Phleng Khorat in Thailand: The Local Curriculum Development

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Abstract

This article aims to study the history and context of Khorat songs which are part of a doctoral thesis titled “The Local Curriculum Development of Korat Song”. It is a study in Ethnomusicology. It uses qualitative research by collecting fieldwork data mainly from questionnaires, interviews, and group discussions. It also includes the study of information from the document and then compiled the results of the study for descriptive analysis. The results of the study revealed that Khorat music is a performing art that began with the use of local dialects or Khorat dialects to sing melodies. The lyrics are derived from the way of life, various traditions of the Khorat people, and including the introduction of dharma principles and important events that happened to the Khorat people. The origins of Khorat songs can be divided into three legends through their oral literature: 1) Huntsman Petch Noi went out hunting and heard the Naga's daughter sing, so he remembered to sing. The style of the song is a Kom song or a duo song 2) Phraya Khemphet brought a lot of Khorat songs from India, which were imported with Lam-Tad or Like of the central region. The first Khorat song was a song from the people who learned the Kom song from Phraya Khempetch namely Ta Chan, Ban Sok, located in "Ban Sok Community". It is next to Chira road railway station. 3) During the Rattanakosin period, there were frequent wars between Thailand and Cambodia. When Thailand won the first war, the villagers had a celebration. They celebrated the victory by singing and dancing among the Sok group known as “Ban Sok Community”. It is near Chira road railway station which is now a community where many folk singers live in. Khorat songs may be originated by imitation and mix the local language of Khorat to sing until it is the origin of Khorat songs from the past to the present.

Keywords: History and Origins of Khorat songs, Khorat songs, Singers of Khorat Songs, Compositions of Khorat songs

Introduction

Khorat music can be considered a unique identity that has been paired with Nakhon Ratchasima or Khorat for a long time. It is also called another identity of Nakhon Ratchasima province. Khorat songs are characterized by the use of local language or Khorat language as a local language. It brought to sing a song that interacts with each other and is very charming. It also relies on the cunning of the singers. Khorat songs have a singing melody assorted with a folk language (Thai Khorat), most of the contents of Khorat songs are about religious teachings, way of life in society and it is also something that can be shown to the local wisdom of the Khorat people as well.

Thai Khorat is an ethnic group living in Nakhon Ratchasima Province and lives in Buriram and Chaiyaphum provinces. In the area of Nakhon Ratrasima, archaeological
evidence found that there is an ancient community that has traces of Prehistoric people from the Neolithic period to the Metal Age scattered throughout Nakhon Ratchasima Province. When the historical period that had prospered until the Dvaravati period, which centered on the Sema city and the Khmer period, the city centered on Phimai district. When the Ayutthaya period at the end of King Narai Maharaj commanded to build a city at its current location. The width is 1,000 meters, the length is 1,700 meters, there were a large city wall, a fortress, and a camp tower. He also gave the royal name Nakhon Ratchasima along with sending nobles, namely Phraya Yommarat (Sangh) to rule as Phraya Maha Nakhon. Phraya Yommarat evacuated military nobles and families from Ayutthaya in large numbers to become civil servants of Nakhon Ratchasima and take care of the city. He also took care of the family of Ayutthaya people who migrated to Nakhon Ratchasima when Ayutthaya was defeated by the Burmese for the second time (1767). Even in the Rattanakosin period, the nobles who ruled Nakhon Ratchasima and its satellite towns were sent from Bangkok, resulting in the ethnic mix with the native white group. They are Thai Khorat people who have their own cultural identity in various aspects, whether it is clothing, dressing, food, or even dwelling houses (Pivawit, 2007).

Khorat language is the most prominent language of the Thai Khorat cultural group. Sometimes Thai Khorat may be called Thai Beung, Thai Deung, or Thai Da, which the Khorat people are not very satisfied with the word Beung that has the same meaning as “Bang”, “Deung”, or “Da”. It also has the same meaning as “Duay”. Khorat language is a blend of central Thai, Isan, and Khmer languages. Basic vocabularies in central Thai with a distorted accent, such as “Arai”, distorted to be “Ai” or “Mang-Ai” or “Ai” or “Aiyer”. The word “Do Thua” is distorted to be “Do Thwua”. Therefore, the Khorat language has its characteristics (Piyawit, 2007).

