suppose as a holy being. And after procession finished leading people to keep on incantation, they slip back to the shrine for carrying out playing *Klong Yao* for sacrificing.

The Siamese finds out to contribute *Klong Yao* role to be perceived by Siamese; one thing is to keep it under faith. The role of *Klong Yao* performance is constructed to refer to the belief of religion through local respectability. It seems to affirm that *Klong Yao* performance is identified as an inseparable part of the whole local acknowledgment.

*Wai Kru* is currently widened as worshipping whatsoever people characterize those to be. There are diverse kinds of teachers and meaning are indicted by people they pay attention to, such as dead abbots built up in the form of holy statues. The whole process of *Wai Kru* for Siamese has drawn these short-rituals under the image of an idea to stereotype religious belief. They divisibly initiated paying respect to superstitions not to resemble *Norah* and *Nang Talung Wai Kru*. Possibly, the process of *Wai Kru* affirms that Siamese does not want to combine southern Thai and northern Malaysian beliefs with *Klong Yao* performance belief. They created organizing paying respect to invisible beings by themselves. The short- time ritual as *Wai Kru* takes *Klong Yao* performance in another role. It seems *Klong Yao* performance becomes Siamese paraphernalia indeed. The Siamese can have reached how to adjust *Klong Yao* performance to share performance status in Siamese acceptance through tying in with belief.

Within the Siamese community, performance as *Klong Yao* is composed of performance for religious rituals and performance for traditions. Siamese grasps how *Klong Yao* is focused reflecting what they need from *Klong Yao* performance. Siamese invented actions to be performed and participated in performance – performance process. *Klong Yao* performance has become crucial that makes a difference; for Siamese performance can open space by using the Thai language especially not local dialect. Formerly, being capable of speaking central-Thai dialect signifies civilized people. As a result of nationalism ordered by the central government from the capital city of Thailand were distributed to civilize Thai and Thailand did reach southern Thailand a while ago. When policy accessed to culture; people inevitably assimilated into civilization process candidly considered as Thai identity. Afterwards, although *Klong Yao* has belonged to Thai cultural paraphernalia– appeared all parts of Thailand entirely, but the performance was constructed under contribution of knowledge by central- Thai ideology.

When *Klong Yao* was introduced to Siamese still taken original trails together – however, Siamese applied functions and conceptualized performance of *Klong Yao*. Empirically in recent years, *Klong Yao* has been allocated to over ten populated Siamese villages to fulfill obviousness of new tradition– represented the emergence of unique images as a new feature of tradition on subjects such as language, songs and lyrics, procession, costumes, and dancing, composed into *Klong Yao* performance. The performance is empowered to provide recalling emotions of sameness and selfness performing through time-space based on language using and religious practice. Thus *Klong Yao* performance strengthens minority identity and upholds unity– firstly function with insiders as Siamese. *Klong Yao* as a tradition achieves a cultural identity of Siamese by the reason behind of usual identity presented minority construction in difference due to its outdated functions.

Furthermore, the interaction between the Siamese and other people usually Siamese is close to Chinese and Malay respectively. *Klong Yao* performance is successfully identified as Siamese tradition of the others' views, playing a role as the music of Siamese. The others conceive Siamese *Klong Yao* paraphernalia.

### **5.3 Image of Being Siamese among the Point of Views of the Others**

Despite the *Klong Yao* performance in representing Thai-ness concept of Siamese aspects, ownership has been marked to Siamese by the perception of surrounding ethnic people else. Identification by others is just expressions are forged in making a difference. According to Woodward (2002), the difference takes place both through the symbolic system of representation and through forms of social exclusion. After all, in conceiving representation which the Siamese keep doing in such a way of doing as Thai, it is also crucial to address what the Siamese forward to an image of the others.

Religious parts are perhaps sensitive topics which are formed in relation to outsider— it is unavoidable that *Klong Yao* performance represents either production of resemblance or distinction. To Chinese, the *Klong Yao* performance is gladly welcomed to share its musical role in both sacred and secular spaces of Chinese, on the other hand, to Malay, *Klong Yao* performance is considered to perform in profane events only. Background of *Klong Yao* performance is construed by some outsider that there would be imagined notion related to the hidden image of religion is integral to an understanding of selection in use. *Klong Yao* performance in separation is seen as symbolic relating to Buddhism. At the first side of the discussion, representing religious identity happens in point of views of two main surrounding people including Buddhist and Muslim. Because of Chinese invites *Klong Yao* performances that they know the performance belongs to the Siamese. The relationship between Siamese and Chinese

seems to be mutually depended on each other as minorities. But for Malay, Siamese is an overwhelming minority given majority– opposition of religions are the main limitation that *Klong Yao* performance, therefore, contributes a role in only profane part.

### 5.3.1 Chinese Relations

Based on ceremonies, Siamese rather gains suitable roles to celebrate Chinese events such as vegetarian festival and opening shrine ceremony. In between two races of people in society, *Klong Yao* performance represents a Siamese identity share view that they are members of the same social group regarding sharing a religion. In the level of represented identity is constructed by religion label people to cross space to act friendship comfortably. The sense of belonging in performance among Chinese environment stimulates Siamese to express powerful identity as self-expression and proudly present cultural identity. Siamese immediately claims performance on behalf of the owner of culture; it is modified as common paraphernalia to fortify civilization.

The roles of *Klong Yao* members differ from playing within the Siamese community; the team must consider that it is likely onstage performance. Preparation is turned to be recognized as performance, and they are performers. The procession is formed as a showcase to separate people between performers and audiences, although the format is the same as inside community. For example, *Klong Yao* performance provided scenarios of harmonizing between different groups of people and to highlight well knowing of *Klong Yao* distribution; for Siamese to know themselves better with the perception of Chinese what are very productive to deliver being Siamese and what is so incapable of strengthening in performance process. Usually, Chinese employed *Klong Yao* performance for celebrating events in spite of having Chinese performances. Siamese performance is thought of first of all *Klong Yao*, and Chinese understand the word *Klong Yao* with neither translation in Chinese nor Malay.

Examining *Klong Yao* performance is employed in Chinese events started representing the joining in the belief by exchanging participation in religious ceremonies. The aim of selecting *Klong Yao* of Chinese signifies that sacred images of *Klong Yao* performance have to reveal long-standing relationships in the association.

Siamese-ness has emerged in a role of performing *Klong Yao*. Taking a role of being not Thai anymore to perspectives of Chinese means the identity adapts to the social situation because Chinese perceptions imagine Siamese as Siamese. Consequently, the role of *Klong Yao* performance is partly changed in interacting with others. The situation (invitation of having *Klong Yao* performance in Chinese events) expected whatsoever they deal with Siamese and tend to have Siamese culture presentation in performance. For example, the vegetarian festival is an annual ceremony of Chinese, people considered the festival represents cleanliness and merit. It is unnecessary that Siamese has to keep presenting as in Siamese community— Thai-ness is restricted only inside area of Siamese conceive, however, revealed as the role of Siamese. Through this role-taking, performance is shaped in expectation which only performs to be of service. Also, it does not mean Siamese fail in representing identity because identity is very flexible to be characterized and conceived, though it can only be presented as a cultural form or deeper interpreted as Siamese's intention through choosing behavior. Basically, to Chinese, there is no conflict about religion. It also seems content with religion cannot output to remark difference of religion. Hence there still be some points to highlight *Klong Yao* performance represents Siamese-ness such as language, and the rhythmic pattern is still functional. An image of involving religion can show not much different to Chinese, but it still functions in terms of sameness, as mentioned, ceremonies that *Klong Yao* performance plays a role in Chinese space mostly connect to belief. Along the same religious perception, the *Klong Yao*



performance is not prohibited to show in belief space. That is a sign of how Siamese tighten relationship with Chinese through the image of performing *Klong Yao*.

