

Lai Lam Piano: The Isan Piano Melodies

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Abstract

It is a work of creative study, "Lai Lam piano: The Isan Piano Melodies," which uses Western composition techniques to create musical works in Isan styles by incorporating the Isan folk melody. It takes roughly 35 minutes to listen to the entire album's eight songs. It's a piano piece with a piano style and a simple harmonies arrangement. Octave notes, 4,5,6, and block chords are used throughout the chorus as well as passing notes and rhythmic patterns. Also included in the course was "Lai Lam piano: the Isan Piano melodies," which was taught to students in the Western Music Skills class. The pupils were able to play, but they still lacked fluidity and accuracy in their performances, according to the results. Due of the complexity of Lai Lam Piano melodies, pupils need to work on their finger strength. Students who learn and play Lai Lam piano songs should also practise a variety of exercises, according to the researcher. Additionally, they can practise Hanon exercises and extra scales in order to improve their playing of other tunes. It then came time to select an individual to participate in one of the concerts that received a lot of positive feedback from audience members. As a result, the student has received practise playing in front of a large group of spectators. With Western musical composition techniques and Isan folk music patterns, he can practise and strengthen his musical skills in solo piano composition genres.

Keywords: Piano, Lai Lam Piano, Solo Piano

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Introduction

Music is a priceless form of expression. Throughout history, people have recognised the importance of music in rituals and in their daily lives, and have used it to enhance their enjoyment of both. As may be observed, where there is music, there is typically good joy. Music brightens the mind. When it comes to religious rites, people believe that music has the potential to provide happiness, prosperity, and safety to those who listen to it. Music has been a part of many rituals performed by humans over the ages, including sacrifices, the Riak-Kwan ceremonial (to soothe the spirit), and more. As can be seen, the value of music can be found in a variety of contexts (Sankam-ai.c & Srisombut, 2015).

Since ancient times, the people of Thailand have been a source of civilisation. Human ingenuity has resulted in a priceless cultural legacy, which is exemplified by the arts and culture. They exhibit their race or ethnicity through their reactions to emotions and sensations. The northern, central, southern, and northeastern regions all have distinct cultural traditions. Historically, the Isan community has been a thriving one. People in the Isan region are said to have customs and lifestyles throughout the year, especially when it comes to how they live for a full year. These events not only boost professional morale, but they also provide a variety of forms of entertainment. Ponglang, Khaen, harp, vote, drum, and other instruments made from locally found materials are all examples of Isan people using their traditional expertise to produce rhythmic equipment or instruments of this nature (Weena).

Mo Lam culture, the largest Isan people group, includes northern Isan folk music. They often sing along as they play Khaen, which adds an extra layer of enjoyment to the show. People in the northeastern Thai province of Mo Lam belong to the Thai Lao cultural group, and Isan folk music plays an essential role in their daily lives. As a readily available source of community entertainment, the inhabitants of the Northeast rely on already existing music to pass the time. As stated previously (Piyapun, 2006)

The Northeast has seen a rise in the commercialization of a wide range of musical styles. Different types of music have a lot to offer in terms of visual displays. It's not uncommon to hear Mor Lam paired with rock music, Mo Lam paired with music for the soul, and so on. As a result, the genre has a greater range of options and appeal. The music industry gains a fresh new sound that is well-liked locally, nationally, and even internationally as a result. There are music schools in Thailand for anyone interested in learning to play the piano, which is a widely popular instrument worldwide. The piano is the most often taught instrument in music schools. In the solo piano, piano melodies and the music of Isan are regarded a creative combination.

The Lai Lam piano melodies and the Isan piano melodies are the songs that are utilised in teaching and learning in both curricula to teach and learn diverse skills rather than classical music from different eras. A folk melody gives it a distinctively local flavour. Since the learner's level is considered to be intermediate, the researcher used Isan folk song and melody as primary melodies to compose for the Isan identity in the melodies composed by the researcher.

Objectives

1. To compose folk music for the keyboard.
2. To create teaching materials for piano instruction in the Bachelor of Music degree programme at Mahasarakham University's College of Music.

