

กระบวนการเรียนการสอน“ขับ”ในสาธารณรัฐประชาธิปไตยประชาชนลาว

Khap Instruction Process in Laos PDR.

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บทคัดย่อ

บทความนี้เป็นส่วนหนึ่งของชุดนิพนธ์เรื่อง กระบวนการเรียนการสอน “ขับ” ในสาธารณรัฐประชาธิปไตยประชาชนลาวเป็นการวิจัยเชิงคุณภาพ มีความมุ่งหมายเพื่อ ๑) เพื่อศึกษากระบวนการเรียนการสอน“ขับ”ในสาธารณรัฐประชาธิปไตยประชาชนลาว และ ๒) เพื่อศึกษาแนวทางในการพัฒนากระบวนการเรียนการสอน “ขับ” ในสาธารณรัฐประชาธิปไตยประชาชนลาว

ผลการวิจัยพบว่ากระบวนการเรียนการสอน “ขับ” ในสาธารณรัฐประชาธิปไตยประชาชนลาว ครูผู้สอนได้จัดการเรียนการสอนแบบมุขปาฐะและกลวิธีการสอนแบบพ่อแม่สอนลูกโดยครูสาธิตแล้วให้ผู้เรียนทำตาม ครูผู้สอนยังได้ปลูกฝังคุณธรรมจริยธรรมความกตัญญูกตเวทีให้กับผู้เรียน ผู้เรียนขับได้รับความรู้ในเชิงลึกได้ฝึกทักษะที่เป็นแบบแผนผู้เรียนขับและผู้สอนขับมีความผูกพันอย่างใกล้ชิดมีความอดทนอดสุภาพพยายามในการศึกษาทักษะการขับจากต้นแบบของครูส่วนครูผู้สอนขับจะเน้นปฏิบัติมากกว่าทฤษฎี สำหรับแนวทางในการพัฒนากระบวนการเรียนการสอน “ขับ” ในสาธารณรัฐประชาธิปไตยประชาชนลาว มีดังนี้คือ 1) ในด้านการจัดการเรียนการสอน ผู้สอนขับต้องพัฒนาตนเองให้มีความรู้ทั้งด้าน

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ทฤษฎี และทักษะปฏิบัติ 2) ในด้านหลักสูตรควรปรับเปลี่ยนหลักสูตรสถานศึกษาให้สามารถ
ใช้ร่วมกันได้ทั่วประเทศ และควรนำความรู้จากภูมิปัญญาท้องถิ่นมาใช้กับผู้เรียน ๓) ในด้าน
บริหารจัดการสมควรที่ผู้บริหารโรงเรียนและผู้มีอำนาจโดยตรงจะได้เห็นความสำคัญ และให้
การสนับสนุน ทั้งด้านงบประมาณ ด้านวิชาการทั้งนี้เพื่อส่งเสริมให้นักเรียนและเยาวชน
มีความรักความผูกพันกับวัฒนธรรมในท้องถิ่น

คำสำคัญ: ขับลำ, การเรียน, การสอน, กระบวนการ, ลาว

Abstract

This article is a part of a dissertation entitled “khap” instruction process in Laos PDR, a qualitative research which was intended to 1) investigate Khap instruction process in Laos PDR.; and 2) study the development of Khap instruction process in Laos PDR.

The results show that, in Laos PDR., the instruction process have been though teachers teaching using oral tradition and using demonstration technique that teachers demonstrate and learners imitate like the way parents teach children. Besides, teachers also instill moral and ethics to learners. Learners learn a depth knowledge and skills in *khap* singing and have built up close relationship with their teachers, as well as being patience, trying to gain the *khap* skills from their teacher, whereas the teacher focus more on practices than theories.

For the development of *khap* instruction process in Laos PDR., three aspects were considered as followed: 1) for the instruction arrangement aspect, *khap* instructors need to develop both theory and practice; 2) for the curriculum aspects, school curriculum should be adapted for use nationwide and local wisdom should be implemented to teach learners; and 3) for the administration aspect, administrators and authorities should consider the instruction important

and provide both financial and academic supports in order to promote local cultural bonding among learners and youths.

