

A Comparative Study of Thai Molam and Chinese Molun Performing Arts

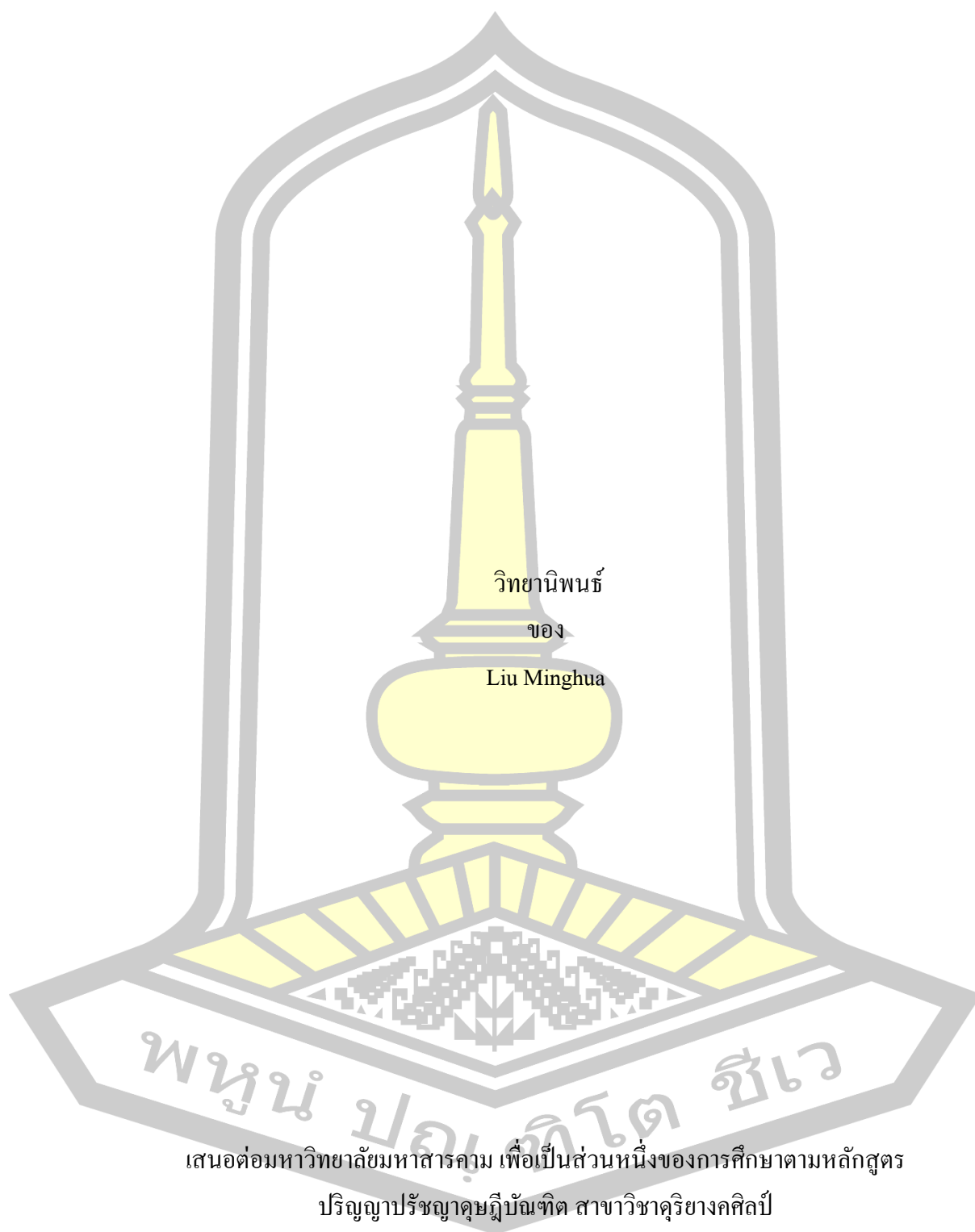
Liu Minghua

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

May 2020

Copyright of Mahasarakham University

การศึกษาเปรียบเทียบการแสดงหมอลำในประเทศไทย และหมอรันในประเทศไทยจีน



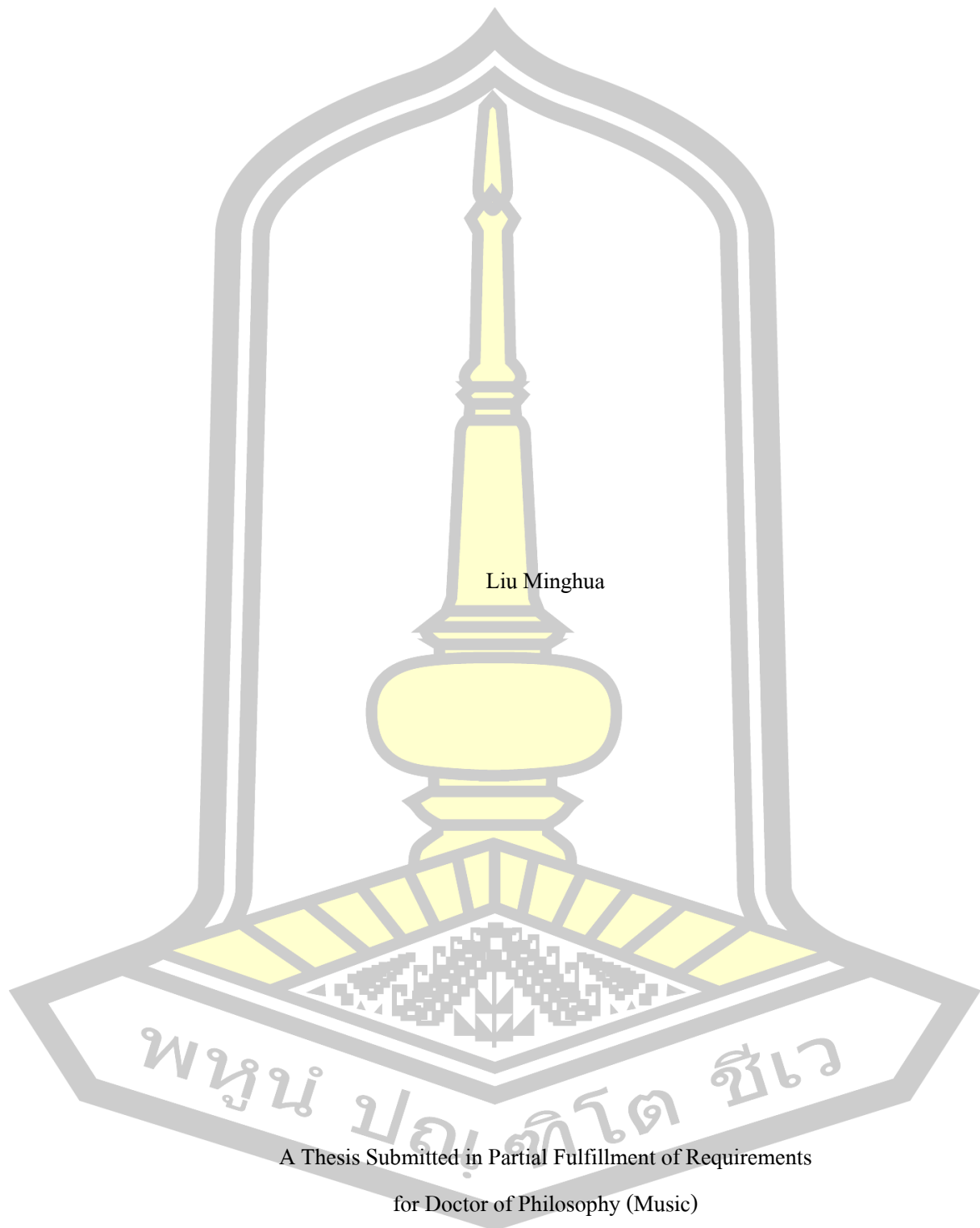
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

พฤษภาคม 2563

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A Comparative Study of Thai Molam and Chinese Molun Performing Arts



Liu Minghua

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Music)

May 2020

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Liu Minghua , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Anak Charanyananda , Ph.D.)

Advisor

(Asst. Prof. Jareernchai Chonpairot ,
Ph.D.)

Committee

(Asst. Prof. Khomkrit Karin , Ph.D.)

Committee

(Asst. Prof. Sayam Juangprakhon , Ph.D.)

Committee

(Asst. Prof. Peerapong Sensai , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrit Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	A Comparative Study of Thai Molam and Chinese Molun Performing Arts		
AUTHOR	Liu Minghua		
ADVISORS	Assistant Professor Jareonchai Chonpairot , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2020

ABSTRACT

This dissertation aims are 1) Compare the historical development process of Thai “Molam” and Chinese “Molun” performing arts. 2) Compare the elements of Thai “Molam” and Chinese “Molun” performing arts. And 3) Compare the trend of Thai “Molam” and Chinese “Molun” performing arts. And employed the research methodology of musicology. The data were collected based on the fieldwork from Artists, Scholar and Professors, etc.

The results of this dissertation are as follows: 1) The two arts are produced in the folk and reflect the local singing style of the local ordinary people. Almost everyone know about Thai Molam. And the King of Thailand like it very much. It is already deeply rooted in the local people. Chinese molun has a general status in Guangxi, China. And the local young people rarely know the molun. Only the age of some 50 know it. 2) The elements of the two have many similarities and differences. The performance process and content, Text, Tone and accompaniment, Language, Phrase and rhyming, Beats and melody, etc. For example, phrase and rhyming. There is no limit to the length of the phrase; every phrase has rhyming. There are three to fifteen words in Thai molam's phrase, and Chinese molun's phrase is only five words or seven words. 3) Because Thai Molam can adapt to the changes of the times, It is still the favorite art of the people in northeastern Thailand. The future of Chinese molun should be circulated in Jingxi and Debao in Guangxi. But it is still in its infancy, and the road to reform and development is still very long.

Keyword : Compare, Thai Molam, Chinese Molun, Performance arts

ACKNOWLEDGEMENTS

The completion of the dissertation has been helped by many experts and artists.

First of all, I would like to thank my advisor Asst. Prof. Dr. Charoenchai Chonpairote for providing professional guidance for the successful writing of my dissertation. I also want to thank the Dean of the Conservatory of Music, Asst. Prof. Dr. Khomkrit Karin, provided great help for my dissertation, especially thanks to my molam teacher Asst. Prof. Qiong Day, who taught me how to perform molam. I would also like to thank Dr. Arsenio Nicolas, Asst. Prof. Dr. Zwitterrion Zealot Zippy Zenzai and other teachers who have taught us.

At Mahasarakeng University, I met many Thai friends who encouraged and helped me to learn about molam, especially the teacher of the library, Maleewan Noi, Asst. Prof. Dr. Sitthisak Champadaeng of the college of Humanities, and the teacher of the college of Music, Chatarcha Phalilaphasitkun. In the process of writing the thesis, the help of Wu Kong, a student of the college of Humanities, and the teacher of the college of Music, Watcharanon Sangmuenna, also thanked.

During the writing of the dissertation, my Chinese friends, they also encouraged and helped me, especially Prof. Dr. Lu Xiaoqin of the Cultural College of Guangxi University for Nationalities, Dean of the Confucius college at Mahasarakham University, He Dong, Molun artist of Guangxi Jingxi, Lu Zhiwei, , Zhuang nationality musical instrument expert, Li Kexi , Molun artist of Debao, Guangxi, Fang Shijie, and head of the Zhuang Opera Troupe, Nong Geliu.

Finally, I would like to thank my family and my friends who have supported me in all aspects.

Liu Minghua

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS	E
TABLE OF CONTENTS	F
LIST OF TABLES	J
LIST OF FIGURES	K
Chapter I Introduction	1
1. Statement of the Problems.....	1
2. Research Objectives	2
3. Research Questions	3
4. Research benefit	3
5. Importance of Research.....	4
5.1 “Molam” Northeastern in Thailand.....	4
5.2 “Molun” GuangXi in China	4
6. Conceptual Frame Work	5
Chapter II Literature Reviews.....	6
1. Reviews on Topic.....	6
2. Particular Reviews on Objective 1	10
3. Particular Reviews on Objective 2.....	12
4. Particular Reviews on Objective 3	14
5. Research Sites	16
6. Related Theories for Research (Sociological/Social Science Theories)	18

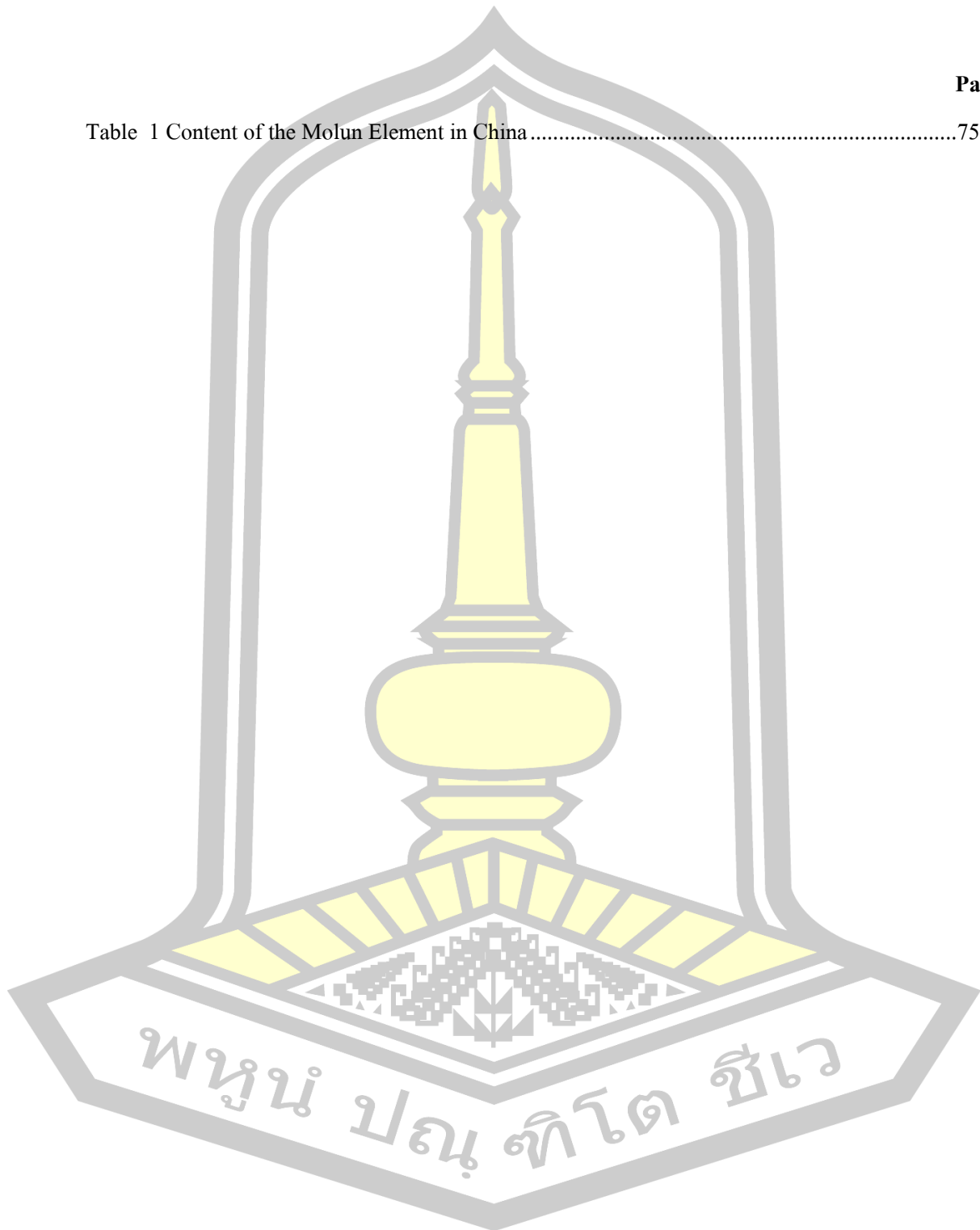
7. Related Research Works (Research works in Thailand and outside Thailand.)	18
Chapter III Research Methodology	20
3.1 Scope of Research	20
3.2 Research process	21
3.2.1 Research tools	21
3.2.2 Data Gathering	21
3.2.3 Data Management	21
3.2.4 Data Analysis	21
3.2.5 Presentation of Research Results	21
Chapter IV The Historical Development of Thai Molam and Chinese Molun performing arts in comparison	22
1. The historical development of Thai Molam performing arts	22
1.1 Earliest situation	22
1.2 Molam Phuen	23
1.3 Molam Jot Kae, Molam Ching Chu and Molam Klon	25
1.4 Molam Mu and Molam Phloen	29
1.5 Molam Sing	34
2. The historical development of Chinese Molun performing arts	36
2.1 Origin perspective	36
2.2 Initial performance	38
2.3 New development	40
2.4 Decline and innovation period	43
3. Comparison	48
3.1 The origin	48

3.2 The political	49
3.3 The economy.....	50
3.4 The society	50
3.5 The education.....	51
4. Analysis.....	51
Chapter V The Elements of Thai Molam and Chinese Molun performing arts.....	54
1. The elements of Thai Molam performing arts	54
1.1 Process and Content	55
1.2 Tonal System.....	56
1.3 Klon lam.....	59
2. The Elements of Chinese Molun performing arts	74
2.1 Content.....	75
2.2 Tonal System.....	76
2.3 Text	79
2.4 Tuning	81
2.5 Auxiliary words.....	83
2.6 Beats and melody	84
2.7 Rhyming.....	87
3. Comparison	92
3.1 Performance process and content.....	92
3.2 Text	92
3.3 Tune and accompaniment	92
3.4 Language.....	92
3.5 Sentence and rhyme	92

3.6 Beats and melody	93
4. Analysis	93
Chapter VI The Trend of Thai Molam and Chinese Molun performing arts in comparison	96
1. The trend of Thai Molam performing arts	96
1.1 Analysis of the current situation	96
1.2 Transmission method of molam performing arts	98
2. The trend of Chinese Molun performing arts	103
2.1 Analysis of the causes for the decline of the performance art of molun	103
2.2 Transmission method of molun performing arts	106
3. Compare and analysis	110
3.1 The influence of ethnicity and culture on the two	110
3.2 The degree to which both countries value	111
3.3 The future development vision	112
Chapter VII Conclusion, Discussion and Recommendation	114
1. Research Objectives	114
2. Conclusion	114
3. Discussion	118
4. Recommendation	119
REFERENCES	120
Appendix A	122
Appendix B	139
Appendix C	143
BIOGRAPHY	145

LIST OF TABLES

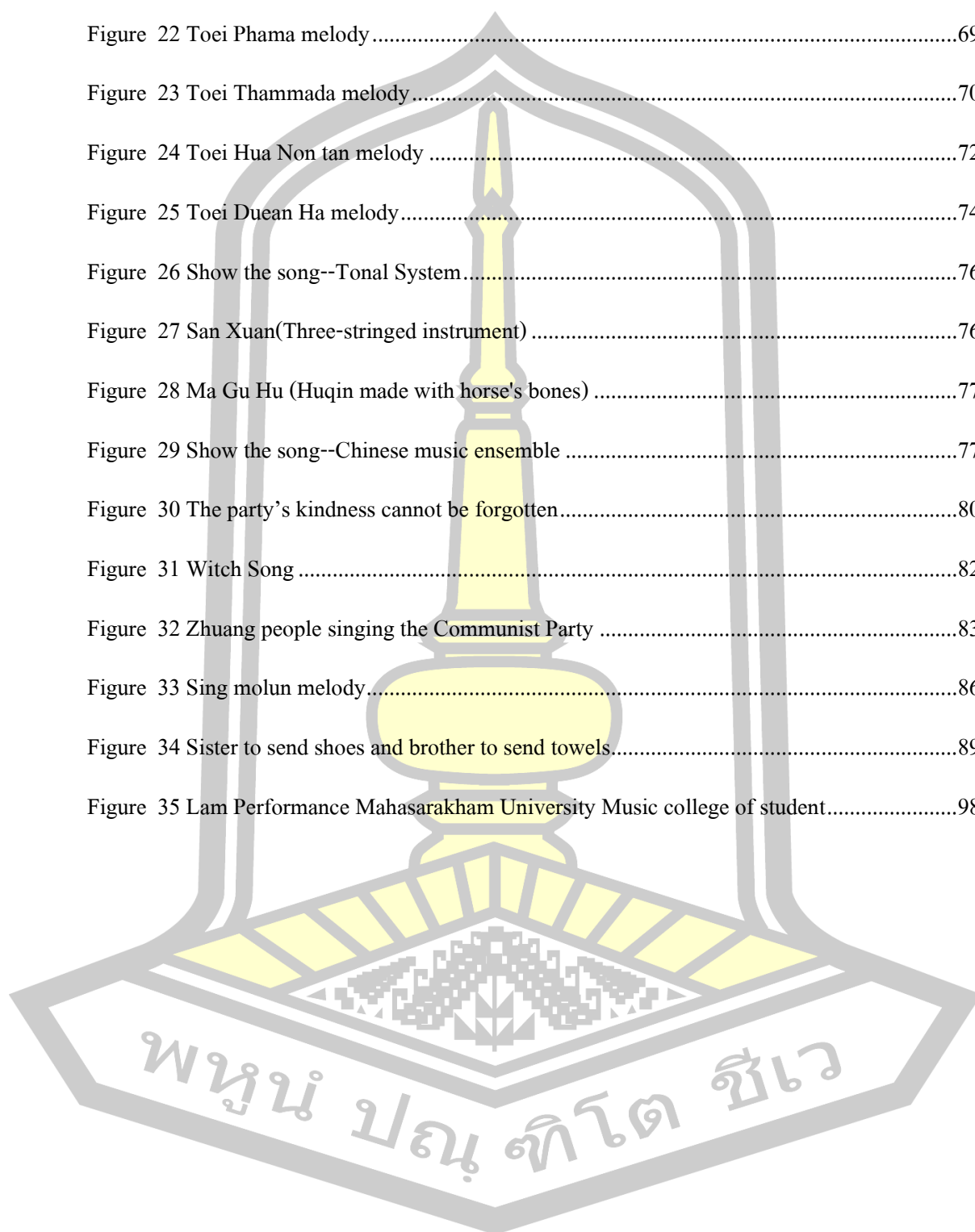
	Page
Table 1 Content of the Molun Element in China	75



LIST OF FIGURES

	Page
Figure 1 Show the red part is northeast of Thailand	6
Figure 2 Show the red part is the location of GuangXi, China.....	8
Figure 3 Show the red line is the geographical location of Guangxi, China and the Northeast of Thailand.	10
Figure 4 Show the part of the red line is the area of study	16
Figure 5 Show the red part is the area of study.....	17
Figure 6 Show the Molam Phuen.....	23
Figure 7 Show the Molam Jot Kae.....	25
Figure 8 Show the Molam Ching Chu	26
Figure 9 Show the Molam Klon.....	27
Figure 10 Show the Molam Mu	29
Figure 11 Show the Molam Phloen	31
Figure 12 Show the Molam Sing	34
Figure 13 Show the Jingxi City's First molun performance show in 2017	46
Figure 14 Show the Sings molun Tongde Township Primary School in Jingxi.....	47
Figure 15 Molun Show in Jingxi.....	47
Figure 16 Show the Molun band performance	48
Figure 17 The Ritual molun in China	49
Figure 18 The Molam pifa in Thailand.....	49
Figure 19 Show the Molam Klon performance	54
Figure 20 A sixteen-pipe <i>khaen</i> consists of 16 pitches, as shown:	56

Figure 21 Toei Khong melody	68
Figure 22 Toei Phama melody	69
Figure 23 Toei Thammada melody	70
Figure 24 Toei Hua Non tan melody	72
Figure 25 Toei Duean Ha melody	74
Figure 26 Show the song--Tonal System	76
Figure 27 San Xuan(Three-stringed instrument)	76
Figure 28 Ma Gu Hu (Huqin made with horse's bones)	77
Figure 29 Show the song--Chinese music ensemble	77
Figure 30 The party's kindness cannot be forgotten	80
Figure 31 Witch Song	82
Figure 32 Zhuang people singing the Communist Party	83
Figure 33 Sing molun melody	86
Figure 34 Sister to send shoes and brother to send towels	89
Figure 35 Lam Performance Mahasarakham University Music college of student	98



Chapter I

Introduction

1. Statement of the Problems

Through the collection and holistic of the literature, and interviewing some experts on the spot, I know that the people of GuangXi Zhuang people in China and Thai people in northeastern Thailand have many similarities. Even many academic articles agree that Zhuang people and Thai people have close relationships. Chinese and Thai scholars on Zhuang and Tai When comparing traditional cultures of ethnic groups. Emphasizes the relationship between music culture, religious beliefs, foreign cultures, etc.

These understandings have given me a comparative study of local folk songs of the Chinese Zhuang nationality and local Thai folk songs. The idea of a comparative study of the Thailand “Molam” and the Chinese “Molun” performing arts stems from the live feeling of the “Molam” in Thailand.

The learning process of the “Molam” performing arts in the northeast of Thailand. The first semester of the college allowed me to observe a lot of traditional music activities in the northeast of Thailand, and let us try to learn some musical instruments and local songs from the northeast of Thailand. What impressed me the most was the “Molam” performance, I began to feel the Molam of Thailand. The charm of singing art.

From the perspective of the whole learning process, it mainly lies in the accuracy of the language and the grasp of singing technology. Through a period of practice, I have made this kind of performing art in the northeast of Thailand more like this. Later, I specially asked Professor Qiong Day to teach me to learn "Molam". Now I have been learning “Molam” performance with Professor Qiong Day. Through my own persistence study and hard work, now I can sing four types of "Molam". And participated in many “Molam” performances, these practices have enabled me to enhance the singing and expression of "Molam".

I have heard “Molun” for a long ago, but there was no real live experience of this form of singing. In order to clarify its basic situation, I have read about literature and materials, and nowadays related to “Molun”²⁴ articles, most of them are aimed at the basic situation, religion, culture and development of “Molun”. Some articles have been told about specific musical forms, but they are still very simple, not profound and specific. In August 2018, I organized a four-person researching team to go to Jingxi City, GuangXi Province to investigate "Molun".

“Molam” and “Molun” are similar in pronunciation, and the similarity of their pronunciation can be directly felt by reading.

Composition of the names “Molam” and “Molun” is the same. Both are nouns and verbs. From the content point of view, the two also have commonality. "Mo" has the meaning of religious ritual experts. As for "Lam" and "Lun", it refers to the oral speech activities of narrative or rap.

“Molam” and “Molun” are closely related to the native religions of their respective nations. “Molun” originated from the folk religious ritual “Mo” of GuangXi Zhuang nationality; in “Molam”, the religious ritual Molam Pee Fah is the oldest form. Because of the ethnic relationship between the GuangXi Zhuang people in China and the Thai people in northeastern Thailand, The religious beliefs associated with “Molam” and “Molun” may also be related.

The above research is the possibility of a comparative study of the author's performance art in Thailand's “Molam” and China's "Molun".

2. Research Objectives

2.1 To compare the historical development of Thai “Molam” and Chinese “Molun” performing arts.

2.2 To compare the elements of Thai “Molam” and Chinese “Molun” performing arts.

2.3 To compare the trend of Thai “Molam” and Chinese “Molun” performing arts.

3. Research Questions

3.1 What are the Similarities and Differences about the historical development between Thai “Molam” and Chinese “Molun” performing arts?

The historical development process of Thai “Molam” performing arts.

The historical development process of Chinese “Molun” performing arts.

Comparison

3.2 What are the Similarities and Differences about the elements between Thai “Molam” and Chinese “Molun” performing arts?

The elements of Thai “Molam” performing arts.

The elements of Chinese “Molun” performing arts.

Comparison of the performance process and content

Comparison of the text

Comparison of the tone and accompaniment

Comparison of the language

Comparison of the sentence and rhyme

Comparison of the beats and melody

3.3 What are the Similarities and Differences about the trend between Thai “Molam” and Chinese “Molun” performing arts?

The trend of Thai “Molam” performing arts

The trend of Chinese “Molun” performing arts

Comparison

4. Research benefit

4.1 We learned the historical development of Thai “Molam” and Chinese “Molun” performing arts.

4.2 We learned the elements of Thai “Molam” and Chinese “Molun” performing arts.

4.3 We learned the trend of Thai “Molam” and Chinese “Molun” performing arts.

5. Importance of Research

5.1 “Molam” Northeastern in Thailand

"Molam" is a kind of “rap art” that is mainly distributed in Laos and the northeast of Thailand. When you are in English, some also write Morlum / MawLum / Morlam. “Mo” has three meanings: “religious ritual expert”, “person with special skills (expert or master)”. “Lam” means “singing”. “Molam” refers to a singing master or a singer-skilled person, but is now also used to refer to the singing tradition itself. The most traditional form of performance of “Molam” is an individual performance with Kaen accompaniment. Kaen is from Laos and is a kind of reed-like gas-sounding instrument, very similar to China's "Reed". Since “Molam” is Kaen as the main accompaniment instrument, it is also known as Lam Kaen. (X. Lu, 2015)

Since the past, “Molam” has been the most popular entertainment for the Thaiand people in the Northeast. This is the most important form of expression in northeastern Thailand! It has a special singing style, traditional performances, exquisite costumes, gorgeous stage effects, etc. It is worth learning and research.

5.2 “Molun” GuangXi in China

“Molun” is a kind of “rap art” that is mainly spread in the junctions of the county of Jingxi, Debao and adjacent to it, such as Napo, TianDeng, Daxin and Longzhou. It originated from the concept of ghosts and gods, and then produced and developed from the ritual activities to form the "rap" performance art; it incorporates the local folk songs and the melody of the drama, and finally formed the performance of local folk songs and dances. But it is not famous in GuangXi and is not popular.