Literature review

Isan folk music

There has been a long tradition of Isan folk music in northeastern Thailand, particularly the popular Isan folk songs that are sung by ethnic groups. Isan folk music has a specific personality that has been passed down from generation to generation, making it unique from other places. Most of them concentrate on music performance. One of the most distinctive aspects of the style is that it use only five notes to create a tune that both players and listeners will find enlightening; this is done by using minor mode or pentatonic scale melodies or characteristics. Uses an upbeat rhythm that's both energetic and enjoyable (Uptampohtiwat, 2013)

Isan folk songs or Isan folk music are the music of the peasants, with the content, idioms, and accents of the people incorporated into the compositions. Then they are passed down down the generations by making musical instruments out of materials that are readily available in the area.

Traditional singing is accompanied by these instruments for both entertainment and religious reasons. With the use of their imagination and feelings, Isan songs generally depict a typical Isan family's day-to-day routine and represent the current situation of Isan society (Chamras, 2020)

Isan folk music pattern

A frequent word that refers to "a mode" or "a pattern," like "Lai Yao" and "Lai Kwang," is the source of "Lai." For Khaen, the word "mode" is used to describe the pitch of traditional Thai melodies, such as the Phiang-Or mode, which means "mode" in Thai. The "Lai Yai" khaen pattern refers to the "large sound mode" (low tone) and the "Lai Noi" khaen pattern refers to the "little sound mode" (high tone). Folk music in Isan refers to songs or folk melodies. Traditional Thai songs, Thai songs, international songs, or Luk Thung songs, which have a set of songs from 1-4 stanzas and a clear reverse playing, do not have the same predetermined length of punctuation as Isaan folk music. Isan folk music can be considered part of the Asian sound group, which consists of five diatonic scale-like tones. The Major Scale and the Minor Scale are the two subtypes of this sound scale. According to international music standards, the Pentatonic Scale consists of only five notes (Khet., 2020)

Creation of educational music teaching media

Creating educational media is an effort to help students grow. Using teaching material will help students understand the lectures and practise more clearly, helping them to learn and grow during the course of the semester. Music education is a combination of theoretical and practical knowledge. In order to practise numerous exercises, each musical instrument must adhere to a set of principles and theories. As a result, it is critical to help students become successful in music education. The College of Music, Mahasarakham University, teaches the piano major instrument, a Western instrument, in the northeastern region. Using the tune of traditional Isan folk songs, the researcher has composed a song that can be used as a teaching tool because it incorporates the culture and lifestyle of the Isan people. The following is a list of Thai and folk song arrangements for piano practise:

For each level of piano playing, (Thuntawech & Trakarnrung, 2017) studies the selection and arrangement of folk music in three stages. As a first step, you should learn the foundational elements of music and piano playing, such as the fundamentals of playing the piano and the music itself, as well as your own personal musicality. Step two is to select a folk music song for the piano performance that has musical elements that may be arranged and developed into lessons appropriate for each level of the piano lesson Furthermore, the songs include important content that reflects the culture, tradition, or way of life of the people in the locality. Compiling the melody of Thai folk music for teaching basic to advanced piano skills is the third phase. The following aspects can be connected to the compositions: There are two parts to this lesson: 1) content derived from the indications provided in each level to provide lesson content covering and concluding both playing technique and music content, and 2) the distinctive features of regional folk musical melodies.

Five Thai songs for solo piano performance are studied by (Dumm, 1969), which include Hom Rong Aiyares song (three courses), Thap Wi Waha Phra Samut song (three classes), and Phra Athit Ching Duang song (two classes) from various Thai music genres. The composition's primary goal is to distinguish the piano and add to the body of national piano literature. Khru Sumittra Sucharitkul, a master pianist of Thai solo piano, and Colonel Chuchart Pitaksakorn, a National Artist Performing Arts (International Music) Year 2010 are two of the most influential musicians in Thai solo piano composition. Western composition methods are employed in the composition process. Despite the fact that it's a novel concept, it's being used to preserve the Thai melody in its entirety. In accordance with Thai musical traditions, it can be used to play. The concept of classical music for solo piano serves as the conceptual framework. Music that combines sonatas and primary genre music with love song adaptations, nationalist themes and a solo piano constructed of the western chorus is also used in the creative process. Western piano literature is used to help guide the interpretation and customization of all five Thai tunes. In this way, the edited melodies that merge Western and Eastern modes and can create a Thai song for solo piano that is a Thai piano literature are more international. That smooth work for Thai solo piano is also a more international

extension. The development of academic music can be furthered by arranging Thai songs for solo piano.

