The Concept of Creating Isan Harp Patterns of Isan Folk Artists

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Abstract

This research article presents the results of a study on The Concept of Creating Isan Harp Patterns of Isan Folk Artists as part of the doctoral thesis on New Music for the Isan Phin Plucked Lute for the Boon Phawet Ceremony. It is quality research by collecting data from documents and field-works from interviews and observations of the knowledgeable group, model artist group, and general public. Then data were analyzed and carried out according to the established procedures. There are four styles of concepts and methods for creating Isan harp patterns by Isan folk artists as follow: 1) the concept inherited from the family, 2) the concept inherited from the folk artist, 3) the concept created from listening to folk music in various ceremonies, and 4) the concept of playing the Isan harp in the orchestra and creating their unique Isan harp patterns. The setting of the Isan harp strings created the Isan harp patterns are as follows: 1) Mr. Boonma Khaowong uses three strings Isan harp: A-A-E, E-A-E, A-A-A, and G-G-A. 2) Mr. Thongsai Thabthanon uses two strings of Isan harp: A-E, A-D, C-D, and D-D. 3) Mr. Songsak Prathumsin uses three strings Isan harp: A-A-E, E-A-E, E-A-A, and D-D-D. 4) Mr. Pornchai Buasri uses three strings of Isan harp: A-A-E, E-A-E, and four strings of Isan harp, C-G-D-A. 5) Mr. Pinpetch Thipprasert uses two string Isan harps: A-E, A-D, C-D, and three string Isan harps: E-B-E. All artists use the Pentatonic scale in playing music. Therefore, the creations of Isan harp patterns of Isan folk artists are originated from Mo Lam's melody, song melody, song, and folk pattern. They are also originated from learning from teachers, observing the lifestyle of Isan people, imagination and creativity, improvisation blended into the unique melody of the Isan harp pattern.

Keywords: Creativity, Isan harp, folk artist

Introduction

Music is a valuable creative art of mankind that is connected to the way of life. Every language is related to daily life from birth to death mixed and matched appropriately with traditions and cultures in each society. It has evolved over time and age and transmitted from one generation to the next one continuously. In Thai society, art and culture in music have long evolved under the influence of various civilizations in this region, and playing music is related from birth to death. When the social condition has changed, the ceremonial details were gradually reduced in importance, and the playing music became for entertainment (Wongthes, 1999). Then, the purpose of music creativity is only for a group to gather or playing in various ceremonies. However, musicians convey their feelings through musical instruments for people to enjoy the sound of music. Each area has local music, lyrics, melodies, and instruments differently.

Folk music was created by the villagers to use locally available materials to create folk instruments according to their wisdom for entertainment and respond to their beliefs. The original folk music is only a chorus, but later on, the villagers invented folk instruments to use in their performances (Thamawat, 2000). The characteristics of folk songs are no different from puppets that have not been dressed, so they are clean, pure, and true. Folk artists were created...
from the village society to tell them about their social status at the village level. The nature of the art that is clearly shown to others, makes them aware of what is hidden in the people's manners, language, culture, occupation, history, customs, and traditions. These can enable future generations to clearly understand Thai society in the past (Pikulsri, 1993). It is music that expresses feelings, along with expressions and accents composed by Isan folk artists. Folk music; therefore, reflects customs, traditions, culture, living conditions, fertility, and drought. These reflections can be clearly seen from the accent of the song and the characteristics of the instrument. The northeastern region has a hot and dry climate, when it is the rainy season, Isan people need to work for their families. The invention of musical instruments is; therefore, easily invented using locally available materials. The melody of the instrumentation was fast, energetic, concise, and fun, showing hustle and bustle. There are many musical instruments such as Isan harp, Haisong (Fermented pot), Sor-Kala (fiddle made of coconut), Ponglang, long drum, Kaen (bamboo mouth organ), Isan panpipe, and so on (Chonpairot, 1983).

Isan harp is a musical instrument that plays an important role in the lifestyle of the Isan people. Various traditional ceremonies such as the Boon Phawet ceremony, ordination ceremony, wedding ceremony, Bun Bang Fai Festival, and the annual merit event, etc. (Pomsri, 2000), create fun and happiness. Isan harp is widely popular including Thai people and foreigners who are very interested in the Isan harp. The educational institutions at all levels have given importance to Isan folk music, especially at the higher education level provides harp lessons as part of the curriculum. In addition, the sound of the Isan harp is presented through online media in various channels such as YouTube, Facebook, etc. Consequently, people around the world become to know the Isan harp and enjoy the sound of the Isan harp even more which concepts and creative methods of the Isan harp patterns are different for each person. The Isan harp patterns are based on the accumulation of experience from learning, writing, imitating the melody of Kaen (bamboo mouth organ), and imitating the melody. The techniques that occurred during playing the Isan harp are originated from feelings and creativity (Seekhunlio, 2011). Many academics and researchers have studied various issues by studying cultural contexts, traditions, playing, making musical instruments, songs chapters, songs analysis, and development of the Isan Harp into educational institutions in the form of grade levels curricula.

