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Revolutionzing Songwriting Pedagogy: The Maimuang Band's Influence on Contemporary Lanna Music Education for International Music Students

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Abstract

This study investigates three primary objectives: (1) Exploring the innovative creative process behind contemporary Lanna music, as exemplified by the Maimuang Band (2) Developing and implementing pioneering teaching methods tailored for contemporary Lanna music composition, using the Maimuang Band as a guiding model, for international music students at Pibulsongkram Rajabhat University and (3) Evaluating learning outcomes resulting from these innovative teaching strategies. Data were gathered from two Maimuang Band members and 26 undergraduate students in the third and fourth year majoring in International Music Department during the first semester of the 2022 academic year. Research methods included interviews, questionnaires, content analysis, frequency analysis, and *t* tests. Findings reveal that innovative creative teaching management process behind contemporary Lanna music by the Maimuang Band relies on applying contemporary literary principles, which include identifying the creative process in Maimuang Band's music composition, consisting of understanding historical context, mastering contemporary Lanna music techniques, and incorporating modern music composition principles. Innovative pedagogy encompasses three components and six specialized learning units aligned with contemporary composition principles. The use of these methods significantly improved student learning outcomes (M= 50.42, SD = 3.48), surpassing the 80 percent benchmark, with statistical significance at the .001 level. Learner attitudes transformed from a pre-course mean of 63.40 (SD = 0.49) to 90.60 (SD = 0.23), demonstrating statistical significance at the .001 level. This research contributes to music education by offering a transformative approach to contemporary Lanna music composition instruction for international music students at Pibulsongkram Rajabhat University.

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Introduction

The study of music that conveys the ethnicity of human beings with a long history is a discipline known as ethnomusicology. The term was coined in 1950 by Jaap Kunst, who used this instead of the term "Comparative Music". As a branch of musicology, this is defined as the study of the social and cultural aspects of music and dance within local and global contexts, or stated by Titon (1992) as "The study of music creator". The aforementioned term also involves the study of local music, oriental music, and contemporary music through oral tradition. The focus of the study includes various aspects such as the fundamental of music initiation, its development and changes, musical symbols and characteristics, contents related to music in various contexts, the role of music toward society, the structure of music, the existing style of music, and music related to dance together with occidental folk song. Ethnomusicologists emphasize the study of living music within cultures that rely on oral tradition without written documentation and focus on the music of the non-literate, minority groups, and oral tradition of ancient oriental cultures and local music by gathering information in terms of human behavior to describe why and how humans engage in music and analyze the role of music and the behavior of people in a particular society via fieldwork data collecting and founded music recording, which is then documented, analyzed, and collected as evidence.

Thus, musicology is a fundamental branch of music additionally from theoretical and practical studies that explores, gathers data, and analyzes the explicit knowledge related to music, musical contexts, and cultural contexts associated with music by using a research process related to various academic knowledge to receive high-quality and beneficial information for the studying as well as learning process, and the continuous development of music in different branches to endlessly progress and with constant foundation like a large tree that continually grows, branches out to create shade, provides flower and fruit to propagate, and deeply roots to ensure stability and strength, for firm and valuable standing for many years to come.

In Thailand, the study of this field emerged in the 16th century, initiating with the examination of foreign and regional music. Evidence of this, dates back to 1768 and literary evidence from Western literature in the 18th century, which is about the local music of Chinese, Canadian, Indian, and Finnish people. During the 19th century, a group of musicologists started recording sounds to the revolving cylinders as short examples to collect musical information. In 1901, Carl Stumpf, along with Otto Abraham, studied about Thai music based on sound recordings from revolving cylinders in Germany and summarized the Thai musical system in the book entitled "Tone system and Musik der Siamese". In 1955, a profound study of ethnomusicology began with the establishment of the Society for Ethnomusicology. There were meetings of experts in local music and ethnomusicology. This played a significant role in the development of music in the oriental world. During 1970 to 1980, theories and research methodologies in ethnomusicology were created. During this period, the focus of study shifted from various aspects of music to the methods of music creation and practice, particularly in composition and concept of music. Lanna music The Kingdom of Lanna, covering the upper northern region, flourished greatly in the 20th to 21st Buddhist era. It was a civilization that reflected the political, ethnical, religious, traditional relations and the arts of various communities that collectively formed the kingdom of Lanna. Having Chiang Mai as the central governing hub, Lanna with a long history has molded the people of this region, instilling in them a distinctive cultural heritage. Those who stay in the Lanna region share similar lifestyles and cultures, creating a beautiful tapestry of traditions (Damrikul, 1999). The inspiration to undertake this study was Ms. Teeraporn Boonprom, a member of the Maimuang Band. Maimuang could have an audience, aligning with the idea that music circulates like fashion. This circulation can revolve back to its beginning, but it needs to be adapted to suit the present, for example, a modern popular song named Gaem Naung Nahng Nun Daeng Gwah Krai (Her Cheeks are Redder than Anyone Else's). The artist, Kiankai Lae Wanich, pointed out that the Maimuang Band serves as a model for creating love songs and influences the music style in song creation. This unique musical pattern allows the Maimueang band to remain distinct and patiently wait for the trend to return to its original roots. Unfollowing trends enables the Maimueang band to have a clear musical pattern, attracting followers. According to the aforementioned, the researcher is interested in examining and conducting innovative teaching approaches to compose music in Maimueang Band style for international music students at Pibulsongkram Rajabhat University, selecting research areas related to those who study at Pibulsongkram Rajabhat University in the lower northern region. As it is located near the northern part, or ancient Lanna, in the study of composition patterns inspired by Lanna and the trend of composing, learners who are interested

