

## The Cultural Diversity to Sustainable Creative Culture of Musical, Poetic, and Artistic Innovations in Chao Phraya River Basin Community, Thailand

Suchat Saengthong<sup>1\*</sup>

<sup>1</sup>*Nakhon Sawan Rajabhat University, Thailand; Email: [suchat.s@nsru.ac.th](mailto:suchat.s@nsru.ac.th)*

\*Corresponding Author: [suchat.s@nsru.ac.th](mailto:suchat.s@nsru.ac.th)

**Citation:** Saengthong, S. (2025). The Cultural Diversity to Sustainable Creative Culture of Musical, Poetic, and Artistic Innovations in Chao Phraya River Basin Community, Thailand. *Journal of Cultural Analysis and Social Change*, 10(4), 271–282. <https://doi.org/10.64753/jcasc.v10i4.2802>

**Published:** December 4, 2025

### ABSTRACT

The concept of cultural diversity is crucial towards enrichment of ideas. This study explores in maintaining creative culture where musical, poetic as well as artistic activities take place in the Chao Phraya River basin community in the Province of Nakhon Sawan in Thailand. The qualitative method employed the documentary analysis, interactive action learning, and interviews with the experts. In addition, the research is a description of the relevance of cultural diversity to purchasing social cohesion and encourage creative development in a sustainable creative culture. The results showed that sustainable creative culture involves the musical composition in a multi-cultural society, poetic and artistic representation of a diverse community which is supported by knowledge, wisdom, learning processes and creative thinking to amplify potential of a sustainable community. The most important results of religious teachings include morality and ethics, estimation and honor of human dignity, recognition and inclusion of individual and common rights and liberties, equality and proper prioritization of preferable cultural capital to serve the community and the locality.

**Keywords:** Cultural diversity, Sustainable creative culture, Innovation in musicals, Poetic, Artistic, Chao Phraya River basin community.

### INTRODUCTION

Thailand's geographic and cultural landscape supports a diverse population, including Thai, Chinese, Vietnamese, Lao, Mon, and Muslim communities. In Nakhon Sawan Province, this cultural heterogeneity is especially prominent, offering a unique opportunity to study the interplay of tradition, creativity, and coexistence. A multicultural society consists of diverse groups of people with social and cultural differences in religion, language, clothing, lifestyle, etc., because each group of people has different beliefs, faiths, and cultures (Lapthananon, 2017). Diversity implies differences in people based on their identifications with various groups and is also a process of acknowledging differences through action (Carnevale & Stone, 1994). This diversity introduces varied viewpoints and experiences, facilitating more innovative and creative problem-solving (Desai, 2000). To enable diverse groups to coexist harmoniously within a community, relying on mutual support and refraining from bullying or infringing upon each other's rights, it is essential to thoroughly study, analyze, and comprehend multicultural societies in all dimensions (Sherwani & Mohammad, 2020).

Thailand has several multicultural communities. Cultural diversity includes differences in race, ethnicity, gender, sexual orientation, and more (Di Porto, 2022). Cultural diversity encompasses a variety of differences among individuals, including race, ethnicity, gender, and more, which significantly influences various aspects of society, with the dominant culture fall within the range of differences. Each array of differences must be fully appreciated and accounted for in order to understand human behavior (Feldwisch et al., 2022). The analysis of multicultural societies that focuses on understanding the diversity and cultural differences of spatial groups is

effective. The Chao Phraya River basin community in Nakhon Sawan Province, Thailand, is a region that differs from other communities in terms of its multicultural status and way of life. The recognition of cultural diversity in immigrant societies is the foundation of multiculturalism (Ghosh, 2018). The Chao Phraya River basin community in Nakhon Sawan Province is characterized by a multicultural status and a way of life that is characterized by the cultural diversity of each ethnic group, including Thai, Chinese, Vietnamese, Lao, Mon, and Muslim.

The Chao Phraya River upstream cultural pluralism community example provides a clear representation of a culturally diverse society in that there are different dimensions of cultural heterogeneity presented in the society such as lifestyle, customs, traditions, and beliefs. This can be attributed to the community's attempts to bridge and adjust constantly in various dimensions, striving to bring some sort of balance in a multicultural society. It aims to build knowledge and the proper code of conduct for living in diversity, beliefs, religions, and lifestyle, shifting the identity search characterizing to a new paradigm to learn and create a model of coping with diversity in modern arts and life (Farouq and Simatupang, 2022). It is vital to create an atmosphere that would lead to the creation of art that will have an impact on the real space. Cultural capital refers to an asset that develops and instills cultural value, especially in the upstream community of Chao Phraya River in Nakhon Sawan Province. Such cultural capital is both abstract and tangible, encompassing beliefs, teachings, values, traditions, and artifacts. It is perceived to be part of the community lifestyle, a consequence of the precautionary gathering and transfer of common knowledge and experiences, leading to unique behaviors, traditions, and cultural practices. It is necessary to tap into the strengths that are unique to adopt the characteristics of the community economy by accommodating the features of the community economy and aligning with the way of life, which in turn will lead to harmony with the cultural practice to enable community empowerment to effectively rejuvenate the community economy.

Cultural capital innovation, which has its origins in diversity, requires awareness of the social environment, the implementation of new paradigms of learning, and the creation of works of art, such as culture. Cultural tourism has been triggered by the appreciation of the importance of arts and culture, which includes the cultural heritage of the community and cultural awareness, and the cultural pluralism in the region. This is an important tool in maintaining culture as well as exploring the cultural diversity that promotes a realistic creative environment for musical, poetic, and artistic inventions in the Chao Phraya River basin community. The community could then benefit by building resilience and effectiveness by using historical, social, cultural, and traditional capital.