For the sake of the future development of a Thai pianist, studied music. (Uptampohtiwat, 2013) When a pianist plays the piano with vital quality, he or she must be able to use effective piano playing skills to express meaning and emotion through music. The etude genre, which is the practise of piano techniques in song form, must be studied and developed in order to learn piano techniques. It's not easy to play most of these tunes. Consequently, it is best suited to professional pianists and up. Thai pianists are well-suited to compose this style of music, which is of national significance. More than 12,000 professional and amateur pianists are currently active in Thailand, based on the statistics of piano students attending various institutions and the statistics of music schools around the country that purchase piano books and textbooks from a variety of other nations. Furthermore, the textbooks do not fit with Thailand's educational ethos. The investigation found that Theodor Leschetizky was a master pianist with a technique for playing the piano, with a style and training all his own. Additionally, the study of piano music that is used to measure the proficiency of pianists is also included in the research and study of Thai pianists' prospective development. For each song, a unique piano technique and expressive modes have been established for the melody. Each song concludes with a set of playing instructions and explanations to help players get the most out of their practise time.

Research Methodology

Scope of melody composition

A total of eight tunes, with a total playing time of around 35 minutes, are included in Lai Lam piano and Isan piano melodies.

Research Method

All eight tracks' piano melodies were inspired by research into Isan music, Isan folk patterns, and the manner of life of people in the Northeast. Here's a breakdown of how it works: For the song's structure and form to be defined; 2) to locate the song's major position from a suitable folk pattern; and 3) to identify the main theme in each verse. It was also necessary to compose a theme and motive for each verse of the song, develop it into phrases, and make music scores for each verse in order to complete the song. Finally, it was necessary to perform the creative show on stage in the form of a solo piano performance. This is followed by a final experiment and analysis of the results before being documented.

Research Results

Analysis of the song composition

The composer of the song, Lai Lam piano, has set the topic for analysis: A piano piece by Isan is as follows:.

1. Structure
2. Harmony

Tang Wai Lam

Structure of Tang Wai Lam or Lam Tang Wai song can be divided as follows: Intro A A' B A'.

Tang Wai harmonic sound,

Figure 1: Intro section

Source: (Wong, Tang, Cheung, & Cheng, 2007)

An eighth octave blend is used in the first eight bars of the entrance section, which ends on the eighth octave, with a focus on the complete I chord.



Figure 2: "A" Section

Source: (Phulaiyaw, 2020)

Dm's tonic note is "D" in the final bar of the "A" section, which uses the III/v chords from bar 31 to bar 60. The right hand conducts the melody and adds harmonics through the use of the 5th and 6th octaves to the left-handed chord structure.



Figure 3: "A1" section

Source: (Phulaiyaw, 2020)

To begin, the 31-60 bars of the first section alternate between A and C notes in the 3rd octave, with flicking and adding notes at the fifth and sixth-octave notes, and the block chord, while using "C" Passing Note in the left hand. C-D#-D is a continuous chord progression for the left-handed notes.

Pong Lang Lai

Pong Lang Lai's song structure can be broken down into the following sections: Them This is the coda for each of the four variations.

Harmonic sound



Figure 4: The harmony of the main melody

Source: (Phulaiyaw, 2020)

Chords II/V and III/V major are used in the first ten bars, along with the Slat or Domentant chords, in accordance with the theory of playing chords from Natural Minor in the Therm.

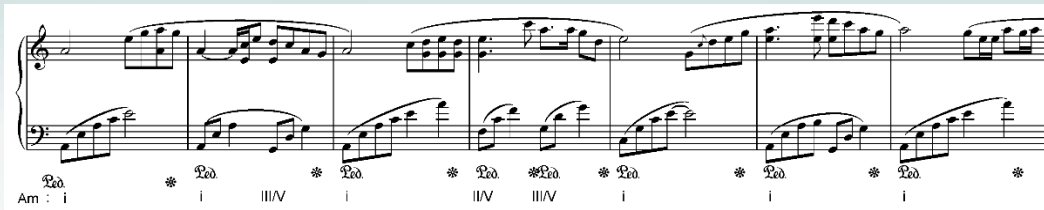


Figure 5: The harmony of Variation 1
Source: (Phulaiyaw, 2020)

Harmonics are created by employing octaves to form octave notes that are different in dimension from the main melody, as well as by using 1-layer and 2-layer zones to create alternative rhythms in Variation 1 (bars 11-18).

