

Inheriting and Developing of Tai Lue Singing Participation in Chiang Kham, Phayao Province

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Abstract: Inheriting and developing of Tai Lue singing participation in Chiang Kham, Phayao province Thailand was a research article from the Model of Cultural Innovation of a Tai Lue Singing Cultural Identity at Chiangkham District Phayao Province Project of the University of Phayao. The purposes of this study were 1) to create inheritance and development process of Tai Lue singing participation 2) to create Tai Lue singing innovation. Moreover, the engagement focuses in building innovation and innovators of Tai Lue singing by the singers that can utilize knowledge to create Tai Lue singing by driving in producing more community innovators to use these processes to develop the further performance. The study was found that 1) the process in creating innovation of Tai Lue singing was that all singers could conduct the participation cooperatively, 2) the innovation of two songs of Tai Lue were including Pleng Aew Muang Phayao Muan Jai (Travelling in Phayao Happily Song) and Pleng Tam Nan Sueb San Tai Lue (Inheriting Tai Lue Legend Song). However, the traditional songs of Tai Lue singing were recorded namely Khab Pa, Khab Bao Tor Sao which are about flirting between men and women. Lastly, the community innovators under the participation could create the same purposes and promote unity, love, happiness, pride and also the values of Tai Lue singing by using Tai Lue Songs as the main materials to build Tai Lue ethic which influences to create creative process to increase more values in the culture of Tai Lue singing for ethics.

Index Terms: Innovation, Community Innovation, Lue Singing

1. Introduction

According to the social change of current world communication, it has multiple channels in borderless way. Moreover, with the condition of epidemic it contributed to the communication tool development which the communication pattern is directly with the objectives of applying. In this case, it affected to the communication of our human society to adapt with situations and quick development, especially for the communication of performing arts from local people as well as the communication tool effects and the communication patterns for the modern age, such as the performing artsing pattern of Tai Lue ethnic group with adapting by using for performing artsing language with singing called Tai Lue as the uniqueness of this one pattern from the ethnic group.

In this case, Tai Lue is the ethnic group living in the Southern area of China that is Yunnan province of Sipsong panna city with the main residence on Chiangrung town including of having their own governance before being connected with China. Similarly, the last lord of Sipsong panna town is Duchess KhamLue or the last governor of Tai Lue, and Chiangrung town is the cultural flourish city with having traditions and practicing ceremony methods of Tai Lue as being the ceremony town to make the unity and patriotism. Then, it resulted in the good performing of Tai Lue ethnic group in several areas continually, especially for Tai Lue people in Thailand living in Chiangkham sub-district of Phayao province after moving from China of Sipsong panna city. However, some of them went from Pong town, Yuan town, Mang town, Yang town, Ngen town and Chiangkhan town. Significantly, when they came to Chiangkham town they called the village name as their own hometown, and originally according to the governance town of Tai Lue people they had the governor of towns called Phraya, such as Phraya Pong, Phraya Yuan, Phraya Yang, Phraya Ngen and others, [1]. Therefore, when the governors in towns died they could be admired as the angel of the town to protect for the people in the town, and they would set up for the ceremony to feast for the angles of the town as their tradition called as Khammueung.

Therefore, according to the town ceremony as feasting the angels of the town, the ethnic group or Tai Lue in each town has the different performing methods. However, as for the Lue singing it is involving with the ceremony for both of communication role and entertainment called as the feasting of angle in the town. Similarly, the angle refers to the soul of the well-known people in the town with making for the circle, and those group of people always build the shrine to be the angle home to protect of the town and the people. Thus, it can setup for the ceremony with