In the southern dialect of Zhuang language in GuangXi, “mo” is a specific religious belief, usually translated as “wu”, which refers to the “witch song” of ritual function. The meaning of "lun" is that it contains the meaning of "comment", and it is interpreted as "telling stories or narratives" according to the pronunciation of Zhuangxi in Zhuangxi County. According to the pronunciation of the Zhuang language, it is interpreted as "non-stop", emphasizing that it contains the meaning of "repeat singing", and then interpreting “Molun” as "the witch of storytelling Tune" or "sing a story with a witch". (Pan, 1983)

6. Conceptual Frame Work

My theme is A Comparative Study of Thailand “ Molam” and Chinese “ Molun” Performing Arts. I have two goals, I will use a qualitative approach to guide my research, and I conduct fieldwork through observations, meetings, and records. I will use the knowledge of sociology to guide my research. The following is a table of my work plan:

A Comparative Study of Thai “Molam”and Chinese “Molun”
Performing Arts.

Objective1: To compare the historical development of Thai “Molam” and Chinese “Molun” performing arts.

Objective2: To compare the elements of Thai “Molam” and Chinese “Molun” performing arts.

Objective3: To compare the trend of Thai “Molam” and Chinese “Molun” performing arts.

Methodology: I will use qualitative the methods of observation, interview and Document to carry out field work.I will Invite a key informant to take me into the field. Sufficient data collection.I will make full use of the methodology to guide my field work

Literature theory : I will use sociology and ethnology to guide my research. Guide my practice research through relevant historical literature as a reference.

Chapter II

Literature Reviews

1. Reviews on Topic

1.1 Northeastern Thailand

The northeastern part of Thailand has a land area of 168,854 square kilometers, accounting for about one-third of the country's land area and a population of 22.7 million, accounting for 33.6% of the national population. Northeast of Thailand is adjacent to Laos, Cambodia.

In the past the Northeast region of Thailand was part of the Khmer empire. Thus, we can find a lot of evidences of the Khmer culture, such as stone castles at Phimai, at Phanom Rung, and archeological objects at various sites. There are also the Khmer spoken population in Surin, Buriram, and Si Saket, and other related ethnic minority groups. After the fall of the Khmer empire, the region had been under either the Siamese kingdom or Lao kingdom for sometimes. The Thai-lao population, from time to time and for various reasons, has migrated from Laos into Northeast Thailand. These include lowland Lao as well as Phuthai and Thai Dam ethnic groups. This historical events caused assimilation and mixture of the isan culture. (Jarernchai, 2010)



Figure 1 Show the red part is northeast of Thailand

1.2 Music in northeastern Thailand

Thailand is divided into four regions---Southern, Central, Northern, and Northeastern. Each region has its own distinguished character, such as language and literature, ritual and beliefs, arts, foods, costumes, housing, music, and performing. The southern region has nang talung (shadow puppet) and Manora dance, whereas the Central has various types of folk songs, lam tat (a type of courting song), li-ke (opera), and court music and dances. The Northern region has phleng so (a type of courting song), and fon lep (finger-nail dance), while the Northeast region has Molam (a type of courting song and opea) performance, pong lang (xylophone) music, kantruem (a type of folk music of the Khmer heritage) music, rueam anre (stick dance of Surin province), saek ten sak (stick dance of the Saek ethnic group of Nakhon Phanom province) dance, and phleng korat (Korat folk song). (Jareanchai Chonpairot, 2009)

1.3 Guangxi China

Guangxi is located in South China, bordering “Bei Bu Gulf” in the south and bordering Vietnam in the southwest. The land area is 237,600 square kilometers. By the end of 2017, the resident population was 56 million.

Guangxi is a minority autonomous region with Zhuang ethnic group as the main body, and it is also the province (district) with the largest ethnic minority population in the country. There are more than 40 ethnic groups in Guangxi, including 12 ethnic groups such as Zhuang, Han, Yao, Miao, Dong, Molao, Maonan, Hui, Jing, Yi, Shui and Qilao.

About Zhuang nationality, Guangxi is the most populous area in China, it is the most populous area of the country's Molao population, accounting for 90% of the national Molao population; Huanjiang Maonan Autonomous County is the only Maonan nationality in China. The autonomous county is also the largest inhabited area of Maonan in China, with more than 70,000 people; Guangxi is also the only place of residence for Chinese “Jing” people.

In addition to the Han language used by the Hui nationality, other ethnic groups have their own language, and the population using hydrology and proverbs is declining and is already endangered. The Han dialect also has six languages: Yue language, southwestern language (Guiliu language), and Kejia language. ext.



Figure 2 Show the red part is the location of GuangXi, China.

1.4 Music in GuangXi, China

All ethnic groups in GuangXi have rich and colorful folk art activities, such as the "March 3" songs of the people of Zhuang, the Danu Festival of the Yao nationality, the "Gan Po" of the Miao nationality, the "sitting sister" of the Dong nationality, and the "slopes of the low Molao nationality." The folk music, song and dance, rap, drama, instrumental music and other musical cultural forms displayed in these activities such as the "Ha Festival" of the Jing nationality have their own characteristics. Folk songs that express the people thinking it to be a main tool of feelings, each song cohesion of the wisdom of the people of all ethnic groups. "Liu Sanjie" songs, "Liao song", etc. It have been included in the national level intangible cultural heritage. (Cen, 2014)

The sounds of folk songs in GuangXi folk songs have amazed the world. The unique harmony of the "two-voice" folk songs has become the object of research by many expert scholars. These are the treasures of the folk music culture. There are mainly Gui opera, Zhuang drama, Yue drama, Chang drama, etc. in the local art variety of GuangXi. There are many kinds of national musical instruments in GuangXi. In addition to the most famous Zhuang drums, there

are also distinctive "cucurbits", "destroyed", "tianqin", "Dongpipa", " "Double-stringed piano", "Muni", "Hulu Hu", "Tu Hu", "Liutuiqin", etc. (Liu, 2017)

1.5 Comparison of related literatures between northeastern Thailand and GuangXi, China.

Qin Shengmin, etc. A Comparative Study of Zhuang and Thai National Traditional Culture (5 books) 2003.5. From the perspective of Zhuang and the traditional culture of the Thai nation, comparative study the two; Fan Ximu. A comparative study of traditional music culture between Zhuang and Thai, 2006.10, comparing the music of Zhuang and Thai nationalities, comparing the music culture background and music form of the two, the viewpoint is that both have music development.

Li Xiuming. A comparative study of the Chinese "Mulun" and the "Molam" of Thailand and Laos, 2016.3, find the origin of the two from the perspective of ritual activities:

Lu Xiaoqin. Viewing the Relationship between Zhuang and Thai Ethnic Groups from the Folk Singing Tradition Taking the comparison between the Chinese "Molun" and the Laos and Thai "Molam". 2016.4 compares the relationship between the two.

1.6 A brief summary

The above research mainly compares ethnic relations, art and religion, and music between Thailand and China. Especially from the perspective of ritual analysis, the research value of this paper is a continuation based on the above research. It discusses that Thailand "Molam" and Chinese "Molun" evolved into performing arts from the ritual process. How to form some new forms of expression in their respective historical development processes. Through the specific analysis of the unique performance art forms of the two, we can find out the differences and provide examples for promoting the mutual learning and learning of the local ethnic music culture between Thailand and China.



Figure 3 Show the red line is the geographical location of Guangxi, China and the Northeast of Thailand.

2. Particular Reviews on Objective 1

The historical development of Thai “Molam” and Chinese “Molun” performing arts in comparison.

2.1 The historical development of Thai "Molam" performing art

Regarding the spread of Molam art in Bangkok, the author has not seen more introductions for the time being. But it is said that even the brothers of the Bangkok dynasty Rama V Menggu Wang were intoxicated. Not only did they play the Molam accompaniment instrument Kean and sang on stage, but they also used this art to receive the messengers from the British Empire. In 1865, the emperor died, Rama V worried that this art would occupy the Siamese music tradition, and issued an announcement prohibiting the performance of the art. There is no documented the outcome of this announcement, but one of the effects is that there is no tradition of Molam performances in central Thailand to today. Later, with the increasing traffic, people in the northeastern part of Thailand left the village to go to Bangkok to make a living. After the Second World War, the Molam performance returned to Bangkok. (Terry, 1985)

Thailand's "Molam" was originally circulated in the Lao society of Laos, and then came to today's northeastern part of Thailand with the migration of the Lao people. The folk art that was introduced with the Lao people was based on the history.

2.2 The historical development of Chinese "Molun" performing art

"Molun" is divided into Jingxi "Molun" and Debao "Molun" according to its different regions and tunes. These two sorts of tunes are different, but they all come from the "witch", which is basically the same as the "witch" melody. The tunes are smooth, flat, and the structure is rigorous and distinct. It is suitable for singing stories with narrative and lyricism.

Chinese "Molun" in Guangxi now has the form of rituals and performing arts, and has experienced the development and evolution of "moneng", "moni" and "Molun". "moneng" refers to the singing used by witches to exorcise evil spirits and pray for disasters. "moni" refers to the leisurely singing of non-sitting. Communicate with the surrounding believers in a free-to-singing manner. This kind of singing is mostly sorrow, thinking, and feelings. "Molun" is based on the "moni" transformation, with three-string accompaniment, to sing folk stories, express inner feelings as the main content.

2.3 The historical development relationship between Thai "molam" and Chinese "Molun" performing art

There are no evidences of the folk religions of the Thai and Zhuang communities regarding the history of Molam and Molun. But most Thai, Chinese and Western researchers believe that they are the same old. In his book, Pra Moo-nee uses his accompaniment instrument Kaen as a strong evidence that it is similar to the "reeds" used by ethnic minorities in Yunnan and Guangxi provinces, so the source of "Molam" can be traced back to the musical tradition of the Tai tribe from China and northern Vietnam is about a thousand years old. (Terry, 1985)

The folk religions "mo" and "maw" on which the two originated may be intrinsically related. In Debao and Jingxi Zhuang civil society, there are mainly three religious traditions, namely "mo", "mou" and "dao". Among them, "mo" has no text sings, and the ritual experts sing according to the memory; the text of "mo" is written in local characters and sung by Zhuang; the text of "dao" is written in Chinese characters. Sing in the official language of Chinese Southwest.

The ritual experts of “maw” and “dao” are male, and the “mo” ritual experts are mainly females, and some are males who are dressed as females. Some scholars believe that "mo" is born out of the witch of the clan society, although the integration of "Tao", "Confucianism", "Buddhism" and other concepts in the development process still represents the highest form of Zhuang folk religion. That is to say, “maw” is developed from “mo”. (Huang, 1991)

The similarity between “Molam” and “Molun” in pronunciation can be directly felt by reading. As for the structure of the phrase, both are nouns plus verbs: "Most" (Mo) and "Maw" are nouns, and "Lam" and "Lun" are verbs. The connotations of the words also have commonalities: “Mo” are related to folk religion; “Lun” and “Lun” are both oral activities. When examining the source of Molam and "Molun", the relationship between the two and folk religions is more specific: “Molun” is derived from the folk religion "mo", a kind used to pray for disasters, exorcism, evil, and witchcraft of the Religious rituals; in "Molam", the religious ritual Molam pee fah is the oldest form, and it also has therapeutic effects. Obviously, both are derived from folk religion. (X. Lu, 2012)

2.4 A brief summary

Through the analysis of the above literature and research work, I have learned the basic situation of the historical development process of Thailand's “Molam” and China's "Molun", especially through the ethnic relations, religious beliefs and culture of the northeastern part of Thailand and the GuangXi Zhuang nationality in China. Thailand's “Molam” and China's “Molun” have good reference value, but there is no comparison of the development of the performing arts. My research will be deeper on the basis of the above.

3. Particular Reviews on Objective 2

The elements of Thai “Molam” and Chinese “Molun” performing arts in comparison.

3.1 The elements of Thai “Molam” performing art

To become a famous Molam singer, he/she has to have many supportive elements good personality, good voice, good acting, good memory, good instant problem solving, good khaen accompaniment, and good klon lam or poetic texts. However, among these supportive elements, a

good klon lam is the most effective, lasting impression in the minds, the memories of the audience. (Chonpairot Jarernchai, 2012)

In the 1970s, in the northeastern part of Thailand, There are nearly 20 species of Molam. He summarized them into four categories: First, a long narrative performance by a singer under Kaen's accompaniment is called Lum Pun or Lum Ru-ang; Second, more than two singers sing or play in Kaen accompaniment, which includes six, but the most common is Lum Glawn; Third, the poetry of the monks in the ceremonial occasion, called TetLae; The fourth is the dramatic performance of the troupe or performance company, including six, the most common of which are Lum Moo and Lum Plun; (Terry, 1985)

Another type of Molam sing is dramatic performiane by using the content from religious literture and folk tale. The performer play a character of the story and this kind of performace use lot of character so it was called "molum". Lam Moo or group performing developed from Lam Puen. The word "Lam Puen" is an ancient language means "Story"

There are two main types of common Molam, Molam moo and Molam plun. They are actually Molam performances in the form of musicals, a new development of Molam art. Among them, Molam moo is a group performance, and Molam plun is a spontaneous and arbitrary performance. (Terry, 1985)

In 2010, the author learned that in the contemporary northeastern society of Thailand, Molam has developed a new form - "Lam Sing". It is a large-scale stage performance that combines traditional Molam, Thai folk songs Luk thung and modern pop songs, modern dances, and burlesque. This form of performance is full of modern business, the performers are sexy and gorgeous, and the music accompaniment adds Western modern instruments such as accordion, electric guitar, keyboard, saxophone and drum kit. (X. Lu, 2008)

A brief summary

The above literature mainly analyzes the basic conditions, learning process and performance process of becoming a famous Molam singer, and introduces the basic situation of some Molam artists. From the perspective of historical development process, the study of Molam

klon, one of the most important performance forms of Molam, is analyzed from the content, type, intonation, etc. and has a high reference value.

3.2 The elements of Chinese “Molun” performing art

The Zhuang Moun transcript " Zhao Jun He Fan" can be passed down to the present, indicating that it is a literary boutique that has developed over a long period of time. It also has superb artistic methods and unique artistic features. (S. Lu, 2018)

Molun artists will perform and teach according to different performance situations and their understanding and feelings about the content of the tracks. The Molun performance is only an art form that can be "spoken". Without the words of the lyrics, The local language's pronunciation, tone, specific title or exclamatory language are all part of the lyric language. It has also become an important factor that directly affects the structure of music. (Ling. C, 2015)

3.3 Comparison

Through the literature search, there is a lot of information about Thai Molam performing arts. The information on Chinese Molun performance is very small. It is only mentioned in some articles, mainly because the status and influence of Chinese Molun is not enough. Nowadays, the specific comparison between the Thai Molam performing arts and the Chinese Molun performing art is still a vacancy.

4. Particular Reviews on Objective 3

The trend of Thai “Molam” and Chinese “Molun” performing arts in comparison.

4.1 The trend of Thai “Molam” performing art

Molam is a folk performance of Northeast Region of Thailand and still popular until now. It is adapted to the age, however, the new performances lack of the root of Molam. From this problem, the core of poem, rhythm, main point and the process of performance of Mor Lum should be studied, furthermore, it can be approved base on the knowledge of exist art to preserve and inherit at the same time.

According to Jarernchai Chonpairot: Molam klon has evolved to the present and is unpopular slowly. There are many reasons, such as: changes in socio-economic culture, young

people are dominant in the family's economic ability, they like Western pop songs, especially the formation of Molam sing, Molam klon's singing requirements are relatively high. The singers should be familiar with a lot of poems and perform singing. The time spent studying and practicing is very long, which leads to fewer and fewer people singing. It is necessary to take measures to inherit the traditional Molam klon through schools and other departments.

4.2 The trend of Chinese “Molun” performing arts

“Molun” culture: From the day it was produced to the present, it has undergone an evolution from development to decline: The birth of “witch” culture, the catalysis of the “Tusi” system, and the creation of artistic talent, It has become a favorite folk classic of the Zhuang people. After the 1970s, due to the influence of history, the impact of the times and the constraints of the environment, the culture of the end of the dynasty began to show signs of decline. Today, its inheritors are weak and the audience is single. For the culture of the end, we can take steps and purposefully to develop it. (P. Li, 2007)

Performing art is also derived from life and practice. It focuses on performance throughout the creative process. Through the processing and refining of creation, it expresses the emotion, mood and spiritual realm of the subject. Therefore, the aesthetic reform of the “Molun” stage should also be based on practice, focusing on the expression and performance of the content of the song. Reform through clothing, props, lighting, sound, etc. The purpose is to give the masses a better aesthetic enjoyment, and all of them must not be separated from the central content of the track performance. (Ling. C, 2013)

4.3 Comparison

Both are in the course of historical development, and some new changes have taken place. The oldest forms of performance have gradually disappeared, and new forms of performance have gradually been welcomed by modern people. We not only need to inherit the traditional forms of performance, but also innovate the forms of performance that conform to the times. Only in this way will we not lose the classics left by history, but also cater to the development of the times and create some new performances.

5. Research Sites

5.1 Thai “Molam”

Thai Molam research site is located in the three provinces of Mahasarakham, Roi-et and Khon kaen. They are in the center of northeastern Thailand and are also the most popular places in Molam. Most of the national artists of the Molam issued by the Thai government are in this area; the older generation Performing artists with the new generation are also inherited, such as: Ratree Sriwilai, Aomam Lanaisaenglong, etc.

Khon kaen is the political, economic and cultural center of northeastern Thailand. The research center of the Molam culture is also here, and many large-scale Molam performances and academic studies are carried out here.

The education and singing of the Molam carried out by the school also formed a scale, and the Molam performance in the university is very common. In particular, the Mahasarakham University Conservatory of Music has undergraduate classes with special Molam studies. For example, 7 students of the 2018 national music class specialize in Molam learning. At the time of the exam, they are required to wear costumes for the Molam performance.

The above Molam cultural environment brings convenience to future field investigations.

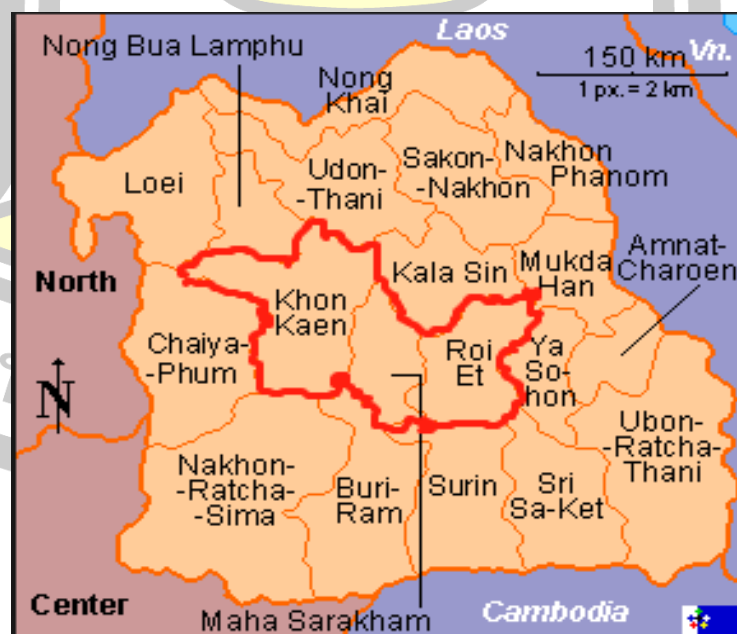


Figure 4 Show the part of the red line is the area of study

5.2 Chinese “Molun”

Chinese Molun research site is located in Jingxi City and Debao County in Baise. It is the most popular place in GuangXi, and the birthplace of Molun, where you can enjoy the most traditional and fashionable Molun.

Especially in Jingxi, every year, a large-scale Molun competition is hosted. Each township and town forms a team to participate in the competition. There are many very good performance groups in the city of Jingxi, which will be performed during major festivals and evening parties.

In order to promote the development of the Molun culture, the GuangXi government has specially awarded the honor of the inheritor of the Molun. Now, Molun has also begun to enter the campus, such as: the Molun inheritors will often teach and sing in primary and secondary schools in Jingxi City. The above Molun cultural environment brings convenience to future field investigations.



Figure 5 Show the red part is the area of study

6. Related Theories for Research (Sociological/Social Science Theories)

I will use sociology and ethnology to guide my research. Guide my practice research through relevant historical literature as a reference.

7. Related Research Works (Research works in Thailand and outside Thailand.)

7.1 Thai molam Research

There are nearly 100 articles (mainly Thai) for the study of “Molam” in Thailand, mainly researching its history, culture, performance classification and transmission.

There are some English articles, mainly written by Jareenchai Chonpairot. For example, "Molam klon Performing Arts in Northeastern Thailand" starts with the historical development process, and studies the most important performance form of Molam, Molam klon, to analyze the content, form and tone of the singing. , has a high reference value.

" Basic Elements of Molam Singers in Northeastern Thailand" discusses the basic conditions, learning process and performance process of becoming a famous Molam singer, and introduces the basic situation of some Molam artists.

Tradi E. Miller's " Traditional music of the Lao: Kaen playing and mawlum singing in Northeast Thailand" , from the singing of the northeast of Thailand and the musical kaen. The above information has a high reference value.

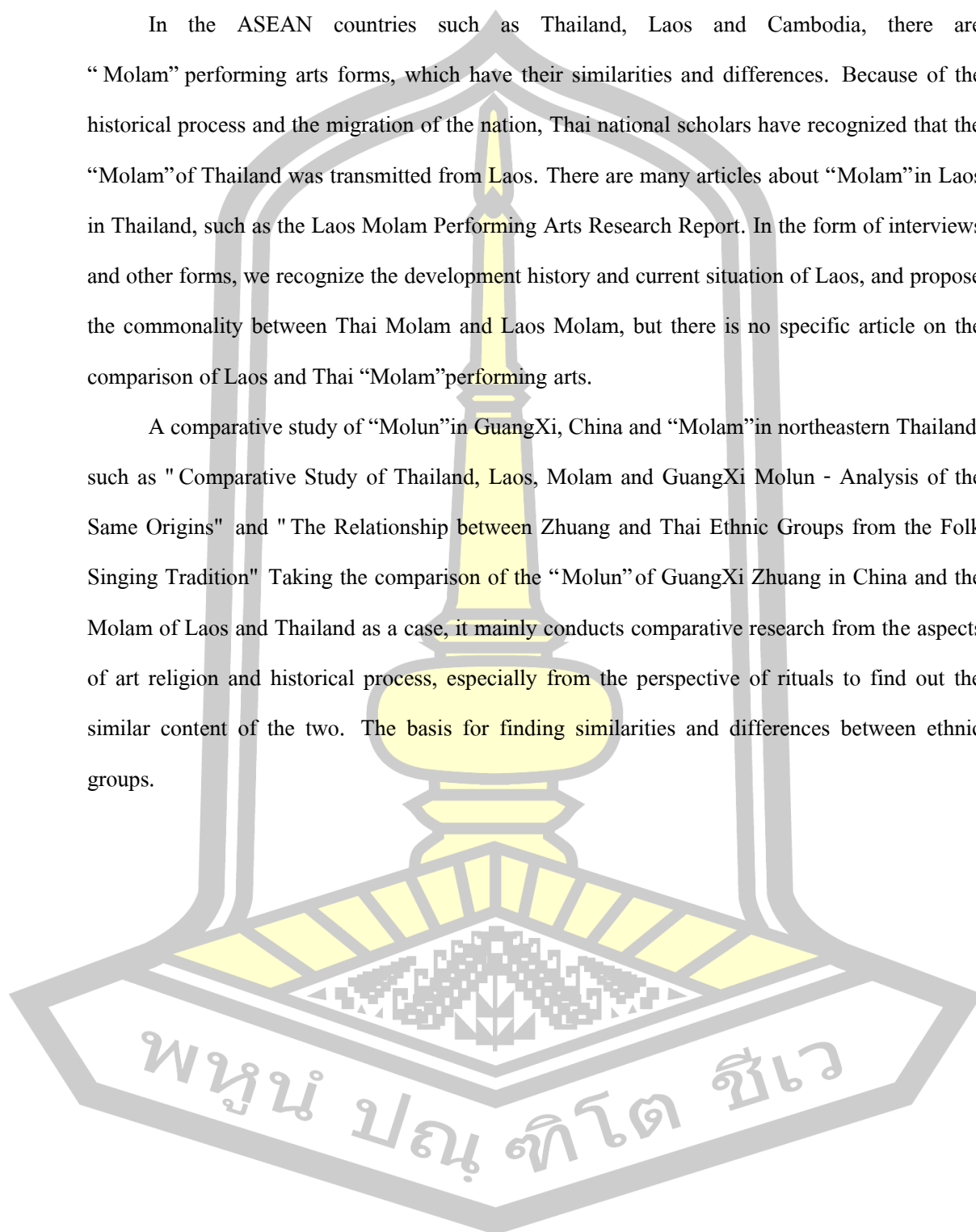
7.2 Chinese Molun research

There are 24 articles on the study of GuangXi's Molun, which are basically general academic papers, and 2 are master's thesis papers; for example, " The Zhuang Nationality's End Culture and Its Industrialization Development Research" mainly from the origin, development status and literature of GuangXi Molun Research on characteristics and specific measures of industrialization. There are also a few articles that are analyzed from the perspective of art, such as " GuangXi Molun Music and Transmission Research" , but there is still very little research from the perspective of music, leaving a certain research space for this topic.

7.3 Comparison between the two

In the ASEAN countries such as Thailand, Laos and Cambodia, there are “Molam” performing arts forms, which have their similarities and differences. Because of the historical process and the migration of the nation, Thai national scholars have recognized that the “Molam” of Thailand was transmitted from Laos. There are many articles about “Molam” in Laos in Thailand, such as the Laos Molam Performing Arts Research Report. In the form of interviews and other forms, we recognize the development history and current situation of Laos, and propose the commonality between Thai Molam and Laos Molam, but there is no specific article on the comparison of Laos and Thai “Molam” performing arts.

A comparative study of “Molun” in GuangXi, China and “Molam” in northeastern Thailand, such as "Comparative Study of Thailand, Laos, Molam and GuangXi Molun - Analysis of the Same Origins" and "The Relationship between Zhuang and Thai Ethnic Groups from the Folk Singing Tradition" Taking the comparison of the “Molun” of GuangXi Zhuang in China and the Molam of Laos and Thailand as a case, it mainly conducts comparative research from the aspects of art religion and historical process, especially from the perspective of rituals to find out the similar content of the two. The basis for finding similarities and differences between ethnic groups.



Chapter III

Research Methodology

3.1 Scope of Research

3.1.1 Content:

- The historical development of the two performing arts.
- The comparison of the two performing arts.
- The development trend of the two performing arts.

3.1.2 Area

- Northeastern Thailand, (Mahasarakham, Roi Et and Khon kaen province).
- GuangXi China, (Jingxi City and Debao County).

3.1.3 Methodology:

I will use qualitative research, Fieldwork is conducted through literature surveys, interviews and observations.

3.1.4 Informant:

Document Research:

Field Research:

- Interviews
- Observations

Key Informants senior or village scholars

Casual Informants musicians, song writers, singers and serious audience.

General Informants villagers, nonserious audience

3.1.5 Time length:

The first stage (March 2018 to July 2018) Worked in the northeast of Thailand with China's Guangxi, collecting the first source materials of Thailand's "Molam" and China's "Molun", improving the research plan, and writing a paper outline.

The second stage (August 2018 to December 2018) Based on the field work data, analyze and compare the historical development process of Thailand “Molam” and China “Molun”, and compare the Thai “Molam” and Chinese “Molun” performing arts, and write a research paper report.

The third stage (January 2019 to June 2019) Collect and organize all literature reviews and field work data, form more detailed research plans, conduct comparative research, gradually enrich and improve, and write phased papers.

The fourth stage (July 2019 to December 2019) Further improve, improve the research report, and complete the thesis. Handed over to the consultant for inspection.

3.2 Research process

3.2.1 Research tools

Use observations, Interviews, An observation form, An interview form.

3.2.2 Data Gathering

From the library, the Internet and books to collect a large number of literature related to my topic using in-depth interview, participant observation, audio-visual recording. Invite key informants to take me into the field, I'm going to meet about 30 people.

3.2.3 Data Management

After collecting the data, I will Classify and improve data, Manage data and use it systematically, For example, To code paper documents, Classify video. Check the accuracy of the data collected.

3.2.4 Data Analysis

Analyze the video and analyze the data using advanced technology and innovation. This part can make full use of how to imagine how to organize and analyze the data. The data analysed according to the objective.

3.2.5 Presentation of Research Results

I will write a report, discuss with my Advisor and submit it to the academic committee for presentation.

Chapter IV

The Historical Development of Thai Molam and Chinese Molun performing arts in comparison

This chapter compared the historical development of Thai Molam and Chinese Molun performing arts, such as origin, political, economy, society, education. It also analyzes the causes of similarities and differences between Thai Molam and Chinese Molun performing arts.

1. The historical development of Thai Molam performing arts

The molam in northeastern Thailand is a very old form of local singing and a representative performance art. There is a kaen instrument accompaniment when singing. Because of war, ethnic relations and social development and many more. The molam in northeastern Thailand has been passed from Laos and gradually developed into the present form of expression. Because it is a folk art, it is difficult to determine when it will be transmitted to the Northeast of Thailand.

1.1 Earliest situation

In the late eighteenth century, and especially in 1827, a significant portion of the population was forcibly deported to Central Thailand especially around Sara-booree, Lop booree, Ratbooree, and Brajinbooree provinces north and west of Bangkok. As the Lao spread throughout Central Thailand things Lao became a fad among the Siamese. Not even the royal family could resist the fashion. Music in Laos can't be rejected as well. (Terry, 1985)

Thailand's second king (Pra Pin- klao) likes it very much. The king built a Lao-style pavilion for himself, where he will spend time playing Lao instruments. He can perform Lao dance and can skillfully sing Laos' comedy songs. People hear his voice and even think that the singer is a real Lao. (Chonpairot Jarernchai, 2015a)

After the Second King's death in 1865. The King (Mongkut) immediately made known his fear that Lao musical culture would completely supplant Siamese genres and therefore banned

Lao musical performances in M.E. The King (Mongkut) think that the music performances in Laos are foreign cultures, and their singing and dancing should not take precedence over us. We should give priority to our own singing and dancing, others should be less important. But the Thai people have been performing Lao music for more than ten years and it has become very common.