Keywords: *Khap, Lam*, Teaching, Learning, Development, Laos

Introduction

Khap is an indigenous folk opera originated in Laos and enjoys wide popularity in Laos and Northeast Thailand. The word *khap* is usually used in Northern Laos but in Southern Laos and in Northeast Thailand, it is called Lam. *Khap* is an important indigenous cultural art performance and is part of Laos national identity and is performed in every community throughout the country. Most *khap* performances can be seen during festivals and celebrations such as New Year celebrations and birthdays. *Khap* has been passed down through the generations and continues to play an important part in the social transformation of Laos. *Khap* artists and groups are numerous but the indigenous art form is still not acknowledged as compulsory educational subject in educational institutions. *Khap* education still remains to be officially implemented into Lao educational curriculum (Onmanison, 2008). traditional *khap* performance had previously been passed down in traditional format through generations of Laos since historic times, but it is currently being transformed due to the social changes in Laos society and the introduction of western style music and songs from neighboring Thailand. *Khap* conservationist have expressed their concerns because they are afraid that if nothing systematic is applied to preserve traditional *khap* formats, then their cultural heritage will no longer be accompanying Laos traditions and festivals such as, marriages, temple celebrations, social gatherings and new year celebrations. The risk of losing cultural heritage such as *khap* performances is real and it is the aim of this research to provide knowledge on the teaching and learning of *khap* and

also provide a development guideline in teaching and learning *khap* in the efforts to support conservation and expand the transmission of knowledge of *khap* for future generations.

Research Methodology

This study employed qualitative research methods. Data were analyzed using information retrieved from document analysis and field research data. Document analysis were performed before conducting the field study and was used to retrieve information related to *khap* folk opera from published research studies, books and articles from public and private libraries, the National Library of Thailand, academic resource centers in Mahasarakham and KhonKaen University. The field research was conducted from October 2013 and concluded in April 2014. The research area was selected through purposive sampling by defining the criteria of selecting *khap* performances that were accompanied by the *Khene* which included educational institutions and *khap* groups that are located in Vientiane, Xiangkhouang and Houaphanh province.

Research instruments included survey forms, interview forms, observation forms, audio recorder and digital camera. Field data collection applied in-depth, structured and non-structured interviews and structured and non-structured observations. Structured interviews were conducted with the entire sampling group of key informants, casual informants and general informants. Survey forms were used in the research to gather general information on the research participants and sampling group. The survey questions focused on the teaching process of *khap*. The structured interviews were divided into three sections: 1) Personal information such as age, gender, education institute and education level; 2) Primary questions related to details in the teaching and learning of *khap*, problems and challenges of teaching and learning *khap*; 3) Questions on how to develop the teaching and learning of *khab*. The research informants

were interviewed using in-depth interviews or unstructured interviews which focused on the process of teaching and learning *khap*.

Participant and nonparticipant observations were applied to the sampling group of *khap* teachers and learners. General observations conducted were on livelihood, culture and events related to *khap* education and included participating in activities with the teachers and learners in activities such as *khap* performances and the exchanging of views and experiences in each of the communities.

Preliminary data were inspected during the entire length of the study and after completion of field data collection. The data transcribed from interview recordings were categorized by typological analysis. The research data was then analyzed by methodological triangulation to confirm that the information related to teaching and learning *Khaph* was appropriate and ready to be analyzed and concluded by comparison with theoretical concepts and related researches. The research results and conclusion were presented by descriptive analysis.

Research Results

Music Education in Laos

Education in historic Laos was not systematic but can be classified as:

- 1) Education provided by their parental guardian which applied oral tradition teaching and learning through replication of lessons and knowledge without the use of written text;
- 2) Royal court education provided studies in specific disciplines such as art and dance with the aim to provide educational service to the royal court;
- 3) Buddhist temple school education, regarded as the early form of school and higher education. Post-secondary education was not available in Laos until French established a secular education system during the French colonization in the 19th century, with higher education levels located

independence in 1945 and the newly formed government introduced a more sincere educational system for Laos and music education was included as a course in school curriculums. National School of Fine Arts, now known as National Faculty of Fine Arts was established in 1959. The institution was established separately from other public schools and received admittance from 3rd grade elementary school learners. In 1990 the government was divided into 2 factions and the school was under the administration of the revolutionary party. When Laos was once again reunited, the institution was renamed National School of Music and Dance and remains today. Music education importance in Lao education has increased over the years and various music classes have been incorporated into general school curriculums and several dedicated higher education institutions in music and arts have been established but the challenges that they are currently facing are applications from learners who do not have a background in music, no knowledge and skills in music instruments, lack of skilled music teachers and instructors and also teaching tools such as textbooks, notes and research (Saysuowan, 2005).

