

**Teaching Process for Passing down Knowledge of Mahori  
Khorat to Young People in Nakhon Ratchasima**

Suthasinee Sookkasame  
Nakhon Ratchasima Rajabhat University  
Email: suthasinee.sookkasame@hotmail.com

— *Review of* —  
**Integrative  
Business &  
Economics**  
— *Research* —

**ABSTRACT**

The objective of this research is to study the teaching process for passing down knowledge of Mahori Khorat to young people in Nakhon Ratchasima by using qualitative research methodology. The data collection instruments are structured interview and observation to collect data from samples for analysis.

From the study, it is found that Mahori Khorat is the local music ensemble that plays an important role to people in Nakhon Ratchasima community. Local people often play music during the parade in joyous occasions, celebrations, religious ceremonies, and festivals, so Mahori Khorat is considered as local ensemble of the communities that provide entertainment for people in community for hundreds years. Therefore, the teaching process for passing down knowledge of Mahori Khorat from the past until present originated from families of the musicians and expanded to community and society later on. The teaching process for passing down knowledge of Mahori Khorat can be described as follows:-

1. Passing down knowledge of Mahori Khorat from family members – The process of passing down knowledge starts from family members. For example, the children see their family members play any music instruments in Mahori Khorat ensemble and want to learn about it, so the senior relatives teach the children by mixing it in the daily tasks of the family. Subsequently, inheriting becomes educating and the knowledge is passed down to the next generations.

2. Passing down knowledge of Mahori Khorat through education system both in school and university level - There are definite curriculums and plans for giving knowledge through this process. The process will be controlled by the organization in Ministry of Education. For instance, Nakhonratchasima College of Dramatic Arts offers knowledge of Mahori Khorat in the curriculum as a free elective subject in vocational diploma level.

3. Passing down knowledge of Mahori Khorat by interested person or group of organization – When the community and organizations would like to inherit and preserve Mahori Khorat, they will establish a network in order to gather the interested persons and the musician together and pass down the knowledge further.

4. Passing down knowledge of Mahori Khorat by self-learning or “sneak and memorize” method – This is a learning process that has been used since the past. The process

may happen by listening to the music playing and memorizing how to play and then imitate it. Nowadays, there are multimedia that gives instructions on how to play music instruments. This way, people can learn by themselves and will finally be able to play the instrument.

Keywords: Teaching process for passing down knowledge, Mahori Khorat, young people in Nakhon Ratchasima

## INTRODUCTION

"Khorat" or "Nakhon Ratchasima" is one of the Northeast provinces which contains cultural diversity because its settlement was once the location of an ascendant ancient community in the kingdom. According to an archaeological evidence, we found that there was an ancient community which stems from two former cities located in this region. The cities are Sema and Gorakhpur where were the flourishing former cities in 16th century to 17th century (Buddhist era), when Khmer was in power. Their centre of prosperity is Sung Noen district and Phimai district these days. (Art and Cultural centre of Nakhon Ratchasima Rajabhat University, 2538) His Royal Highness Prince Damrong Rachanuphab analyzed the source of the province's name from an archaeological tale called "Lanchang" as follows.

That former city must be called "Gorakhpur" and slightly distorted into "Korat" Another view of him was that "Nakhon Ratchasima" must stem from the combination of "Gorakhpur" and "Sema" (H.R.H Prince Damrong Rachanuphab,2487 : 373)

According to historical documents and ancient remains, the inhabitants who have dwelled in the community are Thai-Korat or Thai- Boeng raced people.This confluence has settled down in the region of Nakhon Ratchasima since 22nd century to 23rd century (Buddhist era). Thai-Korat or Thai-Boeng has their identity in tradition, belief, folk wisdom, society, architectures, and cultural works, which integrates Thai- Chao Phraya Watershed culture with Thai-Korat culture, such as, language and literature, work of art, recreation and folk music.(Cultural development in historical identity of folk wisdom in Nakhon Ratchasima,2542:189-203)

Korat orchestra is the local orchestra of Nakhon Ratchasima which reflects the inherited folk wisdom of the ancestors. The folk wisdom has an individual identity which blends the ways of life, tradition, rituals, and belief of Korat people. Due to the austere and idyllic form of Korat orchestra, not many music instruments are needed in playing. The required instruments are a Thai flute, a fiddle, a tabor, a small cymbal, and a cymbal that the folk can manufacture and play the instruments themselves. As a result, Korat orchestra becomes popular and being hired to play in a parade of a propitious ceremony, a celebration, a religious ceremony, and a traditional ceremony, such as, Including the sermon tradition, Ordination ceremony, Topknot-cutting ceremony, and Tonsure ceremony. Korat orchestra now serves society widely all over 8 districts in Nakhon Ratchasima. Those districts are the capital

district, Chakkarat district, Chaloe Phra Kiat district, Phimai district, Non Sung district, Non Thai district, Khong district, and Khon Buri.

