



RESEARCH ARTICLE

Musical Inheritance and Identity Formation of The Suphanburi Basin Piphat Mon Ensemble

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ABSTRACT

This research investigates the inheritance, and identity formation of the Piphat Mon ensemble in the Suphanburi River Basin, emphasizing the processes of ensemble formation, development, management, and intergenerational inheritance of musical knowledge and skills. Through in-depth interviews, field observations across various communities in Suphanburi Province, and analysis of pertinent documents and literature, the study reveals that the establishment of Piphat Mon ensembles in Suphanburi is intricately tied to the settlement patterns of the Mon people in the river basin. The inheritance of musical knowledge and management occurs primarily through two principal lineages: the Ban Pathayakosol lineage (Jangwang Thua Pathayakosol) and the lineage of Master Luang Pradit Phairoh (Sorn Silpabanleng). The effective management of these ensembles is essential to their continuity. The identity of Piphat Mon ensembles is constructed through the amalgamation of traditional and contemporary musical styles, reflecting an adaptive response to evolving societal demands. This study contributes to the broader field of ethnomusicology by offering valuable insights into the preservation, advancement, and management of Mon musical heritage in Thailand.

INTRODUCTION

The *Piphat Mon* (Mon Gong Chime ensemble) is a distinct form of *Piphat* music that originates from Mon culture, an ethnic group with a long and rich history in Southeast Asia. The ensemble is distinguished by its unique combination of instruments, such as the *Khong Mon* (Mon gongs), *Tapone Mon* (Mon barreled drum), *Perngmang-kok* (Seven tuned drums on a semi-circular wooden framework), and *Pi Mon* (Mon oboe), which collectively reflect the unique identity of the Mon people. Since the Ayutthaya period, the Mon people have migrated to Thailand, bringing with them their musical traditions, which have been established and continuously developed in various regions, including the Suphanburi River Basin (Pisarn Pladsingh, 2000).

Within the context of Thai culture, the *Piphat Mon* ensemble plays a significant role in various ceremonial practices, particularly in funerals and auspicious events, making this type of music ensemble widely respected in Thai society. The significance of *Piphat Mon* in Suphanburi Province extends beyond mere musical expression; it serves as a manifestation of the local community's identity, deeply intertwined with the historical and cultural legacy of the Mon people, which has been preserved over centuries (Wira Phansuea, 2015).

In Suphanburi, the *Piphat Mon* ensemble serves as a crucial representative of Mon culture in Thailand. This cultural tradition has been transmitted across generations and adapted to changing environments, ensuring that *Piphat Mon* is not only a valuable art form but also a symbol of the community's commitment to preserving its cultural heritage.

Currently, *Piphat Mon* ensembles in the Suphanburi River Basin face numerous challenges, particularly in the areas of cultural inheritance and identity preservation. Social and economic changes have forced these ensembles to adapt their music, performance styles, and ensemble management to survive. Additionally, the knowledge and skills associated with Mon music are rapidly diminishing in communities lacking support from relevant institutions and organizations (Pisarn Pladsingh, 2000; Wira Phansuea, 2015).

This research is crucial for documenting and analyzing the inheritance processes and identity formation within the *Piphat Mon* ensembles in the Suphanburi River Basin, offering a comprehensive overview of the changes that have occurred over time. Furthermore, the study focuses on the strategies and methods employed by these ensembles to maintain their identity and uniqueness in a rapidly changing society. The insights gained from this research will contribute significantly to the understanding of ethnomusicology and provide valuable information for the planning and management of Mon musical culture preservation and transmission in the future.

RESEARCH OBJECTIVES

This study on the music inheritance and identity formation of the *Piphat Mon* ensemble in the Suphanburi River Basin aims to investigate and understand several key aspects related to these ensembles in the specified region. The specific objectives are as follows:

1. To examine the formation and development of *Piphat Mon* ensembles in the Suphanburi River Basin.
2. To analyze the musical inheritance and transmission of *Piphat Mon* ensembles in the Suphanburi River Basin.
3. To explore the identity formation processes of *Piphat Mon* ensembles in the Suphanburi River Basin.

