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กระบวนการเรียนรู้เพื่อการอนุรักษ์และพัฒนารูปแบบ การแสดงพื้นบ้านมังคละ ในภาคเหนือตอนล่าง

The Learning Process for the Conservation and Development of
a Mangkhala Performance Format in Lower Northern Thailand

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บทคัดย่อ

โครงการวิจัย เรื่อง กระบวนการเรียนรู้เพื่อการอนุรักษ์และพัฒนารูปแบบการแสดงพื้นบ้านม้งคละในภาคเหนือตอนล่างมีวัตถุประสงค์เพื่อ 1.เพื่อศึกษาสภาพปัจจุบันของการแสดงพื้นบ้านม้งคละ 2.เพื่อสร้างแนวทางในการอนุรักษ์และพัฒนารูปแบบการแสดงม้งคละด้วยกระบวนการเรียนรู้ 3.เพื่อพัฒนารูปแบบการแสดงม้งคละที่เป็นนวัตกรรมสร้างสรรค์และสามารถสร้างคุณค่าทางศิลปวัฒนธรรมและมูลค่าเชิงพาณิชย์ โดยใช้วิธีวิจัยเชิงคุณภาพ ด้วยการค้นคว้าข้อมูลเชิงเอกสาร การลงพื้นที่ในภาคเหนือตอนล่าง ได้แก่ จังหวัดพิษณุโลก อุตรดิตถ์ และสุโขทัย เพื่อเก็บข้อมูลสภาพปัจจุบันและการดำรงอยู่ จากการศึกษาพบว่า ม้งคละเป็นวงดนตรีประเภทประโคม ใช้สำหรับการแห่ ประโคม แล่งงานพิธีกรรมต่างๆ แต่จากสภาพสังคมและค่านิยมของผู้คนที่เปลี่ยนแปลงไป จึงเกิดมีวงดนตรีประโคมอื่นเข้ามาแทนที่ เช่น แตรวง วงแคนประยุกต์ ส่งผลให้ม้งคละเลือนหายไปจากวิถีชีวิตของผู้คน การสร้างแนวทางในการอนุรักษ์จึงต้องอาศัยความร่วมมือจากไตรภาคี คือ บ้าน วัด และโรงเรียน ด้วยการนำองค์ความรู้ที่ได้จากปราชญ์ชาวบ้าน มาสร้างเป็นสื่อการเรียนรู้ มุ่งเน้นความเข้าใจเรื่องจังหวะพื้นฐาน การอ่านโน้ตและการฝึกทักษะปฏิบัติการเล่นโดยมีการประเมินเชิงประจักษ์เป็นรายบุคคล พร้อมทั้งให้ผู้เรียนรู้จักประยุกต์ใช้องค์ความรู้เพื่อการพัฒนาสร้างสรรค์ใหม่ภายใต้รากฐานทางวัฒนธรรม ประวัติศาสตร์ของท้องถิ่น เพื่อให้เกิดการพัฒนาด้วยการสร้างสรรค์รูปแบบการแสดงม้งคละ ผลการวิจัยพบว่า การเรียนรู้ภายใต้กระบวนการดังกล่าว พื้นฐานเรื่องจังหวะมีความสำคัญอย่างยิ่งและสามารถบูรณาการสู่การปฏิบัติได้อย่างเป็นรูปธรรม โดยมีปราชญ์ชาวบ้านทำหน้าที่สำคัญในการตรวจสอบความถูกต้อง ขณะเดียวกันประสบการณ์ตรงในวิถีชีวิต ความเข้าใจในประวัติศาสตร์ชุมชน ถือเป็นรากฐานที่สำคัญและส่งผลต่อแนวคิด และแรงบันดาลใจในการสร้างสรรค์รูปแบบการแสดง รูปแบบการแสดงที่สร้างขึ้นถูกนำกลับมาใช้ในงานสำคัญทางศาสนาของชุมชนซึ่งเป็นบทบาทของม้งคละในอดีต ขณะเดียวกันก็นำกลับมาใช้ในกิจกรรมต่างๆ ตามแต่โอกาส สามารถสร้างสำนึกและความภาคภูมิใจในท้องถิ่น และเป็นแนวทางในการสร้างมูลค่าเพิ่มเชิงพาณิชย์ได้ต่อไปในอนาคต