With a current change in association and economy, Korat orchestra has to adapt to this change. Although Conservatism has become a trend over the last 20 years, it just could temporarily activate local people to preserve the orchestra. Meanwhile, the influence of the emigration from rural area into urban area has been continuously creating cultural effects. This leads to the change in the original playing form of the orchestra. The approach of songs and modern music in a commercial way changes the play of Korat orchestra into the music which is not played as a rituals' backgrounds or for being listened to anymore. This is just some example effects, if we consider more and more, we can see that the impact which was created by the changed popularity value of local people can possibly lead to the lack of successor for Korat orchestra.

Consequently, by studying the sharing process of the knowledge in Korat orchestra to the youth in Nakhon Ratchasima, we can study ways to conserve Korat orchestra for the youth in the province as well. It is not only for preserving a valuable heritage for the next generation, but also for remaining the original ways of Korat people's life. Therefore, local people will be able to apply the folk wisdom to the present surroundings and survive the time of urbanism.

## **Methodology**

### **The first step: Preparation**

1. Study the information about Nakhon Ratchasima from historical documents and from the interviews of the experts from an organization, such as, Nakhon Ratchasima cultural office, Nakhon Ratchasima cultural council.
2. Assign a specific number of interviewees, and organize the certain list of who would be interviewed.
3. Prepare equipments and tools which are required in each interview, such as, a recorder, a camera to record both photos and sound.
4. Arrange a time schedule for each interview.

### **The second step: Study and collect information**

Researcher has collected the information by surveying the area to meet fresh data and to gather the places' information as follows.

1. The interview of a person who is involved in this field like a leader of Korat orchestra, a scholar.
2. Study the data from different sources like Office of Academic Resources; Chulalongkorn University, H.R.H. Princess Mahachakri Sirindhorn Music Library; Mahidol University, The library of Collage of Music; Mahidol University, The central Library of Srinakharinwirot University.

**The third step: Analyze the collected data as the purpose.**

**The fourth step: Present the information**

### **Result**

Korat orchestra is a local orchestra which plays an important role in Nakhon Ratchasima people's lives. The orchestra always plays in a parade of a propitious ceremony, a celebration, a religious ceremony, and a traditional ceremony. Thus, we can see that it is a local orchestra which has been providing local people with amusement for hundreds of years. The sharing of knowledge in Korat orchestra since the past until today mainly begins from a family of the musicians, then spreading into the community and the society respectively. Here are the sharing processes of the knowledge in Korat orchestra to the youth in Nakhon Ratchasima's conclusions.

1. The sharing process of the knowledge in Korat orchestra from a member of a family. Start from a household; for instance, when the younger in the family see the older play any instrument of Korat orchestra, they will be curious to learn. Thereby, the older can teach them how to play it by relating it to the family's daily routine. Finally, knowledge sharing will become a heritage to the next generation.

There is another way which is the sharing process of the knowledge in Korat orchestra by a musicians' family. It's called the "Memorizing process" or "Oral culture" This process has been done by an instructor shares the knowledge to a learner face to face without applying any note to memorize the melody. (Thai Dictionary by the Royal Institute, 2542) As a result, to study the melody, the learners have to croon along the examples from the instructors. Studying Korat orchestra by Oral culture motivates the learners to put efforts in the practices, increase their playing skills, and memorize all the taught melody. Apart from the knowledge in Korat orchestra, the learners who is in a musician's family also obtains belief, ways of life, and how to behave themselves as a musician from this process.

