

Literacy Transmission of Isan Lam's Melodies to Inherit MoLam's Performing Art

Sitthisak Champadaeng, Sayam Chuangprakhon*, Kla Sriphet, Sirin Sirifa

¹*Faculty of Fine Applied Arts and Cultural Science, Mahasarakham University, Thailand*

²*College of Music, Mahasarakham University*

³*Faculty of Education, Mahasarakham University, Thailand*

Corresponding author: Sayam Chuangprakhon, E-mail: sayam.c@msu.ac.th

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ABSTRACT

MoLam is a cultural performance art in northeast Thailand. MoLam is a profession that requires the high art of singing and relies on literary aesthetics and elaborate melodies to attract listeners. The objectives of this study were to: 1) research and collect information about Isan MoLam's performing arts literacy inheritance, and 2) explore the current conditions and problems affecting MoLam's performing arts literacy inheritance, and 3) investigate the process of transmission literacy to inherit MoLam's performing arts literacy. Descriptive analysis was used to examine and data from documents and fieldwork. The results of this study are as follows: (1) According to MoLam research, when the colonial country invaded this region, the Thai-Lao ethnic culture in northeastern Thailand and Lao PDR was split. On the Thai side, individuals flocked to the center area to meet with Siam. MoLam in the Northeast has steadily developed since then, and it may be classified into four types: (i) non-dramatic MoLam, (ii) dramatic MoLam, (iii) ritual MoLam, and (iv) miscellaneous MoLam. (2) As Thai society enters the internet era, there are numerous popular entertainment mediums, leading people's morals to shift and lowering people's interest in viewing MoLam performances and roles. The goal is to find a way to pass down this performance art to future generations. (3) Literacy transmission: After synthesizing the material to be taught, the students are separated into two groups: (i) MoLam singing has been practiced by a group of elementary and high school students; (ii) MoLam singing, and music have been practiced by a group of students at higher education institutions. Under the established parameters, both groups have extra talents. In conclusion, this study may be utilized as a model for conveying local wisdom information.

Key words: Melodies of Isan Lam, literacy Transmission, Knowledge, MoLam

INTRODUCTION

Isan MoLam has a cultural relationship with Asia, especially since the musical instruments of the Khaen family have different forms (Wongthet, 2000; Tinnarat et al., 2014, 2015; Petatano et al., 2015; Sansak et al., 2014). It was said that there is evidence that a bronze-faced motif of a drum, which is about 3,000–2,500 years old, was painted as a picture of Khaen blowers and dancers. Scholars think that singing songs came before music because most music was made to create and serve songs, sometimes as part of rituals. People have MoLam and Mor Khaen in that area, and these are common cultures in the Mekong River Basin. Lam singing has been linked to ethnicity for a long time, especially among Thai, Lao, and other ethnic groups who live in the same area. During the reigns of King Rama, I and King Rama III, there were some migrations in early Rattanakosin because of how people were living and because of politics. During the time of King Rama V, the Isan provinces had a strong relationship with Siam in terms of politics and government, as

well as culture in terms of religion, education, the economy, and society. As a result, the performing arts of MoLam were changed to reflect the values of society. After that, the entertainment business became more important. Many recordings of MoLam's works helped spread his name, and MoLam has changed with the times to stay popular (Maryprasith, 2000; Korakotchamas, 2022).

Musical performances in the Isan or northeastern region of Thailand are unique and can be divided into three cultural groups: (1) the Korat cultural group; (2) the Ayai, Chariang, and Kantrum (South Isan) groups; and (3) the MoLam Cultural group (Chonpairot & Champadaeng, 2009). The style of the poem is composed in a form called "Phaya" (Choatchamrat, 2021; Pinthong, 1989; Sa-ngiamwibool & Srinok, 2017; Sekhamphan & Senawiang, 2017). The word "phaya" (noun) means "wisdom," "knowledge," "intelligence," and a proverb with a deep meaning. When the word is used to be pronounced with Khaen, it is the source of the local chorus called "Lam," and the word "MoLam" is an artist who specializes in this type of chorus.