### 5.3.2 Malay Relations

When the word Malay or *Orang Melayu* is used to call people, it is unavoidable to refer to being Islam. The Siamese as minority takes the appearance of Buddhist and Malay as the majority takes a look at Islam, how they harmonized one another. Culture perhaps implies the concept of what the ones who construct culture believe in and how much it is output. Siamese is well known as strong in Buddhism and when they gather together, are often seen in monastic events. That is why *Klong Yao* performance meets Malay only in secular occasions. Decreasing process and avoiding violations is to compromise with risk in conflicts.

Perlis is the smallest state in Malaysia and also one with least number of population, but the state consists of a diversity of multiracial people. Although Siamese is an overwhelming minority, they are proud of what they are, being aboriginal landowners, such that they are positive in historical background written by Thai history. As Thamrongsak Aryuwatthana (1974) stated, in Thai lost lands includes Perlis and other three states in northern Malaysia, Tai race immigrated to the land (a present time called Melayu) at least thousand years ago. This deep-rooted belief makes Siamese desire to be Siamese. In this point, it cannot be denied at the present Siamese is Malaysian citizen and defined as *Bumiputera*— indigenous people particularly in Malaysia to racially discriminate multiracial people. Siamese is inclusive people in this policy, but practically, they feel they are neglected from the same level of standard. In reality, there are conflicts hidden among racial problems in the nation. Accordingly, Siamese has needed to strengthen remarkableness to polarize regarding being dominated people and compromise regarding survival.

*Klong Yao* performance has been known under the name of Siamese performance for a period. The Perlis royal office acknowledged that each ethnic group has own performing culture to present for celebrating Raja's birthday. Invitations were forwarded to Chinese, Indian, and Siamese to provide performing tributes for a birthday celebration. *Klong Yao* was mentioned to present as Siamese tribute offering to Raja. On the other hand, other performances of Siamese were not introduced to present in spite of belonging to Siamese such as *Norah* and *Nang Talung*. The Siamese elevated *Klong Yao* to represent the image of the Siamese to the other, with such effectiveness that the Malay approved Siamese performance presenting *Klong Yao* performance. That is worthwhile for Siamese to reach forward into a royal residence which means they accomplished establishing cultural identity by presenting *Klong Yao* performance in Siamese name. An accepting milieu shows Siamese highlights this musical paraphernalia to mark *Klong Yao* as tradition and reflect its image which Malay can imagine this performance as the original performance of Siamese.

In this part, *Klong Yao* has left a role of involving religion behind. The performance presented only its view of entertainment. The function of *Klong Yao* can be chosen to present only particular images depending on the situation temporarily. Siamese control each image they want to open in representing identities up to relevant contexts and to match what they imagined through performance to situational objectives. Thus, the Malay only conceive the performance as long as it must neither represent religious belief nor oppose their faith. In Malay space, the *Klong Yao* performance is focused on the cultural identity of the Siamese. The expression can be seen as a part of the adaptive function inherent in performing an identity that associates Siamese establish the identification by others. Furthermore, in interacting with others in a social situation, it seems that the Siamese successfully represents an ethnic identity of Siamese through the *Klong Yao* performance rather than other local performances (other

Siamese performances) in remarking identity– Siamese has owned their culture that does not depend on surrounding cultures.

### 5.3.3 Public Views

*Klong Yao* extensively has become illustrious among Siamese and the others namely Chinese and Malay; the roles are diverse to interact with outsiders. The Siamese performance organization constructs roles and selves to situations that Siamese well know they are in Perlis as being categorized in social positions occupied such as a vast number of minorities as the diaspora. Contrastingly, they have realized they are not immigrants, but they are precursors.

In the midst of multicultural diversity, Siamese adjusts to having a dignified look in self-confidence; one of the tools is *Klong Yao* performance. *Citrawarna* festival and *Merdeka* day are known as the colour of Malaysian culture and independent day respectively. To focus on the *Citrawarna* festival, the festival gathers thousands of people performing ethnic cultures through performance on stages. *Klong Yao* is used in parading of long procession including all of the ethnic groups in Malaysia. The cultural identity was constructed as an image of Siamese represented by acting playing *Klong Yao* with dancing. The show consisted of sound, action, language, costume and so on called performance process in performing represented racial of Siamese origins may further cite historical belief. The full sets of central traditional Thai music were costumes, female dancers, and performers attired in central-Thai performing costumes such as costume designed for *Rabum Lopburi* dance or *Sabai* garment while male performers and musicians were wearing colorful non-collar shirts and pants with contrasting color girdles and headbands. In the level of public performance, Siamese fully imitates dressing of central-Thai costumes. That is a strong sign that performance thus connects them to self-identification. While the Siamese are following social norms

to abide by events objectives. They present a unity of Malaysia in a diverse Malaysia, even so, they also represent the uniqueness of the Siamese at the same time.

In case of presenting on *Merdeka* day to celebrate the independence of Malaysia. The Siamese is organized to join the event whether in national stage or state stages. It means the Siamese is included to be a part of the nation, presenting ethnic cultures in events. As a result, Siamese people attended the ceremony are in traditional Thai dresses. The dresses actively represent Siamese image of having civilized figures in views of the others, but for Siamese, these are new concepts of making identity they recently structured as being functional to surrounding people.

The difference of familiarity is the concepts, to focus on the reality of language, dressing, acting in performance symbolize being not local existence— acculturation to routine behaviors decreasing while consenting accepting central-Thai ways are increasing. However, Siamese recognizes performing the process is an action that occurs only at the time of the performance. The form of identity is switching between being as Thai and as Siamese. They characterize themselves because of the previous roles that they used to take are not functional so that recent decades, *Klong Yao* paraphernalia are favored to play a role in Perlis. The *Klong Yao* performance is represented as a musical treasure which helps Siamese to strengthen presenting tradition to be more distinct.

Anyway, Siamese *Klong Yao* performance is understood by Chinese and Malay or even Indian as belonging to Siamese because every event whether for serving the Siamese or for serving their friends, Siamese people try to place the *Klong Yao* into every event if it's possible. Siamese created many occasions to have the *Klong Yao* even such as the organizing of the *Klong Yao* competition. That is why the *Klong Yao* is supposed to be regarded as the Siamese music as well and now among other people

realize that when saying *Klong Yao* without translation to Malaysian language, means Siamese music (Mr.Chatri, personal interview, September 29, 2017).

By Siamese perception, *Klong Yao* performance has a long root and adapted by the Siamese in various functions for suitably fitting to events. However, they deeply notice that they share having *Klong Yao* in regards to showing Thai identity– songs and lyrics represent central-Thai accent, dancing derives from *Rum Vong* patterns, rhythmic patterns symbolize Thai styles (Moderato tempo indicates central-Thai pattern while southern Thai tempo tends to be Allegro). The clues of *Klong Yao* performance remain to represent images of Thai in central tradition. Siamese is adaptively delivering *Klong Yao* functions far from its primary role of serving religious ceremonies; it is much structured to look powerful and up to date performance. Additionally, because of its simplicity in practice and significance in extraordinary appearance thus it is interesting of accessing to all generations.

