



THAI MUSLIM LULLABY: A CASE STUDY OF LAMSALEE COMMUNITY AND LAMSALEE PATTANA COMMUNITY

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Abstract

Across many Asian societies, music is deeply intertwined with cultural belief systems, family life, and spiritual identity. Lullabies, in particular, are not only used to soothe infants but also serve as a means of transmitting language, values, and worldview from one generation to the next. In Muslim communities in Southeast Asia, lullabies often reflect a synthesis of religious devotion and local cultural expression, embodying both emotional intimacy and spiritual teaching. The purposes of this research article were to explore, study, and analyze the musical elements of Thai Muslim lullaby in the Lamsalee and Lamsalee Pattana communities, located in Bangkapi District, Bangkok. The study was qualitative research methodology through both documentary and field study, framed by the “Five Spirals of Knowledge” theoretical concept. The research areas were selected based on large Thai Muslim communities with a long history of settlement and with the Mosque serving as the center. The target groups of this study include community leaders, religious leader, religious scholars and the



congregants of the Yamee-Unmuttageen Mosque. **The research found that** the Lamsalee and Lamsalee Pattana communities are old urban semi-slum areas where the majority of residents are followers of Islam. The Yamee-Unmuttageen Mosque serves as the religious, cultural, and social center of the communities, shaping the way of life according to Islamic principles. In the present day, there was only one Thai Muslim lullaby remaining in these communities: “Toh Labai.” It was presumed to have originated from “Anasheed” or a type of singing with Islamic religious content that was once popular among Central Thai Muslims. The song was used to lull children from infancy until they were weaned. The main content of the song conveys teachings about the belief in one God and told the stories about religious scholars who journeyed to perform the Hajj pilgrimage. It is a traditional single vocal folk song performed without musical instrument. The lyrics employed a mixture of Arabic, local Patani Malay, and Thai and were transmitted through oral tradition. Currently the song has declined in popularity due to changing social conditions. In terms of musical structure, there was a major sixth interval range, a 2/4 meter, a tempo of 40 bpm, based on the Hypomixolydian mode, and used strophic form.

Keywords: Lullabies, Thai Muslim Lullaby, Lamsalee Community, Lamsalee Pattana Community

Introduction

Lullabies are a cultural phenomenon found in almost every society. The diversity of lullabies around the world affirms their status as a shared and valuable oral heritage of humanity. Although melodies, rhythms, languages, and content may differ, the primary purpose of lullabies remains the same: to soothe and create emotional bonding between the caregiver and the infant. Lullabies play an important role in supporting emotional development and also serve as one of the first tools for transmitting language, values, and community wisdom from one generation to the next. In the context of Thai society, lullabies are known by different names regionally—for example, in the North they are called phleng uea luk, in the Northeast phleng non sa-yer, in the Central region phleng klom luk, and in the South phleng rong ruea, among others (Wittaya Sriphong et al., 2024).



Additionally, lullabies differ in terms of the cultural perspectives of various ethnic groups. Thai people who practice Islam—referred to as Thai Muslims or Muslim Thais—are distributed across the country, with the largest population concentrated in the southern border provinces, followed by Bangkok and its surrounding areas, and smaller communities in other regions (Uthai Hiranto, 1978). They are classified as an ethno-religious group that has strongly preserved its cultural identity. This is because Thai Muslim culture is deeply intertwined with Islam, to the extent that they can be considered inseparable. Thus, ideology, religious practices, and rituals are regarded as core characteristics of being Muslim (Jakkaphan Khatchumsang, 2000). However, within the Thai Muslim population, there are still differences in ancestral origins, ethnicity, and interpretations of certain religious teachings (Saowanee Jitmuad, 2011).

Thai Muslims have created lullabies with distinctive characteristics, incorporating Islamic elements and local ways of life in a meaningful manner. Therefore, Muslim lullabies are not simply songs meant to lull children to sleep, but also serve as a child's first lessons in life—integrating religious teachings such as praising God or the Prophet, while also reflecting social conditions, expressing a mother's affection, and instilling moral values. Today, lullabies have largely disappeared from child-rearing practices in Thailand. In some regions, traces may still be found, though lyrics have often changed. In Bangkok, traditional lullaby singing is almost no longer observed (Thailand Research Fund, 2005). The Lam Sali and Lam Sali Phatthana communities are long-established Thai Muslim communities in Bang Kapi District, Bangkok—areas characterized by dynamic social interaction. Studying lullabies in these communities is therefore highly compelling, as they represent the persistence of traditional culture amid the challenges of modern urban life. Additionally, the influence of Islamic reformist thought, which discourages cultural practices outside religious doctrine, has increasingly affected these communities, leading to the fading of unique Thai Muslim cultural identity in Bangkok. To gain an understanding of the origins, forms, content, functions, transmission, and musical elements of these lullabies in shaping family members to preserve their ethnic identity, this study aims to

explore, document, examine, and analyze the lullabies that remain in these two Thai Muslim communities before they disappear over time.