in this topic are offered direct benefits, especially in the present era, reflecting the creation of musical patterns and identities for new-generation composers. The recent teaching and learning of international music in higher education have continually evolved to align with the changing era. In the course of composition, the perspective of students and listeners has shifted from classical forms that were popular in the early stages of music education to incorporate the musical changes. As being a model for structuring course content, the classical music composition style was introduced as musical form and style, and creation of teaching materials for composition courses in higher education level. For international music students at Pibulsongkram Rajabhat University, the approach is adapted to reflect the changing time. The study of song composition patterns inspired by the Lanna region is crucial and contributes significantly to the development of contemporary Thai music. that contemporary Thai music could serve as a model to match or lead other types of global music for two reasons: (1). Advancements in music theory, composition techniques, and technology used in composition, and (2). Improved communication and understanding among audiences, which is easier and better for those with a foundation in music. Notably, as mentioned in item 2, foreigners seem to understand and appreciate this genre more than Thais, despite an increase in such compositions. However, the researcher observes that there is still limited exploration in composing pieces that collaborate between Western and traditional Thai instruments. Interest in Lanna music, which is rarely heard, has retained its uniqueness and continues to evoke a strong impression. Developing innovative music teaching methods is a good start for studying and understanding changes in music. This reflects the intention behind conducting the study titled "Revolutionizing Songwriting Pedagogy: The Maimuang Band's Influence on Contemporary Lanna Music Education for international music students at Pibulsongkram Rajabhat University".

This study aims to guide contemporary music students and current pop music composers in exploring the composition patterns of contemporary Lanna music through the creative songwriting process and the concepts of contemporary Lanna music composition effectively. The selection of musical instruments in Lanna music, the use of the Lanna language contribute to creating a distinctive musical uniqueness that highlights the differences in recent Lanna music compared to others, and the communication accessed to listeners with accepted and popular trend are also included.

Literature Review

Revolutionary Songwriting Pedagogy

The field of music composition pedagogy is intricate and appears resistant to standardization. There are two main strategies that come to mind for bridging the gap between Music Theory and Composition in higher education: 1) modify the pedagogy of Music Theory or 2) modify the pedagogy of Composition. A comprehensive solution would likely involve changes in both areas. It is important to recognize that the technical exercises and focused analysis in current Music Theory pedagogy foster a deep understanding and appreciation of music, which is valuable even outside of composition or other practical applications. Additionally, the use of specialized courses, such as counterpoint and orchestration, has proven to be an effective model for supporting the extensive body of musical knowledge within Music Theory. In many ways, the current approaches to Music Theory pedagogy are well-suited for teaching music students across various disciplines. Nonetheless, examining this divide and its implications may lead to useful recommendations for improvement It is evident that educational settings not constrained by market expectations are where debates on experimenting with the parameters of songwriting can thrive most effectively. Educators should also consider the impact of technological mediums on a songwriter's creative approach when structuring the field, as this can provide valuable insights into the processes that enable variations within the domain (Marrington, 2016). Therefore, when songwriters become aware of the influence these tools have on their writing, they potentially unlock the ability to create transformations within the field that extend beyond mere intentional experimentation within a specific stylistic framework. Educators should also consider how technological mediums influence a songwriter's creative approach when examining the structure of the field, as this can provide valuable insights into additional methods for enabling variations within the domain.

