

## The Preservation and Literacy Transmission of the Mor Lam Khon Kaen Style by the Rattanasin Intathairat Group

Chonvit Sriken, Weerayut Seekhunlio\*

College of Music, Mahasarakham University, Thailand

Corresponding author: Weerayut Seekhunlio, E-mail: weerayut.s@msu.ac.th

### ARTICLE INFO

#### Article history

Received: August 22, 2023

Accepted: November 02, 2023

Published: January 31, 2024

Volume: 12 Issue: 1

Conflicts of interest: None

Funding: This research project was financially supported by Mahasarakham University

### ABSTRACT

This study focuses on the preservation and literacy transmission of the Mor Lam Khon Kaen style by the Rattanasin Intathairat Group and presents insightful findings in three knowledge-related aspects. In terms of knowledge definition, the Mor Lam Khon Kaen performance encompasses the preservation of its distinct identity, the collaborative exchange of knowledge among performers facilitated by Mrs. Chawala, the composer, and the meticulous memorization process of Klon Lam poems. Knowledge management within the performance involves the leadership of Mrs. Chawala, who guides the ensemble to ensure authentic Mor Lam Phuen style preservation over four evolving periods. This process entails systematic storage and retrieval through Klon Lam compilation, utilizing digital platforms for dissemination, and employing collaborative learning techniques. In the literacy transmission process, the Rattanasin Intathairat Group's inclusive approach welcomes disciples, emphasizes Klon Lam memorization, and adapts the timeframe to individual progress. The study's comprehensive insights shed light on the intricate interplay of preservation, literacy transfer, and community engagement within the Mor Lam tradition.

**Key words:** Mor Lam, Preservation, Literacy Transmission, Rattanasin Intathairat, Mor Lam Khon Kaen Style

### INTRODUCTION

The process of transmitting the art of Mor Lam has the responsibility of preserving the Mor Lam art form and providing opportunities for everyone to learn and truly experience the Mor Lam performing art. This process is challenging and requires a significant amount of time for practice and learning. Klon Lam are a part of the Mor Lam composition. The performers utilize various melodies for the verses. The rhythmic structure of 'Klon Lam' is akin to the classical form of the Central region's 'Klon Suphap,' with distinctive features. Additionally, 'Klon Lam' includes narrative verses, poetic verses, and humorous verses (Chonpairot, 1983).

The number of syllables in Klon Lam and the touch syllables are arranged into specific metrical patterns. This intricate structure is challenging because some sections contain a substantial number of additional syllables. The performer must possess high proficiency to adapt their melody to suit the verses. In the performance of 'Mor Lam' with connected verses, each regional group maintains its unique traditional melody, differing according to the locality. Melodies include the Ubon Ratchathani style, characterized by a slow and rhythmic tempo, and the Khon Kaen style, known for its tight and rapid rhythm (Sangthada, 1993).

In addition, there is the Sarakham style, characterized by moderate pitch levels, avoiding extremes, and requiring a

performer with a strong yet gentle voice. Apart from these, there's the Phuthaisong style (Phuthaisong District, Buri Ram Province), which is a melody used for moving the verses quickly during performances (Beungsai, 1990).

During the prosperous era of "Mor Lam Klon," there was a development that led to the integration of connected verses into "Mor Lam Moo" in the Isaan region. This transformation turned it into a popular theatrical folk performance style in the area. "Mor Lam Moo" refers to the most popular type of "Mor Lam" in the present day. The term "Lam Phuen" refers to a performance that combines storytelling or narratives with the recitation of verses, mixed with dramatic elements. In this form, the "Ligay" element is incorporated into the performance.

Currently, "Mor Lam" performances are categorized into three different regional melodies: "Khon Kaen," "Lam Pleun," and "Kalasin-Sarakham." These melodies have distinct differences. The "Khon Kaen" and "Kalasin-Sarakham" melodies both utilize the "khaen" as a fundamental instrument (Chansuwan, 1999). The "Rattanasin Intathairat Group of Mor Lam" preserves and carries forward the distinctive "Sangwatsa Intha" Mor Lam style from Khon Kaen, founded by Khru Intha Buttha. Renowned for their narrative Mor Lam performances, they're like a cultural school passing on the Isan performing arts. This diverse group includes actors,

singers, comedians, and dancers and is recognized by the Khon Kaen Cultural Center for preserving local heritage (Phetmueangloei et al., 2019).