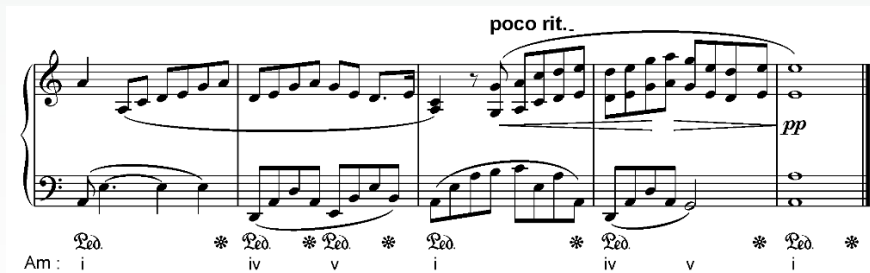


Figure 6: The harmony of Coda
Source:(Phulaiyaw, 2020)

It is used in the 45-49 bar coda part. Perfect Cadence "v-i" chord is reached by slowing down and ending on a I chord. Right hand just cuts one layer of notes, and left hand continues to employ broken chords as previously.

Maeng Phu Tom Dok

Maeng Phu Tom Dok or the Maeng Phu Tom Dok song can be broken down into the following sections: The coda of A A1 B A2 is A A1.

Harmonic sound



Figure 7: The harmony of "A" Section
Source: (Phulaiyaw, 2020)

1 to 27 bars of A section employ Ostinato technique, which is left-handed technique to use the bass chord throughout and only modify it in connecting intervals as required, but may change the course very little. It describes a swarm of bumble bees taking off, landing, then circling back and forth to gather on nectar from a flower.



Figure 8: The harmony of the A1 section
Source: (Phulaiyaw, 2020)

The A1 passage, which spans bars 28 to 43, employs the left-handed method known as Ostinato, which calls for the heavy reliance on the bass chord throughout and only minor chord changes in the connecting intervals.

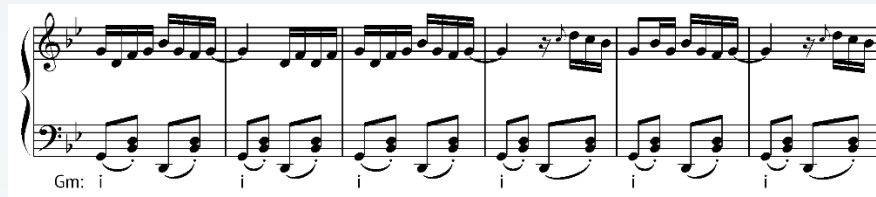


Figure 9: The harmony of the A2 section
Source: (Phulaiyaw, 2020)

Another left-handed approach used in A2 is ostinato (using the same bass chord throughout and only changing chords at intervals), but there is a flicker note. It's the same tune that adorns the flickering notes again and time again.

Mae-Hang Klom Luk Lai

It can be broken down into the following sections: A – transition – B – A'Coda.

Harmonic sound

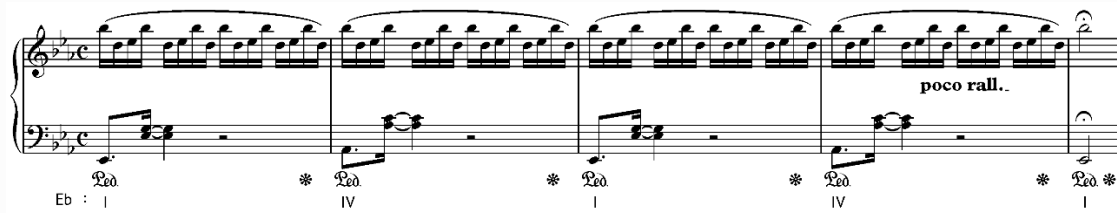


Figure 10: The harmony of the "Intro" section
Source: (Phulaiyaw, 2020)

To distinguish the intro from the main theme, the chords are temporarily shifted to the Eb scale in the "intro" portion. Before the main melody can be heard, the chords and minor scale need to be brightened up.