The above argument shows that molam was passed from Laos and was loved by the Thai people.

1.2 Molam Phuen

According to the dictation of Jarerchai Chonpairot: The oldest genre of lam surviving in Northeast Thailand is “*Lam Phuen*”. The word *phuen*, which is found both in Lao and Siamese. Means floor, foundation, tradition. In practice. The phuen means stories of local origin or jataka tales. Lam phuen is also sometimes called lam ruang ("story"). It is traditionally for male to perform, but a few women have been performed this genre too. The traditional accompaniment is khaen, formerly with the long “khaen gao” of eighteen tubes, now with the ordinary “khaen baet” of sixteen tubes. (Terry, 1985)



Figure 6 Show the Molam Phuen

(The photo by Chonpairot Jarernchai in December 2019)

Without written documents, there is no way to trace the history of lam phuen, but this genre's relationships with “an nungsu phook” (reciting a story) “tet nitan” (Buddhist chanting of stories), and “tet boon prawet” (Buddhist chanting of the story of Prince Wetsundawn) are indeed close and significant. Even though the poetic forms used are basically identical, the literary “klon” of the manuscripts is not quite as suitable for singing since it often includes prefixes and suffixes. Therefore singers must prepare their own poetic versions of the epic stories though both details and even phrases of the original may be retained. (Terry, 1985)

Mr. Pao Boot-prom (born 1915) of Roi-et province is the most active lam phuen singer in Northeast Thailand and claims to perform an average of twenty nights a month during the months November to March and from May to July. While Pao served as a monk during his youth, it was not until he was twenty-eight in 1943 that he began his musical training. His teacher is Ajan Gun of Ban Laeng-tak-lom, Selapoom district, Roi-et province, When Pao studied with him, who required Pao to learn the texts orally through imitation. Ajan Gun divided each story into parts, and Pao practiced and mastered each part before going to the next. When Pao trained his students, however, he wrote out the entire texts and required them to memorize each story as a whole.

Before the advent of electricity, amplification, and raised wooden stages, all of which began penetrating the Northeast only in the 1950s and 1960s, Molam of all types were performed on straw mats on the ground. The only light was provided by gabawng lamps whose oil came from a type of tree found locally. Consequently the audience sat very close to the molam singer who had to rotate periodically to see everyone. (Terry, 1985)

With the development of society and economy, people's appreciation level is getting higher and higher. Too simple and single expression will be forgotten by the times. Lam phuen began to decline. This form of performance is relatively simple, the rhythm is relatively stable, and only one person participates in the performance. The overall stage performance is single.

There is no audience to appreciate and no students to study. This form of performance gradually disappears. It has already been in the northeast of Thailand. Can't see the performance of Lam phuen, this type of performance becomes a historical memory. Lam phuen was replaced by a new form of performance, and new Molam was born on this basis.

1.3 Molam Jot Kae, Molam Ching Chu and Molam Klon

In contrast to *Molam phuen* performed by one singer. The performance form of many people appeared. *Molam jot kae*, a lam of questions and answers; *Molam ching chu*, a lam to compete for the love one; *Molam klon*, a lam of showing the beauty of the poems.

Molam Jot Kae

The most popular genre of lam klon was lam jot ("problems" or "questions") also called lam jot-kae ("to solve problems") in which two singers of the male compete by asking questions and posing riddles concerning religion, literature, geography, history, and other aspects of the culture. Before starting the game, the singer had to master the answers to the most common questions and the questions themselves. If the answering singer did not answer it. He may feel embarrassed and disgraceful because he has to leave the stage. If one singer participate in the "lam jot kae" competition and do not have your own poetry for formal training, the singer will not be able to win the competition. The singer must go to the teacher to study a lot of poetry before the singer can win the game.



Figure 7 Show the Molam Jot Kae

(The photo by Liu Minghua in June 2019)

Molam Ching Chu

Two or three male molam compete among themselves to through singing to win the hands of the female molam; the word *ching* means "contest" and *Chu* means a "lover" or "minor wife." Most consist of two males and one female. The two males, both being boyfriends, compete with each other in the manner of "lam jot" in a display of knowledge to impress the female to live with the winner. Today *Ching Chu* singers dwell almost entirely on love though they may use Dun Dong poems ("walking in the forest") and Nitan (story poems) as well. (Jarennchai Chonpairot, 2009)



Figure 8 Show the Molam Ching Chu
(The photo by Chonpairot Jarennchai in December 2019)

Molam Klon

A male and a female together perform. It usually have a thank-you teacher, a male-female answer, a poem, and a historical story sung in poetry. Molam klon's lyrics are written in the form of poetry. It requires singers to have a certain level of knowledge and to be able to create poetic genres. Lam klon adds female characters to it, and there are forms of performances for male and female singing and answering. The singer can sit and perform, or you can stand and perform. Although you still use Khan as an accompaniment instrument, Lam klon has joined the song and

dance performances in the Isan area. This form of performance has also attracted more audiences, it is more entertaining than Lam phuen.



Figure 9 Show the Molam Klon
(The photo by Chonpairot Jarernchai in December 2019)

Lam klon's lyrics were written in the form of poetry in order to distinguish it from Lam phuen. Lam klon requires the singer to have a certain level of knowledge and to be able to write poetry genre. Its lyrics have a fixed singing sequence, usually a history story of apprenticeship, male-female answering, poetry and poetry. Due to historical reasons, only males can be educated at the temple at first, and the creation of Lam klon lyrics is mainly done by men. The female singing content is mainly dominated by men. Lam klon's singers are generally considered to be knowledgeable people, because part of the lyrics creation is improvisation, and the other part is derived from the content of the creation, and the singer is also familiar.

To become a lam klon singer, you need to find a teacher, but kaen players are not necessarily, they can learn by themselves. Since the development of education and culture was still lagging behind, in addition to the music, dance, art, drama and other courses in schools in central Thailand such as Bangkok, There is no special music course in the schools in northeastern Thailand, So the basics of lam klon are basically I went to the local famous singer to study at home. The more famous lam klon singers, the more students there are, and even dozens of them. When asked why they became Molam Singer, most singers answered that they like to sing and get income. The possibility is attracted, or because other family members are singers.

The average age to study mlam klon is about fifteen years old. Many people start at the age of twelve, but a few people start studying at the age of twenty-five. Because beginners hear lam klon in the process of growing up and become adapted to its scales, rhythms, poetic forms, and practices, beginners have been able to sing to some extent and can be amateurs in villages or homes. After have the basic technology, and can go to the teacher home to learn. Because there is no music score, the students learn the singing skills by imitating the teacher's singing feeling and combining the technical requirements of lam klon. In fact, the vocal learning method is very inefficient.

The “wai kroo” ceremony, whose origin is Buddhist, is a part of most musical genres in Thailand. Kaen makers perform “wai kroo” once a year, before each performance, molam klon must do “wai kroo”. To perform the ceremony, it must assemble certain ritual items on a tray. The author has personally experienced the ritual of "wai kroo" (in 2018 and in 2019). During the ceremony, it needs to sing the contents of thanking the parents and thanking the teacher, indicating that the molam klon and the "wai kroo" ceremony are closely related.

Because Lam klon must possess obvious musical talent and study singing with a teacher, they are both artists as well as entertainers. Singers are appreciated for their vocal and expressive skills. While a beautiful girl with musical talent has some advantage over a homely girl with similar talent, a beautiful girl without talent cannot succeed in Lam klon and may be forced to turn to other job.

Although the northeastern part of Thailand is one of the poorest areas in Thailand, The Thai government strongly encourages and supports the local folk economy and culture. The Thai King personally awarded the honorary title of “National Artist” in the national honor of lam klon singer, and gave the national artists the corresponding economic subsidies to encourage the development of lam klon music art. In the more than 50 years of the prosperous, many outstanding lam klon singers have emerged, and they are still active on the modern stage. Most of these performers are already well-known national artists.

Nowadays, the singer of lam klon has been incorporated into the college music education system for transmission. The music department of Maha Sarak University in the northeast of Thailand, the Rie Art Institute, and the University of Khon Kaen have all set up courses for lam klon and courses for squatting. The author is in Mahasarakhan University School of Music

interviewed students who specialize in molam. There are not many students who actually sing lam klon.

But lam klon is still in recession, just like its predecessor, Lam phuen. Due to the lack of young viewers, the popularity of online information, economic development and the invasion of a strong culture, the lam klon has been hit. People seem to be dissatisfied with this traditional form of traditional ensemble, single accompaniment, simple song and dance.

1.4 Molam Mu and Molam Phloen

At the beginning of the 20th century, Thailand's social culture was influenced by foreign cultures, especially Western culture, such as movies and music. Such entertainment culture had a great influence on molam klon, and the performance of molam appeared in a new form. Molam mu, a lam troupe of sad style singing, comparable to opera seria in Western theatrical art; Molam phloen, a type of lam mu of merrily style singing, comparable to comic opera in Western theatre.

Molam Mu

It is a stage performance with dramatic content. It is mainly about telling a story, with independent plots, multi-role division, exquisite stage makeup, performance style similar to stage music, a bit like Chinese and Western opera, so its expression is more enriched. It has a large number of performers, and is performed by a team of 30-100 people. The costumes are also becoming more beautiful and noble. They are separated from the traditional costumes and the colors are more abundant.



Figure 10 Show the Molam Mu

(The photo by Liu Minghua in January 2019)

Most people think that the first type of drama in the Northeast is “lige-h-lao”, which was produced in the form of a performance of the Siamese lige-h theatre in Lao style. It first saw the form of “lige-h” in the central of Thailand, which is considered to be the origin of Thai molam mu. What probably arrested the interest of the Northerners were lige-h's visual aspects, the brilliantly painted backdrops, colorful costumes vaguely related to those of Siamese lakon and kon (dance dramas), and glittering jewelry. (Terry, 1985)

At that time, Thailand was very backward. Due to the very little rain and rain, the lack of local comparison and the lack of rivers were obvious. The traffic connection through rivers or canals was obviously impossible. The “Lige-h” troupe can only pass the oxcart or horseback slowly from one village to another, and the spread of “Lige-h” will depend on learning this type and further risking to the northeast, leading to the gradual introduction of “Lige-h” to the northeast.

The railway has undoubtedly enhanced the movement of “Lige-h”. In the early 1930s or early, it was easy to see how lige-h moved east from Korat to Boori-rum and Soo-rin and north through the railway into Kawn-gaen. But there are very few railways. “Lige-h” spread very slowly in the northeast of Thailand, but this form of performance began to appear, and the youngest troupes manned by Northerners began to convert the genre into something more to their liking. (Jarernchai Chonpairot, 2009)

The stage was so small that actors not actually performing had to wait elsewhere. When the troupe returned to Northeast Thailand they continued these customs. At first the stage was very small but later that year it was enlarged to its present size. They also added painted backdrops and reduced the kaen wong to a single kaen. About this time they also added *lam toei* to their repertory. In 1958, Electric-city became available for lighting and amplification, and lam mu has changed little in appearance since then. (Terry, 1985)

About 1960, in district towns and larger villages near the highways in addition to the availability of portable generators have changed molam mu's appearance greatly. But because troupe managers are unconcerned with subtlety, lighting is used like amplification, to attract the audience since brighter is considered better. Molam mu troupes prefer fluorescent lighting placing

the tubes on the front of the stage, around the top, and sometimes vertically along the scenery cloths. (Cen, 2014)

The theatrical genres which precede modern lam mu made use of three distinct singing styles. Ligh-lao and maeng-dup-dao theatre in the Roi-et area used the yao scale sung in tang yao, parlando-rubato meter; the ligh-lao troupes known to Mr. Tawin in Kawn-gaen province, however, more closely imitated the style of ligh-tai which is a kind of recitation though using the yao scale. It was not until the early 1960s that molam mu began to change to the vocal style heard today. (Jarernchai Chonpairot, 2009)

Nowadays. Lam mu is demanding higher performances, especially the overall effect of the stage is very important. The stage need to show the effects of most brightly lit, loudest, and slickest through clothing, sound, props, etc, to attract people to enjoy.

Molam Phloen

It means “spontaneous”, but it is used for its effect rather than literal meaning. Today both mu and phloen visually appear to be identical, but the differences are great. The size of molam mu is also relatively large, relatively professional, and Molam phloen is much smaller and more casual, but its performance is more convenient and cheaper.



Figure 11 Show the Molam Phloen

(The photo by Liu Minghua in July 2019)

Since the traffic was still underdeveloped at the time, the movement of the molam phloen troupe was very inconvenient. It was usually from one village to another for performances. The performance time usually began at 9 pm. At that time, due to the small range of performances of the molam phloen troupe, there were certain restrictions, and the performance technique was also poor, so this type has no influence on molam mu. Molam phloen was also telling a story. The first story is Gaeo-na-mah. The second story is Sec-ton Mano-rah, a popular story in south-central Thailand. Later, lam phloen and lam mu can Performing the same story, this phenomenon is actually a demand of the audience. (Nathapong Panpradap, 2012)

Although most informants thought lam phloen was younger than lam mu, dating from approximately 1960 or later, lam phloen actually predates lam mu by two years. The first troupe was founded in 1950 in Ban Non-kaen, Sang-taw subdistrict, Muang-bamsip district, Oobon province (now Yasoton province), according to Pun Silaruk, age forty, who provided the early history of lam phloen . Their first story, Gaeo-na-mah (Horse-faced Gir), was performed without a script but based on palm-leaf manuscripts. It was only after the troupe found public approval that they began writing down their parts. (Terry, 1985)

Later, Molam phloen's singing content was dominated by folk songs, and a large number of folk song melody was added. The music has a strong melody. Usually a single man or a woman performs a separate performance, out of the traditional folk costumes, the color is more beautiful, more atmospheric, high-end, the performance of the simple northeastern simple ethnic dance, Its accompaniment instruments are rich in many, in addition to the traditional instrument Khan, it also adds other national musical instruments in northeastern Thailand, such as *wio*, *cha leck*, *peng lang*, etc. This form of accompaniment with traditional folk instruments in northeastern Thailand is an improvement, the accompaniment of the actor will also swing with the rhythm of the music, increasing the expressiveness of the stage. Nowadays, it is appropriate to start using the instruments of the electroacoustic band.

In terms of the overall performance style, because the content presented by the two is different from the requirements of the performance, they form their own characteristics. Lam phloen tends to comics. Its main goal is to entertain the audience. The appreciation is more relaxed, and the requirements for singing are not high, mainly how to make the audience happy.

The lam mu is more serious and more professional, because in the early days, it was brought by professional singers lam phuen and lam klon, and formed a stable genre.

Oral according to Jarernchai Chonpairot : If a lam singer needs less training, the singing style is still very difficult to do well. With the decline in the popularity of lam klon, many lam klon singers founded the lam Phloen team. Among the three, lam phloen singers are the least trained, and most lam klon singers can sing lam mu and lam phloen. The best lam mu singers can perform lam klon, but few lam singers have the capability required for lam klon. Lam phloen has become the most artistic troupe, but few have joined or created lam mu. Because it is vortexed by the needs of the masses, it must respond to what was later attracted to Westerners. And most of the performances of the Northeast musical are the public's buzz, these are younger and more popular music. (Chonpairot Jarernchai, 2014a)

Lam mu and lam phloen's rise to popularity brought with it the necessity of keeping up with fashion. Older people still enjoy lam klon but the younger people now flock to lam mu, phloen, and Westernized competition such as “rum wong” and popular music troupes. There is no doubt that Western popular music and its Thai imitations have completely captivated the young people of Thailand both in cities and villages.

In the early 1970s the leading molam mu troupes began adding rock band concerts before the plays to attract audiences. Appreciation of the audience is reflected in Western and modern music. As long as bright and loud music is liked by people, beautiful girls in fashionable suits and the latest popular tunes from Bangkok and abroad to impress the audience. Through nearly three decades of development, the molam mu in northeastern Thailand has experienced a period of rapid and sustained development. (Terry, 1985)

In comparing lam klon, lam mu, and lam phloen several things become apparent. A lam klon singer requires extensive training and mastery of the poetry and voice rather than good looks to be successful. The lam mu and lam phloen are not very demanding on the sound, but also have a lot of control over the text, but the requirements for good looks and dances are very high, mainly focusing on the overall performance of the stage. (Chonpairot Jarernchai, 2015a)

Young people began to pursue more audio and video enjoyment, such as volume, stage lighting, gorgeous dress, glamorous song and dance. A kind of Rama, which combines singing

and dancing, lighting and beauty, and gorgeous appearance, came into a new molam soon. Molam sing appeared.

1.5 Molam Sing

After lam klon tradition had been developed, adapted itself, and had dominated the scene of Isan society for a long time. Then its glory had been challenged by other types of entertainments, such as movie, disco-techque, pop concert, and lam mu opera. This was a critical moment of lam klon singing. In order to survive it had to adapt itself to suit the taste of the audience.



Figure 12 Show the Molam Sing
(The photo by Liu Minghua in December 2019)

Then, Thai economy, as well as other Asian countries, was booming and the economic structure was changed people in the field of technology, finance, banking, business, and industry, not agriculture any more. Can make more money. Therefore, the power of the society shifted from older people to younger people, which meant that young people had money to hire and control the direction of entertainment. This situation gave birth to lam sing and lam klon was faded out. (Chonpairot Jarernchai, 2012)

The birth of lam sing singing was the come out of cultural changes, especially the change of the structure of economy. That was, in the past most income of the families of Isan societies were earned and controlled by older people, especially heads of the families. These older people

were the ones who made decisions on every important matters, including the decision to hire certain types of entertainment for their festivals. But when technologies were changed, the professions in the field of new technologies rose to power. People of older generation could not hold their power any more, the younger generation made louder voices in Isan village societies. Younger people did not appreciate their own traditions, but grasping for something new and exciting. (Kansakun, 2017)

Young Isan people who worked in Bangkok were exposed to a type of pop concert called “*dontri luk thung*”. Means “folk-pop music”. Especially the pop concert that performed combination style of lam and pop song. Record companies brought out records and cassette tapes. As well as supporting pop bands of “*phloen luk thung molam*.” meaning “lam singing in pop style.” (Nathapong Panpradap, 2012)

Record companies promoted their product by advertising through television and radio broadcasting Record and series more than traditional lam klon singing, of concert tours throughout the countries. Younger people loved this type of entertainment. Facing with this negative situation, some molam klon singers had been trying to improve by adding a Western drumset to khaen mouth-organ to make better lam klon singing accompaniment. Certain lam melodies, those in metric rhythm, were chosen to be used, these were lam doen dong (meaning “going into the wood”) and lam toei (meaning “courting song”) melodies. Then the drum could play along. (Chonpairot Jarernchai, 2015b)

At the same time, the younger people who had been acquainted to molam luk thung concert in Bangkok always got together, raising fund, travelling back, and giving money to their own village temples. This mean of donation is called “*tot pha pa*”, meaning giving a communal special gift to support the temples. Most Isan festivals or ceremonies, there must be entertainment to celebrate the occasions a “*tot pha pa*” occasion was no exception. A molam group was hired to perform. When molam klon singers were hired to perform, molam klon singers were always asked to sing pop songs in the style of *lam luk thung*. Then, besides learning traditional lam klon repertoires, many molam klon singers had to learn lam singing in pop style from cassette tapes. Eventually a new form of lam singing was born. (Chonpairot Jarernchai, 2014b)

Lam sing is different from lam klon singing in many aspects; these include: singers, costumes, musicians and musical instruments, vocal melodies and instrumental accompaniment

texts, stage, dancers, and audience. Molam sing singers are younger, the average age is between 15-30 years, whereas, Molam klon singers continue their performances until they are forty or fifty years old. The reason is that in lam sing singing, the singers have to sing and dance vigorously which is suitable only for the young performers. Lam klon singing takes more time to learn before they can perform professionally. (Kansakun, 2017)

In terms of costumes for singers, Molam sing singers may wear a plain type costume, similar to the costumes of molam klon singers. A male singer wears long-sleeve shirt with necktie, jacket, vest and shoes, while a female singer wears long-sleeve blouse, skirt, and shoes. Molam sing singers may wear special type of costume decorated with glitering materials on their jackets trousers, and skirts. In particular, female singer even often wear very little, such as pants are very short, clothes are very sexy. (Anantaphum, 2014)

The musicians or musical instruments used for the accompaniment of lam klon singing is only a khaen player, whereas the instruments for lam sing singing are khaen, phin (plucked lute or guitar), bass guitar, keyboard, and a drumset. Vocal melodies of lam klon singing consists of *lam thang san*, *lam thang yao*, and *lam toei*, while the vocal melodies of lam sing singing consists of a special type of *lam thang san*, (called lam doen dong or lam nyao), lam toei, lam phloen, and pop melodies. Texts of lam klon are written in klon tat (a one-phrase poetic form) and klon ngoen (a four-phrase poetic form) forms of Isan dialect, while texts of lam sing are the combination of lam klon form and pop-song form of Central Thai language.

2. The historical development of Chinese Molun performing arts

Chinese molun is a traditional folk rap art that is loved by the Zhuang people in southwestern Guangxi. It originated in Jingxi, Guangxi, and spread in Jingxi, Debao, Napo, Tian, Daxin, Tiandong and Tianyang. It is an art form used by the Zhuang people to judge the world, express feelings, talk about ancient times, self-entertainment, and enrich cultural life in production and life. Through hundreds of years of development, it has formed many forms of expression today.

2.1 Origin perspective

Originated from the Witchcraft

The art of Molun originated from the witchcraft sung in the witchcraft rituals of the old days. According to historical records, as early as the Qin and Han Dynasties in the Warring States Period, the southern part of the Chang Jiang River in China was inhabited by many "Yue people", so it was collectively called "Baiyue". "Xi Ou" and "Luo Yue" are two important ethnic groups in "Baiyue", mainly distributed in today's Guangxi, China and northern Vietnam. (X. Lu, 2015)

In the Tang Dynasty, Li Shangyin's poem "Yi Su" also mentioned "there is more and more Yue witches in the family". Among them, "Yue" refers to ethnic minorities dominated by Zhuang people in other provinces such as Guangxi, Guangdong, Guizhou, and Yunnan. At the time, The German Debao and Jingxi areas in Guangxi have become very popular through witch practice to pray for disaster relief. The etiquette of witchcraft and the witchcraft sung by witches are welcomed by the local public. Since the witch's witchcraft activities are generally performed overnight, the audience will definitely experience hearing fatigue. In order to attract the audience, during the rest of the witch activities, the witch often carries out some sings to praise the audience. Through continuous development and evolution, these praises and praying sings gradually formed the current performance of the final performance. (Pan, 1983)

Originated from the "Xiu Cai" (scholar)

According to the inheritors of the local art of Molun: In the late Song and Yuan Dynasties, There is a poor "Xiu Cai" in Jingxi Old State, who is born with a bright mind and is hardworking. He was confident in the national examinations of the "Ke Ju" (examination of talents). Because of the darkness of society at the time, the richer who had taken the test through money, but he did not succeed. Therefore. He was so depressed all the time, and he sang his own misfortune in the village all night, telling the corruption of the society at that time. Due to the singer of the poor "Xiu Cai", it is very suitable for the poor working people to express their feelings. The tone of his singing is quickly spread in the rural areas of other counties in Jingxi, and is very popular among the working people. Later, people called the tone of the poor "Xiu Cai" show the Molun. (Qin, 2003)

Originated from the Mountain Song

According to interviews with many local people, the origin of Zhuang Molun originated from local folk songs. Because molun and the local folk song rhyming are in the last word of each sentence, the tunes also have a certain similarity, so quite a researcher believes that: Molun is

based on the local witchcraft music, and draws on the tunes of local folk songs. A witch is often an excellent folk song singer. In order to let the audience listen to a certain attraction and like it, it is completely credible to learn from the local folk songs. Especially, because the witches are singing during the day and night, sometimes for three days and three nights, or even for a week, it is difficult to sing for such a long time without a certain singing skill and rich song tunes. (Pan, 1983)

Originated from the Puppet drama

According to field investigations and literature review, it is not that the molun originated from the local puppet drama, but the puppet drama and the music of the southern Zhuang drama were greatly influenced by the molun. Moreover, in the puppet play and the southern Zhuang opera tune, there is still a "molun tune" singer. Now the Zhuang Molun inheritor - Cai Wenxian believes that: the art of molun appeared earlier, the puppet drama appeared after the molun, so the old artists who sing the molun can also sing puppet drama. The same is true for himself. He will sing molun first, and then he began to use the tunes of molun to create puppet drama. (Fang, 1993)

In summary, the production of molun art is inseparable from the local folk witchcraft beliefs. The art of molun originated from the ceremonial rituals sung by witches in witch activities, but it also draws on many local folk music elements. Finally formed the current art of molun. According to the current performance art inherited by Moun in Jingxi City Zhao Kairui's remarks, the art of molun originated from the "Xiu Cai" and was accepted. From the Song Dynasty, there was a special art performance of molun, which has a history of more than 600 years. (Fang, 1993)

2.2 Initial performance

Basic information on development

Since the molun is poor "Xiu Cai" sings his own life, the first word of each song has an "ei" word. Next, the tune is a sigh from the heart. The "molun" tone of the poor "Xiu Cai" is very suitable for the poor to complain about bitterness and sigh. Therefore, as soon as it was produced, it was welcomed by the working people. Many people have learned to sing and spread. Whether it is farming in the fields, going to the mountains to catch firewood, or at the end of the village, people sing during the day and night. Through one pass ten, ten pass hundred, men, women and

children, soon spread in all of the Jingxi area. The else city and county adjacent to Jingxi were connected by language and characters, so the molun quickly spread to else erea, such as Debao, Napo, Tiandeng, Daxin, Tiandong and Tianyang. (Huang Fengsheng, 1991:14)(Huang, 1991)

In the past, rich people did not sing and appreciate molun, not only because they thought that molun was created by poor people, but rather vulgar and tasteless, and their lives were very rich, and there was nothing to blame for life. Because the melody of molun is sighed. Therefore, it seems more sadness. When local people hold funerals, they often perform molun singers at home. The content of the singing is mainly the miss and mourning of the deceased. (S. Lu, 2018)

Later, people made adjustments to the cool and sad melody of molun. From then on, the molun not only sighs sadness, but also adds a lot of relaxed and comfortable content, such as praising the traditional virtues of the Zhuang people, describing the local customs and so on. This is an important change in the development process of molun. According to the old artist of Molun Chen Tingmei, at the time, Jingxi Longlin Street, there was a poor man named Zhang Yaqi who was very smart, cheerful and optimistic. He also loves to sing the molun, even though he is sometimes too poor to eat and not bothered. But he felt that it was not enough to sing the poor "Xiu Cai". He felt that the poor should not only sing their own sufferings, but also have their own pleasures and pursuits. Therefore, he sang another cheerful, beautiful and energetic tone of the molun tune than the poor "Xiu Cai". (Lu Shichu, 2018:18)Classification and development:

The earliest of the molun is divided into two forms of artistic performance. Jingxi City is considered to be the center, the northwest is called Shangjia area, and the southeast is called Xiajia area. The poor "Xiu Cai" in the Xiajia area is called Xiajia molun. The other poor man in Shangjia area is called Shangjia molun. Shangjia molun and Xiajia molun, each have their own characteristics, all express the thoughts and feelings of the working masses, and have been circulating and developing among the Zhuang working people in southwestern Guangxi.

After the spread of the molun, with the development of society, people are not satisfied with self-singing and self-suffering in labor. They hope to hear the singing of people who are higher than themselves and who can speak. This will not only enjoy entertainment, but also enrich and increase knowledge. So in the slack season, or during the festival, the molun artists often sing in local towns, villages and towns. When the molun artist sang, the local people naturally gathered to listen. At that time, the molun singing art was performed by a person without

instrumental accompaniment. Its contents were mostly folk stories, legends, and self-reports. (Qin, 2003)

2.3 New development

The famous text was produced

According to the special book that records the historical development of Jingxi City. By the end of the Qing Dynasty, Jingxi had appeared as a professional molun artist. Most of them were blind people who went to the city to help others massage and live on it. These blind artists are in the process of massage, Singing lively, emotionally rich, exciting stories for customers to enjoy, vivid and wonderful molun sing, often become an important "magic weapon" for them to attract customers.

Although the previous performance of the molun has a certain development, the scale is not very large, and there is no system, norm, and complete text, so that its singing is subject to certain restrictions. As people appreciate the level of appreciation. The molun artist only sings the content of the local and his own nation and can no longer meet the needs. As a result, the molun artists rewrote the Han novels and stories into a complete set of molun text, which was continuously introduced to the people of Guangxi Zhuang nationality through singing. The singing activities of molun promoted the music and cultural exchanges of Zhuang, Han and other ethnic groups, promoted the cultural prosperity of Zhuang nationality, and also promoted the ideas of national unity and patriotism.

