Maeng Thap Tao Thai Loei Folk Dance: History and Components of Performance in Maeng Thap Tao Thai Loei Folk Dance

Abstract

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This article aims to study the history and components of Mang Thap Tao Thai Loei folk dance, which is part of the doctoral thesis titled ‘The development of local curricula of Mang Thap Tao Tai Loei Folk Dance’, is a study in ethnomusicology. It applied qualitative research by collecting field data primarily from questionnaires, interviews, and group discussion. The researcher studied the data from the documents and analyzed the results of the study descriptively. The results showed that Thai Mang Thap Tao Thai Loei folk dance is a performance about the stories of tribes that use “Luang Prabang” accent, both living in Thailand and the Lao People's Democratic Republic. Mang Thap Tao Thai Loei folk dance comes from the inheritance of Thai and Lao people who migrated to Thailand, Loei river and natural entrances connected with Loei province. It is partly influenced from Lom Kao people, Phetchabun province because of ethnic kinship relationship since ancient times. The origin of La Mang Thap Tao Thai Loie folk dance, Loei Province consists of two characteristics: 1. Mang Thap Tao Thai Loei folk dance is similar to the Mor Lam Tor Korn of the northeast people in general. Therefore, a new term was coined as “Mo Lam Thai Loei Mang Thap Tao”. 2. Mang Thap Tao Thai Loei folk dance is a popular performance among the elderly. It's a comedy show mixed with stories of Jataka tales. There are six components of Mang Thap Tao Thai Loei folk dance: 1) Literature for performance, 2) Music, 3) Characters, 4) Costume, 5) Accessories for performance, and 6) Performing Arts.

Keywords: History of Mang Thap Tao Thai Loei folk dance, Mang Thap Tao Thai Loei folk dance, Performance of Mang Thap Tao Thai Loei folk dance

Introduction

Thai Loei is a traditional Tai people who came to live in the Mekong basin and Loei river in 1257 (1800 B.E.) before Sukhothai was established (Sarathananan, 1991). At the present, the word "Thai" is used in front of people living in the Loei river how may have descendants, dialects, customs, traditions, culture, beliefs, rituals, religion, from Luang Prabang, Chaiyaburi, Kaen Thao instead of “Thai Loei”. It shows evidence of the unity of the people in the reign of King Fa Ngum Leang Lar Torani which reigned in 353 – 1372 (896 – 1915 B.E.), in the legendary record of Por Khun Borom, it is set up the Sai Khao city (White Sand) as the border city of the Lan Xang Kingdom, along with the Kaen Thao city, Sam-Mean city and Nong Bua city (Weerawong, 1996). The Sai Khao city has developed and is known as Loei province at the present because it is located near the Loei river (Srisamang, 2000).

Loei Province is located in the upper part of northeastern Thailand. North borders are closed to Chaiburi and Vientiane provinces, Laos with the Mekong River and the Huang River flowing across the border between each other. It was founded by Thai tribes descended from their ancestors who founded the Yonok Chiang Saen kingdom. Pho Khun Bang Klang Hao and Pho Khun Pha Muang migrated from the declined Yonok Chiang Saen kingdom through the
land of Lan Xang crossing the Huang river on the right bank of the Man-river to the plain. Then Pho Khun Pha Muang set up Dan-Khwa village, which is currently in the Dan-Khwa rice field between Hua Laem Village and Na Bia Village, Dan Sai District. Then Pho Khun Bang Klang Hao and his people traveled across the Man-river and set up Dan-Sai village, which is currently in the Kao village, Dan Sai District, Loei Province. Later, the migrants moved up the river and built Ban Nong Khu and gave the new name as the Dan Sai Village or "Muang Dan Sai", so, Dan Sai city was established. It is a frontier town in the east of the present Bang Yang city. After that Pho Khun Pha Muang and his people migrated to Bang Yang and Mueang Rad, now are known as Si Thep village, Si Thep District, and Wichian Buri District, Phetchabun Province. In addition, there was another group of Yonok people who migrated to set up their homes between the southern border of Lanna kingdom before evacuating from war, crossing the Huang River to set up Selai City, now is known as Sai Khao Village, Sai Khao Subdistrict, Wang Saphung District, Loei Province (Raksaken, 2008).

