

A Guideline for Undergraduate Students at the College of Music, Mahasarakham University to Develop Advanced Solo in Folk Music Skills

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Abstract

The high-class performance style of Isan folk music is to perform as a soloist with techniques, methods, tactics, essence, rhythm, and postures. There are melodious, fun and fully indicate the ability of the performer, composer, and combiner of the music. This research aims to study the pattern of Isan folk as a solo and also creative process. Data collections are documents and field study methods—observation, interview of six gurus or scholars, five of folk music teachers, eight of folk music soloists, eight of folk music performers, and thirty members of the general public. The research results were presented by analytical description. The results are that, the advance of folk music solo happens by learning the principles and concepts of solo performance management. Demonstration of advanced folk instrument practice skills and solo performances in the practice of advanced folk instruments are shown the concepts that create works of skill in performing solo performances of Isan folk music. The style is a solo performance of Isan folk music, with techniques, methods, tactics, and rhythmic styles and the main pattern melodies in Isan folk music convey the melodious and fun character according to the traditional style of the local area. There are guidelines for playing each Isan folk instrument along with the creative process that combines contemporary folk music. There are various styles of melodies, and movement patterns, such as slow rhythms, medium rhythms, fast rhythms, etc. Summarizing the format and creative process of solo music, Isan folk music is an advanced creation of folk music with the idea of creating according to the traditional style of the Isan region and also incorporating contemporary Isan folk music. It conveys the skill of the performers who perform folk music solos to achieve a melodic sound, fun for the audience.

Keywords: Advanced solo in folk music skill, Folk music skill, Folk music performance

1. Introduction

The culture and distinctiveness that characterize the Thai people from the past to the present include music. It is a social heritage that has been symbolically passed down the generations from ancestors. Regarding cultural prosperity, music is a key factor in fostering and raising awareness of the nation's citizens' high moral and ethical standards. It also serves as a catalyst for social, economic, and qualitative growth. The way of life today has changed from what it once was due to economic and social situations, and music culture has altered to reflect these changes as well as the demands of society and the cultures of other nations that have an impact on modern society (Seeyo, 2018). The variety and various variations of Thai folk music that are present locally in each location each region's music and folk songs are also regarded as works of art that might reveal ethnicity, using customs that have been around for a while. Folk music can be categorized in a variety of ways, such as by the geography in which it is found or by area, such as music and folk songs of the North, Central, Northeast, or Isan. as well as southern folk music Additionally, each region's music reflects its culture, way

of life, and customs. Additionally, ethnic groups inherit their own distinctive musical culture. As a result, songs and music reflect the ethnicity of various populations. Clearly, wherever they ended up (Boonrod, 2021).

Folk music originated from the creativity of the villagers who used locally available materials to create folk instruments according to their wisdom, self-confidence, and self-responsiveness. Traditional folk music was just a chorus, but later the villagers invented the folk music instruments used to accompany the chorus. Characteristics of folk music instruments everywhere inherited since ancient times. Folk music is a musical composed by folk musicians with the idioms and accents of the villagers and the continuation of each other with memory (Choonphairot, 1983). Isan folk music is divided according to the characteristics of Thai music: strum, scrape, beat, and blow. The beating instrument is a type of musical instrument that is commonly known as Pong Lang. It is popular and widespread in the Northeast of Thailand including expanding to all regions of Thailand. Before the Pong-Lang band has been developed until the form of musical instruments that exist today, some people knew Pong Lang in different forms in terms of shape, function, use developed and improved shape, and instrumental approach. Isan folk music is a musical invented by the creativity of the Isan people in using locally available materials to invent musical instruments for use in traditional vocal compositions for their entertainment and beliefs (Saenthaweek, 2006).