three days: the first day is the creation day of Pham or covering with banana leaves or glasses or coconut leaves for the ritual. Then, after finishing they would build up for thirty-two small shrines, in which there are thirty-two Arak angels in the town staying at, and in the next day it is the first day of the ritual by twenty people performing the ceremony which each of them has the secondary doctor to assist or having the servants from the town doctor during the ceremony. In addition, during this time there are the slaughters of animals, including pigs, white buffalo, black buffalo to be sacrificed for the morning ritual, and in the afternoon, there will be a game of throbbing blows with the singing of young people plays and the Saba playing to throw something on the crushed ladies. Significantly, on the second day of the ritual there are the sales of the products on the banks of La river with the playing of young people, such as Mong Sheng drumming, dancing, singing of a man and a woman composed the sound of the crushing on and on the third day of the ritual, it is called as Langta day or the day that makes the dark disappear to welcome for the new day with the bright of life and the future. Then, on the banks of the La River, the people always cook for food on the banks of La river with making explosions for three times to make signal of the new welcoming day. Thus, there is Param or Pham to be the performance equipment of the singer for the flirting between men and women by singing along with Pi equipment which in this event is considered as the media of love and unity among La people, [2]. In carrying out these rituals, when the descendants of the Tai Lue people migrated to build houses in the urban lands, these rituals was inherited to follow the original rituals of the ancestry that moved from that town, such as the Tai Lue Nai ethnic group, and Chiang Kham District is a district of Phayao province that has a long history in the form of two legends that speak of the relationship in Buddhism; namely the Chiang Kham legend and Nong Wat Rom Yen with mentioning of Phra That Doi Kham located on Doi Kham. Therefore, it was called as the town of Chiang Kham as well as another legend with the telling of the legend for God sitting on the ground, especially for the ruler of Phuttharos or Mueang Charao People to be Lueve in Buddhism, and it enabled to create for a god sitting on the ground with the prediction for the future. Then, this town was called Chiang Kham [3]. Currently, Chiang Kham is comprised of various ethnic groups living in this area, including Thai, Hmong, Pa-o or called as the cultural areas including for conducting of the social activities together while the distinctive cultures of the Tai Lue ethnic group are for the dresses, the residences, and the performances, especially for the chorus of the language and the accent of the Tai Lue ethnic group called as Singing of Lue.

The singing is the literature of the Tai ethnic group that has different characteristics of the ethnic group. Thus, these drives have a specific purpose for singing them differently, and according to the function of use, it can be performed on various occasions such as angel rising or ghost raising and flirting with girls. Besides, there is a type of singing of Tai Lue people that cannot be found in the Tai Lue Chiang Kham group that is singing inside the water jar. However, there is a mention of singing inside the water jar among the local intelligent people and those who have listened to such singing about forty to fifty years ago that it is a type of singing that is used to refer to the way of life for being associated with young people. Similarly, there is also has the singing style without using of the instrument, called singing oung, and it is featured in the beginning word of Lei Hui with the meaning of Nang Hei to spend time with traveling in the journey as if she is listening to something. Then, this is a performance of the Tai Lue group called "Lue Yang". On the other hand, this group of people isn't popularly to move to the new land for spending their life easily and peacefully without being closed to other people in much level, but unfortunately as nowadays this singing has disappeared until leaving only the telling of old people only [4]. Fortunately, now it leaves only the singing called Singing Lue that is still preserved as their literary and performing arts of the Tai Lue group. Additionally, it is related to the way of life for ethnic groups in the past, especially as a literature which is being as the language communication and the feelings of people in society for both in the form of stories for the current situation by the times. With this case, it is also involving with the transmission of local literature, history, legends and be Lues of ethnic groups with the association with the ritual of worshipping spirits and the angels without knowing of the exact origins for the art of singing Lue, especially to be inherited with the story of an oral tradition to each other, [4]. As the result, it represented that the singing is a melody with beautiful poetry which is a unique song to the Tai Lue ethnic group, and in the past, the singing Lue was very popular among the Tai Lue ethnic groups to be the wisdom that is transmitted mainly from the thoughts and knowledge of the singer, [5].

In this case, singing Lue is a form of chorus that has a melody of poetry, and there is music for the show. Moreover, it depends on the context of social service, the forms and functions that change according to the social context of each era. Similarly, it is involving from performances to rituals, and the courtship shows between men and women to be performed at important events in villages and communities. Thus, the singing Lue should be developed according to the times. With this case, according to the purposes of the needs for the audience it is involving with the talent of the performer in the current social context of singing Lue. Therefore, a communication

tool to create aesthetics of people with different social communication functions is according to their contexts for both communication in love relationship through courtship Exchange of mourning among the people in society Acting as a mediator between man and the sacred. However, with the impact of today's society's leap this causes the singing of Lue to decline and disappear, especially in its role as a communication tool in the courtship between young people who have completely disappeared from Tai Lue society. Then, it is including with the reduction of the importance of entertainment that is closing to the loss of the Tai Lue ethnic society including of causing the process of reviving ethnic people and Lue actors with the applying ways to revive Innovative approach to develop the style of singing Lue by creating an identity for preserving ethnicity.