Figure 11: The harmony of the "A" section
Source: (Phulaiyaw, 2020)

As a result, the first note of the chord is made clear in the "A" section's 5-28 measures by placing emphasis on that note. It was the goal of the researcher to have the Mae-Hang Klom Luk Lai be a piano ballade, adorned with a romantic appearance and free musical genres of the 19th century.



Figure 12: The harmony of the "transition" section
Source: (Phulaiyaw, 2020)

The right hand uses 1-zone, 2-layer, and flickering notes throughout the 29-34 bar transition between the A verse and B verse. As the octave of the chord, the left-hand uses the first and second notes of the chord. The left hand's fractured chords mix seamlessly with the rest of the chords.

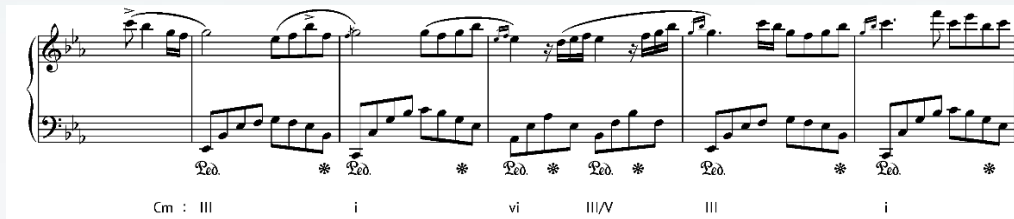


Figure 13: The harmony of the "A" section
Source: (Phulaiyaw, 2020)

The 47-61 bars of the "A" section are the "A" melody differentiated by using the broken chord in the left hand to add from the "A" chord and using the note to embellish the note with one layer and two layers to the "A" melody, respectively.

Bai Sri Su-Khwan

The structure of Bai Sri Su-Khwan can be divided as follows: Intro A B A'

Harmonic sound



Figure 14: The harmony of the "A" section
Source: (Phulaiyaw, 2020)

Piano plays the melody of the words "Come on, come on, come on, come on, the villagers come, the right side sat in a line, the left side sits in a row" from bars 7-37 in the "A" section of the song When Kwan and the body of Yor Por Kwan come together, The melody is presented, some additional notes are added, and some decorative notes are used.



Figure 15: The harmony of the "A" section
Source: (Phulaiyaw, 2020)

There are 54 to 71 bars in the "A" section when the "A" melody is used again. By locking their arms together to call Kwan to join them, their friends join in to applaud or encourage them as the right hand plays ornamental notes. The left hand employs the same broken chords. Relatives and coworkers have woven a thread of concern and optimism into this storey.

Lam Plearn Lai

According to (Wang, Lai, Li, Bing, & Lam, 2019), the following are the divisions: Inaugural Theme Variation 1 Variation 2 Variation 3 Coda

Harmonic sound



Figure 16: "Theme" section
Source: (Phulaiyaw, 2020)

For this verse, the researcher changed the melody in the "Theme" section, which spans 18-36 bars and features the song's primary melody, Lam Plearn. As an added bonus, the Lam Plearn saxophone, a common member of the Mor Lam orchestra, was chosen for its melodic quality by the researcher. Using the Ostinato method, Lai Lam Plearn, the researcher has used the bass chord throughout and only change the chords at the connecting intervals.



Figure 17: "Variation" section
Source: (Phulaiyaw, 2020)

From bars 37 to 54, from 55 to 69, and from bars 70 to 91, all three variations rely on the left hand as Ostinato, which is to utilise the bass chord almost exclusively and to only change chords at connecting intervals. All three variations rely on this Ostinato technique. People in the Northeast should be able to enjoy some type of entertainment at the region's award ceremonies. The harp was a standout leader in the ensemble, while the bass played a heavy and straightforward melody over joyful drum rhythms.