As a result, Isan folk music is regarded as a richly symbolic cultural icon by using the lyrics' meaning to support uplifting feelings and ideas. Additionally, it serves as a channel of communication between members of the culture and those from outside of it (Junsri & Burusphat, 2018). Listening is the most common way of oral sound transfer, and folk music did not develop for enjoyment; rather, it is linked to other activities including rituals, labor, dancing, and participating in different customs. Additionally, folk music still requires memory because it contains a quick tune without written notes (Pornsrri, 2000). As a cultural symbol, folk music, it also reflects a phenomenon of the material culture, meaning the reproduction of inherited traditional music in different contexts, for example. By combining the music traditions from different sources to produce an entirely new, original music culture (Nakrob, 2014).

Thailand's study of western music and folk music, these two courses are taught differently in theory and practice in that the study of folk music theoretically employs the transcription of notes using voice recognition. Using the recording of notes in the theory of universal music makes it distinct from the recording of notes used in universal music. However, it is crucial for students to study the foundations of global music training in the teaching of global music theory, which includes music courses in basic education courses (Luangkaew, 2022).

Some music follows from the ancestors, but without development in the form of sound system characteristics and how they are played and in the local community, it is called folk music. Pong Lang, a traditional Isan instrument that belongs to the beating category, but it is more distinctive than other hitters, *i.e.*, it is a beater that can be beaten into melodic and rhythmic simultaneously, also known as Melodic Percussion. It refers to an instrument that is produced by using a hammer to knock on a wire, stretching a wooden board or sheet of metal

to produce a melodic sound and rhythm along the way (Khammong, 1979).

In this sense, the ability of students to practice Isan folk music instruments is restricted to the music lab and is under the instructor's supervision. Students pick up musical practice techniques step-by-step and progressively from the tutor from beginning to end, but under time limitations. The number of students and individual characteristics allow for diverse learning and practice in the classroom. There were pupils with low, medium, and high levels of learning aptitude. The majority of the learning-difficult students had poor of learning skills, frequently neglects to study with friends. There are no exercises or study guides showing musical practice as an example to follow in order to learn and review on their own, impacting the learning of students who are unable to practice music (Sriviset, 2021). With such significance, the researchers intended to study the solo style of Isan folk music and the process of creating Isan folk music solo music to show the creative concept of Isan folk music skills. The utilization of Isan folk musical instrumentation can be widely understood and widely known. It is expected to continue to spread Isan folk music culture to other regions.

2. Method

This research is a qualitative research by using the four types of studies, namely, the study of documents related to the origin, Isan folk music, techniques, methods, tactics, melodies, styles, rhythms, and creative processes of solo folk music. For the second type of Isan folk, the researcher used interview methods from key informants, namely experts in Isan folk music. Thirdly, the participatory design was used by participating in observing the solo performance of Isan folk music. Finally, data were collected by a focus group discussion with folk music soloists to use the data and review the content, and analyze the solo form of Isan folk music. The scopes of research are as 1) The format of the student's examination of the Isan folk music solo performance, Isan Folk Music Major, College of Music, Mahasarakham University, from the academic year 2017-2022 in terms of history, solo performance in Isan folk music, techniques, methods, tactics, melodies, styles, rhythms and the creative process of solo performance of Isan folk music; 2) The development of a solo performance style of Isan folk music to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University.

2.1 The Research Tools

Data collections were a researcher-generated questionnaire to study the solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University, that was divided into three types as follows:

2.1.1 The basic survey was used to survey the areas that study the basic information based on the concept of the anthropological qualitative research theory. Isan folk musicians, and artists, from the circumstances they witnessed and recorded in the survey.

2.1.2 Interviews were used in two types:

2.1.2.1 Structured Interviews were used for In-depth Interviews with Isan Folk Music experts.

2.1.2.2 Unstructured interviews were used for an open-ended interview with unlimited answers to be used to collect insights that are individually specified in the context of the Isan folk solo in succession.

2.1.3 Observation form was used to observe the general condition of those involved in the research using participatory observation and observation without participation at the same time.

2.2 Data Collection

In this study, the researcher spent the time to collect data from 1 October 2017 to 28 February 2022 as follows:

2.2.1 Document data is the data collected from the study of documents that are recorded both in Thai and foreign languages to study the pattern of the solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University.

