

## Creation Of Isan Wind Instrument Melodies For A Saxophone Quartet

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### Abstract

The objectives of the research entitled “the Creation of Isan wind instrument melodies for a saxophone quartet” were :1) to analyze Isaan wind instrument prototype patterns for music creation; and 2) to create Isaan prototype patterns for saxophone quartets. This research is the qualitative research conducted by using original Isan folk patterns from Isan wind instruments to create music with the method of arranging harmony for a saxophone quartet, 3 patterns, including Kaen Lai Sudsanaen, Vote Lai Sudsanaen, and Phi Phu Thai-Lai Phu Thai.

The research results found that Isaan folk wind instruments, including the khaen, Vote, and Phi have different techniques and methods of playing and are able to make melody and harmony. The characteristic of the Isaan melody is playing a short melody repeatedly without a clear musical structure. In the case of music, the performer can use other songs to accompany the melody. Using Isaan melodies to compose for a saxophone quartet, technique of playing international musical instruments must be adjusted to be consistent with the characteristics of Isan folk instruments. The composed songs can be applied to Western musical theories to be appropriate. The composed song Lai Kaen Sudsanaen presents the technique of playing using sound harmonizing with the voices in octaves to preserve the style of playing Kaen as much as possible. Lai Vote Sudsanaen uses the technique of harmonizing the main melody with chords as the background of the melody. Phi Lai Phu-Thai presents the use of techniques for creating minor melodies to complement the main melody. Harmonizing the melody and arranging the background of the melody with chords.

**Keywords :** creation, folk song, saxophone quartet

### Introduction

Isan folk music is the music that expresses thoughts as well as beliefs and content of the music contains both education and entertainment (Chonpairot, C. 1983). Isaan folk music, therefore, has a unique identity in its accent, language, melody, and style (Tridet, P. 25). In addition, the musical culture, for the largest group of music of the Isan people, singing is called Lam. Lam is accompanied by khaen, a local musical instrument that coordinates the Lam to make it harmonious, popularly called Mor Lam (Chonpairot, C. 1986). In addition, wind instrument is an important group of musical instruments, especially in the melody progression that can create a comprehensive mood of the song that reflects all human emotions. It uses human anatomy, namely the mouth, to blow out air. It is a musical instrument that is close to speaking, and it conveys emotions very well. It can also imitate natural sounds, animal sounds, or other sounds according to the potential and skills of the performer. They range from folk wind instruments that are independently designed in terms of shape, material, and playing to musical instruments that have the same standards in shape, size, and playing technique are able to produce a complete sound ranging from low tones, middle tones, and high tones (Khadphalaphai, S. 2020)

Creating living music should aim at music. Even if the piece has an academic focus or is in an academic field, academic music work that cannot be linked to music due to its little value in the musical arts to create academic works in the field of music. If there are only processes of data collection, and data analysis, then conveyed in writing cannot be linked to musical notes or music. It is considered that the work has not reached the most important goal of music. Thai music and western music are different in many aspects because the origins of music are on different sides of the world with cultural and social differences. This causes the music to develop according to the specific direction of each instrument. However, when western music techniques are applied to Thai music appropriately, it will result in beautiful harmonious sound able to maintain the exquisite characteristics and taste of Thailand very well (Phancharoen, N. 2016).

Luk Tung Morlam is a combination of melody and Lam Ploen lyrics together with Luk Tung songs. And there is a mix of folk music and international music. Later, various Ward Lam (lam melodies) such as Lam Ploen, Lam Toe, Lam Khon Kaen, and Lam Pan were brought in to mix them alternating with the melodies of Luk Tung songs, as well as bringing international musical instruments, the masterpieces of the songs, to solo including saxophone, organ, and guitar mixed in with local musical instruments (Kaensombat, J. 2016) Musical instruments that play a role in the Mor

Lam accompaniment aside from Kae. There are also international musical instruments such as woodwind instruments. It is the saxophone that plays a role in the accompaniment with a unique and distinctive sound. It gives a variety of feelings, including sadness, joy and excitement. It creates great color for the Mor Lam performance which every Mor Lam band is indispensable to, and there is a need for an experienced and skilled saxophone player to be a member of the band, create careers and income for saxophonists until a number of people wanted to learn the saxophone in order to pursue a career as a musician in a Morlam band (Kritsana Thipakorn, K. 2018).