LITERATURE REVIEW

Cultural and Historical Background of the *Piphat Mon* Ensemble

The *Piphat Mon* ensemble is a significant form of Mon music, characterized by its long history and its crucial role in expressing the cultural identity of the Mon people, particularly in religious ceremonies and traditional events. The development of *Piphat Mon* is closely tied to the history of Mon migration to Thailand, primarily driven by repeated Burmese invasions across different periods. The Mon people brought their musical traditions to their new settlements, integrating *Piphat Mon* into Thai culture, particularly in regions where the Mon established their communities (Pisarn Pladsingh, 2000).

During the Ayutthaya period, the Mon migration to Thailand resulted in a cultural exchange between the Mon and Thai people, particularly in the domain of music. *Piphat Mon* became an integral part of religious and significant ceremonies such as funerals and other auspicious events. While *Piphat Mon* ensembles shared similarities with Thai *Piphat* ensembles, they also maintained distinct features, such as the use of Mon-specific instruments like the Mon oboe and Mon gong, which clearly reflect Mon identity. Additionally, Mon music performances were influenced by Thai music, leading to adaptations in instruments and compositions to facilitate joint performances with Thai ensembles (Phongsin Arunrat, 2007).

Over time, *Piphat Mon* ensembles gained broader acceptance and popularity within Thai society, especially in regions with significant Mon settlements, such as Suphanburi. The dissemination of *Piphat Mon* in the Suphanburi River Basin was largely due to the Mon people's use of the river as a primary means of communication and trade with other areas. *Piphat Mon* ensembles became integral to local traditions and ceremonies, ensuring the continuous transmission and development of this musical culture to the present day (Wira Phansuea, 2015).

Moreover, the performance of *Piphat Mon* plays a significant role in demonstrating respect and honor in religious ceremonies. The use of *Piphat Mon* music in funerals is popular among Thais, as it is seen as a way to honor the deceased. Similarly, the inclusion of *Piphat Mon* in auspicious ceremonies is another form of showing respect for Mon culture. This tradition continues today, with adaptations to suit the contemporary Thai social context (Pisarn Pladsingh, 2000).

In modern society, the Mon people have established communities in various regions of Thailand, with some key areas preserving their traditional culture:

1. Phra Pradaeng District, Samut Prakan Province: This area is home to a large Mon community that has maintained strong cultural traditions, including traditional attire, the Mon language, and *Piphat Mon* music.
2. Pathum Thani Province: Another significant area where the Mon settled during the Ayutthaya period, continuing to preserve their original cultural practices.
3. Ratchaburi Province: The Mon in this area have retained their cultural identity, including language, arts, and music, with *Piphat Mon* performances featured in various ceremonies.
4. Nakhon Pathom Province: A major center of Mon culture in Thailand, where traditional customs and practices are still clearly preserved.
5. Suphanburi Province: The Mon people who settled along the Suphanburi River have a long history of migration, particularly during periods when Thailand accepted Mon diaspora. The Mon brought their traditional culture, including *Piphat Mon* music, which has been integral to maintaining their cultural identity in their new homeland. The settlement of Mon communities along key riverside districts such as Sam Chuk, Si Prachan, and Bang Pla Ma has facilitated the transmission and spread of this musical tradition to other communities within Suphanburi Province.

Despite social and economic changes, *Piphat Mon* ensembles remain a vital part of local culture in Suphanburi. These ensembles have endeavored to preserve their cultural identity through generational transmission, while also creating new identities that reflect pride in their Mon heritage. Simultaneously, they face challenges arising from societal changes that require continuous adaptation of the local community's way of life.

Theoretical Framework

The study of the music inheritance and identity formation of the *Piphat Mon* ensemble in the Suphanburi River Basin can be analyzed through theories of ethnomusicology and related concepts. These theoretical frameworks are essential tools for understanding the cultural and social phenomena occurring within local communities. They provide a comprehensive perspective on cultural inheritance, identity formation, and the management within these communities.