From the study of the research papers mentioned above, it was found that the Isan harp played a huge role in educational institutes. The Isan harp has been a part of the Isan merit-making ceremonies from the past to the present, and also found playing the Isan harp in the ensembles of Mo Lam Tor Klon, Mo Lam Plearn, Mo Lam Sing, Pong Lang, a long-applied drum orchestra, Luk thung orchestras, and international ensembles. Isan harps can also play harmoniously with other instruments. Harp patterns are both traditional and contemporary, which are always innovating and changing. Creating a harp pattern has a unique technique for each individual depends on the accumulated practical experience, melody memorization, and oral learning that leads to the creation of their own style of music. Therefore, the researcher wants to study the concept of creating harp patterns of Isan folk artists through the process of ethnomusicology leads to the creation of a body of knowledge in the process of creating Isan harp patterns. This will benefit education and use in teaching and learning. It also preserves the culture that has been with the Isan people for a long time.

**Research Objective**

To study the concept of creating harp patterns of Isan folk artists.
Literature review

Concepts and Theories related to a research

Ethnomusicology means knowledge, academic or study of human-music knowledge both in terms of musicology, anthropology, and sociology. It studies the whole story of music and human culture such as the reasons why humans invent their own music; the specifics of music; the use of music in society; the meaning of music to people in that society. In addition, it studies the existence, change, and decay of music in society. Ethnomusicology has particular guidelines and methods formed by combining various disciplines of science together (Roongruang, 2003).

Creativity from the new process of thinking through trial and error is divided into four stages: First stage: Preparation, Second stage: incubation, Third step: illumination, and Fourth step: verification (Piirto, 1998).

The theory of learning is the process of organizing experiences to bring about changes in human behavior. Behavior changes include observable behaviors such as sitting, running, walking, sleeping, etc., and unobservable behaviors such as thinking, imagining, understanding, etc., but successful learning is known only when the learners are able to say, speak or express. Learning is one variable that influences thinking and practice. Bloom, the owner of the theory of learning, says that learning affects behavior change in three areas: 1) Cognitive Domain, 2) Affective Domain, and 3) Psycho Motor Domain (Kitpreedaborisut, 1994).

Marion Bauer's concept of aesthetics proposes that aesthetics in music is the science of the beauty of sound which has many forms. Each type of melody and music gives different emotions and links among human beings. The characteristics of music can be divided into two groups: 1) music caused by playing musical instruments 2) music produced by singing (Bauer, 1975).

Related research

Sritho (2017) studied the technique of playing the Phutai Krachabpi: a case study of Mr. Pitak Santhong. It found that there were 5 types of tuning patterns: 1) The La-Mi tuning pattern was found in the Phu Tai Renu or Lom Phap Prao patterns. 2) The La-Re tuning pattern can be found in Noi pattern or a widow sang nursery rhymes pattern. 3) The Do-Re tuning pattern can be found in the Sudsanan pattern or Lam-Korn pattern. 4) The Do-Do tuning pattern can be found in the Pu-Pa-Lan pattern. 5) The Mi-La tuning pattern can be found in Lor-Tub, Lor-fam pattern. The Isan harp tuning and playing the different patterns have used different techniques of tuning. Seekhunlio (2011) studied the technique of playing the harp of Isan folk artists. It found that the sound system used to create the melody of the Isan folk artists can be divided into two systems, namely, short-range sound system and long-range sound system. Pornsri (2000) studied the Isan harp and cultural changes: a case study of Udon Thani province. It found that the cultural change of performing and playing harp can be distinguished in three characteristics, namely, the change in materials, change in modern and faster tools, and the physical changes of the harp.

Samelao (2015) studied the creation of harp patterns with Mo Lam Ploen and Mo Lamsing. It found that 1) harp patterns originated from melodies 2) The techniques of playing harp patterns by Mo Lam artists were similar and unique. 3) the presentations of the creation of harp patterns from Mo Lam Ploen and Mo Lamsing are successful presentations and make the audience have fun. Seehanat (2010) studied the creation of Isan musical instruments: electric harp. The results of the study revealed that techniques, procedures, and methods for creating an electric harp began with the selection of wood, and materials used to create musical instruments. There is a ritual for the auspiciousness of creating folk musical instruments from the process of cutting wood and drying the wood. It was also found that there are two ways to compare the sound of a harp, one is measured by a tuner and from the calculations according to the
construction principles of the guitar. It was also found that drilling holes in the larynx of the acoustic harp had an effect on the sound system in terms of loudness and dispersion of the acoustic harp. Chantay (2010) studied the study of harp patterns in Isan music culture: A case of Ubon Ratchathani province. It revealed that the harp had been modified in accordance with the playing style of each musician developed from two strings, three strings, and four strings harps.