According to this idea, the researcher became interested in studying Isaan music. The song is composed by a group of Isaan wind instruments which has a unique style and technique of playing using the saxophone as a tool for transcribing and playing Isaan melody techniques, presenting the concept of creating music in the form of a saxophone quartet, combining the culture of Isaan folk music with international music through the process of developing musical works using the science of music composition by using original Isaan folk patterns as raw materials for creating works to demonstrate the development of international music together with the conservation of Isaan folk music culture in the science of music.

### **Objectives**

- 1) to analyze Isaan wind instrument prototype patterns for music creation; and
- 2) to create Isaan prototype patterns for saxophone quartets.

### **Definitions of terms**

1. Music Creation means bringing sounds or melodies of different kinds of songs to be elements to compose the music or the musical processes to create new musical work in form of different kinds of music.
2. Prototype Lai or melody pattern means a popular pattern used for music accompaniment in Mor Lam or playing a music instrument such as using Lai Sudsanean for Kaen, using Lai Sao Noi Yik Mae for Vote, and using Lai Phu Tai for Phi.
3. Isan Wind Instrument means a music instrument with reeds and without reeds used for music in Isan Region such as Kaen, Phi, and Vote.
4. Saxophone Quartet means the music band with 4 saxophones for playing instrumental music such as Soprano, Alto, Tenor, and Bas.
5. Isan melody song mean the group of songs of which the melodies are created by using Isan wind instrument inserted with unique styles and techniques using saxophones as a medium to communicate and a technique for Isan music melodies.

### **Research Methodology**

#### **1. Scope of the research**

##### **1.1 Informants**

The informants, playing the instrumental music using saxophone, were chosen by purposive sampling, specifying for those who had musical skills from moderate level to high level. The informants comprised:

- 1.1.1 Staff who were teachers, music students, professional musicians, and musical scholars.
- 1.1.2 Practitioners who were the group of 4 saxophone players.

##### **1.2 Content for research experiment**

The folk pattern or Lai of Isan melody prototype was newly created using arrangement processes for saxophone quartet classified into 3 patterns as follows:

- 1.2.1 Prototype pattern from Kaen – Lai Sudsanean.
- 1.2.2 Prototype pattern from Vote – Lai Sudsanean.
- 1.2.3 Prototype pattern from Phi – Lai Phu Tai.

##### **1.3 Expected outcomes**

1. Knowledge about the songs created from wind instruments in Isan Region.
2. The creation of Isan folk music pattern by using western music instruments as mediums to communicate the songs.
3. Advantages in education for those who are interested in applying as guidelines for creating other kinds of music.
4. Advantages in fostering, inheriting, and preserving Isan folk songs in form of temporary music.

##### **1.4 Research Method**

This research aimed to study and research the use of Isaan folk melody patterns developed by creating music through arrangements for saxophone quartets. The processes of creating music were developed through researching documents, textbooks, songs, and interviewing the experts and scholars of music. Therefore, interviewed the informants who have knowledge, expert, and understanding about Isaan folk music and arranging music for saxophonists, by using the following research methods:

## 1. Type of research

The qualitative research and creative music research methodologies were used for this research.

### 1.1 Informants

#### 1.1.1 Staff

- 1) 3 Academics and experts in music : Asst. Prof. Dr. Kotchasi Charoensuk, Acting Lt. Dr. Titikrit Mapet, and Dr. Sanga Kamjadparnpai.
- 2) 3 Scholars in music and musicians : Mr. Sombat Simlar (Kaen), Mr. Songsak Prathumsil (Vote), and Mr. Pongsatorn Uppani (Phi Phu-Tai).

### 1.2 Practitioners

1.2.2 4 students in Music Program, the faculty of Humanities and Social Sciences, Loei Rajabhat University, responsible for trying playing the songs created from the arrangement.

1.2.3 4 Professional musician (saxophonists) responsible for playing music and recording sounds and arranging the performance

### 2.3 General people

Local Isan Saxophonists, students, audiences, and listeners

## 2. Research tools

2.1 Interviewing form. The structured-interviewing form was used to interview the informants such as the musical academics, music composer, local Isan musicians, and western musicians using an interview to select the songs or Isan melody patterns.

2.2 Observation form. The participatory observation form was used with the target group for practicing instrumental music with the musicians and the members of the music band in order to find out the problems of the practicing processes of the music band and the performance.

