

The Social Dynamic And The Cultural Existence Of Terng Ly Tow

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Article Info	Abstract
<p>Article History</p> <p>Received: May 02, 2021</p> <p>Accepted: December 06, 2021</p> <p>Keywords : Social Dynamic, Cultural, Existence Terng ly tow</p> <p>DOI: 10.5281/zenodo.5762432</p>	<p><i>Terng Ly Tow is a form of performing arts from the Karen ethnic group. Based on the fieldwork informed by ethnographic research methods and ethnomusicology research methods at Kong Mong Ta village in Laiwo sub-district, Sangklaburi district, Kanchanaburi province, members of the community had been practising the performance for several generations. The meaning of the Terng Ly is dance and the meaning of Tow is a group. There are four types of Terng Ly Tow: Terng Ly Tow Mula, Terng Ly Tow Mongyow, Terng Ly Tow Kache, and Terng Ly Tow Salaploeiw. The performances strictly followed traditional codes observed among the Karen. Terng Ly Tow is one of the identities of Karen Pwo. It is something the Karen people inherit and maintain in order to maintain their ethnic identity. Furthermore, it is one of the cultural performances held in every critical religious occasion and festive days of the Karen. Sometimes it is staged on specific events, such as an academic seminar and conference. Terng Ly Tow is providing entertainment to the villagers in the community. It also inserts the teachings of Buddhism, literature, education, creating unity in the community. Today Terng Ly Tow still holds significance to the Kong Mong Ta village as the community supported and sponsored the performances in various festivals. The community also participated in the performance. Once the community members recognized the roles and the significance of their culture embedded in Terng Ly Tow, they grew a consciousness to preserve and pass on the performances as an integral part of Karen life on Kong Mong Ta village and Causing Terng Ly Tow to continue to exist in society.</i></p>

Introduction

Karen refers to the ethnic groups who have settled within the political boundary of Thailand. It is conjectured that they migrated from along Thanlyin riverbanks in today Burma. Karen can be further categorized into the following four groups:

- Sghaw: This group call themselves as Pakakayo and has the most number of population in Thailand.
- Pwo: This group call themselves as Phlou and have settled in Kanchanaburi, Mae Hong Son, Chiang Mai, and Lamphun provinces
- Pa-O: This group live in Mae Hong Son province
- Kayah: This group live in Mae Hong Son province

The Karen have diverse cultures. Their spoken language is classified within the Sino-Tibetan linguistic family. They also have unique traditions, rituals, and clothing.

Kong MongTha Village is located in the Laiwo sub-district, Sangklaburi district, Kanchanaburi province. The people in the area are Pwo Karen. According to the Center for the Hill People, 23,555 Pwo Karen are living in Kanchanaburi province (Hill Tribes aid Division, 2010). The village area located in a ThungYaiNaresuan Wildlife Sanctuary area. There is no utility system, electricity, water supply, and telephone signal. Most people are farmers. Karen people in this village known for their cultural stability. Within a calendar year, there are at least fifteen distinct traditions that are closely associated with their lifestyle.

An important performing art of the Karen in Kong Mong Ta village is Terng Ly Tow, known among the outsiders as Ram Tong. Terng ly tow carries a distinct history, meaning, and components reflecting the Karen knowledge. While this knowledge is passed on through generations, it also changes with the current social context. The researcher was interested in the study of Terng Ly Tow with an emphasis on its musical and cultural contexts. The Karen's knowledge so elicited will contribute to the scholarship both in anthropology and ethnomusicology.

The researcher assumes that sovereign wealth funds have a big role in protecting the national economy, especially those countries whose economy a single-sided revenue - generating economy. Because these funds provide protection of the state's public budget, justice among generations and diversification of the economy through jobs that this has a positive impact on resource development and sustainability in development.