MoLam is a job that requires a high level of singing skill because MoLam artists can get people to stay and listen all night or until the show is over. MoLam has a lot of great things about it, like the melodies of Lam, improvisation, and wit in interacting or acting as a story, solving problems face-to-face, and making people want to know what the poem is about and follow it. (Chonpairot, 1983) says that poems often include a proverb as well as secular and religious knowledge. MoLam has a long history of popularity. Both public and private organizations use it as a method of mass communication for conveying policies to various government organizations, including those in charge of public relations, education, administration, public health, national energy, agriculture, and irrigation (Bueng-Sai, 1990). Lam is societal communication about positive change in the past and present in the form of a campaign, persuasion, or information. It can be seen that it relies on literary aesthetics and elaborate melody.

The performing art of MoLam in Isan is diverse. The type that is sung in pairs between male and female sides is called "MoLam Khu" or "Lam Klon." It has a melody consisting of a short strand, a long strand, and a Lam Toei melody. In each melody, the chorus is associated with each local dialect, such as the Ubon Ratchathani province accent, the Phutthaisong accent in Buriram Province, the Chaiyaphum Province accent, the Maha Sarakham Province accent, and the Khon Kaen Province accent. For MoLam, originally called "MoLam Moo," the popular poem was written as a continuous story like a drama, later called "MoLam Ruang Tor Klon." It has three main dialects, consisting of the Ubon Ratchathani Province accent, the Khon Kaen Province accent, and the Maha Sarakham, Kalasin Province accent. The Lam Ruang has a fast and fun tempo called "MoLam Ploen." Each performance style is different in detail. In addition, there is also Lam singing from sub-ethnic groups living in the region, such as Lam Phu Thai, Lam Phaya, Lam Thai Loei, Lam Suay, etc.

MoLam is both a science and an art that entertains audiences (Khamhongsa et al., 2021; Liu et al., 2021). Melodies and categories that constantly evolve can be divided into several types, as follows: MoLam Phuen, MoLam Khu, or MoLam Klon; the MoLam group is divided into MoLam Ruang Tor Klon, MoLam Ploen, MoLam Kok Kha Khao, MoLam Klon Sing, or MoLam Sing. In addition, there are also minor groups that are popular in some areas and overlap with Lao PDR, such as MoLam Phu Thai, MoLam Phaya, MoLam Tang Wai, and MoLam Si Phan Don. Moreover, MoLams that are not popular and may disappear from the northeast include MoLam Sin Sai, MoLam Thai Loei, MoLam Assan, MoLam Mak Kab Kaeb, and MoLam Kok Kha Khao. But it can be searched through the words of local scholars and voice recordings. Our initial investigation revealed that there are various MoLam performing arts spread throughout all the Northeast's provinces. Many problems arise from this cultural heritage, such as the decline in popularity due to external cultural factors that change youth values, the fact that local scholars in MoLam are old and gradually dying, the lack of teaching and unsystematic

transmission, the lack of a collection of whole words of performing arts in both vocals and melodies, and the lack of recording systematically. Due to lack of efficient preservation methods, when the MoLam artist dies, there is the danger of their poems being lost. Therefore, it is important to collect and synthesize these works of art, and to devise a systematic transfer method to pass them along from generation to generation. It also involves consciousness stimulation in order for MoLam's performing arts to remain with the community and for the national cultural heritage to be preserved.

Research Objectives

The current study seeks:

1. To collect information about Isan MoLam's performing arts,
2. To explore the current conditions and problems affecting MoLam's performing arts literacy inheritance, and
3. To investigate the process of literacy transmission to inherit MoLam's performing arts literacy.

RESEARCH METHODOLOGY

Research methods on "The Literacy Transmission of Isan Lam's Melodies to Inherit MoLam's Performing Art" were divided into the following steps:

Step 1: We investigated the documentation and contents related to MoLam's important performing literacy knowledge in Isan, theoretical concepts, and research as a guideline for study and analysis.

Step 2: We explored the research area and chose the main study areas, which were Ban Tae, Thawatchaburi sub-district, Thawatchaburi district, Roi Et Province, Ban Pla Khao, Pla Khao sub-district, Muang district, Amnat Charoen province, Ban Nong Loeng, Khaen sub-district, Kham Khuean Kaew district, Yasothon province, and related areas. MoLam artists, musicians, and students in cultural management at Roi Et Rajabhat University were among the people who took part in the event. The methods of operation were: (i) providing a platform to explain the project; (ii) holding a workshop; (iii) collecting field data; and (iv) setting up the data system and choosing works to use as a model for teaching transfer activities to youth and other interested people. All the three selected research areas have teachers who transfer knowledge of singing.