### Research Objective

1. To examine how a multicultural society comprising Thai-Chinese populations fosters peaceful coexistence in the Chao Phraya River source community
2. To analyze the role of musical, poetic, and artistic innovations in sustaining cultural creativity in the Chao Phraya River source community

## LITERATURE REVIEWS

The multicultural social group is the one in which there is a presence of various ethnicities, religions, cultures in the same community, which establishes a complicated social structure. This culture requires cognitive and recognition of differences, which is capable of reducing conflicts and enhancing peace. Conventionally, diversity embraced religion, or language, age, gender, ethnicity, education, cultural background, and personality orientation (Ng and Sears, 2020). Multiculturalism acknowledges and appreciates cultural diversities and promotes the inclusion of minority communities within political and social arenas and essentially overcomes past exclusion and bias (Mudassir, 2022). There is a multicultural society which comprises two or more cultural groups with own culture, identity, and community but there can be cases of overlapping between the groups and their contacts can be characterized by power relations (Banks, 1995; Bennett, 1998). Multiculturalism is also associated with how various cultures relate with each other, or how other cultures are incorporated into a society as opposed to only looking at a particular mainstream culture (Brighton, 2007). Cultural diversity refers to a range of differences between people that include race, ethnicity, gender, and other factors, which play an essential role in several matters of the society, creativity, and organizational dynamics. These differences are important to make one appreciate the human behavior and interactions (Di Porto, 2022).

These differences are important aspects that should be understood and dealt with to create an inclusive environment that would encourage innovation and productivity. Diversity refers to the difference between people, and it involves race, ethnicity, gender among others and diversity does play a significant role in the society such as creativity and organization. Thus, the diversity must be handled differently in case of the organizational differences and cultural environments (Dahanayake et al., 2018). These differences make it very important to understand and contain them to have an inclusive environment that leads to innovation and productivity. Cultural diversity simply implies being described as a group of individuals having different cultures or societies. It affects the organizational climate and poses difficulties and opportunities in the potential conflicts and low productivity because of

insufficient mentoring and guidance in the management of diverse workforces (Balamurugang et al., 2020). Cultural diversity has the potential of boosting creativity ability among people as they utilize different experiences. The cultural diversity in the workplace increases creativity, innovation and decision making hence making a firm more profitable. Nevertheless, it may also give rise to conflicts and misunderstandings, so the strategies should be effectively managed to enhance tolerance, acceptance, and respect among different employees (Morris, 2023). Cultural diversity means that a group has diverse cultural backgrounds, which can promote creativity and innovation in multinational organizations (Khan et al., 2024). Nevertheless, it also has some difficulties, especially communication-related, which require properly designed measures of effective cooperation and participative working culture. That way, cultural diversity offers many advantages to the issues that should be carefully addressed. The cultural capital is the value that people gain during their socialization, and this is presented as an inner virtue that makes them worth more. This consists of embodied cultural capital, objectified cultural capital, and institutionalized cultural capital (Bourdieu, 2007). Cultural diversity refers to the diversity in the cultural background of a population, which has a great impact on the innovation orientation by increasing exposure to diverse ideas and experiences (Prenzel et al., 2024). It is a key driver towards the development of society and community in terms of achievement by addressing the needs and goals of the immediate people in the village of the Chao Phraya River basin and Nakhon Sawan Province, Thailand.

Cultural diversity, based on cultural capital, is related to the importance of knowledge, wisdom, and creativity along with discovery and research by local knowledge keepers, including values and beliefs that make up the entire social value (Saengthong, 2024). Moreover, the local cultural capital, defined as the value and cultural worth in the societal environment, can be seen and exploited on a large scale (Hoebel, 2010). It includes: 1) necessary local cultural interest, embodying the cultural capital of society, 2) cultural capital in both industrial and service sectors, 3) local cultural capital groups that help bring about economic liveliness within the community, 4) contributing to technological advancements in various fields, 5) as a keeper of wisdom, expressing the unique wisdom of the local community, and 6) generating affection, community, dignity, and pride in the community. This value commends the lifestyle of the community and forms a platform that helps advance the quality of life through discovery, borrowing, exchange, and diffusion, thus contributing effectively towards local wealth (Wachanaphukka and Arunrisophon, 2009; Thongdee, 2015). At the same time, local cultural capital is the source of motivation that enables communities to discover self-awareness in accordance with their beliefs, ideologies, and inherent value of cultural capital, defining their unique identity crucial to reaching the balance between the conservation and development of cultural capital (Nilsakun & Tangsakun, 2015). The cultural, historical, scientific, as well as social values of creativity and innovation help strengthen the potential and capacity to implement local arts and culture in a creative and efficient way. The interreligious, moral, and ethical observations enforce the co-existence of the multicultural society as individuals of the Thai-Chinese surrounding community believe in religion. It places stress on human dignity and valuation, diversity, acknowledgment of individual rights and liberties. Moreover, it supports equality and justice principles besides focusing on shared interests, thus helping in the creation of a sustainable creative culture of musical, poetic, and artistic innovations in the Chao Phraya River basin community in Nakhon Sawan Province, Thailand.