Additionally, the development and inheritance of the Lue singing arts is therefore important for the show to be re-developed and developed to perform or serve in our society in accordance with the present social context. In this case, it is involving through the participation of artists in the community, and this will enable the performance to be inherited and developed by the people in the community who own the performing arts continuously by the community itself, and the process of creating innovators is therefore important for the succession and development of performances when the researcher or creator leaves from the research area. On the contrast, the community innovators still have the processes for succession, development, and creation which those performing arts to ethnic groups. As the result, the research on succession and development of the Lue show with participation in Chiang Kham District of Phayao Province as the community to be appLued and developed further.

2. Litertrure Review

The researcher has brought the theory of performing arts for Thailand which the educational theory is the process of learning and innovation as same as the function theory or a social science theory to integrate for analyzing and discussing with the results of the study to explain the research work process by creating an understanding of the management for the researcher with the details as follows:

1. Theories of Thai performing arts are the theory of Thailand, Refinement and the theory of the natural phenomena of life that occur continuously in human beings. Then, with the learning adopting for another culture Adjust to myself to live with the identity for the betterment, this theory is a theory that imitations are then taken or accepted as part of life that is not taken all but partially understood and can be taken including of adapting to the culture of the local family home; then, it is decorated to be beautiful and dignified with the identity and society in the surrounding context, [6].

2. Theories of education are theories of learning processes and innovations consisting of the theory of cooperation in learning while the Collaboration is a collaboration or helping each other in learning for each person to be responsible for their own learning and helping the group members learning as well as the learning of social skills and working with others, which are essential skills for living, [7].

According to the learning skills and innovations for 21st century learning, these skills are based on creativity, critical thinking, communication and participation in work consisting of creative thinking while the creativity thinking consists of the use of open brainstorming techniques. Then, it should create something new and enhance the intellectual skills involving with a thorough analysis, working with others creatively, work creativity with other close, open-minded, and accepting new perspectives or worldviews that affect to the system of work. In this case, it is including with the leaders in creativity to bring about the innovation into practice or applying with Implement after the releasing of Innovations by creative practitioners to benefit from the development and deployment of innovative applying. Thus, they reflect to the urged effects on the basis of experience and learning processes, and the troubleshooting can be defined as questions that will lead to a focus on how to fix the situation to be right and in the best ways.

According to the critical thinking and problem solving, it also includes with rational use efficiency to give a clear reason in the matter by using for systems thinking to think and analyze from subsection to the majority in a holistic manner. In this case, it is involving with making judgments and decisions by building efficiency in analyzing and assessing situations as well as building for the recognition and credibility synthesis linking between data and conclusions arising, [8].

3. Social Science Theory of Talcott Parsons or Theory of Functionalism (1979-1902) is a prominent functional structural sociologist which began to propose the concept of the theory of function structure with the proposed four functional necessities, or the AGIL, consisting of Parsons (1952):

1. Adaptation: the system should be adapted with situations, such as environments and social requirements.
2. Goal Attainment: the system should be controlled with the response to the main goals.
3. Integration: the system can determine the relationships between compositions with the management for other basic roles in relationships.
4. Latency/Pattern Maintenance: the system can maintain, restore, stimulate, create and support for the culture stereotypes to make the motivation individually. Moreover, there are four basic requisites relevantly to the action system: 1. Biological Organism with Adaptation 2. Personality System with Goal Attainment 3. Social system with Integration and 4. Cultural system with the Pattern Maintenance, [9].