คำสำคัญ: กระบวนการเรียนรู้, ม้งคละ, ภาคเหนือตอนล่าง

Abstract

This research project entitled “The Learning Process for the Conservation and Development of a Mangkhala Performance Format in Lower Northern Thailand” aimed to 1) study the current conditions of the Mangkhala performance; 2) create a guideline for the conservation and development of

a Mangkhala performance format using a learning process; and 3) develop a format for the Mangkhala performance into an innovation with artistic, cultural and commercial values. The study employed the qualitative research methodology including documentary studies and field studies in Lower Northern provinces, namely Phitsanulok, Uttaradit, and Sukhothai, to collect the data concerning the current conditions and the existence of the Mangkhala performance. The study suggested that Mangkhala was a type of musical band categorized as a fanfare and performed in processions, fanfares and rituals. However, due to the changing social conditions and values, the availability of other forms of fanfare entertainment such as brass bands and Khaen bands, Mangkhala is disappearing from the ways of life of the people. To create a guideline for its conservation, therefore, it required three-part cooperations from home, temple and school. The knowledge from folk philosophers was turned into learning media focusing on basic rhythms, reading music notation and practical training. Each learner received an authentic assessment and learned to analyse and apply the knowledge to create something new based on the local culture and history in the development of a Mangkhala performance format. The findings revealed that in the learning process the basic understanding of the rhythms was extremely important and could be concretely integrated into practice. The folk philosophers had an important role in verifying the data. Direct experience in the ways of life and the understanding of the history and the community were important backgrounds and influenced the concepts and inspirations of the performance format. The format of performance was repeated in important religious events in the community, which was the role that Mangkhala performance used to have in the old days, and in various activities as occasions allowed. This helped create an awareness of and pride in the local community and presented a guideline for increasing commercial values for future projects.

Keywords: Learning Process, Mangkhala, Lower Northern Thailand

Introduction

Mangkhalā, meaning an auspicious thing, is of the oboe-drum music genre. It can be assumed that it was a sort of ritual music of Thai Buddhists in the Sukhothai period. Besides, Mangkhalā musicians were specialized servants whose job was not only to serve temple's works but also to play in a Mangkhalā ensemble in processions during Buddhist ceremonies. This music genre, therefore, was established from faith and belief in Buddhism of Sukhothai people, called Langka Wong Buddhism.

Mangkhalā music is a kind of folk music which is closely related to the ways of life of the people in the lower northern part of Thailand. Mangkhalā ensemble consists of three types of musical instruments: Pi (oboe), Klong (drums), and Gongs. The small drum in sandglass-like shape called "Mangkhalā" plays a major role as a lead instrument of this ensemble. Moreover, this drum is designed to play more flexibly and variably, accompanying with the melodies of Pi and rhythm of the two-headed drums. Gongs are used to provide a beat for the ensemble.

Nowadays, due to the changing social conditions and the performance format that does not correspond to the aesthetics of modern-day society, Mangkhalā is disappearing from the ways of life of the people. Fanfare music has been replaced by brass bands and Khaen which make use of drum sets or loud stereos. The popularity of Mangkhalā performance in social events, consequently, has significantly decreased. This background gave birth to the concept of creating a learning process for the conservation and development of the Mangkhalā performance based on field studies, surveys, interviews, analyses and the creation of learning media that would be relevant to the needs of the community and learners. Multimedia were used with the focus on making learners understand the rhythms and songs with different rhythms through the Thai system of music notation recording. Each learner received an authentic assessment and learned to analyze and apply the knowledge to create something new based on the local culture and history. Conservation alone could not sustain the existence of Mangkhalā performance in the society.

At the same time, the Mangkhala performance format must be adjusted to correspond to the changing social trends.

Research Objectives

1. To study the current conditions of the Mangkhala performance.
2. To create a guideline for the conservation and development of a Mangkhala performance format based on a learning process.
3. To develop a Mangkhala performance format as an innovation with artistic, cultural and commercial values.

Research Methodology

This qualitative research study employed the data collected from documents, field studies, surveys, observations, interviews, group conversations and workshop trainings.

Research Procedure

1. Collect data from related documents such as books and historical documents related to the introduction of Buddhism into Thailand, Buddhism during the Sukhothai era, the territory and power distribution of the Sukhothai Kingdom, presumptions about Pi-Klong music in Thailand and related research studies.