2.2.2 Field Data is data collected by the researcher from visiting research areas.

2.2.2.1 In-depth Interview using both unstructured interview and structured interview forms.

2.2.2.2 Survey to explore data of Isan folk music soloists who were selected according to the sample criteria and the basic information about the solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University.

2.2.2.3 Focus group discussion is a collection of data by focus group discussions and discussions to exchange information and give opinions among informants in different groups on the solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University.

2.3 Data Analysis

2.3.1 Use the data obtained from documents and textbooks to categorize according to the issues to be studied and verify the reliability of the information by comparing it with other documentary sources such as textbooks, research, and data from targeted interviews. Then link the issue consistent with the meaning and summarize the data.

2.3.2 Summarize whether the issues are consistent with the objectives and questions set or not by separating the period before and after.

2.3.3 Check the methodological triangulation and check the reliability of the data by Investigator Triangulation bringing the information back to read or going back to ask the

informant repeatedly to get the true information.

2.3.4 Use the verified data to analyze based on knowledge transfer process theory and cultural diffusion theory to find the research results.

2.3.5 Present information on various issues studied by descriptive analysis with illustrations. Then summarize the results, discuss the results, and recommendations as a guideline for further study.

3. Results

The solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University has important components as follows:

3.1 The exam of the solo performance style of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University, from the academic year 2017-2022, is a solo performance exam in the main group of Isan folk music, consisting of Yai pattern, Noi pattern, Sutsanan pattern, Soi pattern, Se pattern, and Ka-Ten-Korn pattern, Sao-Noi-Yik-Mae pattern, Lam-Plearn pattern, and Toey pattern, based on the traditional Isan folk music style which the master of Isan folk music has transmitted in the ancient traditional style.

3.2 Development of a solo performance style of Isan folk music (Pong Lang) to develop advanced Isan folk music skills of undergraduate students, Folk Music Majors, Bachelor of Music Program, College of Music, Mahasarakham University, has important factors that will make a soloist to the goal of success as follows:

3.2.1 Formatting must take into account the distinctiveness of the Isan folk music solo performance as well as the skills of the performer to play suitably in Isan folk instruments such as strum, scrape, beat, blow, etc.



Figure 1. Harp solo



Figure 2. Pong Lang solo

Source: Sarawut Choatchamrat (2022).



Figure 3. Whode solo

Source: Sarawut Choatchamrat (2022).



Figure 4. Khaen solo



Figure 5. Saw Isan solo

Source: Sarawut Choatchamrat (2022).

3.2.2 Melodies, techniques, styles, and tactics in Isan folk music solo performance: there must be techniques, methods, and tactics in the correct performance style based on the principle of playing that Isan folk instrument, the movement of the body reaches the melody of emotion in the patterns of Isan folk music as follows:

3.2.2.1 The Sutsanan pattern is a pattern with a fast tempo. The group of notes and stanzas of the song have many parts, such as the introductory part, Lam-Wong-Kiaw part, the marching part, and the long part. The Sutsanan pattern is a cheerful melody of Khaen that performs a melody at a low volume consisting of the sounds of Do, Re, Mi, Sol, La which is comparable to the C Major Mode scale. The Sutsanan pattern comes from Mr. Boonma Khao-Wong, Kalasin province, which is the original in solo Isan folk music and developed the style of solo performance (Pong Lang) in the Sutsanan pattern. Techniques and skills for playing Pong Lang in the Sutsanan pattern are the method of dividing the hands in the continuous playing style of playing Pong Lang and the alternating left- and right-handed percussion because it is the musical pattern with a fast tempo. In the Sutsanan pattern, there is a whole structure of the song pattern and the interesting technique of playing is the main melody of the Sutsanan pattern which is a song with a cheerful melody that performs a melody at a low volume consisting of the sounds of Do, Re, Mi, Sol, La arranged in a melody. Most of the playing techniques are used in alternating hands. This kind of beat is present throughout the song from start to finish. It is unique in rewinding to produce longer sound and rewinding or

shuffling the hands on the last note of the music room to connect between two song stanzas to form one sentence or to connect two sentences in a song to form one chapter.