It is believed that Mang Thap Tao Thai Loei folk dance may have been gained from the neighboring city with a cultural connection or the same language. It has been linked to the present day because the Mang Thap Tao Thai Loei folk dance inherited its culture until the present day.

This research article presents the history and components of the performance of Mang Thap Tao Thai Loei folk dance that it has returned to play a role in the country's local arts and culture and of Loei province. It has been included as a national cultural heritage site, which is known throughout the world and is shown a unique to the people of Loei province. As a result, the succession is in a good and continuous way. Therefore, it is especially encouraged to learn about the history and components of Mang Thap Tao Thai Loei folk dance to restore and conserve the national cultural heritage and of the province.

**Objectives**

1. To study the history of Mang Thap Tao Thai Loei folk dance
2. To study the components of performance in Mang Thap Tao Thai Loei folk dance.

**Literature Review**

The study of art and culture of Thai people and the Lao People's Democratic Republic found that they have origins of the same culture. In the past, the land of the Thai - Lao people was united, only with a map that separated and taken the Mekong River as a border nurtured the lives of the Thai-Laos people all along, but the consciousness of the people on both sides of the Mekong has never divided territories. They still see each other like brothers and sisters as well as Thai-Lao cultural arts with the development of borrowing, imitating, and linking the mix, assimilation, and interaction which is spreading and exchanging cultures for all ages (Suksawat, 2001).

In ancient times, Thai people and Lao people were close in ethnicity. They had the same ancestor, Pho Khun Boromratchathirat, who had seven sons and divided them to rule different cities in Indochina. Thai-Laos people that migrated into the Mekong River basin that their legends are related. Later, it was split into an independent state with four kingdoms, namely the Lanna Kingdom (Chiang Mai), Lan Xang Kingdom (Luang Prabang), Sukhothai Kingdom (Sukhothai), and Ayothaya or Siam (Ayutthaya) (Suwanan, 1986). Later split into two groups, namely those that follow the Mekong River called themselves "Laos", those that split into the Chao Phraya River called themselves "Thai". Both Thai people and Lao people have ancestors as "Tai" or "Thai". Thai people and Lao people are ethnic groups that share the same blood, language, and culture. Currently, the remaining Thai people live on the right bank of the
Mekong River. The Lao people live on the left bank of the Mekong River, where it retains its independence and cultural identity for all ages.

Mo Lam Tai Loei, playing Mang Thap Tao Thai Loei folk dance, was influenced by the ancient people who lived in Luang Prabang when people migrated to live in the Loei River, and Lom Kao village, Lom Sak district. Therefore, they have brought the Mang Thap Tao Thai Loei folk dance which is an entertainment that the people of Loei province have inherited. The relationship of the Loei and Lom Kao peoples, shown in the legend of Khun Borom, and colloquial identity also appear to be the same in pronunciation. The way of uttering words to create a melody of both groups is so similar. It found that there are performances of Mo Lam Thap Tao Tai in almost every village in Loei province (Banpla, 2005).

The arrival of the Mang Thap Tao Thai Loei folk dance may be explained as comes from inheritance from Thai and Lao people who migrated to Thailand through Phetchabun Province and natural entrances connected with Loei province and Laos. Thus, it has become a Mang Thap Tao Thai Loei folk dance that has been inherited in neighboring provinces between Phetchabun and Loei (Sarangern, 2015).