Step 3: We collected important information from three groups of people called "key informants": 20 key informants, a group of casual informants, 20 people who are interested in practicing for the first time. The group of young artists has a process for transferring basic literacy, following these steps: (i) basic singing practice and (ii) dance practice through practice playing music for singing with two groups of 40 high-level MoLam artists. The knowledge literacy has been passed on through: (i) high-level singing skills, (ii) dancing according to rhythm and melody, and (iii) singing and dancing to music that requires high-level skills. A total of 110 people were identified, according to the research issues, through (i) observation, (ii) interviews, (iii) focus group

discussion, (iv) small group meetings, and (v) additional follow-up studies to ensure completeness.

Step 4: We developed the research tools and methods through a collaborative process. The results were analyzed and presented through qualitative research, which needs detailed explanations. The research tools included a survey, an interview form, an observation form, a guide for group discussions, and a workshop. Together, these tools helped the researchers get as much information as possible.

Step 5: We gathered information that we classified into documents and poems created by local scholars in the research area. We also made an appointment for a date, time, and place to go on-site to do a triangular data examination based on the issues listed in the research objectives.

Step 6: We analyzed the data according to the research issues set forth in the objectives. In terms of how each type of MoLam evolved, practice experiments helped the teaching and learning processes improve, which led to higher skills. We synthesized the content from the data obtained from the interview; we categorized, linked, and defined the data as a conceptual framework for analysis and presented according to a conceptual framework.

Step 7: We summarized the information obtained from group discussions into the main ideas presented to the group to check its accuracy again according to the research issues. We synthesized, reported and interpreted our findings.

RESULTS

Collecting Knowledge and Synthesizing the Performing Art of the Melodies of Isan MoLam

Based on both documented studies and field studies, MoLam's singing in Isan relates to the history of the Tai-Lao ethnic group, with both sides having a strong cultural relationship.

Since the land of Lao PDR is now called the Lan Xang Kingdom, the left and right sides are parts of the north-east of Thailand. Kings Fah Ngum the Great (1353–1372), Vichussaraj (1501–1520), Bodhisalarat (1520–1547), Chai Setthathirat the Great (1548–1571), and Suriyawongsa Thammikarat (1638–1695) were responsible for founding the Lan Xang Kingdom. The Lan Xang Kingdom was prosperous with art, science, Buddhism, and literature, which is related to Klon Lam literature. Later, the Kingdom of Lan Xang was split into three kingdoms: the Kingdom of Lan Xang of Luang Prabang, the Kingdom of Lan Xang of Vientiane, and the Kingdom of Lan Xang of Champasak (Photisan, 2015). People migrated to live on the right bank of the Mekong River or in present-day northeastern territories.

People in the Kingdom of Thailand came to depend on His Majesty the King until the right bank of the Mekong River was added to Siam during the colonial rule of the west. In this period, the popularity of MoLam on both sides was still similar because they held all the same traditions. In the reign of King Rama III, during the Battle of King Anuwong, people were swept from the left bank of the Mekong River to Bangkok and its vicinity. In the reign of King Rama IV, Laos began to have more relations with the Kingdom of Siam.

Laotians in Siam at the time also preferred to listen to Lam calling it Aew-Lao (Wachirayan Library, 1923). His Majesty the King of Pinklao forced his courtiers to speak MoLam, and the people of the districts abandoned their native tongues in favor of Aew-Lao. As a result, King Rama IV declared it illegal to play Aew-Lao on Friday, the 12th month, the 14th waning moon, in the year of the Ox. In the reign of King Rama V, he reformed the Isan provinces, resulting in changes to government, religion, education, and culture. MoLam's style was also adapted, and MoLam in Lao PDR had to stop and begin to lose relations with Isan when there was chaos and death with the continued dominance of France. For MoLam in Isaan, there is an adjustment according to the values of the audiences in each period.