During the Republic of China, the molun was flourishing, and the molun artists continued to emerge, and at the same time produced a number of famous repertoires, such as "Send Husband to Fight". The molun artists of this period are represented by Liang Wentang and Ling Yalin. (Huang, 1991)

Liang Wentang is a very famous celebrity in Jingxi City. The famous the molun work "Send Your Husband to Fight" is his creation. This work was created in 1941 and was later called "the essence of the art of molun". At that time, it was the age of war against China's invasion of Japan. The patriotic thoughts and love concepts in the works are touching and deeply rooted in the hearts of the people. The emergence of "Send Husband to Fight" has aroused strong repercussions in society. (X. Li, 2016a)

Ling Yalin is also a very famous cultural celebrity in Jingxi City. After he studied in Japan, he returned to China. The officialdom has been frustrated and he has lived in the countryside. Although his knowledge is very high, he is not as self-sufficient and self-righteous as many literate people. He is a local Zhuang people and is interested in the literature of the Zhuang ethnicity, especially the molun. He has created many of the molun works based on the historical stories of Han people and local folk stories. His masterpieces include "Second Plum", "Zhaojun Marriage", "Die Qing Fight", "Meng Lijun" and so on. As long as he created a piece of the molun, he would teach the blind person to massage for survival, but he never paid for it. (P. Li, 2007)

New form of performance

At that time, there were some folk artists who sang molun on the street to survive. They used the folk musical instrument "San Xian" to perform and sing while playing, which made the molun artistic performance develop and more attractive. The molun performance form from the original singing without the accompaniment, to the addition of the "San Xian" accompaniment, which not only activated the music but also increased the expressive power of the singing, so that the molun art has been newly developed. (Ling. C, 2013)

At the time, there was a blind man named "A Guang" in Jingxi City. Molun sang very well. People in the street often used money to hire him to sing. Where molun went everywhere, it was welcomed by the ordinary people, but it was considered by the leaders at that time to be vulgar and discriminated against by people with status. They believed that molun could only be in a private place. The form of singing appears in front of the poor and cannot be on the official stage. (X. Lu, 2015)

Despite this, molun is still integrated into the lives of ordinary people. People like to sing molun. After grazing cattle in the wild, cutting wood on the mountain, cutting wood, and cooking after a meal, the form of sighing is also enriched. In addition to singing alone, there are also two forms of singing and multi-person chorus. These activities are another important leap in the development of molun. (P. Li, 2012b)

After the founding of the People's Republic of China, under the new policy, molun has achieved new development. In 1954, molun performed for the first time in a mass performance and caused a strong response in society. Since then, molun has been valued by the local literary and art circles. Many art groups have successively put molun on the stage. With the stage, the

molun is even more brilliant. During this period, many local artists also created the molun works sung in Han language.

Since, molun has been on the official stage of the literary art from the performance of the folk songs (sitting and singing). The performance forms include single rap, two-person sing, multi-person lead sing and singing together, group perform singing and so on. Accompaniment instruments have been added from the previous "three strings" to "Zhuqin", "Qinqin", "Yueqin", "Tuhu", "Zhonghu" and other Zhuang folk instruments. The variety of performance forms and the increase of accompanying instruments have enriched the expression of molun and promoted the development of the performing art of molun. (X. Li, 2016a)

A prosperous period

Since the founding of the People's Republic of China, Xia Jia molun and Shang Jia molun have been continuously enriched and improved by participating in the performances of the local and national performances, and through the observation, study and exchange of local art with other ethnic groups. And development, It is gradually recognized and sung by people in China. In the popular performances held in the counties, cities and provinces of Guangxi, almost every time, molun will also appear on stage. For example, in 1959, the old artist Mo Guishan wrote and sang the "Wu Zhong's Story" and participated in the third mass of Guangxi. The performance of the art has caused a strong response. In 1962, Guangxi People's Publishing House published the "Guangxi Folk Song Collection" and used the text Shang Jia molun "Happiness depends on the Communist Party". (P. Li, 2012a)

After the 1970s, Meng Xiufeng, another cultural celebrity of the deputy director of the Jingxi Cultural Center, He also likes molun art very much, and has created many Han language molun works, and has received a lot of attention and recognition. Among them, "Tongmuxin" has won the second prize of Guangxi Quyi program competition creation, the third prize of Chinese Quyi new track competition creation, and the "Bronze Drum Award" of Guangxi literature and art creation. "Wa Si Sacrifice Banner" won the second prize of the Guangxi Regional Competition of the National Quyi Competition. "Spring Warmer" won the first prize of Guangxi Excellent Musical Art Creation, and "Speaking Count" won the Guangxi "Bagui Group Star Award" creation award. The emergence of the Han language molun enriched the culture and art of molun, making molun more thriving. In the promotion and protection of the molun culture, professional

and amateur art groups in Jingxi City and Debao County have made a lot of efforts. From the founding of the People's Republic of China to the 1980s, the molun songs performed at the county, city, and provincial cultural performances included "Singing the Communist Party", "The Story of Wu Zhong", "The Mother Heart", "Two Laoxiaoshanhe", etc. This flower of art has become a popular folk rap show that is popular among the masses. (X. Li, 2016b)

In 1976, the performance of the Quyi in Guangxi, held in Liuzhou, Guangxi, was praised by the Jingxi Molun song "The History of Pain and Family". In 1978, "Long-distance Walking with the Flag" participated in the Guangxi Amateur Art Performance, which made people Zhuang Molun has further understanding. In 1980, the "Guangxi Folk Songs Selection" published by the Guangxi People used Jingxi "Shang Jia molun"— "Golden Cherry Blossoms". In 1981, the program was included in the "Guangxi Full-time Junior High School Textbook" and "Music" section. In 1982, the second volume of the Chinese Folk Songs, edited by the Institute of Music of the China Academy of Art and published by Shanghai Literature and Art Publishing House, also included this work. In 1986, reflecting the relationship between the frontier defense army and the people, the molun "Mother Heart" performed by the Jingxi Border Defense Cultural and Art Troupe won the third prize in the "National First New Track Competition". In 1989, the molun "Street Light" reflecting the story of Wei Baqun's revolutionary struggle, according to the needs of content and feelings. (P. Li, 2007)

For the first time, the ShangJia molun and XiaJia molun tunes are combined in the same program, enriching the singing music of the molun. At that time, molun had been sung as a Zhuang folk song, and it had a certain influence in the whole province and the whole country, reaching the most brilliant period.

2.4 Decline and innovation period

In addition to the threat posed by economic globalization, the social and economic development itself has also had a tremendous impact on traditional culture, especially folk culture. Folk culture is unofficial, non-mainstream, and lacks its own and external reasonable protection. In the constant struggle and blending of technological civilization and traditional culture, modern technological civilization and cultural globalization consciously and unconsciously ignore it. The oral and intangible cultural heritage of human beings, faced with the singularity of their forms of existence and the particularity of their transmission, face even greater

challenges, are subjected to more violent shocks, are constantly in trouble, and some are even on the verge of disappearing.

Decline period

As an oral intangible cultural heritage of the Zhuang people in Guangxi, the molun culture was once highly popular among the local people and became a decline in the Zhuang folk art after the 1980s. Now, to hear the molun sing in the streets and lanes, it has become a thing of the past. The locals are still creating and singing the original molun, mainly the folk culture performance team of the Jingxi Zhuang Museum. (Huang, 1991)

The folk culture performance team of the Zhuang Nationality Museum of Jingxi City attached great importance to the molun culture. On the one hand, it actively collects and sorts out the long-lost classic works of molun. On the other hand, it encourages members of the performance team to create and sing new works of molun, which not only accumulates and transmits the molun culture of the previous generation, but also accumulates molun culture has been further promoted. The performance team tried to explain the "static" cultural relics in a "moving" way, and cooperated with the exhibition to show the Zhuang folk traditional cultural programs, so that the cultural relics "live", the Molun program performed in a simple and original style and attracted a lot of visitors. Therefore, it is the most important transmitter and disseminator of today's molun culture. (Ling, C, 2015)

Although the folk culture performance team of the Zhuang Nationality Museum in Jingxi City has made certain contributions to the transmission of the molun culture, their team seems to be weak. There are many difficulties.

The performance team consists of less than 30 members. There are only 3 members under the age of 40. The average age of the team is about 53 years old. There is a clear "ageing" tendency and a serious "fault" phenomenon at the age level. A serious problem will affect the sustainable development of the performance team; In addition, the performance team does not have members who specialize in performances. There are other jobs, some even self-employed and peasants. The above situation seriously hampers the time of creation, rehearsal and performance, and has a great impact on the stability of the team. (P. Li, 2012a)

Performance team of the costumes, props, musical instruments, lighting, etc. are mainly provided by individuals. Most of the members of the performance team are retired people and

self-employed individuals. The income is not high. Each performance of the performance team only symbolically charges a certain appearance fee. The serious shortage of funds brings a lot of inconvenience to the development of the performance team activities. The funding problem seriously constrained the development of the team. Now, the molun show has lost most of the local audience. According to Huang Yi, director of the Zhuang Nationality Museum of Jingxi City, the Jingxi Folk Culture Performance Team has been established since then. The audience watching the performances are mostly domestic and foreign tourists and experts, scholars, businessmen, journalists, etc. There are not many local audiences. Especially teenagers are hardly aware of molun. (X. Li, 2016b)

The transmission and dissemination of molun is not optimistic. The Zhuang folk culture once once highly praised by the public is now rapidly declining and facing the danger of disappearing.

Innovation period

Today's molun performances can only be seen in Jingxi and Debao in Guangxi. Jingxi's molun performance is mainly in the Zhuang Nationality Museum's performance team in Jingxi. There are more than 20 actors in the total. Most of the performers are older, basically over 60 years old, and the molun singers are young, but very few. The performance of the Molun in Debao was mainly performed by the folk Zhuang drama group. There are more than a dozen Zhuang theater groups in the local area. They integrated the Zhuang drama with the molun and formed a tunes of the molun based on the Zhuang drama. Therefore, Debao does not have a dedicated molun performance team. If you want to enjoy the molun performance, you can only contact the local Zhuang groups. (X. Lu, 2012)

Under the background of multi-music culture, people's appreciation level is getting higher and higher, and there are too many songs to be enjoyed. If a singing art has no features, it is difficult to continue to develop. In the face of the above situation, molun has also been reformed according to the requirements of modern people's appreciation, and the local cultural department has also developed molun through various measures.

Today, the molun performance is very popular in every township in Jingxi and Debao in Guangxi, and the government departments attach great importance to propagating the Communist Party's policies and ideas through the performance of the molun. By singing the familiar morun

tunes of the local people, and using the songs of the molun to fill in the words and innovating the propaganda songs, because the melody is very familiar to the local people, the newly created molun is easy to attract the local masses, and the molun propaganda revolutionary thoughts and the people can play Resonance can not only promote the revolutionary ideology of the Communist Party, but also enrich the social and cultural life of the local people.

In Jingxi, since 2017, the large-scale molun performance competition sponsored by local government departments has achieved good results. Activity requirements: The molun programs selected in each township of Jingxi were put together for performance and ranked, which promoted the influence of molun in Jingxi, which also reflected the audience of molun in the township. In the new situation, how to ensure that the people of the countryside continue to like molun requires more thinking and action.



Figure 13 Show the Jingxi City's First molun performance show in 2017

(The photo by Mo Fuxiao, July 2018)

The local of primary and secondary schools also began to pay attention to the protection and transmission of molun and began to create an environment for singing. Invite the molun artist to come to school to explain the history of molun and teach students to sing molun. The molun artists also actively cooperated with the local primary and secondary schools to teach the molun. In order to strengthen the skills training of the molun teachers, the molun artists trained the music teachers in primary and secondary schools free of charge. Nowadays, Lu Zhiwei, the most famous

molun artist in Jingxi, often conducts molun singing activities in local primary and secondary schools.



Figure 14 Show the Sings molun Tongde Township Primary School in Jingxi
(The photo by Li Kexi, July 2019)



Figure 15 Molun Show in Jingxi
(The photo by Li Kexi, July 2019)

Jingxi's pop musicians set up the molun band, based on the melody of the molun and the local language, combined with popular musical elements to innovate and form a new form of molun. However, this kind of innovation is still in its infancy, and it has not caused widespread concern. It still needs continuous reform and reference. The individual college teachers in Guangxi also combined with the musical elements of molun to innovate and form the group's performance form, which was welcomed by the audience. However, the integration of molun's

musical elements is simply integrated, and the main molun performances are not really displayed, and the singing effect of molun should continue to be improved.



Figure 16 Show the Molun band performance
(From the internet, January 2019)

3. Comparison

3.1 The origin

The similar and different

Both art are produced in the folk and reflect the local singing style of the local ordinary people, and there is no clear historical document to clarify the time of its specific generation. Thai molam passed from Laos and got the upper class and even the king's likes from the beginning, which created important conditions for its spread throughout Thailand. Chinese molun is produced in the villages of Jingxi City in Guangxi, and it is only spread among the local ordinary people. The rich people do not like this performing arts. From the beginning, it was not recognized by the leadership, which led to discrimination in the future and could not be developed as a mainstream.

Relationship with local culture

Both are the art of local speaking and singing. Its production is influenced by local customs and traditional habits, political systems, etc., especially with local ritual activities. For example, in the northeastern part of Thailand, there is still a ritual class, molam pifa, which is specially designed for the purpose of fortune telling and treating patients. In Jingxi, Guangxi, China, there are also ceremonial moluns, which are also for fortune telling and treating patients. The difference

between the two is that there is only Khaen instrumental accompaniment in the Thai molam pifa ritual, while the Chinese molun ritual activities include brass bells, fans and bamboo boards.



Figure 17 The Ritual molun in China
(The photo by Liu Minghua, July 2018)



Figure 18 The Molam pifa in Thailand
(The photo by the internet, June 2018)

3.2 The political

Thailand is a Buddhist country. The earliest molam was closely related to people's beliefs. Although it came from Laos, the king and ordinary people at the time liked it very much, which provided the prerequisites for its stable development.

China is a country of relatively free belief. People also pay attention to belief, but they believe more in science. There was a period of history when the government opposed

superstitions and ghosts, and especially the wealthy did not like it, causing molun to lose its most important support.

3.3 The economy

Northeast Thailand is a relatively poor area, which makes it difficult for foreign culture and music to spread here. This creates favorable conditions for the most primitive forms of molam performance. With the development of the economy, especially Western culture and music have entered Northeast Thailand. People's appreciation requirements are getting higher and higher. Molam can innovate in accordance with the development of the times and has formed a variety of expressions.

Guangxi is also a relatively poor area in China, especially the area where molun spreads. The high mountains and long roads make it difficult for foreign music culture to spread here, ensuring the most primitive performance form of Molun; along with economic development, especially the culture of the Han nationality The leading role of music in China has gradually entered Jingxi and Debao of Guangxi. Molun has also been reformed with people's appreciation requirements, and has formed some new expressions. However, the integration of western popular music is still at the elementary level of innovation.

3.4 The society

The northeastern part of Thailand is mainly the PuTai area. The local folk songs are dominated by Molam, forming the most characteristic performance form in the region. Molam singers have many opportunities to save money. As long as there are celebrations and festivals, there will be molam singers performing, and they will often see special molam performance evenings, usually from 9 pm on the first day to 5 pm the next day. The audience needs to sell tickets to enter the audience. During the performance, the audience feels that the actors perform well and will give tips. The king also issues a national artist certificate for the successful molam artist, which has a high social status.

There are many ethnic groups in Guangxi, China. Various local folk songs give people a lot of choices, especially the love songs of male and female lovers are most popular. The earliest tone of molun is relatively low, which is inconsistent with the lively and festive appreciation requirements of the Chinese, which has caused society to not support molun. Molun singers have few opportunities to perform. The Jingxi Municipal Government of Guangxi launched an annual

molun performance in 2017. It is also the largest performance, but this is a performance without money. The government of Guangxi has also issued a certificate of successor to molun artists. These policies are protective, not an appreciation of people's needs. The above causes the social status of molun singers is not high.

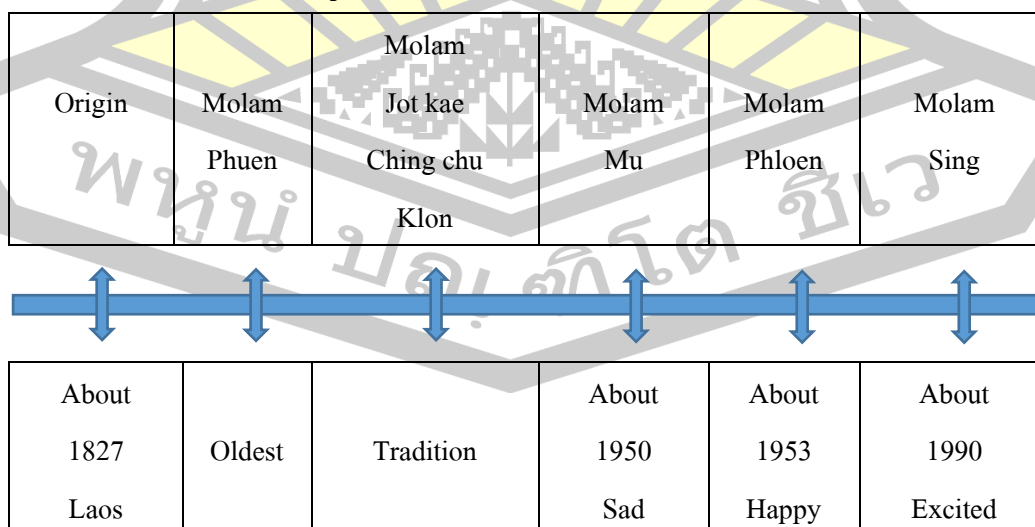
3.5 The education

Thai molam has been passed on very well in school, In particular, molam klon has promoted this performing art to a very high level, so many people are willing to learn, and many families send their children to the teacher's home to study and live around 7 years old, and perform together, even the teacher takes these Students went to many places for group performances, reflecting the early home-based teaching model. At present, many universities in northeastern Thailand offer specialized molam courses, and there are related courses in some elementary and middle schools. Molam performances have developed very well in schools. There are also many molam artists teaching at home and leading a performance team to perform. , Formed a more systematic teaching model.

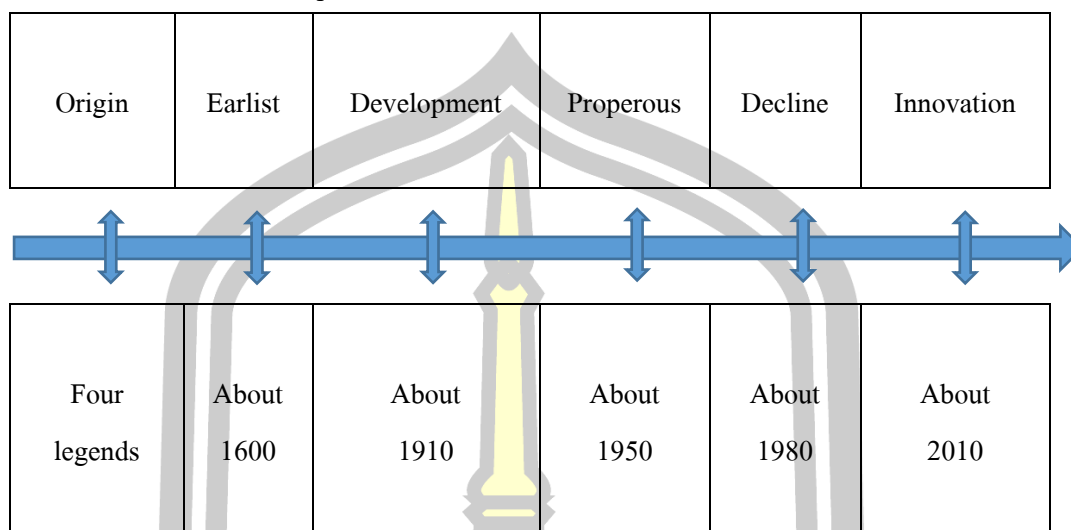
Chinese molun has not formed a certain scale in the school, mainly because this form of performance of molun is unpopular, and the overall local cultural atmosphere is lacking. Although molun singers have also conducted singing and singing activities in elementary and middle schools, the effect is not good.

4. Analysis

This is the historical development of Thai Molam



This is the historical development of Chinese Molun



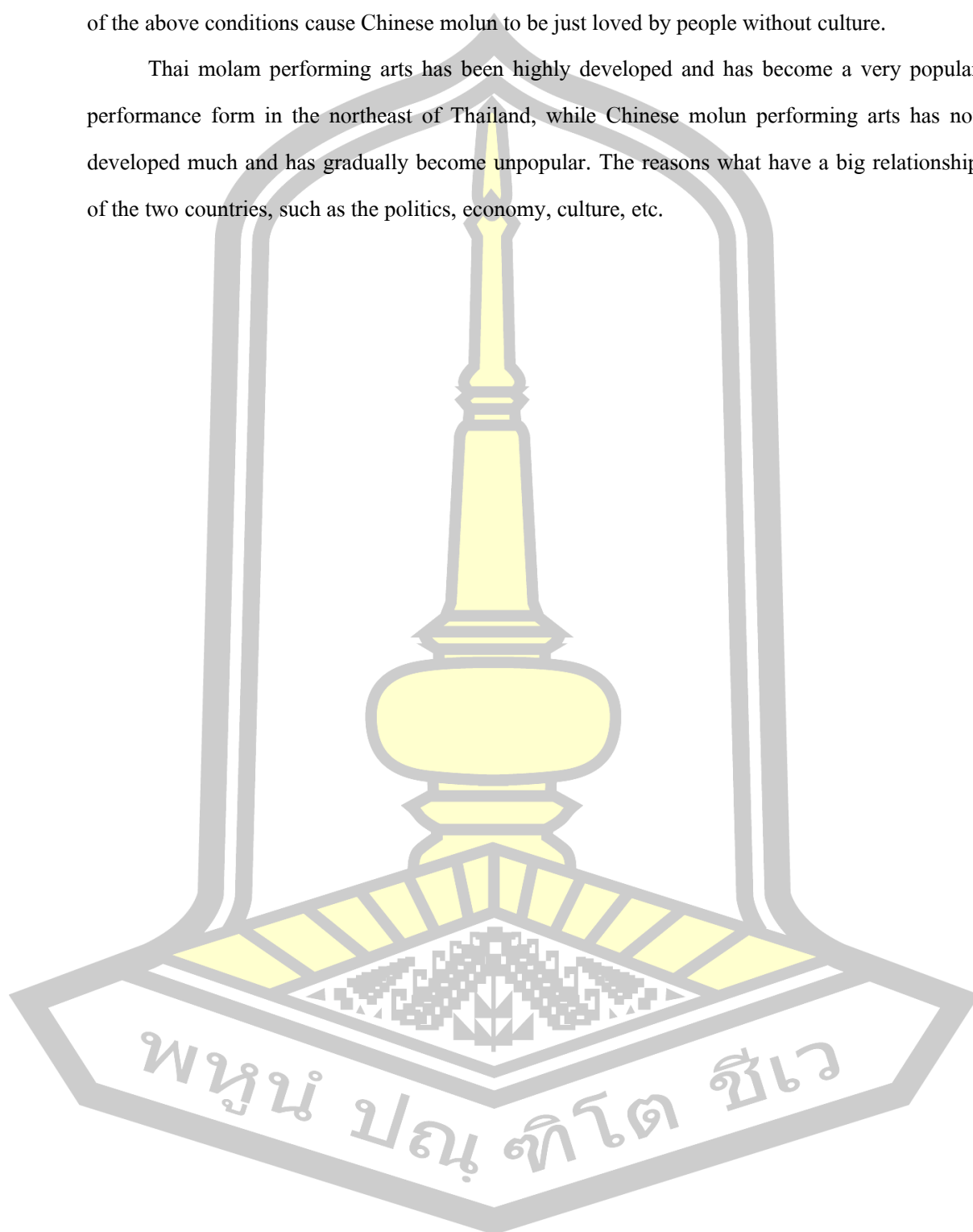
From the perspective of time, Thai molam performing arts passed from Laos about 1827. And Chinese ritual molun is produced in the villages of Jingxi City in Guangxi about 1280. Chinese molun performing arts were formed around 1600, with a history of more than 200 years. There is a possibility that the Chinese ritual molun was transmitted to Laos. In Laos, it was merged with the musical instrument Khaen to form a new form—molam pifa. Later, Laos created molam performing arts based on molam pifa, and then transmitted it to Thailand. The two is the popular of performing arts at times.

With the development of society and economy, people's appreciation level has begun to change, and the requirements are getting higher and higher. The most primitive forms of expression cannot meet people's requirements, and they have begun to change. New forms of Thai molam gradually appeared, molam jokae, molam chingchu, molam mu, molam phlaen, molam sing. The reason was liked by the king at the time, and the rich also liked it. There are not many folk songs in other places in northeast Thailand. And Molam can meet people's appreciation requirements and make changes, so it has developed very well.

The Chinese molun has also changed, but the effect is not good. The reason is that it has not received strong support from the government and rich people. Especially in a period of history in China, the country was opposed to feudalism and superstition, and opposed to ghosts and gods, and it was very repulsive to the form of performance changed from ritual activities. Since then, the Chinese have more admired science, especially the rich, and did not like this form of

performance. There are many local folk songs in Guangxi, and people prefer this love song, Many of the above conditions cause Chinese molun to be just loved by people without culture.

Thai molam performing arts has been highly developed and has become a very popular performance form in the northeast of Thailand, while Chinese molun performing arts has not developed much and has gradually become unpopular. The reasons what have a big relationship of the two countries, such as the politics, economy, culture, etc.



Chapter V

The Elements of Thai Molam and Chinese Molun performing arts in comparison

This chapter analyzes the elements of Thai Molam and Chinese Molun performing arts. And compared content, performance process, text, language, tune and accompaniment, melody. Finally found similarities and differences between Thai Molam and Chinese Molun performing arts.

1. The elements of Thai Molam performing arts

A troupe of lam klon performing art consists of two molam singers, male and female, and a mo khaen, mouth organ player. A molam klon troupe plays on a small stage; molam singers and mo-khaen player stand, walk and dance on it. Usually a molam will have his/her own khaen player. Male and female molam player compete each other with voice, wit, text repertoire, and arts of improvisation. They question each other on all kinds of subject, but the most difficult knowledge is on Buddhist doctrines. The one who did not have enough knowledge and could not sung with the right answer was the looser and had to leave the stage because of shame.



Figure 19 Show the Molam Klon performance

(The photo by Chonpairot Jarernchai July 2019)

1.1 Process and Content

Wai Khru, paying homage to teachers: The student has to sing, paying homage to Gods, human teachers, as well as to other holy beings, to come and help him/her in the performance. He/her asks teacher's help for good voice, good memory, good wit, good improvisation, and good protection from any harm.

Introducing themselves and praising the Host: This session molam introduce themselves to the audience their names, their home towns, and their fames, as well as praising the host who hires them to celebrate the event, merit making occasion wedding, birthday, or memorial ceremony for the deceased one.

Greeting each other and show off their talent and creditability: Each molam will take turn in lam sinign; normally the male molam will sing first and follows by female molam. They will tell each other who they are and where they come from. At the last part of their greeting they always show off their wit, their fame, their knowledge to bluff their singer partner.

Courting: Each molam praise each other of their good looking postures and charms; each molam asks the singing partner to be a boyfriend/girlfriend. But he/she may not lucky to be good or appropriated to each other, because he/she does not have a good looking or charm, or not rich enough.

Question and Answer: This is the session that each molam shows his/her knowledge competing each other. The nature of molam career is comparable to a game, a sport, similar to boxing; they have to fight or compete each other. All kinds of knowledge are posted to each other worldly and Buddhist doctrines. Each one is expected to know all contents as well as be able to improvise the poetry and to sing on spot on the stage.

Folk tales and Jataka Stories and describing the beauty of forest sceneries: After the audience are intensed with molam's fighting of their wits, the audience become relaxed with folk tale and Jataka stories; they enjoyed with heartfelts and even cries with happiness.

Farewell singings: At the end each molam sings a farewell song to his/her molam partner, as well as to the audience, and they promise to see each other again at the next year celebration. Many audience cry with unforgettable impression.

1.2 Tonal System

The molam klon singing is normally accompanied by a khaen player. Therefore I will introduce the *khaen* music and its roles in *molam klon*. *Khaen* is the most important and most suitable musical instrument, in terms of its beautiful sounds; it has been used for accompanying every type of *lam* performing arts. It can provide melody, drones, and rhythmic pattern at the same time. It has seven tones in diatonic scale, but each piece of its music uses only 5 tones, with a few passing tones, as a pentatonic scale. There are six basic pieces or modes which can be arranged into two groups or two scales, namely *lam thang yao* and *lam thang san*. *Lam thang yao* scale gives sad mode or mood; they include *lai yai*, *lai noi*, and *lai se*. *Lam thang san* scale give happy mode or mood; they include *lai sut sanaen*, *lai po sai*, and *lai soi*. Each mode and scale is shown below:

Left Hand Side

Finger:



Pitches

sol fa sol fa mi re ti do

Right Hand Side

Finger:



Pitches

la do sol la ti re mi la

A sixteen-pipe *khaen* consists of 16 pitches, as shown:

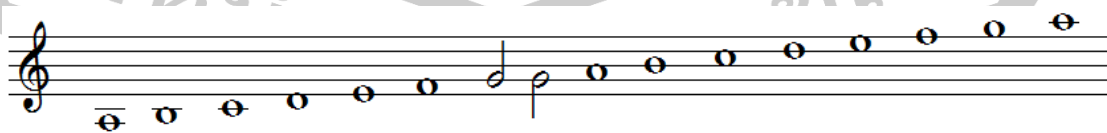


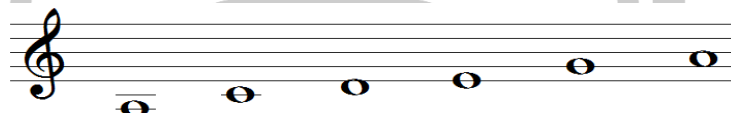
Figure 20 A sixteen-pipe *khaen* consists of 16 pitches, as shown:

When one looks at the formal structure and its variation nature of each mode, it was found that there are six modes in khaen music. These are lai yai, lai noi, lai se, lai sut sanaen, lai po sai, and lai soi. The arrangement of tones in each mode is as follow: 1) lai sut sanaen, G A C D E; 2) lai po sai, F G A C D; 3) lai soi, D E G A B; 4) lai yai, A C D E G; 5) lai noi, D F G A C; and lai se, E G A B D. These six modes are classified into 2 scales, lam thang san and lam thang yao scales. The lam thang san scale is comparable to a pentatonic major mode, G A C D E G, whereas the lam thang yao is comparable to a pentatonic minor mode, A C D E G A. The lam thang san scale includes lai sut sanaen, lai po sai, and lai soi; the lam thang yao scale includes lai yai, lai noi, and lai se.