2. Conduct field studies by collecting data based on interviews with key informants in 3 provinces in Lower Northern Thailand, namely Phitsanulok, Sukhothai and Uttaradit. The key informants were divided into groups as follows:

(1) The key informants of historical information, e.g. local historians, who provided information on possible routes for the adoption of Mangkhala music in the ancient Sukhothai Kingdom as well as the advent, roles and functions of a Mangkhala band in the old days.

(2) The key informants of information related to the existence, musical format and performance of the Mangkhala performance, e.g. local

philosophers, local artists, music and performing arts scholars

(3) The key informants of suggestions related to the creation of the learning media and format, e.g. researchers and education scholars

3. Analyze and synthesize the data to create the learning media

and knowledge management which comprise 2 sets of main contents:

(1) The learning package titled “Mangkhala for Conservation”

(2) The learning package titled “Creative Mangkhala Performance”

4. Distribute the knowledge

(1) Survey and select the area for passing on the learning process focusing on the historical routes of the Sukhothai Kingdom that feature archeological, architectural and linguistic patterns that the historical documents describe as showing evidence of Mangkhala music culture.

(2) Organize meetings of the local learning networks to create networks and cooperation of families, temples and schools, and conduct the project by providing training to local students based on the learning process comprising the following:

● The learning process for the conservation of the Mangkhala performance

- To create an awareness and an inspiration as well as ethics, gratitude, teacher-student respect via the Wai Khru ceremony (a ceremony to pay homage to the teachers) conducted by local philosophers.

- To hone the musical skills with learning contents concerning the rhythms, mallet holding and playing from a basic level up to more difficult levels. The songs used in the training are local songs, and the dance skills are based on the fundamental Thai dance patterns. This process features a workshop using the multimedia of “Mangkhala for Conservation.” The teachers and local philosophers assess the learners authentically at the end of the learning process.

● The learning process for the development of a Mangkhala performance format

- Learning and sharing through the project-based learning

method using the learning media of “Creative Mangkhala Performance” with the emphasis on having the learners base their creation of the performance on the knowledge about local history, society, culture, architecture and ways of life.

- Create a format for the Mangkhala performance by inventing the dance patterns, rhythmic patterns and rhythmic pattern arrangement. Ensure that the musicians and dancers have an overall understanding of the performance by recording the creation in writing which will help clarify the concept and overall cooperation.

- Brainstorm ideas as to the improvement of the performance format, the design of the dance patterns, the design of the costumes, and the guideline for the presentation.

- Publicize the work to the local community and the general public. Have the audience evaluate the performance and repeat the performance in various community activities.

Research Results

The results of the research entitled “The Learning Process for the Conservation and Development of a Mangkhala Performance Format in Lower Northern Thailand” reveal that the current state of the Mangkhala performance in different communities in Lower Northern Thailand projects a format and characteristics of performance that are similar. Only the playing techniques vary according to the roles of Mangkhala in each local area. The structure of the drum patterns is clear-cut yet simple, descending and adjustable. In addition, the playing techniques are almost similar, depending on the musicians’ wits and styles, especially the one playing Klong Lohn whose rhythmic improvisation does not follow the main rhythmic patterns of Klong Yuen. Pi is the only instrument playing the melodies in the band. The playing style is individually unique, mainly repeating a short melodic pattern with a variation in the melodic rhythms and blowing techniques such as making suspending and ascending sounds within the melodic structure of each local area and depending on the

Pi musician's wittiness.

At present, Mangkhala bands are facing problems of lacking musicians who continue the Mangkhala traditions as many local musicians have already passed away and the instruments are left without any masters. Moreover, Mangkhala bands are not hired to play at local events because they have been replaced by other types of entertainment. Mangkhala music played by local musicians does not project an attempt to adjust its format. Despite an effort to teach Mangkhala in schools with the help of local philosophers who are knowledgeable and have excellent musical skills, the effort has failed to instill in the students the awareness of this local tradition and to employ any type of technology to promote the learning.

In creating the learning process, the researchers employed a learning format based on 2 concepts: the conservation and the development of Mangkhala performance.

1. The learning process for conservation

The learning process for conservation was derived from the concept concerning learning about and conserving local arts and culture by concretely passing on the knowledge from one generation to the next. This learning process for conservation, therefore, employed the Wai Khru ceremony to create inspiration and reflect the beauty of the custom. In this process, the researchers synthesized the field data from the local philosophers using the system of recording the Thai music notation.