Therefore, Thai Khorat is a group that has its cultural heritage in the way of life of Tai Korat involved with the four factors. In the past, they were dependent on nature from clothing, dressing, food, or house including beliefs that arose in the past and remain in the present (Jexiuntuk (2014). It brings about the uniqueness of the language and Khorat songs for the Khorat people until now. There are respected people and important thing that is the mental center for the Khorat people, namely Thao Suranaree or Ya Mo.

This research article will present the history and context of Khorat songs which the researcher recognizes the importance of the unique Khorat song of Nakhon Ratchasima. It is also an intellectual heritage and is known to people all over the world. Therefore, Khorat songs need to be learned in the history and context of the Khorat song to restore and conserve the heritage of the nation's wisdom and Nakhon Ratchasima Province.

**Objective:**
To study the history and context of the Khorat song.

**Literature Review**

From studying the art and culture of Khorat songs from the past to the present, there is inheritance through the oral literature with all 3 legends:

The first Legend: There was a hunter named Petch Noi who went out hunting at Nong Bun Nak area, Ban Nong Bun Nak, Chokchai district, Nakhon Ratchasima province. One night, the hunter met the Naga’s daughter from the swamp who came to sit and sing lonely when a hunter Petch Noi heard the sound, so he sneaked in and listened nearby and was impressed with the melodiousness and content of the song. After that, he took the lyrics and melody to sing for others to hear. The style of the song is sung in a Kom song or a duo song.
The second legend has been told that the Khorat people got Khorat songs from India by Phraya Khemphet brought along with Like and Lam-Dad by letting Li-Ke played in Bangkok, Lam-Tat played in the central region, and the Khorat song played in Nakhon Ratchasima. The first Khorat song is a Kom song that people learned the Khorat song from Phraya Khem Petch named Ta Chan, Ban Sok or "Ban Sok Community", next to the Chira road railway station. Kom is a Khorat and Isan language which means short, so Kom song means a short song that interacts with each other in vain, despite having a deep meaning and without any meaning. From an interview with Kampun Koi-Nok, Ban-Taen, Kampun, Khorat singer said that a legendary story about Huntsman Petch Noi, but there is no evidence to confirm that this legend happened or not.

The third legend has been told that during the Rattanakosin era, there were often wars between Thailand and Cambodia. When the Thais won the first war, villagers celebrated their victory by singing and dancing in the Sok community that they called “Ban Sok Community” near the Chira Road railway station. They started singing Khorat songs in this village. The retreating posture and ear protection have been assumed to be applied from playing Jariang which is a folk song of Surin people mixed with Song-Kreung song of the central region. Jariang is a folk game in the form of dialogue songs, which are sung by men and women mostly as a matter of courtship. There is a stylistic feature and the folk songs vary according to the characteristics of local culture, language use, melodies, and musical instruments. From the studying textbooks and research related to Khorat songs, the differences in the legends and all three beliefs, it can be assumed that the Khorat song may have been caused by imitating and using the local language of Khorat to sing until it is the origin of Khorat songs from the past to the present.

At present, the three legends have no real conclusions whether it happened or not, but according to the believes of the later generations, most of them believed that the Khorat song originated from the local language of the Khorat people that used to talk to each other and used to sing together. In addition, the belief in Khorat songs that have a story tied to Thao Suranaree or known as the Khorat people as Ya Mo, who lived in the reign of King Rama III of Rattanakosin. Evidence from word of mouth is that when Thao Suranaree (Ya Mo) was alive, she was very fond of Khorat songs. Khorat songs were accompanied by Ya Mo. The name was derived from Yamo. Khorat people originally sang Khorat songs to test others’ wisdom, but it didn't have a name. Ya Mo named the Khorat song for the reason that it was sung only by Khorat people and has lyrics that tell the way of life of Thai Khorat people.

Khorat songs will call the performers of Korat songs as, "Mor Phleng” who can become the teachers of Khorat songs, must ask the music teachers to be their students from a young age. These students must help teachers with all chores, continuation of song-poems, practicing melody, and diphthongs. They should have their personalities related with good intelligence, good voice, good tactics, and calmness, known as the four componence. Any students who have good memories, good intentions, good attitude, and take about approximately three years, so they can play music skillfully. Some musical teachers got the spell of Mutto and follow it so well. As a result, they can play an improvisation which is to describe the surroundings as a song instantly, beautifully played known as “Mor Phleng Teak Mutto” or “Teachers of TaekMutto”.