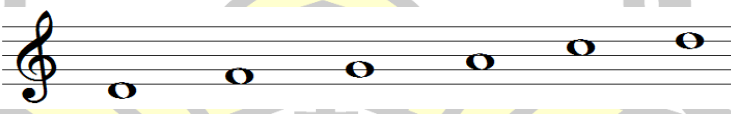
The khaen principal pieces are divided into two groups: 1) lam thang yao (minor) scale, and 2) lam thang san (major) scale.

Lam thang yao scale consists of 3 following modes:

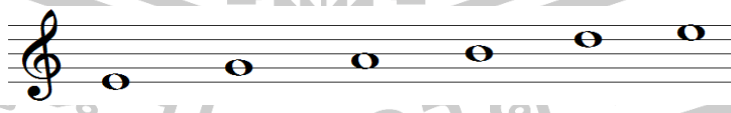
1) *Lai yai mode*: A C D E G



2) *Lai noi mode*: D F G A C

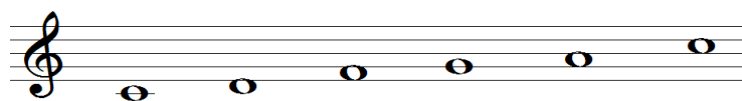


3) *Lai se mode*: E G A B D



Lam thang san scale consists of following modes:

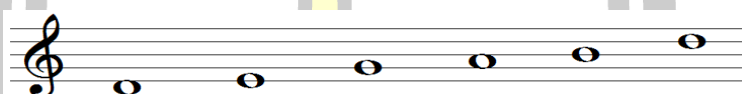
1) *Lai po sai mode*: C D F G A C



2) *Lai sut sanaen* mode: G A C D E G



3) *Lai soi* mode: D E G A B D



Two Most Popular *Khaen* Pieces:

An Excerpt from *Lai Yai*:



An Excerpt from *Lai Sut Sanaen*:



At the beginning of a *molam klon* performance, the *khaen* player starts first to lead a *lam* singing on appropriate pitch level. The male *molam* starts singing a *wai khru* poem. After the male *molam* singer finished his turn, the female *molam* singer starts with a *wai khru* poem, but of different poem. A male *molam* usually use a higher pitch *khaen* mouth organ whereas a female *molam* uses a lower pitch *khaen*. For *khaen* accompaniment, the *khaen* player may play the same

melody as in *lam* singing, but some time, he may play its variation similarly to ostinato in Western music. *Molam* and *mo khaen* enjoy his or her own part, listening to the sweetness and beauty from each other's singing. They may feel like they are listening to a wonderful and charming music from someone elves.

1.3 Klon lam

Klon is a generic term denoting any form of poetry. A *klon* for reading is called *klon an*; a *klon* for courting is called *klon pha-nya*, and a *klon* for singing is called *klon lam*. The main feature of a *klon lam* poetry is its rhyming; there are three types of rhyming vowel rhyming, consonant rhyming and tone rhyming.

A *klon lam* is called in accordance with its type, style, or genre of *lam* singing. In terms of their classification, it was found that there were five types of *klon lam lam thang san*, *lam thang yao*, *lam toei*, *lam phloen*, and *lam doen*. Each *klon lam* formal structure consisted of three parts introduction, main body, and conclusion. The following is mainly about *lam thang san*, *lam thang yao*, *lam toei*.

1.3.1 Lam Thang San

Lam thang san is a style of *lam* singing in meddle tempo, with steady beat or pulse without any melisma, except at the introduction part. There are two types of *lam than san* poetic text *klon kap* (or *klon tat*) and *klon yoen*. There are two types of *klon lam thang san*: one is called *klon kap* or *klon tat*, the other one is called *klon nyoen*. Each *klon lam thang san* (*klon kap* or *klon nyoen*), each consists of three parts---introduction, main body, and conclusion.

Klon kap is not stricted on the number of phrases but there is a tonal and vowel rhymes between the preceding phrase and the immediate following phrase. The introduction of both *klon kap* and *klon nyoen* for *lam* singing are written in the same formal design. Its formal design is called *klon hai* or *klon salok*, it consists of five syllables.

Klon Khuen of Klon Kap and Klon Nyoen

The introduction of any *klon lam* is called *klon khuen* or *klon phat hua*, meaning forward poem. The *klon khuen* for both *kap* and *klon nyoen* in *klon lam thang san* is written in the same formal design. It is arranged into sentences or lines of two clauses; each clause contains five

syllables or musically of two steady beats, except the first and the last clause which contains only three syllables, which is musically also of two beats. Here is structure of a klon khuen.

Klon Khuen

O O O O O O O¹
Kaen poen woen gaem nong poen woen (line 1)



O O O O O O O O O O
Khan nong maen su phone hai woen ni kai kai (line 2)



O O O O O O O O O O
Khan bo maen su phai khan maen khong sai lam (line 3)



O O O O O O O O
Hai jao yim nam nam ma thang phi (line 4)



The Main Body of Klon Kap

Its main body of a *klon kap* consists of a numbers of lines or phrases, each phrase consists of seven to twelve syllables or four steady beats in terms of music. Each phrase or line has been designated by certain tone mark on certai syllable. For example, in the last two syllabels of the first line get no tone mark, in which the last syllable can become either a mid-tone, a high falling tone or a rising tone; the last syllable of the second line gets second tone mark, which can become either mid tone, high tone or falling tone; the last syllable of the third line gets the first tone mark and no tone mark respectively.

The rules for hay poems include; 1) There are no limits to the number of phrases. 2) There are three to fifteen syllables in one phrase. 3) The last syllable of the preceding phrase rhymes with the first, second, third or fourth syllable of the following phrase. 4) *Kham ek* or *kham tho* is not required.

The *klon kap* form for lam singing comprises the following elements: 1) There is no limit of the number of phrases or lines. 2) Each phrase of *klon kap* poetry consists of seven to twelve syllables. 3) The last syllable of a preceding phrase has to rhyme with the first or second or third syllable of the next phrase. 4) The rhyming syllables always have the same tone mark.

The Main Body

O O O O O O O O
Khon su mue ni yom len huai boe (line 1)



O O O O O O O O
Long la moe wa si dai ngoen lan (line 2)



O O O O O O O O
Pha kan khan bo het naeo dai (line 3)



O O O O O O O O
Pha kan pai ha sai ha sok (line 4)



O O O O O O O O
Up pa lok wai ton mai phu pha (line 5)





O O O O O O O
Phi pu ta phi na phi hai (line 6)



Main Part of Klon Nyoen

A klon nyoen poetry of the main body consists of a number of stanzas. Each stanza may have two or four stanzas. Each line contains seven to twelve syllables or four steady beats in terms of music. Each certain syllable positions within stanza have been designated different tone mark as shown below:

The Main Body of Klon Nyoen

O O O O O² O O O O
Kho hai a- yu dai hoi khuap pi pai (line 1)



O O O O O O¹ O O O O²
Wan na kai jai ngam dang pha jan hueang jaeng (line 2)



O O O O² O O O O O O¹
Su kha haeng hom tum kai jai sai sa wang (line 3)



O O O O¹ O² O O² O¹ O
Mi pha lang dang sang san kla haeng in (line 4)



1.3.2 Lam thang yao

A lam thang yao style is a lam singing in slow tempo and in recitative style with melismatic embellishments or vocalizations at the beginning, middle, and ending points. Comparison of lam thang san and lam thang yao.

Klon Khuen of Klon Nyoen

Any klon nyoen poetry can be sung in either lam thang san or lam thang yao style. Here is an example of klon nyoen poetry which can be sung in both styles.

Comparison of lam thang san and lam thang yao:

Both lam thang san and lam thang yao melodies are derived from melodic pattern and rhythmic pattern of klon lam poetry. Both lam thang san and lam thang yao melodies have 4 beats for each poetic line. A lam melody of lam thang san or lam thang yao consists of only 4 or 2 lines of poetry, which is sung repeatedly throughout the lam klon performances. The 4 or 2 lines of the poetry, or one stanza of lam poetry, becomes the whole melody of lam thang san or lam thang yao performance.

Lam thang san can use either klon tat or klon nyoen, whereas lam thang yao can use only klon nyoen. Lam thang san uses lai sut sanaen, lai posai, or lai soi for its accompaniment, whereas lam thang yao uses lai noi, lai, yai, or lai se for its accompaniment. The text of lam thang san is set in syllabic style, whereas the text of lam thang yao is set in melismatic style. There are melismatic style of singing in lam thang yao, whereas in lam thang san style melismatic style of singing is executed only at the introduction of the singing.

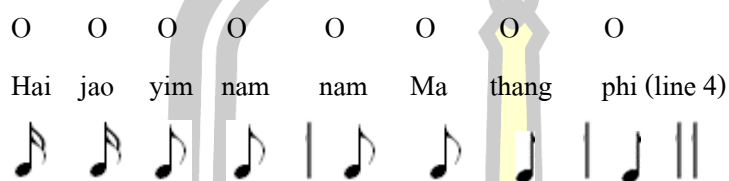
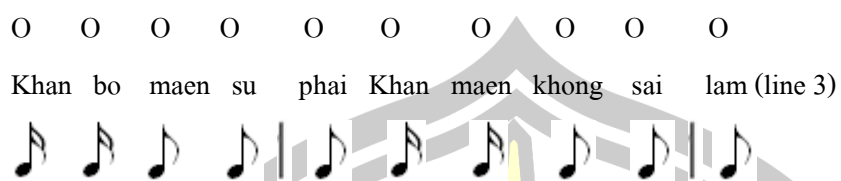
Klon Khuen

O O O O O O O¹
Kaen poen woen Kaem nong poen woen (line 1)



O O O O O O O O O O
Khan nong maen su phone Hai woen ni kai kai (line 2)





Translation:

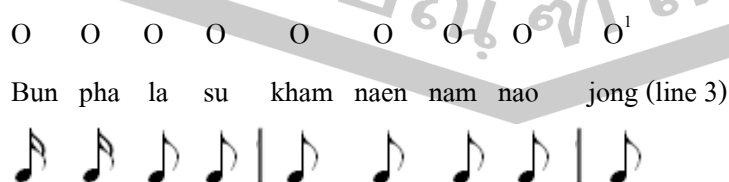
You are very beautiful, really beautiful.

If you have a girlfriend,

Then stay away from me.

If you don't belong to me, please leave.

The Main Body of Klon Nyoen



O O O O O O O O¹ O O
 Pha hai ai lae nong dai non son kom song (line 4)



Translation:

Oh, handsome man!

If you are belonged to someone else,

Please go to another direction.

If you are single, please keep smiling and come to me.

Oh, my dear!

Concluding Section

O O O
 Som pho wang



O O O O
 Hamg su phu kao



O O O
 Ma ao nong

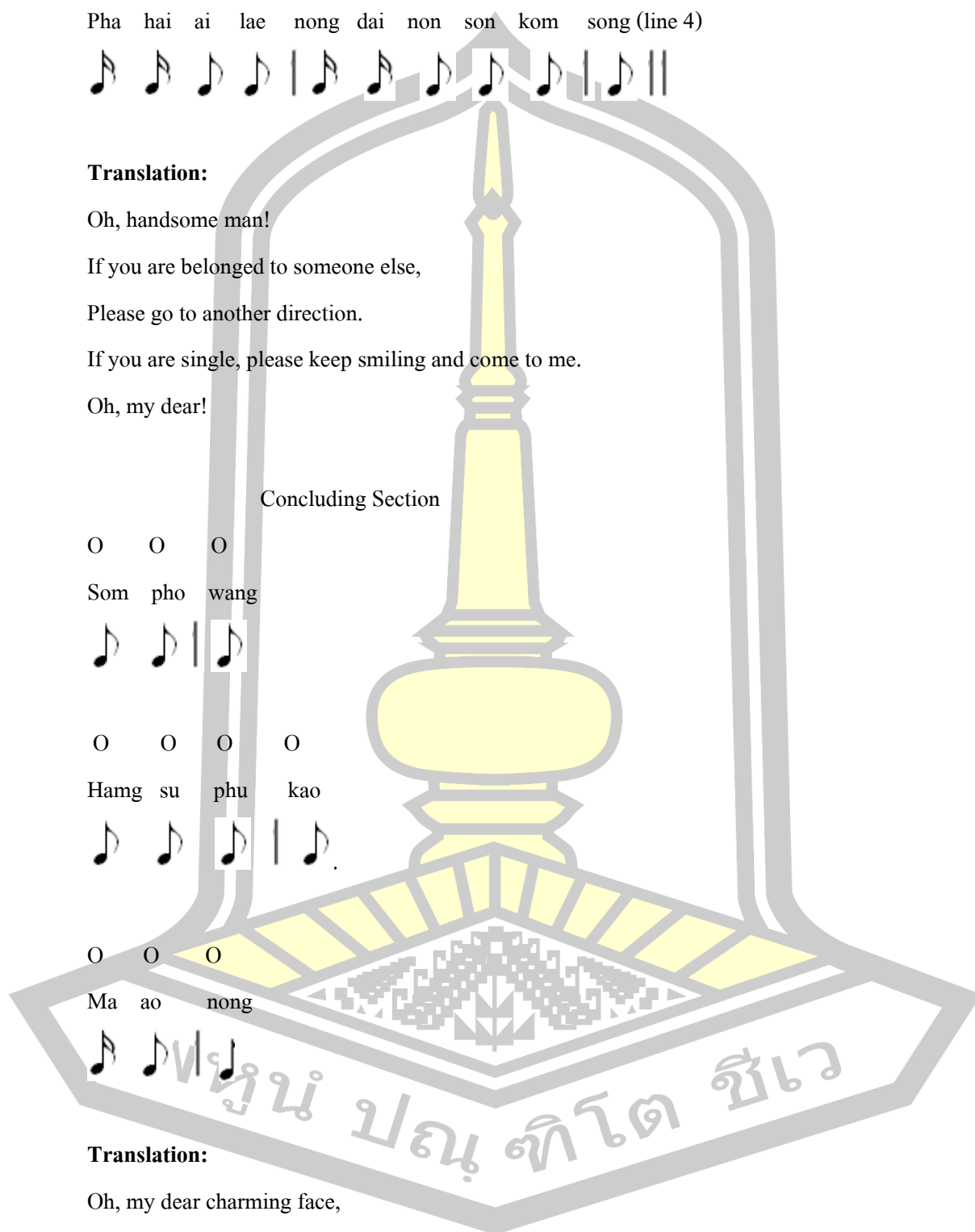


Translation:

Oh, my dear charming face,

It is time to leave your wife,

And to be with me instead.



Main Body: Inner Rhyming and Outer Rhyming

First Stanza:

Line 1: fang / doe ai / sai phu in / pan lo



Line 2: sang ma ngam / kado / lua lon / luen khon

**Second Stanza:**

Line 1: nyang ka taek / chon chon / lu lang / lai lam



Line 2: nyon yak hen / khon ngam / song tam / lae chong



Line 3: nong ka khong / khoi ai / sai ta / yot sa-nga



Line 4: chai huan ha / mom ai / si tai laeo / yu bo pen.

**Translation:**

Oh, dear!

The man who was casted by Indra God.

I wonder about you on why you are more handsome than all other men.

Thousands of people run after you to have a chance to see you.

I am also waiting to see you;

My heart is trembling, almost dying.

I don't know what to do!

Seeing you while you are ascending from heaven to the earth,

You look so glory as a full moon in the sky.

I want to be your servant.

Can I? Please, my dear!

1.3.3 Lam toei

Lam toei singing is the last section of lam klon performing art in Northeast Thailand. The whole lam klon performance consists of three sections: lam thang san, lam thang yao, and lam toei. There are four to five tunes in lam toei section; they are called Toei khong, toei phama, toei thammada, and toei hua non tan and sometimes toei duean ha is also sung.

On textual aspect, there are four lam toei tunes, classifying into two types lam toei written in Central Thai language and lam toei written in Isan (Northeast Thai) dialect. Lam toei of Central Thai language has a fixed melody, whereas the lam toei of Isan dialect the melody derives from word tones of the poetry.

Regarding the relationship between poetic text and melody of lam toei. In lam toei with Central Thai texts, each word tone has to conform to the melodic pitch, whereas in the lam toei with Isan text the melodic pitch has to conform to the word tone.

Lam toei style is a lam singing in courting style between male and female molam singers. Lam toei is classified into five types toei khong, toei phama, toei thammada, toei hua non tan, and toei duean ha.

Toei khong

Toei khong and toei phama are lam klon melodies which are written in Central Thai lyrics. Toei khong is the most popular molam type of performing art throughout Thailand. The most popular toei khong song is actually called “toei khong” meaning “The Mekong River Song” in which the lyrics describe the beautiful and rich river banks brought upon by the fresh running water of the Khong River which brings love, life and happiness. Toei khong was first sung by molam singers at first and later the songs and melodies were also popular by molam mu singers. The toei khong melody can be divided into four phrases and each phrase has four beats. It can be played in either lai yao or lai noi. The tempo is very slow and it gives the feeling of gentleness and confidence.

Toei Khong



Figure 21 Toei Khong melody

Translation:

Oh, oh! Whose beloved one is that? He is so handsome.

Oh, oh! Whose beloved one is that? He is so handsome.

Just only meeting his eyes. My body is trembling like a strike of mantra magic.

Why do you have so good looking. Why do you have so good looking.

Toei Pham

Toei phama is influenced by Northern Thailand. Toei phama melodies and songs are lam klon songs adapted from Northern Thailand songs. The adaptation of these northern melodies came from performing art of Central Thailand called “Phama ram khwan” (Myanmar axe dance) and was adapted with Northeastern Thai melodies and proved to be popular among audiences and molam artists. The melody is very popular. At first, the lyrics were in Central Thailand dialect but the melody has been adapted and successful for a long period of time and many of the lyrics now are in Northeast Thailand dialect. Toei phama like toei khong can be divided into four phrases,

the first phrase is repeated and each phrase has four beats. Toei phama can be played in lai yao or lai noi. The tempo is very slow and smooth. It is sung alternately with toei thammada and toei khong.

Toei Phama



Pen bun thi dai ma joe rok khao laoe si oe chang thuk cha ta



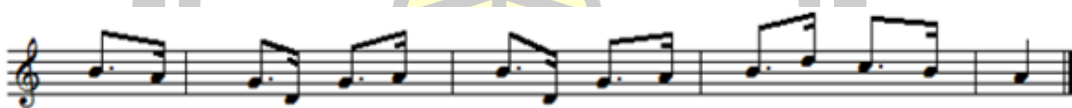
Pen bun thi dai ma joe rok khao laoe si oe chang thuk cha ta



Phu chai thi nai laeng la lo lao loet fa koen kwa chai dai



Ot jai mai wai rak jon lon jai yak dai khiang khong



Thon pen nueng yak kot tra kong pen khu suk song mi mi roi ra

Figure 22 Toei Phama melody

พหุณ ปณ ทิโต ชีเว

Translation:

Because of my merit sending me to meet you. In love with you? Probably?

You are my type.

Among all men on earth. You are the most goodlooking man.

I cannot resist my temper. I love you with my whole heart. I want to marry you.

You are the number one. I want to keep you in my arms and love you always.

Toei Thammada

Toei Thammada like toei khong can be divided into four phrases, the first phrase is repeated and each phrase has four beats. Toei phama can be played in lai yao or lai noi. The tempo is very slow and smooth. It is sung alternately with toei thammada and toei khong.

Toei Thammada


The musical notation for Toei Thammada is presented in four staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The lyrics are written below the notes, with some words underlined. The background features a faint watermark of a traditional Thai temple structure.

Pho tae ma hen ai sai ta song mong nam

Sao mo lam kha ning khit huan he jon pen ba

Wat sa na khong nong mong dai mai pen khu

Bun bo su song nong mong dai ka pao paen

Figure 23 Toei Thammada melody

Translation:

When I see you, my eyes keep following you.

My mind gets stuck and trembling like madness.

I have no luck to be your spouse as I have thought.

I have no merit to lead myself, I become the lonely person.

Toei hua non-tan

Toei hua non-tan is named after its home district, Don Tan. Which is a district in Nakhon Phanom Province. Toei don tan was originally used in lam mu singing and then became popular with other molam such as molam klon. The melody of toei hua non-tan is similar to lam tan san melody, but the rhythmic pattern is different. Toei don tan can be sung and played in the same mode as lam thang san singing, but the tempo of toei don tan is quite slower than lam thang san. Toei don tan is considered to be the sweetest and most beautiful song among lam toei songs. The melody has four phrases and each phrase has four beats. There are sixteen beats within a complete verse of toei don tan poem. There are also two additional beats of greeting phrases and four to six beats of finale phrases. Toei hua non tan can be played with either in lai sut sanaen, lai po sai or lai soi mode. The following is an example fo toei don tan melody.

Toei Hua Non tan

Khaen Introduction



Singing



Oi de pha nang oei

Khan nong khit hot ai hai liao boeng duean

An wa saeng ta hao si kom kan yu thoeng

An wa sa thu doe

Kho hai bun pha la kham naen nam nao jong

Pha hai ai lae nong dai non son kom kan

Pha hai ai lae nong dai non son kom kan

Jang wa kaem pan wan fan nam khon phu dee oei

Figure 24 Toei Hua Non tan melody

Translation:

Oh darling.

If you miss me, please look at the moon and stars.

Our eye sights will meet there.

Oh God.

Please let our good merit, we have made lead us for our union.

Helping you and me living together.

Helping you and me living together.

Toei Duean Ha

Toei Hua Non Tan Melody is also known as Toei Duean Ha (Toei of the Fifth Lunar Month), because it is used for their shaman's (phi fa or yao) paying homage ceremonies for Gods and senior teachers in the fifth lunar month of each year. The melody is the same but the ending phrase the ending word is end in tonic, not the dominant as used in toei hua non tan melody. Here is a toei duean ha melody.

Toei Duean Ha

Greeting

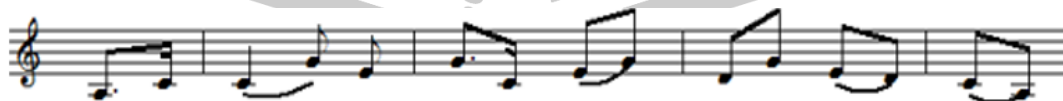


Oi de pha nang oei

Main Section



Khan nong khit hot ai hai liao boeng duean dao



An wa saeng ta hao si kom kan yu thoeng fa

An wa sa thu doe

Kho hai bun pha la kham naen nam nao jong

Pha hai ai lae nong dai non son kom kan

Ending Phrase

Jang wa kaem pan wan fan nam khon phu dee oei

Jang wa kaem pan wan fan nam khon phu dee oei

Figure 25 Toei Duean Ha melody

2. The Elements of Chinese Molun performing arts

Molun is mainly distributed in Jingxi and Debao in Guangxi, and is mainly divided into two types: Shangjia molun and Xiajia molun. The melody of Shangjia molun is slow and melodious, and it mainly sings the content of missing and sadness. The melody of Xiajia molun is relatively active, with large fluctuations and strong sense of rhythm. It mainly sings praise and happiness. Both can be sung by one person (man or woman), Shangjia molun is usually a man and a woman performing together, Xiajia molun is usually a one-person performance. The music structure, track content and singing form of Xiajia molun are relatively complete.

2.1 Content

Molun is a form of performing arts that the Zhuang people of Guangxi have collectively created and dictated from generation to generation. It mainly reflects the history and culture of the Zhuang people. Its content reveals the backward social system, tells the true love, reflects the traditional virtues, and reflects the local customs. Celebrate national heroes and deeds. With the development of the times and the influence of the Han culture, there have also been some stories reflecting the content of the Han people, as follows:

Table 1 Content of the Molun Element in China

Content	song
historical story	Sending a husband to the expedition, The Wa's flag, The tears to the long march, Unforgettable history
Love	Liang Shanbo and Zhu Yingtai, Little childhood, Sister sent love shoes and brother sent towels, Answering his wife, Second degree plum
Praise	Mother heart, Praise children, Two old laughing mountains and rivers, The new look of the mountain city, One promise
Tell yourself	Widow, Blink to recovery, Bitter of people, Long-term work suffering
Narrative teaching	One hundred yuan, Respect the teacher, study hard, Don't waste your youth, Advise you not to be too hearty
New era praise	People's laborers, Xiu Qiu legend, National taxpayer's feelings

2.2 Tonal System

The musical melody of molun is “do — re — mi — sol — la” (C D E G A) five-tone scale. If the five tones are moved within one octave, the sounds are arranged from low to high, followed by gong, shang, jiao, zhi, yu. As follows:



Figure 26 Show the song--Tonal System

Each mode is generally five-tones of do (C) — re (D) — mi (E) — sol (G) — la (A). Because of the need of the melody, the fa (F) and si (B) sounds are also added, which can enrich the expressiveness of the melody. But these two tones are excessive sounds, not the main sounds.

Accompaniment instrument: You can play without the accompaniment, or you can also be a local national instrument accompaniment. In the Jingxi, the main accompaniment of the San Xian, accompanied by the Hu Qin made with horse's bones in Debao.



Figure 27 San Xuan(Three-stringed instrument)

(The photo by Liu Minghua, July 2019)



Figure 28 Ma Gu Hu (Huqin made with horse's bones)
(The photo by Liu Minghua, July 2019)

Later, it was added to other national musical instruments, such as dulcimer, erhu, and lieutenant. Therefore, the performance and accompaniment of the molun were performed in the five-tone gong, shang, jiao, zhi, yu of the Chinese nation.



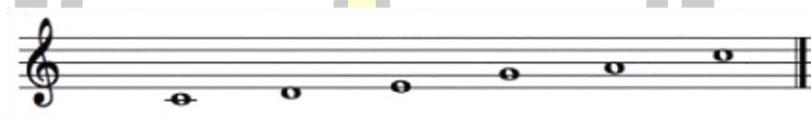
Figure 29 Show the song--Chinese music ensemble
(The photo by Liu Minghua, July 2018)

Any of the five tones in the five-tone mode can be used as the main tone. For example, the Gong tone is the Gong mode, the Shang tone is the Shang mode, and the Jiao tone is the Jiao

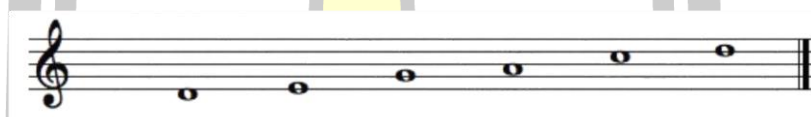
mode. The Zhi tone is the Zhi mode, and the Yu tone is the Yu mode. It is important to distinguish which tone is the main tone, and which position is important. Determine the general reference principle of the tone: the first and last sounds of the song, the main sounds of the melody. As follows:

Molun consists of 5 following modes

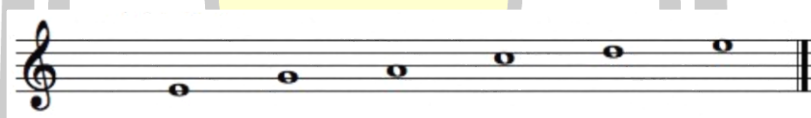
1) *Gong* mode: C D E G A



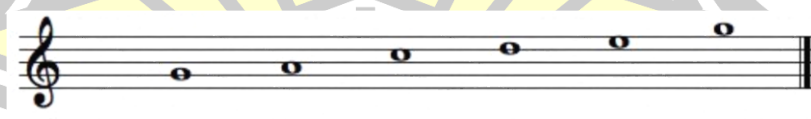
2) *Shang* mode: D E G A C



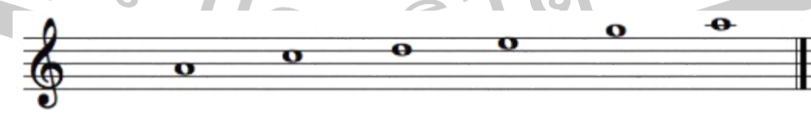
3) *Jiao* mode: E G A C D



4) *Zhi* mode: G A C D E



5) *Yu* mode: A C D E G



2.3 Text

The structure of molun has a beginning, a subject and an end (ai, the main part, ji ya le). Molun's lyrics are three, five, seven, nine, ten, eleven and other words, the number of sentences is not limited, and there is no regular search. It is freely mastered by the writer or singer according to the content of the sigh. The shorter molun is only five or six. Sentences can be as long as dozens of sentences or even hundreds of sentences. Therefore, there is a popular saying about molun: people who love to sing molun can't stop singing and endlessly, and the audience of molun is "not listening, not willing to go away." As shown below.

ai shi jiu da jing shen

bei deng ta,

zao liang neng pa wa tin ya,

pou zun gon gon da gong

ang, wun do wun

da wang ta

na. ai



Figure 30 The party's kindness cannot be forgotten

Translation

Ai,

The 19th Spirit is better than the lighthouse,

Illuminate the water and the world,

Everyone in Zhuang is very good,

Change your face and change your face.

Ai,

The policy of benefiting farmers is better.

The farmer has money full of bags,

The building is getting higher and higher,

Communication traffic is really developed,

Communication traffic is really developed.

Analysis

This song was recorded in the singer of Yunshan Zhuang Opera Troupe in Debao, belonging to *Xiajia* molun. Five *yu* tune consisting of five levels of G A C D E, The sentence structure is a four-sentence with repeated iterations, forming a repeating multi-segment structure. The music uses 2/4 beats, and the melody is very high and exciting first. The high melody that first appeared in the melody of the molun is very rare, showing the life that the Communist Party brings to people. According to the content of the lyrics, a seven-sentence sentence pattern is formed, and the sentence structure is square and forms rhymes.

2.4 Tuning

The molun is generally composed of three tones: *gong*, *zhi*, *yu*. *Shangjia* molun is the main sound of *gong* sound. And the formation of the *gong* tune. *Xiajia* molun is the main sound of *zhi* sound and *yu* sound. And the formation of the *zhi* tune and *yu* tune. Determine the general reference principle of the tone: the first and last sounds of the song, the main sounds of the melody. As shown below.