2. The sharing process of the knowledge in Korat orchestra through educational system in both school system and university system. The sharing process of the knowledge in Korat orchestra has changed from Music Home Office form into educational system since 2477. In that year, Sir Wichit Wathakarn (Wichit Wathakarn) took a position of a director-general at Fine Art Department. He intended to improve all artists by educating them, so they can apply the received knowledge as the base for their careers. For this reason, The College of Dramatic Arts was established with the aim to support the learners to have an ability in analyzing and categorizing rationality in academic ways. The learners will be able to comprehend the structure of music and develop their basic skills in music; listening, note reading, musical practices (playing), and music creation. By this schooling, the learners will have a better concept and attitude towards the instruction and shortly they will naturally be able to improve their skills, knowledge, and musical practices.

With the revolution, music education was broadened. Each educational institution was encouraged to make a local curriculum which is developed by an exploration of basic needs and problems in the community; For example, Nakhon Ratchasima College of Dramatic Arts has created a Korat orchestra course as an elective subject. The course aims to develop the learners to be able to study and methodically inherit this folk wisdom. Nakhon Ratchasima College of Dramatic Arts gives the opportunity to the community and local artists to share their opinions and suggestions for this curriculum in order to match the course to local requirements and benefit the learners' future career.

3. The sharing process of the knowledge in Korat orchestra by a person or an organization who is interested in this folk wisdom. By the objective of communities or organizations to inherit and take part in preserving Korat orchestra, the network which had gathered interested people was set up as the media for those people to be directly passed the knowledge on by the musicians. In addition, some public organizations and the local communities have the common purpose in supporting and promoting Korat orchestra by arranging an event called "Teaw Korat, Da-dad Khong Dee" The event will be arranged by the cooperation of Nakhon Ratchasima Provincial Administrative Organization and Tourism Authority of Thailand (TAT). This project is organized for promoting all folk wisdom in the province. The main activities in this event are setting up booths for each district to display their customs, culture, and folk wisdom; opening the Korat cultural road; Korat Art and cultural contest, such as, Korat songs singing contest, Thai traditional dramatic performance contest, Korat orchestra contest.

4. The sharing process of the knowledge in Korat orchestra by self-learning method or "To learn something through the back door". This process has been commonly used for a long time because in the past, to share knowledge to the learners will take a long or a short time entirely depended on the learners' capabilities. If the learner is clever and have great skills in playing, sharing knowledge process will take not much time. Moreover, the teacher can instruct and guide them the high-leveled techniques in playing. As a result, if the learners cannot carry on the whole songs, some learners have to learn it through the back door. That is not learning that part directly with the teacher, but learning from what they have heard or listened to, then play along what they have recalled. To learn music through the back door requires a learner who has a good memory and great skills in playing since music is all about the sound that you hear for a moment, then it disappears. Thus, memorizing the songs' melody and play them as close as the original songs is somewhat difficult. Nevertheless, to learn the songs through the back door and play them inaccurately or to miss some parts of the songs might lead to the creation of new songs.

Nowadays, there are various technologies which can rightly support self learning, such as, a recorder, a teaching demonstration video, and all instructional media. As mentioned above, we can say that all forms of instructional media encourage people who are interested

Copyright © 2014 Society of Interdisciplinary Business Research ([www.sibresearch.org](http://www.sibresearch.org))  
ISSN: 2304-1013 (Online); 2304-1269 (CDROM)

in Korat orchestra to use them as a practice and improve their skills in playing. Nonetheless, a person should have the fundamental knowledge in playing Korat orchestra, so he can drill until he is able to play perfectly.

### DISCUSSION

According to the study, we found that the sharing process of the knowledge in Korat orchestra to the youth in Nakhon Ratchasima contributes to a course of Korat orchestra in educational institutes with different grades, a primary school, a secondary school, and higher education. The learning management systems in educational institutes have to be proceeded in order to accord with National Education Act. B.E.2544. Section 29 which requires educational institutes to coordinate with people, families, communities, community organizations and other social institutes for strengthening each community by arranging the learning process in the communities. The community will be able to access education; have an opportunity to acquire knowledge, information, and news; and know how to adopt folk wisdom and technologies to the sharing knowledge process and insert a learning management system into the community.