Literature

review

Several natives abide in Thailand. These are Laotian, Mon, Khmer, Tribesman, and Karen, who reside along with the Northern and Western Thailand. They possess religion, culture, and art. These natives interacted and exchanged the cultural knowledge of one another. This results in the mixing of original native cultures and the local, the Thai, cultures. Consequently, the area's inhabitants bear the culture that is a mixture of Thai and the native's essence (Wongtes, 1982). Ethnic diversity is the cause of local cultural diffusion. The systematic study of local culture should be primarily started from the lifestyle of people in the community or village. Thus, the local museum would be the primary source for historical and archaeological studies. The starting purpose that leads to the establishment of the local museum is the desire of the community to collect and gather the concrete apparatuses and suitably categorize them. It also provides sources of knowledge for those who are interested in studying the items and articles in the museum. The rapid change of the community condition and the current trend of materialism has proved to be a worrying issue. The ever-advancing technology has altered the living of the community. Ethnicity is forgotten. The folk-wisdom has not been handed down to the youth. These folk wisdoms are very vital to the living of the Karen ethnic group such as herbs, local foods, language, music, dances, houses, dresses, basketworks. Besides, the need for literacy and life security are the difficulties for the Karen people in whom there are two major groups, i.e. Pwo and Sakor and several minorities who live in Northern Thailand. For example, Khaya and Pa-o.

There are numbers of Pwo Karen habitats in Western Thailand like Tak, Kanchanaburi, Ratchaburi, Phetchaburi, and Prachuap Khiri Khan provinces which the border provinces. The lifestyle of Pwo Karen is straightforward, building houses as one can afford by using bamboo. Make their living by farming. They raise animals for working rather than consuming meat. The rituals of Karen people happen throughout the year. These rituals exert influence on the life of Karen people. Karen people weave and make clothes by themselves and have their music and dances. The general study is covering the western Thailand provinces from Tak, Ratchaburi, Prachuap Khiri Khan provinces, and the particular survey in Kanchanaburi province wherein the most numbers of Pwo Karen. The establishment of the museum as a provocation of sense of cherish for being Karen, the sense of protecting their race. Studying the history of the ethnic group reinforces the community's bond. Furthermore, this bond will sustain the community in return, particularly the community that is located in the borderline between Thailand and Myanmar. With the fragility in politics that prevails in every era, it is necessary to appreciate the significance of Karen people in the described border area. If the community is strengthened, the nation will be secured. This is the ultimate goal for every Thai citizen. Hence, this research is a part of creating strength for the Pwo Karen community in Western Thailand.

Karen ethnic groups are indigenous people of Southeast Asia. It is believed that their place of origin is East Tibet. They first migrated to today China around three centuries ago, then to Mekong and Thanlyin river basin is today Burma, and scattered around mountainous areas in the vicinity, including Thailand (Deephadung, 1997). There are for sub-groups of Karen in Thailand: Burma Kayin, Pwo or Phlong or Mon Karen, Bwe or Kayah Karen, and Pa-O. Pwo Karen is one of many Karen groups that have settled in Thailand, through serial migrations. The first major movement occurred in the Mon war during the reign of The Burmese king Alaungpaya around 1757. The war ended with the defeat of the Mon. Siding with the Mon, the Karen offered their shelters as a refuge before migrating with the Mon to Thailand. The second significant migration was in 1885 when the British army attempted to subdue the Karen for their political resistance. Outpowered by the army, the Karen took refuge in Thailand for the second time (Intarasunanont. 2010). The relationship between Pwo Karen and Tai ethnic groups has been richly recorded since the Ayutthaya period. The Pwo Karen are dispersed over several provinces in Thailand, spreading over UthaiThani, SuphanBuri, Kanchanaburi, Ratchaburi, Phetchaburi, and Prachuap Khiri Khan. These communities have preserved their cultural identity well.

William Matczynski (2011) study of *Highlife and its Roots: Negotiating the social, cultural, and musical continuities between popular and traditional music in Ghana*. This thesis is a study of the culture and folk music of Ghanaian people in the 20th century. In the view of scholars, John Collins defines "continuity with traditional life" or the continuation of traditions and ways of life, William Matczynski concluded. That the relationship between the folk music of the people of Ghana with the current way of life is related to the social, cultural elements which appeared through rhythmic rhythms and chants that resemble narrative. Creating inspiration and a resource for today's popular music to create works. Besides, Quintina Carter-Enyi (2018) studied *The Language Agenda in Post-Colonial African Music*. The conclusions are the use of language in post-colonial African music in the colonial era, Africans placed importance on independence. Singing songs in the local language is not only an expression but has a role and importance to help liberate the country from colonialism from cultivating practices for farmers and working-class to sing in the local language, both old songs, and newly composed songs. Until becoming unique to the music during the colonial era of Africa. However, Africa during the colonial period African countries, despite social and economic development. However, in matters of culture, especially music, African people still value their traditional culture to prevent their traditional culture from disappearing. Also, Mueller, Nathan; Desormeaux, Eric; Ferrell, Dallas; Kallweit, Alexander; Henderson, Tyler;