The concept of identity has garnered significant attention in the fields of anthropology and sociology, particularly in contexts related to cultural and musical identity studies. The term "identity" is derived from the Latin word *identitas*, meaning "sameness." Identity, therefore, refers to the characteristics that define the selfhood of individuals or groups within a society. Importantly, identity is not static but can change according to social and cultural contexts (Pin Kaew Luang-Aramsri, 2003).

Identity formation occurs through the interaction between individuals and society, where individuals define themselves as "who I am" based on how they are perceived and responded to by others. Identity is about symbolism and expression, reflecting the specific selfhood of each individual or group. The importance of identity expression lies in recognizing one's similarities and differences when compared to others. Therefore, self-presentation in society involves selecting and embracing an identity in which one takes pride or feels a sense of belonging to that group (Apinya Fuengfookuson, 2000).

In the context of music, musical identity formation is a complex process deeply intertwined with the selfhood of individuals within a society. Musical identity formation leads to distinctions in music across different societies, particularly when considering music as a medium for creating and maintaining group identity within a community. Musical identity formation results from efforts to link music to the selfhood of people within that community, reflecting both the similarities and differences in music across various localities (Pipatpong Masiri, 2017).

Research Conceptual Framework

The research conceptual framework serves as a guiding structure for understanding the transmission and identity formation of the *Piphat Mon* ensemble in the Suphanburi River Basin. This

framework is rooted in the theories and principles of ethnomusicology, which help in analyzing the cultural and social phenomena within local communities. The framework focuses on three key areas:

1) Structure and development of *Piphat Mon* Ensembles: This area examines how *Piphat Mon* ensembles are formed and developed within the Suphanburi River Basin, including the influences of Mon cultural heritage and the integration of these ensembles into the local Thai cultural context.

2) Musical inheritance and management: This section explores the methods and practices involved in the transmission of musical knowledge and skills across generations, as well as the management of *Piphat Mon* ensembles. This includes the role of master musicians, the educational processes, and the organizational aspects that ensure the continuity of these ensembles.

3) Identity Formation: This part of the framework focuses on how the *Piphat Mon* ensembles contribute to the identity of the Mon community within the Suphanburi River Basin. It looks at the interplay between traditional and contemporary influences and how these factors shape the cultural identity of the ensembles and their members.