David Kolb's Experiential Learning Theory emphasizes learning through actual practice, which can be applied in the process of teaching music composition by allowing students to experiment with composing real pieces to learn from direct experience. Csikszentmihalyi's Flow Theory can be used in teaching music composition to create an environment conducive to creativity and effective learning. Traditional and Innovative Music Teaching Methods: Traditional music teaching methods follow

a structured curriculum, focusing on music theory, song analysis, and composition practice within set frameworks. This includes conventional one-on-one teacher-student instruction, emphasizing direct knowledge transfer and guidance from the teacher. Innovative Music Teaching Methods Use of Technology in Teaching: Implementing computer programs and applications in music composition instruction, such as Digital Audio Workstations (DAWs), enables students to create and edit music quickly and easily. Online Learning: Utilizing online platforms like Coursera, Udemy, and YouTube offers a variety of music composition courses across different levels. Collaborative Learning: Forming learning groups where students can exchange ideas and create music together fosters learning through collaboration and shared experiences. Enhancing Learning Efficiency: Modern teaching methods improve students' learning efficiency, enabling them to better understand and apply music theory in composition. Promoting Creativity Teaching methods that focus on creativity encourage students to be innovative and willing to experiment with new ideas. Integrating Diverse Musical Cultures: Incorporating different musical cultures into teaching creates unique and diverse compositions.

Ethnomusicology of Lanna Music

Titon (1992) stated that ethnomusicology involved the study of music creator as well as the study of local music, oriental music, and contemporary music through oral tradition. The focus of the study includes various aspects such as the fundamental of music initiation, its development and changes, musical symbols and characteristics, contents related to music in various contexts, the role of music toward society, the structure of music, the existing style of music, and music related to dance together with occidental folk song. Ethnomusicologists emphasize the study of living music within cultures that rely on oral tradition without written documentation and focus on the music of the non-literate, minority groups, and oral tradition of ancient oriental cultures and local music by gathering information in terms of human behavior to describe why and how humans engage in music and analyze the role of music and the behavior of people in a particular society. This makes it evident that the study of ethnomusicology focuses on ethnic music within the context of societies, emphasizing music that belongs to cultures outside of Western, European, or American cultures. It specifically concentrates on studying music within the cultures of the Eastern world, sometimes referred to as the "Old hemisphere", including the Arabic world and the Asian continent. After dividing the areas, the study of ethnic music has become clearly defined. Nettl (2005) defined that ethnomusicology still lacks uniformity and the establishment of credibility, especially concerning the study of ethnic music, but there are some constants appeared in the definition used by leading scholars in the field, who often agree that ethnomusicologists study music from theory of sonics or historical perspectives as a whole. In contrast, these scholars view music in culture, considering music as culture and a reflection of culture. It can be also stated that Ethnomusicology is developed to be the study of whole music as a social and cultural phenomenon of human being. Thus, ethnomusicology could be vividly depicted as a small circle located in a big circle of society.

Maimuang Music

Currently, traces of Lanna cultural heritage are still evident in the form of archaeological sites and artifacts, serving as important evidence of the prosperity of Lanna in the past. Geographically, the kingdom of Lanna has a vast area and a diverse population, including various ethnic groups such as Lua, Tai Lue, Tai Koen, Tai Yai, and other ethnicities. Each group has its own lifestyle, deeply rooted in beliefs, thoughts, actions, values, attitudes, morals, and various planned activities. This includes ceremonies with cultural significance that have been passed down through generations. Lanna music is a cultural branch that reflects the prosperity and structure of Lanna culture, linking people in this region. Music is an integral part of life in occupations, social development, history, and archaeology (Wongthes, 2010). As aforementioned, this demonstrates the cultural significance of music, playing a vital role in the lifestyle of the people residing in the kingdom of Lanna. When examining the folk music of Thailand, one particular interest of the researcher is the folk music group known as Maimuang Band. The pride in being contemporary Lanna artists is evident in their music, conveying positive energy to the listeners without conforming to the trends of modern music. During a period of contemporary music trends widely accepted by the general public, only a few artists or groups remain dedicated to preserving the identity of folk music, characterized by the essence of traditional Lanna music. Examples include artists like Ms. Soontaree Vechanont and the duo artists, Maimuang Band, who have been part of the industry for approximately 20 years and are known as "One Singing, One Playing, from the walking street of Chiang Mai."