and Lau, Brandon (2016) studied Taiko: Its Past and Present in Japanese society, "which is a study. The role of the Taiko drum in society in the past, present and future. Taiko drum is an important musical instrument of Japanese people. Like the spirit of Japanese people who use Taiko drums as a signal to fight Including the rituals performed in Shinto rituals and used in processions of various festivals. The history of Taiko drums is found in the 6th century and is still used today. However, the role of Taiko drums in the present, the use of Taiko drums to be played in contemporary music or even the soundtrack of the movie, which is an attempt to carry on and combine the Taiko drums to continue to exist today.

Christopher Small's notion of Musicking (1998) The act of Musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and the model, or stand as a metaphor for; ideal relationships as the participants in the performance imagine them to be: relationships between person and person, individual and society, between humanity and the natural world and even perhaps the supernatural world. These are important matters, perhaps the most important in human life, and how we learn about them. The relationships of a musical performance are enormously complicated, too complex, ultimately, to be expressed in words. However, that does not mean that they are too complicated for our minds to encompass. The act of musicking, in its totality, itself provides us with a language using which we can come to understand and articulate those relationships and through them to understand the relationship of our lives.

Methodology

The researcher has chosen the qualitative research methodology to study and analyze two main objectives are as follows:

1. To study the cultural context and musical context of Terng Ly Tow.
2. To study the existence of Terng Ly Tow.

The researcher had fieldwork at Kong MongTha Village from December 2018 until April 2020 to collect data with observation, interviews and focus groups discussions on obtaining information of Terng Ly Tow. The informants were divided into six groups 1) Singers 2) Musician 3) Dancer 4) Group Leader 5) Villagers 6) Governments. The Focus group will be conducted as a large size with 13 informants and small size with three informants. The Focus group explored issues about Terng Ly Tow Historical, Ritual, Social Context, Lyrics and meaning and Musical Context.

The research use ethnographic research methods and ethnomusicology research methods to analyze as follows:

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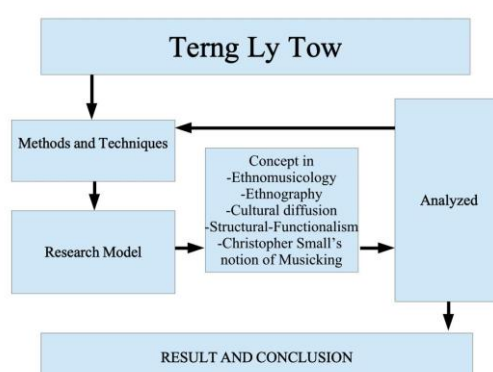


Figure 1. The conceptual framework and research design

Results and Discussion

Kong Mong Ta village is located in the ThungYaiNaresuan Wildlife Sanctuary area with no access to electricity, tap water systems, and mobile phone coverage. It is in the community where members live in the old way of life, revealing to the researcher the ethnic identity of Pwo Karen. While some aspects of their culture may be original to the group, others are transferred, borrowed, and adapted. These forms of cultural reproductions also commonly exist between Karen-Mon and Thai-Lao cultures. This demonstrates that Pwo Karen has a sound understanding of their own culture and are satisfied to construct their ethnic identity as well as to pass it on to

their offspring. Some prominent ethnic identities of Pwo Karen are clothing, language, household architecture, lifestyle-related traditions, music, and performances.



Figure 2. The way of life of the Pwo Karen people in Kong Mong Ta village in the new rice ceremony

Clothing is one of the prominent ethnic identities of Pwo Karen in Kong Mong Ta village. They wear self-woven cloth made from cotton. Women are trained since childhood to weave their cloths. The cloths are then turned into either sarongs or sling bags. Their clothing indicates gender and age. Girl's dress is called "Chaipungki" and worn until fifteen years of age or marriage. The dress extends up to wearer's feet. The shoulder part is embroidered with either red or pink thread, and its neck is V-shaped. The white color symbolizes the purity of the wearer. Once married, the woman will wear "Chaiuing" a waist-long, patterned, red blouse in combination with a sarong-like skirt called "Ning". Man, dress is called "Chaipokee"

What is Terng Ly Tow?