Figure 6. Technique of playing Sutsanan pattern

Source: Sarawut Choatchamrat (2022).

3.2.2.2 For example, in the Sutsanan pattern, marching melodies, and characteristics, the players must practice the notes in each line to memorize each melody of the song first. In this part, there is a link to the sound of the notes. Then, it is a practice of playing solo in each line of eight rooms by practicing Pong Lang, using the left hand and right hand to beat alternately and in the Pong Lang, there must be accurate in hitting Pong Lang to show confidence, melodiousness, and accuracy in playing Pong Lang and had to play it repeatedly to memorize the melody.

3.2.2.3 Long Khean pattern or Yai pattern is the melodies of the Khaen pattern that can be used in playing both large and small blowing patterns. It is a group of Khaen patterns that are blown to express the mood of sadness, lamentation, regret, loneliness, or solitude. It's a rather long narrative. If we listen and feel that it doesn't seem like it's going to end easily or take a long time. It looks like a lazy river. Therefore, there is another name "Lai Long" which has a slower instrumental rhythm than a short line. There are both rhythmic percussion and independent rhythmic styles. When played and attached to the end by using the sound of La (ball 8, right raft) and sound Mi (ball 7, right raft) as the main serving sound (drone sound), it is a Khaen pattern with a large pitch. Therefore, it is called the "Yai pattern".

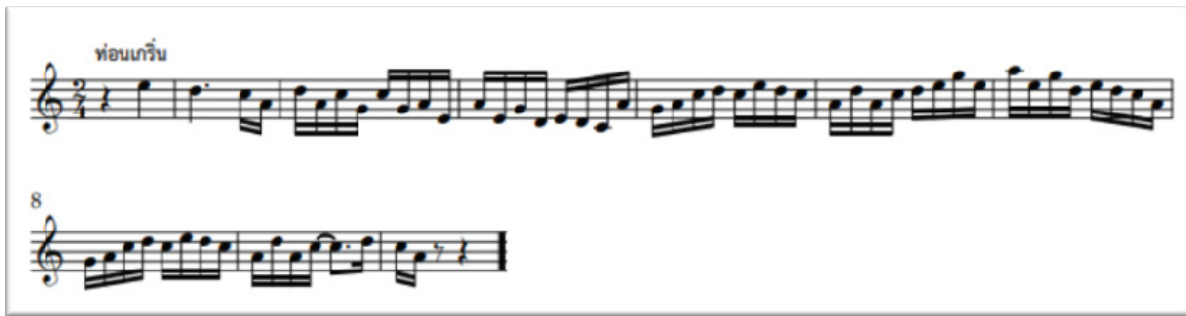


Figure 7. Techniques for the introductory part, Yai pattern

Source: Sarawut Choatchamrat (2022).

3.2.2.4 For example, in the first verse (introductory), first, the notes must be recited along with the rhythm practice to memorize the first melody (intro). Then the practice of playing can begin to show confidence, melodiousness, and accuracy in solo performance and must be played repeatedly to memorize the melody to keep in mind how to beat correctly.

3.2.2.5 Yai pattern Khaen blowing (Large bass sound group) the players can blow a variety of melodies according to the imagination of the player, such as a playing to describe images, local conditions, nature, animals, things, traditions, beliefs, etc.

3.2.2.6 The Pu-Pa-Lan pattern is an ancient harp pattern, the original of Thong Sai Thap-Thanon, a master of artist-teacher inherited for a long time which has an origin from the tales or storytelling of the Isan people, “Pu-Pa-Lan”, which people have begun to know this pattern widely by playing a solo harp with Pu Pa Lan.

3.2.2.7 The Sao-Noi-Yik-Mae pattern or the girl poking her mother is an imitation of the Khaen pattern which some patterns or some melodies, vote can't be played according to all because the vote is a musical instrument that has five voices, Mr. Songsak Prathumsin (National Artist) has adapted the way of playing to be a specific way of the vote as follows.