Loei Province has its own endemic identity, especially spoken language and a folk performance called "Mor Lam Tai Loei" (Mang Thap Tao folk dance). It is assumed that Mang Tup Tao was the name that has been called in the past, but the cultural section of Loei has changed to “Mo Lam Thai Loei” (Sarangern, 2011). It is a folk performance of the people of Loei Province consisting of singing, dancing with the music. It is a story of dialogue from local literature which is similar to Mor Lam Mu of Isan people in general. It has improved and developed to be Mo Lam that uses its language; therefore, it is unique, which is Mo Lam Thai Loei used the accent of speaking as a Mo Lam accent (Sarangern, 2015).

The word Mang Thap Tao (Ladybug) refers to a type of black insect with short horns that can be seen living in a common swamp. The body resembles a turtle, with a convex back, stiff wings, a small body, about 1 - 2 centimeters in length, the head and legs are stiff and slippery. The male has a pointed horn on the chest slightly longer than the female. It lays eggs around June to July. The eggs are laid in order like pomelo at the leaves of grass, small trees mingled with horseshoe crabs. They can fly in the air when walking on the ground will switch quickly looks like fun. Therefore, the name of the Mang Thap Tao was used to call it the name of a folk performance (Sarangern, 2015).

In the past, there are many Mang Thap Tao Thai Loei folk dance shows in Loei Province, namely: 1. Ban Nong Mak Kaew, Puan Pu sub-district, Nong Hin sub-district, Loei; 2. Ban Puan Pu, Puan Pu sub-district, Nong Hin sub-district, Loei; 3. Ban Sai Khao, Sai Khao Sub-district, Wang Saphung District, Loei; 4. Ban Klang Pla, Chaiyapruek Sub-District, Muang District, Loei; 5. Ban Nong E-Keung, Phuluang District, Loei; but there is still only one group that has been inherited and is popular today that is Ban Nam Phon, Pak Tom Sub-district, Chiang Khan District, Loei (Banpla, 2001).

A study to restore local awareness has become an important issue today, especially equilibrium research with spiritual dimensions. There is religious belief leading to the system of morality, aiming for the relationship between people who live together as a group, not as an individual (Wanliphodom, 2006). Therefore, there must be the national educational development that focuses on the development of the local study, not to leave home (Pongphit, 2007)

**Methods of Conducting Research**

The researcher studied the history and components of Maeng Thap Tao Tai Loei folk dance and used the information obtained to compile it into a descriptive analysis. The history and components of the Maeng Thap To Thai Loei can be summarized and discussed of the results based on the data field that got from musicians and performers of Maeng Thap Tao Tai
Loei folk dance. The research tools were as follows: 1. Questionnaire 2. Interview, and 3. Group Discussion. For data collection, the researcher searched for information from documents, works, and related publications with the performance of Maeng Thap Tao Tai Loei folk dance. The Various sources of information were 1) thesis, research, books, and related documents; 2) The researcher went to the field-site to study the information of Maeng Thap Tao Tai Loei folk dance by asking questions, interviews, and group discussion. After that, the researcher analyzed data according to the objectives in the following issues: 1. History of Maeng Thap Tao Tai Loei folk dance 2. Components of the performance of Maeng Thap Tao Tai Loei folk dance. In addition, the researcher compiled the data in chronological order and divided the information into categories, and checked the accuracy of information. The researcher then takes the complete data for analysis according to the issues as follows: 1) History of Maeng Thap Tao Tai Loei folk dance 2) The components of the performance of Maeng Thap Tao Tai Loei folk dance consists of 1) Literature for the Maeng Thap Tao Tai Loei folk dance 2) Music 3) Characters 4) Costume 5) accessories for the performance and 6) Performing arts. In the summary and discussion chapter, the researcher brought the results of the data analysis of the Maeng Thap Tao Tai Loei folk dance to compile descriptively, analyze and summarize the results, and discuss the results related to other researches to support valuable information and get more facts.