By instructing Korat orchestra in educational institutes in Nakhon Ratchasima, we found that Korat orchestra is taught in higher education as well; For instance, Nakhon Ratchasima college of dramatic arts added Korat orchestra course as an elective course for instructing in vocational certificate education. Hence, the students can methodically learn and inherit this folk wisdom. To manage this local curriculum, we have given a chance to the community to take part in developing the program. The mutual purpose of the educational institute and the local community was set up, so this local curriculum can be applied in local instruction and support the students to truly learn Korat orchestra in their own areas.

In case of teaching Korat orchestra in primary schools and secondary schools in Nakhon Ratchasima school districts, we found that there is the instruction for the interested students. The teaching process was the cooperation of schools and a group of local musicians; For example, Katin - Nongkreachud School in Non Sung district, Nakhon Ratchasima has invited local musicians as a lecturer, there are many students who were attracted to attend the lecture.

Besides the sharing process of the knowledge in Korat orchestra by the educational institutes in Nakhon Ratchasima, there are public organizations like Nakhon Ratchasima provincial office for local Administration, and Nakhon Ratchasima cultural office have been supporting and promoting this folk wisdom by sharing knowledge in Korat orchestra to the youth and interested people. The procedure will be carried out by local savants and local musicians as a strong base to successfully inherit Korat orchestra in the future.

After analyzing the sharing process of the knowledge in Korat orchestra to the youth in

Nakhon Ratchasima management, we can see that the system of educational institutes plays more significant role in Korat orchestra sharing process. However, the form of transfer and the process in instructing Korat orchestra still remain in the former custom way which is similar to Social learning Theory. That is the learning which is happened by contexts monitoring and modeling. In accordance with Social learning Theory, the surroundings have a great impact on humans' learning. For Korat orchestra learning process, we have to consider the role of Korat orchestra which still play in a parade of a propitious ceremony and in a great deal of tradition, including monitoring and imitating the behavior until the learners obtain the knowledge by having a Korat orchestra teacher as a model.

### SUGGESTIONS

By studying the sharing process of the knowledge in Korat orchestra to the youth in Nakhon Ratchasima, we consider that there should be an in dept study about Korat orchestra of every districts in Nakhon Ratchasima. Hence, we can study its change, form of performing, playing types, including the current effects from the change in association and economy to Korat orchestra to use the results for developing and figuring out ways to preserve the orchestra.

### ACKNOWLEDGEMENTS

I would like to express my special thanks to Thai Health Promotion Foundation for always giving the best support to this project.

### REFERENCES

- [1] Kittapot Sirisoot, (1995). **Using Local Wisdom to Develop the Curriculum in local level according to the curriculum of primary education, 1988 (Revised Version 1990) in the Curriculum Development School under Supanburi Primary Educational Service Area Office.** Bangkok: Chulalongkorn University.
- [2] Department of Curriculum and Instruction Development, Ministry of Education, (1996). **Local Wisdom and Teaching in primary and secondary level.** Bangkok: Chalerm Sak Pikulsri, (1995). Local Music Study Method. **Thai music in university level No. 26.** 26-27 January 1995. Chiangmai: Chiangmai Rajabhat University.
- [3] Narongchai Pidokrat, (2006). Potential of local music and Taking Steps to the development of Thai local music. **Senimar on Potential of Thai Local Music.** 4-6 September 2006. Chiangmai: Chiangmai Rajabhat University.
- [4] Yuoa Sab-urai, (1994). **Study on the Use of local wisdom in non-formal education.** Thesis of Master Degree of Education, majoring in education management. Bangkok: Chulalongkorn University.
- [5] The Royal Institute. **Thai dictionary by the royal institute.** Bangkok: Nanmeebooks publication, 2542.

- [6] **Cultural development in historical identity of folk wisdom in Nakhon Ratchasima.** Bangkok : Publishing, 2542.
- [7] Nakhonratchasima College of Dramatic Arts, (2007). **Mahori Khorat: Case Study from 8 Districts in Nakhon Ratchasima.** Bangkok: Buditpatanasilpa Institute, Ministry of Culture.
- [8] Art and cultural centre of Nakhon Ratchasima Rajabhat University. **The best of Korat city 3.** Bangkok, 2538.
- [9] H.R.H. Prince Damrong Rachanuphab. **Archaeological tale.** Bangkok, 2487.
- [10] Apichayo, Anupun. **The history of Nakhon Ratchasima, Thao Suranaree, and Salaloi temple.** Bangkok : Chuanchom Publishing, 2538.