This band has two members: Ms. Teeraporn Boonprom and Mr. Prasert Srikitrat. They showcase distinctive vocal tones and language accents of the Lanna region and blending this uniqueness with the folk song style reflecting the local flavor. Their songs, such as *"YA PLOI MUE"* (Don't let go), *"MAENG PO PIK BANG"* (Dragonfly with thin wings), *"YAK PHAP PHAEN FA"* (I want to fold the sky), *"IK KRUENG KHONG FAN"* (The other half of the dream), *"KHO DOEN DUAI KHON"* (I want to walk with someone), *"WELA MAI KHOEI PHA THOE PAI CHAK CHAI CHAN"* (Time never takes you away from my heart), *"YA PHUENG THO"* (Don't get discouraged), *"HAK KHWAM KHITTHUENG KHA KHON HAI TAI DAI"* (If a wistful feeling can kill people) and *"KHAE KHON THAMMADA THI HUK THOE SUT HUAJAI"* (Just an ordinary person devoted to you) are crafted from the real-life experiences of the band members, who started their journey in the music industry and have continued to embrace their love for music. While many artists conform to the changing trends, incorporating a two-pronged language and focusing on contemporary issues, the Maimuang Band remains true to the essence of beautiful poetic language, delivering songs that provide encouragement and inspiration on the unique theme of love. The band emphasizes the value of language, poetry, and the beauty of their homeland, Northern Thailand, and utilizes the authentic local language to convey heartfelt messages. As originating from Chiang Mai and taking pride in its connection to the northern dialect, the band aims to create songs that serve as role models and contribute to a better quality of life from various perspectives, such as positive love, warmth within the family, and offering valuable insights into life. Despite using a contemporary approach in presenting the songs, they remain committed to the lyrical beauty of their work, focusing on creating songs that are both exemplary and beneficial to daily life. The lead singer, Ms. Teeraporn Boonprom, is a local person from Northern Thailand, from Chiang Mai province, who remains deeply rooted in the local language, and blended this local flavor with the essence of Lanna music, creating songs that are a reflection of their identity while being appealing to modern audiences.

Methodology

The study has been conducted through an examination of both the musical aspects (In Music) and the overall musical context (About Music) of the Maimuang Band.

The research methodology received ethical approval for human research in the social sciences, certified under number HE643155 from Khon Kaen University. This approval adheres to the principles of the Declaration of Helsinki and the guidelines of Good Clinical Practice (ICH GCP). The interviewees included Mr. Prasert Srikitrat and Mrs. Teeraporn Boonprom, both artists and singers from the Maimuang Band. The purpose of these interviews was to explore the creative process of the contemporary Lanna music band, Maimuang Band. Additionally, university-level music students participating in the research were involved in the study. The evaluation was conducted in three areas: (1). Assessment of content in terms of music composition or knowledge (Knowledge) (2). Assessment of the use of innovative teaching methods for contemporary Lanna music composition by the Maimuang Band (Skill) and (3). Assessment of attitudes towards learning (Attitude/ Attribute). These assessments follow the principles of higher education evaluation, which the researcher has chosen as the framework for developing innovative teaching methods for contemporary Lanna music composition in this study as shown in Figure 1 and Figure 2.



Figure 1 Cooperative Learning



Figure 2 Semour Papert's Knowledge Creation Theory (M.I.T.)

Develop and implement advanced teaching methods designed for contemporary Lanna music composition, using the Maimuang Band as a model for international music students at Pibulsongkram Rajabhat University. Implement innovative teaching techniques tailored for the composition of contemporary Lanna music, modeled after the Maimuang Band, to educate international music students at Pibulsongkram Rajabhat University. Create and apply state-of-the-art instructional strategies for composing modern Lanna music, using the Maimuang Band as a reference for international music students. Introduce and utilize progressive teaching approaches for contemporary Lanna music composition, with the Maimuang Band serving as a model for international music students at Pibulsongkram Rajabhat University. Additionally, the teaching will focus on investigating innovative teaching methods for contemporary Lanna song composition within the framework of the Maimuang Band for students in International Music Department