2.2 Song-evaluation form. The evaluation form is given to the experts to evaluate the quality of the songs including appropriateness of the arrangement focusing on searching for principles, ideas, and methods to be guidelines in arranging the pattern of Isan melody for Saxophone quartet.

## 3. Design and quality measurement of the research tools

The researchers designed the research tools and examined for the quality of the developed tools as following steps.

**3.1 Searching for information** from related research works, document, and textbooks to design the tools of the research.

**3.2 Construction of the research tools** was started with designing and constructing the research tools namely an interviewing form, an observation form, and the evaluation form to evaluate the songs.

**3.3 Quality assessment of the research tools** were examined by the experts to verify and investigate the quality of the tools, and then the tools were returned to the researchers to revised according to the experts' comments.

**3.4 The edited research tools** according to the experts' comments were tried out in order to proceed the next stage of the research.

## 4. Data collection

**4.1. The basic information of Isan melody** was studied from Isan music scholars by conducting field study as well as studying from the documents, books, textbooks, research works, music academics, musicians, and music composers.

**4.2 The decision on selecting the Isan melody** was made by considering the local Isan melody from the developed interviewing form for interviewing the music academics, folk musicians, and Isan music scholars to compose the melody.

### 4.3. Stages of melody composing were as follows:

Stage 1 : Select the songs and musical instruments.

Stage 2 : Record notes for composing songs.

Stage 3 : Checking the accuracy of music notes.

## 5. Stage of performing and publicizing

The composed songs were sent to the experts to evaluate and return to the researchers to edit and proof in order that the composed songs would be used for recording the melody and publicizing as following stages.

Stage 1 Guidelines for playing saxophone both individual and group training.

Stage 2 Sound recording

Stage 3 Publicizing

## 6. Data Analysis

**6.1 The song composed from the arrangement** was analyzed by using the knowledge of western music in order to describe the concepts and processes of working in certain steps.

**6.2 The analyzed data was written in as a research report** and was presented in form of descriptive analysis.

## Conclusion

### 1. Analysis of prototype melody patterns of the Isaan wind instruments for creative music

The prototype pattern of the Isaan wind instruments selected by the researchers for analyzing and using in creating music for a saxophone quartet began with the process of selecting from prototype patterns of Isaan wind instruments popularly used in solo playing of Isaan folk instruments including competing in the contest of playing Isaan folk instruments. The use of the melody patterns to create musical works in various forms from Isaan folk artists were as follows:

#### 1.1 Kaen Lai Sudsanaen

Khaen Lai Sudsanaen by Mor Kean (Kaen player) Sombat Simla found when there was no clear note or melody set, Mor Kaen normally had main melodic structure and then used other patterns to freely intersperse in each sub-part of the melody. However, what the musician needed to always consider in playing is the cutting of the reeds, the playing of the wind instrument, and selecting the appropriate music to accompany. The structure of Kaen Lai Sudsanaen from the filed study to record the sounds by asking Mor Kaen to play Lai Sudsanaen melody in order that the researchers record the video and sounds. Then, the researchers analyzed the structure of the main melodies of the pattern as follows:

**1.1.1 Introduction** is a part consisted of introductory sound or playing before entering the main melody of the pattern. Mor Kaen often sounds several notes at the same time, similar to the chords of international music.

**1.2.2 The main structure of the melody** consisted of 5 parts, namely A, B, C, D, and E. The melody is characterized by playing the notes that are the main melody of Lai Sudsanaen. Each section has slightly different notes but cannot be played apart from the main structure of the melody.

**1.2.3 Ok Yao** consisted of 3 parts: F, G, and H. It is the main part that presented the use of Isaan folk songs to be played along with the main melody pattern. This part makes the pattern outstanding and not be repeated, and it encouraged the melody or pattern to be unique. In particular, the Kaen Sudsanaen pattern of Mor Kaen Sombat Simla adopted Isaan folk patterns with the characteristics of a fun melody. It is popularly used to play in festivities and entertainment. Villagers' dances were used as accompaniment patterns. This part is popularly called in the local language, when hearing a melody like this, it is called "yao" which has an increased speed from the normal melody.

**1.1.4 The ending** is a part that is played in a way that the rhythm is extended and slowed down. This part uses a similar playing technique to the introductory section. That is, several notes are sounded simultaneously to form international musical chords.