Suwantrai (1996) studied the music of the Soh people, Kusuman District, Sakon Nakhon Province. It found that Krachabpi is a type of harp that may have two strings, three strings, and four strings, but most commonly found in Soh musical groups, there are three strings. Krachabpi has ten important components, namely skull, lower pillow, upper pillow, twist rod, string and rod, the counter, the strum, the head of the Naga, and the sash. The skull and crossbar of Soh people's Krachabpi were popularly made of a single piece of wood. The wood used to make Krachabpi is usually made of two types of wood, namely Jackfruit wood and Takhian wood. Chonpairot (1986) studied Thai music and found that Krachabpi is a type of harp that may have two strings, three strings, and four strings, but the most popular one is three strings. The word ‘Krachabpi’, in India, is called Kajjabveena, which is an ancient Indian harp and the skull is painted in the shape of a turtle. In addition, it also discussed the duties of Krachabpi, method, and material, sound comparison system, how to play and practice, an opportunity to play in the mixed orchestra. Phulaiyaw (2017) studied creative works: the spirit of the Northeast. It is a work created by the author to convey feelings as an Isan child. The author imagined the way that she has heard, the atmosphere, and the way of life of the Isan people that the author has ever experienced from childhood to adulthood. The composer chose a symphony orchestra as a combination and transmit Isan music in the form of western music to create a variety of interesting colors by bringing a group of Isan musical instruments such as the harp, Kaen (bamboo mouth organ), Isan pan pipe to join in the performance of folk patterns.

Deva (1987) studied the various types of harps of India: Musical Instruments of India, History, and Development. The essential part is concerned about a single string harp that is folk instruments such as the ancient harp, the sticker style that is a single string harp which India calls "Eka Tara". Many types of instruments developed from primitive instruments such as bow harps and holes harps. Kim (1996) studied about applied music teaching should create good musicians who can not only play music with the right techniques but can also play beautifully and sweetly. However, today's applied music teaching often focuses on teaching techniques more than students’ understanding.

Maceda (1981) studied techniques and theories of the field of music used in collecting data in fieldwork with an emphasis on rural music of various localities in Southeast Asia. The court music was not involved. Various techniques were the tools to make reports of the information systematically, both the information is ethnomusicology, the information on music, and several techniques.

**Research Method**

The study on ‘The Concept of Creating Isan Harp Patterns of Isan Folk Artists’ is qualitative research. It aims to study the concept of creating harp patterns of Isan folk artists. It applies ethnomusicology in the study, with preliminary research from the study and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to Isan Harp. In addition, the researcher studied collecting fieldwork data from knowledge groups, model artist groups, and general people groups to present the research results by descriptive analysis method. The researcher has divided the study topics as follows.

1. **Scope of research**
   1.1 Content: study only the concept of creating harp patterns of Isan folk artists.
1.2 Duration: In this study, the researcher spent the study period from August 2020 to August 2021.

1.3 The sample population

1.3.1 Knowledge group: fourteen academics and teachers in educational institutions were selected by purposive sampling.

1.3.2 Five model artist groups were selected by a purposive sampling which they can provide information on the concept of creating Isan harp patterns, practices relating to music, melody, structure and music style, and other musical characteristics.

1.3.3 Thirty general people group who can provide the general information about the role of the Isan harp in the educational institutes, and Isan society.

2. Collection of information from related documents and research: It is a collection of information about knowledge of the harp, concepts, and theories used in research, relevant national and international researches from various sources as follows:

2.1 Office of Academic Resources of Mahasarakham University

2.2 Online and international databases

3. Field data collection: The researcher has collected field data of the sample population in order to lead to knowledge and to connect the data from the study of documents and related research above by selecting the information related to the concept of creating harp patterns of Isan folk artists by interviewing and observing as follows:

3.1 Interviews: the researcher applied structured interviews and unstructured interviews in this study. The researcher interviewed the keys informants about the concept of creating the Isan harp patterns and the body of music knowledge.

3.2 Observation: the researcher collects data from participatory observations- the researcher studies the concepts and methods of creating Isan harp patterns, and practice playing the harp during the observation, and then follows non-participation observation- the researcher observes the concept of creating Isan harp patterns and music practice skills.