The package of learning for conservation employed the synthesized local data to create a learning format for learners to start from the basic knowledge up to the advanced practice as follows:

(1) Learning about rhythms and note reading

The study and survey of Mangkhala classrooms conducted by local philosophers revealed that the instruction was mostly passed on orally within the limited class time and that there was no systematic step in the learning process resulting in the ineffectiveness of the instruction. Realizing the problems, the researchers employed the system of recording the Thai

music notation in the instruction and created a systematic pattern of practice. It was found that if the learners had a good understanding about the rhythms first, the practice would become easier later on.

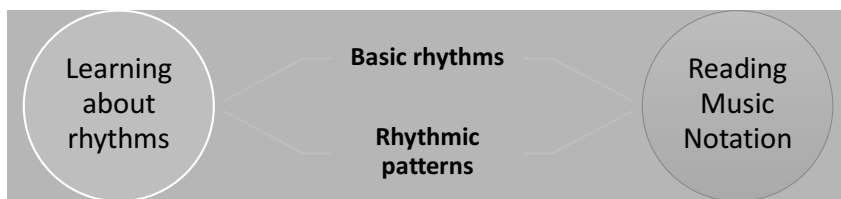


Figure 1: Learning Fundamentals in term of theory

(2) The learning process concerning the fundamentals of Mangkhala drumming and dance patterns

Learners started to learn how to play the Mangkhala drum and to learn basic dance patterns. The lesson was divided into 3 sections; 1) holding the mallet; 2) practicing drumming; 3) playing songs, by starting with the basic patterns based on local songs sequenced from the easier ones to the more difficult ones. This process employed a workshop using the multimedia of “Mangkhala for Conservation” and a presentation using cartoon characters. This learning process helped attract the learners’ attention and helped them learn to play the rhythmic patterns. The results of the study revealed that the learner in the upper-primary school level could play the advanced rhythmic patterns but could not yet achieve skillful improvisation at the level of local musicians. Also, employing this type of media in class enabled the teacher to impart the knowledge and understanding of a certain level to a great number of learners, especially when the lesson concerned theories such as those about the rhythms, reading music notation and replacing rhythmic patterns with the drum. In the practical training, the instruction was conducted together with guidance from the teacher or local philosophers who were in charge of the sound quality and correct drumming posture.



Figure 2: Cartoon Characters in the Learning Multimedia

(Picture by Nachaya Natchanawakul et al , 2015)

Traditional Thai dance patterns were used to guide the learners to the principles of observing rhythms, the coordination of hands and feet, pacing to create alignment patterns, connecting postures and the principles of sequencing dance patterns.

The results from implementing the learning package revealed that the learners were highly attentive to the learning media. The one-on-one oral tradition of instruction could be effective in a small group of learners but not in a group of 7-12 year-old primary school students whose attention span in class was limited. Group activities and peer tutoring helped promote participation, cooperation, mutual acceptance, sharing, and responsibilities. Lastly, the practical accuracy was checked in terms of the accuracy of the rhythms, rhythmic patterns and playing as an ensemble.

2. The learning process for development

(1) Create a format for the Mangkhala performance: The researchers allowed participatory learning among the learners via brainstorming based on their shared experiences of local history, architecture and ways of life in order to connect their ideas to the basic dance patterns taught by the learning process for conservation. These factors were combined to invent a unique local dance pattern based on the analysis of the data in the community with the teacher acting as the moderator of the activities.