#### 1.2 Lai Vote Sudsanaen

Ajarn Songsak Prathumsilp's popular and famous patterns are the Sao Noi Yik Mae, Lai Sudsanaen, and Lai Lam Ploen, which are widely used in skill contests and used for many solo accompaniments. The researcher selected Lai Sudsanaen to use as a prototype melody pattern for creating music because this melody pattern requires high performing techniques. There are techniques for playing during the melody and improvisation. The songs with Isan melodies are able to be inserted with melody. There is a creative melody while playing beautifully.

**1.2. 1 The introduction** has the form of a short sentence of Lai Sudsanaen.

**1.2.2 Reading** (Part A) presents a melody that is played without counting the rhythm. It is the characteristic of playing Isaan folk music. The performer can extend the notes of the melody and add techniques for decorating melodies. It can be compared to the presentation of the Lai of Reading Pook Kan melody pattern. .

**1.2. 3 Sudsanaen melody** (Part B D F) is part of the main melody of Lai Sudsanaen. The style of the melody is a pattern that has been modified from the Kaen Sudsanaen pattern. Then adjust the melody to be appropriate for the voting. and added additional techniques for playing the votes, such as cutting the tongue, flicking the vote, using the tremolo, breathing, with the playing of a 3-part melody, namely B, D, and F.

**1.2.4 Independent melody** (Rumwong melody) (C E) In playing the Lai Vote Sudsanaen, there will be a choice of using the independent pattern that is the Isan folk music pattern. Always used to play the most satisfying melody. In transcribing the notes from Ajarn Songsak Prathumsilp's performance, the researcher found an independent melody that was a melody from a Ramwong song played 2 times, namely in part C and part E.

**1.2.5 The ending part** is a short melody to provide a perfect ending to the song. Since the Phi Phu Tai is a musical instrument that is commonly used to play the main melody of songs, especially the use of Phi to imitate the melody of the song. This causes Phi to play no role in creating a variety of melodies but the characteristics of the original melody or the unique playing style of the Phi Phu Tai. The melody is often repeated over and over which can be considered a characteristic of Isaan folk music.

1.3 Phi Phu Tai - Lai Phu Tai. The researcher used the musical creations of On Kaen Khieo to record video and audio recordings and transcribe international notes. Analyze the structure of the main melody of the pattern. Then the structure of the Lai Sudsanaen pattern was obtained in 3 sections.

1.3.1 The lead part (Part A) is the part that presents the beginning melody of the pattern. and there is a sub-section that is played in the form of an expansion of the melody

1.3.2 The main melodic part (Part B) is a melodic part of Phu Phu Thai that has the characteristic of repeated playing. But in the sub-verse there will be a melody that is different from the main melody of the song. Make the repeating melody more unique to the pattern.

1.3.3 The ending part is a sub-melody that is created from an extension of the main melody. to send as the final part of the song It is characterized by a short melody.

## 2. The creation of Isan Melody Prototype for Saxophone Quartet

The researcher conducted a study of Isan melodies from Isan wind instruments and analyzed the structure of the melody and composition of Lai Khaen, Vote, and Phi, in order to use them as the main melody in creating music with methods for arranging music for a saxophone quartet using the theory of 4-part harmony composition, the pattern used is a guideline for this creativity. The researcher would like to present the uniqueness of the Isan folk pattern melodies. There is no alteration to the original main melody of the pattern to cause any distortion but using the techniques of Western music theory as a pattern and guideline for creativity presented as the concept of creating music using the method of "explanation" by defining the musical content as an overall picture and presenting the explanation in sections according to the sequence of instruments and song patterns as follows.

### 2.1 Lai Kaen Sudsanaen

Structure	Concept of creation
<b>Introduction</b>	Present the playing of the kaen called "Introduction", played according to the "Jaad kaen" technique by repeating the notes.
<b>Part A</b>	Present the main melody of Lai Sudsanaen which consisted of a fun and bright rhythmic style. The melodic notes that occur in each sentence repeated instrumental notes. The playing is drone using orange notes as to harmonize in some sentences.
<b>Part B</b>	Play the main melody to change the mood and tone of the melody. Harmonize the main melody (drone) with the main melody of the pattern.
<b>Part C</b>	Follow the melody of Lai Sudsanaen. Change the rhythm to accompany the melody with harmonious sounds to convey the sound of the Jaad Kaen in the lifting rhythm.
<b>Part D, E</b>	Proceed the melody of Lai Sudsanaen.
<b>Part F, G</b>	The main melody in playing Lai increases in speed to 110 bpm, the melody called "Ok Yao".
<b>Part H</b>	Change the melody of the playing to the melody of Lai Lam Ploen, interspersed with the Lai Sudsanaen and arrange bass sound following the concept of electric bass with a baritone saxophone.
<b>Ending</b>	Play the main melody of Lai Sudsanaen. Play the ending part of the song using the same playing technique as the introduction, with the method of spreading out the notes and stretching out the final notes completely.