## METHODOLOGY

The research design adopted in this study was a qualitative research design where participatory action learning was combined with a multi-contextual and cultural approach. It seeks to examine the multicultural community of Thai-Chinese persons, cultural diversity to coexist living in harmony, and sustainable creative culture of musical, poetic, and artistic innovations within the community of the source of the Chao Phraya River, namely, Nakhon Sawan Province, Thailand, as part of a landscape study. Ten key informants were involved in the study, where seven Thai-Chinese Association leaders and three experts in musical, poetic, and artistic cultural capital development took part. They were selected through purposive sampling and volunteered in this study project to achieve the goals of data collection. The consent process was initiated with an agreement between the key informants and the researcher in the study, where the researcher responded to the questions raised by the key informants.

The structured interview is the tool that will gather data on the multicultural society of Thai-Chinese people. Among the issues of concern covered through the interview is the promotion of a multicultural society, which is defined with cultural diversity as the adherence to religious teachings, morality, and ethics, the valuing and respecting human dignity, the acceptance and respect of individual differences, respect or regard of the rights and freedoms of oneself as well as others, the assurance of equality and justice, and the prioritization of the interests of the collective. A systematic interview into sustainable creative culture, including issues related to the creation of sustainable creative culture in terms of melody composition, the multicultural society, the source idea of poetry, and influences of art on the community of the Chao Phraya River basin.

The data collecting pertains to the subsequent stages:

Stage 1: Examination of documents and secondary sources pertaining to multicultural society and cultural diversity, primarily through literature review and primary information sources via participatory action learning and in-depth interviews. This approach incorporates multi-contextual and cultural perspectives, observing behaviors with seven key informants, specifically leaders from the Thai-Chinese community engaged in the study of multicultural society. Data was collected from notes and audio recordings, subsequently analyzed to identify indicators related to significant operational issues at this stage, as illustrated in Fig. 1.



**Figure 1.** Participatory action learning and in-depth interviews of a multicultural society with cultural diversity, with key informants, namely, Thai-Chinese group leaders.

**Source:** Research project, 2024.

**Stage 2:** It involves conducting participatory action learning and in-depth interviews to explore multi-contextual and cultural perspectives, in accordance with the concept, and to foster a sustainable creative culture within the source community of the Chao Phraya River. This stage includes collaboration with three experts in the creation of musical, poetic, and artistic cultural capital, focusing on the study of a sustainable creative culture related to the composition of the melody "Multicultural Society," as well as the inspirations behind the poetry and artistic expressions at this phase. This illustrates the process of gathering data from design, reflecting the motivation behind the artwork, as depicted in Fig. 2.



**Figure 2.** Design is the artistic work of the expert in creating artistic cultural capital.

**Source:** Research project, 2024.

In the Chao Phraya River community, a multicultural society that is distinguished by cultural diversity and a sustainable creative culture, the qualitative data related to the creation of musical, poetic, and artistic expressions were analyzed through three primary stages: data reduction, which involved coding to classify qualitative variables for frequency enumeration; data organization, which involved the classification and grouping of variables into conceptual dimensions, subsequently organizing elements into ideas, referred to as the indicator-concept model; and data interpretation, which was designed to identify directions and trends in the relationships between concepts, culminating in the explanation and interpretation of the logical relationships to draw conclusions.

## FINDINGS AND DISCUSSION

The findings of the research including the discussion and analysis of a multicultural society with cultural diversity, and a creative culture that sustains itself through musical, poetic, and other artistic innovations within the community of the Chao Phraya River basin in the Nakhon Sawan Province, Thailand are as follows:

### **A multicultural Society Comprising Thai-Chinese Populations Fosters Peaceful Coexistence in the Chao Phraya River Source Community**

The cultural diversity that prevails within a multicultural society among the Thai-Chinese individuals will enhance a harmonious coexistence providing that effective participatory action learning and thorough interviews exploring the multi-context and cultural perspective are performed. This is done through observing behaviors of seven Thai-Chinese group leaders who were involved in the study as follows:

*“The Chao Phraya River source community in Nakhon Sawan Province is home to a large number of ethnic communities living and undertaking different occupational activities. Cultural diversity is also found among the members of the ethnic group as it differs in many areas within the social environment. Thai-Chinese people are the representatives of the multicultural society with various lifestyles, customs, beliefs, and religions. This cultural pluralism promotes harmonious coexistence and is guided by the moral and ethical principles of every regime. Such compliance acts as a behavioral controller, enhancing morality, good manners, benevolence, and selfless acts among*

people. Appreciation and dignity of human beings are emphasized, as all human beings have equal value regardless of their financial and social statuses. While there may be diversity in beliefs, faiths, values, practices, traditions, and civilizations, the inherent dignity of each human being is equal. Accepting and believing in diversity between people, including beliefs, religion, gender, age, education, income, occupation, and opportunity, through granting honor and respect to the viewpoints and identities of each other is important. Respecting the rights and freedoms of oneself and others is obligatory for everyone to practice to avoid conflicts in society. Equality and justice are values that should be granted to everyone irrespective of belief, religion, and diversity, ensuring that all people have the same opportunities. When everyone sees and treats each other as equals, mutual respect will prevail, and no divisions will occur in the community and society, fostering coexistence. It is crucial for people in the community and society to prioritize communal interests, leading to a more prosperous, peaceful, and happy society. Selfishness will decrease, while sacrifice and sharing in the community and society will increase. Volunteerism will be encouraged, and the spirit of the public will be enhanced, promoting a kind heart, a spirit to help others, and a willingness to assist each other in times of need, even at the expense of personal happiness for the greater good. This will be based on true benevolence and an understanding of the roles and obligations of people in society.”