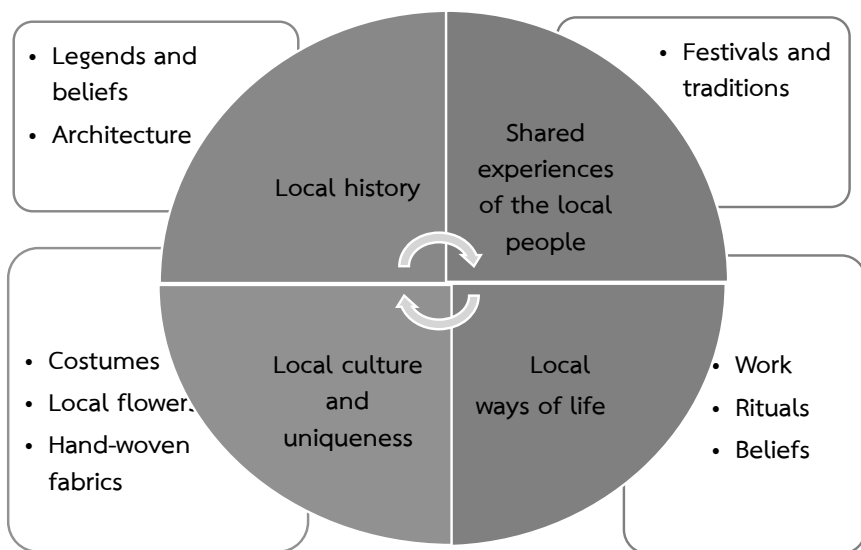


Figure 3: The Concepts employed to create the Mangkhala performance
(By Nachaya Natchanawakul et al, 2015)

The creation of the Mangkhala performance, i.e. the design of the dance pattern and the new format for the performance, was done based on the learning package users' concepts and community experiences. At the same time, the data were recorded in a document in order to ensure the understanding among the musicians in the Mangkhala band. The recording system emphasized details such as the titles of the dance patterns, the number of the dance rounds, the patterns of the row variation, the drum rhythms, the rhythms of different instruments and the number of rounds to play. This recording system helps the musicians and dancers to have the same understanding and to communicate correctly while performing.

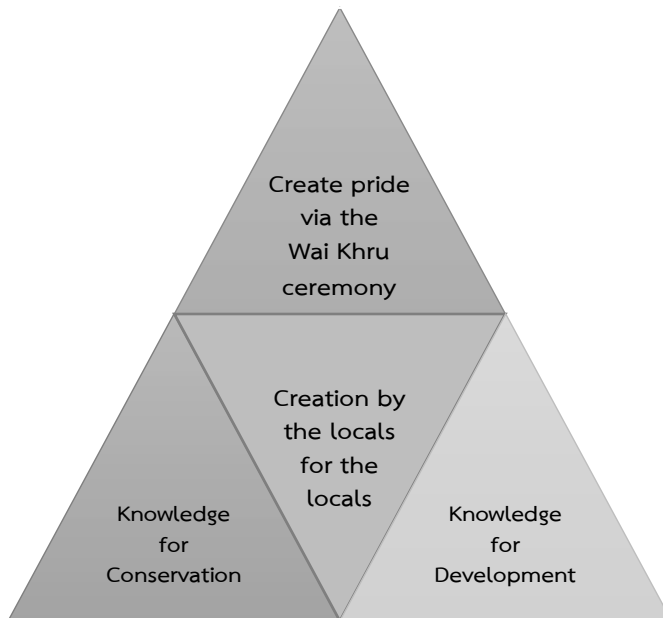


Figure 4: The learning process for the conservation and development of the Mangkhala performance
(By Nachaya Natchanawakul et al, 2016)

The development of the Mangkhala performance using the learning process in this study was based on the concept of conservative creativity. As a result, the performance was created and developed mainly by the community. The research team opted for the model of Mangkhala music by Mr.Prachum Wongphinit, aged 74 years, a folk philosopher at Wat Phrathat Phrafang, Phajook Sub-district in Uttaradit province, the last Mangkhala musician in the area of Phajook Sub-district who could confirm the existence of Mangkhala music in the northern part of Uttaradit province.

From the study of the area surrounding Wat Phrafang Sawangkhauri Muninart, it was found that the people in the area spoke Thai with the Sukhothai accent, a piece of evidence showing the dissemination of Mangkhala as an instrument associated with Phrathat. An area in Khoongtaphao Sub-district, near Phajook Sub-district, was chosen as the study site because the community

there had a deeply rooted cultural foundation and faith in Wat Phrafang Sawangkhabori Muninart. More importantly, the community in Khoongtaphao Sub-district featured a community management system and knowledge dissemination to those inside and outside the community with the three-part contributions from home, temple and school, comprising the main pillars of community development. The people in the community still preserved the Buddhist ways of life and traditions, with Wat Khoongtaphao as the center of religious and art and culture promotion activities. In addition, there were primary and secondary schools in the area. The research team selected Pakhanoon Charoenwittaya School as one of the four pilot schools for the development of the Mangkhala performance.