3.3 Data recording: the researcher recorded the data from the field works as follows: 1) recorded in a notebook and recorded on a computer 2) recorded sound with a digital computer 3) took photos with a digital camera 4) recorded motion pictures with a digital camera.

4. Data Processing and Data Analysis: after the researcher has collected the data, the researcher analyzes the data according to the objectives given.

5. Presentation of the results of the data analysis: the researcher will present the results of the data analysis according to the objectives of the research and present the research results by descriptive analysis method.

Research Results

In ‘The Concept of Creating Isan Harp Patterns of Isan Folk Artists’, the researcher studied field data from the model artist group by purposive sampling, namely 1) Mr. Boonma Khaowong 2) Mr. Thongsai Thapthanon 3) Mr. Songsak Prasin 4) Mr. Pornchai Buasri 5) Mr. Pinpetch Thipprasert, who are the keys informants about the concept of creating Isan harp patterns. The results of the research are as follows:

1. The concept of creating the Isan harp pattern of Mr. Bunma Khaowong was derived from being fascinated with the charming sound of the harp that he often heard from various merit-making festivals such as Bun Bang Fai, Bun Phawet, and Bun Kathin. He began to practice playing the harp when he was 10 years old. Learning the harp of Mr. Bunma Khaowong...
Wong has no teacher. He learned it from the study of information, by memorizing the sound of the harp that the villagers play at various merit-making events, and using what he remembered to practice, composing and creating melodies in his own way. Moreover, he generated the creative concepts that arise from memorizing the melody, the melody of Lai Kaen, the melody of Mo Lam singing on the radio, or other festivals and ceremonies.

From the past to the present, Mr. Boonma Khaowong has continuously developed his own harp pattern, especially the concept of memorizing the sound of Kaen, Mo Lam's sound on the radio, and re-arranged by using a harp. He tried to play the harp to resemble the melody of Mo Lam as much as possible. It found that the structure of the pattern has only one part form and some melodies are played in improvisation, with the pentatonic scale. The harp string used in the creation of the Isan harp pattern of Mr. Boonma Khaowong can be divided into four patterns, namely the first pattern, the ancient Lam Ploen pattern which is La-La-Mi (A-A-E) where the first string is to set the sound of Mi (E), the second string and the third-string are to set the sound of La (A). The pitch is different from the first string, which is the 5th interval used to play the ancient Lam Ploen pattern and Yai pattern. The second line is to set up in Lam Ploen pattern, which is Mi-la-Me (E-A-E), where the first string is to set the sound of Mi (E), the second string is to set the sound of La (A), the pitch is different from the first string, which is the 5th interval and the 3rd string is to set the sound of Me (E). The pitch of the strings that are far apart from the first string is the 4th interval, used to play Lam Ploen and the Sutsanan pattern. The third pattern is La-la-la (A-A-A) where all three strings are the same sound. The unison is used to play the Noi pattern. The fourth line is to set up in Lai Soi pattern, which is Sol-Sol-La (G-G-A) where the first string is set as a La sound (A), the second string and the third-string are to set the SaI tone (G). The pitch is different from the first string, which is the 2nd interval, used to play Lai Soi pattern and Sutsanan pattern.

2. The concept of creating the Isan harp pattern of Mr. Thongsai Thap-Thanon got the concept from his family when he was young because Mr. Thongsai Thapthanon's father had a career in playing Pramothai movies and was a Morlam. He began to play the harp when he was 8 years old, inspired by hearing the sound of the harp from the money tree offering procession in the village. Mr. Thong Sai was inspired to practice the harp because he was defeated by the blind in the harp contest. In order to be accepted by the people to hear the sound of Mr. Thongsai's harp and began to practice the harp seriously by training with Mr. Boonchu Nonkaew, who is blind.