Results

1. History of Maeng Thap Tao Tai Loei folk dance

Maeng Thap Tao Tai Loei folk dance is performance art of tribal stories that use the accent language of “Luang Prabang, even living in Thailand and the Lao People's Democratic Republic. The succession of Thai and Lao people who migrated to Thailand, Loei river and natural entrances connected with Loei Province border. Another part was influenced by the Lom Kao people, Phetchabun Province. They teach pronunciation and letter conjugation due to ethnic kinship relationships since ancient times. Maeng Thap Tao or ladybug is a type of black insect with short horns living in common swamps. The body resembles a turtle, with a convex back, stiff wings, a small body, a stiff head and legs, a slippery body. The male has a pointed horn at the long chest. When walking on the ground will walk quickly, tilted back and forth looks like fun. Therefore, people took the name of the Maeng Thap Tao to be called as the name of the performance.

Figure 1 Maeng Thap Tao (ladybug)

It corresponds to the word ”Maeng Thap Tao” derived from the word Kassapo, which means turtle. According to the jataka tales of the five hundred lives, which are divided into five
eras: the first period, the Kukusantho era (means chicken), the second period Konakamano ear (means civet), the third period, the Kassapo era (means turtle), the fourth period, the Kotamo ear (means cow), the fifth period, the Ariyamettayo era (means human beings), as shown in the words to pay respect to the teacher of playing Maeng Thap Tao Tai Loei folk dance as "Kukusanto Konakamano Kassapo Kotamo Ariyamettayo".

At present, the origin of Maeng Thap Tao Tai Loei folk dance consists of two characteristics: “Playing Mang Thap Tao” is similar to the Mor Lam Korn of the Isan people in general. Therefore, a new term was coined as “Mo Lam Thai Loei Mang Thap Tao” 2. Mo Lam Thai Loei is a popular performance among the elderly. It is a comedic performance mixed with the story of Jataka tales which teach the uneducated learned about the life of the Buddha. Therefore, it becomes the source of Lam Maeng Thap Tao Thai Loei of the Loei province at present. Musical instruments used to perform Lam Mang Thap Tao Tai Loei include xylophone, Saw Bang Mai Phai (Isan bamboo fiddle), Khaen (Bamboo mouth organ), Klong Tum (drum), cymbals, and small cymbals.

**An example of Maeng Thap Tao Tai Loei’s Lyrics (in Thai Loei accent)**

Maeng Thap Tao Mao Khee Ma Jab Yu Fa Maengmum Maengsab
Jab-Sab-Lab-Maeng-Mi Maeng-Wan
At-Sa-Jan Ka Nee Maeng Thap Thao
Sorn Lai-That Lai-Tee
Sorn-Jon Pling Khao … [Hee (the pussy)] Yorn Maeng Thap Thao.

(In English, Ladybugs caught on the lid of the spider and the cockroach, catching the bear and flies. This is amazing! Dig them many times, many places until the leech goes into… (the pussy) because of ladybugs.)

Figure 2 Kassapa Buddha
2. Components of the performance of Maeng Thap Tao Tai Loei folk dance

2.1 Literature for the performance is all kinds of poetry, both prose and poem. All kinds of thesis work are a branch of the Arts of Pleasurer which shows all the fun. The art used by the poet write a book, so it is called "Literary Arts", in which the poet conveys his feelings and thoughts. It causes aesthetic mood, enjoyment and knowledge both the oral and written documents. The components of Maeng Thap Tao Tai Loei folk dance consists of 1) the theme of the story that emphasizes doing good deeds, not doing evil according to religious principles; 2) the plots of the story have both contradictory and climax conflicts; 3) Characters have both moral and unrighteous characters; 4) Language includes both words, speech, and nonverbal language that is body language and behavior, and 5) Scenes for performance such as scenes in the forest, in the palace, and in the countryside, etc. Maeng Thap Tao Tai Loei literature is a verse popularly selected from the literature of Dharma tales to show for fun. In addition, it gives insightful idea from Jataka tales in Tai Loei pronunciation, called “Tai Loei melody”, which developed from reading poems, sermon poems, and hymn poems, with one chapter having two lines. Moreover, there may be supplementary words (a word that precedes a paragraph) and an acronym that is added to the end of a paragraph. Singing is very meticulous and at the beginning of each verse, the dramatists will use the Thai Loei accent and then pronouncing the words to be beautiful, called "Nhao Siang", which is more or less beautiful depends on the voice acting of the characters in everyday life.