#### **5.4 Conclusion**

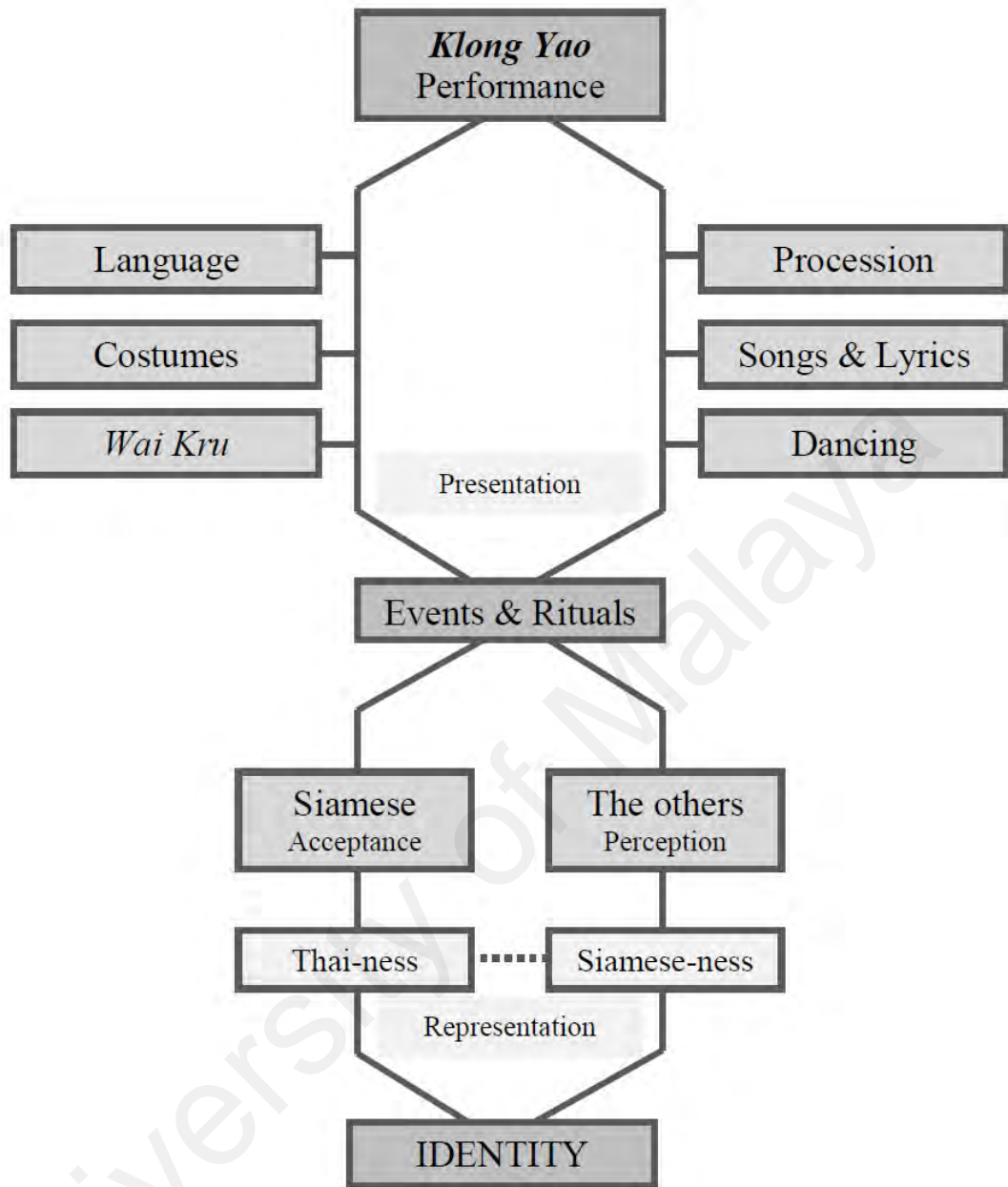
This present chapter examined performance process in representing cultural identity of Siamese. It analyzed the research corpus to two major subtopics (I) imaging being Thai in Siamese community, and (II) Image of being Siamese among the point of views of the others. In this chapter analysis applied to the research data collection which is included the function of *Klong Yao* in presentation namely secular events and sacred ceremonies.

The chapter began by considering about elements of forming *Klong Yao* performance, process before the performance was explored such as preparing as well as performing until after the performance. Finding firstly suggested that the Siamese attempts to form performing process to imitate Thai *Klong Yao* as much as possible through representing building Thai identity. Songs and lyrics are influenced by central-

Thai dialect, costumes are originated by traditional central-Thai dresses (royal Thai dress), Thai festival shirts (*Songkran* traditional style), and Screened Thai letter shirts, as well as dancing, is inherited from *Rum Vong* dance. The image of using *Klong Yao* performance tends to strengthen representing Thai character. Siamese expectedly tightens the image with religion as well.

Additionally, secondly, another image went to the perception of the others. After the success of Siamese constructed identity for strengthening selfness— they have diversely expressed *Klong Yao* performance to be an agent. The cultural presentation is currently often performed by using *Klong Yao* performance on behalf of Siamese performance. Mostly by Chinese and Malay called for cooperation whether, by reasons of entertaining or ritualizing, *Klong Yao* gains almost all occasions. This is a role of *Klong Yao* tradition represents ethnic identity. An image which Siamese only desire to be accepted in points of views of the surrounding other ethnic groups is functional because reactions reveal that *Klong Yao* performance has been invited to play a role at both Malay and Chinese spaces for decades of times (Figure 5.1). However, the current chapter discussed how Siamese represent identity through musical dimension, called *Klong Yao*. Finally, one of the researched objectives inscribed on the first chapter is achieved.

To understand thoroughly in the performance process as the last major point of Schechner introduced time-space sequence. The aftermath of performance will be discussed regarding maintaining *Klong Yao* performance and sustaining identity in the next chapter.



**Figure 5.1: Representation process**  
 Source: Chayuti Tassanawongwara, 2018.

## CHAPTER 6

### MAINTAINING THE *KLONG YAO* AND SUSTAINING SIAMESE IDENTITY IN PERLIS

#### 6.1 Introduction

Aftermath is talked about continuing running *Klong Yao* as it is deserved long-term existing in the Siamese community. This chapter clarifies in-depth processes in performance, which are then constructed by using Siamese paraphernalia representing identity. The chapter presents how Siamese position *Klong Yao* in their community and outside community-based on time-space sequence. The performance process is created for preserving *Klong Yao* in a certain state. The term *maintains* mentioned to use on *Klong Yao* performance becomes a continuous necessity for periodic or occasional events.

The timeline of *Klong Yao* coming to Perlis, there have been developments in using *Klong Yao* for performance and performing an identity. The changing role of the function throughout having *Klong Yao* in the state is needed for survival that shapes the direction of the current *Klong Yao* functions. The main point, transmission, is one of the discussion that predecessors inherit the learning of *Klong Yao* to descendants. The stories of maintaining *Klong Yao* come from Siamese by interview and observation regarding proto-performance, performance, and the aftermath. When the process of maintaining is effective in practice, the results of the representation process is sustained as well. Hence identity is completely constructed by self and others, features after the process are represented in images through the *Klong Yao* performance process upheld by the Siamese to expand and hold their identity in satisfactory levels. It is also discussed how identity requires continuous efforts to keep playing the role to other



ethnics and possible response from them— performance is functional to the perception of the others.

## 6.2 Maintaining *Klong Yao*

Presently, Siamese feels familiar to *Klong Yao* similar to other performances they have experienced such as *Nang Talung* and *Norah* while *Klong Yao* exceeds the normal limitation of musical status in use. Especially in Perlis, *Klong Yao* deserves to be identified as tradition. The characters as musical performance are very similar to Thai *Klong Yao* as it expresses indifference at first but further examination reveals distinctive factors differentiate *Klong Yao* tradition indeed belong to Siamese.

Because of effectual functions, the Siamese realize strengthening cultural identity would come with defending the cultural process. Siamese is furthering *Klong Yao* performance to show a social status among them. Temples, therefore, become places of sharing social value where they become a center for sub-communities challenging each village to introduce social values through *Klong Yao* popularity as indicators. Temples occupying *Klong Yao* shows that Siamese needs *Klong Yao* to identify; having *Klong Yao* means that community has reached a developed level in fulfilling accessing to rare items while the villages that still borrow *Klong Yao* from outside is considered a receiver.