Figure 8. Techniques for practicing the verses Sao-Noi-Yik-Mae pattern

Source: Sarawut Choatchamrat (2022).

3.2.2.8 In this group, this is the essence of the Sao-Noi-Yik-Mae pattern that is imitated by the La-Ying melody. There is a message that “Waenwae Waewa Wanewae ... Waenwae Waewa Wanewae if you do not stop here, where you will stop”. There will be something like this as well and the part that is the pattern of reading in the intro is taken from the La-Long melody. It was adapted from the Sao-Noi-Yik-Mae pattern of Khaen and this pattern was adapted from a Yai pattern that uses for blowing the La-Long melody, but the La-Long melody is not exactly known, we can ask for assumptions from someone who specializes in La-Long melody.

3.2.2.9 Mixed-Toey pattern, the prototype artist is Mr. Boonma Khaowong, derived from the memorization of the sound of Khaen Lai Toey along with singing Mo-Lam and listening to the radio. In addition, he was also hired to play Mo-Lam music and at the end of the Mo-Lam show, there must be a Mo-Lam show in which Mr. Boonma Khaowong played the harp with singing.

4. Discussion

Analysis of the body of knowledge in the development of the solo performance style to develop the advanced Isan folk music skills, the form of creating a solo performance of Isan folk music is important because a solo performance of Isan folk music requires the skill of a well-trained performer. It starts the process of form, technique, method, tactic, melody, style, rhythm, and the process of creating a solo performance of Isan folk music. Emotions and feelings are harmonious and able to convey techniques, methods, and tactics as the original as much as possible. It can be considered complete and successful and the song patterns of advanced Isan folk music have the Yai pattern and Sutsanan pattern with long, complicated melodies and the rate of speed, such as the Ka-Ten-Korn pattern and Sutsanan pattern or the major scale and the minor scale. It is consistent with Karin (2015) who states that the sound system of Isan folk music is a pentatonic system, which is a five-sound system. There are two groups of sounds used in folk music on the scale: the major scale and the minor scale. Isan folk music performances are not strictly prohibited by the laws. Having total freedom when playing results in the impression that fresh melodies are always interfering. The musicians have the option to use inventive playing methods (Weangsamut, 2021). Isan folk music education places a strong emphasis on developing practical abilities, emphasis on practice for students, the teaching techniques are arranged in a methodical way, going from simple to complex material. Along with thoroughly outlining the teaching sequence and accounting for individual variances. Music practice techniques are techniques that can be practiced, and the teacher is the essential figure in motivating students to want to study. And just as it is crucial to consider cognitive capacities, it is crucial to consider the teaching principles for skills. imparting knowledge and practicing pupils' practice. Using effective teaching methods to foster students' enthusiasm for music classes and boost productivity (Piratanatsakul, 2021). However, the growth of folk music's educational potential needs to be taken into account and developed in many areas. Setting precise objectives, procedures, and learning metrics in particular is consistent with findings from a studied by Pitupumnak (2020) that has studied Content and Teaching-Learning process in Community Music Education in Chiangmai province, Thailand. Understanding the fundamental principles and virtues of the community

music education system is essential. Holistic education includes opportunity for all students to participate in music instruction as well as knowledge, skills, and social understanding. Budget assistance for staff and teaching support, as well as the creation of an organized management system, go hand in hand with the expansion of knowledge (theory, history, and practice methods for musical instruments).

5. Conclusion

The development of the solo performance style to develop the advanced Isan folk music skills, the form of creating a solo performance of Isan folk music, selection of supporting musicians, techniques, methods, tactics, melodies, styles, rhythms, and song patterns of advanced Isan folk music have the Yai pattern and Sutsanan pattern with long, complicated melodies and the rate of speed, such as Ka-Ten-Korn pattern and Sutsanan pattern or the major scale and the minor scale. The process of creating a solo performance of Isan folk music is characterized by the style of solo playing of Isan folk music. Therefore, the ability of the soloist must be taken into account to suit the style of creativity and practice in Isan folk music to access the mood of the traditional Isan folk song pattern.

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