From the above information, the study focuses on the dual objectives of preserving the Mor Lam Khon Kaen style and facilitating literacy transmission through the efforts of the Rattanasin Intathairat Group. The research delves into understanding the challenges, strategies, and impact of their preservation initiatives while exploring how the group effectively imparts the art's essence to foster cultural awareness and knowledge among the community. The study aims to uncover the methods employed by the group to ensure the continuity of this traditional performing art, shedding light on its significance within the broader cultural context.

### Research Questions

1. How does the Rattanasin Intathairat Group preserve and transmit the Mor Lam Khon Kaen style?
2. What are the key knowledge-related processes and practices involved in its cultural preservation, literacy transmission, and community engagement?

## LITERATURE REVIEW

### General Knowledge about Mor Lam

Chonpairot (1983) mentioned the types of Mor Lam verses, dividing them not only by content but also by the melody used in singing. Mor Lam verses fall into three main categories: Lam Thang San, Lam Thang Yao, and Lam Toei. "Lam Thang San" follows a full-text style with no interruptions. The length and tone of each syllable are kept consistent, conveying feelings of joy. With a slow rhythmic flow, "Lam Thang Yao" uses tone variations to convey melancholy emotions. As for "Lam Toei," it resembles love songs akin to international tunes. There are four subcategories of "Lam Toei": Toei Khong, Toei Phama, Toei Thammada, and Toei Hua Nonthan.

Mor Lam verses are traditional songs from the northeastern region of Thailand, deeply rooted in thorough education and training. They have evolved into various forms, including Lam Moo and Lam Phloen, and are sung in three melodies: Lam Thang San, Lam Thang Yao, and Lam Toei. Mor Lam verses often reflect daily life and society, particularly the agricultural nature of the Isaan region. Mor Lam artists are divided into entertainment-oriented and ceremonial-oriented types, with performances ranging from narrative to competition. Mor Lam verses draw inspiration from religious and spiritual beliefs, often using folk tales as a basis for narration and performance. They have evolved into contemporary art, utilizing the "Khaen" instrument for musical accompaniment (Chonpairot, 2000; Donprasit, 1987; Detpimol, 1988; Sangthada, 1995; Pantavee, 1994; Sudsang, 1983; Apisuntrangkun, 1986; Lertrit, 1984; Khamhongsa et al., 2021).

### *Mor lam phuen*

Mor Lam Phuen, the oldest type of Mor Lam performer, is a popular entertainment form in the Isaan region. It involves

tales and narratives, often referred to as "Lam Rueang". Mor Lam Phuen artists were hired to perform at various festivals, wearing white clothing and performing on a raised stage. Payment depended on distance and performance duration. Most artists were male, as they received education from monks and were not allowed to approach women. The musical instrument used was the "Khaen" and the notation was "Lai Yai". Mor Lam Phuen artists preferred performing well-known stories like "Karaket", "Thao Si Ton", "Nang Taeng On", "Nang Sib Song", and "Thao Ma Yuy" (Detpimol, 1988).

### *Mor lam klon*

Mor Lam Klon, a form of Mor Lam that uses verses, has its roots in Mor Lam Phuen, the earliest form of all Mor Lam types. It has evolved over time, starting from solo performances to duets, with the most popular being the duet between a male and a female Mor Lam. Mor Lam Klon also originated from teaching sessions, a teaching method used by Buddhist monks during the time of the Buddha. This method involved dialogue-based discussions where laypeople or novices asked questions related to the Dhamma, and the Buddha or his disciples responded with teachings. Mor Lam Klon performers adopted this teaching method and turned it into a poetic competition, showcasing their wisdom. The content of Mor Lam Klon revolves around both worldly and moral themes. Mor Lam Klon is considered a folk song of the Isan people, with no definitive evidence of its exact origin. It is generally assumed to have existed alongside the birth of Isan communities, and its expression in Isan culture is influenced by human nature, language development, and storytelling techniques (Thammawat, 1984; Damnet, 1993).