### 2.2 Lai Vote Sudsanaen

Structure	Concept of creation
<b>Introduction</b>	Begin playing with the sequence of notes on the scale. Then use the concept of flicking the vote to the sound of the sound note, follow by the introductory melody, and end the introductory sentence with an extended note. Play the introductory part with the melody of Lai Kaen pattern. The melody is often used to count rhythms. The performer can lengthen each part of the melody as appropriate.
<b>Part A</b>	Play the main melody presented as teasing question-and-answer. The melody of a Ramwong song is used as the melody for changing parts of the song.
<b>Parts B, C, D</b>	The main melody for playing is Ramwon alternately with Lai Sudsanaen.
<b>Parts E, F, G, H</b>	Playing the melody of Lai Sudsanaen Lay out the background harmony with the 3m, 4P, 5P octaves. Set the bass lines using the main notes of the chords (chord root) as order of chords in scales.
<b>Ending (I)</b>	Present ending part of the melody by acceding the rhythm and slowing down the speed to 70 bpm.

### 2.3 Lai Phi Phu Tai

The concept of composing Lai the Phi Phu Thai as the main melody while maintaining the same melody adjusted to be in the key of C Minor. The melody can be divided into 3 parts.

Structure	Concept of creation
<b>Part A</b>	Play the main melody. Harmonize the melody using background chord progressions. and there is a harmonious melody in some rooms under the concept of presenting a method of harmonizing sounds as a background melody.
<b>Part B</b>	Presents a musical arrangement of the main melody using the method of playing the melody and placing the harmonies as the background of the melody. Use the technique of teasing the melody to encourage the melody to not be too boring.
<b>Part C</b>	Apply the concept of parallel harmony for the coordination of the main melody of the song. Create a harmonious melody under the concept of the wind blowing back and forth to enhance the melody more outstanding. In addition, some melodies are decorated to create completeness in the ending of the sentences and parts of the song.



## Discussion

A study and analysis of prototype patterns of Isaan wind instruments for music creation, the researcher carried out the steps of studying and analyzing Isaan folk music from the group of 3 types of Isaan wind instruments, namely the Kaen, Vote, and Phi. The data was obtained according to the first research objective, playing of Isaan folk instruments often does not have a clearly defined melody. The performer can choose to use various songs that they have heard and heard regarding the musical structure of music, most Isaan melodies are short songs that are repeated over and over, consistent with the theory of Chonpairot, Charoenchai (1983) that music refers to music that has been composed by folk musicians with the content of the expressions and accents of the villagers and passed down through memory, for example, the name of the author is unknown. It was written by a musician who had no training in songwriting containing the content about daily life. It is the musical expression of most people. Sung or played by singers or musicians who have no theoretical training. It is music that is old and is music that has been passed down through memory is changing all the time according to the popularity of players and no listener can specify the origin of the original melody and the introduction of Isaan folk music. However, using folk melodies to create music requires a clear study of the music's structure. Consistent with the research of Phusit Suwanmanee (2014) who conducted the research on the development of Thai folk songs for wind orchestras. The objective is to study knowledge and understanding of Thai folk songs from the four regions and study the concept of selecting songs. Knowledge of anthropology must be used to select songs that have the personality of the region. There is a clear melodic structure. There are rhythms that can be applied. In composing, one must understand the tone scale, chords, rhythmic characteristics, and composing appropriate melodies and harmonies. In addition, in creating music and composing music, there must be application of music theory appropriate to the new work to be created. This is also consistent with the research of Weerawat Thaicharoen (2018), who conducted research on the study of methods for applying jazz composition theory to be used in composing Thai songs for wind instruments in a big band: a case study of songs in the Rajanaree Sadudee concert is able to apply the theory of harmony jazz style in composing Thai international songs by taking into account the listener's aesthetic experience and maintaining the original important structure of the song. 2) Arranging the elements in the composition suitable for the musician's skills and the purpose of playing, such as musicians with intermediate music skills. For example, students at the secondary school level avoid writing melodies into a group too. It is played in a unison style to get the clarity of the melody. As for playing long notes supported by chords, it can be used well. Additionally, if it is a song for a competition or to show talent, it can be arranged to be complex. And, this is consistent with the research of Thanapat Kerdphon (2014) on the analysis of the orchestration of the Song of Honor: Wind Orchestra of Wichit Chitrangsan. The results of the research found that Wichit Chitrangsan arranged the harmony according to the Music theory while maintaining what is already good, and there is the creation of new things that make it more interesting. All 13 songs of honor have homophony and some have new introductory melodies composing a harmonious melody uses many types of chords both basic chords in major clef and chromatic chords. The cadences used include fully closed cadences. Cadence closed incompletely Semi-closed cadence, polished cadence, open cadence. In terms of sound color, there is a thorough distribution of duties for each sound line. There is an alternation between the playing of the main melody between a high tone and a low tone. This is a comprehensive sound grouping that makes each sound important. Even though there is a limit to the form of a band that has only one style, the songs have a variety of styles and emotions. However, he was able to imagine and design the colors of the sound for each song to be appropriate and perfect.