MoLam's performing arts have evolved over time. It has an exchange, and the cultural borrowing caused MoLam to evolve. Some types of MoLam developed and then disappeared because they could not respond to values or adapt without losing popularity. MoLam is divided into non-dramatic types based on data collection, including MoLam Klon, also known as MoLam Khu. MoLam Khaen Tao Deaw usually focuses on presenting knowledge literacy of the world, traditions, rituals, practices, information, morality, and ethics. This MoLam morphed into a MoLam Klon Sing or MoLam Sing. Another type is the dramatic type of MoLam. The main performances use religious and local literature throughout the period. It has continued to evolve, consisting of MoLam Phuen, MoLam Ruang Tor Klon, MoLam Ploen, MoLam Sin Sai, and Miscellaneous MoLam, which began to disappear. Tables 1-4 synthesize the genres and forms of MoLam performance.

Current Conditions and Problems Affecting the knowledge Literacy Transfer of MoLam Performing Arts

Isan society and culture are inextricably linked to other groups of Thai society across the country and beyond. This changes the social system or structure of Isan society in terms of the rules and status of individuals. Important things include computer technology that makes progress in the world and ushers in an era of automation, including the manufacturing of telephones, automobiles, movies, radio, television, and airplanes. It causes the value system in the culture to change. Furthermore, the expansion of the social system alters the lives of people in society. As a result, there is a threat to the knowledge literacy transmission of Isan MoLam's performing arts. From the study, the following findings could be reported:

The current condition and status of the body of knowledge

Despite the fact that MoLam's performances are theatrical in nature, most Isanic people prefer them, but there is a change in the popularity of each person in each era. The important thing behind the change is the economic mechanism. When there is economic stimulus, people travel to prosperous places, and there has been a shift in music and performance values. MoLam has changed the performances, such as Lam Sing, etc.

Table 1. Non-drama types of Molam

Types of MoLam	Performing Forms
1. MoLam Klon	It is a competition for losing and winning with poems. A wide range of academic questions and answers in both secular and religious issues. Therefore, this type of MoLam is called MoLam khlon. It was originally a pairing between a man and a man, sometimes called "Lam Jot Kae." Later it became male and female, or some academics assumed that it evolved from Lam Phuen.
2. Lam Ching Shu	It is a Lam with 2 males, 1 female, or 3 males, 1 female. Later, the content of MoLam Klon is a courtship; MoLam sings good deeds to make the female fall in love.
3. MoLam Sing	Mor Lum Klon Sing, also known as MoLam Sing, is an evolved MoLam from MoLam Klon. It is a MoLam that uses the style and rhythm of singing and fast dancing.

Table 2. Dramatic type of MoLam

Types of MoLam	Performing Forms
1. MoLam Sin Chai	This type of MoLam evolved from Lam Phuen. Characters are added based on the literary story Sang Sin Chai Kham Klon and dressed according to their roles. The accompanying musical instruments are mainly used in Khaen, and under the influence of Rum Wong, there is a show of the dancers, sometimes called MoLam Kok Kha Khao.
2. MoLam Thai Loei (Loei province accent)	"Lam Tab Tao" is a performance art that is unique to Loei Province. Lam, in the melody of Lam Phloen, has a unique singing accent. Mor Lam Thai Loei has different things than Mor Lam in Khon Kaen, Ubon, and Kalasin (Southern Mo Lam Thai), such as drawing a lam, drawing a dance, and especially drawing a local style known as Draw a Thai-style lamination. Change the letters to match the Thai accent.
3. MoLam Ruang Tor Klon	Ruang Mo La Mo Tor Klon in the early period was called MoLam Moo, meaning a group that evolved from contemporary Lam Phuen, Lam Sin Chai, Lam Thai Loei, and Lam Kok Kha Khao, especially improved and combined with the Li-Ke style that came into play with early influences. The stories used to represent are adapted from local literature, with the subject matter changing based on popularity. The musical instruments used in the performance were the khaen, bamboo fiddle, and harp. International musical instruments for both rhythm and melody were introduced. There was a development in terms of performances, with the accompaniment of popular folk singers and dancers, stage scenes, lighting, and sound. Melodies differ according to the language accent, such as the Khon Kaen melody, the Kalasin melody, or the Ubon Ratchathani melody.
4. MoLam Ploen	MoLam Ploen has a unique identity and is different from other types of MoLam in its exciting dance style. The melody's content is fun. In the past, Lam Ploen used local literature as the content of the show. Later, it was adapted by composing new stories that might be related to radio plays, television shows, or modern stories. International musical instruments for both rhythm and melody were introduced.