### *Mor lam phloen*

Mor Lam Phloen has evolved from Mor Lam Moo with a faster rhythm and a more energetic performance. The performers often wear traditional attire, such as short sarongs, and dress similarly to Lakorn. Mor Lam Phloen consists of young villagers interested in the profession who form groups with a group leader. The performances feature various characters, including fathers, mothers, heroes, heroines, villains, and more. Themes in Mor Lam Phloen include traditional folk tales, moral lessons, and relatable family situations. Some groups still perform traditional epic stories, while others focus on folk tales, Dharma and morals, and modern adaptations. The performance style is versatile, adapting to changing times and preferences, ensuring it continues to entertain and educate audiences (Thammawat, 1977; Seekhunlio, 2011; Khamhongsa, 2012).

### *Mor lam moo*

Mor Lam Moo is a variant of Mor Lam, a traditional performance style characterized by a progressively expanding ensemble of performers, which closely corresponds to the number of characters depicted in the narrative being presented. The musical ensemble undergoes a progression towards

more complexity as it incorporates additional instruments such as the phin, guitars, keyboards, saxophones, trumpets, and drum sets. Mor Lam Moo is a progressive evolution of Mor Lam, characterized by the integration of vibrant rhythmic patterns and contemporary musical instruments. The Mor Lam Moo tribes predominantly reside in regions such as Khon Kaen, Ubon Ratchathani, Kalasin and Mahasarakham. Mor Lam Moo is a variant of Mor Lam that exhibits distinct variations in clothing style. This particular form has been influenced by the contemporary musical genre known as luk thung. The genre stands out for its accelerated and vibrant rhythms, along with engaging vocal approaches that actively engage the listener. Both Mor Lam and Moo play significant roles in enriching the cultural milieu of Isan folk performing arts, therefore exemplifying the vibrant and innovative essence of Thai traditions (Keawsaku, 1993).

### *Mor lam sing*

Mor Lam Sing has a captivating genre, modern rhythms, and musical elements. This contemporary evolution of Lam Sing has shifted its appeal from younger to older audiences. This fusion includes well-known traditional songs and globally recognized instruments, enriching the auditory experience and captivating listeners. Although younger Mor Lam Sing artists often lack expertise in traditional Lam, they compensate by delivering enduring performances, spotlighting modern-style tunes. With the infusion of dance and additional musical elements, audience engagement and immersion soar. In essence, Mor Lam Sing offers a modern take on traditional Thai poetic expressions, aimed at captivating the youth. Through supplementary musical components and choreography, the performance becomes immersive, enhancing its allure and making it an enjoyable experience. This fusion art form contributes to cultural literacy by preserving traditions and transmitting heritage to future generations (Bongsitthiporn, 2011).

### **The Mor Lam Khon Kaen Style**

The Mor Lam Khon Kaen style is rooted in classic Isan literature, encompassing profound concepts like karma, reincarnation, and the ethical implications of human actions. These narratives portray characters navigating challenges and facing the consequences of their deeds, highlighting the significance of virtuous behavior. Over time, these traditional verses have evolved, incorporating melodies and transforming into different types of performances. Contemporary influences, such as the “Luk Thung Mor Lam” style, have influenced Mor Lam’s tone and audience engagement strategies. Performers now assume various roles based on their skills, enhancing storytelling through music and expressive performances. This evolution demonstrates the literacy and adaptability of Mor Lam artists in preserving and transmitting their cultural heritage. Mor Lam Khon Kaen performers don distinct attire, reflecting the narrative and contributing to the authenticity of their portrayal. This reflects the commitment to preserving cultural aesthetics. The performance’s elements, including stage design, sound systems, lighting, and

visual effects, enhance the audience experience, preserving and transmitting the essence of Mor Lam while adapting to contemporary contexts (Ananrak, 1991).

### **Research Theory**

This study utilizes three prominent theories to shed light on the Mor Lam Khon Kaen style and its cultural importance. Aesthetics theory elucidates the interrelationship between conventional artistic expressions and their corresponding cultural milieus, acknowledging their pivotal function in communicating and embodying individual and communal identities as well as society’s norms and principles (Chaiyongyot, 1995; Adorno, 1997). The Theory of Emotional Communication explores the mechanisms by which emotions are communicated via creative mediums, shedding light on the profound emotional dimensions inherent in Mor Lam performances (Patanayingyai, 1998; Juslin & Persson, 2002). Ethnomusicology places significant emphasis on the cultural and social aspects of music, offering valuable perspectives on the integration of Mor Lam within various societies. Collectively, these ideas provide a complete comprehension of the role, emotional influence, and cultural preservation of Mor Lam (Satsanguan, 1999; Pikulsri, 1998; Nettl, 2010; Stone, 2015).