The first teacher of the song appeared as evidenced in 1913 during the reign of King Rama III. At that time, according to historical evidence, Thao Suranaree (Ya Mo) was still alive. The famous teacher of the song in those days named Mr.Ri Ban-Suan-Kha (Khun Aphai Ri) who performed Khorat song dedicated to the first time for Her Royal Highness Princess Maha Chakri Sirindhorn, The Queen Mother (Somdej Phra Phan Pi Luang) was the special commander of the Nakhon Ratchasima Cavalry Regiment) came to Nakhon Ratchasima and
opened Chomsurangyang Road and went to Phimai. In those days, Khorat songs still use simple words to sing and still have some profanity.

Khorat songs in the old days, as observed, were the slow songs of Chao Hong Dong Lamyai. The Lak-Mai song ends the poem with "Ai" and "Aye". There is also the main song which is similar to Choi songs of the central region. Khorat songs use the word "Khorat", and some “Thai words” that are used in the composition of the song, but the accent used is Khorat accent. Later, the Khorat music teachers therefore can invent the rhythm music and it deviates from the main song. This one is called the Khorat song is known as the real treasure of the Khorat people. It is different from other places. In the past, there were common things in the country, such as Haw-Kra-Rok mango, Kan-Rom sugarcane, Khee-Mah orange, and Nu-cats, etc. But nowadays these completely disappeared. Therefore, Khorat songs are often popular with both auspicious and inauspicious ceremonies without any restrictions (Suksa-korn, 1980).

Studying for local revitalization has become an important issue in modern times, especially equilibrium research with the spiritual dimension. There is religious belief leading to the system of morality which aimed at creating a relationship between people living in groups, but not in individuals (Museums and local history: a collaborative learning process, 2006). Therefore, the education development should focus on local development to the public and it should be published as a source for people to learn and help to preserve it.

**Research Methodology**

To study the history and context of Khorat songs, the researcher used the data to be compiled as descriptive analysis. The history and context of the Khorat song, summary, and discussion of the results, there are steps to be taken by studying from fieldwork data from teachers of Khorat songs and audiences of Khorat songs. The research tools were as follows: 1. Questionnaires; 2. Interview forms; and 3. Group discussion. As for the data collection, information that appeared from documents, works and publications related to Khorat songs from various sources of information were 1) thesis, research, books, and related documents; 2) to have fieldwork for studying information related to Khorat songs by asking questions, interviews, and group discussion. After that, the history and context of Khorat songs can be analyzed according to the objective is to study the history and context of the Khorat songs. Data analysis: the researcher carried out the information in chronological order, divided the information into categories. and checked the accuracy of the information. The researcher then used the complete data to analyze according to the issues in the data analysis as follows: 1. History and origins of Khorat songs, consisting of 1) Khorat songs and Thao Suranaree (Ya Mo); 2) Khorat songs and Mor Pleng Khorat songs; 3) The dress of the Mor Pleng Korat songs; 4) Korat songs and believes; 5) Muttotaek Khorat songs; and 6) Types of Khorat songs. For summarizing and discussing the results, the researcher used the results of the data analysis of the history and context of the Khorat songs to compile descriptively, analyze and summarize the results of the analysis and discuss the results by bringing involved research in the discussion of the results, support valuable information, and get more facts.

**Research Results**

1. History and Context of Khorat Songs
   1.1 Khorat song with Thao Suranaree (Ya Mo)

Khorat song has a story about Thao Suranaree or known by the Khorat people as Ya Mo, who lived in the reign of King Rama III of Rattanakosin. When Thao Suranaree (Ya Mo) was still alive, she was very fond of Khorat songs, so the Khorat song has come along with
Yamo and the name was derived from Ya Mo. Khorat people originally sang Khorat songs to test others’ wisdom, but it didn't have a name. Ya Mo named the Khorat song for the reason that it was sung only by Khorat people and has lyrics that tell the way of life of Thai Khorat people. It became clear in the year 1913 that Her Royal Highness Princess Maha Chakri Sirindhorn (Somdej Phra Pan Pee Luang is the special commander of the Nakhon Ratchasima Cavalry Regiment) came to Nakhon Ratchasima and opened Chomsurangyang Road and went to Phimai. At that time, an old male teacher of Khorat song who was very famous named Mr. Ri Ban-Suan-Kha had the opportunity to play Khorat songs until he was given the rank of "Khun Aphai Kiri" recorded the lyrics as follows:

Khaphachao Nai RiYuBuri Khorat
Pen Nak Lang PlenghadBaokhong Phrayakamhaeng
Choakhun-Thesa ThantaengtangHaipentammaeng Khun-Nang
Ton-nuang Dai-Klaothuengkanrabsadet-wa
Daisadabwa CharabsadetPhuechalermp Phradet Phrachormphandin
Cheung-Ho Samla HasamlanSiangdangsanan Paitao-thanin

(Subongkot, and other, 1983)

In 1919, when Somdej Phra Pan Pee Luang visited Nakhon Ratchasima, Mr. Ri Ban-Suan-Kha had the opportunity to play the song again. One of the first Boy Scout gatherings in Nakhon Ratchasima. In the past, there was no last name. The famous teacher of Khorat song in those days used his house name after his name. They are popular to ride horses to play Khorat songs in various places that the owners asked them to play. Khorat songs have been invited to play annually in the celebration of the Thao Sura Naree monument from 1934 until the present.

1.2 Khorat Song and Teachers of Khorat Songs

In Khorat song, the performer of Khorat song is called “Mor Phleng, who can become the teachers of Khorat songs, must ask the music teachers to be their students from a young age. These students must help teachers with all chores, continuation of song-poems, practicing melody, and diphthongs. They should have their personalities related with good intelligence, good voice, good tactics, and calmness, known as the four component. Any students who have good memories, good intentions, good attitude, and take about approximately three years, so they can play music skillfully. Some musical teachers got the spell of Mutto and follow it so well. As a result, they can play an improvisation which is to describe the surroundings as a song instantly, beautifully played known as “Mor Phleng Teak Mutto” or “Teachers of Taek-Mutto”.

Another famous teacher of Khorat song is Mr. Yai Wisetpolkrang, a national artist, performing Arts (Folk song - Khorat song). In 1996, students often called him the principal. He was born on January 31, 1920. He practiced Khorat songs at the age of 16 and played Khorat songs at the age of 18. The principal has been in Khorat music for almost 50 years. The principal's reputation is not only famous in Nakhon Ratchasima or Northeastern region, but His reputation is also famous and accepted in both the central and northern regions. It is the origin of the nickname "Hok Si-Khom (Sharp Spear)” which means the first sharp is knowledge of the Dharma, the second sharp is knowledge of history, the third sharp is knowledge of the fairy tales, and the fourth sharp is witty. He also recommends that “Khorat song is a song of Khorat people. Sing in Khorat and exists only in Khorat city” (Yai Muangkhong).
1.3 Dress of Khorat Song Teachers

Most men wear loincloths. Most of the fabrics are silk, the products of the Khorat people or they maybe use purple cloth instead. The shirt is a round neck shirt, short sleeves, unlimited colors, with a loincloth around the waist. This, in the Khorat language, is known as "Kian Phung". Other ornaments are not included, but some may hang amulets.

Women wear loincloths like male teachers of Khorat songs. The fabrics are silk or purple cloth. The shirt is commonly worn tight, collarless, short sleeves. In the past, women did not wear shirts, only garters and use Sabai draped over the shoulder. In addition, some prefer to put betel pleats around the ears. This is because the woman should beware of her ears and eyes, so the teacher of song teaches them to look at betel pleats around the ears.

1.4 Khorat Songs with Customs and Beliefs

- Customs and beliefs in the process of learning Khorat songs

At present, teachers of Khorat songs make a votive offering at the Thao Suranaree monument dressed in colored cloth according to the days followed the beliefs of Thai people. Khorat music and Khorat language and other elements in Khorat music have evolved sequentially until the present day and they still exist because there are the teachers of Khorat songs (producers), listeners, vowers (consumers), believes (making a votive offering), and there are successors (New teachers of Khorat songs) from generation to generation. Therefore, Khorat songs will always be with Khorat province.
people which are the fundamentals of Khorat song teachers. If the teachers appropriate to accept him as a disciple, he will ask him to stay at their houses to practice as a new teacher of Khorat song. The teacher's offering consists as follows:

- 6 teacher's cones
- 6 pairs of white flowers
- 6 candles
- 12 incense sticks
- 1 piece of white cloth
- Money to worship teachers: 5 baht (some use 22 or 24 baht)
- 1 bottle of white liquor
- 22 cigarettes