Table 3. MoLam involved in rituals

Types of MoLam	Performing Forms
1. MoLam Yao	MoLam Yao, or Mor Yao, is a MoLam in a ritual with a belief about ghosts (Phi Thai and Phi Tan). Most of them are respected in the Phu Thai group. There are two types: an annual festival called "Liang Khuang" and a healing ceremony, with musical instruments used to play such as the khaen, harp, Phu Thai bagpipes, small cymbals, drums, and big cymbals.
2. MoLam Phi Fah	Lam Phi Fah has the same idea, which is to respect Phi Fah Phaya Tan and ask for help from the ghosts. It may be called differently, such as Nang Thiam, MoLam Thai Thoeng, MoLam Bua, MoLam Song, and MoLam Chong. The details of the ceremony are different. The accompanied music has a khaen as the main instrument and adds other instruments.

Table 4. MoLam specific to ethnic groups

Types of MoLam	Performing Forms
1. MoLam Phu Thai	Lam Phu Thai is sung by the Phu Thai ethnic group. It is a back-and-forth chorus using a poem called Phaya. There are musical instruments such as the khaen, harp, fiddle, and bagpipes, and the percussions are drums and cymbals.
2. MoLam Phaya	This type of MoLam is popular among the Thai Yo ethnic group. MoLam Phaya, also known as Mor Phaya, arose from flirting with young women while spinning cotton. Later, the Khaen, harp, cymbals, and drums were played, and then there was a western musical instrument known as the Phayasing.
3. MoLam Tang Wai	Lam Tang Wai is a melody that is popular in the south among the Mon, Khmer, and Lao language tribes, while in Thai, it is popular in Khemmarat District, Ubon Ratchathani Province. At present, it is located in Amnat Charoen Province, and although it is the main melody of Lao PDR, it is also used for performances.

The status of knowledge literacy revealed that MoLam's performances have evolved through time. MoLam is the Isan people's primary performing art. When Thailand began to accept Western culture, people began to know that there were discs such as those produced by Tor Ngeek Chuan, the owner of the rabbit brand recording business in 1939, who turned to expanding the market in the region by recording folk songs for the North, MoLam for the Northeast, and Nang Talung and Manohra for the South. Korat music made MoLam popular and widely spread. This information is published on YouTube, making it easy to search.

A threat factor about 50–70 years ago, MoLam played a huge role in acting as a mass communicator to the people of the Northeast (Isan) because the form of mass communication at that time did not allow the public to consume. It was not as diverse as it is today, including television, radio, and the internet, so people turned to consuming a variety of media. MoLam must know their own value, belief, love, and faith in their own profession. They must know how to create networks and collaborate, know how to transfer knowledge and literacy to each other among MoLam, keep pace with modern media and technology, know how to apply modern media channels to MoLam's wisdom, and maintain the quality along with the sub-factors that affect transfer and learning as follows:

1. MoLam has problems on the inside because it hasn't changed to fit modern society, because it's hard to change, and because it's lost its original purpose. The most important thing for the survival of the MoLam circle is what is going on inside it, like keeping the networks and members together and promoting them.
2. External factors are things like economic, social, and cultural factors, government policies, and other things that don't directly affect MoLam. All of these have an impact on local wisdom. This study only mentions the factors directly affecting MoLam.
3. The biggest threat to the MoLam industry is when the old MoLam dies, but his knowledge and literacy are not passed on to the next generation. This is because the new generation fails to learn from the old MoLam. MoLam does not realize how important their job was, so they do not pass on their wisdom to the next generation, or the next generation does not want to learn from the older generation. These things would have a direct effect on MoLam's existence because, no matter how many other things help the wisdom be passed on, the risk of losing it is always highest if MoLam has no one to take his place.

Another internal factor affecting the persistence of MoLam's wisdom in the Northeast is development that ignores the original base of the new MoLam, since many artists of the new generation call themselves MoLam. When they perform on the stage, their craftsmanship does not meet the standards of previous artists. Sometimes new methods, such as indecent shows and improper dressing, are introduced that are morally unacceptable, something the previous MoLam would never do; their performances would focus only on singing, performances focusing on stage shows only.