(1). The study will examine the history and musical development of Maimuang Band, specifically focusing on the period from 1997–2021. It will explore the factors and contextual influences that have contributed to the musical practices of Maimuang Band and highlight the evolution of musical forms throughout different time periods. The study will describe the characteristics of song composition and musical arrangement, emphasizing the interplay between lyrics and musical elements, including rhythm, melody, and harmonization. Furthermore, it will emphasize the unique musical characteristics that represent the local music traditions of the Lanna region. The research will specifically select and analyze the song compositions of Maimuang Band, only from the period of its establishment until the present (1997–2022). The researcher conducted field interviews and obtained permission to record live musical performances by the Maimuang Band at various locations. These data will serve as valuable resources for developing innovative teaching methodologies in contemporary Lanna song composition. Introduction: The history of Maimuang Band, a contemporary Lanna song composition group, is explored as part of the study on contemporary Lanna song composition. This involves examining the background and members of Maimuang Band, as well as the history of their composed songs, including their formats, concepts, and techniques. The study also investigates the musical components, such as the instruments used in Maimuang Band's performances, which are recorded through interviews, note-taking, and multiple visits to capture musical data. The researcher has gathered information and concluded that the current trend of interest in song composition among contemporary songwriters/artists has shown a pattern of using local folk music and local melodies from different regions. It can be observed that the current modern popular songs often draw inspiration from contemporary Lanna song, Southern music, Isan music, and other local genres as models for song composition, for instance, Lanna Commins, Khiankhai Lae Wanich group, and many other independent artists. These influences have gained popularity over a long period of time and continue to increase in prominence. The analysis of contemporary Lanna song aims to provide valuable insights for those interested in composing songs, with Maimuang Band serving as a model. By examining the songs of Maimuang Band, this study aims to contribute to the development of contemporary song composition techniques for future generations of music. Based on interviews and data collected from the musicians from Maimuang Band, the interviewee has requested permission from the band to develop an innovative teaching method for the composition of Lanna song together with contemporary compositions of the Maimuang Band. The study focuses on the selected songs to examine the structure of composition, melody patterns, and various chord progression. There are a total of eight songs in the study as follow: 1) *YA PLOI MUE* 2) *MAENG PO PIK BANG* 3) *YAK PHAP PHAEN FA*, 4) *IK KRUENG KHONG FAN*, 5) *KHO DOEN DUAI KHON*, 6) *WELA MAI KHOEI PHA THOE PAI CHAK CHAI CHAN*, 7) *HAK KHWAM KHITTHUENG KHA KHON HAI TAI DAI* 8) *KHAE KHON THAMMADA THI HUK THOE SUT HUACHAI*. These songs have been widely accepted and are popular among fans of Maimuang Band. In terms of online popularity, on the social networking platform, YouTube, the music video for the song *"YA PLOI MUE"* has accumulated a total of 56 million views, while the music video for the song *"MAENG PO PIK BANG"* has surpassed 4.1 million views, as of now.

(2). The information used in this research is based on the course MUS332: Composition 1, a revised curriculum in the academic year 2012 (2555 B.E.) for undergraduate student in the Bachelor of Fine Arts program in International Music, Faculty of Humanities and Social Sciences, Pibulsongkram Rajabhat University. The information has been gathered and modified to study the innovation of teaching contemporary Lanna song composition: Maimuang Band, for_international music students_at Pibulsongkram Rajabhat University, who studied in the song composition course in the academic year of 2022 (2565 B.E). The course is divided into 6 learning units as follows:

Unit of Learning 1: Scales used by Maimuang Band in their songs.

Unit of Learning 2: Chords and chord progression used in Maimuang Band's songs.

Unit of Learning 3: Melody employed by Maimuang Band in their song composition.

Unit of Learning 4: Creation of intro, interludes, rests, and endings in song structures of Maimuang Band.

Unit of Learning 5: Selection and utilization of different types of musical instruments in Maimuang Band's songs.

Unit of Learning 6: Composition and lyric analysis of contemporary Lanna song: Maimuang Band, as well as its chord structure in the song *"YA PLOI MUE"*, Familiar to Unexpected in the song *"MAENG PO PIK BANG"* as shown in Figure 3.

Create tactics of tension and relieve feelings in a song (Tension – Resolves). The composition focuses on generating a complex emotional experience by alternating between tense and relaxed musical passages. This creates an interesting and captivating mood throughout different sections of the song. In the specific example of *"YA PLOI MUE"* by Maimuang Band, such utilizes musical notes that express both tension and relieve feelings as shown in Figure 4.

The use of motif is favored by composers as a method of generating melodies. It involves deriving small groups of notes from their experiences in creating melodies and utilizing them repetitively to facilitate easy memorization and expand song sections. Through the study and analysis of the compositions of Maimuang Band, one can find examples of how motif development is employed to create complete and cohesive song sections as shown in Figure 5.

The creation of an intro, interlude, resting, and ending in the form of Maimuang Band's song. Song composition involved not only the creation of the main melody but also the necessity incorporate of introduction to captivate interest and add color to the song. Furthermore, the composition may include Solo and an Ending to give the song a complete and harmonious structure that leaves a lasting impression on the listeners, as exemplified in the given case. The analysis of song sections and the creation of the Introduction, Interlude, Break, and Ending and The Cadence in the format of the Maimuang Band are as follows introduction: The Introduction is the opening
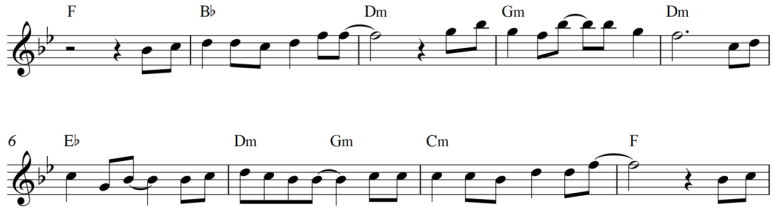