Importance of Khap

Khap is a musical art form that is still beautiful and a valuable foundation of culture. *Khap* is considered as a national identity of Laos and signifies the complexity and progression of arts and culture. It is also the origin of various cultural knowledge that followed, such as lifestyles based on religious belief and art formats of various kinds. Every Lao community have developed their own format of *Khap* performances and styles. It can be assumed that *Khap* is indeed an integral part of Lao livelihood. After Laos' independence from France in 1954 (Carine, 1999), *Khap* was used as an instrument and cultural representation of national identity, signifying political change (Mahoney, 1995). After the change of government in 1975, the Lao government has been committed to establishing socialist concepts to be

displayed in Vientiane. The political revolution changed the traditional role of Laos music to serve political agendas and as a symbol of national identity.

Khap plays an important role in the livelihood of all Laos and provides more than just entertainment. The content of *khap* songs also provides content rooted in outstanding poetic language. The songs contain stories of ancient tales; emphasize morals, ethics, manners and religious teachings. The value of *khap* songs is a beneficial cultural heritage to Lao communities and for centuries provided Laos a cultural tradition with teachings of knowledge that is necessary for peaceful livelihood, which is natively known as the principles of *Hit Sip Song Khong Sip Si*. *Khap* artists usually display 3 forms of their skills. 1) Show off their vocals as a singer or locally known as *Mor Khap* or *Mor Lum*. Most *Mor Khap* singers are usually artists who have a soft reverberating voice that is entertaining. 2) *Khap* singers will show their expert memory of the songs which is normally written by Buddhist monks who have explicit knowledge in Buddhist scripture, the Tipitaka and also songs written by knowledgeable indigenous philosophers. *Khap* songs is also written by *Mor Khap* artists themselves in which the lyrics and melody conform to linguistics and referenced styles. The content and intro verses of the songs must also be fun, inspirational and include moral arguments in society. 3) Rhythmical performances that attract the attention of the audiences, skill in returning intro verses to opposing singers with eloquent rhetoric (Nadee,2005). *Khap* performances are usually accompanied by the *Khene* mouth organ or the *Pei* oboe. There are two forms of *Khap* performances of solo and duets. Solo performances are not specific on the content or songs that are performed. Solo *khap* singers can choose to perform short, long or both intro verses of songs depending on their choice and is always relevant to the social environment of the audience. Most solo *khap* songs are usually about making a living and every day activities such as hunting. Duets between male and female *khap* singers

usually involve contents of courtship and romance. *Khap* is performed throughout numerous communities in Laos and is called differently according to each community and each ethnic group. The performances of *khap* are also distinguishable by the opening intro verses of the song.

Khap in Kwaeng Houaphanh (Houaphanh province) is called *Khap Sam Nuea* and starts with the intro phrase of *Batnior O La No*. *Khap* singing of the Tai Daeng ethnic starts with the intro verses *Du Nam Nae* with a distinct feeling of sadness. *Khap* singing is widely performed throughout the Tai Daeng ethnic group who live in the province of Houaphanh and is a very popular form of entertainment. *Khap* in Vientiane province is called *Khap Nguem* which is named after the regions Maenam Nguem River. *Khap Nguem* is performed by Tai Lao ethnics whose homelands are along the Maenam Nguem River. The melody of *Khap Nguem* was developed from *Khap Sam Nuea* and closely resembles *Khap Khan* and *Khap Thum* in which the accompanying music instrument is the *Khene*. *Khap Phuan* or also known as *Khap Xiangkhouang* is popular in Xiangkhouang province and is a cultural heritage of the province. Traditional *khap* performances in the general public in Laos is usually performed solo without the *Khene* mouth organ but will require the *Khene* when many *Khap* singers are to perform. The *Khene* elevates the entertainment and creates an atmosphere of joy and pride (Netwawong, 2002).

The Process of Teaching and Learning *Khap*

The Process of Teaching and Learning *khap* begins with narrating and demonstrations from the teachers and instructors. Lessons usually start with the origin and history of *khap* folk opera. Then basic skills are taught, followed by demonstrating the different types of melodies, and techniques to reproduction of melodies. Learners are taught on how to memorize the melodies, followed by skill practice accompanied with musical instrument. Lessons taught are determined by the teacher and will vary according to the

learners capabilities, teach learners how to join verses by demonstrating the rhythm and melody and have learners match the notes by themselves, learners are encouraged to pursue and practice their vocal skills. Fostering values in *khap* will ensure that learners maintain a high level of quality in their study and performance.