Factors arise from the listener's problem. As a consumer, the audience is regarded as an important unit in the process

of propagating MoLam culture. Because MoLam can survive, there is a difference between the host's employment and what the host needs when hired to perform a show. Accepting cultures from outside and being fascinated by new cultures from the West, Japan, and Korea of the new generation has become a major problem for Thai folk performances across all regions in today's world where new communications can easily and widely reach everyone. While the new MoLam tries to please customers by emphasizing popular singing and provocative fun, a group of teenagers fight during the performance. So they do not get any good essence from the content.

Factors in modern laws and regulations are not conducive to folk performances. In the case of the country's big music, the enactment of new laws and their strict enforcement without regard for traditional customs means that royalties are charged for performing their songs on stage, which has a significant impact on MoLam because, in the past, Luk thung songs that were popular at the time were always performed in MoLam. The musical company has adopted a policy of charging very expensive royalties instead of publishing and promoting its works. This is a restriction on the right to show.

Economic factor: economic volatility is another factor that affects the MoLam industry because when hiring a MoLam to show up at various events, the hosts always consider the cost and worthiness, including the reasonableness of hiring a MoLam to perform at that event. In a good economy, people have high incomes. The villagers have the potential to employ good, well-known MoLam and large groups of MoLam. At the same time, an economic downturn inevitably resulted in a decrease in the hiring of MoLam. Many groups of MoLam had to shut down, and there was no transfer of learning because, at the time, it was not possible to take it as a profession.

Factors that government policies have an impact on: The policy on education has a big effect on the MoLam inheritance. The policy of bringing young people into the education system requires compulsory education. A trend for kids to pursue higher education is what comes after this. As a result, many students have to leave home to study at large educational institutions in the provinces. This makes learning traditional MoLam courses, which take years, impossible. However, many educational institutions recognize the importance of local wisdom; MoLam is also included in the local educational curriculum and becomes a major course in many higher education institutions in the northeast of Thailand.

Technological factors and modern popularity: nowadays, people in Thai and Indonesian society must face a communication society or an information society that covers the knowledge literacy society and the cyber or communication society. An information society in which most of the population has communication tools or information technology ready to communicate quickly and widely. Communication areas encompass all aspects of society, which is now widely accepted around the world. A limitless communication channel is being opened. So creative music can spread quickly, in one or two days. MoLam has used this range, but it is not quality work. It is made to please customers, not to focus on conservation. At

the same time, those who are interested in the performing art of MoLam can learn through this channel, and many people have developed MoLam's teaching and learning media.

The Process of transferring Literacy to Inherit the Performing Art of MoLam

The implementation of the community participation project consisted of: 1) Ban Tae, Thawatchaburi sub-district, Thawatchaburi district, Roi Et Province; 2) Ban Pla Khao, Pla Khao sub-district, Muang district, Amnat Charoen province; and 3) Ban Nong Loeng, Khaen sub-district, Kham Khuean Kaew district, Yasothon province. The preservation team consists of the research team, volunteers, students, community members, MoLam artists, and local scholars. The research team organized forums and workshops to sequence the learning management process to transfer literacy, results of MoLam's performance preservation in accordance with the schedule, and a summary of project implementation and results of each activity.

The condition of MoLam that exists nowadays in the northeastern region still gets it hired to perform in the festival as before, but the performance of MoLam has changed a lot, especially since most people understand that MoLam Luk Thung is a real MoLam. Composers have used only a few of MoLam's outstanding features to create a popular Luk Thung song. The goal of this experiment is to study, keep track of, and share information with the community. Then, the community can choose which agencies to work with and coordinate with them.

Group 1: elementary and high school students interested in training for the first time

Ban Pla Khao, which is in Pla Khao Sub-district, Muang District, Amnat Charoen Province, is a place where you can help and teach young people. It is a Molam village that has inherited the Molam occupation. From the past to the present, MoLam Ruang Tor Klon and MoLam Klon were established. There have been successive generations of the senior, middle, and junior MoLam who practiced continuously. The point that should be added is the selection of good literature and melodies to enhance the quality of the new MoLam.