(The interviews: Thai-Chinese group leaders involved in the study, 2024)

The study of multicultural society with cultural diversity would achieve the peaceful co-existence of individuals of Thai and Chinatown by subscribing to religious teachings, ethical integrity, and moral values. This implies honor and respect to human dignity, recognition and respecting the differences of individuals, recognition of the rights and freedom of self and others, equality and justice, and collective good. Based on the idea of reflection, cultural capital identity provides the society with a backbone that will be used to apply such information to the benefit of both the owner of the culture and the community. Such factors that make cultural identity identification a critical catalyst of social action, as a outcome of ethnicity, might be subjective, but it has become an objective reality; understood by both in-group and out-group persons, and is a behavioral premise in interpersonal relations. Furthermore, group integrations connecting the members of the group will project the specific identity of the group, which depends on aspects like the highlighting of differences within the group and interpersonal communications. The conceptual understanding of understanding will be to a greater extent, thus making the phenomenon more noticeable, especially in urban zones that are known to have a complex and dynamic civilization via social learning through cultural mechanisms (Lapthananon, 2017). In turn, cultural diversity within a multicultural community of Thai-Chinese people is a pivotal junction of absorbing all sorts of stories through the intellectual cultural capital based on ideas, beliefs and faith, which is correlated to the mental models and communitarian ways of living.

**The role of Musical, Poetic, and Artistic Innovations in Sustaining Cultural Creativity in the Chao Phraya River Source Community**

1) A sustainable creative culture of musical innovation in melody composition within a multicultural society is exemplified by the source community of the Chao Phraya River. The melody is constructed using the Pentatonic Scale, aligned with the C Major scale, and is set in a 4/4 (Common Time) meter. The composition incorporates all tones of the scale, featuring a melody line interwoven with diverse rhythmic patterns, including quarter notes, half notes, and single eighth notes, as illustrated in Fig. 3.

“Music: A Multi-society community of the Chao Phraya River.”



Figure 3. Chord movement on the melody line of the Chao Phraya River Community.

The musical invention of the Chao Phraya River Source Community's polysocial song in the structure of a chord progression on the melody of the Chao Phraya River Source Community's polysocial song.

**Introduction to the melody of the Chao Phraya River Source Community:** The melody of the Chao Phraya River Community's polyphonic music is a two-part song. When recorded with international notes, it is 16 measures long and is set on the C Major Scale with a Common Time rhythm.

**The idea behind the movement structure of the chords of the Chao Phraya River Community's multi-social music:** The structure of the chords that appear in the melody of the Chao Phraya River Community's multi-social song is shown in Music measures, 1-8, and Music measures, 9-16.

**Music measures, 1-8.**

|    |       |         |       |    |       |         |       |
|----|-------|---------|-------|----|-------|---------|-------|
| 1  | 2     | 3       | 4     | 5  | 6     | 7       | 8     |
| I6 | I iim | I6 iim7 | V7 V7 | I6 | I iim | I6 iim7 | V7 I6 |

The structure of the chords in the song of the Chao Phraya River Community. It has the 1 Major 6 chord in measure 1, placed the 1 Major chord and the 3 Minor chord in measure 2, the 1 Major 6 chord and the 3 Minor Seventh chord in measure 3, the 5 Seventh chord and the Secondary Dominant chord (5 Seventh of Chord 6) in measure 4, the 1 Major 6 chord in measure 5, the 1 Major chord in measure 6, the 1 Major 6 chord and the 3 Minor Seventh chord in measure 7, and the 5 seventh chord and the 1 major chord in measure 8.

**Music measures, 9-16.**

|          |      |       |        |          |      |       |        |
|----------|------|-------|--------|----------|------|-------|--------|
| 9        | 10   | 11    | 12     | 13       | 14   | 15    | 16     |
| V/ii ii7 | V7 I | ii V7 | I6/iii | V/ii ii7 | V7 I | ii V7 | I6/iii |

In measuring the chord structure of the Chao Phraya River Community's song, the Secondary Dominant chord (5 of Chord 2) was placed in measure 9, the 5 Seventh chord and the 1 Major chord were placed in measure 10, the 2 Minor chord and the 5 Seventh chord were placed in measure 11, the 1 Major 6<sup>th</sup> chord was placed in the first inversion (First Inversion) in measure 12, the Secondary Dominant chord (5 of chord 2) was placed in measure 13, the 5 seventh chord and the 1 major chord were placed in measure 14, the 2 Minor chord and the 5 Seventh chord were placed in measure 15, and the 1 Major 6<sup>th</sup> chord was placed in the First Inversion (First Inversion) in measure 16. The creation of the multi-society song of the Chao Phraya River source community has the following musical structure:

1) The introduction of the Chao Phraya River basin community song consists of 15 measures. The composition employs a 5/8 time signature for 11 measures and a 4/4 time signature for four measures, as detailed below:

**Figure 4.** Introduction of the Chao Phraya River Source Community song.

2) The melody of the Chao Phraya River Community's multi-song (Fig.5) has 16 song measures as follows:

**Figure 5.** The melody of the Chao Phraya River Community's multi-song.

3) The improvisation of the Multi-Society Song from the Chao Phraya River Community involves musicians performing spontaneous music using three instruments, including the Tenor Saxophone and Klui, which alternate based on the patterns of chord movement as illustrated in Fig. 6.

Figure 6. Improvisation of the Chao Phraya River Community's Multi-Society Song.

The coda of the Chao Phraya River Community song employs the melody section's structure as a concluding element, as illustrated in Fig. 7.

Figure 7. The coda of the song of the Chao Phraya River Community.

**The Invention of the Style of Music of the Chao Phraya River Source Community**

The song of the Chao Phraya River Source Community was created and arranged in a fusion jazz style. The song is set to be a fused style, with rhythm proportions emphasizing the feeling of contemporary music. The speed of playing was at 170 quarter notes. The song was composed and arranged for nine instruments in a jazz style with a contemporary feel, including drums, bass, guitar, piano, saxophone, flute, saw, wu, erhu, and yangqin. Each instrument has a different playing style depending on the instrument used.

