

氏 名 Kanteewong, Thitipol

学位(専攻分野) 博士(学術)

学位記番号 総研大甲第 2288 号

学位授与の日付 2022 年 3 月 24 日

学位授与の要件 文化科学研究科 比較文化学専攻  
学位規則第6条第1項該当

学位論文題目 The Kong Puja Drum: A Musical Communication in the  
Community of Khon Muang, Nan Province, Thailand

論文審査委員 主 査 岡田 恵美  
比較文化学専攻 准教授  
平井 京之介  
地域文化学専攻 教授  
福岡 正太  
比較文化学専攻 教授  
岩澤 孝子  
北海道教育大学 芸術・スポーツ文化学科  
准教授  
寺田 吉孝  
国立民族学博物館 名誉教授

(Form 3)

## Summary of Doctoral Thesis

Name in full Kanteewong, Thitipol

Title **The Kong Puja Drum: A Musical Communication in the Community of Khon Muang, Nan Province, Thailand**

Musicologists and anthropologists have investigated musical communication of western and non-western music in different cultures by focusing on the meaning of music in terms of a communication device to transmit messages and to connect people in each society. This communication includes the process of performing music relating to rituals or entertainment and the act of conveying people's emotion through musical performance. However, the study of music for communication has not yet been examined on Lanna music. This dissertation studies the relationship between a traditional percussion instrument, 'Kong Puja' or 'Puja drum' and the Khon Muang people in Nan Province, Thailand. Kong Puja is a set of four drums which includes three different sizes of *kong luuk tup* (small cylindrical drums) placed alongside a *kong mae* or *kong luang* (the main large cylindrical double-headed drum). Khon Muang Nan pay respect to Kong Puja as a sacred drum which they use for Buddhist traditional rituals. They believe that the sound of Kong Puja can connect local people together and can also communicate to non-humans. Moreover, they have adopted Kong Puja as their cultural representation and integrated it into cultural activities of the community.

This dissertation is the qualitative research which examines the importance and value of Kong Puja in Khon Muang Nan society in terms of a musical instrument for communication by emphasized the process of preservation and revitalization of their traditional Kong Puja in contemporary society with three aspects: 1) the role of Kong Puja in the local society based on local beliefs; 2) musical analysis; and 3) the revival of Kong Puja drumming in contemporary society. Data for this thesis were collected from the preliminary fieldwork from February 27 to March 12, 2018, following a nearly full year fieldwork from May 20, 2018, to May 23, 2019, at Pahat Village, Pua District, Nan Province of Thailand. This research also draws information from printed documents concerning the studies of music and the drum from many libraries in Thailand and Japan. All collected data are critically evaluated and analyzed by using a theoretical framework regarding musical communication based on relevant theories drawn from the studies of communication, social and cultural anthropology, and ethnomusicology.

The conceptual framework of this dissertation is to analyze Kong Puja drumming as part of religious and local belief ceremonies in various contexts, which include using Kong Puja under the social and cultural contexts of local beliefs, the making process and rituals concerning Kong Puja, and, under the musical contexts,

analyzing the musical structure, the drumming techniques and the synchronization of oral tradition and the rhythmic patterns in drumming Kong Puja.

This dissertation follows three significant theories to analyze the data including the *communication* theory of James W. Carey (2009) and *musical communication* of Alexander N. Yakupov (2016). These communication theories are primary theories to deal with the social context. The *musicking* theory of Christopher Small's (1998) is also used to illustrate the relationship between people and Kong Puja through social and cultural activities and the formation of art and cultural preservation network. In addition, the *music and speech* theory of Vida Chenoweth's (1972) is used to analyze the musical structure and form of Kong Puja drumming, and the relationship between oral rhythmic pattern and drumming sound.

This dissertation is composed of seven chapters, each of which is concerned with Kong Puja drumming and Khon Muang people in Nan Province on different aspects of the cultural geography, history, religion and local beliefs, cultural activities, and music performance.

The first chapter, an introductory and literature reviews, defines critical concepts associated with the primary terms and the theoretical framework of musical communication used in this dissertation. This chapter indicates the research's aims, scope, questions, and methodology. This chapter also reviews previous works on drum and Lanna music.