An example of the song of the Maeng Thap Tao Thai Loei (in Thai Loei accent)

(Phaya Jak Khen: The story of the four Champa trees)
Tae Nan Ja Klao Thueng Jak Bin Chao Phraya Muang Ton Prasert
Chang Man Ngarm Lert Lon Thawi Kaew Yu Nam
Laew Ka Me Luk Noi Nam Chue Pathumma
A-Yu See Sib Pansa Suay Sopha Priab Ban Khue Taem
Klong Muang Bannan Noman Lailao Nao-Nai Prasart Klwang Klong
Tum Phai Pra Cha “Han Naew”

(In English, we will talk about King Jak Bin, the noble King, who lives with so beautiful queen, and a little child named Pathhumma, fourteen years old, so beautiful like a painting, ruled over the city for many years in a wide castle and the people.)

2.2 Music: There are instruments created by their invention of local musicians and musical instruments that have been adopted from other villages to play with their own culture. There are musical instruments that are used in the present performance, namely

1) Khaen (Bamboo mouth organ), Mang Thap Tao Thai Loei folk dance can be used as the main instrument of the band by using the two Khaen with different volumes are the Dm key and the Am key.

2) Saw Bang Mai Phai (Isan bamboo fiddle) is a color instrument made of bamboo that serves as both a skull fiddle and Kansaw (Isan fiddle) are musical instruments that represent the identity of the local music culture of Loei province.

3) A xylophone is a musical instrument in a folk ensemble in Loei Province, influenced by Thai musical instruments in the central region. It may be presumably spreading from Phetchabun and Phitsanulok. The band is the main instrument and mixed with a xylophone in Mang Thap Tao Thai Loei at the present.

4) The Klong Tum (drum) is a musical instrument in the Isan folk band. It has been applied in Mo Lam Thai Loei and it can use other types of drums that have a single face or a two-faced drum with a low bass sound such as a rhyme drum.
5) Cymbals are musical instruments made of metal used to direct the rhythm in Thai music and folk music. Nowadays they are playing together in Mang Thap Tao Thai Loei band.

6) Small cymbals are a type of Thai musical instrument used to direct rhythms in Thai music and folk music. Nowadays they are playing together in Mang Thap Tao Thai Loei band.

Characteristics of the mixed band in Mang Thap Tao Thai Loei folk dance do not have a clear pattern. The nature of the instrument is popular to use musical instruments that can be found locally. There are musical instruments in the melody and rhythmic instruments such as Xylophone, Saw Bang Mai Phai (Isan bamboo fiddle), Khaen (Bamboo mouth organ), Klong Tum (drum), cymbals, and small cymbals, etc.