### **METHODOLOGY**

The current study employs a systematic methodology consisting of several crucial steps:

**Step 1 Research Objectives and Scope:** Clearly define the study’s goals, focusing on comprehending how the Rattanasin Intathairat Group preserves and transmits the Mor Lam Khon Kaen style. Establish the scope of the research by specifying the aspects of the group’s activities to be investigated.

**Step 2 Literature Review:** Conduct an exhaustive review of existing literature related to Mor Lam, traditional performing arts preservation, and literacy transmission. Analyze scholarly works and cultural resources to build a strong foundational understanding of the subject. Choose theoretical frameworks that align with the research’s objectives.

**Step 3 Data Collection: Qualitative Phase:** Conduct in-depth interviews with key members of the Rattanasin Intathairat Group, including performers, mentors, and custodians of the Mor Lam Khon Kaen style. Explore their viewpoints, experiences, challenges, and strategies concerning the preservation and transmission of the style. **Observational Phase:** Attend live Mor Lam performances by the group, observing various artistic elements, audience interactions, and emotional resonances. Record detailed observations to capture the essence of the performances.

**Step 4 Document Analysis:** Collect and analyze pertinent documents, such as historical records, performance scripts, and audiovisual materials. Use these resources to trace the evolution and authenticity of the Mor Lam Khon Kaen style.

**Step 5 Data Analysis:** Apply thematic analysis techniques to identify recurring themes and patterns within the qualitative interview data. Analyze the observational data to discern

artistic techniques, emotional expressions, and audience engagement during the performances. Synthesize the findings from interviews, observations, and document analysis to construct a comprehensive narrative.

**Step 6 Interpretation and Discussion:** Interpret the research findings within the context of the chosen theoretical frameworks. Discuss how the activities of the Rattanasin Intathairat Group align with their preservation and literacy transmission objectives while also highlighting their cultural significance and social implications.

**Step 7 Conclusion and Implications:** Summarize the primary findings and insights gained from the research process. Reflect on the broader implications of these findings for the fields of cultural preservation, literacy transmission, and the Mor Lam Khon Kaen style as a whole.

## RESULTS

The results of the study are presented in this section:

### Knowledge Definition

Regarding the definition of knowledge, it can be divided into the following three categories:

1. The goal of Mor Lam Khon Kaen's performance It also focuses on preserving uniqueness. of Mor Lam performances, Mor Lam Phuen melodies, and trying to present as many poems as possible. Although nowadays, the audience wants the Mor Lam group to present more Luk Thung Mor Lam songs.
2. The knowledge exchange within the Mor Lam performances focuses on collaborative group or team efforts. Mrs. Chawala Hansuri, the composer, creates poems for Mor Lam performers. Her compositions, Klon Lam, are documented in a written collection. These poems contain narratives depicting contemporary societal lifestyles. To transmit these verses, Mrs. Chawala gathers all Mor Lam performers for a meeting. She provides an overview of the story's content to the performers, who listen attentively. She then outlines the character traits and assigns each group of actors specific roles within the fictional narrative. After the initial process, Mrs. Chawala distributes the Klon Lam to all Mor Lam performers assigned to roles. These performers proceed to individually memorize and practice their parts, both in small groups and as a cohesive ensemble. During this phase, participants collaborate to refine the performance, making adjustments for perfection. They repeatedly practice until every performer can accurately recite the poem and authentically portray their assigned characters. This thorough process results in a profound understanding within each Mor Lam performer, enriching their overall knowledge and interpretation.
3. The acquisition of knowledge within the Mor Lam Khon Kaen performance is intricately tied to the meticulous process of memorizing Mrs. Chawala's expertly crafted poems. These poems are meticulously transcribed within the dedicated Klon Lam Letters, meticulously preserved in the Klon Lam book. These written materials are then

handed over to the Mor Lam performers to serve as the foundation for their rehearsal process.