The Results of the Implementation of the Learning Package for the Preservation and Development of Mangkhala Performance

The training using the learning media and hands-on practice as part of the research project resulted in the creation of a Mangkhala performance titled “Sriuttra Mangkhala” by the teachers and students in Pakhanoon Charoenwittaya School, who made musical instruments based on the concept provided by the community members, designed costumes, narrated a story based on the folk ways of life and tales and unique concepts of the province, and applied the creation to be shown with local art and culture, with the aim to showcase this performance as the community identity using Mangkhala music as the community symbol to affirm its identity. The dance patterns were created based on the occupations of the community members who mainly worked in farms and orchards. The story was narrated according to the community traditions. For example, when the flooding season approaches, several merit-making events are held such as Boon Sart Thai, Mahachart, Hae Kathin, Loy Krathong. During the Songkran festival, Pradoo, the flower of Uttaradit province, is blooming, and Khoongraphao people enjoy the festival based on the ways of life that has been happily and closely linked to Nan River from the ancient days. Moreover, river transportation has brought prosperity to the Khoongtaphao area. Mon boats conducting trades along Nan

River contributed to the economic development in the area at the time before the advent of the railway. These features were integrated into the narratives of the performance accompanied by suitable dance patterns and Mangkhala music. Examples of new dance patterns are Serng Khao Suan (Garden Entry Dance), Sao Noi Khee Ai (Shy Young Lady), Ai (Being Shy), Khor Fon (Praying for Rainfall), Phrom Si Na (Four-Faced Brahma), Keow Khao (Rice Harvest), Fad Khao (Rice Threshing), Chom Dok Bua (Admiring a Lotus), Chom Dok Pradoo (Admiring a Padauk Flower), Ded Dok Pradoo (Picking a Padauk Flower), Ka Sao Sai (Crow Taking out Intestines), Mon Chom Dao (Mon Admiring Stars), and Sao Noi Klab Ban (Young Lady Going Home). These dance patterns were used in the performance accompanied by Mangkhala music. The music featured the arrangement of various rhythmic patterns to suit the dance patterns as well as pauses and alternations of heavy-light rhythms, with Mong as the instrument playing the main rhythm.

The creation of the performance was recorded in the performance table showing details of the music and the performance. The learners could make use of the table to come to an overall understanding of the performance and help out with recording the concepts contributing to the creation of the performance.


Nomenclature of Drum Stroke	- Mai Kho Khob Klong -				- Mai Si-			
Bar	1	2	3	4	1	2	3	4
Mangkhala	-- X X	- X - X	- X - X	X X - X	- X X X	- X - X	- X - X	X X - X
Klong Yeun	-- pa ke	- pa - ke	-- pa tang	-pa -tang ๑	--- ja	- tang - tang	- ja - tang	-tang - ja ๑
Klong Lon	-- pa ke	- pa - ke	-- pa tang	-pa -tang ๑	--- ja	- tang - tang	- ja - tang	-tang - ja ๑
Mong 1	- X - X	----	- X - X	---- ๑	- X - X	----	- X - X	---- ๑
Mong 2	----	- X - X	----	- X - X ๑	----	- X - X	----	- X - X ๑
Nomenclature of Dance Pattern	Det Dok Pradoo (10 times) (Picking off a Pradoo flower)				Sao Noi Klab Ban (10 times) (A young lady returns home).			
Procession	<div> <div>■ ■ ■ ■ ■ ■ ■ ■ ■ ■</div> <div>■ ■ ■ ■ ■ ■ ■ ■ ■ ■</div> </div>							

Table 1: Musical Notation and Dance Pattern of Mangkhala Performance
(By Nachaya Natchanawakul et al, 2016)

Conclusion and Discussion

The results of implementing the learning process for the conservation and development of the Mangkhala performance revealed that the learners could make use of the knowledge and shared local experiences in the creation of the Mangkhala performance under the concept of conserving the traditional format and adding creativity to the performance, or **“conserving the old, adding in the new.”** This reflects the concept and identity of the community based on the cooperation of the community, teachers, schools and students.

The learning process implemented in this research featured participatory learning which was learner-centered and able to enhance the learners’ knowledge, ideas, skills and behavior. The learning management focused on exhibiting the learners’ practical potential in music and dance through the learning package for the conservation of the Mangkhala performance. Wai Khru ceremony, an important custom before learning any Thai arts and knowledge, was held to create the sense of pride in the learners together with the instruction of knowledge, designed with improvement to suit the learning context and to embrace systematic instruction. The accuracy of the performance was assessed by the local philosophers or the teachers.