The students raise a tray of the teacher's offering to worship the song teacher and ask to be a disciple. Then the teacher said and the disciple repeated after the teacher. Next, he would make holy water (the teacher poured holy water on the student's head) for auspiciousness. When a student raises a teacher or worships a teacher, then the song teacher often allows the students to come to stay at the teacher's house. During the day, the students must help the Khorat song teacher do household works or chores and farm plantation. During the night, students must practice Khorat songs by communicating the songs with the Khorat song teacher by word of mouth, one poem per night. The students have to memorize and recite it to the teacher the next morning. If the student cannot remember, the student has to repeat the next night until that student can remember. In this exercise, besides practicing the song formation, the teacher also teaches the pronunciation, intonation, and improvisation from the surrounding environment. Some teachers cast a spell Mutto on the leaves and let the disciples eat, or consecrated holy water to wash their faces, conjure up three layers of rice for the students to sit and eat on the termite mound during the rising sun. It is believed that the termite mound is sacred causing the disciples to have intelligence and sharp wit, known as "four components", which are good intelligence, good voice, good tactics, and calm mind.

- Customs and beliefs in performing Khorat songs

Teachers of Khorat songs have customs and beliefs in performance that are divided into two types:

- Customs and beliefs in the order of performance

In performing Khorat songs before going on stage, Khorat song teachers have to raise the teacher’s offering (Wai Kru) with the Master of Khorat songs. The teacher's offering consists as follows:

Each Khorat song teacher has a different form of Wai Kru according to the beliefs of each family. Examples of sayings for teachers of Mr. Boonsom Khambang (Mr. Boonsom Sangsuk)

"Itipiso Bhava, my ten fingers raise between the eyebrows. I would like to worship and praise the virtues of the Buddha, the Dhamma, the Sangha, parents, teachers, preceptor, and Indra god. Moreover, I would like to invite you to come down and keep my soul to be happy every night. In addition, I would like to invite Phra Suea Muang and Phra Song Muang (protectors) to come down and keep my soul firmly, what I wish, may it become true."

In addition, teachers of Khorat song also recite the popular spell or a spell of wisdom to call the audience to be passionate about their performance; for example, the popular spell of Mr. Boonsom Khambang (Mr. Boonsom Sangsuk) as follows:

- The passionate spell, “Sasanamo, Prongpru-Pradpruang, I am wise and affectionate, Namo Putthaya.”
- The wisdom spell "Ompuru Thalu Panya"
- The Salika’s spell "Karawiwe Winua"
- The spell of conjuring the powder "Na-Aei Momo, Na-Aei Chom Metta Na-Aei Khon Thanglai Doku Na" (Everyone has loving-kindness and look at me).
- The spell of Budhda-Ovada, "Buddha, Ovada"
- Customs and beliefs about the venue

The performance of Khorat songs is performed on the stage of the show known as "the music hall". It looks like a pavilion with a high basement with four pillars. Originally the roof was covered with coconut, grass, or vetiver according to the available materials in each locality. For setting up this music theater, there are many traditions to create and it believes that if the performers do not comply, they may have obstacles to perform such as they cannot do the improvisation or music teachers may be ill. The customs and beliefs about the important venues are as follows:

1. To prohibit the construction of a music hall across the termite mound;
2. The use of trees as pillars of the music hall on either side is prohibited;
3. Not to build a music hall next to a rice barn;
4. To prohibit the construction of a music hall overshadow, or equal to the Phra Phum Shrine (the spiritual house).

After completing the building of the music hall, in the past, the music teacher must tie the nailed lines and spell that would give the competitors obstacles in performing. However, if the music hall is tied with superstitious nailed lines, it must be unraveled as a remedy. The music hall must look at the direction and auspicious date for performance. For example, if performing on Saturday, the music teachers have to go up the music hall from the west facing east. If the show falls on Sunday, the music teacher must go up the music hall from the North facing south. If they disobey, they may be hit by the ghost of Luang Lao Lek causing the music teachers cannot do the improvisation and the show may have obstacles. In addition, to looking at the direction to step into the music hall, the music teacher must follow his right or left breath in the first step into the music hall. When they go up to the music hall, the music teachers must recite the passionate spell or the wisdom spell, etc. as mentioned above.

![Figure 3: Music Hall at Sala Loi Temple](Source Khanthayot (2020))

1.5 Taek-Mutto

"Mutto" is a ritual performed by Isan folk artists in the past to achieve intelligence, wit in performing, or in thinking poems. It is called that person "Taek-Mutto". For teachers of the Khorat song, there is also a "Mutto" ritual, which is the same as entering a ceremonial ritual. Khorat language is called “Khao Kam” but pronounced as "Khao Koem". The ceremony will be held in the ordination hall for five days with all kinds of fasting. There is only holy water to drink. Participants must eat 1,000 peppercorns. It is believed to make their brains clear and intellect in fluent poetry and have a clear voice.