1) The guitar and the multifaceted musical practices of the Chao Phraya River Source Community: The guitar serves not just to showcase musical talent but also to perform chord patterns that accompany jazz fusion rhythms, utilizing rhythmic patterns and voicing chords as illustrated in Fig. 8.

The figure shows three staves of music for Jazz Guitar. The top staff contains four measures of chords: Dsus4/A, Csus4/G, B b sus4/F, and Asus4/E. The middle staff contains a sequence of chords: C6, C, Em7, C6, Dm7, G7, E7, C6, C, Em, C6, Dm, G7, C6. The bottom staff contains another sequence: A, Dm7, G7, C, Dm, G7, C6/E, A, Dm, G7, C, Dm, G7, C6/E. Each chord is accompanied by a melodic line in the treble clef.

**Figure 8.** The guitar playing of the song of the Chao Phraya River Source" is in the main melody section.

2) Bass and the practice of performing music of the Chao Phraya River Community: The major task of bass is to outline the sequence of chords, which is destined to saturate the melodic line in the system of swings. The playing style of bass is sometimes characterized by an equal number of four beats in the entire length of composition and sometimes, the improvisation of the bass-player is applied in certain parts as shown in Fig. 9.

The figure shows three staves of music for Bass. Each staff contains a melodic line in the bass clef, corresponding to the chord progressions shown in Figure 8. The lines are rhythmic and follow the harmonic structure of the piece.

**Figure 9.** The bass line of the song of the Chao Phraya River" in the main melody.

3) Piano and playing the music of the Chao Phraya River Community: The piano serves two functions, first, it is used to demonstrate the talents of music and secondly, this instrument is essential in providing the rhythm of a jazz fusion. These rhythmic patterns and voicings of chords are defined by the creation of chord structures and the development of chord motions. This highlights the need of giving the performer freedom to improvise in rhythms of jazz as shown in Fig. 10.

The figure shows three systems of music for Piano. The top system contains four measures of chords: Dsus4/A, Csus4/G, B b sus4/F, and Asus4/E. The middle system contains a sequence of chords: Am, Em, G7, Am, Em, G, Em, C6, C, Em, C6, Dm, G7, C6. The bottom system contains another sequence: A, Dm7, G7, C, Dm, G7, C6/E, A, Dm, G7, C, Dm, G7, C6/E. Each chord is accompanied by a melodic line in the treble clef and a bass line in the bass clef.

**Figure 10.** The piano performance of the song of the Chao Phraya River Source" in the main melody section.

4) Drums and the music process of the Chao Phraya River Community: The drum's function is to establish rhythm and regulate the dynamics of the performance of diverse musical instruments. The song's development employs jazz fusion as a hallmark of modern style. Furthermore, the fundamental rhythmic framework serves to establish a structure for the performance, as illustrated in Fig. 11.



**Figure 11.** The drum playing of the song of the Chao Phraya River Source Community" in the main melody section.

The Chao Phraya River basin community's melody is composed of three primary concepts:

- 1) The chord movement pattern of the polysomnium melody of the Chao Phraya river community is specified to be on the E minor scale, as illustrated in Fig. 12, without specifying the scale symbols above.



**Figure 12.** The structure of the chord movement pattern of the Chao Phraya River Community's song.

The structure of the movement pattern of the chords of the Chao Phraya River Community.

|      |      |        |   |        |       |      |      |      |      |        |
|------|------|--------|---|--------|-------|------|------|------|------|--------|
| 1    | 2    | 3      | 4 | 5      | 6     | 7    | 8    | 9    | 10   | 11     |
| i iv | i iv | III iv | i | i III7 | III i | i iv | i iv | III7 | i iv | III iv |

The chord arrangement for the composition of the Chao Phraya River Community Polytechnic College consists of the following: the 1 Minor chord and the 4 Minor chord in the first measure; the 1 Minor chord and the 4 Minor chord in the second measure; the 3 Major chord and the 4 Minor chord in the third measure; the 1 Minor chord in the fourth measure; the 1 Minor chord and the 3 Major Seventh chord in the fifth measure; the 3 Major chord and the 1 Minor chord in the sixth measure; the 1 Minor chord and the 4 Minor chord in the seventh measure; the 1 Minor chord and the 4 Minor chord in the eighth measure; concluding with the 3 Major Seventh chord. Measure nine contains a minor i chord and a minor iv chord. Measure ten contains four major triads and one minor tetrad. In measure eleven, integrate a major IV chord with a minor iv chord.

- 2) When writing a melody to introduce a song entitled, Church of Christ Asanasathan Bandanbun, it was felt that the guitar could join the melody by using scales, but the structure of the chord progression had to be the main principle, which was the usage of G Bebop Scale in the seventh measure.

|   |   |   |    |   |   |   |    |   |
|---|---|---|----|---|---|---|----|---|
|   | W | W | H. | W | W | H | H  | H |
| G | A | B | C  | D | E | F | F# | G |

Specify the blues scale.

|   |   |   |                |   |   |   |
|---|---|---|----------------|---|---|---|
|   | 3 | W | H              | H | 3 | W |
| A | C | D | E <sup>b</sup> | E | G | A |

- 3) The emergence of the musical instruments support line in the backdrop of Chao Phraya River Community has set a premise of fusion arrangement within jazz, which puts a focus over fueling up each musical instrument going by the parameter of chord patterns. The auxiliary instruments in this concept are bass, guitar, and piano.