The musical score consists of four staves of music in 2/4 time, with a key signature of one sharp (F#). The lyrics are written in Chinese characters below the notes. The first staff has a double bar line after the first measure. The second staff has a double bar line after the second measure. The third staff has a double bar line after the second measure. The fourth staff has a double bar line after the second measure.

ai wen gei me mo

dei long ma, wen gei me ba dei long

duo, wen gei ou gai zou bei gui, wen gei ou gai

dui ma kei, wen gei pou zon



Figure 31 Witch Song

Translation

Ai,
 Today, the gods will come down,
 Today, the gods will come down,
 I lost all the bad things today.
 Brought good today,
 Everyone is very happy today.
 Everyone is very happy today.
 Ai,
 It is good to invite you.
 Here are the pig's head and the meat,
 Duck fat and chicken are big,
 There are so many money,
 Invite you to make you full,
 If you are full, you can go home.

Analysis

This song was recorded in Debao and described the gods coming down to bring blessings to everyone. The song is composed of C D E G A five-level scale. The melody is stepped up or down in the gradation of the scale. The C E G is the main sound of the melody. The last sound of the song ends in the C sound, reflecting the characteristics of the *gong* tone.

Translation

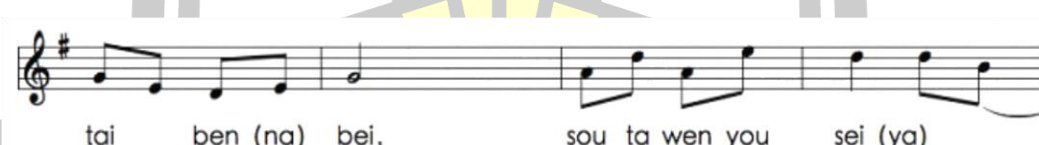
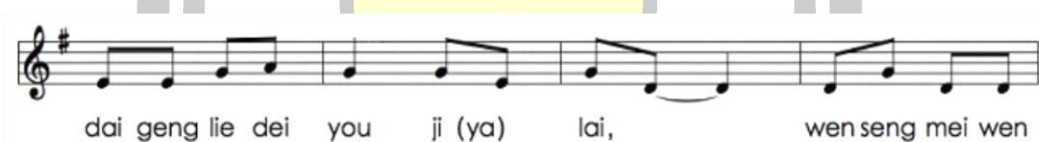
Ai,
 After eating Huang Lian, I know the bitterness,
 Remembering the tears of the past,
 Not eating and not wearing hard to live,
 Selling a child is also a life of suffering,
 The old society is dark,
 The poor suffer from day and night,
 Ji ya le.

Analysis

This song was recorded in the singer of Yunshan Zhuang Opera Troupe in Debao, belonging to *Shangjia* molun. The music uses 2/4 beats, and the melody is slow and sad, showing people's tragic life. The five-tone modulating structure consisting of the five vocal steps of G A C D E, the sentence structure is a four-sentence with repeated iterations, forming a repeating multi-segment structure. Because the singing lyrics have been sung for many years, the seven-character sentence pattern of the rules is formed according to the lyrics. The sentence structure is square and forms rhymes. The last sound of each phrase is basically in *gong* or *zhi*, forming the main and subordinate relationship of the phrase relationship.

2.6 Beats and melody

The beat is basically 2/4 beats. According to the requirements of the melody, 3/4 beats will appear temporarily, but immediately turn to the four or two shots. The melody of molun is the development of the five-tone scale wave undulation of do-re-mi-sol-la. The music melody often uses the sound class to enter or three degrees, four degrees to jump in, and there are few big jumps of more than five degrees. The overall melody is relatively stable, and there are few decorative sounds. If active emotions are needed, the rhythm is generally accelerated. The beginning and end of the melody and the last note of each phrase also form a relationship of the main relationship. As shown below.



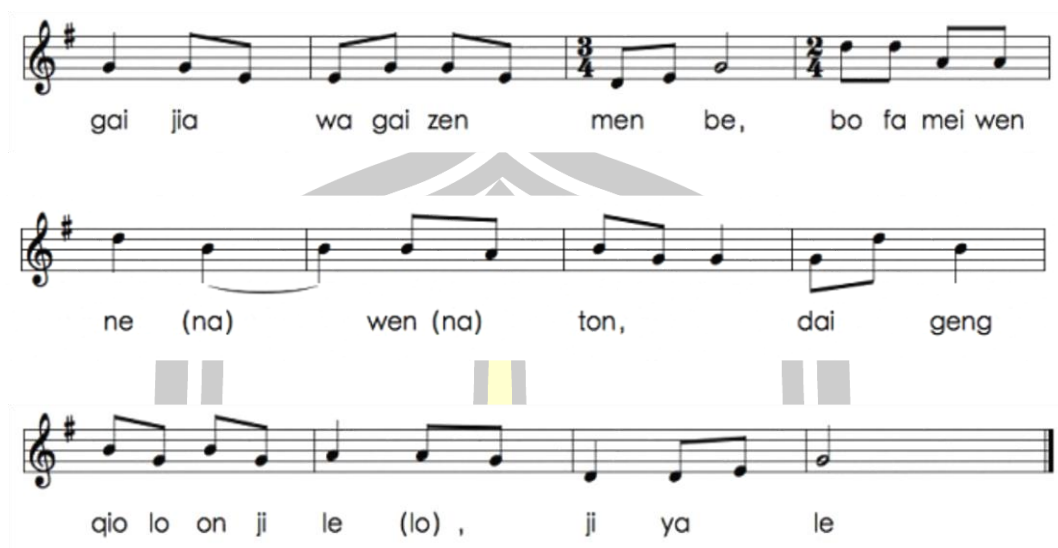


Figure 33 Sing molun melody

Translation

Ai,
 I sing molun for you,
 Bored to relieve myself,
 Less sadness and distress.
 There is everything in the house,
 Be happy every day,
 Life is not long in the world,
 Life has life and death,
 When you are alive,
 Have the opportunity to see the sun.
 Don't forget the bad and the good.
 Hateful and cute can be seen,
 Really and falsely understand,
 There are sunny days and rainy days in the sky.
 Our life is the same.

Analysis

This song was recorded in the Jingxi molun singing team and belongs to *Xiajia* molun. The five-tone modulating structure consisting of the five vocal steps of G A C D E, the sentence structure is a four-sentence with repeated iterations, forming a repeating multi-segment structure. The music uses 2/4 beats, and the melody is cheerful and clear. Since the singing lyrics have been sung for many years, the regular seven-sentence sentence pattern has been formed according to the lyrics, and the sentence structure is square. The entire melody starts with an E sound and falls C. The development of the melody is dominated by the sound class and the small jump, and occasionally a big jump. The last sound of each phrase is basically in *gong* or *zhi*. Form the main and subordinate relationship of the phrase relationship.

2.7 Rhyming

Molun generally uses five words and seven words, and some songs are used in five words and seven words. Five words are mostly two or three sentences, three or two sentences. The seven-character body is mostly five-two-sentence, two-two-three-sentence, and four-three-sentence. Each sentence consists of seven words, forming a "five two" sentence structure, which is determined by the characteristics of Jingxi local Zhuang language. The fifth word of the next sentence rhymes with the last word of the previous sentence. This rhyming feature is not found in other ethnic groups. The seven-character poems of other ethnic groups in China, such as the Han nationality, are generally the sentence structure of the "four-three".

The rhythm of the seven-sentence pattern is that the last syllable of the previous phrase rhymes with the fifth syllable of the next phrase. The rhythm of a five-sentence pattern is that the last syllable of the previous phrase rhymes with one of the second, third, and fourth syllables of the next phrase. As shown below.



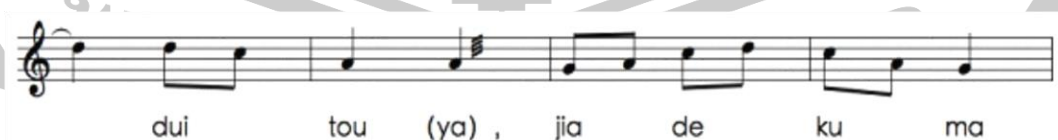
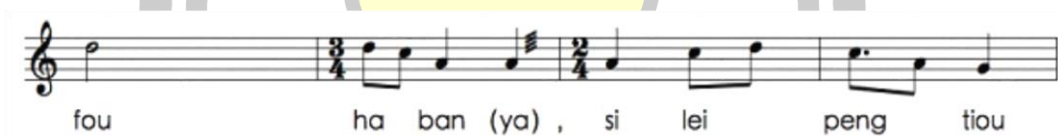
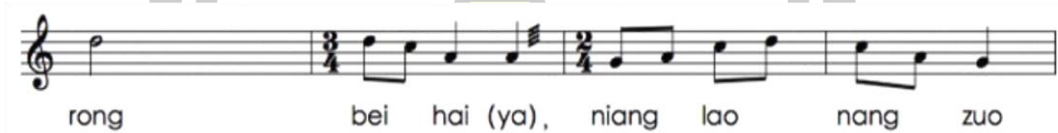
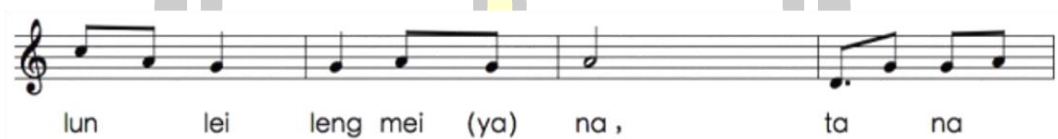




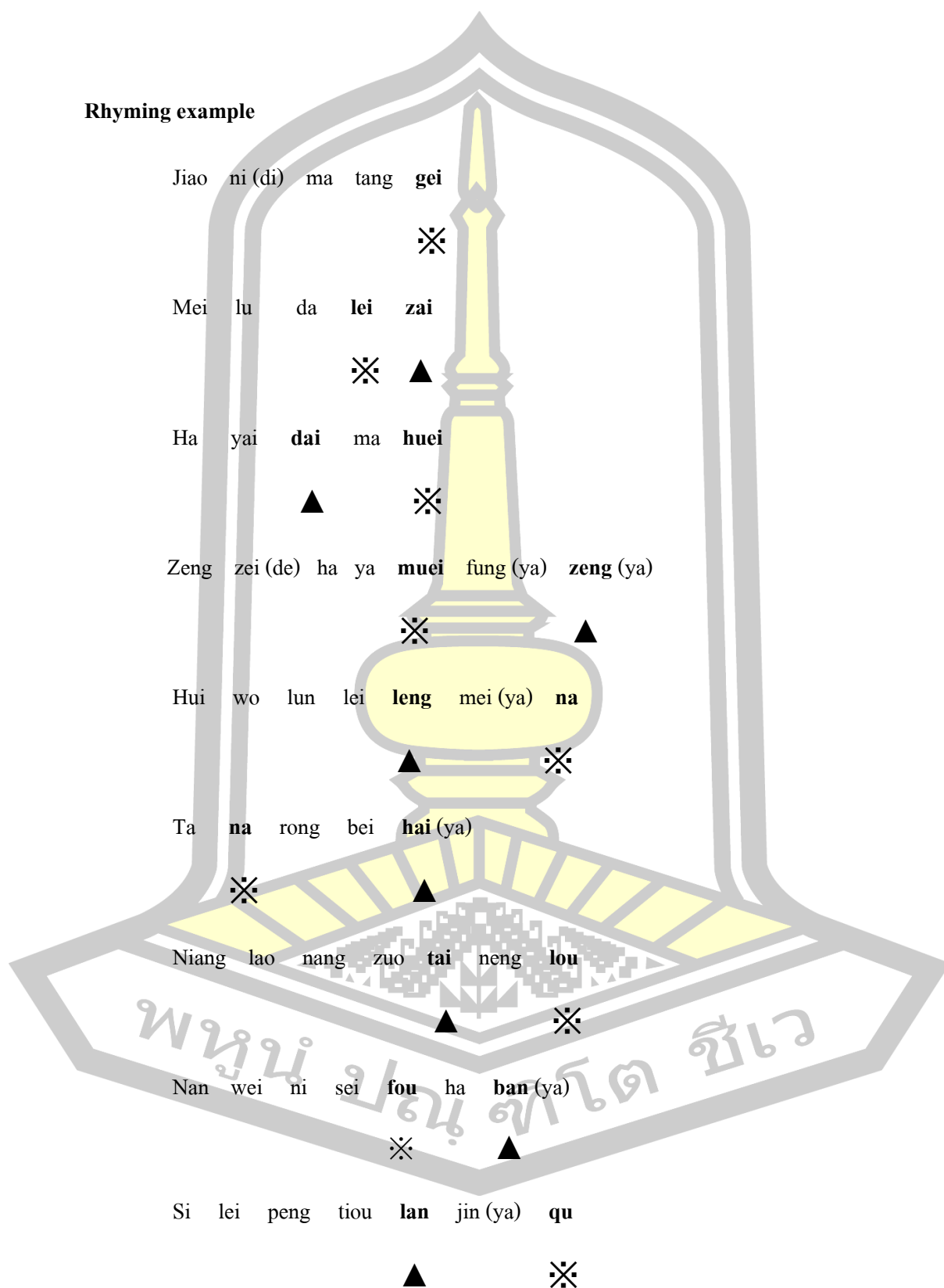
Figure 34 Sister to send shoes and brother to send towels

Translation

Make friends with you until now,
 Everything helps me do well,
 Get the shoes and give them to wear.
 Make new shoes to express feelings.
 Give me shoes, let me have a face,
 The face is bright as the moon,
 Not afraid of stabbing and dying,
 Difficult for you as a master,
 Can hold the rope tight,
 Although it is our cloth,
 The buttons made are like maple fruit.
 It looks as beautiful as silk.
 I haven't worn it for a few years,
 Unfortunately, there are no socks.

It would be nice if my sister could give it to me.

Rhyming example



Si ze (di) na pang tu dui tou (ya)

Jia de ku ma qou mei ying

Ying (go bei) ying kong ya sei

Hei wo nong ji bei zeng ka

Ko si bu mei ma deng ka

Qiang ta na nong na sou ni

Nang na ne.

Analysis

The song was recorded in the Jingxi Molun singing team and belongs to *Shangjia* molun. The tonality of the music is determined by the G A C D E five-tone scale. The five sounds of the composition. The rhythm adopts 2/4 beats, which is relatively free. The phrases form irregular long and short sentences, the song structure is non-square, and the music forms a multi-sentence structure with repeated changes. The melody uses G A C D as the main sound. The whole song uses the sound class and the third and fourth small jumps many times. The melody has coherence and tension, which makes the song more beautiful. The rhyme is strictly in accordance with the regulations, the sentence of 7 words: the last word of the previous sentence, the 5th word of the following sentence. The sentence of 5 words: the last word of the previous sentence, Rhymed is one of the 2nd, 3rd, and 4th words in the following sentence.

3. Comparison

3.1 Performance process and content

Similarity: Both of the content has a story to tell, the love of men and women, praise and other content.

Differences: Thai molam is very systematic, the whole performance process has normative requirements, and forms a fixed performance mode, the performance of the content is very much; and China's molun has no fixed performance process, only one content in the performance process.

3.2 Text

Similarity: Both are based on poetry.

Differences: The text of Thai molam is very standard and has a structure of beginning, main body and ending. Chinese molun's text is relatively random, and has a similar text structure, but replaced by a word, such as the beginning of the use of "ai", the ending of the use of "ji ya le".

3.3 Tune and accompaniment

Similarity: It is the tone of the country, and the accompaniment is accompanied by local folk instruments.

Differences: The tone of Thai molam is the national tone of northeastern Thailand (lai yai, lai noi, lai se, lai sut sanaen, lai po sai and lai soi), and the accompaniment instrument is *Khaen*. The tone of Chinese molun is the traditional Chinese ethnic style (gong, shang, jiao, zhi, yu), without the accompanying instruments, or the accompaniment of *Sanxian* or *Maguhu*.

3.4 Language

Similarity: Performed in local and other languages.

Differences: Thai molam was first performed in the Isan dialect and influenced by the languages of central and northern Thailand, forming the Isan dialect and the performance of the Central Thai language; Chinese molun first used the Zhuang language and was influenced by the Han language, forming a language performance of Zhuang language and Chinese unified language

3.5 Sentence and rhyme

Similarity: There is no limit to the length of the sentence; every sentence has rhymes.

Differences: There are three to fifteen words in Thailand molam's phrase, and Chinese molun's phrase is only five words or seven words. The rhyme of Thai molam is: The last syllable of the previous phrase rhymes with one of the first, second, third or fourth syllables of the next phrase. The rhyme of Chinese molun is: 5 words — the last syllable of the previous phrase rhymes with one of the second, third or fourth syllables of the next phrase. 7 words — the last syllable of the previous phrase rhymes the fifth syllable of the next phrase.

3.6 Beats and melody

Similarity: Both are mainly 2/4 beats. The range of melody is generally within four degrees, and there are few ranges with large spans.

Differences: Thai molam has a lot of decorative sounds, and the melody has a lot of decorative sounds at the beginning, and even many gorgeous decorative sounds appear. There are fewer decorative sounds in the beginning and main parts of Chinese molun.

4. Analysis

This chapter takes the Molam Klon in Thailand and the traditional molun in Chinese as examples, analyzes and compares the two from the elements, and makes us more clearly about the similarities and differences between the two.

Content

The earliest elements of the two are still relatively similar. A man tells a story, especially historical events and poetry, but Thai molam has more Buddhist content and royal content. The reason is that Thailand is a Buddhist country. , People all admired the gods, and the king liked Molam very much at that time, and performed in his palace. People all over the country also began to learn and appreciate Molam. The Chinese molun was more about telling his misfortune and miserable life, reflecting poverty. The needs of humans and ordinary people, and rich people and high-ranking people have better lives. They cannot understand the content of these concerts, and they are more exclusive to this form of performance, so they cannot be widely spread.

Performance process

With the development of the times, the two continue to develop in their own directions. The content and process of Thai molam and performance gradually began to be standardized and formed stable content and procedures. The performance time is generally from 9pm to the next

day early morning. The singing content is also very rich. There are thank you teachers, love, historical stories, fare well songs and so on. Chinese molun gradually began to talk about his miserable life, and then gradually integrated into the tunes of local folk songs. Especially in DeBao, Molun and Zhaung dramas were closely integrated. As a part of it, the status began to gradually decline. The reason is that the content is relatively single and the performance process is relatively random. There is no standardized and orderly performance process and it cannot continue to develop well.

Text

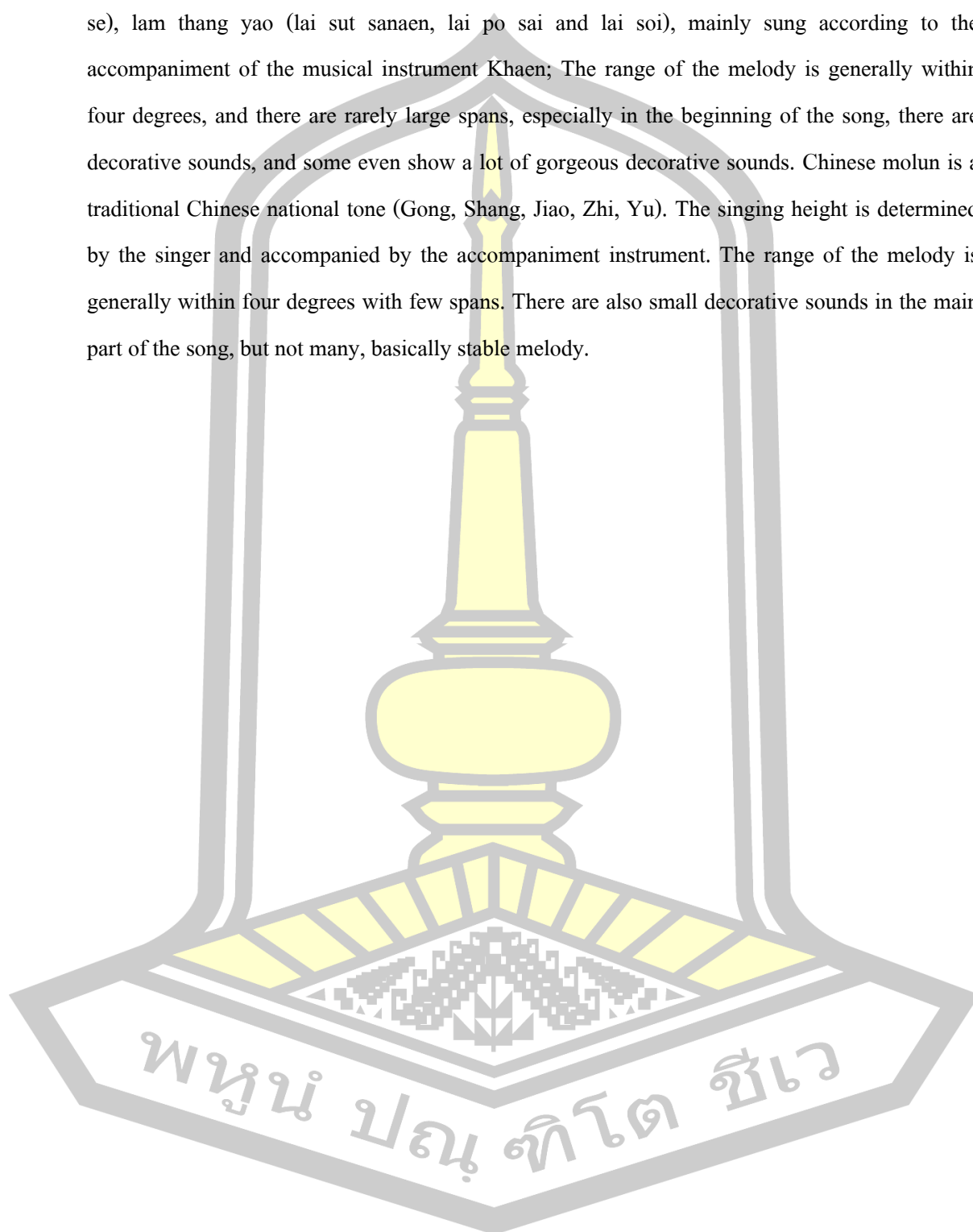
After years of development, Thai molam has formed a more standardized text with a stable structure. Generally, it is performed with a 4 + 4 structure. Each sentence has three to fifteen words, and it forms a stable rhyme requirement. The rhyme requirement: the previous phrase. The last word rhymes with the first, second, third, or fourth words of the next phrase. This rhyme is the same as that of many folk songs in China. The text of Chinese molun began to be written by a special person after about 1950, and eventually formed a more systematic text, so it developed very slowly. This was also influenced by the Chinese government and gradually paid attention to local folk music. In the text, each sentence generally consists of 5 or 7 words, and forms a stable rhyme requirement. The rhyme requirements: (5 words) the last word of the previous phrase and the second, third, or first of the next phrase Four words rhyme, (7 words) the last word of the previous phrase rhymes with the fifth word of the next phrase.

Language

Molam in Thailand performs in Isan dialect and is affected by the language of central and northern Thailand. Because Isan has a large population and a unified language, although it is affected by other local languages, it can be affected without changing the language. The locals liked it and eventually formed the language performance form of Isan dialect. Chinese molun performed in the local Zhuang language. Because the Zhuang language does not have a unified text, it is impossible to know the content of singing in other places, so it was changed to increase the language of the Han nationality. Finally, a combination of Zhuang language and Han language was formed to perform.

Tune and melody

Thai molam is the national tone of northeastern Thailand: lam thang san (lai yai, lai noi, lai se), lam thang yao (lai sut sanaen, lai po sai and lai soi), mainly sung according to the accompaniment of the musical instrument Khaen; The range of the melody is generally within four degrees, and there are rarely large spans, especially in the beginning of the song, there are decorative sounds, and some even show a lot of gorgeous decorative sounds. Chinese molun is a traditional Chinese national tone (Gong, Shang, Jiao, Zhi, Yu). The singing height is determined by the singer and accompanied by the accompaniment instrument. The range of the melody is generally within four degrees with few spans. There are also small decorative sounds in the main part of the song, but not many, basically stable melody.



Chapter VI

The Trend of Thai Molam and Chinese Molun performing arts in comparison

This chapter analyzes the trend of Thai Molam and Chinese Molun performing arts. And gave many development suggestions for the trends between Thai Molam and Chinese Molun performing arts.

1. The trend of Thai Molam performing arts

As a historical culture, Molam performing arts has a special reason for the transmission and development of northeastern Thailand. From the development of molam in the past three decades, whether in the form of singing or in the way of expression, the development of molam is constantly advancing with the development of society, especially the emergence of a large number of western pop music, which has a great impact on molam.

1.1 Analysis of the current situation

External Cause

The northeast of Thailand used to be a very remote place.

The traffic is underdeveloped, and local people make a living from farming and have less contact with other regions. With the rapid development of the world economy and the convenience of transportation, the emergence of various transportations of roads, railways and aviation, especially the rapid development of the information age that has brought new influences on the local natural environment and the human environment. Moreover, the foreign culture has continuously entered the northeast of Thailand, which has a huge impact on the traditional national culture, which has enabled local people to have a new understanding of traditional culture, and the traditional culture has been severely challenged. Many local people have lost their original enthusiasm for the traditional molam, especially the influence of pop music, which has caused people's lives to change very much. The family's dominance has changed from the older to the younger. Because young people can spend a lot of money in economically developed

places, such as Bangkok, they feel the dynamic and fashionable charm of pop music. This type of music is very suitable for their appreciation, when they return to the northeast of Thailand. I also want to hear pop music, so pop music is beginning to prevail in northeastern Thailand.

Internal Cause

Because young people like pop music very much, and they are the richest in the family, and are willing to give a lot of money to listen to pop music, many molam performance groups have begun to combine Western pop music to form a new form of performance, namely Molam sing, this form of performance has been warmly welcomed by modern people. However, the molam performing arts is a form of local folk songs. From the earliest molam phuen to Molam klon, it reflects the development of society, but Molam phuen has disappeared. Today, there are fewer and fewer people who like the most traditional Molam klon. Generally, older people like to listen. Young people are passionate about the popular molam music. They lack enthusiasm for the traditional molam, and even think it is very earthy music, which is backward music.

Transimission

Based on the above, the Thai government has introduced a series of policies, and the local government has also introduced many protection measures to develop the traditional molam. For example, in Khon Kaen, on the day of the birthday of Princess Sirindhorn, the molam artists performed the molam to celebrate the princess's birthday, while the molam research team awarded the certificate to the artists who made outstanding contributions. The certificate was issued by the members of the Thai royal family. Through their personal influence, the molam artist also urges the younger generation to pay attention to the transmission of the traditional molam. Many famous molam klon artists have still teach the students in their home.

Many Northeastern universities in Thailand, such as Maharakham University college of Music, Roityi Art College, and Khon Kaen University, have specially established traditional folk music courses in Northeastern Thailand. The singing of lam klon is also included in the music education system of colleges and universities. The author has been interacting with students studying for molam at the Maharakham University college of Music and has observed the semester exams for each grade of the National Music Class. For example, in the grade of 2018, there are a total of 32 students, including 25 students studying Thai national instruments, including khaen, gongyao, penglong, chaleck, golo, wio, ping, shuo, etc; 7 students studying

molam, all the students in the exam are required to wear costumes for performances, and the overall professional level of the students is high.



Figure 35 Lam Performance Mahasarakham University Music college of student
(The photos by Liu Minghua in June and October 2018)

1.2 Transmission method of molam performing arts

Protect traditional molam, develop modern molam, create new molam

In the era of rapid development, music that does not conform to social development will be eliminated by society, and the development of molam will also follow this principle. Although the current performance of molam has developed to a certain height, it still needs reasonable transmission and development through certain methods, namely, protecting traditional molam, developing modern molam, and creating new molam. Only in this way can the real life of the molam performing arts continue for a long time. Can be shown in the following form:

Traditional performance forms: Such as molam phuen and molam klon, this form of singing reflects the original, no deliberate modification to sing characteristics, ensuring the performance of the most original singing features of molam. In the context of multi-music culture, the original form of singing may not be liked by modern people, but this form of molam singing is the basis for the development of the new molam singing, and the performance of traditional

molam has gone through hundreds of years of development. It is closely linked with local history, culture and beliefs. It can also show the spiritual outlook of the people of Northeast China. It is the wisdom of the local working people. It has good research value and cultural value. It is worth continuing to pass on.

The form of performance combined with popular music: Such as molam sing, this form of singing is very individual. It is based on the traditional molam tunes, which combines western electro-acoustic music with the national musical instruments unique to the northeast of Thailand. Combining modern dance, Coupled with free and enthusiastic singing, through the popular costumes, the audience is given a stylish molam music style. By collecting and sorting out some of the musical elements of molam, and combining the language and vocals of molam, we have created many modern molam songs that are familiar and modern, which is the most popular and favorite form of performance.

The form of performance combined with a scientific singing method: Molam is a form of local singing that, if combined with scientific singing methods, will attract the attention of professionals around the world. Through this form of performance, the scientific nature of the singing technique of performing arts can be improved. The improvement of singing technology can enhance the artistic connotation of molam. This form of singing can be expressed through a steady and grand musical image to form another molam singing style. For example, according to the traditional music elements of the molam klon, the molam songs that create some scientific sounding methods can not only reflect the unique musical style of the molam art, but also develop and innovate the new musical style of the molam performing arts.

Create a masterpiece of molam performing art

Every country has an artistic masterpiece that reflects its own nation and has been sung ever since. Those masterpieces of art are not only familiar in the region, but also have a certain influence at home and abroad. This also proves that "the nation is the world." The performance of molam is the most important and popular singing in northeastern Thailand. For the Thai people, their national music culture promoted by molam songs, and the foreign people, through the molam songs to understand the national music culture of Thailand, the respective needs of the two complement each other. The understanding of a country is often started from their folk songs, because local folk songs convey a country-specific temperament and are the spiritual sustenance

of the country. Molam is the most traditional, popular and fashionable performing arts in northeastern Thailand. It also needs to be protected and passed down by artistic masterpieces. Moreover, without good molam art works, it is difficult for molam singers and educators to reflect their potential. The teaching results of molam are also difficult to establish in a systematic way.