The creation of the harp pattern of Mr. Thongsai Thap-Thanon has memorized the melody of the harp from Mr. Boonchu Nonkaew and based on the main melody from Mo Lam mixed with his own imagination, such as the Pu-Pa-Lan pattern. Some melodies are taken from Mo Lam that is Lam That Phanom melodies of Mo Lam Thong Yun, Lam-toey melodies of Mo Lam Ken Dalao, and Lam Ploen melodies taken from Mo Lam Ploen, Ban Dong Kaen Yai, Ban Sang Tho, and Ban Sang Ming. In addition, they also play Isan folk songs and the melody of Laos which memorize through radio or tape cassettes. The structure of the melody has only one part form in the pentatonic scale with the use of creativity with one's own imagination. Some melodies are performed improvisation in order to convey emotions through the sound of the harp and partly due to the accumulation experience from playing the harp with the Petchpinthong orchestra. In each song and performance, there is a creative, unique harp pattern including the band's comedy sessions. There are four patterns of setting up the harp strings used in the creation of the Isan Harp pattern of Mr. Thongsai Thap Thanon as follows: the first pattern is to set the sound of Yai pattern, which is La-Mi (A-E), and the first string is to set the sound of Mi (E) and the second string is to set as a La sound (A). The pitch is different from the first string, which is the 5th interval, used to play Lam Ploen and Pu Thai patterns. The second is to set the sound of a Noi pattern, which is La-Re (A-D), and the first string is to set as a La sound (A) and the second string is to set as a Re sound (D). The pitch is different from the first string,
which is the 4th interval, used to play the Rod-Fai-Tai-Rang pattern and Tang-Wai pattern. The third pattern is Lam Korn pattern which is Do Re (C-D), where the first string is to set Re sound (D) and the second string is to set Do sound (C) the pitch is far apart from the first string, which is the 2nd interval, used to play the Lam Korn pattern and Sudsanan pattern. The fourth pattern is the Pu-Pa-Lan pattern, which is Re Re (D-D) sound where both strings have the same tone, the unison is used to play the Pu-Pa-Lan pattern and the Karten-Korn pattern.

3. The concept of creating the Isan harp pattern of Mr. Songsak Pratumsin was inspired by his father, including Mr. Saen Champasorn and Mr. Chalong Thurachai, who are local artists. Furthermore, it was partly creative up from the way of life of Isan people to describe the story using the sound of Isan musical instruments. The melodies in the creation of the harp pattern got from the inspiration and concepts from reading palm books which are ancient books inscribed or written on palm leaves and then strung with a small thread. Some of the melodies are upbeat and fun. The pitch is in a bright high tone. Some concepts came from the method of flirting with young Isan people in the past, known as Long Khuang, from observing those manners and then transferring them into music.

In the creation of the harp patterns of Mr. Songsak Prathumsin, the melody he heard from the local artists was recompiled and added the musical note to make it more interesting and then playing as a band with many musicians. The harp patterns must be recompiled to divide the functions of each instrument perfectly. There are parts that are played together, as well as parts that are played alone such as the Phu-Thai-Lor-Tub pattern. It is a pattern that is popularly used to play in the Boon Phawet ceremony with the harp playing the main melody. It has been developed to play in a large band with many instruments, together with Mo Lam singing, the melody of Mo Lam Chaweewan Damneon that she applied the melody from Kalasin Province. Another melody comes from Mo Lam Mon-Ruedi, Phromchak, Laos. and the creation of the harp pattern is partly due to the accumulated experience of teaching in educational institutions such as Roi Et College of Dramatic Arts. Roi Et Rajabhat University and Mahasarakham University, etc. There are three patterns of harp strings used in the creation of Mr. Songsak Prathumsin's Isan Harp patterns, namely, the first pattern is to set the sound of an ancient Lam Ploen pattern which is La-La-Mi (A-A-E), where the first string is to set Mi sound (E) the second string and the third-string is to set the sounds of La (A). The pitch is different from the first string, which is the 5th interval, used to play ancient Lam Ploen and Phu-Thai-Lor-Tub patterns. The second pattern is to set the sound of Lam Ploen pattern, which is Mi-La-Mi (E-A-E), where the first string is to set Mi sound (E) and the second string is to set La (A) sound. The pitch is different from the first string, which is the 5th interval, and the third-string is to set Mi sound (E). The pitch is different from the second string, which is the 4th interval, used to play Lam Ploen and general pattern. The third pattern is to set the sound of the Phu-Thao-Ho-Tok-Morn pattern which is Re-Re-Re (D-D-D), where the first and second strings are to set Re sound (D), which is the unison, and the third-string is to set the sounds of Re (D). The pitch is different from the second string, which is the 1st octave, used to play the Phu-Thao-Ho-Tok-Morn pattern.

4. The concept of creating the Isan harp pattern of Mr. Pornchai Buasri was got from his accumulated experiences from playing the harp in various merit-making ceremonies and traditions, such as the money tree offering ceremony, the Bang Fai procession, the annual robe offering ceremony (Kathin), and the sermon offering procession (Hae Kan-Lon). The patterns used for the procession are Lam Ploen patterns alternating with Lukthung Mo Lam songs. The method of arranging the harp strings is not the same as before and folk music Mo Lam that is able to perform completely is the Bow-Rak-Si-Dum song and playing the songs of Chabaprai Nam-Wai. The lyric is performed by recognizing the sound of the harp that Mr. Pornchai has heard on the radio, such as the harp pattern of Mr. Thongsai Thap-Thanon, to which he applies some patterns and techniques. The harps that Mr. Pornchai Buasri uses to create the harp
patterns are divided into two types, the three-string harp, and the four-string harp, with different methods of sound setting. The most popular harp used to play is the four-string harp, which was derived from the technique of playing the mandolin using the Pentatonic scale.