-Guitar and the establishment of a support line for the many musical practices of the Chao Phraya River community: The guitar's function, besides generating the melody in the introduction, is to perform the chord progression that underpins the fusion beat through comping, utilizing rhythmic patterns and chord voicings, as illustrated in Fig. 13.



**Figure 13.** The invention of guitar lines to support the multicultural music of the Chao Phraya River basin community.

-Bass and the creation of a support line for the music of the Chao Phraya River community: Figure 14 illustrates that the primary function of the bass is to delineate the structural progression of chords, which is conceived to be rooted in the melodic line with a rhythmic pattern characteristic of jazz fusion, often featuring a bass performance style of four beats per measure. The introduction to the song specifies that the bass will not be performed.



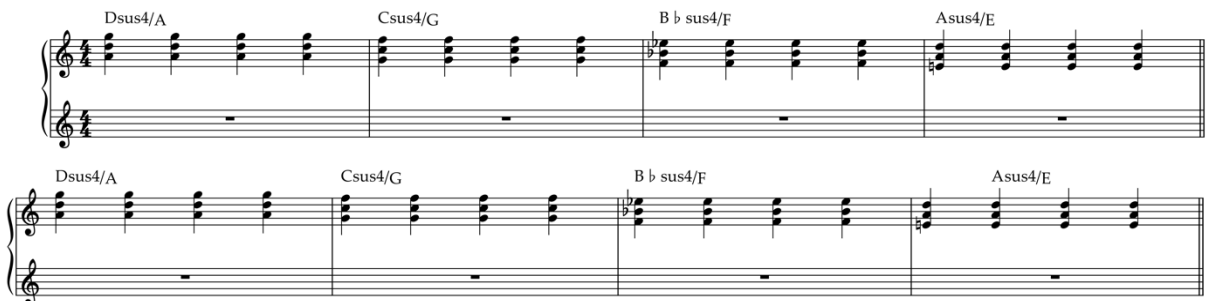
**Figure 14.** The creation of a bass line supporting the song of the Chao Phraya River Community in the introduction.

-Piano and the creation of a support line for the music of the Chao Phraya River Community: The piano (Fig.15) serves not only to showcase musical talent but also to provide chord patterns that underpin (Comping) jazz fusion rhythms, using rhythmic patterns and voicing chords derived from the structural and movement patterns of the introductory chords. This underscores the liberty of musicians to include it into the jazz process.



**Figure 15.** The invention of piano lines to support the multi-society songs of the Chao Phraya River basin community.

4) The creation of the improvisational songs of the Chao Phraya River Community (Fig. 16) has been established to utilize the saxophone and flute for improvisation. The song's melody and chord structure serve as a foundation for the improvisation of each instrument.



**Figure 16.** The invention of the improvisation of the songs of the Chao Phraya River Community.

The concept of improvisation, alongside the previously mentioned framework, was initially shaped by the modulation and progression of the melody line in relation to the chords:

-The arrangement highlights the application of chord suspension and the second inversion of chords, including the D suspended 4 over A bass, B flat suspended 4 over F bass, and A suspended 4 over E bass, among others. The chord progression depicted in Fig. 17.



Figure 17. The second inversion structure of the suspension chord.

5) The invention of the coda of the Chao Phraya River Community Song (Fig.18) has been determined to go back to the introductory melody section again.



Figure 18. The invention of the coda of the Chao Phraya River Community Song.

For instruments like guitar, bass, and piano, the support line is executed as in the melody portion. The conclusion, alongside fulfilling the support role, is also influenced by the artist's musical intuition as a primary determinant of performance freedom. Nonetheless, it must be predicated on the progression of the chords within each designated instrument:

For instruments like guitar, bass, and piano, the support line is executed in the same manner as in the melody part. The conclusion, alongside fulfilling the support role, is also contingent upon the artist's musical intuition as the primary determinant of performance freedom. Nonetheless, it must be predicated on the movement of the chords in each designated instrument as illustrated in Fig. 19, Fig. 20, and Fig. 21.



Figure 19. Chord process structure of the guitar song of the Chao Phraya River Community, creating a musical idiom.



Figure 20. The structure of the chord process of the bass song of the Chao Phraya River Community's multi-society song in creating musical compositions.



Figure 21. Piano chord progression structure of the Chao Phraya River Community's multi-society song in the creation of musical improvisation.

Cultural diversity in sustainable creative culture of music in Chao Phraya River basin community plays an important role in the composition of melodies in multi-cultural society as an important factor in the flow of sustainable creative culture of music that makes people express more and unites the activities of people. This diversity enhances the practice of music, educational methods as well as resistance to the social-cultural challenges. (Sherwani & Mohammad, 2020). Besides, the societal situation that surrounded the establishment and the way music was felt highlights the importance of cultural identity in the development of music. The aforementioned interactions between people and the environment tell us that local cultural practices shape what happens in the form of music (Haegreaves, 2023). The program has led to the increased awareness and support of diverse musical practices more so in communities that face ecological and social challenges in the community at the source of the Chao Phraya River. Multiculturalism in music fosters innovation and increases the resiliency of the community. It is important to note the challenges posed by globalization and standardization of cultures that can make local musical customs and identities threatened (Di Porto, 2022). A balance between all these dynamics is crucial to a

successful musical atmosphere. The importance of cultural diversity in the development of music highlights such social functions as the singing-in-a-group and preserving identity and ensuring continuation of a creative culture of music. This explains the importance of the cultural contexts in shaping the musical participation and adaptation. It is the interaction of cultural diversity in an environmentally friendly and developed creative culture that provides a new rich poetic landscape. The mixing of diverse cultural heritage and the use of creativity enhances poetic forms and topics making it easier to explore the human experiences within the Chao Phraya River basin community in a wider manner. The following ideas are represented as a result of a long-standing tradition of poetic creativity of a sustained creative culture, which is based on inspiration, belief, and faith, which in turn are rooted in the minds of people of different races who live along the Chao Phraya River:

***“Poets: A Multi-Society Community of the Chao Phraya River.”***

Lord of the gods, god Sadhu, blessings, crescent moon mosque, Kiew Dao Saman, Phutthachedi Kiri Rattana Sattha Tarakarn, Christian church, cathedral of merit, the four streams of virtue conducive to love and relationships, withstands the passage of time, promotes the message of multiculturalism to infinity, and propagates the prosperity of our country. The cultural diversity is a component of the critical building of a continued creative culture particularly at the world of poetry. The communication between diverse cultures and the expression of creativity enhances the poetic forms and themes to be able to investigate more deeply the experiences of man in the Chao Phraya River source community. The cultural diversity also increases the possibilities of creativity as various ideas and experiences are introduced, bringing new poems. Cultural diversity artistic practices can also protect history and develop economic sustainability, as the use of the old narrations in modern poems demonstrates (Jha, 2024). It is impossible to have a rich poetic scenery without the interaction of the cultural diversity in the sustainable creative culture. The diversity in terms of both cultural backgrounds and artistic dispensation enhances the poetical forms and themes and allows exploring the human experiences among the Chao Phraya River source community on a broader level. The cultural diversity also increases the possibilities of creativity as various ideas and experiences are introduced, bringing new poems. The artistic culture of long-term creativity has an inspirational fueling of balance in the composition, the fusion of thought and deep belief in common goodwill, without any discrimination, as by race, religion, or ethnicity. The painting is a depiction of an impressionistic picture of a community near the Chao Phraya river painted in oil on canvas. The palette knife technique used by the artist provides a complex composition based in an imaginative frame of references to the creativity brought in by the lifestyle of the community that exists in the Chao Phraya River basin.

***“Artistic: A Multi-Society Community of the Chao Phraya River.”***



**Figure 22.** A sustainable creative culture of art innovation in a multi-society community of The Chao Phraya River.

The creative culture of the diverse community surrounding the Chao Phraya River can be sustainable and help sustain the economic scenario. The practice of art based on cultural diversity, such as combining traditional storytelling and poetry, can be achieved. A robust creative culture in the arts is something that would be promoted through cultural diversity. It boosts artistic creativity and innovation, preserving and developing old forms of art. The integration of diverse cultural perspectives enhances innovation in the social setup of the Chao Phraya River source community. Cultural diversity enhances personal and shared creativity because individual experiences can be used to give rise to new ideas and solutions (Khan et al., 2024). Creative capability can be significantly nurtured in optimum environments and multiple cultural backgrounds, as observed in a number of studies (Leung et al., 2008). Cultural diversity enhances creative activities and may boost creative potential under good circumstances. Diversity within the group has the power to encourage as well as hinder innovation. It is possible to state that a productive creative climate within the arts field requires a careful approach with a number of perspectives (Gocłowska and Ritter, 2019). Cultural diversity entails differences that exist between people, such as race,

ethnicity, and gender. In the art therapy setting, it is important to understand these differences to make sense of human behavior and establish a sustainable creative culture that reflects different perspectives and experiences of the Chao Phraya River source population when expressing themselves through art. This is what makes intellectual innovations in the Chao Phraya River source community easy to develop through the creation of creative experiences, knowledge, and wisdom, and the encouragement of creative learning processes that contribute to a high potential of sustainable communities. It also aims to consolidate and increase the creation of pertinent cultural capital, hence creating amenities for the Chao Phraya River basin community in Nakhon Sawan Province.

## CONCLUSION

Creative music culture that is sustainable is directed towards inventing melodies in the heterogeneous society of the Chao Phraya River people. The existence of a creative culture of poets can provide a center of belief and faith, serving as the focal point for people of all races living along the Chao Phraya River. An illustration of sustainable creative art culture is the inspiration behind artwork representing the Chao Phraya River source communities using an impressionistic style. The artist uses a palette knife to create a complex composition, employing oil painting on canvas and applying imaginary perspectives to depict the life of the community residing in the Chao Phraya River basin. The integration of diverse cultural perspectives enhances creativity in the social context of the Chao Phraya River source community, leading to the production of value-added cultural capital that generates positive value for both the community and the neighborhood.

## IMPLEMENTATION

Cultural diversity contributes to peaceful coexistence in a multicultural society by following teachings of religion, morality, and ethical values, respecting and acknowledging the human dignity of others, accepting the differences among people, believing in the rights of self and others, maintaining equality and justice, and prioritizing the interests of the collective. Increased selfishness will decrease, leading to more sacrifice and sharing in the community and society, fostering a spirit of volunteerism and service to society. People will be kind and ready to help each other when needed, focusing on communal good rather than self-bliss, based on true compassion and a vision of communal role and responsibility.

Sustainable creative culture is an essential process that promotes seeking purpose, transformative creativity that identifies self-based on wisdom and knowledge, learning, and innovative thinking to achieve the sustainable potential of communities for success. This requires an understanding of the social background and sensitivity in searching for and retrieving information on phenomena applied in the development of new paradigms in creating art, culture, and knowledge. The new order of modern art and culture production focuses on cultural material that represents the forms of life and social regulations of community territories. This arises from cultural diversity and social norms characterized by different opinions, beliefs, traditions, and cultures, which are fundamental for the effective development of contemporary art and culture.