As the Mor Lam performers diligently commit these Klon Lam to memory and adeptly integrate them into seamlessly harmonized group performances that gradually unfold into captivating narratives, a profound and multi-layered level of knowledge is achieved. This intricate process not only ensures the preservation of the Mor Lam tradition but also facilitates the transmission of literacy and cultural heritage.

Through this practice, Mor Lam performers are not only preserving a significant cultural art form but also actively engaging in the transmission of literacy and cultural identity. As they embody and perform these carefully memorized Klon Lam, they not only carry forward the artistic legacy but also cultivate a deep expertise and insight into the heart of the Mor Lam tradition. This knowledge acquisition journey perpetuates both the art form and its cultural significance, fostering a rich and vibrant tapestry of tradition and expertise within each individual Mor Lam performer.

### Knowledge Management Process in Mor Lam Khon Kaen Performance

The knowledge management process in Mor Lam Khon Kaen style by the Rattanasin Intathairat group has four topics, divided as follows:

1. The Pursuit of Knowledge in Mor Lam Khon Kaen Performance by the Rattanasin Intathairat Group is under the guidance of Mrs. Chawala, the supervisor of Mor Lam. This performance is considered the heart of the group due to the scarcity of actors capable of playing Mor Lam roles. As a result, the group's leader has to undertake an extensive search to find suitable Mor Lam performers. Once the ensemble of Mor Lam performers is assembled, each member is assigned a specific poem to memorize, aligned with their designated role. In this preservation and literacy transmission process, Mrs. Chawala takes on the role of a teacher, providing guidance and support to those learning their respective roles. For experienced Mor Lam performers, practice is more individualized, with these performers relying on their familiarity with the tradition to practice without external direction. This approach ensures that Mor Lam performances retain the distinct identity of the Rattanasin Intathairat Group, particularly in preserving the authentic Mor Lam Phuen style. This style, which maintains the original melody, holds a direct lineage to the past. Through this dedicated practice, the Mor Lam performances not only preserve a cherished cultural art form but also actively contribute to the transmission of literacy and cultural heritage. As performers immerse themselves in memorizing and embodying these carefully selected poems, they carry forward the legacy of the tradition. This engagement in the knowledge acquisition journey sustains both the art form's intrinsic value and its cultural significance, fostering a rich tapestry of tradition and expertise within each individual Mor Lam performer.
2. The Mor Lam Khon Kaen Style, developed by the Rattanasin Intathairat Group, has evolved over

four periods: 1963–1970, 1971–1996, 1997–2007, and 2008–2023. The group's commitment to preservation and literacy transmission has been crucial throughout these periods. From 1963 to 1970, the group aimed to preserve its unique identity by ensuring the preservation of Mor Lam Phuen, a traditional art form. Mrs. Chawala, the group's supervisor, played a pivotal role in this process, guiding Mor Lam performers to memorize poems for their roles. From 1971 to 1996, the group flourished in its pursuit of preservation and knowledge transmission, with experienced performers becoming intrinsic to the process. From 1997 to 2007, the group continued its journey, aligning with societal changes and fostering collective learning. From 2008 to 2023, the group faced modern shifts, such as technological advancements and changing audience preferences, but remained committed to preservation. Their adaptability, guided by Mrs. Chawala's wisdom, has ensured the Mor Lam Khon Kaen Style remains an enduring cultural treasure, rooted in its historical roots and responsive to modern times.

3. The Mor Lam group employs a systematic method of knowledge storage and retrieval through the compilation of Klon Lam poems, meticulously transcribed in the Klon Lam book. This practice embodies the essence of clear knowledge preservation. When performers require specific knowledge for their roles, they refer to the Klon Lam, extracting relevant sections pertaining to their character's lines and context. This process ensures that the performance retains its authenticity and adheres to the intended artistic expression. Additionally, to ensure widespread accessibility, the Mor Lam performances are recorded and shared through various online platforms, such as YouTube and Facebook, by the Rattanasin Intathairat Group. This dissemination strategy extends the reach of Mor Lam to digital audiences, contributing to the preservation of the art form and its literacy transmission in the modern era.