In this case, Parson said about the social system and roles with the basic requirements to the system, and he had the perspective that the action system comprising of four basic requisite: Adaptation, Goal Attainment, Integration or stability and regulations. Similarly, the adjustment refers to the acquiring of requisites from environments before distributing through system while the integration refers to the regulation maintenance comprising of two big subjects: regulation maintenance and seriousness management. However, the regulation maintenance is involving with the method to create the suitability for the society system, [10].

According to the above three theories, it can discuss about the operational steps for gaining the innovational procedures by communities including of promoting the innovators to be the knowledge contributors for conducting the research as similar to the exercises of students to be appthai Tai Lued in the real situations to be beneficial for our society. Furthermore, it can express for the importance of performing arts for Thai Tai Lue singing as nowadays.

3. Research objective

1. To create the inheritance procedure with the participation development of Tai Lue's singing
2. To create the innovation of Lue songs

4. Research Scope

In this case, this research is one part of project the study with creating for Tai Lue singing's innovations to Tai Lue people located at Chiangkham Sub-District in Phayao province, and it was researched during 2020-2021 by noticing, developing, and taking actions to create works with community participation. Thus, it used the theory of performing arts, education theories and sociology theories with work integration by presenting with the study results from the descriptive writing based on the development procedures and the work creation procedures.

5. Research Methodology

In this case, the researcher studied the Lue singing patterns of Chiang Kham district by interviewing information from a group of artists and eleven singers by specifying a group of performers. Moreover, it was established in 2005 and has performed on the show until now. Thus, according to the voluntary participation in such research projects from the project participants they are ready to develop a singing style with a group of researchers and can leave from the research area if the dissatisfaction arises with the affecting on the study participants.

According to the research scope study it represented to the styles of singing Lue from artists in traditional performances that have been passed down from their ancestors as well as the self-learning and the learning from teachers with immersion experience to be lead to imitation, practice, public outreach, and it enabled to c

1. Building an understanding of research objectives to the leadership group to drive understanding so that these people can be conveyed to the members who participated in the operation properly.
2. Coordinating with the leaders of the singer group, with Mr. Jarus Somrit and Mr. Wichai Srichan as the main coordinators.
3. Coordination between local people and community innovators with the coordination between researchers.
4. Applying for the Consolidating Thinking Process Of the singer group with a researcher to compose a Lue script with melody

5. Bring actors to record for adjusting with the singing style to be able to match with the music and the melody that was remodeled two times from the first time to record the performance style with two times.

6. Editing and making music.

7. Present research results by instructing them to the community with the presentations in the form of a descriptive lecture.

6. Result

Under Tai Lue social change development to find the unity group from 1989 until now under development and social change, it made the social group of Tai Lue ethnic group in Chiang Kham District has operated with government agencies including of provincial cultural offices from Phayao University Community Development Office of the Provincial Administrative Organization in Chiang Kham District and various departments that came to support, such as weaving, tourism, art, culture, community products, food. Since then, the people in Chiang Kham District of Phayao Province have been recognized and famous for the cultural products of the community so that it also makes the performing arts that were created after the disappearance of time to be famous. Later, many shows of personnel have died, but still remains in the young generation of the artist who has been absorbed by the family in the past with the idea of restoring this performing arts as one of the performing arts that is called as the singing Lue.

Besides, according to the process of creating the singing of Lue in Chiang Kham District, it has raised from longing for the past as well as the memories that remain with the generations from these people with aged between sixty to seventy years old by creating for a stream of longing for the past including of the reviving of these performing arts with love for being the Tai Lue ethnic group. Therefore, it becomes to be the works according to the memories by learning to listen to YouTube, studying from the performance of the country at home and show it in their community. However, with the technology and other evolutions this show has been updated to be up to date and meets the popularity of consumption. Thus, nowadays the singing Lue is not popular among the general Tai Lue groups including of the outsiders because the style of the show is not as interesting as it should be.