Toey Khong Lai

The structure is harmonic sound and Toey Khong Laican be divided as follows: Intro A B A'

Harmonic sound



Figure 18: The harmony of the "Second Variation" section
Source: (Phulaiyaw, 2020)

Right-hand flickering notes and a Pentatonic Scale are used from bars 77-87 of Variation 1. It uses the Ostinato approach, which is to use the bass chord throughout and just alter the chords at the intervals when the chords are connected.

The image shows a musical score for a piano piece. It consists of three systems of music. The first system is marked with a tempo of $♩ = 67$ and a dynamic of pp . The second system is marked with a dynamic of pp . The third system is marked with a dynamic of pp . The score includes a left hand (LH) part and a right hand part. Chord diagrams are provided for the right hand, and fingering is indicated for the left hand. The score is in a minor key, as indicated by the 'Am' chord diagram.

Figure 19: The harmony of the “fourth Variation” section

Source: (Phulaiyaw, 2020)

The 149-181 bar “fourth variation” part has a harmonic tone since the speed has been slowed down. The melody above is played using the method of crossing the left hand. Using the 3, 4 octave notes, both hands play a chord, while the left hand plays the broken chord.

Teaching piano to students in Western Music Skills course. Piano major



Figure 20: Images of songs being used to teach and learn

Source: (Phulaiyaw, 2020)

Piano Performance

In the Main Auditorium of the College of Music, Mahasarakham University, the performance will begin at 7:00 p.m. on January 31, 2010.

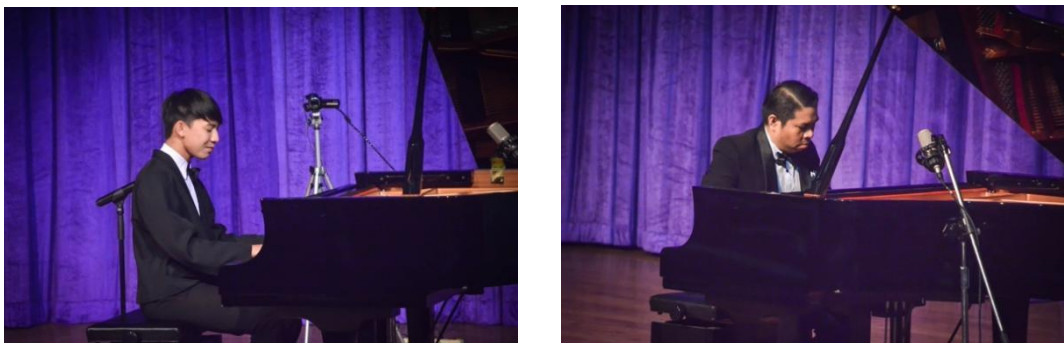


Figure 21: Pictures of Piano Performance

Source: (Pettyjohn, 2019)



Figure :22 Public relations posters and certificates
Source: (Phulaiyaw, 2020)

Conclusion

Imaginative Investigations Piano Composing music for solo piano is Lam Lai, or Isan Piano melodies. New and unique sounds are created by combining traditional Isan melodies. In total, there are eight songs in the Isan musical style created by the researcher using Western composing skills. The game's running time is approximately 35 minutes. Solo piano compositions with a simple harmonic arrangement using the 4,5,6 octave notes and block chords are great examples of monotone, solo piano work. Improvisation, pentatonic scales, passing notes and broken chords are all used in this piece. The researcher also teaches piano to Western music skills pupils using the Piano Lam Lai. Results from the application show that pupils are able to play it well, but they still need to improve their technique, fluency, and precision. Due of the complexity of Lai Lam Piano melodies, pupils need to work on their finger strength. But the researcher suggests that students in the experimental group who study and play Lai Lam piano songs practise in a variety of exercises such as Hanon exercises, note scales, and other rhythms. It then came time to select an individual to participate in one of the concerts that received a lot of positive feedback from audience members. As a result, the student has received practise playing in front of a large group of spectators. With Western musical composition techniques and Isan folk music patterns, he can practise and strengthen his musical skills in solo piano composition genres.

Suggestions

First, the rehearsal period before the concert of the participating pupils is too short, resulting in an incomplete performance of the songs. Students taking part in the show should be given extra time. It's not quite ready because the sound quality isn't quite up to par. A broader range of media outlets should be utilised to spread the word about the project.

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