4. The Mor Lam Khon Kaen style performance by the Rattanasin Intathairat Group is a cultural tradition that relies on knowledge transfer and utilization. The process involves various stages, including access and interpretation, implementation, elevation of learning, data collection, knowledge transmission, collaborative learning, and knowledge enrichment and adaptation. The Mor Lam community uses a structured approach to passing on knowledge, with senior performers sharing their expertise with younger generations. The group also uses teaching techniques, problem-solving strategies, and audience engagement approaches to ensure continuity and in-depth understanding.

Collaborative learning is integral to Mor Lam rehearsals, with all performers working together to enhance storylines and poems, drawing on their diverse experiences. Each performer shares their extensive knowledge with the group through explanations, examples, and practice.

Knowledge enrichment and adaptation are also crucial aspects of the performance. The Mor Lam group leader strategically assigns roles to experienced performers to maintain

knowledge continuity, ensuring that performers can lead scenes, possess latent knowledge, and adeptly time interactions and sequences. This approach ensures seamless performances even amid changing situations, preserving the cultural legacy while adapting to evolving circumstances (Table 1).

As shown in Table 1, this outlines the multifaceted process through which knowledge is transferred, utilized, and preserved within the Mor Lam Khon Kaen style performance by the Rattanasin Intathairat Group. The stages encompass collaborative learning, emotional engagement, tradition preservation, and continuous adaptation.

### Literacy Transmission Process in Mor Lam Khon Kaen Style by the Rattanasin Intathairat Group

The process of transmitting literacy within the Mor Lam Khon Kaen style by the Rattanasin Intathairat Group involves several key steps:

1. The Mor Lam Rattanasin Intathairat Group is an organization that caters to those who have a passion for learning Mor Lam. It welcomes those who want to become disciples and administers preliminary competency assessments. This technique guarantees equitable access for all those seeking to acquire knowledge about the performing arts of Mor Lam. The group has a policy of non-discrimination, fostering an inclusive environment where individuals from all backgrounds are encouraged to participate and engage in scholarly pursuits.

**Table 1.** Knowledge Transfer and Utilization in Mor Lam Khon Kaen Style Performance

Stage	Description
Access and Interpretation	Mrs. Chawala's Klon Lam compositions capture storylines and roles, guiding performers in memorization and understanding of their characters.
Implementation	Collaborative rehearsals involve related role performers problem-solving together, ensuring a smooth and cohesive performance.
Elevation of Learning	Continuous rehearsals integrate deep knowledge and emotions, enhancing the emotional connection with the audience.
Data Collection	Mrs. Chawala's adjustments to Klon Lam are meticulously recorded in the Klon Lam notebook, enhancing authenticity.
Knowledge Transmission and Tradition	Senior Mor Lam performers impart expertise to middle and new generations, preserving roles and techniques through mutual respect.
Collaborative Learning	Performers share individual knowledge through collaborative practice, resulting in a cohesive and seamless performance.
Knowledge Enrichment and Adaptation	Role assignments prioritize experienced performers, ensuring continuity and adaptability amidst changes.

**Table 2.** Sequential Steps in Literacy Transmission of Mor Lam Khon Kaen Style

Step	Description
Accepting Disciples and Testing Basic Abilities	The Rattanasin Intathairat Group embraces individuals interested in learning Mor Lam, without exclusion. The group evaluates basic abilities, ensuring a diverse range of participants.
Memorizing Klon Lam	Disciples immerse themselves in memorizing Klon Lam, comprehending its content and context. The emphasis lies on memorizing the poem's text while excluding its melody.
Vocal Training	This step involves comprehensive training in vocal techniques essential for delivering Mor Lam performances with expressive prowess.
Practicing Melodies	Disciples refine their grasp of melodies, honing their ability to accurately and emotively present the poems during performances.
Practicing Posture and Style	Traditional Mor Lam postures and styles are diligently practiced, ensuring performances are authentic and consistent with the art form's heritage.
Wai Khru	This ceremonial act pays homage to teachers and mentors, instilling a deep respect for Mor Lam's cultural lineage and historical significance.
Problem Solving Skill	Disciples acquire the skill to think quickly and adeptly address unforeseen challenges during performances, fostering adaptability and boosting confidence.

2. In the process of literacy transmission, disciples are actively involved in the memorization of Klon Lam. This stage encompasses the examination of the content of the Klon Lam in order to comprehend its contextual framework and significance. The disciples are given the responsibility of singing Mor Lam to memory in its entirety, without integrating any musical elements. The primary objective is to diligently commit to memory the precise wording and phrasing employed in the poetry.