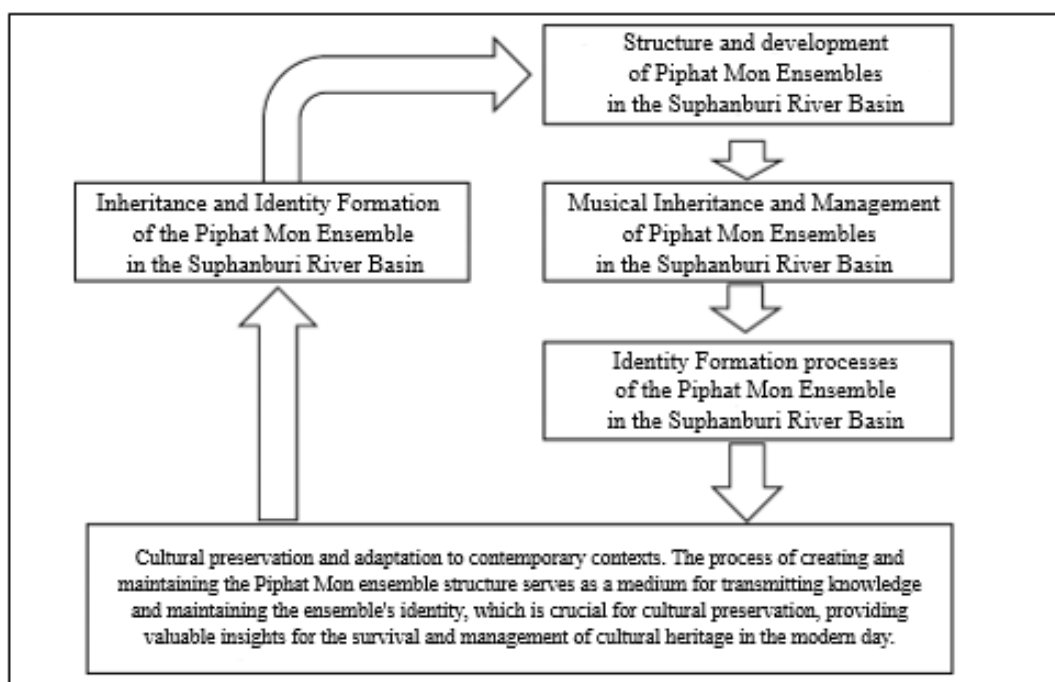


Figure 1: Research Conceptual Framework

RESEARCH METHODOLOGY

1) **Data Sources:** The research utilizes both primary and secondary data sources. Primary data were collected from the field through interviews with individuals knowledgeable in *Piphat Mon* music, including leaders of *Piphat Mon* ensembles in the Suphanburi River Basin, who have inherited and transmitted the music across generations. Secondary data were obtained from academic documents, books, articles, and research related to the history, culture, and management of *Piphat Mon* ensembles.

2) **Research Instruments:** The research instruments include semi-structured interviews designed to gather in-depth information from key informants, surveys to collect data on the number of *Piphat Mon* ensembles in the region, and audio recording devices to capture interviews and observations of *Piphat Mon* performances at various ceremonies. These tools ensure the collection of comprehensive data that can be accurately analyzed.

3) **Data Collection Process:** The data collection began with a literature review of materials related to *Piphat Mon* and relevant theories. Field data were then gathered through interviews with experts in *Piphat Mon* music and observations of musical performances at ceremonies in the Suphanburi River Basin. The information obtained from these interviews and observations was meticulously recorded and transcribed for further analysis.

4) **Data Organization:** The data collected from interviews and observations were transcribed from audio recordings and organized into a format suitable for analysis. Survey data were compiled into tables and graphs to provide an overview of the transmission and management of *Piphat Mon* ensembles. All data were thoroughly checked for accuracy and completeness before being analyzed.

5) **Data Analysis:** The organized data were analyzed using content analysis and comparative analysis methods. This analysis aimed to identify relationships between data from various sources and to pinpoint key issues related to the transmission and identity formation of *Piphat Mon* ensembles. The analysis facilitated the identification of patterns and processes influencing the transmission and management within the community.

6) **Data Presentation:** The findings and analysis were presented in the form of a research article, structured according to the research objectives. The writing style adhered to the conventions of ethnomusicological research. The presented data were summarized and interpreted to provide a comprehensive overview of the transmission and identity formation of *Piphat Mon* in the Suphanburi River Basin, including recommendations for the preservation and development of this musical culture.

To ensure the credibility of the research, the data obtained from interviews and observations were verified by cross-checking with key informants and reviewed by experts in the relevant field. Additionally, a triangulation method was employed to compare data from different sources and confirm the accuracy of the research findings.

RESEARCH RESULTS

This study provides in-depth insights into the music inheritance and identity formation of *Piphat Mon* ensembles in the Suphanburi River Basin, analyzing the processes of formation, development, cultural transmission across generations, and the management of these ensembles within a changing social context. The research was conducted through interviews with individuals who possess extensive knowledge and play significant roles within the *Piphat Mon* ensembles, as well as through observations and data collection during actual performances at various ceremonies. The findings highlight the complexity and diversity of the processes involved in the transmission and identity formation of *Piphat Mon* ensembles. These processes not only reflect the resilience of traditional culture but also reveal the adaptations and innovations that respond to contemporary societal needs.

Formation of *Piphat Mon* Ensembles in Suphanburi

Sequence of Formation and Development

The formation of *Piphat Mon* ensembles in Suphanburi is closely linked to the migration of the Mon people into Thailand, particularly during the Ayutthaya and early Rattanakosin periods. The Mon immigrants who settled in Suphanburi brought their musical culture with them, leading to the establishment of *Piphat Mon* ensembles in various communities within the region. These ensembles were transmitted and perpetuated through families and community groups, with master musicians leading the transmission of musical knowledge and skills to successive generations.