Chapter Two provides an overview of Nan Province with a brief historical and geographical background of the Khon Muang people in Nan Province. The culture, beliefs, and religions of Khon Muang Nan have been influenced by different political aspects of each period of time according to the historical background. Nan's history has begun since the foundation of the Varanagara ancient city or City of Pua (1282–1359) by King Phukha, who was the first king of the Kao Nan monarchy. Kao Nan rulers had governed the Varanagara city from 1300–1448 before Nan was relocated to the southern part of Pua city and was under Chiang Mai monarch (1448–1558). Later, it came under the Burmese rule from 1560–1727. After that, Nan was under the King of Siam (Thailand) since 1727 before finally becoming one province of Thailand. Even when Lanna or Muang Nan was with Siam, the local people especially Khon Muang Nan have still maintained their traditional way of life regardless the development from outside their society. The chapter includes a description of the community of Baan Pahat Village, the Theravada Buddhism characteristics of the Yuan cult and their integration with the Khon Muang's spiritual beliefs which motivates Kong Puja drumming, and the social and cultural roles in the Khon Muang community.

Chapter Three deals with social and cultural contexts of Kong Puja drumming in the Khon Muang community by presenting the functions of Kong Puja drumming, the traditional process of learning and the different ritual ceremonies concerning the drum, the masters of drum-making and how they teach new drummers. As Kong Puja is a set

of different sizes of drum, this chapter explains also the different settings of *kong luuk tup* positioned beside *kong mae*. These settings include the pattern of *phi um noaang* (three *kong luuk tup* are arranged in the form of a triangle), *mae um luuk* (three *kong luuk tup* are placed in a vertical line), and *say nam* (three *kong luuk tup* are set in a horizontal line). Khon Muang Nan arrange Kong Puja in the *say nam* pattern. It is a metaphor of the horizontal flowing of the Nan River. As a result, this horizontal arrangement enables the drummers to move their arms and bodies more freely which will in turn create beautiful and attractive movements during their performance. This setting pattern of *say nam* has been found only in Nan, which distinguishes Nan's Kong Puja from that of other provinces.

Chapter Four explores the persistence of professional Kong Puja makers in Nan Province and discusses a decline in the number of drum makers, the fabrication of Nan's Kong Puja, the structure of drums and their components, and other percussive musical instruments accompanying Kong Puja drumming such as the gongs and cymbals. This chapter also discusses the concept of auspicious numbers and proportion in the making process, the materials used, the acoustic sound, and the illustrations of Kong Puja. This chapter explains two significant ritual ceremonies relevant to Kong Puja, namely the magical heart storing ceremony and the Kong Puja relocating ceremony. These two ceremonies show that Khon Muang Nan believe in the supernatural power which can make the drum sacred and change the status of Kong Puja from a normal musical instrument to a highly respectful musical instrument.

Chapter Five analyzes traditional rhythmic patterns of Nan Kong Puja drumming relating to the structure of *rabam* (Kong Puja drumming rhythmic patterns), improvising techniques, the physical placement of drums, and body movements during the performance. Three main drumming styles have been found in Nan Kong Puja including *rabam puja* (a traditional drumming style performed in the nighttime along with other gongs and cymbals), *rabam long naan* (a short cycle drumming pattern playing along with gongs and cymbals in the nighttime), and *rabam faatsae* (a fast-rhythmic pattern in duet drumming style of Kong Puja with other bamboo stalk players without any other accompaniment performed in the daytime).

Chapter Six discusses the recontextualization of Kong Puja drumming in the contemporary discourse including Kong Puja drumming competitions, the use of Kong Puja as a core musical instrument in contemporary music compositions by the collaborative Kong Puja performances of the Nan's youth network and the external composers, and the learning of traditional Kong Puja drumming processes by a youth group at Pahat Temple. Since Kong Puja has been considered as a cultural heritage and identity of Nan, some government and private organizations have provided their financial support to promote the performance of Kong Puja. Local and national composers have created new music using Kong Puja and its drumming pattern mixed harmoniously with traditional Thai ensemble, with the western orchestra or even with

many sets of Kong Puja. Apart from this, to widely promote the traditional Kong Puja, Nan Province has presented the Kong Puja performance in many cultural fairs or events organized by the province. Sometimes, there are also Kong Puja drumming competitions of the young generations. These Kong Puja drumming competitions are another flourishing cultural safeguarding project that encourages cooperation among school students, local monks and novices, and community people.