3. The duration of the memorization period is subject to variation, often spanning from one to two weeks for each Klon Lam, with the objective of achieving complete memorization within a three-week timeframe. The duration of this timeframe may be subject to modification depending on the individual's advancement and level of skill (Table 2).

As depicted in Table 2, the literacy transmission method of Mor Lam Khon Kaen Style by the Rattanasin Intathairat Group is characterized by a series of sequential processes that prioritize inclusion, concentrated memorization, practical instruction, and the safeguarding of cultural

**DISCUSSION AND CONCLUSION**

This section delves into the profound implications of the study's findings for cultural preservation, literacy

transmission, and community engagement. The exploration of the Mor Lam tradition's evolution and its integration into contemporary contexts reveals a dynamic interplay between tradition and innovation, offering valuable insights for safeguarding heritage in changing times.

The study underscores the pivotal role of Mor Lam performances in preserving Khon Kaen's cultural heritage. The Rattanasin Intathairat Group's commitment to adhering to original Mor Lam Phuen melodies and emphasizing the style's distinct features contributes significantly to perpetuating this art form. Balancing preservation and responding to contemporary preferences underscores the delicate equilibrium between tradition and evolution. Saenpradit's (2009) research echoes this balance, unveiling Mor Lam's evolution through the integration of Lam Phuen and Li-Ke performances into the innovative "Mor Lam Moo" style. This progression aligns with the group's approach, maintaining essence while adapting. Thapkhwa's (2017) insights reinforce these findings, highlighting the importance of aligning performances with modern sensibilities and integrating resonant elements for contemporary audiences. The alignment between research and practice underscores the study's relevance. Khamhongsa's (2012) exploration of lam melodies adds depth by showcasing musical diversity within Mor Lam. This understanding of melody's appropriateness for stories reflects the group's meticulous selection process.

The findings will guide future cultural preservation and literacy efforts. Mor Lam's preservation may serve as a paradigm for similar art forms facing challenges. This work enriches the discourse on performing arts, preservation, and transmission, enhancing our understanding of tradition amidst complex situations. Correspondingly, Tinnarat et al.'s (2015) study on Mor Lam, a folk art in the Isan region, resonates. Facing globalization and shifting norms, the study emphasizes internal and external factors affecting Mor Lam artists. Health, education, morals, and occupational skills are pivotal for their success.

In conclusion, the study illuminates the dynamic interweaving of tradition and innovation within the Mor Lam Khon Kaen style. The findings offer a nuanced understanding of how cultural preservation, literacy transmission, and community engagement are interlinked. As the Rattanasin Intathairat Group carries the torch of Mor Lam into the future, they exemplify how a vibrant cultural heritage can thrive through intentional preservation, adaptation, and meaningful engagement with both tradition and contemporary aspirations.

The study further highlights the successful preservation and adaptation of the Mor Lam Khon Kaen style by the Rattanasin Intathairat Group. This approach adeptly balances tradition and modern preferences, ensuring the art form's seamless continuity. The intricate process of literacy transmission, involving Klon Lam memorization, collaborative learning, and mentorship, contributes to deepened understanding and enhanced problem-solving skills among the performers. The group's digital presence effectively extends the reach of Mor Lam to wider audiences.