Figure 1: The pictures of Lue actors to be reshowed by Mr. Jaras Somrit
; The origin from Rattana Tapang

The showing pattern for singing Lue in Chiang Kham District of Phayao province began with the searching for the Tai Lue ethnic group's identity from the Thai Lue world event in 2005 and 2007, led by Mr. Jaras Somrit. In this case, there were the collections of people who interested in singing Lue to learn about how to sing Lue from a trained local people to be inherited and became to be the singers in the style of Chiang Tung of Myanmar. Then, now it has Mr. Kaew Maklai, singing as Muang Khob pattern and Nang Buatong Saengthong, from Laos to convey the knowledge to the interested groups until they brought this knowledge to practice for further develop. Later, there are several people continuing to develop their knowledge until being the singers of the village; namely, Mr. Prasert Krakad, Mrs. Sida Kaewsangthong and Mrs. Chanhom Jomkaew as well as other people who are interested in singing Lue for the education field; namely, Mr. Wichai Srichan and Mrs. Mesa Somrit including by bringing this singing style to promote academic standing for gaining the position of Specialized Teacher. Since then, the

knowledge of singing Lue has been distributed to the public according to his aptitude and trying to find ways to develop an interesting performance style, such as applying this singing style to combine with the Mong Sheng drum band or bringing a dance to accompany with the performance under the limited knowledge and resources. However, there is a preservation of the traditional style for this showing pattern with the developing of the role for singing Lue to be fitted with our society.

According to the roles of singing Lue, traditionally it played a role in flirting with girls, also known as crushing on girls at the carnival. For example, the town of Hunt's angels feast Chiang Rung, which is playing in work or flirting during work. In addition, it developed into a role in inviting angels in the town in angels ceremony and the roles of these performances began to develop and change according to the social context.

According to research work, it was found that the present-day dance shows still plays a role in raising urban angels and change the context of the womanhood to create entertainment in various villages, communities, and government agencies. Thus, in response to the use of singing Lue in various events an actor or a singer therefore has to develop both himself and his style on a regular basis in order for the performance to be performed. However, nowadays It is still popular in Tai Lue society or is accepted by other ethnic groups with various generations of artists to be born as the actors or the group of people who have a love for singing Lue and work with great passion for this field of performing arts.



Figure 2: Sing Lue artists in Chiang Kham District of Phayao Province classified into three age groups,

; The origin from Rattana Tapang

In this case, the artist is a group of people with a difference in age from 17 years old to 75 years old. Besides, the work is therefore completely different; thus, the researcher then divided the actors into three groups for the creation of the work and to be a tool to link the talents, ideas and skills in building acceptance of all three age groups:

1. The original singing group: It is a group of singers who have been absorbed by the original artist with a family background as an artist and singer or being in contact with a singer in a past lifestyle including of working with a singers or even people who are interested in showing Lue. Then, it has the self-training until proficient Gathered as an actor, performed in various events in the district until he was acclaimed for acting Conveying to students Including actors, home doctors Including Mr. Prasert Kradet, Mrs. Chanhom Jomkaew, Mrs. Sida Kaewsaengthong and the mechanic who revied Train yourself from the knowledge around him, including Mr. Prathuang Kongmongkol, Mr. Manit Srichan, as well as an actor who trained himself from the teacher, Mr. Kaew came far, and Mrs. Buatong Saengthong.

2. Integrated singer group: It is a singer team that integrates the knowledge of singing Lue gained from education in the system , such as composing with these eight and four poems as a group of singers who are interested in singing Lue including of self-training through online technology ,such as YouTube channels, video clips from the Tai Lue network of Sipsongpanna and Laos and the development of singing Lue in the form of teaching materials with the teaching to students and doing academic works by Mr. Wichai Srichan and Ms. Samrit , (Rattana Tapang, 2019).

3. The new generation of singers: it is a group that is interested in singing for the new generation ,and the word of young generation is from the juveniles and the adults who are interested in singing Lue in the traditional group before studying and becoming to be the students while the learning to sing Lue continuously is depending on the interest of Lue singing arts, such as the style of Mr. Yothin Khamkaew, Miss Nichanan Tondee and Miss Thanamas Homnan.