There is an era of works in an era. The development of molam art develops with the changes of the times. Each type of molam performance is finely crafted and a masterpiece of molam art is formed. Not only is it beneficial to the development of molam itself, It is also conducive to the spread of folk songs in the northeast of Thailand, and is more conducive to the branding of Thai singing art. Now, it is indeed more and more difficult to create a masterpiece of molam art. The reasons are manifold: Through years of excavation, the national resources of molam began to decrease; the audience's appreciation level is getting higher and higher, and the influence of economic and cultural development has broken the original characteristics of the molam art resources. In fact, the creation of the masterpiece of molam art is a systematic project, not only the efforts of composers, singers and educators, but also the guidance of the government and the operation and propaganda of the market, as long as the excellent works passed down by the older generation are Foundation, through the new generation of molam artists to work hard and tireless research, the new era of molam art masterpieces will be more and more.

Improve the method of transmission

Strengthening the brand communication of molam performing arts. In the context of the new era of music globalization, It is necessary to enhance the influence of Thai minority music culture, let Thai national music go to the world music stage, fully reflect the cultural connotation and infinite charm of Thai minority music, and also need to carefully create Thai minority music brands, through strengthening the brand communication of music. To promote the spread and development of Thai minority music. Establishing the national music brand image in the northeast of Thailand, creating the fine national music of molam art, and actively cultivating the brand awareness of the masses, and helping to show the personality and characteristics of the music of the northeastern part of Thailand in the music communication of cross-cultural fields around the world. Pass on the national spirit and cultural connotation of Thailand.

The new era is the information age, and the rapid development of new media provides a favorable opportunity for the external communication of the molam performing arts in northeastern Thailand. If the new media and the Internet are used reasonably to spread the performance art of molam, it will help the Thai minority music to shape the brand image and broaden the space for communication and development, thus enhancing the influence of Thai minority music in the world. Therefore, we should make full use of the advanced technology and media of the new era to strengthen the spread of minority music brands with molam performing arts as the main.

Establishing multiple channels for the spread of the molam performing arts. Thailand is also a country with a large number of ethnic minorities. The performances of ethnic music are also diverse. In the new era, the spread of ethnic music in Thailand still relies on the family-style transmission of word-of-mouth communication. It also adopts the form of communication such as school education and online media, and it also needs to adopt various methods for transmission and protection. Now, the transmission and development of the Molam performing arts in northeastern Thailand has experienced a fault. Many of the original molam performance resources have gradually disappeared and are even difficult to recover. This is extremely unfavorable for the transmission and development of the molam performing arts in northeastern Thailand. Therefore, while actively carrying on and spreading the Thai molam performing arts, the collection of the molam performing arts is actively collected, organized and preserved through the establishment of the molam performing arts database, which helps to preserve the originality. The art of molam avoids the disappearance of the most primitive molam performing arts.

First of all, the area of the molam performance should be visited and collected, and the most primitive molam performing arts should be collected. In this process, we should pay attention to distinguishing the most primitive art forms of molam, and carry out timely classification and sorting work. Secondly, the government should play a leading role in the unified planning and overall arrangement of database establishment and information collection and preservation, fully demonstrating the importance attached to the molam performing arts. Only in this way can Thai molam performing arts be widely disseminated and developed for a long time.

School "unification" model transmission

In the new era, the natural transmission of the molam performing arts is difficult to continue, and the importance of educational transmission is highlighted. Many scholars have gradually realized that only when ethnic music is inherited by education can the roots of folk culture be deepened. In terms of educational heritage, Thailand's pace is still very advanced, but there are still some shortcomings, such as insufficient protection of the traditional molam performing arts, transmission and protection did not form a systematic plan and continue for a long time. It can be connected through the music education of local colleges and high schools, junior high schools, elementary schools and kindergartens to truly form the "integration" of the molam performing arts:

College: In the college to form a molam singing team or a combination of several people to sing, either in the training of the molam professional singer training, or through the elective course of the whole school to expand the scope of the molam performing arts sing. Invite domestic and international famous molam performing arts research experts, scholars and representatives of music experts and scholars to discuss the protection, transmission and development of molam performing arts, and how to better promote the molam performing arts. Students who have been trained should go to the countryside to conduct field investigations, participate in the singing activities of molam songs, truly experience the original performance form of the molam art performance, encourage students to participate in the competitions and performances of the molam, enhance the confidence of the students, and let the molam performing arts Taking root in the younger generation and cultivating the successors of the molam singers, the art of the molam performing arts is truly passed down and developed.

Other schools: The teachers of the molam sung in primary and middle schools and kindergartens are mainly cultivated by colleges and universities, but the singing form of colleges and universities is not necessarily suitable for students from primary and middle schools and kindergartens. This requires the molam art researchers to make certain improvements and innovations in response to the underage and age of the students. In the content: select songs according to the age to teach, choose some simple, short molam songs for students to sing, if it is some difficult songs, but very nice molam songs. Can be adjusted, even can be divided into two, or more songs to sing, melody too high can also be adjusted, appropriate to change the range,

reduce the difficulty of learning, improve children's singing interest, Really inherited and developed the molam performing arts in primary and middle schools and kindergartens.

2. The trend of Chinese Molun performing arts

Molun Performing Arts is the most representative Zhuang rap art in Guangxi, with rich national characteristics and artistic charm. It reflects the suffering and destiny of the people at the bottom of the Zhuang people. It sings the hardships and tragic fate of the working people. It is produced among the people of the Zhuang people. It is owned by the Zhuang people and serves the Zhuang people. It is widely loved by the local people and widely circulated. Now, it is quite difficult to hear the singing of molun in the ordinary life. Because Molun performing arts has lost most of the cultural inheritors and audiences, the transmission of Molun performing arts is not optimistic. The Zhuang folk art once highly praised by the public is now rapidly declining and facing the danger of disappearing.

2.1 Analysis of the causes for the decline of the performance art of molun

The impact of a modern lifestyle

Since China's reform and opening up, the social economy of Jingxi and Debao in Guangxi has achieved certain development, and the level of cultural consumption of local people has been improved. With the advent of the network and information age, rich and exciting radio and television have been widely popularized. The convenient and fast computer network has entered thousands of households. In addition, under the stimulation of local tourism, many entertainment venues such as dance halls and coffee Houses, bars, Internet cafes, etc. have appeared in large numbers. These modern people like the fashion and leisure lifestyle, which has suddenly added a lot of ways and channels for the entertainment of the local people to entertain and vent their emotions. The once popular molun is gradually unable to meet the needs of people's spiritual and cultural life. People are missing in their lives.

The author draws a basis in a questionnaire survey on the status of "molun in the local people's life" conducted by a village in Jingxi City. Among the options of "The main way of daily cultural and entertainment life", 50% choose "mobile phone", 30% choose "watch TV", 12% choose "playing cards", and choose "to participate in folk entertainment" or Watching the molun show" accounted for 8%. In the "degree of interest in molun" option, "interested"

accounted for 5%, “general” accounted for 35%, and “not interested at all” accounted for 60%. We know that molun is an intangible cultural heritage formed in a relatively closed environment. In the process of opening up to the outside world and global economic integration, the loss of molun can't be avoided. If molun wants to continue to develop, it must keep pace with the times. Only in this way can we last forever and last forever.

With the development of society and the progress of the times, most of the contents of molun still remain in the inherent mode of the past. Among them, the content of the songs that the people turned over as masters and the subjects that reflected the love life of Zhuang people in the past were mostly. The content is far from the present life and can't cater to the aesthetic needs of modern people, especially young people. Therefore, under the influence and impact of modern lifestyle, the decline of molun has become the inevitable development.

Restrictions on special historical and cultural backgrounds

Special historical background: In the past, the molun art performance was called “backward, vulgar” by the ruling class and was rejected by the nobility. Therefore, the molun art can only be circulated in the turf and the street, so its propaganda and development has been greatly restricted. During the period of the Chinese Cultural Revolution, the molun art was subjected to severe political looting. Many molun artists were persecuted and a large number of molun works were destroyed. These set great obstacles to the transmission and development of the molun art.

Special cultural background: In the past, the Zhuang people had never had the words of their own people. In the late Tang and early Song Dynasties, the "local custom characters" were produced among the Zhuang people. This is the square word created by the Zhuang people using Chinese characters or Chinese radicals. It has played a certain role in the production and life of the Zhuang people. However, because there is no standard, it has not been used in education, nor has it become a unified Zhuang language. After the 1950s, the Zhuang people had standardized texts, but they have not become unified texts due to various reasons, and they have not been popularized. Because of this, the molun art performances are all dictated and passed down from generation to generation. Because there is no written record, the opportunities for development are greatly reduced.

The wrong view on the art of molun

Jingxi is the most densely populated area of the Zhuang nationality. The ethnic and folk cultural resources are quite rich. Not only the molun culture, but also the Xiuqiu culture and the folk song culture are very distinctive. At the same time, Jingxi is also a region with thousands of mountains and mountains, the environment is secluded, and there are no waterways or railways in the city. It was not until 1939 that the first road connected to the outside world was built. Due to its remote natural conditions, the natural conditions are harsh. The influence of the war between China and Vietnam over the years has not been able to achieve significant development until the 1990s, but most of the villages still have no access to roads.

The special cultural background and the occluded living environment have made the local area a typical Chinese poverty-stricken area with “rich ethnic cultural resources but backward social and economic development” in China. The backwardness of society and the relative occlusion of the living environment have made local people lack of awareness of cultural industrialization. Until now, local folk cultural resources have not played a significant role in promoting the economy. As a result, the generations have witnessed the formation of “close relationship” between “economic backwardness” and “folk culture”, which has made the local people invisibly position the national folk culture as a symbol of backward poverty rather than to protect the transmission.

A superficial understanding of the original religion

Witchcraft is one of the three original religions of the Zhuang nationality. The molun culture is derived from the witch culture, and the molun is a folk art that was born out of a religious witchcraft tune. In the process of changing the ritual of exorcising evil and blessing into the form of secular rap, the primitive religion has undoubtedly played a key role in promoting. In the local area, most of the older generation's feudal ideology is deeply rooted. In the consciousness of these old people, witchcraft religion is completely equivalent to feudal superstition. They do not realize that “in the religion we believe to be vain, even though the religious act itself is actually It does not produce the kind of results that ritual participants expect, but religious behavior can produce other effects, some of which are at least socially valuable.”

The social function of primitive religion has nothing to do with its own truth and emptiness. Some witchcraft activities are false and absurd, but without these “depreciation and

absurdity”, society cannot progress, and modern civilization cannot develop. Due to the lack of these objective and comprehensive understandings, although the molun culture is deeply loved by the older generation, most of the older generations still believe that the molun culture originated from feudal superstition activities and were unscientific. Therefore, the older people refused to let their own grandchildren go to participate and watch.

2.2 Transmission method of molun performing arts

The transmission and innovation of performance content

Content determines the form, there is no content and there is no lyrics too. If there is no lyric, there will be no tunes of molun, and no form, occasion or venue for performance. Therefore, to say that transmission, molun is the essence of nationality in terms of content, and the content of educational significance should be passed down. To truly let us these folk culture and art varieties can be passed on forever, we must not only preserve the existing tracks, but also continue to innovate. The processing and transformation of the original songs, that is, the adaptations that people usually say, add some new ideas and new contents on the basis of the original songs. In keeping the basic form of molun, sing new text. The content and subject matter of these new songs should mainly reflect real life, and it does not rule out the historical events and the touching stories of historical figures. To inspire people's ambitions and inspire people to move forward. Such as: commanding future generations to be diligent and dignified. The relevant teachings are a fine tradition of the nation, worthy of advocacy and worthy of development. There are also some magical stories that witches sing when they do things. They can also be used as works of art and are preserved for appreciation. As for the things that witches sing to promote superstition, they are not used as transmission, but they can be managed to be preserved for research purposes.

After the founding of the People's Republic of China, the contents of the molun mainly consisted of folklore of the Zhuang ethnic group or a song adapted from the Han nationality. The characteristics of this type of song are that the story is relatively complete, vivid, and narrative. The content is mostly based on love life, reflecting the longing for the Zhuang people to live a happy and happy life. Singing heroes who heroically fight against foreign invasions, Criticize the ruler's surrender. These contents are all within the scope of transmission. We can also create new songs according to the needs of the situation, so that the ancient national culture and art will

rejuvenate the youth. In the early 21st century, the content also has some enrichment, adding people's personal thoughts, modern life stories and love stories, but the content is still small, does not form a certain scale, it should combine the requirements of the times, innovate some new, in line with modern People like new works and form a new trend.

The transmission and innovation of the tune

After hundreds of years, Molun's tunes have become a relatively fixed folk music that is loved by the Zhuang people through the processing and finishing of artists. It is also a valuable cultural and artistic variety. Although the tunes of the molun and the folk songs in the area are not a tune, their styles, emotions and musical qualities all have many similarities. In addition, for the tone of the molun, it is necessary to further process and transform on the basis of the original music material, that is, further standardization, making it more pleasant and attracting more listeners. On the basis of retaining the original track, people can re-edit some new molun tunes, which can retain their characteristics and create new works of art. In fact, many composers and music creators have already done so and achieved results.

In the early 1980s, many influential musical works by Mr. Li Shangyu, a musician of the Guangxi Youjiang National Song and Dance Troupe, were very successful. Over the years, he has been a song and dance song for the various cultural and artistic groups and song and dance troupes in Baise. He is very popular and loved by the audience. It is precisely because his songs have strong national characteristics and elegant taste. Nowadays, there are also many pop musicians who spontaneously innovate on molun, adding popular elements in the tune, making the tune more rich, that is, there are lyrical, smooth melodies, and there are also cheerful, rhythmic melody, but this kind of Spontaneous behavior, influence is too weak, cannot cause great effects, or should be an orderly plan for the tune of innovation.

The transmission and innovation of the form of performance.

The traditional form of molun is simple and distinctive. Originally, there was no accompanying instrument, and later Sanxian joined the performance and accompanied. Sometimes accompanied by a Huqin, sing while playing or sing while pulling. This form does not require a large venue, does not require very complicated equipment, and is easy to rehearse. As long as there are tracks, you can perform anytime, anywhere. It can also be used as a self-entertainment cultural event. This form of performance also provides us with a large space for

development. For example, you can use more Sanxian and Huqin; you can also increase the variety of instruments or replace them with other instruments with ethnic characteristics.

From the thought to recognize the importance of molun. In the minds of all of us who are committed to promoting traditional culture, we must truly realize that molun is a wonderful thing in the cultural landscape of the Chinese nation, especially our Zhuang people. As a famous celebrity said in the past: "The more the nation is, the more it is the world." To build the characteristics of our nation and carry forward the cultural traditions of our nation, we should attach great importance to the things of our nation, inherit the things of our nation, and work hard. Protect it and make it an art piece that we have admired and inspired us for generations to come and put it into the cultural treasures of our Chinese nation.

In the 1980s, some artists also protected and innovated national instruments. For example, in the singing of molun, the original use of only three strings and Huqin, originally a bit monotonous, but now these two instruments are on the verge of loss. In order to make the music more perfect, some local folk instruments can be added to enhance the artistry of the molun performance. For example, Ma Guhu with Zhuang flavor and characteristics can be added to attract more viewers and listeners. Nowadays, musicians have spontaneously established the molun band. They only carry out transmission and innovation from singing. The instrumental accompaniment completely uses western modern pop instruments, such as drums, guitars, keyboards, basses, etc. If you can add some Zhuang people. Local national musical instruments will enrich the performance of the final art. With the expansion of the music that incorporates modern elements, modern molun will have a greater development.

The protection and cultivation of the transmitters

Inheritors are an indispensable part of the development of intangible cultural heritage. Protecting and cultivating inheritors is a major measure of the transmission of ethnic folk culture. In the past, I used to refer to singers and actors who could perform on stage, to understand the national culture, to master the national history, to know the ancient scriptures, to be familiar with and to be able to preside over various customs and ritual activities, to have a certain level of singers and other Folk artists are inheritors, and they are also carriers of transmission and protection of folk culture. Folk artists inherit the national intangible cultural heritage from

generation to generation, and make it uninterrupted, and become the support of our national spirit. We must strive to cultivate and create a group of new folk artists.

With the development of the times, the inheritors of the molun are getting old and even leaving the world, the culture of molun will face the crisis of transmission. First of all, we must pay attention to the life and health of the old inheritors. At present, there are not many folk artists and folk artists living in the world. They are indeed valuable talents in the folk art circles. Some of them have lost their singing ability, but many of the related problems of the art of molun are generally unclear and unclear, and only they can make it clear. In order to let them prolong life, live more in the world, and provide more molun nourishment, government departments and social groups should help them solve some life difficulties and care about their health. At the same time, pay more attention to the employment and growth of new inheritors. Most of these new inheritors are descendants of old inheritors or folk art lovers. It is necessary to create conditions to provide them with employment opportunities, even if they are contract posts, so that they can solve their worries and do more work.

Be consciously assign or mobilize some young people to learn molun. The grassroots cultural department should try to organize short-term training courses to let young people know about the national music knowledge of the molun artists. However, it is worth mentioning that some artists also have hereditary rules, that is, they only teach the scriptures and skills to their descendants, including some medical secrets they have mastered, and they are not willing to disclose them to the general public. This requires us to do hard and meticulous ideological work, and guide them to dedicate themselves to the nation from their own talents and to dedicate themselves to humanity. Furthermore, we must follow the principles of market economy and give them reasonable remuneration when they teach ancient cultural knowledge, so that they truly feel that their labor value is fully reflected.

School heritage

The molun performing arts of Guangxi Zhuang people are carried out in the school music curriculum, which not only enriches the content of the school's music curriculum, but also inherits the local national music culture. The school has a great advantage in carrying out the transmission activities of the molun performing arts, because the school education period is the most important period for one to learn. By learning about molun, students can understand the history and culture

of their hometown, which not only helps students improve their aesthetic ability, but also helps students improve their national self-esteem and self-confidence, and enhance their sense of national identity and belonging. Let students more love their hometown and motherland.

Schools should pay attention to Molun's awareness of protection and transmission, establish a singing environment, organize students to carry out some art activities of molun, and let students actively understand and sing molun. Encourage students who sing molun to participate in some school and community performances, not only to enhance the students' singing skills, but also to inherit the role of molun. Develop textbooks for molun art in conjunction with the school's music curriculum. Molun performing arts is just some local people through "spoken" transmission, there is no special singing mode, and there is no comprehensive and rich information for inquiry and reference. Combining the school's music curriculum to develop molun textbooks can not only improve students' attention, but also The students later passed on the development of the molun to lay a solid foundation. Combine art practice activities to enhance the molun performance. Music teachers need to create a practical stage and opportunity for students to connect some of the learned knowledge of the molun with the practice. The performance of the molun can be arranged regularly for the grade or class, or the students can organize small-scale molun performances, mainly to cultivate students' interest and provide opportunities for stage practice. These activities not only provide students with a good opportunity to exercise, but also greatly enhance the ability of students to perform.

3. Compare and analysis

3.1 The influence of ethnicity and culture on the two

Thai molam

The culture of northeastern Thailand is also self-contained. There are many ethnic groups living here, and it is a region with multiple races and cultures. However, its main inhabitants are the Yi people who occupy 35% of the national population and are the largest Yi community. Among them, the Dai language has become the most important language in the northeast of Thailand. As an important part of the lifestyle of the Yi people.

Molam art is of great significance in the spiritual life of the people. In rural life, in addition to Buddhism, people still retain some original religious beliefs. The religious ritual molam pee fa continues to play a role in people's lives. As for the entertaining Molam, it blends into all aspects of the lives of the local people. During festivals and ceremonies, people often invite molam artists to perform; radio and television mainly broadcast related programs of molam, and molam performing arts has become the most important entertainment method for people in northeastern Thailand.

Chinese molun

Guangxi is the province with the largest ethnic minority population in China. There are 25 ethnic groups in total, of which 12 are long-term ethnic groups. Most ethnic groups have their own language. Although the population of Zhuang is the largest among ethnic minorities, the Han nationality is Guangxi has the largest population, accounting for 61.46% of the total population. Therefore, the local culture still thinks that the Han culture is dominant. Zhuang also has many national music cultures, especially the folk songs sung between men and women. It is also the favorite entertainment mode of Zhuang people. Molun art is a kind of Quyi of Zhuang people. The scope of communication is only in Jingxi and Debao. There is no large-scale form of artistic performance, especially language influence. The Han nationality has a unified language. The Zhuang nationality does not have a unified language. The molun is a local Zhuang language singing. Many people in other places cannot understand the meaning, so the molun art is not only influenced by the Han nationality. The influence of ethnic music and competition with the local folk songs of Zhuang nationality has caused great limitations and there are not many people in the audience.

3.2 The degree to which both countries value

Thai molam

National policies have actively promoted the development of molam. First, the royal family and the government commended the outstanding molam artists, awarded them the title of “national artist” and encouraged them to promote the development of molam art through various activities; second, the integration of molam into the modern education system, in some vocational

schools, Colleges and universities offer molam majors to train performance and research talents. Although the talents cultivated in modern schools are still limited, their specialization and system may need to be further strengthened. However, the incorporation of molam into the scope of modern knowledge is the fundamental premise that will not be abandoned by the times. In this process, although the Thai government did not directly plan the development of molam art, its open and inclusive policies have greatly enhanced the social reputation and recognition of molam art. It has opened up a broad social space for its development.

Chinese molun

China's land and resources are rich in ethnic music. Although the government of Guangxi has also protected the art of molun, the art of molun is granted to the intangible cultural heritage of Guangxi, and there are certain rewards for the inheritors. However, for many reasons, Zhuang's molun performing art did not become the leading art of Guangxi, but it did not receive high attention. The related promotion activities were limited to the local people and it was difficult to spread it. Did not incorporate the art of molun into the modern education system, The main reason is that its scope of communication is too small, there is no higher education institution in the local area, only the middle school and elementary school, kindergarten, the scale and overall planning of the molun art into the campus activities are lacking. In particular, local aristocrats and wealthy people do not like the performance art of molun. They prefer local folk songs, pay more attention to folk songs, and have no financial support, so that the art of molun gradually begins to decline.

3.3 The future development vision

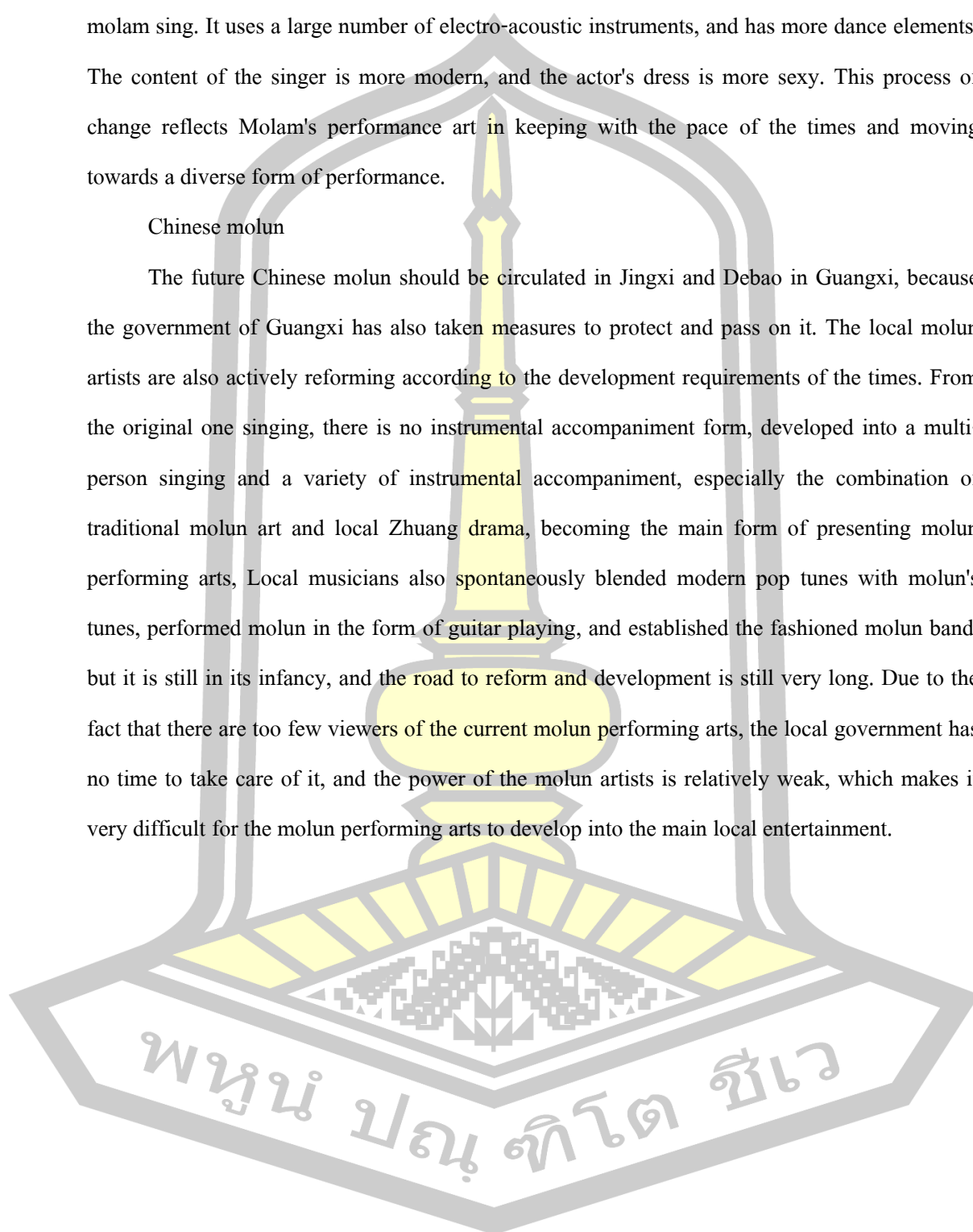
Thai molam

The future of Thailand's molam should be sung as the most important nationality in northeastern Thailand, and continue to develop in a variety of performance forms, with a certain reputation in Southeast Asian countries and even China. Because Molam can adapt to the changes of the times, it is still the favorite art of the people in northeastern Thailand. The molam performing arts evolved from the original molam phuen to molam klon, and later incorporated some new musical elements into the molam performing arts, with the drama class of molam mu

and molam Phloen. In order to adapt to a fast-paced, more diverse society, people have developed molam sing. It uses a large number of electro-acoustic instruments, and has more dance elements. The content of the singer is more modern, and the actor's dress is more sexy. This process of change reflects Molam's performance art in keeping with the pace of the times and moving towards a diverse form of performance.

Chinese molun

The future Chinese molun should be circulated in Jingxi and Debao in Guangxi, because the government of Guangxi has also taken measures to protect and pass on it. The local molun artists are also actively reforming according to the development requirements of the times. From the original one singing, there is no instrumental accompaniment form, developed into a multi-person singing and a variety of instrumental accompaniment, especially the combination of traditional molun art and local Zhuang drama, becoming the main form of presenting molun performing arts. Local musicians also spontaneously blended modern pop tunes with molun's tunes, performed molun in the form of guitar playing, and established the fashioned molun band, but it is still in its infancy, and the road to reform and development is still very long. Due to the fact that there are too few viewers of the current molun performing arts, the local government has no time to take care of it, and the power of the molun artists is relatively weak, which makes it very difficult for the molun performing arts to develop into the main local entertainment.



Chapter VII

Conclusion, Discussion and Recommendation

Researcher Dr. Liu minghua summarized the research on Thai Molam and Chinese Molun performing arts, discussed the results, and suggested the research. Follow these steps:

1. Research objectives
2. Conclusion
3. Discussion
4. Recommendation

1. Research Objectives

1. To compare the historical development process of Thai Molam and Chinese Molun performing arts.
2. To compare the elements of Thai Molam and Chinese Molun performing arts.
3. To compare the trend of Thai Molam and Chinese Molun performing arts.

2. Conclusion

Through investigation and research, the earliest performance forms of the two are very similar, in particular, they have their own ritual activities, and the singing content is similar, mainly singing stories. After many years of development, great changes have taken place to this day, and the performance forms of the two have gradually changed. This has a great relationship with the political, economic, social and other external factors of the two countries, and also with their singing, Technology, requirements and other factors also have a great relationship.

Origin

Thai molam passed from Laos about 1827. It got the upper class and even the king's likes from the beginning, which created important conditions for its spread throughout Thailand. Chinese molun is produced in the villages of Jingxi City in Guangxi about 1600. It is only spread

among the local ordinary people. From the beginning. The rich people do not like this performing arts.

Political

Thailand is a Buddhist country. The earliest molam was closely related to people's beliefs. Although it came from Laos, the king and ordinary people at the time liked it very much, which provided the prerequisites for its stable development. China is a country of relatively free belief. People also pay attention to belief, but they believe more in science. There was a period of history when the government opposed superstitions and ghosts, and especially the wealthy did not like it, causing molun to lose its most important support.

Economy

Northeast Thailand is a relatively poor area, which makes it difficult for foreign culture and music to spread here. This creates favorable conditions for the most primitive forms of molam performance. Guangxi, China is also a relatively poor area, especially the area where molun spreads. The high mountains and long roads make it difficult for foreign music culture to spread here, ensuring the most primitive performance form of Molun.

Society

The local folk songs are dominated by Molam, forming the most characteristic performance form in the region. Molam singers have many opportunities to save money. The king also issues a national artist certificate for the successful molam artist, which has a high social status. There are many ethnic groups in Guangxi, China. Various local folk songs give people a lot of choices, especially the love songs of male and female lovers are most popular. Molun singers have few opportunities to perform. It is a performance without money. The social status of molun singers is not high.