Figure 1 Mr. Sompert Phonmaneevongsa
Mokhap Singer and TeacherIn Hua Phan District

The teaching and practice of *khap* is accompanied by the *Khene* wind instrument which is an essential tool that provides melodic examples for rehearsals and practices. The *Khene* is often used as a tool to guide learners to memorize the notes and melody of *Khap* songs and always pre performed before learner rehearsals until they have the entire song memorized. *Khap* education is held at different locations according to requirements of availability of the learners.



Figure 2 Mr. Suntara KaeoNakhon
Khaen Learner in Vientiane

The teachings are held at a central residence of the teacher or one of the learners. Individual lessons, were taught during weekends, after school break and after school classes.



Figure 3 Mokhap Learners in Vientiane

Teaching methods usually include two formats: learners replicating the songs and lessons taught, and teacher demonstrating. Quality assurance of learners skills are performed by observation and evaluation of the learners' determination, skill and knowledge development. Senior learners will also

participate in the initial evaluations and provide newer learners with examples and improvements. The teachers and instructors provides the final suggestions and score. Teaching emphasizes on skill development and practice in which the teacher will decide when and which practices and techniques are to be applied depending on the learners' performance and readiness. Teaching methods employ the process of direct replication by learners without explanation so that learners apply their observation and memory. Initial training is provided by teaching the basics of *khap* songs and intro verses and still adheres to traditional *khap* songs.



Figure 4 *Khap* Instruction in Vientiane

Problems and Challenges in Teaching and Learning *Khap*

Khap is an artistic performance and cultural heritage of every community in Lao PDR. There are various challenges as followed: 1) geographical problems which are most evident in the northern community in Laos. Community in northern Laos is mostly mountainous region and commuting between teachers, instructors and learners have proven difficulty and is a challenge for teaching and learning *khap*; 2) *khap* teachers also have other responsibilities and some have difficulty in scheduling their lessons;

3) there is not enough public funding to support teaching and learning *khap*;
4) Learner attendances are inconsistent due to the lack of dedication to learning *khap*. 5) There are also many *khap* teachers that are not certified professional in *khap*.

Khap Development

Teaching and learning development of *khap* should focus on human resource development of both *khap* teachers and learners. Teachers should be provided with the capacity to increase their performance skills, expertise and an opportunity to extend their knowledge base through scholarships in higher degrees. Teachers should also be trained and acknowledge the value and importance of their responsibilities in the transmission of cultural heritage and should not withhold on knowledge. Learners must be provided with training to have a conscience mind and willingness to protect *khap*. Learners must also develop theoretical and practical knowledge in *khap* and must receive knowledge and experienced from professional *khap* artists and native philosophers in their community. Learners must also participate in training seminars, cultural networks and competitions. Curriculum development should include input from the network of *khap* teachers in curriculum planning. Teachers must be dedicated in creating documents such as musical notes, lyrics and techniques. Knowledge, lessons and techniques should be recorded on modern mediums, digitized and published in print. Additional knowledge that should also be recorded are regular and special teaching activities. Teaching development should also prioritize in creating modern teaching documents that is consistent with the social changes of their community. Khap teaching and learning should be included in the educational curriculum of schools and universities.

Management Development and Promoting Khap Education in Laos PDR.

Managers and related administrative staff must reform their music curriculum and designate a committee in charge of making changes and improvements in the teaching and learning of *Khap* music. The curriculum should include seminars on how to teach *Khap* in aspects that are beneficial to enhance the effectiveness of their education. The changes made should be consistent with the available time period provided by regular classes. Additional activities such as organizing live performances, morality support, encourage teachers to self-development and providing opportunities to study at a higher level, promote teamwork and the desire to achieve excellence in performing arts and funding of research to create new bodies of knowledge.