The background music for Mang Thap Tao Thai Loei folk dance consists of
1) Sab Bai song or Chak Bai song is used to play it as the characters exit and enter the scene.
2) Dance music is a song that has a fun and exciting melody used to play it as the hero and heroine exit and enter the scene.
3) Mon songs are songs that are characterized by the mood of joyful and sad songs used to play as the hero and heroine exit and enter the scene. It is suitable for sad events, presumably to modify the melody from the song Mon Doo Dao of the central region.
4) Dance music is a song that has the emotional nature of the song provocatively and excitingly, used to play it as the nobility giants enter the scene and the amazing events.
5) Song of the Phawet is a popular song in the procession of Phra Upakut that focuses on fun, adapted from the Khaen (Bamboo mouth organ) to be used in the play of Saw Bang Mai Phai (Isan bamboo fiddle).
6) Song Eoei-Yai is a song written for use in general music. Style of music is sweet by playing from Saw Bang Mai Phai (Isan bamboo fiddle)
7) Phap Paw Song is a song that has developed a melody from Lai Yai by improving the note of Khaen to be easy expressing a sweet and sad feeling.
8) Song Tid Sung is a song that has the concept of naming from the play of Khaen. The nature of Khaen whenever the musicians play any songs, there is often a sniffing attached to the Khaen’s hole to have an addictive sound. When the musicians play Saw Bang Mai Phai with Khaen, the sound must be set to look like a Khaen.
9) Mang Thap Tao Thai Loei song is a song that is used to accompany the folk dance of Mang Thap Tao. Characteristics and rhythms are joyful melodies. The content of the song is humorous and equivocal.

2.3 Characters can be divided into two types:
1) Dharma characters mean good characters based on the principles of Buddhism used in lifestyle.
2) The bad characters refer to characters that do not follow the principles of Buddhism in lifestyle. Life is full of anger, greed, and delusion, such as the Attajak giant.

2.4 Customs can be divided into three types:
1) Male actors, heroes, and kings are dressed meticulously and beautifully, their heads are dressed with Chada or headdress and decorated with flowers. The long ears are curved to the cheeks. There is a filter on the neck using sateen cloth embroidered with tinsel and the golden pearl alternately, wearing cross the body on two sides, make a figure made of cloth and cardboard embroidered with gold pearl, long knee pads embroidered with gold pearls, and put on bracelets and ankles.
2) Dressing of actresses, heroines, and consorts dressed in traditional costumes, wearing a crown with a spire of zinc decorated with flowers. The long ears are curved to the cheeks.
There is a filter on the neck, using sateen cloth embroidered with tinsel and pearl gold alternately, wearing a necklace and having two shoulders crossed over the shoulder, wearing a cylinder sleeve. The fabric is striped cotton and wearing a pearl sarong silver tinsel.

3) Other supporting characters: senators, soldiers, clowns (E-Jae) ask men to dress up as crazy women, stick Dok Champa Daeng or hibiscus flower behind their ears, wear shirts backward, wear a striped sarong or wear the sarong up-side-down, put foot bracelets and big silver belts. They exit from the scene and dance like morons, expressing a joyful emotion, smearing red lips with betel nut paste. The capillary stopper is visible on the upper lip.

2.5 Accessories for the performance are jewelry and other devices include
1) Headdress or Chada for males, the crown for female
2) Horse mask, giant Mask or horse head, giant head, deer head, and an elephant head.

2.6 Performing arts can follow these methods and procedures as follows:
1) Prelude is an announcement telling the villagers that there is a performance. People will hear the music because in the past there was no amplifier.
2) The opening dances play a fun melody using a comedic character, E-Jae, exit to show to give the audience a sense of humor which looks like an exit of Li-Ke.
3) Hae Thao Hae Nang dance: The hero is called Thao and the heroine is dressed traditional pattern called Thao Nang who exits and dances according to the rhythm of the melody of two songs, namely: 1. Ngiw-Ton-Taen Song, and 2. Sab-Bai Song that is called this dance as Fon Hae Thao Hae Nang.
4) Wai Kru is the beginning of the performance as well as the end of the story shown Mang Thap Tao Thai Loei actors who dressed to perform according to the Dharma tales hidden about morality. To build confidence and enhance the auspiciousness of the actors; therefore, there is a process of Wai Khru by using the method of evolving sugarcane in front of the stage. Materials include five pairs of white flowers, one packet of candles, one bottle of white wine, one bottle of powder, 50 baht for evolving, one egg, one sugarcane shoot, one banana shoot, one loincloth, one mirror, and one comb.
5) Performance according to the story: After the Wai Kru ceremony is finished, the band leader will tell a summary of the origin of the story, for example, what story is this story? What are the characters? How does this event relate to the characters? and explain in detail, for example, the show about Champa Si Ton which is also known as plays, etc.
6) The end of the story: When the show ends, the leader of the Mang Thap Tao Thai Loei band will come out to summarize the story that hasn't been shown to invite the audiences to follow in the next time. All the performers will come out and sing their farewell poems such as the melody of Mang Thap Tao and performing Toei melodies, etc.