The research revealed that the formation of *Piphat Mon* ensembles in Suphanburi is distributed across 10 districts: Doem Bang Nang Buat, Sam Chuk, Si Prachan, Mueang Suphanburi, Bang Pla Ma, Song Phi Nong, U Thong, Nong Ya Sai, Dan Chang, and Don Chedi. The initial formation of these ensembles began along the Suphanburi River Basin, where the Mon people settled and engaged in various occupations. The districts that first saw the formation of *Piphat Mon* ensembles include Sam Chuk, Si Prachan, Mueang Suphanburi, Bang Pla Ma, and Song Phi Nong. These ensembles initially formed through the transmission from teacher to student within riverside households, gradually expanding into the lowland areas of Suphanburi, particularly in the districts of Sam Chuk, Si Prachan, Mueang Suphanburi, Nong Ya Sai, U Thong, and Bang Pla Ma. In contrast, the districts of Dan Chang and Don Chedi did not experience the spread and formation of *Piphat Mon* ensembles.



Figure 2: Piphat Mon Ensemble
Source: Thanapon Jeansaen (2022)

Distribution and Lineages of Piphat Mon Ensembles

As of the research, there are 47 *Piphat Mon* ensembles in Suphanburi Province, with 32 of these ensembles having been formed through ancestral transmission. The remaining 15 ensembles were established as a result of migration. The transmission of musical knowledge in these ensembles is divided into two main lineages: 1) the *Pathayakosol* lineage (originating from Master Jangwang Thua Pathayakosol) and 2) the *Pradit Phairoh* lineage (originating from Master Luang Pradit Phairoh, also known as Kru Sorn Silpabanleng).

Musical Inheritance and Ensemble management of Musical Ensembles

Music Inheritance Patterns

Most *Piphat Mon* ensembles in Suphanburi Province have been transmitted from ancestors, while some have evolved through the teacher-student transmission method and formal education at "*Witthayalai Nattasilp*" (The College of Dramatic Arts). They can be categorized as follows:

1. ***Piphat Mon* ensembles inherited from ancestors**, totaling 32 ensembles: 1) Sanao Srijam, 2) Boonsom Banthueng, 3) Mor Arun, 4) Kru Buasangchan, 5) Khajon Mophan, 6) Nildee, 7) Narong Sunthornvipak, 8) Prakongsilp, 9) Buathong, 10) Sit Sornthong, 11) Jaroon Silp, 12) Pintong, 13) Prakong Ban Yod, 14) Udomsilp, 15) Supoj Banleng, 16) Pornnapa, 17) Sit Kru Sawaeng Thongpraserth, 18) Kru Weera Wangwiman, 19) Chaloem Khunthong Thai, 20) Boonchuay Suwan, 21) Sittikan Dontrithai, 22) Sit Wait Sri-Jan, 23) Boonchop Majiekjorn, 24) Charoen Silp, 25) Phutthanimitsilp, 26) Kamnan Saewang Mueang Suphan, 27) Srinuan Silp, 28) Sor Samniang Silp, 29) Nak Forn Banleng, 30) Duriyamitr, 31) Somron Silp, 32) Thongdee Silp.

2. ***Piphat Mon* ensembles that have evolved through teacher-student transmission and formal education at the Colleges of Dramatic Arts**, totaling 15 ensembles: 1) Fon Nak Banleng, 2) Thanyarat Banleng Silp, 3) Hassavuth Duriyang Thai, 4) Tha Samniang Silp, 5) Amnat Yupa Silp, 6) Duriyang Pirom, 7) Nor Wannawatit, 8) Por Banleng Silp, 9) Srisuwan Pirom, 10) Chaiprasit Suphan, 11) Pornnimit, 12) Phrom Prasit, 13) Suphan Silp, 14) Sor Sanghaphan, 15) Sor Pho Srithong.

Ensemble Management and Employment Practices

Employment practices for *Piphat Mon* ensembles in the Suphanburi River Basin vary. Some leaders require a deposit and a contract, while others do not. Those who require a deposit generally ask for 20% to 50% of the total agreed price upfront. The standard payment for a one-night engagement ranges from 7,000 to 12,000 baht. For time-based engagements, the rate is similarly between 6,000 and 12,000 baht, depending on travel distance and the terms agreed upon with the client.