During these seven days, it is forbidden to leave the ordination hall. Unless it is really necessary, such as going to the bathroom, and during this time, singing a song is forbidden. It is strictly prohibited because it may cause "Mutto" to break or "Kam" to break. if it is not complete for seven days, it is considered “Mutto” to be broken as well. It is believed that If
Mutto is broken, there may be one such thing as madness, or craziness. During the entering a ceremonial ritual, they must find one male white rooster called “a nun rooster” to give a prediction such as if the rooster is lively and crowing, this music teacher may become the famous music teacher who is loved by the listeners. But if the rooster is depressed and sad, this music teacher may not be successful in the music teaching career. As the meaning of Khorat song says as follow:

Thank you, teachers, for your instructions,  
until I remember, expertise in the song, and the audiences love me,  
Wish you support and help me to have “Taek Mutto”.

The word “Mutto” means the wit of singing Khorat instantly and succinctly without interruption which is called "Taek Mutto"

Khun Subongkotsuksakorn said that "Mutto" probably came from the word "Vimutti" in Buddhism, but the word Vimutti is much higher, Vimutti means liberation and Vimutyanatana means knowing liberation. Actually, “Sommen” or presuming is compared with the word Vimut because it can match with the word in the Khorat language. But according to the terminology, it means similarly.

The words “Mutto Taek” and “Taek Mutto” have different meanings.  
“Khao Kam” is not the only artist or musician, but in the Dan Kwian pottery group, they also enter a ceremonial ritual. But there are some different details that during the time of making pottery: from preparing the soil, kneading the soil, forming and molding, burying the wind, and even burning, the potter must quarantine himself to work on the sculpture for about one month or more depending on the volume of the pottery. This time is called “Khao Kam”.

1.6 Types of Khorat songs

The story of the Khorat song is written in the old student's book at Ratchasima College that describes the rhyme and characteristics in its entirety. This was written when the Rajasima College Alumni Association was established in 1935, which today has no that book. In the book, “Koet Tae Tom or Born in the mud”, describes the details of the Khorat song in different ways as follows:

There are many forms of Khorat songs, namely, Khad-An songs, Kom songs, Lak songs, dancing-rhythm songs, and modern songs.

(In English: “Er-ei, Saru-sara, you cook fried rice noodles. If you know, you cannot finish them, why do you cook too much.”

There is only one rhyme scheme: the first foot and the second foot, but the third and the fourth feet are simple prose. We can understand the meaning of the songs, but the rhyme scheme is not smooth, so it is called “Khad-An song”.

- The examples of Kom Songs (Kom means short)

  ○ Kuekkak Khuekkakh Khue-Khon-Khuk-Jebkhee Nangkabeng-Tadaeng Hamaikaeng Maimee
  ○ Maichai-Thanglong--Thanglian Yailaewtongriah--Thanglad
  ○ Khonhualan-Chuayraeng-Chuonklaot-Chuayraeng-Khontee
  ○ Thamkratong-Krataeng Yumuantaengkho-Kratik
  ○ Haiphikorsaknuay Ja-Ao-Paifakthuay-Namprik

(In English: You are hurry and hasten like a person who is in prison and poop pain until your eyes are red, you cannot wipe your butt. Now you are grown up, you have to learn shortcuts.)
The bald man helps the cutting man like a broken drum to help someone beat. What you do like cucumbers, I would ask for one cucumber to eat with chili paste.)

For Kom songs, the more you collect, the better and when you add them to the Lak song, you can sing it easily and sweetly because the rhyme schemes support the melodies of the song.

- The examples of Lak songs
  * Our bodies: when someone was born, we should not be disrespectful. When someone died, the vultures only ate them (our bodies).
  * Our hairs: when someone gets old, his/her hair becomes white. When his/her hair is black beautifully, then it becomes white. There are no advantages to our hair, we should not worry about them.
  * Human beings are compared to the air-balloons: when people put the smoke, they float in the sky, but when the smoke of the air-balloons are gone and fell to the ground.
  * A-Oh! Oh-Nor! I would like to start the poem and mention the big waterfall in Chanthaburi province (Mr. Rung Phalanukroh).
  * The name of the Phliw waterfall that is fluttering, elevating, floating in the wind, clear water flows, and close to the Banbot cliff (Mr. Rung Phalanukroh).