The review of related literature and interviews revealed that Terng Ly Tow Ram Tong is one of many Karen's expressive cultures. Terng Ly Tow comes from the Pwo Karen language, Terng Ly means dance and Tow mean group. There are no written documents of the performance's history, but it is widely believed that the dance has been passed down the generations. Terng Ly Tow is the performative representation of the Pwo Karen. Every Karen is knowledgeable of and can perform Terng Ly Tow. It is believed that Terng Ly Tow should and must be performed in every Karen cultural event. These events can be religious – related to Buddhism and animism, as well as secular. Terng Ly Tow is a participative practice where community members can demonstrate unity.

This is demonstrated through rehearsals at the end of the day, thus creating group cohesion, discipline, and tolerance. It is because of these virtues that Pwo Karen is determined to continue practicing Terng Ly Tow. There are four types of Terng Ly Tow in Kong Mong Ta village: Terng Ly Tow Mula, Terng Ly

Tow Mongyow, Terng Ly Tow Kache, and Terng Ly Tow Salaploeiw. Each Terng Ly Tow has distinct choreography, accompanying music and lyrics. The lyrics that appear in the Terng Ly Tow performance are in the Pwo Karen language. Terng Ly Tow is a group dance, with 16 or 32 performers, the number of performers depending on the occasion and suitability. Its detail is discussed below.



Figure 3. Children Group dancing Terng Ly Tow at Kong Mong Ta village

1. Terng Ly Tow Mula

Terng Ly Tow Mula is the oldest performance of the four - Mula is translated as ancient. The performance consists of sixteen performers, all of whom must be older women. The lyrics used are Buddhist religious texts. These texts have three parts: Kala deals with the sense of time, Bernong-thapo addresses warfare, and Boemhi-Boeti involves merit-making. There are sixteen women performers in this performance, each wearing "Chaiuing"



Figure 4. Elderly Women Group dancing Terng Ly Tow Mula in the new rice ceremony at Kong Mong Ta village

2. Terng Ly Tow Mongyow

The music, lyrics, and dance of Terng Ly Tow Mongyow were composed and choreographed by a Karen people, name Mongyow. He migrated from Burma before settling down at the Thailand-Burma border; he also popularized the performance. The lyrics used in the music comes from PhrasuthonManora, Thai literature. The story follows Nongnukaree or Manora, who was taking a bath at a pond when Sutanu or Phrasuthon found her.

The man then captured and took the woman to his castle. There are sixteen women performers in this performance, each wearing Chaipungki, a dress meant for the virgin ones.



Figure 5. A group of girls performing Terng Ly Tow Mongyow

3. Terng Ly Tow Kache

Terng Ly Tow Kache is a dance equivalent of card stunts. It expresses happiness as well as battles. It is a dance that originated from Sghaw, another Karen subgroup in Northern Thailand. This dance was introduced to the

Pwo Karen in this location around half a century ago (circa. 1957). The performance involves the agile movement of the body in ways that display delight and joy. It is accompanied by fast-tempo music. The lyrics address joy. The performers consist of 24 performers of men and women who are in their childhood as well as adolescent. The performers wear the representative ethnic dress “ChaiploewMueng” for the girls and “Chaiploew Kwa” for the boy and carry a white handkerchief on the right hand.



Figure 6. A group of young children performing Terng Ly Tow Kache in the new rice ceremony

4. Terng Ly Tow Salaploeiw

Terng Ly Tow Salaploeiw is the only dance that is performed by men. The sixteen dancers wear the representative Chaipoki dress. The lyrics used are taken from the Jataka tales about Buddha’s lyrics kept within the Shwedagon pagoda.

The song texts in all Terng Ly Tow are in a poetic format, characteristics not commonly found in vernacular language. Due to the complexity, there are not many community members that can read and understand the lyrics.