Discussion

Teaching and Learning Khap

Teaching and learning *Khap* applies oral tradition and music learning by duplication. Providing just the example without explanation, background or advice is a common method used in indigenous communities throughout Laos and Southeast Asia. Teachers will observe and make note of the learners' progress and provide advice and suggestions which contain ethics, gratitude and techniques. *Khap* teaching method is locally known as *mukpatha* which is an oral tradition of indigenous teaching of music and songs without notes. The teaching strategy applied is a father-son relationship where learners learn with respect in their teachers. These teaching processes create a tight relationship between teacher and learners. The process has been proven to provide learners with the ability to memorize every detail of each song and all the techniques that are required to reproduce the teachers' example. This is consistent with music education theory proposed by Suzuki (1986) in which replicating teachers and repetitive practice will provide

learners with effectiveness. Culture such as oral tradition in the transmission of knowledge such as music, is the principle factor associating to a refined abstract of a higher level such as the transmission of musical knowledge and continuation of heritage. Oral tradition in teaching *Khap* is similar to the process of learning Buddhism described by Phra Rajavaramuni (1998), known as Anu Buppha Phasik Khameaninga study by hierarchy consists of seven steps: 1) Have devotion and seek out a teacher; 2) Study the doctrine; 3) Remember the lessons; 4) Consider the meaning of memorized words; 5) Realization through understanding the relationship of the coherent system in which everything is interlinked; 6) Satisfaction in what the education can deliver; and 7) Perseverance or application of the knowledge gained. The seven educational steps are the learning of life itself and is consistent with Bloom et al. (1956) in that knowledge is derived from memory and understanding of the learner. This is also consistent with Bruner (1966) in which knowledge is gained from experience. Consistent with Tyler (2009) in which teaching should begin with the basics to advanced, the activities and experienced relayed to learners should also follow the same principle. The learning steps are also consistent with music education guideline suggested by Kodaly (1974) in which the contents of the lesson and musical activities should be appropriate and consistent with child development. This is similar to Carl et al. (1982) in which basic music educational activities and content should be those that are relaxed and easy to perform. The inheritance of indigenous knowledge is the transmission of indigenous culture as an inheritance of the community to future generations Phongphit (1993). The education of indigenous culture from one generation to the next is sustainable when the knowledge is adapted to be consistent with the condition of the current society which changes constantly with globalization. Proper conservation and transmission of indigenous knowledge requires 4 processes which are 1) Proper method of

conservation, 2) Revitalization of indigenous teaching and learning methods, 3) Modifications and adaptations between traditional and modernization and 4) Innovation that is created due to the changes during development. The transmission of indigenous knowledge from native artists and philosophers in aspects of teaching and learning is consistent with Salao (2003) and the process of knowledge transmission in professional *Mor Lum* artists which is focused on rehearsals and applied practices. Similar results were also concluded by Phra Intong Uttamo (Xaipakhom) (2007) in which he concluded that the transmission of *Khap Ngeum* from one generation to another was done directly through the learning process of Mukpatha. The education process was first privileged to men and then later to women and the transmission of knowledge was performed by the oral tradition method without textbooks or written notes.

Development Guideline for Khap in Laos PDR

Khap teachers and instructor must continuously develop their knowledge of *Khap* to include theory, singing techniques and practical skills to create expertise in their performance and publish new works. Teachers should also use modern mediums to record their songs on and adapt modern multimedia formats for recordings and also as an educational tool. Modernize and innovative teaching methods and techniques is important in motivating learners. Teachers and instructors should also attend training seminars on education and *khap* singing or when available take learners on study trips to attend and observe *khap* performance. Educational networks with music organizations and *khap* groups should be established so that information and knowledge can be shared and cooperation between groups can be coordinated. Creating innovative ways of teaching *khap* is challenging but can be accomplished by inviting professional *khap* artists to give lectures, performances and suggestions. Professional suggestions from *khap* artists and

indigenous music artists will provide practical techniques that can be applied by learners which is genuine. Performing *khap* that closely resembles actual performances and is in accordance with modern audiences will help in the conservation and promote the popularity of *khap*. *khap* teachers and instructors continue to rely on the traditional method in teaching learners where learners learn by example and taught to memorize lyrics and notes through replicating their teacher's example. This is consistent with research conducted by Srithong (2001) in Thai classical music education Bangkok. The results are also consistent with Songned (2001) on teaching indigenous music instruments of folk musicians in Muang district, Nan province in Thailand.