Research Objectives

1. To explore and study the lullabies of Thai Muslims in the Lam Sali and Lam Sali Phatthana communities, Bang Kapi District, Bangkok.
2. To analyze the musical elements of Thai Muslim lullabies in the Lam Sali and Lam Sali Phatthana communities, Bang Kapi District, Bangkok.

Literature Reviews

A Folk Lullaby, Khanom District, Nakhon Si Thammarat Province (Phirinyaporn Charoenrotchanapreecha and Arthit Sujjasen: (Abstract). This research aimed to study the folk lullaby in Khanom district, Nakhon Si Thammarat province, and to analyze the folk lullaby in Khanom district, Nakhon Si Thammarat province. The sample used in the study was purposive sampling selected the community philosophers in the field of folk lullabies from 34 villages in Khanom district, Nakhon Si Thammarat province. The instrument used in the study was the in-depth interview asking for the background, procedures and methods of singing folk lullaby in Khanom district, Nakhon Si Thammarat province. The result of the study revealed that there were totally 36 lullabies divided into 8 categories. Category 1 was about mother's love for her children consisting of 4 lullabies, 1. Manda Lieang Luk, 2. Rak Pra Jan, 3. Ton Praw, and 4. Kerd Luk Nai Tam. Category 2 was choosing a place to plant consisting of 3 lullabies, 1. Nam Tao, 2. Hua Man, and 3. Dok Don. Category 3 was about local animals consisting of 4 lullabies, 1. Pla Do, 2. Kao Suer, 3. Kai Jea Na Nuan, and 4. Mae Meng Da Bin. Category 4 was about natural phenomenon consisting of 3 lullabies, 1. Lom Pad Wo Wo, 2. Tai Na Heng, and 3. Fa Lan Kuek Kuek. Category 5 was about dreaming consisting of 4 lullabies, 1. Non Wan, 2. Non Hai Sabai, 3. Non Lab, and 4. Fan Klang Wan. Category 6 was about human behavior and teaching consisting of 11 lullabies, 1. Kai Tuean Kan Lan, 2. Luk Sao Chao Ban, 3. Luk Sao Chao Ban Hua Non, 4. Pa Jin, 5. Luk Sao Ban Tai, 6. Kao Sam

Sak, 7. Ban Ni Muang Ni, 8. Ban Hua Non, 9. Luk Sao Chao Ban Ok, 10. Luk Sao Ban Ok, and 11. Yieb Luk Kai. Category 7 was about nutrition consisting 2 lullabies, 1. Kod Kao Sai Kom, and 2. Hung Kao Mo Noi. Lastly, category 8 was about love consisting of 5 lullabies, 1. Rak Kan, 2. Kon Ta Nam, 3. Pi Rak Nong, 4. Nang Nok Kao Krai, and 5. Pai Duai Kan. The analysis of folk lullabies in Khanom district, Nakhon Si Thammarat province was distinguished into the content found in the following issues: 1 it was a song that showed a mother's love for her child. This was because adults wanted to keep themselves quiet while raising their children. Moreover, if the children listened to the sound with a slow, fun melody, it would make them fall asleep easily. 2. The lyric of a folk lullaby in Khanom district, Nakhon Si Thammarat province was described the neighboring localities. The lullaby was sung while the fussing child was about to fall asleep, or it was sung for a pleasure. The introductory chorus and melody would differ somewhat from each area. However, most was preceded by the word "ha-er," followed by the word in the first paragraph and ending with the word "he". The introductory was commonly used both concrete and abstract words that was easy to understand. 3. The concrete words included names of local animals and plants such as coconut tree, betel nut tree, jackfruit tree, palm tree, toothbrush tree, wild chickens, wild fowls, doves, buffaloes, snakehead fish, bantams, canary, beetle, giant snakehead fish, etc. The verb was usually related to the action such as occupation, plowing, etc. Likewise, it was also about the natural phenomenal such as rain, sun, and lightning. 4. Lullabies have been preserved and passed on to the future generations. Above all, how many lullabies will be sung depends on the present time and technology that plays a role in their daily life. Therefore, the researchers would like to investigate and analyze the folk lullaby in order to have people in Khanom district, Nakhon Si Thammarat province realize and preserve their locality, love and care about the legacy of folk lullabies. Although today is stepping into the era of technology and globalization, the folk lullaby wisdom remains in the way of life and lifestyle of the local community in Khanom district, Nakhon Si Thammarat province.