Instrument preparation for *Piphat Mon* ensembles in the Suphanburi River Basin is handled either by the family members of the musicians or by professional musicians from Suphanburi, who may assist voluntarily or be hired. The starting fee for hiring musicians to prepare instruments ranges from 100 to 200 baht, excluding travel expenses.



Figure 3-4: *Piphat Mon* instrument storage room

Source: Wiwat Riangluang (2022)

Musicians in the *Piphat Mon* ensembles of the Suphanburi River Basin include trained descendants, dedicated apprentices within the ensemble, and professional musicians from Suphanburi Province and neighboring provinces who join the performances.

For each performance, musicians are hired in groups consisting of family members, relatives, and regular ensemble members. These musicians receive compensation of approximately 400–600 baht per night or 350–500 baht per session. Professional musicians from Suphanburi Province are compensated at a rate of 500–800 baht per night or 350–700 baht per session, depending on the musician's skill level. Travel expenses are negotiated separately between the musicians and the ensemble leader for each event.

Attire of the Musicians in the Piphat Mon Ensembles of the Suphanburi River Basin

Most musicians dress in black pants paired with safari shirts, Rajpatarn shirts, dress shirts, or polo shirts in white and black tones, ensuring a neat and appropriate appearance for the events. Ensemble leaders often provide shirts for the musicians and require them to wear black pants. Some ensembles also request that musicians wear black socks.

Identity Formation of the *Piphat Mon* Ensembles

Identity in Performance Methods

The *Piphat Mon* ensembles in Suphanburi Province organize their performances into three distinct schedules:

- 1) Performing from the morning of the first day until the morning of the second day.
- 2) Performing from the afternoon of the first day until the afternoon of the second day.
- 3) Performing from morning to evening within a single day.

The music repertoire used in these performances generally includes:

1) **Ritual music:** *Prajam Wat* (temple ceremonial Music), *Prajam Ban* (housing ceremonial music), *Yum Kum* (nightfall prelude), *Yum Tieang* (midday prelude), *Yum Thai* (Thai prelude), *Chern-Phee* (inviting the spirit), *Fi Chum* (bonfire), *Hae Sob* (funeral procession), *Yok Sob* (coffin-lifting), etc.

2) **Mon music with moderate or fast tempos:** *Mon Oi-ing*, *Yo-re*, *Dao Krajang*, *Burma Noi*, *Burma Klang*, *Burma Yai*, *Jiggy*, *Jikko*, *Malang Phu Thong*, *Karen Neur*, *Phaya Samutr*, *Phaya Ling Haw*, *Taleng Rampheung*, etc.

3) **Luk Krung music:** Thai oldies songs are popular or requested by the hosts, such as *Fah Dang*, *Yard Petch*, *Namta Sang Tai*, *Neung Nai Roy*, *Krasip Saward*, *Namta La Sai*, etc.

4) Luk Thung music: Thai Folk Songs currently popular or requested by the hosts, such as *Sao Phetchaburi*, *Sao Nakorn Chaisri*, *Keaw Row Phi*, *Namta Jorakhe*, etc.

Identity in Instruments and Ensemble Arrangement

The *Piphat Mon* ensembles have retained the identity of their musical instruments since the time of their ancestors, evident in the intricate carvings and the unique designs of the *Rang Ranad* (trough stand). The researcher identified three main types:

- 1) *Rang Ranad Mon* resembling traditional Thai *Rang Ranad Piphat* shape but with carved kinnaree figures on the ends.
- 2) *Rang Ranad Mon* designed to resemble the Royal Barge Suphannahong.
- 3) *Rang Ranad Mon* shaped like Mon gongs but smaller and less curved.



Figure 5: Rang Ranad Mon shape with carved kinnaree figures
Source: Narong Sunthornwipak (2022)

Additionally, there has been a transition from using cowhide to snare drum skins and bass drum skins for the ensemble's leather instruments.