Discussion

The books about Lam Ploen's music series and Lam Mang Thap Tao have mentioned that the performance of Mang Thap Tao which are shows between men and women. Klon Lam has the essence of fun and also has positive teachings and a motto. The author of Lam Mang Thap Tao will take time to observe the lifestyles of the ladybugs. Then they mimic the poses and behaviors of Mang Thap (Department of Non-Formal Education, 1996).

Origin of Mo Lam, the evolution of Mo Lam, and types of Mo Lam are divided into seven types: Lam Klon, Lam Sing, Lam Choeng Chai, Lam Mang Thap Tao, Lam Phi Fa Phi Song, Lam Ruang, and Lam Ploen (Waytotha, 1981).

Literature for the performance of the Mang Thap Tao states about playing the Mang Thap Tao of the people in Lom Kao district that the characteristics of playing the Mang Thap
Tao generally are similar to the Mor Lam Mu performance of the Isan people. There are singing and dancing similar to the melody of Mo Lam's poems but use the local language and accent. All the supporting actors are all males, dressed like Li-Ke or Mo Lam Mu which is a monk actor who wears a loincloth and a heroine was dressed in a sleeveless shirt and a cloak. There are ornaments on the waist, arms, and chest. Other characters are dressed in accordance with their roles. All performers wear masks while performing and use a musical instrument for performance includes xylophone, drums, cymbals, Khaen, mandolin, and Isan bamboo fiddle (Wiranan, 1987). In addition, there are Thai musical instruments mixed with Isan folk instruments. The songs used for the prelude song, the dancing song, Nang Nak song, Soi Son Tad song, the Cherd song, and Lam Khaen song have a single verse song and be able to play a verse many times. There are two types of melody styles, which are slow melodies, double rhythms, such as dancing songs, Nang Nak songs, and Soi Son Tad songs, and using a single beat rate such as Lam Khaen, Cherd song (Bunkian & Nakpee 2017)

Books for the History Seminar and the local culture of Phetchabun culture on Phetchabun folk mention that playing the Mang Thap Tao that Lom Kao folk culture used to have a type of music called "Mang Thap Tao". Musicians wear masks and dance like Mo Lam Mu, but use many musical instruments such as Khaen, Saw (Isan bamboo fiddle), and mandolin (Saisaeng, 1982)

Mo Lam Mang Thap Tao is the oldest Mo Lam Mu. The reason why it is called Mo Lam Mang Thap Tao comes from the verse:

Maeng Thap Tao Maeng Mao Khee Ma
Jab Yu Fa Maengmum Maengsab
Jab-Sab-Lab-Maengsab Maengmum

This type of Mo Lam has two verse melodies:

a. A fast melody, also known as the Tab Tao melody, is used for inserting a funny and entertaining melody and is similar to Klon verse.

b. A slow melody is often used for conducting important episodes, melodies convey sorrow and sadness (Thongkloi, 1981).

The book titled “Thai Culture Exhibition of Phetchabun Teachers' College” states that playing Mang Thap Tao is performing on the stage which is called Mang Thap Tao or some people call it Mang Khee Tao. This Mang Thap Tao show is similar to Li-Ke, Manora drama, Mo Lam and Nang Talung, which are the traditions of performing on stage in each region. There must be a hero, heroine, and other characters to perform a story. The stories shown mostly are related to folk tales, chronic, stories in literature such as the story of Thao Kam Kadam, Thao Suriyawong, RamKian, and Khun Chang Khun Phaen, etc. Most of them are shown at night (Phetchabun, Teacher's College, 1978).