*Klong Yao*'s history in crossing to Perlis has been over fifty years, and the process has affected the Siamese and producing reasons to maintain *Klong Yao* and its arts alive in Siamese community. There are many factors influencing necessity of having *Klong Yao* and strengthening identity; religion is drawn in, generations are inherited, and functions change is mentioned for protecting *Klong Yao* from dying. Perhaps the tradition of *Klong Yao* appeared to make up for the losing of prior tradition power when the times are changed. Seemingly, seeking the new tools associated keep

holding distinctive status among others. Otherwise, the Siamese might face the extinction of identity.

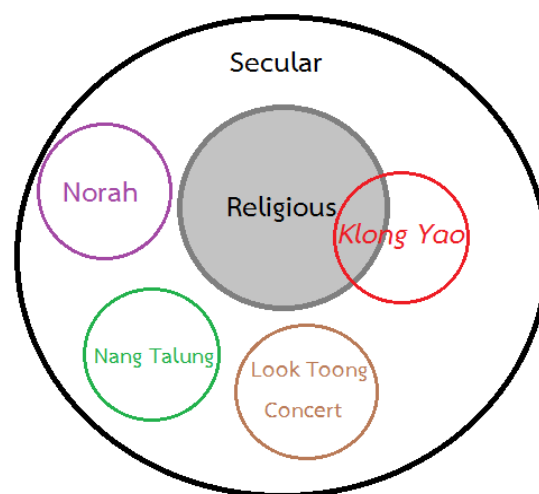
### 6.2.1 Buddhist Influence

In sacred side, *Klong Yao* performance takes place on various occasions which associate to religious events as mentioned in chapter 4. Siamese is determined to select *Klong Yao* to facilitate ceremonies. The *Klong Yao* as music, and religion as Buddhist, there is an opposition that monks are prohibited to listen to music but why *Klong Yao* is still played in temples.

Also, *Klong Yao* since former time in Thailand has been used to encourage people to convert to the religion. There is no doubt anymore to question about this trouble. Siamese likewise gained *Klong Yao* as it first was introduced in Perlis to serve *Tod Krathin* ceremony. Moreover, the instruments were offered to the temple as religious treasures. Thus *Klong Yao* has a special function where it is allowed to perform much close to Buddhist time-space. Usually, *Klong Yao* tends to play a role in religion spaces before and after ceremonial times. Siamese likes to perform *Klong Yao* in every religious event except funeral.

*Kubang Tiga* temple during *Tod Krathin* ceremony in October 2017, The *Tod Krathin* took place two days including *Tod Krathin* eve and *Tod Krathin* day. Around a week before *Tod Krathin*, *Kubang Tiga* villagers and people nearby helped together to organize by cleaning temples and decorating the place. While the head of village and temple committees decided to hire *Nang Talung* from Thailand to celebrate the event. An announcement and posters had been distributed at least a month before, at *Tod Krathin* eve tents of foods and beverages were set up around, some from nearby and some from Thailand crossed the border for selling. The *Nang Talung* truck reached the temple a day before, and at another morning a screen was stretched for the evening

performance. It was then a twilight time; the spotlight was turned on immediately the music sounded an overture. People moved chairs in front of the screen; newspapers were unfolded as mats for physically reserving seats. It took about thirty minutes then a shadow of leather puppet in shape looked like hermit appeared for the first character. This part tended to be a ritual– sacred words were chanted for incantation as a solemn affair so a holy being would protect that blessing throughout the performance. After that, a plot proceeded with local story dubbed with southern Thai dialect. The *Nang Talung* took many hours and finished almost 1 a.m. the next day. This kind of entertainment did not exceed *Tod Krathin* eve– the whole ensemble and props were packed and put on the truck at this night. On the *Tod Krathin* day, announcer’s voice informally welcomed people to temple. He announced *Klong Yao* players and those who are interested in joining *Klong Yao* would be gathering at former abbot shrine. After lunchtime of monks, *Klong Yao* team started to salute the sacred being to ask permission for performing in the place. The time reached 1 p.m., *Klong Yao* performance preceded people to walk clockwise around the church for three rounds. Three- round walking is absolutely a part of the ceremony which means *Klong Yao* is the only music in use playing role during the religious time (Figure 6.1).



**Figure 6.1: *Klong Yao* in religious time-space**  
 Source: Chayuti Tassanawongwara, 2018.

*Klong Yao* performance is tied to religion by firstly *Klong Yao* sets were offered to temples. Siamese identified *Klong Yao* as temple treasures, and *Klong Yao* is communal instruments. In another meaning, breaking *Klong Yao* means destroying the things belonging to a religion. Additionally, being tied to religion protects *Klong Yao* as when it is broken there would be financial support from either community or religious patronage to repair them.

Secondly, *Klong Yao* is given a role playing in belief, normally ceremonies even profane parts, Siamese tend to prefer organizing it in temples. For example, the *Loy Krathong* festival is taken place in temple spaces—because, Siamese as a minority has a different religion from the majority, they are often obstructed of using public areas provided for non-religious practice. From this point they thus needed to seek the spaces suitable for them, religious places are safe zones. Siamese, therefore, cannot avoid if events are placed in temples, the image must involve religion inevitably. As mentioned in chapter 4, *Klong Yao* performance was given a role in leading a procession of the opening ceremony. When the festivals are in the temple, *Klong Yao* which is kept in the temple cannot refuse the role of Siamese tie *Klong Yao* to religion.

Process of religion in practice concerning *Klong Yao* performance probably divided into (i) Proto-performance; temples facilitate keeping *Klong Yao* as important tools of useful equipment and temples are the place people learn and practise *Klong Yao* (ii) Performance; *Klong Yao* performance needs time and space, temples are centre of Siamese events— sharing benefits are *Klong Yao* performance has image that identified by its function that is only music reached playing a role in sacred/religious area as well as *Klong Yao* performance helps religion to reinforce solidity of Buddhist people and interests people to participate in ceremonies. (iii) Aftermath; *Klong Yao* can present an image of makes Siamese recall religion, for instance, when the Siamese need performance for presenting culture. However, they need to gather at the temple and

rehearse there. Whenever Siamese take *Klong Yao* out from the temple, it means borrowing, and when they take *Klong Yao* back to temple, it means returning. A sense of religious belonging seems *Klong Yao* performance is tied to Buddhism for maintaining *Klong Yao* in religion protection.

### **6.2.2 Creating and Unchanging**

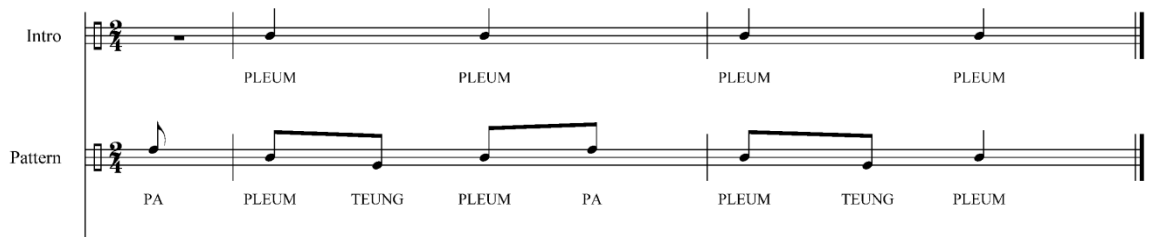
The Siamese framed *Klong Yao* image different from local performances. *Klong Yao* performance presents itself commonly formed in neither relation to northern Malaysian performances nor northern Thai performances. Because of its form, *Klong Yao* performance is interpreted as performing in daily life. The status, therefore, is marked not to mix with *Norah* or *Nang Talung* so that *Klong Yao* has a separate function from others. Siamese has created space for *Klong Yao* performance and also the process of using stay in only its space namely if in the same ceremony *Klong Yao* would be set up to perform separated from other performance by an arrangement of time-space sequence.