The learning to develop a pattern of the Mangkhala performance employed the knowledge from the learners’ shared experiences in different periods of life received directly and indirectly from the community. The learning was also based on the learners’ actual practices seen in daily life such as ways of work, local festivals, etc. The teachers encouraged the learners to exhibit their knowledge and experience and to use them in their creative work. Moreover, the learners had a role in reflecting the concepts, explaining and sharing their knowledge and experiences and learning while participating in group activities. They presented their analyses and applied the concepts in the creation of the performance at the end of the learning process for development.

The learning process for conservation and development emphasize the manifestation of the learners’ potential, which is essential for learning to solve problems. Performing music and dance helps boost learners’



Figure 5: The performance titled “Sriuttra Mangkhala ” in the learning process for the conservation and development of the Mangkhala performance by Pakhanoonwittaya School

(By Nachaya Natchanawakul et al, 2015)

Recommendations for Further Studies

Nowadays, the roles and functions of Mangkhala in the lifestyle of the people in lower Northern Thailand is disappearing. The music, once deemed as famous performing arts is now lacking much needed inheritors. Also, constantly abrupt invasions of urban lifestyle into plantation sites have forced local farmers to trade their lands for money with capitalists, who then turn them into department stores and housing development. Consequently, cooperative tradition, a prominent trait of rural agricultural society is fading away. Human labor is now being replaced by machinery for cultivation and reaping. With road constructions, Chao Phraya River has lost its charm as an artery for transport. In addition, the lack of local cultural realisation and modern technology could lead to cultural changes. On the top of all these, an import of outer cultures might also cause the misunderstanding in terms of belief; for instance, a sacred animal of the local river which is associated with the crocodile has been mixed

and confused with the Naga image from another culture and used as the Mangkhala band symbol. Therefore, even though these kinds of phenomena have been observed as the cultural development or modernization, they have the potential to ruin the contents of the entire cultural connection system.

In other words, destroying the folk legend of a sacred animal and other river-related traditions that used to connect the human world to the imaginary and idealistic one coupled with the arrival of hasty urban lifestyle have altered the practices of these traditions and customs.

Today, as Mangkhala has been considerably reduced to act as part of a procession and to accompany religious rituals, its roles and functions have to be adjusted to meet the trends of consumerism and touristic demands. As a result, Mangkhala is now performed in a very short duration, just for the sake of being the local music.

However, all is not lost as Mangkhala is now included as supplementary to the academic curriculum in several schools in Lower Northern Thailand. Taught by indigenous famous musicians and receiving financial support, Mangkhala is beginning to rise slowly back into the people's awareness. However, the learning process is not without any difficulties. From the survey, it was found that although Mangkhala was taught in many schools, it could not be practically staged or carried on beyond the academic level due to time and budget limitations. In summary, possible solutions could lie in the understanding and cooperation of all the stakeholders and their assistance in conserving the art and creating a more sustainable format for it, the suggestions for which are listed as follows:

1. There should be a network to support the art, alongside the encouragement from local musicians, to create an awareness to pass on the knowledge to younger generations and to conserve the Mangkhala performance. The community and the government administrators should hold related activities to strengthen the local community.

2. Core community institutions such as the temple and the village should work together to monitor and conserve the local culture through local music performances during local ceremonies.

3. Audiences should be encouraged to understand and participate in sharing and brainstorming ideas.

4. There should be strategies and action plans to increase the value of local products through innovations that are suitable to the community context and local economy; for example, developing modern local performances in order to create brand awareness related to the local community and its cultural capital and tourism, promoting the innovations through the social media, and applying Thailand 4.0 strategies to enhance the community's ways of life.

5. There should be an innovation for education to prepare the local community for a 21st-century knowledge-based community focusing on literacy skills, mathematics and science for primary school students. Constructing a learning model can lessen the burden on the indigenous musicians and on the schools to a considerable extent. However, it requires cooperation from various parties, particularly from schools, indigenous musicians and students. Promoting a positive learning atmosphere, such as easy-to-follow lesson contents and learning media will help increase the students' desire and willingness to learn.

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