Using Isaan melodies in composition can be used to design a variety of music creations according to the type of music such as bringing Isaan folk patterns to compose for a saxophone quartet which is consistent with the research of Akkarawat Chuamklang. (2019) on the arrangement of Isaan folk songs in the classical music format for chamber bands. This research is creative research. The research found that composition methods for chamber ensembles must study knowledge in anthropology in selecting outstanding songs, Isaan local characteristics and composition use musical elements, namely melody, chords, sound scales, rhythmic patterns, as guidelines for developing creative works applying the familiar melodies of Isaan songs to create appropriate harmony. The researcher produced 2 creative works, consisting of 1) Isaan Van Far Trumpet Quintet, 1.05 minutes, 2) Lai Lam Isaan Brasnonet, 4.56 minute, and published them for listening through online channels. The YouTube channel received good quality evaluation results from those who listened. And it is consistent with the research of Kritsada Daoruang and Pranot Meeson. (2019), the song "Naka Roeng waree" is a creative work of anthropology. The author has carried out Research by field study to learn ancient lute songs from the main informant, Kru Pin Thongsai Thap Thanon. The objectives were to 1) study the lute songs of Kru Pin Thongsai Thap Thanon, and 2) compose contemporary music for the saxophone band. From the uniqueness of the harp music of Teacher Thongsai Thap Thanon, it was the basis for its creation using anthropology research methods and creating works according to the principles of musicology and composition. The song Naka Reungwaree has two parts, consisting of part 1, which has two parts: "Sut Soi" and "Uk Ang." Part 2, has two parts: "Long Son" and "Muan Lai," using 3 concepts in composing the song: 1) Combining musical cultures, 2) expressing musical identity in the ancient lute songs of Teacher Thongsai Thap Thanon, and 3) contemporary compositions. In this regard, bringing the folk patterns of Isaan wind instruments to compose music requires creative ideas to present the highlights of the songs. or creating differences in newly created works which is consistent with the research of Sankeet Khajadparnpai. (2020) on Phi in the music culture of the Mekong Basin. The research studies the physical characteristics, sound system, and playing methods of the bagpipes that appear in the Mekong Basin region. The researcher created a composition called

"Pan Paan" in the form of contemporary music that combines the principles of international music with the playing techniques of Phi Mekong Basin. The composition is 7.00 minutes long and consists of 5 important parts: part 1 is "Beginning", part 2 is "Journey", part 3 is "Changes", part 4 is "Coordinating Relationships", and part 5 is "The Wide End".

## Recommendation

### 1. Recommendation from the research

- 1.1 The concepts and methods for arranging and creating music are suggested to be applied with songs for various types of bands.
- 1.2 The songs are suggested to be an integrated media for teaching music in various related subjects.
- 1.3 Publicize the songs both in the country and abroad in order to carry on the culture of folk music to contemporary music.

### 2. Recommendations for future research

- 2.1 Develop Isaan folk songs in various melodies for playing other international musical instruments.
- 2.2 Arrange songs from folk melodies for other types of bands.
- 2.3 Develop teaching sets, books, and textbooks to be used as academic works for use in teaching and further dissemination.

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