Southern Thai dialect has never appeared in *Klong Yao* performance while other performances of Siamese are conducted in southern Thai dialect. Dialectal language distinguishes the mood between local and difference through singing songs provided a position of *Klong Yao* in special status. Siamese uses *Klong Yao* for mostly function of parading, the role of parade divided *Klong Yao* from other performances. Because of not mixed with other shows, *Klong Yao* performance maintains an original look. *Klong Yao* drums and percussions are still bought in from Thailand—costumes are also purchased from *Hatyai* district. Authentic image of *Klong Yao* allows Siamese to easily maintain it due to its different form and sound making *Klong Yao* performance remarkable.

Siamese adapted rhythmic patterns by creating familiar tempo added in *Klong Yao* rhythmic patterns. Being used to the tempo of *Norah* and *Nang Talung* music that

influence the way of remembering patterns (Figure 6.2). *Klong Yao* performance and also many northern Malaysian performances of Siamese are inherited through oral traditions; The younger generation imitates the instruments sound, memorizing it from the older generations who pass it to them.

One of the musicians who has played *Klong Yao* for forty years showed his technique to remember rhythmic patterns. He started learning *Klong Yao* from the temple; he added that at the beginning time, more than forty years ago, he had passion hopefully to learn *Klong Yao* but although the temple had been offered to come up with an ensemble nobody knew how to play. One of the elderly people who was a head of the village considered unless Siamese uses the drums, they would be of cause left without advantages. So, to play *Klong Yao*, the old man gathered teenagers in the village to observe *Klong Yao* and came up with methods of playing. Fortunately, at the time the first Perlis *Klong Yao* team had been founded for a few years, there was a Thai teacher visited the village and taught teenagers to play *Klong Yao*. As mentioned, it has no fixed way to memorize rhythmic patterns. He tried to do well at playing *Klong Yao*; he collected *Klong Yao* tape cassettes of *Klong Yao* performance conducted in Thailand. He tried to copy sound and tempo as much as he can. Presently, he transfers knowledge from what he has experienced for more than forty years to this the third generation. Adapting onomatopoeic patterns of *Klong Yao* to compare with *Tab* onomatopoeic sounds which he is used to in *Norah* music– the oral producing sound derived from *Tab* sounds.



**Figure 6.2: The oral drumming sound of *Loong Chun's Klong Yao* pattern.**  
Source: Chayuti Tassanawongwara, field work, 2018.

The creation of Siamese musician produces the need for oral notation. The onomatopoeias of *Klong Yao* patterns could be interpreted as Siamese persevered to understand *Klong Yao* performance by their aspects and run *Klong Yao* activities to be fluid. An attempt to doing like that happens to many villages particularly to the musicians who own *Klong Yao*. Each ensemble creates the sounds independently composed *Klong Yao* patterns still yet based on imitating *Tab* sound.

Creating the ways of remembering *Klong Yao* patterns are common changes in protecting *Klong Yao* from extinction. The Siamese is setting a visual look of *Klong Yao* as authentic as the original setting in the form of musical instruments appearance or format of parade tends to maintain the existence of *Kong Yao* in Perlis. Siamese wisely characterized *Klong Yao* performance by avoiding the assimilated influence of local performances. It is to frame *Klong Yao* in this mark.

### 6.2.3 Maximizing Number of Ensembles

Since the first full set of *Klong Yao* ensemble was introduced to Perlis Siamese approximately fifty years ago at *Suwankhiri* temple. Siamese had known *Klong Yao* donated to the temple by Satun provincial governor and his team. After that *Macchimaprasit* temple occupied one set and a man went on a journey to Songkhla to learn and buy *Klong Yao*. Afterwards, *Klong Yao* was very famous among Siamese, Siamese increased *Klong Yao* ensembles to villages and temples— at present days, *Klong*

*Yao* ensembles are dedicated to six temples in Perlis, and at least five owners possess personal *Klong Yao* full sets.

Temples financial supported *Klong Yao* sets such as *Guar Nangka* temple; the first two sets were donated to temple for the public for public benefits after the years had passed the *Klong Yao* were broken. The abbot and temple committee agreed to buy a new set, it is the third set for *Guar Nangka* temple, and temple budget paid financial support. Likely, the abbot of *Promwicitr* temple could afford all the expenses of *Klong Yao* including a set of ensemble price and transportation. The abbot pointed out that the *Promwicitr* temple is the latest temple established in Perlis, the sixth temple, authorized by Kedah - Perlis Buddhist Sangha Council. He added, the *Klong Yao* ensemble is bought since nearly official establishing of the temple around sixteen years ago. Temple has to provide a store for keeping *Klong Yao* away from insects and rats because the drum heads are made of real leathers.

Furthermore, the temple necessarily has another space except for religious space. Traditions and cultures are important to Siamese while an area of practicing is limited. Consequently, the temple must open spaces to hold up Siamese need as a stage they can move on.

**Table 6.1: Temple and Personal possession**

Temple <i>Klong Yao</i>	Personal possession
Suwankhiri	Loong Chun
Macchimaprasit	Loong Kian
Guar Nangka	Loong Nam
Thungtong	Loong Ream
Kubang Tiga	Loong Kruern
Promwicitr	Etc.

Source: Chayuti Tassanawongwara, Survey, 2017.



Presently, ten most Siamese populated villages have more than ten sets of *Klong Yao* ensembles. The number is expanded throughout fifty years. For examples; (1) *Loong Nam* bought *Klong Yao* from Songkhla, Thailand but he keeps *Klong Yao* at Macchimaprasit temple because temple frequently has events, it is easy to keep *Klong Yao* at the place *Klong Yao* is often used and to facilitate people practice and rehearsal. (2) *Loong Kruern* used to devote his set of *Klong Yao* to *Guar Nangka* temple (Table 6.1). He thought *Klong Yao* is supposed to keep at the temple; he can manage to transmit the knowledge of playing *Klong Yao* to youth at the temple because the temple is open space for everyone.

Obviously, the Siamese gain number of having *Klong Yao* in the community to indicate popularity. Nowadays, people can access to use the *Klong Yao* easier than before. This is a strengthening a status of *Klong Yao* to be better known. The maintaining tradition as *Klong Yao* tie to a need of people, the Siamese who are majorly responsible for taking care of tradition tried to organize value of having *Klong Yao* is to fortify traditional events and religious ceremony. That is to fulfill a sense of belonging that *Klong Yao* upholds their activities. As a case in point, awareness of losing selfness makes people highly value *Klong Yao* tradition. It is the way that Siamese concerned adding *Klong Yao* to the community is to preserve time- space of tradition existence.

#### **6.2.4 Transmission**

Siamese encourages teenagers to perform *Klong Yao*; musicians are the main component of musical performance. Maintaining a diversity of ages in performances are seen in both temple or local events organized. Normally some *Klong Yao* teams consist of only young generations and sometimes mixed ages teams. Although, in performing times parades, people enjoy the moment and performances were run to entertain them. Moreover, there must be a process to construct the showtimes before— called

transmission. In the case of *Klong Yao* performance, learning how to play is to simultaneously include teaching, understanding, practicing, and also rehearsal. Because of oral tradition, It seems people play *Klong Yao* would not have a strong musical background nor professional skills. They like to play and try. Each village in populated Siamese villages own *Klong Yao*, and persons are taking care of *Klong Yao* have the basic skill of playing.