Figure 3 Familiar to Unexpected in the song *"YA PLOI MUE"*

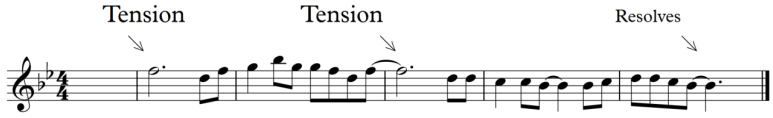


Figure 4 Tension and relieve feelings

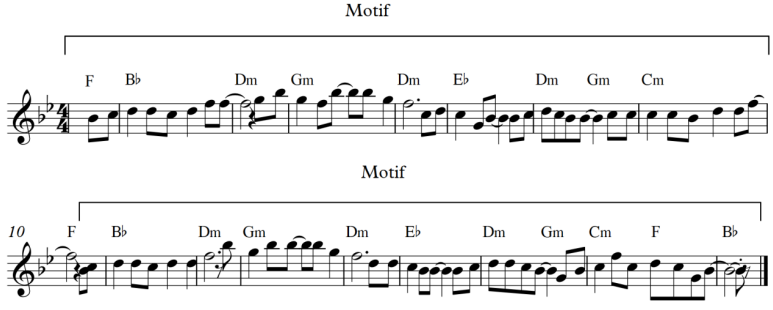


Figure 5 Motif development

section of the song and serves to engage the listeners before entering the main body of the song. The actual melody of the song may be introduced in this section, adding color and creating a prominent starting point. The composer has the freedom to choose from a variety of musical instruments for the Intro section. However, there should be a connection to the main melody of the song, indicating the important role of the Introduction. The length of the Introduction can vary and does not have strict guidelines, typically ranging from 2–4 Time Signature up to 6–8 Time Signature. It is common for composers to use an odd number of phrases for the Introduction. Interlude or Solo: The Interlude is a section that gives the opportunity for instrumental solos or improvisations while providing a break from the main vocalist. It is usually positioned after the Hook section to create a contrast or highlight within the song. Composers can either choose to modify and decorate the main melody of the hook section or create entirely new melodies or chord progression for the interlude. The length of the interlude varies from 8–16 Time Signature, depending on the song's structure and the composer's intention. Ending: Creating the ending section involves various methods similar to the introduction and interlude. However, it depends on the composer's intended purpose for concluding the song. Whether the ending is meant to be a complete and conclusive ending or intentionally left open-ended. For example, it could involve the main vocalist repeating a prominent melodic phrase, utilizing the Interlude section as the Ending, or incorporating a prolonged vocalization to showcase the singer's abilities. It can also involve the use of chords or external melodic lines to change the mood abruptly or gradually, depending on the composer's choice.

(3). The content used in this research aims to allow students to study the process of creating contemporary songs. It combines the teaching innovations of Song Composition with the Music Theory and Composition curriculum of Berklee College of Music in Boston, Massachusetts, United States. In the course of Music Theory and Composition 1, teaching innovations and learning management plans have been developed and applied to the teaching process. These have then been adapted for the composition of contemporary songs in theMaimuang Band by the researcher. The content included in the research is as follows.

(4). The information used in this research is integrated with the textbook on Contemporary Song Arranging by Dr. Somchai Rassamee. The teaching innovation of contemporary Lanna song composition of Maimuang Band. The contents in this research are scales, chords and chord progression, melody, introduction, interlude, and ending.

(5). Additional information has been included in the composition section to align with the composition of contemporary Lanna song, which use a distinctive dialect of Northern Thai dialect in the lyrics. It is a unique identity of Maimuang Band.

Results

From the objective 1

The results reveals that the creative process of Maimuang Band encompasses several key steps as follows. Inspiration and Conceptualization: Maimuang Band typically begins by drawing inspiration from everyday life, culture, and the natural surroundings of Northern Thailand (Lanna). The emotions and sentiments they wish to convey through their music play a crucial role in shaping the song's concept. Lyric Writing: Once the concept is established, the band's songwriters commence writing lyrics, employing beautiful and straightforward language to reflect the essence of Lanna. The lyrics often emphasize profound and meaningful stories connected to the local culture. Melody Composition is crafted to complement the lyrics, utilizing traditional instruments such as the saw, khaen, and salo. Maimuang Band frequently integrates traditional folk melodies with contemporary styles to create music with a unique character. Arrangement: The band arranges the song to achieve harmony among the lyrics, melody, and instrumentation, ensuring effective utilization of the various instruments. The arrangement also considers the emotional and expressive delivery to the audience. Rehearsal and Refinement Band members rehearse the newly created song, making necessary adjustments and improvements to perfect it. Gathering feedback from both band members and listeners is an integral part of the refinement process. Recording: Once satisfied with the final version, the band proceeds to record the song in a studio, utilizing modern technology to ensure the best sound quality. After recording, the song undergoes mixing and mastering to prepare it for release. Maimuang Band's creative process blends Lanna folk art with modern technology to produce works that are both unique and deeply meaningful. Moreover, the objective 2 reveals