Figure 7. A group of elderly men performing Terng Ly Tow Salaploeiw

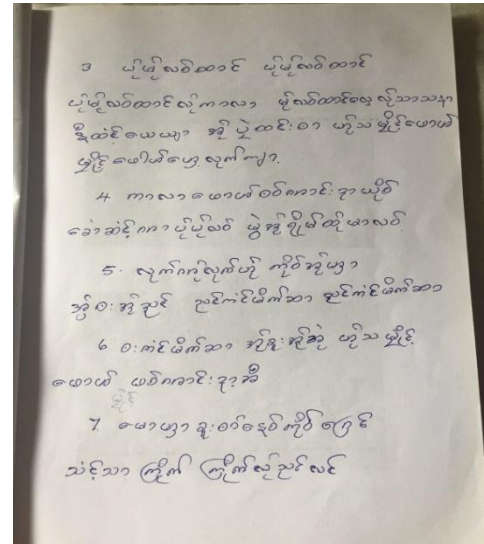
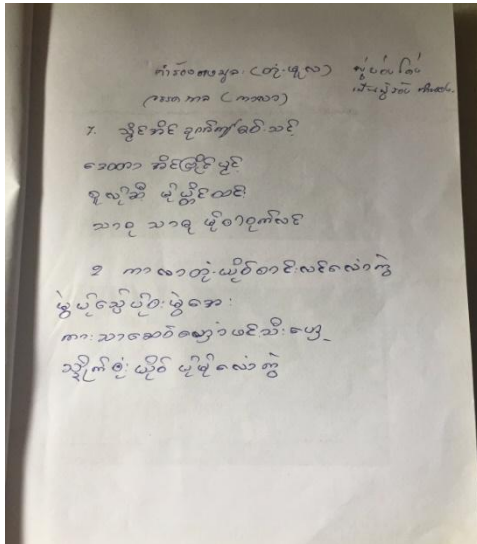


Figure 8-9 the lyrics of Terng Ly Tow Mula part 1 "Kala"

Terng Ly Tow is performance on the ground, no need to plant a theatre or a stage. Since there is a large number of performers and much space, it is not suitable for a theatre plant or a stage. Maybe only a large canvas, ground coverings, could be performed. Furthermore, place the accompanying instruments behind or to the left or right of performers so that performers can hear the instruments and their singing.

When the troupe arrived on the grounds, the performer is wholly dressed. The head of the troupe and the performers will perform a teacher worship ceremony. The show begins when the performers enter the arena. Then the row of the performers in the front of the board, arranged in 4 rows, four people each, with a distance of about 1 meter, much less than that as appropriate Where the music will not be played yet When the actors are ready If the performer is a young person, he will greet the audience with respect and say "Oh Song La Chai" meaning "hello" (both male and female). Moreover, they can greet every moment), the performance begins with the music playing the lead melody (Introduction) then the performers will start singing and dancing together until the end of the song. At the end of the performance, if the performer is a youth before the start of the performance and after the performance, the audience will greet the audience with respect and say "Oh Song La Chai"

one

more

time.

Music in Terng Ly Tow

The melodic instruments used in Terng Ly Tow consist of Patala (metallophone) Rhythmic instruments include Wa-lekhauchi (woodblock and cymbal), Jakow (drum set). Sometimes Patala is substituted with Metari (mandolin) for portability. A single pow may also be used instead of a set for the same reason.



Figure 10. Chela Tungkhai is singing with the band, Chela Chiwi is playing Metari and Chela Long is playing Wa-lekhauchi



Figure 11. Chela Mueng (Female Teacher) Maneycho is singing with the band

A Melody of Terng Ly Tow

Terng Ly Tow repertory has short and repetitive melodies. The lyrics are sung on top of these melodies. Both repertory and song texts have long existed and been minimally modified. This is because the Karen give their utmost respect to the knowledge created by their ancestors. The song structure is not complicated and can be satisfactorily repeated. The form starts from introduction then vocal will be interrupted by singing melody and the interruption is inserted at the head and the end of every singing melody phrase. Seven-note and five-note scales are mainly used without semitone. According to an interview Chela ApichartSetapan (personal interview, 2019) narrating that music and dance of Terng Ly Tow have existed since ancient times. There is inheritance by the oral tradition. With performances that are related to rituals Causing all melodies to remain the same No change from the past. Each Terng Ly Tow will have a unique melody, including the length of the song.