There are three types of harp strings used in the creation of Mr. Pornchai Buasri’s Isan Harp patterns, with first-second patterns using a three-string harp and third pattern use a four-string harp as follows: the first pattern is set the strings in the ancient Lam Pleon pattern, which is La-la-Mi (A-A-E), where the first string is set to the sound of Mi (E), the second string and the third-string set to the sound of Sa (A). The pitch is different from the first string, which is the 5th interval, used to play the ancient Lam Pleon pattern. The second pattern is to set up the strings in the Lam Pleon pattern, which is Mi-La-Mi (E-A-E), where the first string is set to the sound of Mi (E). The second string is set as a La sound (A), the pitch is separated from the first string, which is the 5th interval, and the third-string is set to the Mi sound (E). The pitch difference from the second string is the 4th interval, used to play the Pleon pattern. The third pattern is to set the 4-string harp string as Do-Sal-Re-La (C-G-D-A), where the first string is to set the La sound (A), and the second string is the Re sound (D). The pitch is separated from the first string, which is the 5th interval, the third-string is to set the Sal sound (G). The pitch is separated from the second string, which is the 5th interval, the fourth string is to set the Do sound (C). The pitch is separated from the third string, which is the 5th interval, used to play all kinds of songs.

5. The concept of creating the Isan harp pattern of Mr. Pinpetch Tipprasert was strongly inspired by his father because his father was a harpist which plays the harp together with Mo Lam Phi Fa and was the first harp teacher when Mr. Pinpetch was 13-14 years old. He loved and listened to the harp patterns of Mr. Thongsai Thap-Thanon from the tape cassette before he has leaned the harp and received the harp pattern from Mr. Thongsai Thap-Thanon. He also has great respect for Indra god and strongly believes in the teachings of Buddhism. The story of Indra playing the harp with three strings to the Lord Buddha: the first string is too tight, so it breaks. The second string is too loose, it does not flick loudly, the third string is not loose and too tight, so it plays sweetly, which inspired him to practice playing the harp regularly. Therefore, he becomes proficient and creates his Isan harp patterns.

The creation of the Isan Harp pattern of Mr. Pinpetch is the result of observing when his father played the harp and memorized the melodies mixed with his experience after his graduation, he headed to Bangkok to find work and brought his father's harp with him. while working in Bangkok, he was never discouraged by obstacles in his work, as well as continuing to study the techniques of playing the harp to develop his skill until he can create his patterns of Isan Harp. Therefore, he would like to share these patterns with others to know their abilities and recognize the cultural heritage of the Isan people. Then he decided to go to Nopporn Silver Gold Company to release a song harp album, his musical name is Silabin-Pin-Khu (a pair of harp artists) because his harps have an indifferent method of setting the tone and the pitch and that became an important turning point of his life. After that, he is well known to people all over the world in the name of the harpist of The Paradise Bangkok Molam International. There are four patterns of harp settings used in the creation of the Isan Harp of Mr. Pinpetch Tipprasert. The first to third patterns use a two-string harp and the fourth pattern uses a three-string harp in the pentatonic scale as follows: the first pattern uses La-Mi (A-E). The first string is to set Mi sound (E) and the second string is to set as the sound of La (A). The pitch is different from the first string, which is the 5th interval, used to play the Lam Pleon pattern. The second pattern is to set in Noi pattern, which is La-Re (A-D) with the first-string set as the sound of a La (A) and the second-string set to the sound of Re (D). The pitch is different from the first string, which is the 4th interval, used to play the Sang-Sao pattern. The third pattern is to set in Sutsanan pattern, which is Do-Re (C-D), where the first string is to set Re sound (D) and the second string is to set Do sound (C). The pitch difference from the first string, which is the 2nd
interval, used to play the Sutsanan pattern. The fourth pattern uses a three-string harp to set the strings in a Mang-Phu pattern, which is Mi-Ti-Mi (E-B-E) by the first string is to set a Mi and the second string is to set a Ti sound (B). The pitch is separated from the first string, which is the 4th interval and the third-string is to set a Mi sound (E), where the first and third strings are set the same sound, which is unison, used to play the Mang-Phu pattern.