From the objective 2

Incorporating traditional elements teaches students about traditional Lanna instruments, such as the *saw, khaen, and salo*, and their roles in contemporary compositions. Encourage students to experiment with

these instruments, integrating their sounds into modern music frameworks. Creative songwriting workshops organize workshops where students can collaboratively write and compose songs, drawing inspiration from Maimuang Bands' methods. Interdisciplinary approaches encourage students to explore interdisciplinary approaches by combining music with other art forms such as dance, visual arts, and theater. Use Maimuang Band's music videos and live performances as case studies to illustrate effective interdisciplinary integration. Technology and Modern Production Techniques: Introduce students to modern music production technology and software that can enhance the quality of their compositions. Provide hands-on training in recording, mixing, and mastering, drawing parallels to Maimuang Band's use of technology in their production process. Performance and Feedback: Organize regular performance opportunities for students to showcase their compositions. Reflective Practices: Incorporate reflective practices where students can critically evaluate their own work and the work of their peers. Use reflection sessions to discuss challenges, breakthroughs, and the overall creative process.

By using Maimuang Band as a model, international music students can gain a comprehensive understanding of how to creatively blend traditional and contemporary elements in music composition. This approach not only preserves cultural heritage but also fosters innovation and cross-cultural collaboration in the field of music.

To answer the third objective of the study, the results from implementing the innovative teaching method for contemporary Lanna music composition with Maimuang Band are compared, the differences in Mean and Standard Deviations and the overall data summarized before and after the implementation of the innovation as shown in Figure 6.

Figure 6 indicates the students' test scores before and after using the teaching innovation from the students who took the test; there were 26 people as shown in Table 1.

From Table 1, it is found that the mean of pre-test score is equal to 11.27 and the mean of post-test score is equal to 15.19, which pass the criteria of above 80 percent, as defined by the researcher. There is a statistical significance at the level of .001. There is a statistically significant difference at the level of .001. Thus, the pre-test and post-test scores are correlated, and students' knowledge and skills in contemporary Lanna music composition with Maimuang Band have significantly improved after participating in the mentioned innovative teaching. For International Music Students at Pibulsongkram Rajabhat University, Table 1 is demonstrated the comparison of the differences in mean and standard deviations together with learner attitudes before and after the implementation of the innovative teaching as shown in Table 2.

Table 1 The comparison of differences in M and SD ($n = 26$)

Test	*M (Percent)*	*SD*	*t*	*p* (1-tailed)
Pre-test	11.27	1.002		
Post-test	15.19	1.674	10.436	.001

Note: $^*p < .001$

Table 2 The result of students' attitudes before and after

Test	(*N*)	*M* Likert (5)	*M* (Percent)	(*SD*)	Mdifferenc	*t*	*p*
Before	26	3.17	63.40	0.49			
After	26	4.53	90.60	1.23	13.31	14.58	.001

Note: $^*p < .05$

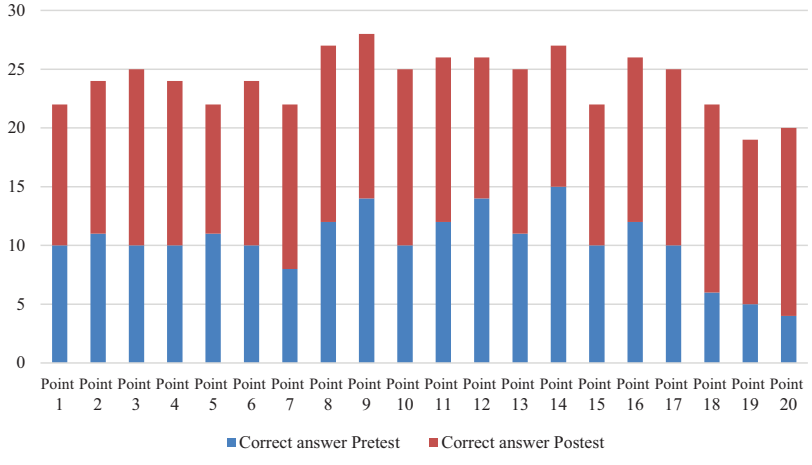


Figure 6 Comparison of pre-test and post-test scores

The implementation of the innovative teaching of Contemporary Lanna Music composition with Maimuang Band. Table 2. The result of students' attitudes before and after the implementation of the innovative teaching of Contemporary Lanna Music composition with Maimuang Band.