- 1) Transferring literacy by informing participants in the historical and cultural information management project about Mo Lam Mor Khaen (Figure 1). The research team compiled the information into a document and improved it for video media to practice both basic and advanced skills while relying on lectures to understand.
- 2) The transmission of information to make media: The information from the field collection has been systematically reviewed and put together to write a video script, arrange still images and movies to match the script, and then edit them to be used as teaching tools. The research team made a MoLam Singing Manual to be used in activities related to research projects and to share information with the community and the public.
- 3) Getting information to artists and local scholars who are studying MoLam Mor Khaen culture, writing

poems, and singing for each activity in the research area. This includes being a public relations channel for the project from the beginning to the end. In summary, those who passed teaching basic singing skills were a total of 20 people.

Group 2 students in higher education institutions who practice advanced skills.

Ban Tae, Thawatchaburi Sub-district, Thawatchaburi District, Roi Province, is the place where young people can get help with learning. It has a long history of producing performing arts like Lam Pleng Tor Klon, Lam Klon, and Pramothai films like Ban Nog Loeng, Khaen Noi Subdistrict, Kham Khuean Kaeo District, and Yasothon Province. It is a traditional MoLam Phloen artist village in the Northeast region. Both villages are strong coordination centers, including a learning center where students from many institutes come to practice. For the implementation of this project, teaching was provided to students in the cultural management major at Mahasarakham University and Roi Et Rajabhat University (Figure 2).

- 1) Writing instruction because singing is difficult and there are specific techniques; as a result, project participants shared their knowledge and literacy of advanced choral techniques to serve as a guideline for those interested in enhancing these skills in future generations.
- 2) A show-and-tell in the case of Lam's advanced learning skills, because it cannot be explained in words or any other way. The demonstration of how to sing is broken up into short steps that can be practiced over and over



Figure 1. Young MoLam artists learned and got the inheritance



Figure 2. Students who participated in the Lam Phloen instrumental practice project

again until they can do it well. The practitioners also use methods of observing and doing.

- 3) Real-world practice is a way to learn both basic and advanced ways to pass on information, such as singing, dancing, and playing the music that goes with them. The instructor is a guide, checking and fixing until it is better so that the process is carried out correctly according to the steps. It shows confidence that it works and achieves the set results. In this way, the recipients learn and accumulate experience little by little, and they have similar developments and improve until they have advanced skills.
- 4) This problem only affects advanced choral practitioners, which is an old way of passing on literacy because being a professional MoLam requires wit and skill. At this level, the melody must be written using musical instruments with the help of skilled MoLam and Mor Khaen.
- 5) English translation the method of transmission by the learning source model is the transfer of knowledge that is stored for synthesis, analysis, and composition into each activity phase. It includes local artists who educate those who are interested in general and require literacy. The dissemination of information is produced through online media, like YouTube, to achieve more extensive learning. Returning literacy to the community is an activity that concludes the research project by introducing the literacy of community performance and establishing a network to preserve local arts and culture. In summary, 20 people who have received literacy transfer can sing Lam, and 20 people can play MoLam accompaniment.

To sum up, the organization's networks are currently available because MoLam is the most well-known artist and is mostly a national artist. There is a club of Prachanukul Isan folk artists, with Kru Suwan Prachanukul as the club's advisor. Its purpose is to conserve and glorify MOLAM artists who have supported public activities. Currently, there are 110 MoLam in the network, and there is systematic management, methods to broadcast MoLam performances, and an organization of literacy about MoLam. Community participation in finding information and categorizing it is part of creating awareness about the preservation of MoLam art and culture. It can help community members learn about the history, method, styles of singing, and melody, as well as obtain information from secondary sources. Then the research team reorganizes the literacy system to create a new concept. Once the information has been categorized, it should be conveyed concretely, for example, by creating a learning resource in the community, which must contain modern media information that is easily learnable and accessible.

DISCUSSION

The research findings can be discussed as follows:

MoLam is a literacy art that is common in each locality. In terms of teaching and learning, it is only an extracurricular activity because there is an art curriculum that has been defined at the basic education level, so instruction must be provided as stated. It is consistent with Rasim Basak and

Cagla Erdem (2022). Another shortcoming revealed in this study is that the official art education objectives set by the Ministry of National Education's central authority are not concise or clearly articulated. For the local performing arts to be inherited, the content must be incorporated into the local curriculum. Sometimes, traditional arts must be developed to create interesting compositions, as in creative dancing. There is dance choreography, songs, music, costumes, scenes, lights, colors, and sounds. This approach can be used to manage teaching and learning. There is an academic achievement assessment for the standard to be published for broader recognition. It is consistent with Rossukon Omithuan et al. (2022), who stated that the goal is to develop innovative dance education to improve the educational achievements of the art learning group at or above the threshold of educational standards and to disseminate the nation's arts and culture so that they are known both domestically and internationally.