Table of Inspiration Summary: the concept of creating harp patterns of Isan folk artists

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<td>1) His father 2) a blind musician 3) Harp playing contest</td>
<td>1) Melodies of Mo-Lam 2) Melodies of Isan folk songs 3) Lao melody 4) Lukthung melody from his experience of playing the harp in a orchestra</td>
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<td>Songsak Prathumsin</td>
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<td>1) His father 2) Mr. Saen Champasorn 3) Mr. Chalong Thurachai 4) Reading the palm books 5) Melodies of Mo-Lam 6) Melodies heard from folk artists</td>
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<td>Porchay Buasri</td>
<td>1) Hearing the sounds of the harp in different ceremonies and festivals. 2) Harp patterns of Mr. Thongsai Thap-Thanon</td>
<td>1) Accumulated experiences playing the procession in various ceremonies and festivals 2) Lukthung and Mo-Lam melodies 3) The melodies heard from radio and tape cassettes 4) playing the mandolin</td>
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<td>Pinpetch Thipprasert</td>
<td>1) His father 2) Harp patterns of Mr. Thongsai Thap-Thanon 3) Paying respect in Indra god</td>
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**Discuss the Results**

The Concept of Creating Isan Harp Patterns of Isan Folk Artists can be discussed as follows:

1. The Concept of Creating Isan Harp Patterns of Isan Folk Artists inherited from family members, folk artists, and music recognition at various ceremonies and festivals, including listening to music, listening to Mo-Lam from radio and tape cassettes, and re-arranged by using a harp by playing to resemble the melody of Mo-Lam. Then the harp patterns become individual including the techniques of each artist used for playing the harp which may be similar
and some of the melodies are performed in improvisation. It is consistent with Mongkol Samelao who studies the creation of harp patterns with Mo-Lam Pleon and Mo-Lamsing. It found that 1) harp patterns originated from melodies of the fairy tale poem such as Lam Pleon melody, Lam Dan melody (Lam Yao melody), Lukthung melody, and the Toei melody. The melody that is played, is categorized into 5 sounds. In the minor type, the sound at the end of the four lines of the paragraph ends with the first sound of the scale. 2) The techniques of playing the harp patterns by the artists of the Mo Lam orchestra are similar. The unique techniques are the hammer-on technique, pull-off strums, Legato strums, tremolo strums, the use of a capo over the guitar neck to change the scale, mixed chord, techniques for changing the pitch playing open strings or the pedal point technique, and creating harp patterns from the melody of Lam Pleon and the melody of Lamsing. 3) Mo Lam Plearn and Mo Lam Sing were successful presentations. They make the audience enjoy and be accepted by the judges that it is in good condition and should be implemented and transmitted (Samelao, 2015).

2. Characteristics of the harp patterns of Isan folk artists: There are different sizes and patterns including the number of strings used, there are two-strings harps, three-strings harps, and four-strings harps. It corresponds to Somchai Suwantrai who studied the Soh Music, Kusuman District, Sakon Nakhon Province. It found that the Krachabpi is a type of harp. there are two-strings, three-strings, and four-strings, but the three-strings harp was found most in the Soh musical group. Krachabpi has ten important components, namely skull, lower pillow, upper pillow, twist rod, string and rod, the counter, the strum, the head of the Naga, and the sash. The skull and crossbar of Soh people's Krachabpi were popularly made of a single piece of wood. The wood used to make Krachabpi is usually made of two types of wood, namely Jackfruit wood and Takhian wood (Suwantrai, 1996). It is also consistent with Boonhome Pornsri's research on the Isan harp and cultural changes: a case study of Udon Thani province. It found that the culture of making and playing the harp can be divided into three characteristics: changes in materials such as wood, knobs, using contacts, modernizing tools, engraving, drilling, and sawing (Pornsri, 2000). It is also consistent with Thongchai Chantay, research on the study of harp patterns in Isan music culture in the case of Ubon Ratchathani Province. It found that the harp was modified to be consistent with the playing style of each harp teacher. The harp developed from two-strings, three-strings, and four-strings. The music culture of Ubon Ratchathani is still popular with the two strings harp in general playing. In the early days, the harp was used as a transparent harp and later developed into an electric harp. The role of the harp in Isan music culture in the past was a musical instrument that was the second most popular after Kaen (bamboo mouth organ). The characteristics of Harp are mostly in the minor scale, pentatonic scale. Playing the harp pattern of each harp teachers will be different in the fine lines of translating the melody in some parts of the song but with the same main melody. Some melodies are performed in improvisation, just like Western jazz, and improvisation is considered a distinctive feature of traditional Folk Music (Chantay, 2010)