7. Discussion

According to the data analysis, it was found that the singing of Lue in Chiang Kham district was caused by imitation of the model, such as the teacher who conveyed the Lue singing in the community by learning from teachers in Laos, China and Burma. Besides, for the Another form of imitation it is the transformation from Sibsong Panna artists such as Eon Noi and Lue singers from Lao named Ai Kham Chan who were trained to transmit knowledge to performers in Chiang Kham District. However, according to the chants from both countries they were adopted to sing by using for the dialect words ,and these words have been adjusted to be suited with the context of the mother tongue in each country including with the performer's singing melody to follow the actors' speaking accents in each area. Then, the actors and singers of Chiang Kham have improved the melody in singing Lue similarly to the spoken language including of the use of Tai Lue language in the context of Chiang Kham and Thailand. Later, it is easier to communicate for the audiences in Thailand before developing to a melody as a research process that makes funniness and easy to communicate by integrating with today's music and music genres. As the result, these processes are integrated with the development to communicate easily to the audience; thus, there is aesthetics including of sound, music, language, and recruiting in other forms of integration as well as serving as a social tool for building of happiness for both Lue artists and the community.

According to the learning and the innovation processes of critical thinking, it showed that the innovators are exposed to surrounding information from observations and the reflection from the past performances that the performing artsing community need of concise and interesting performances. Then, it can drive the actors singing Lue to develop their shows to be more interesting and relevant to the audience's understanding. Therefore, the idea of people joining the process was exchanged to each other with ideas from a self-observation of the audience and a critical review for the act of singing Lue resulting in the assessment of the skills for the collaborators and then leads to the acceptance of differences as a group discussion. Significantly, it was found that the original performers were the groups that kept the traditional acting style, except for composing new lyrics by maintaining the style of the show traditional of the ethnicity. Fortunately, it can make the adjusting development to the sound keys compatibly with international music as the ability to convey chorus and the Pi sound of the orchestra to the singers. On the same way, the performers are integrated into groups for creating with a transmission process to be able to communicate with non-Tai Lue groups as well as developing for the prosody in composing a petition with the easiness to convey more than the past and It is a medium between traditional and new singers. Therefore, as for a medium from the Tai Lue group to the general audience it becomes to be a medium between the old and the new to drive your creativity into the process of creating a comparison between traditional and new styles as well as being the target of the show to create a participatory workflow. Then, it brought about the Thai style poetry such as Poem 4 and Poem 8 into the process of song creation named Lue Aew Meng Phayao , Muan Jai and songs that continue the Tai Lue legend. As the result, according to the new actor group, they are the group of performers who are in the process of learning both of the traditional and integrated forms with the learning to sing in both forms and learn to compose chorus as well as playing the music for the show as the the successor and transmission for the singing Lue.



Figure 3. Recording of Singing Innovation by Community Innovators;

The origin from Rattana Tapang

According to the working processes for creating innovation to sing Lue, it is involving with the popular theory of functional Tacott Parsons for the four essentialities: Adaptation of Lue ethnic culture to cause effects and achieve with a better direction by creating identity on the rapid changing culture and trying to find themselves and questions to specify for the showing arts identity as well as indicating with the musical language unity of the Tai Lue as the concept of the research selection group contributing to the second essentiality , goal attainment to create a system to work with the community and start from the action planning process in a group of researchers into the planning of work together with the innovators relevantly to the community that is the group leader consisting of Mr. Charas Somrit, Mr. Wichai Srichan and Mr. Prathuang Kongmongkol as the people who created the Lue singing group of Chiang Kham district.

According to the groups of people, these are the distributing massagers from the researchers to other singers more clearly and clearly understood. Moreover, this includes with helping for research groups to collaborate with other singers in the community by building cooperation Innovations to gain the song in the integration process , such as technology integration In coordination from creating line groups , contacting on assignments, appointment reviews, music reviews and job updates between researchers and the community innovation group. With this case, it enabled with the faster and clearer communication from the implementation of management contributing to the third essentialities, Latency or Pattern Maintenance as the process of conservation, restoration and development of Lue music including of developing work processes resulting in an exchange of ideas to create music from a group of three ages performers ; namely, traditional performers, Integration performer and young actors What aware and can link the relationship Lahore, the cultural Lue ethnic group is not only in Thailand.