Education

Thai molam has been passed on very well in school. In particular, molam klon has promoted this performing art to a very high level. So many people are willing to learn. At present, many universities in northeastern Thailand offer specialized molam courses. Chinese molun has not formed a certain scale in the school, mainly because this form of performance of molun is unpopular, and the overall local cultural atmosphere is lacking. Although molun singers have also conducted singing and singing activities in elementary and middle schools, the effect is not good.

Content

After the development of Thai molam, from the original singing of poetry to competitive singing, then to love song duet, and now to show the good life of the new era through singing and dancing performance. The singing content can be closely combined with the development of the times, and is loved by the local people. After the development of Chinese molun, from the initial singing of poetry to rap about his miserable life and misfortune, the tune that gradually integrated into local folk songs developed into a love song duet, which also reflects the content of the new era, but it does not integrate well with modern popular elements, Resulting in obsolete performance forms, lack of connection with modern society.

Singing technique

To be a good molam singer requires many aspects such as personality, sound, performance, memory, ability to solve problems instantly, good poetry text, etc., so the requirements are relatively high. Chinese molun mainly lies in the familiarity of the poetry content and the literary level of the singer. The singing technique is not high. Singing technology combined with the new era also incorporates some popular elements, but the scale is too small and still in the trial stage

Language

Molam in Thailand first performed in Isan dialect, and was affected by the language of central and northern Thailand. Favored by the locals, the language performance form of Isan dialect was finally determined. Chinese molun performed in the local Zhuang language. Because the Zhuang language does not have a unified text, It was changed to increase the language of the Han nationality. Formed a combination of Zhuang language and Han language.

Tune and Melody

Thai molam is the national tone of northeastern Thailand. The singer according to the accompaniment of the musical instrument Khaen. The range of the melody is generally within four degrees, and there are rarely large spans. Chinese molun is a traditional Chinese national tone. The singing height is determined by the singer and accompanied by the accompaniment instrument. The range of the melody is generally within four degrees with few spans.

Text

Thai molam is based on poetry, and the text is more standardized, and has a structure of beginning, subject and ending. In particular, sentences have rhyme requirements, and each has its

own sentence and rhyme. Generally, each sentence is three to fifteen in length. Its rhyme is the last syllable of the previous phrase and the first and second of the next phrase. The third or fourth syllable rhymes. Chinese molun is based on poetry, and the text is relatively random. There is a similar text structure, but it is replaced by a lining word, such as the beginning-"ai" and the end-"ji ya le". Each sentence has a rhyming requirement. Each sentence has only 5 words, or 7 words. Its rhyme is (5 words): the last syllable of the previous phrase and the second, third, or fourth of the next phrase. Syllables rhyme, (7 words): the last syllable of the previous phrase rhymes with the fifth syllable of the next phrase.

Accompaniment instrument

Thai molam of the earliest accompaniment instrument was Khaen, which has lasted for many years only until now. After the appearance of molam phloen, other ethnic instruments were added to enrich the performance of molam. After the emergence of molam sing, it also boldly added modern western instruments. Make the whole performance more dynamic and active. Chinese molun of the earliest was no accompaniment. Later, according to the different regions, SanXian or MaGuHu were added. After the fusion of molun and the Zhuang opera, the accompaniment instrument began to be enriched. At present, attempts have been made to form popular bands, but they are still in the exploration stage.

Performance form

The earliest form of Thai molam performance was a man singing from sitting to standing on the stage, the number of performers has grown many Singing, and there are two people's duet, many people sing together, table performances, especially integrated with the drama, The total performance team even have more than 100 people. The earliest form of Chinese molun performance was a man singing from sitting to standing up to sing on the stage. The size of the performance team is generally small, and the largest number is generally around 30 people.

Stage effects

The earliest stage of Thai molam is relatively simple. A stage with a simple curtain and a lamp. Especially when performing a molam sing performance, the entire stage lighting effect is very bright. The background of the stage is brilliant, especially the sound effect is particularly good. Plus shiny, modern and sexy costumes, presenting a gorgeous stage effect. Chinese molun didn't have a special stage at first. It was not until 1950 that a special stage was set up to perform.

The effect of the stage has been significantly improved, but after all, it is a local form of singing, and the fusion with modern music is still in its infancy, so the effect of the stage is very ordinary.

Trend

Because Molam can adapt to the changes of the times, it is still the favorite art of the people in northeastern Thailand. This process of change reflects Molam's performance art in keeping with the pace of the times and moving towards a diverse form of performance. The future Chinese molun should be circulated in Jingxi and Debao in Guangxi, Due to the fact that there are too few viewers of the current molun performing arts, the local government has no time to take care of it, and the power of the molun artists is relatively weak, which makes it very difficult for the molun performing arts to develop into the main local entertainment.

3. Discussion

The Thai people in northeast Thailand and the Zhuang people in Guangxi, China have many similarities in religion, belief, customs, and language, etc. Both Thai molam and Chinese molun are produced and developed based on the local ethnic culture. The two is very similar with the pronunciation, earliest performance content and earliest performance form.etc, But because of their differences in development environment and status, There are some differences between the performance process and the degree of development.

The Thai molam came from Laos and was supported by the upper classes from the beginning. Even the king liked it very much, creating important conditions for its spread throughout Thailand. In the development process, it was able to innovate according to people's needs, formed a variety of performance forms, and incorporated it into the education system. It has become the most popular performance in northeastern Thailand.

Chinese molun was born in the village of Jingxi, Guangxi. It was spread only among the local ordinary people. Rich people did not like this performing art. It was not recognized by the leadership at the beginning, which caused discrimination in future development. During the development process, some innovations were also carried out, but it could not continue to develop well for many reasons. For example, Changes in modern lifestyles, competition in various local folk songs in Guangxi, and relatively sad singing tunes, etc. And causing it to gradually begin to decline.

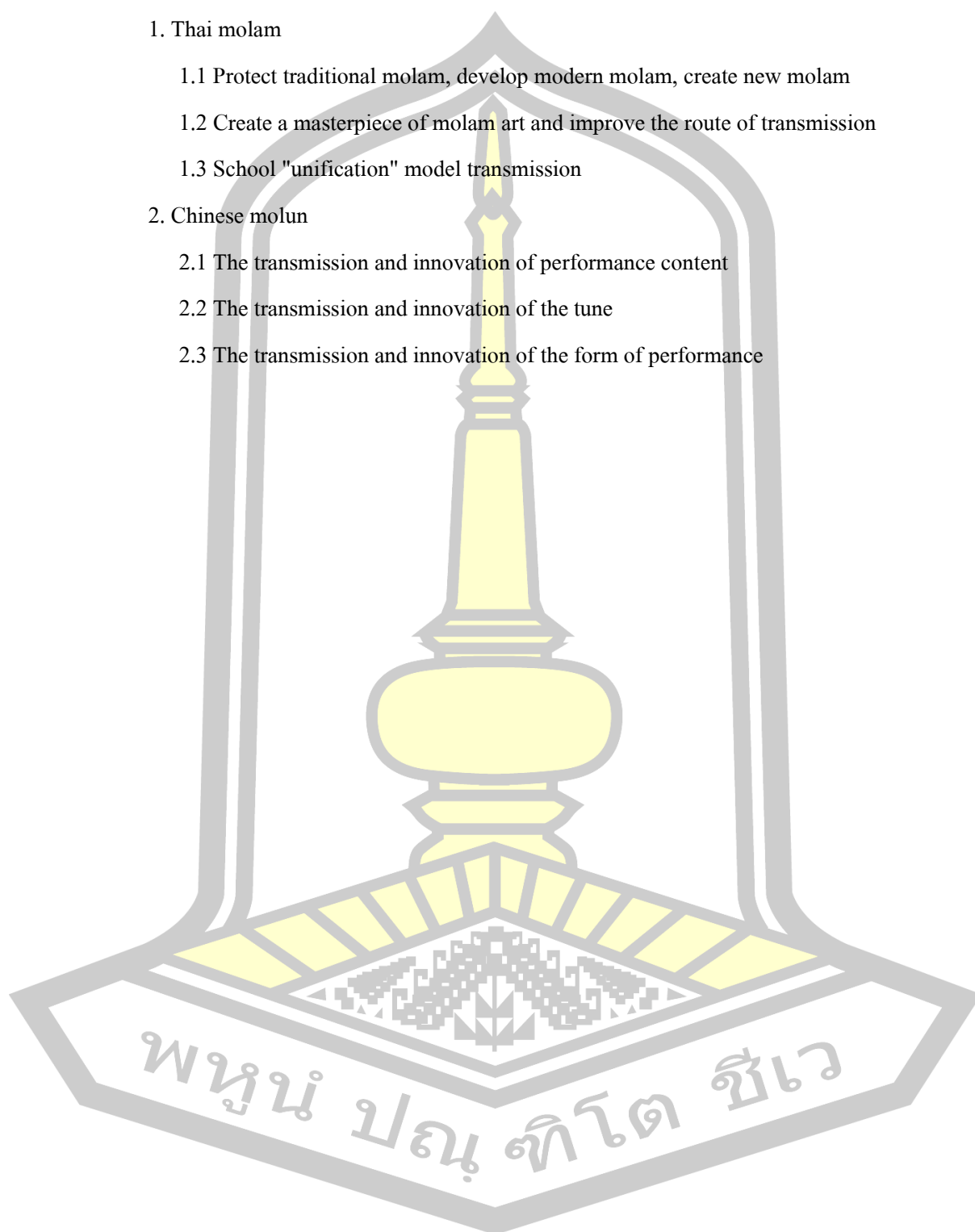
4. Recommendation

1. Thai molam

- 1.1 Protect traditional molam, develop modern molam, create new molam
- 1.2 Create a masterpiece of molam art and improve the route of transmission
- 1.3 School "unification" model transmission

2. Chinese molun

- 2.1 The transmission and innovation of performance content
- 2.2 The transmission and innovation of the tune
- 2.3 The transmission and innovation of the form of performance



REFERENCES

- Anantaphum, M. (2014). Molum Transmission Process by Bouphan Daokanong. Master thesis. Intercimitas, S. P. (2014). The Process Teaching in Performing Arts of Molum to Mr. Somlee Artvichai. (Master thesis).
- Cen, M. (2014). Analysis and Thinking of the Status Quo of the Protection and Inheritance of GuangXi National Music Culture.
- Chonpairot Jarernchai. (2012). "A New Approach to Notating a Tune for Non-musical Knowledge Background Persons." A Paper Presented at The 8th Mahasarakham University Research: Research for ASEAN Community: Mahasarakham University.
- Chonpairot Jarernchai. (2014a). "An Experimental Project on Preservation, Transmission, and Promotion of Traditional Music and Performing Arts: How to Implement" An academic paper presented at LAON Laon-Laon Forum, Conference-Workshop on Preservation of Music Heritage in Asia: University of Philippines.
- Chonpairot Jarernchai. (2014b). Learning a Foreign Language: A New Approach" in The ILAC International Conference on "Language and Culture Education: Current Perspectives and Future Directions. Bangkok. Suan Dusit Rajabhat University: Bangkok Thailand.
- Chonpairot Jarernchai. (2015a). "Music and Dances in Nat Pwe Ceremony", in Proceeding International Conference on Humanities and Social Sciences".
- Chonpairot Jarernchai. (2015b). "Pwe Dramatic Performances in Mandalay" The paper presented at the First International Conference on Ethnicity in Asia: Life. Naresuan University: Thailand.
- Fang, S. (1993). On the Necessity and Strategy of Developing Zhuang Molun (Vol. 21): National Art.
- Huang, F. (1991). The end of the Zhuang's molun Nationality and the Characteristics of Sentences (Vol. 36): National Art.
- Jarernchai, C. (2010). "SAY SAMON AND SOUT CHAI: Two Songs of Ayudhya Period". Chonburi Thailand: Thailand.
- Jarernchai Chonpairot. (2009). Lam Klon poetic texts for lam singing: Classification and Formal Structure.
- Kansakun, P. (2017). Arts of Lam Improvisation of Molam Bunma Karakul. (Master thesis).

- Li, P. (2007). Investigation and Analysis of the Existing Situation of Zhuang Morun Culture Taking Jingxi County in Guangxi as a Case (Vol. 11): guihai talking.
- Li, P. (2012a). A New Probe into the Historical Development of the Folk Songs of the Zhuang Nationality: A Case Study of Jingxi County: Guangxi Social Sciences.
- Li, P. (2012b). The Significance of Industrialization Development of Zhuang Folk Art Molun in the Background of Modernization A Case Study of Jingxi County. Journal of Baise college, 28.
- Li, X. (2016a). A comparative study of the Chinese "Mulun" and the "Molam" of Thailand and Laos.
- Li, X. (2016b). Viewing the Relationship between Zhuang and Thai Ethnic Groups from the Folk Singing Tradition Taking the comparison between the Chinese "Molun" and the Laos \ Thai "Molam".
- Ling, C. (2013). The Inheritance of Guangxi Zhuang Molun. University Education.
- Ling, C. (2015). Zhuang "molun" music and inheritance research. (master's thesis), Guangxi Normal University
- Liu, Y. (2017). The Status Quo and Reflection of the Protection and Inheritance of Guangxi National Music Culture.
- Lu, S. (2018). The Artistic Features and Cultural Connotations of the Zhuang Nationality's Last Lun "Zhao Jun He Fan" (Vol. 25): Literary Studies.
- Lu, X. (2008). Thai folk rap art Molam's inheritance and development literary research.
- Lu, X. (2012). From the folk singing tradition to see the Zhuangtai ethnic group relationship Taking the comparison between the Chinese Zhuang "molun" and the Lao and Thai Dai Mawlum as a case: Southeast Asia.
- Lu, X. (2015). Zhuang Molun Art from the Perspective of Cross-cultural Comparison. Journal of Guizhou University, 34.
- Nathapong Panpradap. (2012). Lam Phloen Elements and Development.
- Pan, Q. (1983). Also talking about the Zhuang nationality "Molun".
- Qin, S. (2003). A Comparative Study of Zhuang and Thai National Traditional Culture (Vol. 5).
- Terry, E. M. (1985). Traditional music of the Lao: Kaen playing and Mawlum singing in Northeast Thailand.

Appendix A



Together with my advisor Professor Jarernchai,
Participated in the Molam Research Conference in Khon Kaen, January 2019



Performing molam with Professor Qiong Day, January 2019



“Liu Minghua Solo concert” at the MahaSarakhm University, February 2020



At the MahaSarakhm University Library, in 2019



At the molam performing arts seminar held in Khon Kaen, February 2019



At the 23rd Asia-Pacific National Music Society Annual Meeting, June 2019



At the Roi Et Art Dramaatic College in Thailand, June 2019



Singing molam in China, June 2019



At the largest mall in Maha Sarakham, February 2019



Confucius College at MahaSarakhm University, February 2019



Roi Et, SongKran Festival at advisor's Hometown, January 2019



Performed with Dr. Sitthisak Champadaeng, December 2018



Visit Dr. Chaweewan Damnoen, the National Artist, April 2019 (Songkran Festival)



Together with P. Chalard Songserm, the National Artist, April 2019



Together with American molam research expert Telle, June 2019



At Khon Kaen, the molam performing arts seminar (Ratree Sriwilai), February 2019



Participated in the molam performing arts seminar held in Khon Kaen, February 2019



Participate in the birthday of Princess Sirindhorn held in Khon Kaen, April 2019



Visit Khaen Maker: Sonesak Prathumsin, April 2019



Visit Khaen Maker: panphad pongtorn, April 2019



Visit Khaen Maker: Panphad Pongtorn, April 2019



Interview with molam singer in Bueng Kan, April 2018



In Jingxi, learn about molun from luzhiwei teacher, June 2019



In Debao, learn about Molun from Huang Zhangying, June 2019



In Jingxi, understand the ceremony molun, July 2018



Interview with Wei Yingxia, molun artist, July 2018



At the Jingxi Cultural Center, With the curator Mo fuxiao, July 2018



With the molun performance team at the Jingxi Cultural Center, July 2018



In Debao, with the Zhuang Troupe, June 2019



In Debao, with the leader of the Zhuang Opera, Nongge Liu, June 2019



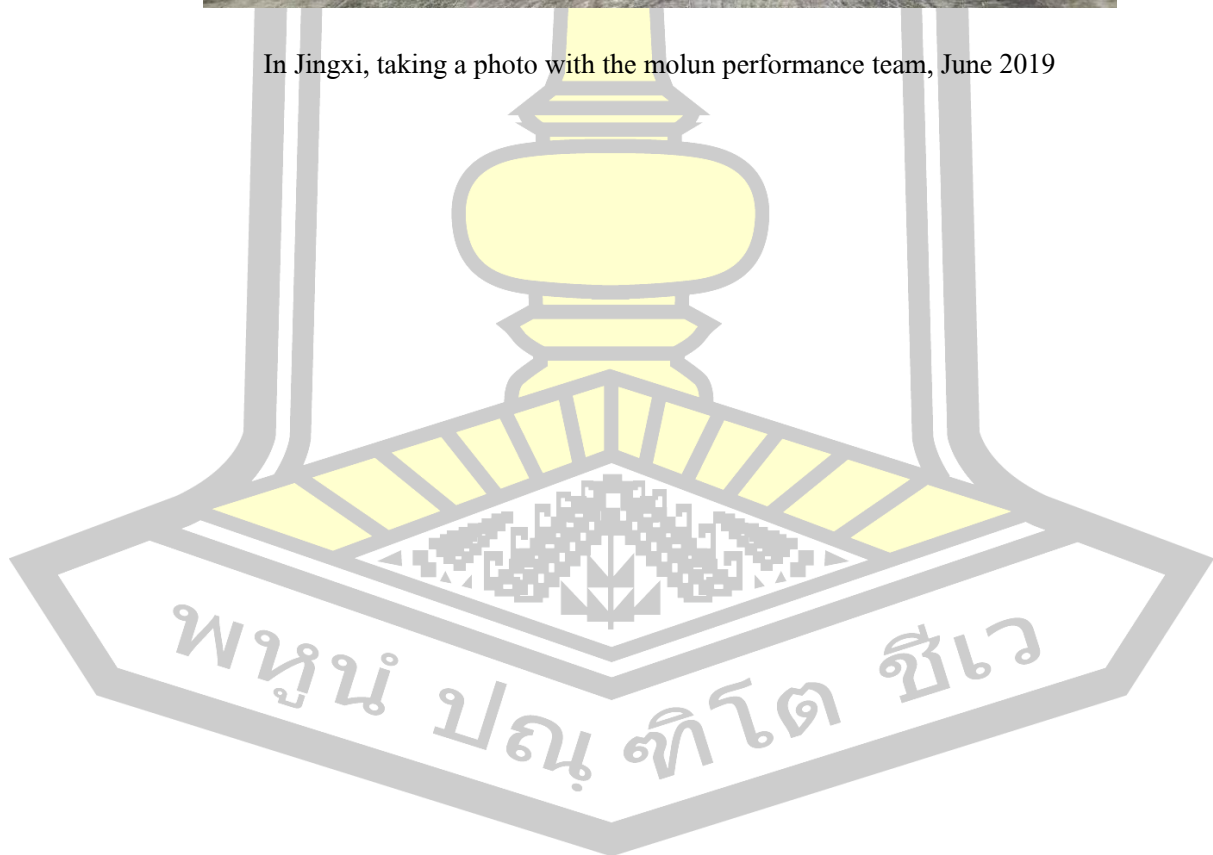
Photo with Fang Shijie, the inheritor of Debao Molun, June 2019



In Jingxi, with the Zhuang eight musical instrument inheritor Li kexi, June 2019



In Jingxi, taking a photo with the molun performance team, June 2019



Appendix B

Interview and observation forms

Subject: Thai Molam

Interviewee: artists, scholars, teachers

Name of interviewee

Surname.....

Date of birth

Age..... Year.....

Current address.....

Address that can be contacted.....

Telephone Number.....

Part 1: The development of Molam

1.1 When did you start learning or have a contact with Molam?

1.2 Do you know the origin of Molam?

1.3 What do you think of the development process of Molam?

Part 2: Elements of Molam

2.1 What do you think are the elements of Molam?

2.2 How do you think Molam's tunes are formed?

2.3 What do you think Molam's language has for its development?

Part 3: The development trend of Molam

3.1 What do you think Molam is doing now?

3.2 What do you think are the factors that influence the development of Molam?

3.3 How do you feel better Molam?

Part 4: Recommendations.....

.....

.....

District..... Interviewer (.....)

Date month Year.....

Interview and observation forms

Subject: Chinese Molun

Interviewee: artists, scholars, teachers

Name of interviewee

Surname.....

Date of birth

Age..... Year.....

Current address.....

Address that can be contacted.....

Telephone Number.....

Part 1: The development of Molun

1.1 When did you start learning or have a contact with Molun?

1.2 Do you know the origin of Molun?

1.3 What do you think of the development process of Molun?

Part 2: Elements of Molun

2.1 What do you think are the elements of Molun?

2.2 How do you think Molun's tunes are formed?

2.3 What do you think Molun's language has for its development?

Part 3: The development trend of Molun

3.1 What do you think Molun is doing now?

3.2 What do you think are the factors that influence the development of Molun?

3.3 How do you feel better Molun?

Part 4: Recommendations.....

.....

.....

District..... Interviewer (.....)

Date month Year.....

Interview and observation forms

Subject: Chinese Molun

Interview and observation forms

Subject: Chinese Molun

Interviewee: Student, mass

Name of interviewee

Surname.....

Date of birth

Age..... Year.....

Current address.....

Address that can be contacted.....

Telephone Number.....

Part 1: The development of Molun

1.1 Do you know about Molun?

1.2 Do you know the origin of Molun?

1.3 What do you think of the development process of Molun?

Part 2: Elements of Molun

2.1 Do you know what are the elements of Molun?

2.2 Which part of the elements of Molun do you think is most important?

Part 3: The development trend of Molun

3.1 What do you think Molun is doing now?

3.2 What do you think are the factors that influence the development of Molun?

3.3 How do you feel better Molun?

Part 4: Recommendations.....

.....

.....

District..... Interviewer (.....)

Date month Year.....

Interview and observation forms

Subject: Thai Molam

Interviewee: Student, mass

Name of interviewee

Surname.....

Date of birth

Age..... Year.....

Current address.....

Address that can be contacted.....

Telephone Number.....

Part 1: The development of Molam

1.1 Do you know about Molam?

1.2 Do you know the origin of Molam?

1.3 What do you think of the development process of Molam?

Part 2: Elements of Molam

2.1 Do you know what are the elements of Molam?

2.2 Which part of the elements of Molam do you think is most important?

Part 3: The development trend of Molam

3.1 What do you think Molam is doing now?

3.2 What do you think are the factors that influence the development of Molam?

3.3 How do you feel better Molam?

Part 4: Recommendations.....

.....

.....

District..... Interviewer (.....)

Date month Year.....

Appendix C

List of people who have previously attended a performance Name list of transmission transfer

Khon Kaen Province

1. P. Chalard Songserm, male, Molam National Artist
2. Ratree Srivilai Bongsittiphorn, female, Isan Herritage Artist
3. Thongpin Punbaphapa, female, Isan Herritage Artist

Roi Et Province

4. Chaweewan Damnoen, female, Molam National Artist
5. Sonesak Prathumsin, male, Khaen teaching, The teacher college of Art dramatic Music In Roi Et
6. Panphad Pongtorn, male, Khaen teaching, The teacher college of Art dramatic Music In RoiEt
7. Sumen Thepkham, male, Khaen maker, Freelancers

Mahasarakham Province

8. Qiong Day, male, Molam Teaching, The teacher college of Music In MSU
9. Sitthisak Champadaeng, male, Molam scholar the college of MSU
11. Male, Molam scholar, The teacher college of Music In MSU
12. Chatarcha Phalilaphasitkun, male, Khaen teaching, The teacher college of Music In MSU
13. Maleewan Noi, female, Library teacher in MSU
14. Ne Natthapong, male, The Student College of Music In MSU
15. Nonthawat Khiangwong, male, The Student College of Music In MSU
16. Taiinoa Suwanan, female, The Student College of Music In MSU
17. Sakda Suwannachairob, male, The Student College of Music In MSU
18. Shuai Wufei, male, The Student College of Music In MSU
19. Wu Chunling, female, The teacher Confucius Institute In MSU
20. Liu Guiquan, male, The teacher Confucius Institute In MSU
21. Lin Yuying, male, The teacher Confucius Institute In MSU

NanNing City

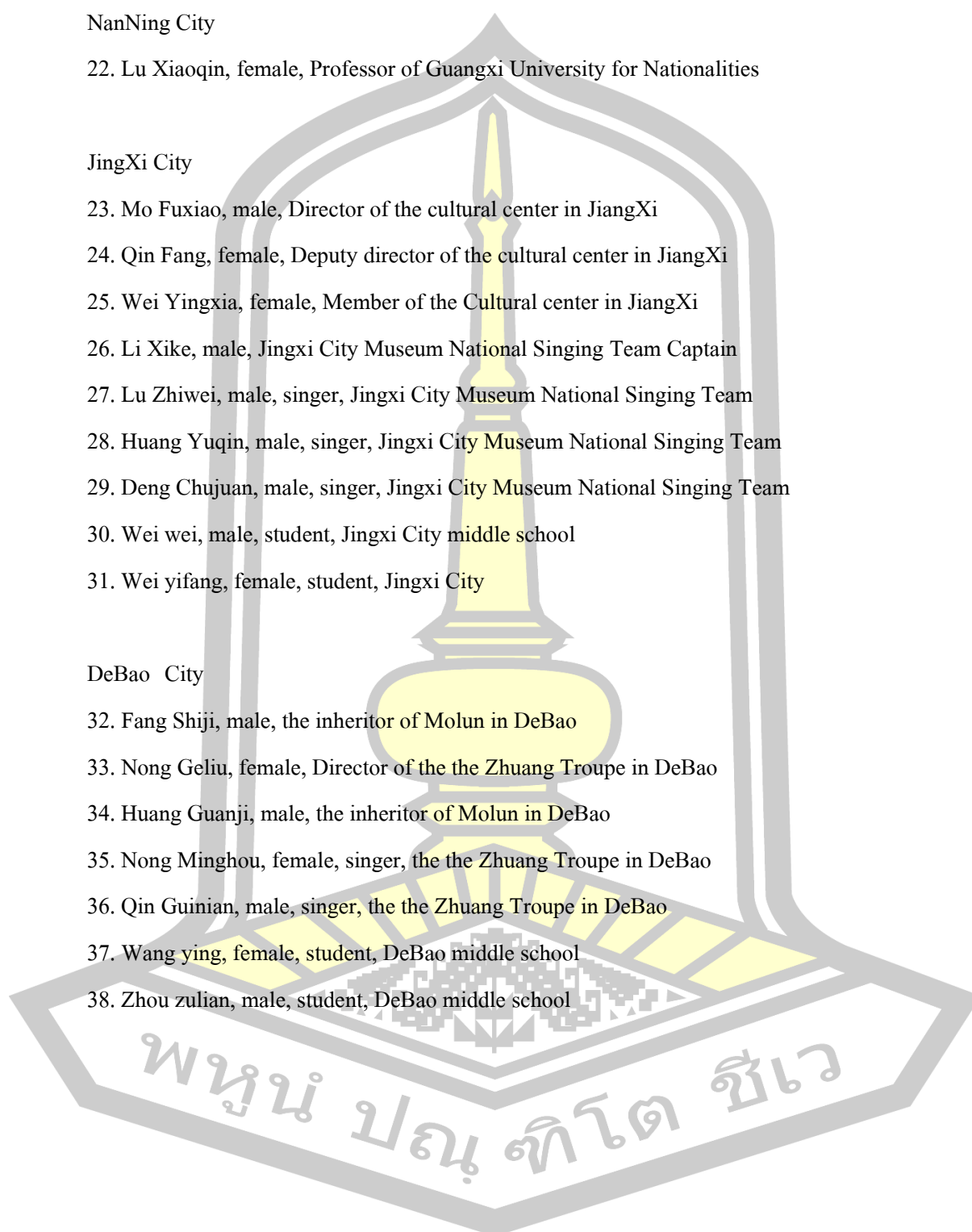
22. Lu Xiaoqin, female, Professor of Guangxi University for Nationalities

JingXi City

23. Mo Fuxiao, male, Director of the cultural center in JiangXi
 24. Qin Fang, female, Deputy director of the cultural center in JiangXi
 25. Wei Yingxia, female, Member of the Cultural center in JiangXi
 26. Li Xike, male, Jingxi City Museum National Singing Team Captain
 27. Lu Zhiwei, male, singer, Jingxi City Museum National Singing Team
 28. Huang Yuqin, male, singer, Jingxi City Museum National Singing Team
 29. Deng Chujuan, male, singer, Jingxi City Museum National Singing Team
 30. Wei wei, male, student, Jingxi City middle school
 31. Wei yifang, female, student, Jingxi City

DeBao City

32. Fang Shiji, male, the inheritor of Molun in DeBao
 33. Nong Geliu, female, Director of the the Zhuang Troupe in DeBao
 34. Huang Guanji, male, the inheritor of Molun in DeBao
 35. Nong Minghou, female, singer, the the Zhuang Troupe in DeBao
 36. Qin Guinian, male, singer, the the Zhuang Troupe in DeBao
 37. Wang ying, female, student, DeBao middle school
 38. Zhou zulian, male, student, DeBao middle school



BIOGRAPHY

NAME	Liu MingHua
DATE OF BIRTH	20/05/1978
PLACE OF BIRTH	Hu Nan
ADDRESS	No.77,Min Zu Avenue,NanNing,Guang XI.
POSITION	Associate professor
PLACE OF WORK	Guang Xi College of Education
EDUCATION	1999-2003 B.A. Bachelor in Guang Xi University of Art 2008-2011 M.A. Master in Guang Xi University of Art 2017-2020 PH.D. Doctor college of music in Mahasarakham University