## REFERENCES

- Adorno, T. W. (1997). *Aesthetic theory*. A&C Black.
- Ananrak, S. (1991). *An Analysis of Story Lines per Poem* [Master's thesis in Thai], Srinakharinwirot University Prasanmit.
- Apisuntrangkun, S. (1986). *Mor Lam in Folk Play at the Center for Music*. Ruen Kaew.
- Beungsai, S. (1990). *The Role of Poems in Politics* [Master's Thesis, Thai Literature Studies]. Faculty of Humanities, Srinakharinwirot University.
- Bongsitthiporn, R. (2011). *Aesthetics in Mor Lam Klon's Poetry: Elements and Supporting Factors for Creativity* [Master's thesis]. Mahasarakham University.
- Chaiyongyot, T. (1995). *Aesthetics in Visual Arts: Textbook Project of the Faculty of Fine and Applied Arts, Suan Dusit Rajabhat Institute on the Occasion of the 60<sup>th</sup> Anniversary Celebration of Suan Dusit Teachers College* (2<sup>nd</sup> ed.). Bangkok, Thailand.
- Chansuwan, P. (1999). *The Development of Mor Lam Moo Wad Khon Kaen* [Master's thesis]. Mahasarakham University.
- Chonpairot, J. (1983). *Isan folk music*. Srinakharinwirot University.
- Chonpairot, J. (2000). *Isan folk music and games*. Srinakharinwirot University.
- Damnet, Y. (1993). *The Way of Life of Isan People from the Long Lam Klon Poem of Lam Klon* [Unpublished master's thesis]. Graduate School, Srinakharinwirot University.
- Detpimol, C. (1988). *Reflections on the Lives of Isan People from Mor Lam*. Bangkok Printing.
- Donprasit, S. (1987). Lam Tang San and Lam Tang Yao Long Khong Law Hao Matoye Saikan. *Lam Muangthong*, 12(139), 108-114.
- Juslin, P. N., & Persson, R. S. (2002). Emotional communication. *The science and psychology of music performance: Creative strategies for teaching and learning*, 219-236.
- Keawsaku, P. (1993). *Lampoeng Ban Phaeng, Phaeng Subdistrict, Kosum Phisai District, Mahasarakham Province* [Master's thesis in Thai Studies] (Emphasis on Social Sciences), Srinakharinwirot University, Mahasarakham.
- Khamhongsa, A. (2012). *A Study of Mor Lam's Melody in the Northeastern Region* [Master's thesis]. College of Music, Mahasarakham University.
- Khamhongsa, A., Seekhunlio, W., Sinlapachok, T., Yodnon, S., Malaisri, S., & Soigudrua, C. (2021). The Creation of Contemporary Music from Isan Folk Melodies: The Modern Molam, All-Thidsa Molam Band. *Review of International Geographical Education Online*, 11(10).
- Lertrit, S. (1984). Mor Lam: Great Changes. *Culture*, 23(11), 38-40.
- Nettl, B. (2010). *The study of ethnomusicology: Thirty-one issues and concepts*. University of Illinois Press.
- Pantavee, M. (1994). *Mor Lam Moo in the 17<sup>th</sup> Thai Art and Culture Promotion Fair*. Srinakharinwirot University.
- Patanayingyai, P. (1998). *Aesthetics: Concepts, Theories and Development*. Sema Tham.
- Phetmueangloei, B., Khammong, S., & Phongboriboon, Y. (2019). Knowledge Management of Folk Performing Arts, Lam Lueng Tor Klon of Rattanasin Intathairat Group. *Journal of Fine and Applied Arts, Khon Kaen University*, 11(1), 93-115.
- Pikulstri, C. (1998). *Methods for the Study of Folk Music*. Khon Kaen University.
- Saenpradit, K. (2009). *Guidelines for the Development of Mor Lam Performances, the Poems of the Northeastern Region to Increase Cultural and Economic Value* [Doctoral dissertation, Cultural Sciences]. Mahasarakham University.
- Sangthada, P. (1993). *Local Literature*. Suweeriyasan.
- Sangthada, P. (1995). *Documentation for Teaching. Local Literature*. Suwiriyan.
- Satsanguan, N. (1999). *Anthropological Research*. Chulalongkorn University Printing House.
- Seekhunlio, W. (2011). *Phin Performing Techniques of Isan Folk Musicians* [Master of Fine and Applied Arts Program in Music]. Mahasarakham University.
- Stone, R. (2015). *Theory for ethnomusicology*. Routledge.
- Sudsang, W. (1983). Mor Lam Art and Literature of Isan. *Kru Thai*, 28(1), 67.
- Thammawat, J. (1977). *Isan Folk Songs*. Srinakharinwirot University.
- Thammawat, J. (1984). *The Role of Mor Lam in Isan Society in the Middle of the Century*. Srinakharinwirot University Mahasarakham.
- Thapkhwa, S. (2017). *The Development of Molam Group Performances for Business Purposes* [Doctoral dissertation]. Department of Cultural Sciences, Mahasarakham University.
- Tinnarat, S., Champadaeng, S., & Chantamala, U. (2015). Development of Lifestyle Following Occupational Success as a Mor Lam Artist. *Asian Culture and History*, 7(1), 91.