In Jejawi village, *Loong Nam* owns a set of *Klong Yao* kept at Macchimaprasit temple. He is also head of the village who can gather people and provide occasion before performance— proto-performance. When he announced the invitation to joining the ensemble and people became musicians by volunteering. Volunteers from different backgrounds and ages, ranging from kids to teenagers to middle-aged until elderly persons. Learning taught by *Loong Nam* demonstrated a short-rhythmic pattern to drummers; they just follow the pattern then. Musicians can change instruments, for example, from *Klong Yao* to *Ching* or other percussions as long as they find the instruments they are comfortable with. The learning process is not one to one, but people just observe and listen to music and just try out. As mentioned in the previous chapter, drummers essentially have a leader who gives out signals to another musician. In this case, a boy was very good playing; the other agreed to follow him as a leader. For this example, Siamese has ways to transfer knowledge through learning by playing, *Loong Nam* is characterized as an instructor, advised the team by rhythmically singing out to introduce pattern and taught the correct ways of playing. This might not be a vertical transmission; one generation passed knowledge to another generation but called distribution of running activities. Musicians are villagers, they are characterized as musicians for a while and then back to normal people, but the process of understanding makes them already absorbed knowing as having been musicians afterward.

The second example, *Loong Chun* and also *Loong Kruern* seriously formed teams. Thus they may be pioneering founders of *Klong Yao* teams of their villages. Now the students under *Loong Chun* are of the third generation. He started training since thirty years ago, and he spent the weekend for gathering children from his village. He bought *Klong Yao* with his earnings and learn from tape cassettes he bought from Thailand, spending a few hours after work to listen to music to remember rhythmic structures and lyrics. He divided his students into male and female teams and organized a show in temples events mostly. For the competition, he added, the female team used to compete in *Klong Yao* competition and achieved winner of that event. For this case, there are roles of teacher and students where a teacher passes knowledge to younger generations by teaching, and they have senior and junior learning system. The system pairs matured musicians who express techniques to immature ones, decreasing generation gaps.

The Siamese keep managing transmission as a part of the performance. The transmission has two ways those making continuity of knowledge, can be conceived supporting by playing together – practicing with the ones who are well skillful and imitate that knowledge or guidance during performing. And formal learning– consisting of output and input knowledge separately characterizing people as pupils and coaches. Learning activities are *Klong Yao* transmission– Siamese parents have positive thinking while learning *Klong Yao*; they tend to support their children blend in Thai culture, willingly send children to temple for learning *Klong Yao* as well as being close to religion. People who learn *Klong Yao* would make the relationship between different ages and also communicate with the wider community. The community means when they are taking characters of musician and dancers, there will be a link t music that merges Siamese from many villages.

Maintaining *Klong Yao* through transmission is during the performance of before performing. The *Klong Yao* regarding both instruments and knowledge are maintained and forwarded to people in charge. Siamese youth is still going on receiving *Klong Yao* as their tradition representing identity. Transmission-based has established maintaining the process; the further transmission also let people share space of possession.

### **6.3 Sustaining Siamese Identity**

Siamese identity is successfully constructed to affirm Siamese arising. *Klong Yao* performance is significant paraphernalia representing expressed characterization of role. Identity is then marked as this is an image Siamese have held through presenting *Klong Yao* tradition. Siamese continues playing *Klong Yao* performance to keep representing identity. *Klong Yao* is identified as only a tool but producing ways of outputting performing process which differs from other activities. Siamese came to fortify each level of performing the process by learning what Thais do with *Klong Yao* performance. And they learn to more emphasize on having occasions for *Klong Yao*.

Formerly, the Siamese tended to consume local entertainments such as *Norah* and *Nang Talung*. By the way, *Klong Yao* was imagined as music outside the community. Presently, *Klong Yao* can be identified as one of Siamese tradition based on sharing culture. A sense of *Klong Yao* is shared between people in the same race, Thai and Siamese, that means members of family share using things in the family. After a long-standing period, Siamese accepted *Klong Yao* is in their cultural identity. Other ethnics used to know the Siamese minority as those known in the image of believing in Buddhism and speaking in deferent language from the majority. Nevertheless, the new image established to remark *Klong Yao* performance obviously is Siamese music

implicitly. Identifying as mentioned, the Siamese has undergone attempts to bit by bit compose a performing process that constructed this image of performance.

Siamese started imitating and creating things or ways to support sustaining identity through Siamese attempt to examine Siamese identity by analyzing how identity is sustained by social factors development, promotion, distribution to portray process as Siamese serve a purpose of behavioral performance in reality to sustain an identity.

### **6.3.1 Development of Dressing**

Dressing covers performing costumes, daily clothes, or even dressing up for events. Influence of *Klong Yao* costumes leads the Siamese to follow dressing Thai traditional dresses. Performance perhaps encourages people to select garbing styles to pursue authenticity of performance because they need to dress as similar as Thai did.

Imitation is a way they physically refer to a larger culture or antique fashions but represents a deep understanding of appropriation to time-place propriety. Siamese females dressing up in traditional Thai costumes in *Tod Krathin* illustrated they are acting as Thai especially central Thai. It means they nearly imitate Thai dresses as fashionable, for the perfection of the Siamese. Furthermore, the Siamese develops to have their style of performer costumes by strongly presenting in expressing with language to symbolize they belong to Thai culture – screened the Thai language on polo shirts.

Dressing costume in the performance process has changed to develop constructing an image of Thai essentially. Due to development of wearing costume close to traditional Thai style contribute Siamese to highlight stability of identity to be more apparent. From this point, sustaining identity is to differentiate dressing traditions and to value what they are dressing as well as to signify showing long-term traditions as

a civilized performance. An elevation of dressing is not only to wear beautiful clothes but also to act out the culture of origin. This idea probably instinctively organized the strength of sustaining identity in practice.

Siamese sustaining of identity come with the development of dressing and creating a new style. To show that the Siamese and Thai relationship is incompatible, imagining how to dress as performance is strong to keep customizing in wearing. The image of dressing helps to scope a process that Thai influence associated sustaining Siamese identity.

### **6.3.2 Expanding Functions**

Variety of emerging in places makes *Klong Yao* more well-known. *Klong Yao* performance was used to serve mainly in religious events, but presently Siamese expanded to function in many special occasions and even in events of others. Image of *Klong Yao* has been seen wider; Siamese put *Klong Yao* in welcome ceremonies which mean to open a chance for performing in any events as the beginning of ceremonies. The welcome ceremony might be a part of the big ceremony involving Siamese, Chinese, and Malay. This is a point that *Klong Yao* can play a role to other ethnic groups as Siamese performance. The image would be remembered and for many times that become a symbol of Siamese tradition.

Siamese also added *Klong Yao* to two important events – namely *Citrawarna* festivals and *Merdeka* day. For these events, people from different races gathering together to promote their cultures as *Citrawarna*. Siamese used *Klong Yao* for presenting the Siamese music at the festival because *Klong Yao* capably shows the difference between Siamese music and the others as well as it is easy for moving in marching parades. *Merdeka* day is the independent day, and Siamese is one of the ethnic groups in the nation. The Siamese chose to contribute roles in this event frequently by

*Klong Yao* performance and dancing. The event once took place at Kuala Lumpur, and in the state of Perlis, Siamese organized to perform as Siamese showing their unity of nation by performing *Klong Yao*. Evidently, among other people, *Klong Yao* is always presented, and it can be memorized. This is Siamese music. It causes perceptions of performative imagining Siamese tradition through performing identity as *Klong Yao*.

Moreover, when other ethnic groups accept that *Klong Yao* is similar to the Siamese belonging. They conceived by performing the process and whenever they invite *Klong Yao* performance emerging in their places— *Klong Yao* is wider used in other functions. Siamese successfully expresses their performing identity by expanding functions of performance can be claimed as they tried to sustain their identity in the perspective of the others.