ເຫຼ້ອຍສີເຂົາສາລະໂພສົວ
 ထိုင်းလီ-တုံ-ထိုင်းလီ-တုံ- ယုာ-လုံဖုံ

Lento $\text{♩} = 40$

Metari
မဲတုံလေ

Vocal

Wa-lekhauchi
ဝလကိခုက

5

Metari
မဲတုံလေ

Vocal

Wa-lekhauchi
ဝလကိခုက

ဟိုလ် ဂံယဗး ဓာ လေ ဟိုလ်
 စေ့-ပိုင် ထို...

ဟံယ ဟုံ ဧိယံ ဧဲး- လိုဗ် ဝိုင် ထို

Figure 12. A part of Terng Ly Tow Salaploeiw notation

Ritual in Terng Ly Tow

According to an interview with Chela Mueng (female teacher) Maosu, a Terng Ly Tow expert, (personal interview, 2017) children begin training for the performance between the age of five to twelve years old. The child's parents are to submit 100 baht along with five candles, five incenses, betelnut, cigarette as offerings to the teacher. The lesson usually starts with memorizing the lyrics, one sentence at a time. Once the texts are internalized, the teacher will teach the dance moves. When a student has completed all the dance moves, Kerlutongpuay or teacher-honoring ritual is held as a rite of passage to worship spiritual beings and to pledge allegiance to a group. A set of offerings, called Katopuai, is used in this ritual. They are usually arranged in a tray. Items in the offerings include:

- A fresh coconut with Its string on the calyx
- Two hands of raw bananas
- Five betel nuts
- Five betel leaves
- Five cigarettes
- Five candles
- A cup of cumin-infused water or incensed water
- Five baht of monetary offering
- Five fresh flower



Figure 13. Katopuai things for pay respect to teacher

Completion of the ritual marks the child's membership in the Terng Ly Tow group. Within it, the teacher not only continues training but may also punish students if they violate the group's rules. Parents may be called upon to hear the teacher's warning. If a severe infringement is committed, a student's membership may be terminated. To leave the group, the student must bring another set of Katopuai while explaining the reasons for quitting (e.g., working out of village, marriage, health problems). The student then asks for the teacher's forgiveness for any physical, verbal, or mental wrongdoings. The teacher then grants the exit and gives blessings to the student. Thus, teachers are given the utmost respect in this tradition. They are considered an essential asset in the community, and this belief is still upheld today.



Figure 14. Youth dance rehearsal at the teacher's home in the evening

When a group was hired to perform Terng Ly Tow, Chela will schedule rehearsals in the evening or at night after the members come back from work or school. Sometimes the rehearsal is done on Wan PhraYai, or the night of a full moon and dark moon. Since these are important religious days, Karen people do not work. Instead, they gather for religious activities in a temple

Katopuai must be prepared before a performance. It may be arranged by the host or by the performers themselves, but the 5-baht monetary offering is to be provided by the host. Just before appearing on stage, the performers would gather for a waikhru prayer (respect to the teacher), led by the leader. Spoken in Karen language, prayer acknowledges an indebtedness to lord Buddha, teachers and seeks to bless the performances as well as the audience.

The current status of Terng Ly Tow

At present, the performance of the Terng Ly Tow continues to play a role in the Karen society. We can see this performance at every festival in the village. Also, the school gives importance to this art and culture, which is being taught in schools to students. It is another way to cultivate the local culture to the youth. One question is, why do Terng Ly Tow persist and can be passed on over the next generation? Because it is a show that expresses the identity of the Karen people or not. Or is there anything else hidden in this kind of show?

Chela Chiwhi (personal interview, 2020) mentioned that there were primarily two occasions on which Terng Ly Tow is performed: during traditional festivals and rituals; and on special events. There was no set amount for a monetary charge but usually depended on how much the host is willing to pay for the performers. Sometimes it is given free of charge. The usual rate of payment ranges from four to five thousand baht, which translates to 100-200 baht per performer. Despite the modest amount, performers were willing to participate because it was through Terng Ly Tow that the members gave the kindness and got to socialize, join as a group, and continue practising the performances of their culture. In Kong Mong Ta village, there are five groups of Terng Ly Tow still (1 Chela Chiwee and Chela MeungMaosu 2 Chela Toong Kai 3 Chela Zotu 4 Chela Pohvee and 5 Village Cultural group)

When we analyze what appears on Terng Ly Tow, we find that Terng Ly Tow includes many interpolations besides entertainment, the education of the contents of the lyrics. Both the content of Buddhist teachings, the folk tales, ancient poetry, which is the traditional wisdom that the Karen ancestors have built up. Inherited until the present and has been passed down to the next generation.