3. The setting up of harp strings in the creation of harp patterns of Isan folk artists: there are many forms of setting up of strings to play specific patterns and have different names for the harp, such as Sung, Krachabpi, etc. It corresponds to Natdanai Sritho who studied the technique of playing the Krachabpi Phutai: a case study of Mr. Pitak Sarnthong. It found that there are five patterns of stringing characteristics: 1) La-mi pattern can be found in Phu-Tai-Renu pattern or Lom-Phad-Phrao pattern; 2) La-Re pattern can be found in Noi pattern or Mae-Hang-Klom-Luk pattern; 3) Do-Re pattern can be found in Sutsanan or Lam-Klon pattern; 4) Do-Do pattern can be found in Pu-Pa-Lan pattern, and 5) Mi-La pattern can be found in Lor-Tub-Lor-Pham pattern. The sound of the harp and the melody of the song use different techniques for setting the harp sounds (Sritho, 2017.) It is also consistent with Wirayut Sikunliu, who studied the techniques of playing the harp of Isan folk artists. It found that the sound system used in the creation of the harp patterns of the Isan folk artists can be divided into two systems,
namely, short-range sound system and long-range sound system. Short-range sound system, such as Sutsanan pattern, long-range sound system, including Yai pattern, Toey pattern, and Pu-Pa-Lan pattern, Ka-Ten-Korn pattern and Lam Ploen pattern, Krasuan or the rhythmic cycle in each pattern has a different part in every pattern (Seekhunlio, 2011).

**Summary and Recommendations**

The Concept of Creating Isan Harp Patterns of Isan Folk Artists can be summarized as follows:

1. Mr. Boonma Khaowong Khaowong got the concepts from being fascinated with the charming sound of the harp that he often heard from various merit-making festivals. He learned it from the study of information, by memorizing the sound of the harp that the villagers play at various merit-making events, and using what he remembered to practice, composing and creating melodies in his way. He uses a three-strings harp, played on the pentatonic scale. His Isan harp patterns can be divided into four patterns as follows: 1) La-La-Mi (A-A-E), 2) Mi-La-Mi (E-A-E), 3) La-La-La (A-A-A), and 4) Sal-Sal-La (G-G-A).

2. Mr. Thongsai Thabthanon got the concept from his family father and was inspired by hearing the sound of the harp from the various ceremonies and festivals in the village. The concept comes from Nong Mo Lam mixed with one's own imagination including the experience of playing the harp with the Petchpinthong orchestra using two strings played on the pentatonic scale. There are four types of harp patterns of Mr. Thongsai Thap-Thanon: 1) La-Mi (A-E); 2) La-Re (A-D); 3) Do-Re (C-D); and 4) Re-Re (D-D).

3. Mr. Songsak Prathumsin received the concepts from his father and Mr. Saen Champasorn and Mr. Chalong Thurachai, and it was created from reading palm books and adopting a way of life and the existence of the Isan people described as a story by using the sound of Isan musical instruments as a representation of the transmission. It's also worth re-arranging the melody heard from local artists. There are three patterns of Mr. Songsak Prathumsin's harp, namely, 1) La-la-mi (A-A-E); 2) M-La-Mi (E-A-E); and 3) Re-Re-Re (D-D-D).

4. Mr. Pornchai Buasri got the concepts from memorizing the sound of the harp that he had heard from the radio, tape cassettes, and from his experience of playing the harp in various ceremonies and festivals. The harps that Mr. Pornchai Buasri uses to create the harp patterns are divided into two types, the three-string harp, and the four-string harp, with different methods of sound setting. The most popular harp used to play is the four-string harp, which was derived from the technique of playing the mandolin using the pentatonic scale. There are three patterns of Mr. Pornchai Buasri's harp, namely, 1) La-La-Mi (A-A-E); 2) Mi-La-Mi (E-A-E), and 3) Do-Sal-Re-La (C-G-D-A).

5. Mr. Pinpetch Thipprasert has concepts and methods for creating Isan harp patterns from his father and listening to Mr. Thongsai Thap-Thanon's harp strings, tape cassettes, and paying respect to Indra god. The creation of the harp pattern is by observing and memorizing the melody. There are four patterns of Mr. Pinpetch Thipprasert's harp: 1) La-Mi (A-E); 2) La-Re (A-D); 3) Do-Re (C-D); and 4) Mi-Ti-Mi (E-B-E). All artists have their improvisation blended into their unique harp patterns.

**Recommendations:**

1. Suggestions for utilizing the research results
   1.1) Concepts and methods should be conveyed to create harp patterns of Isan folk artists to those who are interested in the conceptual process.
   1.2) They should be conveyed in relevant courses in educational institutions.

2. Proposals for the next research
   2.1) They should be studied by combining Isan harp patterns in music bands in various forms.
   2.2) There should be a study of creating harp patterns in various forms.
References


New Delhi :Oriental Books Reprint Corp.