### **6.3.3 Making Contributors**

The aftermath of expanded function in using, mainly the ones who consume *Klong Yao* performance whether Siamese or other people, by supporting *Klong Yao* performance and encouraging Siamese presenting identity are contributors. To Chinese, *Klong Yao* performance is invited to both sacred ceremonies and secular events but playing a role only in secular parts. To Malay is a bit more limited not to involve religious time-space performance.

Open spaces in the community consist of various ethnic groups, with different cultural perspectives. Firstly the Siamese seeks to protect cultural identity within their boundary and secondly encourage establishing *Klong Yao* tradition of understanding as what it represents through performance. The Siamese present this performance to other people and immediately when other people accept it, Siamese successfully turns them to support it. People contribute roles to make the existence of *Klong Yao* performance; they implicitly associate the Siamese to represent their identity. Siamese present *Klong*

*Yao* so that it represents Siamese culture— when culture is expanded it is to strengthen culture. The sustaining identity by other contribution is one of the ways that Siamese ties their cultural preservation with other people's encouragement.

At present, Siamese has inherited *Klong Yao* more than five decades by dedicating it to be a secular part of religion. In the same way, the temple also financially sponsor when *Klong Yao* are unavailable for a show. *Klong Yao* has been transmitted from generation to generation via playing in performances and passed forward to youth. Owing to the conservative community, the younger generation must admire elder and people tend to involve in religion and local belief as a way of life. Therefore Siamese people are strong in sustaining a culture. Whether in presentation or representation processes, Siamese is successful in using *Klong Yao* to construct identity. To maintain *Klong Yao*, Siamese created to add *Klong Yao* as functional performance in the circumstances. They also tie *Klong Yao* to religion, because religion influence people beliefs and *Klong Yao* has special priority to play a role as a sacred part of the ceremony, that is a reason, *Klong Yao* tradition has been carried on in Siamese community for over five decades. For long-term sustaining, Siamese considered continuing *Klong Yao* success in representing Thai identity by forwarding to especially Siamese young generation.

#### **6.4 Conclusion**

This chapter presented the performance process of *Klong Yao* performance indicated that Siamese maintains *Klong Yao* to sustain an identity. The identity, Siamese represented to the Siamese themselves through *Klong Yao* in knowing of Thai identity by *Klong Yao* bring along Thai image as mentioned in chapter 5, while to other people, the Siamese used *Klong Yao* performance to present Siamese culture in outsiders' perspectives. The common process of maintaining *Klong Yao*, Siamese use religion



(Buddhist) to support *Klong Yao* performance, then they increased the number of *Klong Yao* ensembles in the state of Perlis which made people know *Klong Yao* broadly. And Siamese ha passed this tradition to the next generation.

The sustaining identity is a result of performance process that Siamese develops seen-components as Thai dressing. The function of *Klong Yao* is developed by making it more flexibly compatible on various occasions. Then the Siamese brings forward *Klong Yao* tradition to play a role in other people perception and later gaining support – are contributors, bring into the process of sustaining an identity. Basing on the acceptance in the image of *Klong Yao* is equally matched with the Siamese tradition of Chinese and Malay, associate expanding Siamese identity in the level of the nation as Citrawarna festival and Merdeka day. Therefore, the *Klong Yao* performance is focused on representing the music of the Siamese in broad communities.

## CHAPTER 7

### CONCLUSION

The final chapter discusses and concludes the research findings in view of research questions and objectives. The study sought out how the Siamese represent identity through the *Klong Yao* tradition and how it matches with the concept of performativity theorized by Richard Schechner that had profoundly focused on conceptions of performance process. The findings of the historical background of the *Klong Yao* tradition in Perlis are discussed in Chapter 3. Presentation and representation of *Klong Yao* are analyzed in Chapters 4 and 5. Findings related to maintaining the *Klong Yao* and the sustainability of the identity are mentioned in Chapter 6. Discussions and limitation of this study are included in this Chapter. It also has recommendations for further researches. The current chapter summarizes the study.

The literature review in the previous chapter was vertically presented to discuss the role and status of the Siamese in several contexts such as language and religion as a minority in promoting the identity. A review of constructing was seldom researched through performing arts in terms of musical dimension. Moreover, the priority of cultural identity of presentation and representation of the Siamese in the state of Perlis in multi-ethnic environments in a brief literature review contributed only some concepts for identifying the Siamese. The qualitative approach was applied to collect the primary and secondary data. Qualitative and secondary data was collected in library research. The researcher also used his observation to study the Siamese in a diverse cultural contexts in Malaysia. Furthermore, participant observation data was gathered, which pertained to rituals, events, ceremonies, practice, and the processes concerning performing an identity. Interviews were conducted to strengthen the research.

Literature review and theoretical framework are the conceptual foundations of this study were attached in chapter 2. The literature such as previous academic works and on the *Klong Yao* performance was reviewed but because of the lack of variety of *Klong Yao* performance conducted in relation to *Klong Yao* and the Siamese communities in Northern Malaysia, the researcher found that the performance has been attended in its musical elements and its survival in the rapidly changing society of Thailand while the Siamese community in Northern Malaysia are mostly studied in their language, economic strength, or social interaction with other ethnic groups. Although some studies paid attention to their Thai identity, they only approached the subject from the perspective of religious or linguistic features. Even those who chose to look attentively at their musical performances such as *Norah*, *Silat*, and *Nang Talung* (*Wayang Kulit*), they only described on how the knowledge of those performances was transmitted across generations and how they were performed in their communities. No one has attended to Thai identity construction with the conceptual lens which is discussed academically in performance studies.

The status of the *Klong Yao* is focused on a role of paraphernalia which commonly expresses the sense of tradition. To Thai people, the *Klong Yao* can be imagined as music, local performance, and performance on stage. This kind of music plays a role in ritual, as usual, an idea that firstly *Klong Yao* in origin and its functions of Thai *Klong Yao* related to *Klong Yao* in Perlis divided into various issues. Researcher focused on the *Klong Yao* as musical performance and its presentation in use by its involvement of traditional practice and process regarding linking *Klong Yao* with people. An illustration and narrative approaches also are added to highlight important roles of performance. Increasingly, the ceremonies were selected are outstanding because *Klong Yao* ensemble plays a role in the religious events. The ceremonies as presented in the chapter tended to influence daily life of the Siamese whether these were

religious practices. However, the needs of having the *Klong Yao* are emphasized by the pre-performance process as practicing and rehearsal. An adopting Genep's (1960) idea, the rites of passage, to contribute an aspect to focus functions of *Klong Yao* and conceptualized a significance of roles selected. This study shows that in the context of the performance presentation, the *Klong Yao* functions as music for the entertainment and it is received to perform in the area of performing tradition. Main factors of a combination of *Klong Yao* performance come with the historical background which lines up relations between Thai *Klong Yao* sharing role in Perlis and becoming the Siamese *Klong Yao*. This chapter also investigated that *Klong Yao* was forwarded to the Siamese through a reason of serving religion. Gaining strong status through playing a role in the religious area is a Siamese way of practicing the *Klong Yao*.

The history shows that the *Klong Yao* tradition was developed over the times and it emerged as pure music. Since beginning the element of dance was combined to it, which means the *Kong Yao* was merged with *Rum Vong* dance influenced by nationalism mandate ordered since World War II. To civilize the Thai nation through cultural performance, *Klong Yao* performance has been developed to be *Rum Terd Terng*. The standardizing *Klong Yao* performance was successful and expanded over the country. It came to southern Thailand and crossed borders to Perlis because due to an offering made to temple. Seemingly, the Siamese and Thai are linked together through the *Klong Yao* performance as a tool to highlight similarity in terms of religion-Buddhist. The *Klong Yao* connect the Siamese with central Thai people.