The six stanzas quoted above could be sung in both central accents which sounds beautiful, or in Khorat accent. But if it is in the real Khorat language, we need to add more words in the first and the second verses as follows:

  * O oh...don't make your body tall, thick, and arrogant. It is said that even though your body was naturally composed and was not as fussy as a watermelon. The eldest child is like a watermelon. Do not become obsessed, not as strong as the core of the orange, it is not as durable as the old core and has no lover. It is so pitied to us.
  * O Oh… Kesa means hairs you should know. Easy to remember, beautiful and elegant hairs that no need to have serious taking care. Our hairs cannot be black forever and then dull yellow, thick, not shiny... plus gold. When you are a beautiful young girl, looks like a silky color, then you get old and look wrinkled. Both women and men do not want to, so they are not attractive enough for everyone to look at anymore.

The middle of the verse marks the announcement that the “navel” must remember to be precise and have well rhyme scheme with the last word, “Mao (drunk) and Rao (us)” (in the first line), “Thong (gold) and Mong (look)” (in the second line).

Korat songs are very strict, in the last words of the line must be "long vowels". They cannot be short vowels in Mae Kok, Kod, Kob, A-short vowel, Er-short vowel, or they are the words that have tones markers like Ek, To, Tri, or Chatwa (low tone, falling tone, high tone, rising tone). They are not considered to be sweet because they have to be flat tone, while words at the end of the line can be allowed to be used in some ways.

- Rhythmic Songs for Dancing
  Singing and dancing do not go with every song. In rhythmic songs, singers have to sing precisely and sweetly in tune, do not stop in the middle, or have an interruption during singing. Any songs with male singers always sing Sai-Sa, Sai-Sa, or Sai as a signal for the female singers to respond. Dancing does not have to be master, you just spread your arms, turn your hands up, and bow to the rhythm of the song. The postures of women must dance closely to themselves, but the posture of men can dance widely. At the beginning of the verse, the females are the ones who retreat, males as attackers. At the end of the verse, there must be well-known applause that it is time the women are the offensive, and the men are on the retreat until the end of the song, and then they separate.
(Male) O oh...Choen-Ma-Thued-Ma Aoei-Nong-Ma Ma-Pen-Pan-Raya Thued-No-Maesairayong Maemamankhee Ma-Pai-Ka-Phi-Pen-Man-Khong No-Mae-Kian-Sali... Man-Khen (Clap hands) Mae-Tapok-Tung-Tung Ma-Phi-Ja-Kung-Pai-Toi-Toi Maebuayambanyoi Maekaemhorm-Muan-dok Aoei-Banyen

(Female) O Oh....Tangtaeki-Tham-Mai-Mai-phan Aoei-Wa-Tangtaen Tham-Mai Juengmai-pob Maehuay-Nam-Aomhorm Aoei-Nam-Ob Pak-Wan-Muanyang-Nam-Oiy (Clap hands) O Phor-Num-Nua-Ton Thammai-Mai-Han-Nua-Tua Khaoma-Yiabkhangrua Taephor-Nong-then. Aoei-Khang-Roi (Bold words) that both males and females will shake their heads at the same time). They sing and dance as a pair.

(In English: Male) O oh...please come, my dear, come to be my wife. You were born to be my partner, come with me, darling. (Clap hands) You have a beautiful hip and your cheeks smell like a fuchsia flower.

(In English: Female) O Oh....you have said that for a long time, your mouth is sweet like a sugar cane. (Clap hands) Oh, young man, you should have confidence, you step down to my fence, come on, come on.) They sing and dance as a pair.

- Modern Songs

At the present, music teachers (Mor Phleng) use new words and some use a central accent, so the songs are not original anymore. The examples quoted here show how the characters are written correctly. Khorat teachers can use the Khorat accent to sing them as follows:

* O Oh... thinking of earning money in many ways, Aoie many postures, many former students also come. Many of you do not waste your time and help to work immediately. As the teacher said, "paying respect", the students bow down and said that let us set up the Alumni Association to come together, not to come and get rich (This stanza is written in the old student Ratchasima book)

* O Oh....in Tansik area, there was still Na Nong Na, dancer, the most beautiful girl... in Dansai district. Your beauty was rumored about the city and also buffed throughout many cities- all the way to Lom city, Lam city, Chiang Khong, Chiang Khan, and the whole of Mekong River. I was searching for Bang On (you), the most beautiful girl until I was tired, but I could not find you. However, after I had moved here, I met you (English translation).