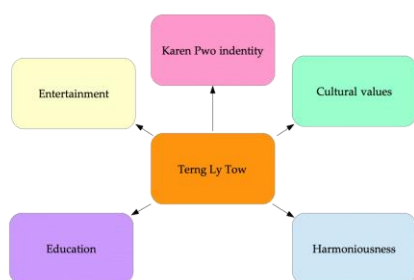


Figure 15. Terng Ly Tow Diagram

There is a matter of solidarity among the villagers who share their hearts with a passion for their culture. The reasons, as mentioned above, are the factors that keep Terng Ly Tow alive and active in Karen society as one of Karen Pwo identity.



Figure 16. Chela MuengMaosu takes care of the dress code for the actors

Conclusion

Terng Ly Tow is an expressive performance of the Karen that is full of values. Terng Ly Tow is one of the important Pwo Karen cultural identities. Other than language, dress, house, residence and food. It is widely performed in important religious as well as secular days, as well as in receiving visitors. There are four types of Terng Ly Tow in Kong Mong Ta village, consisting of Terng Ly Tow Mula (xkif;vD^wrlhvm), Terng Ly Tow Mongyow (xkif;vD^wrif,Hifh), Terng Ly Tow Kache (xkif;vD^wu;aq;), and Terng Ly Tow Salaploeiw (xkif;vD^womvmzIK). Each is different repertory, lyrics, choreography, and performer identities (as shown in Table 1). Their lyrics draw from Buddhist teachings and local tales.

Terng Ly Tow is vital to the Pwo Karen community for several reasons. Being a part of religious rituals, it brings happiness, education, friendship and collaboration in the community. It generates preservation and continuation of the performance to later generations. It has an aesthetic effect that calms one's mind. The Karen in Kong Mong Ta village still actively practice this performance even though the youths are increasingly exposed to external cultures. The community still recognizes the significance of Terng Ly Tow and organizes the performance frequently in every festive event.

Currently, there are five groups of Terng Ly Tow in the Kong Mong Ta village. The phenomenon aligns to Christopher Small's notion of Musicking (1998). It said that Terng Ly Tow is one of the identities of Karen Pwo. Terng Ly Tow is an essential cultural role in Kong MongTa village community, affecting people's mind in the community, make peace in the community. Whether it is a tradition related to the Buddha Traditions, beliefs about angels, sacred mysteries and ancestral spirits, Terng Ly Tow must be present. Terng Ly Tow set a relationship between people, society, ritual, the natural world, and super nature world to Pwo Karen people in Kong Mong ta Village.

In addition to those described above, there is a Terng Ly Tow contest is held every year during the New Year festival at Sangkhlaburi district, welcoming both Thailand- and Burma-based Terng Ly Tow performance groups to participate and show their ability. This contest promotes the sustainability of the Terng Ly Tow among changes in society today. The phenomenon aligns with structural-functional theory, put forward by Emile Durkheim, which posits that social functions support the society's existence. Similarly, Alfred Reginald Radcliffe-Brown and Bronislaw Malinowski assert that social functions support social structures because there exists within a society that generates cohesion. The above statement is illustrated by the various contexts of Terng Ly Tow's performances in the Karen community. Although the departures of some members, the continuity of the performance groups have remained. The data from a Kin Khao Mai ritual (the ceremony of new rice) in 2016 and the New Year festival in 2017 revealed that the community members inadvertently gathered to perform an impromptu Terng Ly Tow. Terng Ly Tow demonstrated the strength both in their culture and community. Terng Ly Tow generates a lasting relationship between cultural heritage and the community as well as raises awareness regarding the significance of Terng Ly Tow. All these lead to an impetus to preserve and continue the practice of Terng Ly Tow as a part of Pwo Karen ethnic identity. With the values, beliefs, and ownership of the culture, it is emblematic of Pwo Karen ethnic identity, along with the community awareness, the cultures of Pwo Karen people are alive and well.

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