As can be seen in Table 2, it is found that the mean of students' attitudes is 63.40 before implementing the innovative teaching and 90.60 after applying the innovative teaching. There is a statistically significant difference at the level of .05 after testing the differences of students' attitudes scores from both before and after implementing the innovative teaching. Thus, it could be concluded that students' attitudes are gained after implementing the innovative teaching method for contemporary Lanna music composition with Maimuang Band, as hypothesized by the researcher. As the study of International Music Students at Pibulsongkram Rajabhat University, this is evaluated from

1. Learning achievement from implementing the innovative teaching method for contemporary Lanna music composition with Maimuang Band and total summarized scores are equal to $M = 50.42$ and $SD = 3.48$, which pass the criteria of 80 percent above, as defined by the researcher. Besides, statistically significant difference is found at the level of .05.

2. For the evaluation of students' attitudes towards the innovative teaching evaluation, the mean of students' attitudes is equal to $M = 63.40$ and $SD = 0.49$ before implementing the innovative teaching and $M = 90.60$ and $SD = 0.23$ after implementing the innovative teaching. After testing the differences of students' attitudes scores from both before and after implementing the innovative teaching, there is a statistically significant difference at the level of .001

Discussion

The objectives of the study aim to lead contemporary music students and current pop music composers to explore the composition patterns of contemporary Lanna music through the creative songwriting process and the concepts of contemporary Lanna music composition effectively. The selection of musical instruments in Lanna music, and the use of the Lanna language contribute to creating a distinctive musical uniqueness that highlights the differences in recent Lanna music compared to others, and the communication accessed to listeners with accepted and popular trend are also included.

The results revealed that the study of creative process of contemporary Lanna music composition with Maimuang Band, focusing on musical concepts and analyzing musical patterns of Maimuang Band is conducted via musical form analysis and lyric composing feature as well as musical composition, which encompass the elements of music including rhythm, harmony, melody, and arranged songs that exhibit unique musical traits of Maimuang Band. As creating the innovative teaching of Contemporary Lanna Music composition with Maimuang Band for International Music Students at Pibulsongkram Rajabhat University, their learning achievement via this teaching passed the criteria at 82 percent in both before and after implementation. This study is compatible with Kanteewong's (2011) about the contemporary Lanna music composition in Changmai: the Neo-Lanna music group. Furthermore, it could enhance the student's learning outcome significantly (Rajab & Pitman, 2018).

This may be due to the nowadays pop songwriting that is based on traditional Western classical music as a template for composition, which has led to a lack of novelty in songwriting, resulting in a circular pattern that fails to bring freshness to both composers and listeners. The transformation of contemporary Lanna music composition, arising from the perspectives of ethnic music study particularly in ethnomusicology, has enabled one who explores the modern composition patterns to better understand and create knowledge in the composition of modern pop songs by utilizing innovative teaching methods developed to current trends (Huda et al, 2016, Palahicky & Halcomb-Smith, 2020).

The conducted study is related to a study of Lanna's fiddle music for creating the new piece for violin ensemble (Wathawathana & Rungraung, 2019), which aims to define, and compare, the musical characteristics and techniques between Lanna's fiddle and the violin to create the new piece for violin ensemble with its results which revealed that the Lanna's fiddle songs had two types of scales which were; the pentatonic, and the hexatonic scales. There were three types of melodic contours - the conjunctive, the disjunctive, and the undulating, and nine techniques of Lanna fiddle that can be compared to the violin. The new composition in the creative part is entitled "Lanna fiddle's dance for violin ensemble". In ethnomusicology research, the researcher considered his potential and aptitude as crucial factors for creating the best musical works and conducting the research on various types of traditional Thai musical instruments and folk songs in specific localities or communities based on the needs which aim to generate diverse knowledge and

understanding. This can be utilized to create innovative musical compositions for various kinds of ensemble, including string ensemble, wind ensemble, percussion ensemble, small and large orchestras, or other ensembles, specializing in contemporary music by considering based on the appropriation of the researcher.

Conclusion and Recommendation

The study of the contemporary Lanna music creation process used to develop innovative teaching methods for modern music composition can utilize music from other regions to study and develop into new teaching innovation. For example, the teaching innovation of Southern or Isan music composition Topics of developing teaching innovations can be integrated with various music courses, allowing for the continuous development of teaching innovations. The teaching and learning management format has undergone changes due to the COVID-19 situation, shifting from onsite teaching to online teaching. This change poses challenges in terms of coordination and teaching management. It differs from the traditional onsite teaching system, where students expect direct communication and the use of teaching innovations face to face, in the physical classroom.

Conflict of Interest

The authors declare that there is no conflict of interest.

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