Final discussions and conclusions are drawn in the last chapter. The main aim of the graduation thesis has been reached by emphasized the importance of Kong Puja drumming as well as the relationship of Kong Puja drumming and Khon Maung's society within the study's theoretical framework.

The results of this dissertation show that Khon Muang Nan use Kong Puja as an important device for communication within three points of views as follows: the transmission of information in the mode of sending messages by drumming *kong sanyaan* to tell time or make a signal alarm, the mode of ritual communication by drumming *kong phithii* as part of ritual ceremonies, and the mode of cultural communication by drumming *kong sadaeng* in a performance regarded as a representative of the local culture. Kong Puja's rhythmic structure is intended to express messages; cultural characteristics; aesthetics; ritual symbols; and Khon Muang tradition, art and culture.

On the basis of the results of this dissertation, it can be concluded that Kong Puja drumming has the potential to transmit messages, to be an integral part of ritual or circumstance expression, and to represent culture through performing art forms in terms of musical communication. Cultural communication is the concept of creating a musical personality and a group artwork that embody aesthetic features of a human being and social interaction of people. The local people can express their cultural characteristics through the musical and performing activities, which will create empathy for people in their own group while they may also communicate their culture to people of other groups. The revival of traditional performing arts reflects the cultural traits which prove the creation of art and cultural value for the benefit of people in the local community, such as cultural tourism development, community collaboration, and community solidarity.

## 博士論文審査結果

Name in Full  
氏名 Kanteewong, Thitipol

Title  
論文題目 The Kong Puja Drum: A Musical Communication in the Community of Khon  
Muang, Nan Province, Thailand

本論文は、北タイの多数派民族であるコンムアンの社会において、仏教寺院に備えられ神聖視されてきた太鼓コーンプジャーとその実践を研究対象としている。コーンプジャーとは大型の円筒太鼓コーンメーと3種類の大きさの異なる小型円筒太鼓コーンルークトゥップの一式を意味する。出願者は、コーンプジャーがタイ北部ナーン県に暮らすコンムアンの共同体において、1) 近隣住民へ警報や僧侶の訃報を発する役割、2) 固有の信仰と結びついた仏教儀礼での宗教実践の役割、3) 今日では舞台公演といった地域を代表する文化的活動に発展して共同体内の人的交流や伝統文化を活性化させる役割という3種の機能を担っていることを解明した。

約1年間にわたるフィールドワークに基づき、出願者自身が主要な調査地であるナーン県プア郡のパハット寺院で2週間にわたって仏門に入り、そこでの参与観察から得た知見や、奏者・楽器製作者・指導者へのインタビュー調査、複数の記録映像から、楽器の特徴や製作方法、寺院の宗教儀礼におけるコーンプジャーの役割、演奏法や奏者となるまでの過程といったコーンプジャーに関わる様々な側面を明らかにした。また同時に、リズム型に着目した音楽構造を独自の記譜法を通して緻密に可視化し、記憶・伝承のための唱歌とリズム型との関係性や演奏時の身体技法の分析も行っている。こうしたフィールドワークや音楽分析によって、文化人類学や民族音楽学の先行研究では十分に追究されていないナーン県のコーンプジャーを包括的に明示したことが本論文の特徴である。

本論文は7章で構成される。第1章の序論では、研究目的や対象範囲、論点、調査方法が示される。世界の他地域の太鼓文化に関する研究や、ラーナー地域の音楽に関する先行研究に触れ、音楽的コミュニケーションの理論的枠組みについても検討している。

第2章では、13世紀のラーナー王朝下からビルマによる支配を経て、2010年代に国家観光文化政策の重点地域に指定されるまでのナーン県の歴史的推移を概略した上で、同県に暮らすコンムアンの民族的・宗教的背景に言及し、彼らの宗教儀礼が土着の信仰と仏教が融合して存続してきたことを指摘する。また主要調査地であるナーン県バーン・パハット村では、村内唯一の仏教寺院であるパハット寺院を中心とした社会的・宗教的活動を通して、コンムアンの共同体が保持されている状況を概説する。