## REFERENCES

- Balamurugan, G., & Santhiya, B. (2020). Cultural Diversity among the Employees and Its Effect on Organizational Climate. *International Journal of Engineering and Management Research*, 10(1), 84-86. <https://doi.org/10.31033/IJEMR.10.1.15>
- Banks, J. A. (1995). Multicultural Education and Curriculum Transformation. *Journal of Negro Education*, Vol. 64, 4.
- Bennett, D. (1998). *Multicultural States Rethinking Difference and Identity*. London: Routledge.
- Bourdier, P. (2007). *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.
- Brighton, S. (2007). British Muslims, Multiculturalism and UK Foreign Policy: Integration, and Cohesion in and Beyond the State. *In International Affairs*, 83(1), 1-17.
- Dahanayake, P., Ballantyne, G., Rajendran D., & Selvarajah C. (2018). Justice and fairness in the workplace: a trajectory for managing diversity. Equality, Diversity and Inclusion: *An International Journal*. 37(5), 470-490
- Desai, D. (2000). Imaging difference: The politics of representation in multicultural art education. *Studies in Art Education*, 41(2), 114-129.
- Di Porto, E. (2022). Multicultural and diversity perspective in art therapy: Transforming image into substance. Elsevier eBooks. <https://doi.org/10.1016/b978-0-12-824308-4.00010-7>.
- Farouq, U., Kertawidana, I. D. K., & Simatupang, H. (2022). Pancasila as the Foundation of the Defense of the State in the Face of the Threat of Disintegration of the Indonesian Nation. *Randwick International of Social Science Journal*, 3(1), 134-141.

- Feldwisch, R. P., Pate, M., Scarce, J., & Rastogi, M. (2022). *Foundations of Art Therapy, Theory and Applications* (p. 81). New York: Elsevier.
- Fischer, K., & Bidell, T. (2006). Dynamic development of psychological structures in action and thought. In W. Damon & L. R.M. (Eds.), *Handbook of child psychology: Theoretical models of human development*, vol.1, 1-62.
- Ghosh, R. (2018). Multiculturalism in a Comparative Perspective: Australia, Canada and India. *Canadian Ethnic Studies* 50(1), 15-36.
- Gocłowska, S. M., & Ritter, P. H. P. (2019). *The Cultural Diversity and Creativity*. Elsevier. <https://doi.org/10.1016/B978-0-12-809324-5.23723-1>
- Haegreaves, D. J. (2023). *Cultural Diversity and the Explanation of Musical Development*. Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780190927523.013.12>.
- Hoebel, E. A. (2010). *Anthropology: The Study of Man*. Third edition. New York: McGraw-Hill Book Company.
- Jha, A. (2024). Cultural diversity for sustainable development in art and design. *Shodhkosha Journal of Visual and Performing Arts*. <https://doi.org/10.29121/shodhkosha.v4.i2cdsdad.2023.569>.
- Khan, A. R., Malik, S. A., & Ali, H. (2024). Cultural Diversity and Its Impact on Workplace Collaboration and Innovation. *International Journal of Social Science and Humanity*, 1(4), 6–10. <https://doi.org/10.62951/ijss.v1i4.141>.
- Lapthananon, P. (2017). Promoting the ASEAN Socio-Cultural Community in the Context of a Multicultural Society. *Journal of Social Science Review*, 6(2), 32-43.
- Leung, A. K.-y., Maddux, W. W., Galinsky, A. D., & Chiu, C.-y. (2008). Multicultural experience enhances creativity: The when and how. *American Psychologist*, 63(3), 169–181
- Morris, S. N. (2023). Cultural Diversity in the Workplace and the Role of Management. *American Journal of Industrial and Business Management*, 13(5), 380–393. <https://doi.org/10.4236/ajibm.2023.135024>.
- Mudassir Hasan Jafri. (2022). Minorities' Participation in Multicultural Societies. *International Journal of Research Publication and Reviews*, 3(6), 4039-4041. <https://doi.org/10.55248/gengpi.2022.3.6.48>
- Ng, E. S., & Sears, G. J. (2020). Walking the Talk on Diversity: CEO Beliefs, Moral Values, and the Implementation of Workplace Diversity Practices. *Journal of Business Ethics*, 164(3), 437-450.
- Nilsakun, D., and Tangsakun, N. (2015). Factors affecting local consciousness in the old commercial area of Ubon Ratchathani. *Journal of Environmental Analysis*, 14(1), 44-57.
- Ghosh, R. (2018). Multiculturalism in a Comparative Perspective: Australia, Canada and India. *Canadian Ethnic Studies*, 50(1), 15-36.
- Prenzel, P., Bosma, N., Schutjens, V., & Stam, E. (2024). *Cultural diversity and innovative entrepreneurship and small business economics*. <https://doi.org/10.1007/s11187-024-00888-1>
- Saengthong, S. (2024). Dimension of cultural capital based on intellectual creativity in musical culture towards sustainable community potential enhancement, *Interdisciplinary Journal of Humanities and Social Sciences*, 7(2), 49-62.
- Sherwani, K. A., and Mohammad, B. (2020). Kurdish national Identity in a global context. *TECHNIUM*, Vol. 2(7), p.312.
- Thongdee, A. (2015). Community cultural capital. *Journal of Cultural Review*, 2(3), 16–29.
- Wachanaphukka, W., & Arunsrisophon, A. (2009). The Community of Innovation & Creativity. *Journal of Management*, 30(3), 25 –30.