Curriculum Development

curriculum development develop should implement changes and develop existing music curriculum to include *khap* classes and make it a national educational curriculum that can be implemented by all educational institutions within Lao PDR. The *khap* curriculum should be aimed to provide fundamental knowledge on *khap* and also include activities such as theoretical and performances. Promote and extract the knowledge and skills from indigenous culture and transmit it to *khap* learners. The curriculum must be regularly maintained and adjusted to the suit the demands of their society and to modern standards. Planning the curriculum should be conducted by brainstorming between educational administrator and professional *khap* artists. Creating a curriculum with the combined efforts of educational managers and indigenous music professionals is stated by gradutaes,. Pipatpen(1997) whose research was on the knowledge transmission from indigenous artists to school learners in the Songkla province, Thailand concluded that indigenous musicians and artists were effective in their knowledge transfer of their skills to youths through orations and also direct example in which they performed live for the learners to experience. The practical skills that the learners will

gain from experiencing live professional performances and participating in performances is consistent with research performed by Siripongse (1990) in which the transmission of classical Thai music in modern times is still consistent with traditional methods which has been proven to be affective and continues the oral tradition of explaining the concepts and then leading the practice by having learners follow their example. This traditional concept of indigenous music education and music tutoring based on memory and replication is also consistent with Kaeophengkro(2008) and the research results from the study of the indigenous knowledge of the Phu Tai ethnic in Kalasin province, Thailand in which the preserved and still active tradition and knowledge of Phu Tai music and culture in their community continues to be passed on successfully through traditional methods and practices and encompasses singing, traditional dances, music and music instruments.

Administrative Development

Managers and educational staff directly related to providing education should revolutionize the curriculum and create a committee responsible for curriculum development such as creating a curriculum for educational and vocational institutes, create innovative educational tools and activities that can be used in enhancing the learning of *Khap* singing. Designating responsibilities should to ensure that directly related responsibilities are assigned consistently to each department and focuses on learning and educational management. Teachers should be supported in their knowledge development and provided with scholarships to extend their degrees and also provided with opportunities to make study trips to national and international exhibitions and seminars. Teamwork activities and support should be regularly exercised to enable educational institutions to fully develop *Khap* performances and engage in public relation efforts to secure sponsorship and funding support for research studies and conservation of *Khap*. This is consistent with research study by

Wong (1991) on music education of secondary educational institutes in Hong Kong in 1988. Wong suggested that training of music teachers and their attitude (clearly) affected the subject matter of their music program. The sampling group of 289 individuals related to music education provided 8 important factors to successful music education which are, 1) The music education curriculum received continuous development and modifications. 2) The development of music teachers and extension of their knowledge and skills contributed to a more efficient music education. 3) Music teachers and instructors must acknowledge that music is a basic education curriculum that is essential to every individual. 4) Music education should include artistic and intellectual knowledge. Teachers should always transmit the acknowledgement of the value and benefits of music education which will provide the building blocks for their livelihood and culture. 5) Educational activities should be diverse and include a wide range of artistic styles and specific fundamental skills such as singing, music reviews, observations, analysis and traditional music should be implanted as a part of the curriculum. 6) Knowledge and skill development for teachers and instructors to achieve goals set by the curriculum. 7) Human resource allocation should be maximized and developed to create the highest benefits to the learner. 8) Music managers must develop skills on how to professionally apply their educational tools and materials and continuous development of their administrative skills.

Conclusion

The suggested guidelines in the development of *Khap* in Laos PDR can be applied in the support and promotion of the development of *Khap* singing and the performance of indigenous arts in schools, music institutions, educational and cultural organizations and related government organizations for the purpose of conservation, development, transmission and revitalization

of *Khap* performances. Local *Khap* performance in communities should be promoted and established by providing coordination with public authorities for support of funding, encouragement, participation and promotion according to available resources. These resources can be sponsored and funded by private and public organizations to exhibit the works of local artists, musicians and singers. The unified efforts of the community will give encouragement and recognition to the artists and will help the conservation and transmission of indigenous culture and preserve it as a cultural heritage of the community onwards. Conservation efforts can be enhanced by creating a collection of cultural data to include photographs, multimedia files together with research papers, documents and text books. The accumulated data can be stored in electronic format and made available for the general public through web access and publication.

Suggestions

Suggested research topics include 1) The development of cultural performances of each province in Laos PDR with the aim to understand determine the potential and format of transmission on their advantages and disadvantages so that the research data can be applied in defining the direction of the development of indigenous performances. 2) Research study to determine the potential of music teachers and instructors of indigenous arts with the aim to determine the management and transmission process with detailed analysis of each learning activities and the supporting factors to ensure that correct knowledge and skills are passed on to learners.

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