Significantly, it is linked with Chinese, Laotian and Burmese which have the Tai ethnic group connecting to the culture of management performed in four countries with increasing for economic values as well as creating of the performing arts and culture internationally to work for the economic development of the country. In addition, according to the spoken language it showed that the written language is also linked to the Tai Khoen, Tai Yong, and Thai Yuan ethnic groups that can be appLued to and create a variety of cultural economies including of food, shows, clothing , the development of performances for tourism and others.

8. Sugesstion

The innovators can lead the process of such operations including of production or music, performances, singing, and the research results can be apply ued to their performances to develop the interesting presentations. Then, it can be able to work with other groups such as the chorus to integrate with the performance set together with the Tai Lue drum show, or bring the songs that have been performed as a set of performances with the dance by creating for the new dance moves with songs that have been edited with the innovation process modernly as the evolving model of the show.

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10. Conclusion

From conducting the research, the researcher can summarize the results of the work and what the participants have received from the research as follows:

1. According to the innovation process, the researchers have discussed with the singer about the operational issues that are the traditional music recording by considering of the images and voices for the performer through a means of educating for community. In this case, the Lue singers have been disappeared from the Tai Lue society for more than 20 years, but the memory of the Lue singing knowledge remains with the Tai Lue people. Fortunately, it has the continuity for the communication of the Lue singing from the leadership of Mr. Jaras Somrit who created the Lue singing process with recreating of unity for the Lue performers of the current group. Therefore, you can see that the creation of the singer artists has taken place since 2005 by trying to create the identity as well as the development of self-training form through the Internet before being transmitted from the learners to the students in the network. Similarly, this operation is based on the needs of the community, where people in the community build knowledge and pass each other by creating a collaborative process of artists of various ages. Additionally, it is also involving with the recognition of different talents in the work of artists to get the results of the show and also to convey exchanging knowledge of actors' performances from the process of working together or collaboration, and the phenomenon that occurs of artists driving Lue is the acceptance of knowledge exchange with the suggestion of differences as the concept of each age for the balance creation.

2. Researcher is another type of intermediary while one that serves encourage is from the creation of a concept, design, and collaboration model between the singers and the researcher and all singers, and there was a collaboration to create the innovative songs from the two songs: Aew Meng and Phayao Muan Jai or the Thai Lue legend song. Moreover, according to the editing of these songs, it arose from the research problem that the researcher gave to the artist singer group as well as the inspiration for such compositions coming from the conceptual process of the artist singers, led by Mr. Wichai Srichan, who was the composer by using his own basic knowledge to singing Lue in an integrated style.

In addition, the knowledge accumulated In songwriting lyrics in the melody of singing Lue ,and for the research music team in singing Leu as the traditional songs it includes of Khabpa song , Khabpor Hueanoun song, Khatha Yanhangphla , Khaongenlung song , Changkhab Honpang song , Champapleui song , Cheapmaehangmai song , Baokern Saokhang song , Panghermmai song , Yokphlao song , Lablaewmia song , Eeesang Manlao song and Khab Chern Tewa Mueangla song. Then, the recordings of these singing songs were recorded in the format of a video and the sound effects for the show has demonstrated with the process of presenting the show consists of a show management model as well as the location of the performers, working hours, instrument placement and performance costumes with sound-only ,and the recording results in improved sound quality were for the future generations to further study and develop their performances.

3. The happiness at work without expecting compensated from having an area to exchange knowledge Create performances in groups of performers and audiences who share similar interests, give rise to pride in their ability to accept and respect each other in society

4. The unity of artists in working for the community is involving with participation with similar goals and goals to develop their potential and their fellow performers according to the theory.

5. The transmission process occurred with the exchanging knowledge in singing and performing instruments for performances with the singing technique and sound techniques to match the international instrument from the community innovator group.

6. The utilization of innovation is occurred by the community creating innovation in the community with the great importance and value and this is due to the knowledge and wisdom of local scholars including of the

knowledge for composing scripts or poems and knowledge of learning experience with the continuous accumulating performances including of the knowledge of the environment of the community.

Therefore, it has taken the advantages of innovation by showing it to generate income for oneself and the group, such as the acting incentives with cause of pride and the acceptance from local people as well as those who saw the performance of the show and hired the job before telling the results by mouths or the dissemination of works from various channels and the employment in both of private formats and the government organizations or even in a local show and others.

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