In this part, the focus is on dating back to look at proto-performance and performance. The coming of *Klong Yao* to the state of Perlis is connected to the importance of *Klong Yao* to Thai and Siamese and some level of performance process is different. The first impact to the Siamese was that it showed that the relationship between Thai and Siamese being kept though by law they are of different nationalities –

The *Klong Yao* was conducted representing the spirit of the sincerity of Thai giving to Siamese as relatives. As Siamese, when they obtained this sincerity through the process of ritual in *Tod Krathin* ceremony at that time, the set of the *Klong Yao* was identified as an establishment of Thai culture in acceptance of Siamese. Additionally, the other thing is the *Klong Yao* was officially offered through religious ceremony is to open a sense of sameness, the *Klong Yao* as a tool used for sharing the same culture. The process was done by an act of offering and accepting the *Klong Yao* for being a performative process.

In addition, the *Klong Yao* has played a role in two types of events or functions which connect the Siamese to inside and outside of its community. . Whether the *Klong Yao* performed over a function that serves to religion or applied to serve the Siamese needs , the *Klong Yao* represent what the Siamese want to be. An illustration and narrative are added to highlight the *Klong Yao*'s applicable function in ceremonies. The data is collected by both participation and interview. This is what the Siamese performatively represent their remarkable culture in the performance process. The action in the events is current examples of acquiring a boost or attempt to lengthen functions of the *Klong Yao* by the Siamese. The status is identified as a secular performance in both sacred and profane spaces.

It tends to be in all of the performance processes; the concept examined the match after beginning period. That is *Klong Yao* has been in Siamese community for a great deal of time until it has been extended to many Siamese villages. In this part, *Klong Yaa* of performance accomplishes three roles in the performance process of construction namely proto- performance, performance, and the aftermath. The extensions of function across cultural and personal function of origin are a process before the performance. The Siamese constructed the process by conducting rehearsals in temples and gathering people because playing or performing the *Klong Yao* helped to

fulfil religious events. For this level could be worked on insider. Increasingly, an action at performing time is like performing on stage as Schechner mentioned. The magnitude of performance in a real-time performance might be a repeatable strip of action during the performance. During performance Siamese even try to imitate the setting up of action and components of the Thai *Klong Yao*. For example, the Siamese selected using the *Klong Yao* for only auspicious events or offer priority of *Klong Yao* performance in religious time-space. For understanding the whole, it is important to talk about the aftermath. The management which takes care of the *Klong Yao* even ensures that the *Klong Yao* is regularly organized in the community. As for looking at the *Klong Yao* in the scope of cultural conservation, the Siamese creates functional performance such as organizing the *Klong Yao* competition, making it obvious that the Siamese is finding a quality of performance in the *Klong Yao*.

I have analysed the research corpus in to two major subtopics: (I) image of being Thai in Siamese community; and (II) Image of being Siamese in others' perceptions. In this chapter, the analysis conducted to understand the functions of *Klong Yao* tradition in presentation namely secular events and sacred ceremonies.

The study began by considering about elements of forming *Klong Yao* performance, process before the performance was explored such as preparing as well as performing until after the performance. Findings firstly suggested that Siamese attempts to form performing a process to imitate Thai *Klong Yao* as much as possible through representing building Thai identity. Songs and lyrics influenced by central-Thai dialect, costumes originated by traditional central-Thai dresses (royal Thai dress), Thai festival shirts (*Songkran* traditional style), and Screened Thai letter shirts as well as dancing is inherited from *Rum Vong* dance. The image of using *Klong Yao* performance tends to strengthen representing Thai character. The Siamese expectedly tightens the image with religion as well. Secondly, they also try to construct another image in the perception of

the others. After the success of the Siamese constructing an identity for strengthening selfness— they have diversely expressed the *Klong Yao* performance to be an agent. The cultural presentation is currently often performed by using *Klong Yao* to represent Siamese performance. Mostly by Chinese and Malay called for cooperation whether, by reasons of entertaining or ritualizing, *Klong Yao* grasp almost all occasions. This is a role of *Klong Yao* tradition representing ethnic identity. An image which Siamese only desire to be accepted in points of views of the surrounding other ethnic groups is functional because reactions reveal that *Klong Yao* performance has been invited to play a role at both Malay and Chinese spaces for decades of times. However, the current chapter discussed how Siamese represent identity through musical dimension, called *Klong Yao*. Finally, one of the researched objectives discribed in Chapter 1 is achieved. In order to understand thoroughly in the performance process as the last major point of Schechner, introduced time-space sequence.

Identity is constructed by during, before, and after the performance, emphasizing at the aftermath, the attempt to performatively establish the Siamese-ness. In case of *Klong Yao* and Siamese in the understanding of the other people as Chinese and Malay show how outsider organizes in a way that empowers Siamese identity.

Performance process of *Klong Yao* tradition indicates that the Siamese maintained the *Klong Yao* to sustain their identity. The identity, the Siamese represented to themselves through *Klong Yao* in knowing of Thai identity by its representation of Thai image, while to other people, Siamese uses the *Klong Yao* performance to present Siamese culture in outsiders' perspectives. As a common process of maintaining the *Klong Yao* tradition, the Siamese used religion (Buddhist) to support the *Klong Yao* performance. After that they increased the number of *Klong Yao* ensembles in the state of Perlis to spread the awareness of the *Klong Yao*. And the Siamese has passed this tradition to the next generation.

The sustaining identity is a result of performance process that the Siamese develops through seen-components as Thai dressing. The function of *Klong Yao* is developed by making it more flexibly compatible on various occasions. Then the Siamese advance the *Klong Yao* tradition to play a role in other people perception, and later gained people's support for the *Klong Yao* performance – being contributors to the process of sustaining an identity. The acceptance in the image of the *Klong Yao* as being equally matched with the tradition of Chinese and Malay helps to expand the Siamese identity to a national level such as *Citrawarna* festival and *Merdeka* day. Therefore, the *Klong Yao* performance is focused on representing the music of the Siamese in broad communities.

The performance process is the lens to understand a presentation and representation of the Siamese identity through the *Klong Yao* tradition. The successful strategies to elevate such common musical instruments into a tradition which is a sharing culture and creating function. Siamese devised a way to operate beyond indigenous sphere culturally. The *Klong Yao* has efficiently occupied a role of representing identity as the Siamese in both among Siamese and the others.

This study tried to present cultural identity through *Klong Yao* tradition framed by performativity concept (Schechner, 2013). The study is limited to a small state. The *Klong Yao* performances are positioned around the northern states of Malaysia where the Siamese are populated. There probably are other processes in which *Klong Yao* helps people to construct identity. The study focused on minority identity that is done in the practice of performance and tended to see constructing a process of social change through musical dimension. Current study tried to contribute pointing out at overwhelming minority whose protect their selfness against the hegemony of difference. Music is seldom studied in the context of Siamese minority– the study moreover presented a comprehensive study of figuring out music making and strengthening



identity. To extend the Siamese-ness, music in use is powerful paraphernalia to express sameness and difference simultaneously and to talk about the Siamese in case of performing entertainment.

Based on the limitations and contributions of this study, future studies might consider the *Klong Yao* performances in other parts of the state of Perlis. The *Klong Yao* performance in other northern states of Malaysia is seldom studied in the context of whether musical performance or relating to people between two countries. Furthermore, even the *Klong Yao* performance was only researched in the main techniques of playing and maintaining knowledge of the *Klong Yao* inheritance regarding oral traditions. Lack of anthropological and sociological researches on the *Klong Yao* suggest that the *Klong Yao* in Thailand and neighbouring countries could be paid much attention with reference to nationalism, tourism, or even musicological.

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