Identity in Decorations and Materials

The materials used for decoration in the *Piphat Mon* ensembles include:

- 1) Spotlight illumination using spotlights.
- 2) Peacock feather decorations.
- 3) Instrument placement on decorated tables with curtains.
- 4) LED signboards displaying the ensemble's name behind the group.
- 5) Pope lights decorating Mon gongs in all ensembles.



Figure 6: LED signboard decoration in a Piphat Mon ensemble
Source: Jaroon Saiwut (2022)

DISCUSSION OF RESEARCH FINDINGS

The findings of this research on the music inheritance and identity formation of *Piphat Mon* ensembles in the Suphanburi River Basin highlight the complexity of the formation and development processes of these ensembles. The study reveals that the formation of *Piphat Mon* ensembles in Suphanburi is closely tied to the settlement of the Mon people in the river basin area, particularly in the districts of Sam Chuk, Si Prachan, and Bang Pla Ma. These are riverside areas where the Mon people established their communities and brought their musical traditions with them. The formation process of these ensembles occurred through cultural transmission from ancestors, heavily influenced by two main musical lineages: the Pathayakosol lineage and the Pradit Phairoh lineage (Pisarn, 2000; Boonchok Chaichat, 2008).

The transmission of music within the *Piphat Mon* ensembles in Suphanburi reflects a diverse and complex transmission pattern. Most of the *Piphat Mon* ensembles have been transmitted through families and formal education at colleges of dramatic arts, with musical transmission divided into two main lineages. This finding is consistent with the research of Boonchok Chaichat (2008), which observed similar transmission patterns in Ayutthaya Province, where music was transmitted both through families and educational institutions. The study also found that the *Piphat Mon* ensembles in Suphanburi have continuously adapted and developed to meet the demands of society and the changing context (Chatchai Phokdee & Wira Phansuea, 2022).

In terms of ensemble management, the research findings indicate that the management of *Piphat Mon* ensembles in Suphanburi aligns with the management of modern Thai and contemporary music ensembles. Ensemble leaders play a crucial role in planning and managing performances, including personnel allocation, instrument preparation, and coordination with clients. This style of management is consistent with the research of Anan Worawanit and Chalernpol Ngamsuthi (2012), who found that the management of modern Thai music ensembles requires careful planning and effective operational control.

The research also suggests that the inheritance and transmission of *Piphat Mon* ensembles in Suphanburi are consistent with the transmission of musical culture in other communities in Thailand, such as the transmission of Nora Rong Kru music in Southern Thailand, which has successfully preserved its traditional cultural identity. Additionally, the creation of musical identity within the *Piphat Mon* ensembles of Suphanburi reflects efforts to integrate traditional and contemporary music styles to meet the expectations of modern audiences and clients (Trairung Poimuang, 2018).

CONCLUSION

This study highlights the significance of migration, social context, and the transmission of *Piphat Mon* music in the Suphanburi River Basin as key factors that have enabled the Mon community to preserve their identity and traditional culture amidst changing environments. The Mon people's ability to effectively integrate their traditional culture with the new societal context in Thailand has allowed this musical tradition to remain vibrant and to be passed down through generations.

Furthermore, the findings indicate that the inheritance and transmission of *Piphat Mon* ensembles in the Suphanburi River Basin did not occur by chance but resulted from systematic planning and management. The division of musical transmission into two main lineages has helped these ensembles maintain their unique identity while simultaneously adapting to societal changes and the current demands of their audiences.

This research is crucial in enhancing the understanding of the role of musical culture in preserving identity and cultural inheritance within the Mon community in the Suphanburi River Basin. It also provides valuable foundational information for the future preservation and development of *Piphat Mon* music in Thailand, ensuring that this important musical tradition continues to thrive and remains an integral part of Thai society.

RECOMMENDATIONS

Based on the findings of this research on the music inheritance and identity formation of *Piphat Mon* ensembles in the Suphanburi River Basin, the following recommendations are proposed to enhance the effectiveness and achieve the intended research objectives:

1. Further studies should be conducted on the identity of Mon music performance in *Piphat Mon* ensembles in Thailand compared to the performance of Mon music in the Mon State.
2. Future research should focus on the identity of musical changes within *Piphat Mon* ensembles.

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