Playing Mang Thap Tao or Mang Khee Tao is a performance that reflects the role of the male performer for fun according to the preference of the local villagers in the Jataka tales with morality and the royal family. The performers wear masks and headdresses (Chada). Mang Thap Tao performance is popular among Lao language users of the Luang Prabang family such as Loei Province, Lom Kao District in Phetchabun Province, Nam Pat District in Uttaradit Province, and Nong Bua Lamphu Province. Nong Bua Lamphu Community Performance with musical instruments such as xylophone, Khaen, small cymbals, Saw (Isan bamboo fiddle), mandolin, and two-faced drum. There must be dancing when the hero, heroine, giants, monkeys, and hermits come out in front of the curtain and go behind the curtain or exit and enter the scene. Mang Thap Tao show means the performance of the characters about local palm literature in Loei Province. The popular performances are Thao Sowatthin Thongkasaket (Mrs. Maneechan), Suriwong, and Champa Si Ton. In ancient times, the characters were men because they showed good humor and had knowledge of Jataka tales from the local palm
literature which is known as the book-binding. The hero and heroine, the king and the queen are stereotyped characters in vocals and gestures, while the characters who show humor including nursemoids, soldiers, servants, houses are called Miscellaneous characters.

Maeng Thap Tao Thai Loei folk dance is a type of ethnic performance art that uses the accent of "Luang Pra Bang", both living in Thailand and the Lao People's Democratic Republic. The Maeng Thap Tao Thai Loei folk dance is inherited from Thai and Lao people who migrated to Thailand, Loei river, and the natural entrance connected with Loei Province. It is partly influenced by the Lom Kao people, Phetchabun Province, who is a teacher who teaches pronunciation and letter conjugation. Maeng Thap Tao is a type of black insect with short horns living in the general swamps. According to the Jataka tales of the Five Hundred Lives, which are divided into five eras, the origins of Maeng Thap Tao Tai Loei consist of two characteristics: 1. Characteristics of Maeng Thap Tao's performance are similar to Mo Lam Tor Klon of the Isan people in general. Therefore, a new term was coined as "Mo Lam Thai Loei Maeng Thap Tao" 2. Mo Lam Thai Loei is a popular performance among the elderly. It is a comedic show mixed with the story of Jataka tales, consisting of 1. Theme 2. Plot 3. Characters 4. Language and 5 Scenes. Musical instruments are as follows: 1. Kaen, 2 Saw (Isan bamboo fiddle), 3. Xylophone 4. Klong Tum (Drum), 5. Cymbals, and 6 Small cymbals. The characters can be divided into two types: 1. Dharma characters and 2. Unrighteous characters. The costumes can be divided into three categories: 1. The costume of the male actors, the hero and the king 2. The costume of the actress, the heroine, and the wife 3. The costume of other supporting characters, soldiers, mistress, and clown (E-Jae). Accessories for performance consists of 1. Headdress or Chada for males and crown for females 2. Horse Mask, Giant Mask or Horse Head, Giant Head, Deer Head, and Elephant Head. Performing Arts of Maeng Thap Tao Thai Loei folk dance follow the methods and procedures as follows: 1. Prelude 2. Opening dance performance 3. Hae Thao Hae Nang dance performance 4. Wai Kru 5. Acting according to the story and 6. Ending the story.

Suggestions
From this study, it was found that there is only one band of Lam Maeng Thap Tao performance still being shown in Loei Province. There are very few people who know this field. There should be studies to collect data of Lam Mang Thap Tao Thai Loei show, how to sing Klon Lam Maeng Thap Tao Thai Loei both traditional and newly composed by an in-depth study of all Lam Klon poems used in the Lam Mang Thap Tao performances.

References


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