第3章では、ナーン県のコーンプジャーがもつ前述の3種の機能や、奏者となる過程や学習方法、コーンプジャーを設置する鼓楼の特徴について考察する。元来、コーンプジャーは僧侶や見習い僧、元僧侶の男性によって寺院内部で伝承されてきた。現在では寺院外の文化行事で俗人男性にも演奏されるようになったが、入門の儀礼を経て、唱歌を用いてリズム型を習得する伝統的な教授法は維持されている。

第4章では、ナーン県のコーンプジャーの製作について扱っている。前半では、製作者の減少や国による楽器修理のための支援状況を指摘した後、コーンプジャーを構成する4種の太鼓の形状、構造、部品、素材、音響効果、および演奏時に使用される銅鑼やシンバルについて、イラストや写真を活用して解説する。後半では、コーンプジャーに呪文が書かれた「心臓」を入れる儀礼と鼓楼に設置する儀礼を考察し、その重要性を強調する。コムアンはコーンプジャーに命が宿ると考え、大型太鼓コーンメーの内部に瓢箪製の「心臓」を取り付けることによって超自然的な力を持った神聖な楽器と見なす。

第5章では、ナーン県のコーンプジャーの音楽的特徴と奏法を分析している。コーンプジャーの演奏は、北タイでラバムと呼ばれる伝統的なリズム型が根幹となる。本章では、重要な2種類のラバムとその音楽構造について、各楽器のリズムや奏法、各打音に対応した詩句の音節を独自のリズム譜によって可視化して解析し、更に奏者に求められる即興演奏や躍動的な身体動作の技法についても言及する。

第6章では、寺院での伝統を保持しながらも、同時に若年層を含む様々な演奏グループが結成され、ダイナミックなパフォーマンスが新たに創造されている、今日のコーンプジャーをめぐる現象について論じている。その実践が若者にとっては文化的アイデンティティの萌芽や伝統文化を体感する機会となり、演奏のコンクールや様々な音楽ジャンルとの融合によって演奏活動や文化保存のネットワークが興隆している状況を指摘する。

結論部である第7章では、ナーン県のコムアン社会におけるコーンプジャーの重要性と音楽的・文化的コミュニケーションとしての機能について総括する。

本論文は、仏教寺院での得度を含む長期フィールドワークを根幹として、コムアン社会のコーンプジャーに関する民族誌を詳細に描き出した。伝統的な楽器製作、演奏方法、演奏スタイル、演目、近年の新たな演奏コンテクストの出現やそれに伴う変容といった音楽的側面のみならず、コーンプジャーに関連する寺院での儀礼やコムアンの信仰体系といった宗教的側面までを網羅した包括的な研究であり、その学術的価値は極めて高い。また同時に、通常は僧侶が音楽演奏に関わることがタブーとされる上座部仏教社会で、僧侶がコーンプジャーの伝承の中心となってきた点を明らかにしたことは、仏教や精霊信仰との関わりという観点から北タイ社会における音楽概念の広がり考察する上で意義深い。

更に、音楽分析の手法に着目すれば、コーンプジャーの音楽構造や奏法を、出願者が独自に構築した記譜法によって可視化した点は評価に値する。また、詩あるいは言葉遊び的なフレーズによる唱歌が、太鼓のリズム型の表現・記憶手段となっていることの解明は、音楽構造と言葉との関係や音楽と言語の比喩的な結びつきを考察するための貴重な事例である。こうした分析に基づく多数の譜例は、研究者は勿論、今後のコムアン社会におけるコーンプジャーの音楽的発展や伝承に寄与する貴重な資料となるであろう。

一方で、先行研究が提示した理論的枠組みの理解や、本研究での事例を基にした理論的考察については十分とは言い難く、今後の更なる研鑽が必要である。また、ナーン県のコーンプジャーの独自性を強調してはいるが、東南アジアの類似する太鼓文化やその歴史と比較し、位置づけるところにまで議論が展開されていない点は惜しまれ、今後の研究の継続に期待するところである。

こうした課題はあるものの、本論文はアジアの太鼓文化の事例を考察した数少ない研究であると同時に、これまでタイ語以外での研究成果が少なかった北タイの音楽研究の基礎

を築く研究として、極めてその学術的貢献は大きい。以上の理由により、審査委員会は全員一致で、本論文が博士の学位授与に値すると判断した。