Finding words to end with Dansai is quite difficult, so Mor Phleng must use the western words, but it was not beyond the knowledge of the modern listeners. It was the time when the German war occupied the Tansik area, which was a demilitarized zone. Anyone who was educated would understand. As the word “Dansoe” which means dancer, is quoted in the form of arbitrary only. Khorat songs are very arbitrary. People who listen to Khorat songs may not understand them because they listen to them arbitrarily. In this song, the officials in Dansai wanted to know how the Khorat song was, so Mor Phleng sang to him, then he was very satisfied. Therefore, Mor Phleng sang another verse as follows:

* O Oh... you are going to find a partner or not? You can have your husband, when your eyes and ears still work properly, don't brag about yourself or you will go to be ordained as a nun and live alone, hoping that the young man cannot have a courtship, but you cannot go out of the Synod's eyes.

Results Discussion

Khorat song is a witty song of men and women singing to each other. We will call the singers of Khorat songs Mor Phleng. The melody of Khorat songs is a unique song of the locality and contains the contents about daily life and customs in the community and locality. The styles of Khorat songs are similar to those of central region folk songs such as Choi song,
Chong-Khrueang song, Jariang song of the Khmer, or Mo Lam of Isan people. Because Nakhon Ratchasima (Khorat) is the gateway to the northeastern region, it has relationships with many ethnic groups. As a result, it has been influenced by different cultures, but in the similarity of folk songs, Khorat songs are still unique. Characteristics of the Khorat song are different from other folk songs because the use of the Khorat language and Khorat accent can sing out a different song.

The Thai Khorat book talks about the Khorat song that is a song that doesn't have to be accompanied by any musical instruments. It is purely linguistic, but it can make players and audiences enjoy the rhythm and melody of the song (Piyawit, 2007). Khorat songs are originally derived from Khorat people, but they may have changing formats according to society and culture. However, they bring more interest to the new generation (Suwannaphat, 2010). Khorat songs may be changed in some form from the original, but they still retain the identity of the Khorat people, in accordance with (Nammontra, 2015) who said about Khorat songs originated from the local area, culture, and way of life of the people of Khorat, even though they have to change according to the era, but they still retain the identity of the people of Khorat.

From the legends and beliefs about the origin of the Khorat song inherited in oral literature for all three stories, it is assumed that Khorat songs may originate from imitation and use the local language of Khorat to sing until it becomes the origin of Khorat songs from the past to the present. This includes Ban Sok community, which is related to the second legend that the people of Khorat songs got Khorat songs from India by Phraya Khemphet brought along with Like and Lam-Dad by letting Li-Ke played in Bangkok, Lam-Tat played in the central region, and the Khorat song played in Nakhon Ratchasima. The first Khorat song is a Kom song that people learned the Khorat song from Phraya Khem Petch named Ta Chan, Ban Sok or "Ban Sok Community", next to the Chira road railway station. In addition, the third legend has been told that during the Rattanakosin era, there were often wars between Thailand and Cambodia. When the Thais won the first war, villagers celebrated their victory by singing and dancing in the Sok community that they called “Ban Sok Community” near the Chira Road railway station. They started singing Khorat songs in this village.

The conservation and continuation of Khorat songs must arise from the development of elements in various aspects of performing Khorat songs to suit social changes and the tastes of the audiences (Boonprakob, 2010). Moreover, the preparation of teaching materials is another way that young people can learn about Khorat songs (Doungtong, Egwutvongsa, and Saribut, 2017).

Currently, Khorat songs are divided into three types: 1) Traditional Khorat songs, 2) Khorat songs for making votive offerings, 3) Khorat-Sing songs. At present, traditional Khorat songs are difficult to be seen because the various cultures have changed over time. There will be only Korat songs for making votive offerings that are still playing every day and Khorat-Sing songs can be often seen at celebrations or only when someone is hired to perform.

Suggestions:

This study found that Khorat songs are still played today in Nakhon Ratchasima only in the form of Khorat songs for making votive offerings. There are a few new generations who know Khorat songs, so young people, who growing up as Khorat people, still do not know the Khorat song of their unique locality. There should be a study to collect information about the Khorat songs, how to sing traditional and refurbished Khorat songs. There should be a local course to collect Khorat songs and inherit to the new generation to learn the identity of their locality to preserve the Khorat song forever.

References