MoLam, who chose to study, also played a role in promoting local arts and culture. There are numerous approaches, such as attending seminars provided by various institutions and opening MoLam schools. MoLam artists should act as someone who transfers literacy to youth and those interested in singing, performing gestures, and using wit and finesse to solve immediate problems. It is consistent with Anusorn Anantapoom et al. (2016). Boupnan Daokanong begins with the student's admission. Memorize the Molam verse process. Oral mold process (Oh-La-Nor) Melody Molding Procedure Mor Lum's singing and dancing process completed elements of Mor Lum's performing art, as well as training in social situations with Molam's singer. And the last process is to practice fixing the problem in a real performance of Mor Lum. The teacher artist must find techniques to teach background, demonstrate showing steps, recommend corrections, use teaching materials, and record a video. Teachers should monitor the effectiveness of upgrading skills. It is consistent with the study of Pattaragon Kaphuak and Pisanu Boonsrianan (2021). According to the findings of the study, MoLam Weeraphong Wong Sin will convey various melodies to provide students with demonstration methods. Let's look at an example first and then start broadcasting. That melody with the correct pronunciation and pitch of a sound is removed in each verse. The process of practicing this melody requires a lot of patience for the students because each verse must be pronounced correctly. By comparing the sound of the khean, the poem's pitch must be correct according to the melody, which MoLam Virapong Wong Sin will record his own vocals for the students to take back and listen to or practice on their own in each study.

MoLam has served as a thought leader for the local people and as a liaison between the government and the people, as well as between the people and the government. MoLam Klom is involved in politics. Because of this, MoLam Klom has a lot of talent, is well known, and is well liked by both society and the community. That MoLam Klom used to be successful in his occupation and was known as a master of MoLam Klom. In addition, Molam Klom serves to communicate policies to various government agencies. These are agencies related to the masses and national development,

such as public relations, education, administration, public health, national energy, agriculture, and irrigation, which are disseminated using campaigning, inviting, disseminating information, and knowledge about politics as well as other government policies. This is consistent with a study by O-sot Butmarasri (1995). Ken Dalao's Klon Lam reflections on Isanic society were revealed in the research findings. There are many aspects, such as the political aspects of governance reflecting allegiance to the monarchy and political events. The Isan peasants were subject to economic oppression at the hands of their middlemen. Education reflects parents' teaching to pay attention to their children's behavior and to their studies. Moreover, Jaruwan Thammawat (1997) studied the wisdom of MoLam, contrasting the glory of the past with the problems of MoLam in the present. It found that nowadays, Lam Klong is less popular. Lam Klon's performance, which has a distinctive new role, is to educate and give news to the Isan people on social issues, government policies, and urgent policies, and communicate the needs of the people to government agencies.

As for public health, it is consistent with Amornrat Prasert Thaicharoen (2001), who studied public health. The research found that teaching about how to care for older people with diabetes by using rhymes is a good way to do it. This is since Klon Lam is a one-of-a-kind symbolic model that is a Northeastern dialect, making it easy to understand, especially the singing with beautiful music, Khaen. The group used the Klon Lam to gain literacy. It has the characteristics of poems that rhyme with the lyrics and help you quickly memorize them. It is preferable to practice health care after giving education two weeks prior. If there is good care for the patient's health, patients have better health.

CONCLUSION

Most people in the northeastern region like MoLam. To appeal to the tastes of the younger generation, some performances are adapted and blended with other types of performances from outside the culture. Some types of MoLam that are not adapted to being lost need to synthesize knowledge conservatively, both learning and transferring, to remain as cultural heritage. The practice of MoLam performing art can be used to earn money. This participatory research has systematically synthesized teaching and learning to develop acting skills for project participants. Research can be used as a model for participatory research and action research to achieve empirical success.

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