Research Methodology

This research is qualitative in nature and employs both documentary research and field study methods. The procedures are summarized as follows:

Documentary Research: The researcher examined and compiled preliminary information to establish a foundational understanding of the research topic. This includes studying the research area, socio-cultural context, concepts related to Muslim lullabies, and musical component analysis based on Western music theory. Sources include printed materials such as textbooks, academic journals, theses, and research reports, as well as online resources such as relevant websites, video recordings, and online academic articles.

Field Study: The field study aims to obtain empirical data on Thai Muslim lullabies in the selected communities that are still being transmitted and practiced today. The data collected includes historical background, lyrics and melodies, meanings and significance, and transmission methods. The research procedures are as follows:

2.1) Selection of Research Sites: Purposive Sampling was used to select research sites considered culturally significant, namely Lam Sali Community and Lam Sali Phatthana Community. The criteria include:

- 1) They are large Thai Muslim communities.
- 2) They are long-established settlements (over 40 years).
- 3) The community centers around a mosque.

2.2) Selection of Key Informants: Key informants were selected based on their reliability and ability to verify information. They include:

- 1) Community leaders of Lam Sali and Lam Sali Phatthana.
- 2) The Imam of Yame Al-Muttaqin Mosque, Lam Sali.
- 3) Long-term members of Yame Al-Muttaqin Mosque who have lived in the area for over 25 years.

Key informants must have or have had personal experience in child-rearing. **Research Instruments and Tools:** This study emphasizes field research. The researcher used a personal information questionnaire and semi-structured interviews, along with a camera and audio recorder. Musescore Studio 4 was used to transcribe musical notation. **Data Collection:** Data was collected through interviews with key informants, non-participant observation, still and video

photography, audio recordings, and field notes. The information was categorized according to the research objectives. **Data Analysis:** Inductive Analysis was employed, constructing knowledge from observed phenomena and field experiences. Data was classified using the Five Spirals of Knowing in field research: (1) Knowing of, (2) Knowing about, (3) Knowing in-depth, (4) Knowing profoundly, and (5) Knowing sufficiently (Narongchai Pitakrat, 2015), combined with Ethnomusicological methodology. Musical elements were analyzed using Western music theory. The categorized data was then aligned with the research objectives. **Data Verification:** Findings from documentary research and fieldwork were presented to key informants for confirmation, clarification, or revision where necessary.

Results

Background of Lam Sali Community, Lam Sali Phatthana Community, and the Population

Lam Sali Community, located in Bang Kapi District, is an old settlement historically associated with a rural way of life within Bangkok. In the past, the area consisted of low-lying floodplains, and most residents worked mainly as rice farmers. Transportation relied on walking or ox carts during the dry season, and boats during the flood season. There is a local story about the origin of the community's name "Lam Sali." It is said that "Toh Kilee" or "Ta Samlee," a man who worked as a livestock caretaker, frequently brought his buffaloes to graze in what is now the area in front of the community mosque. Over time, the daily movement of buffaloes formed a water passage or lam rang (small waterway), which locals referred to as "Lam Ta Samlee," eventually evolving into the name "Lam Sali." The foundation of the community was strengthened through the establishment of religious and educational institutions. In 1949, residents collectively agreed to build Lamsali School (Ratchabamrung) using community labor. Later, in 1951, Yame Al-Muttaqin Mosque (Lam Sali) was constructed adjacent to the school to serve as the center of religious worship, as prior to this resident had to travel to Huamark Noi Mosque for Friday prayers. Additionally,

the community established Kanzus Soliheen School, an institution dedicated to teaching the Qur'an and fundamental Islamic studies (fardu 'ain) to Muslim youth. The establishment of these institutions—mosque, general education school, and religious school—formed the core pillars that strengthened and unified the community. Today, Lam Sali Community has expanded into two main areas. The first is the original Lam Sali Community, located opposite Lam Sali School, separated by Krungthep Kritha Road, with Lam Sali Canal running alongside. The second is the Lam Sali Phatthana Community, situated beside and behind the mosque. Both sections of the community are composed of two primary groups living harmoniously together: The original local residents, most of whom are Muslims with long-standing ties to the area. They generally possess moderate to good economic status and are primarily property owners. Tenant residents, who are mostly migrant workers from other provinces and include both Muslims and Buddhists. This group tends to have lower economic status and work mainly in labor-based occupations. The religious and economic diversity seen in the two communities reflects the transformation of a former rural area into an urbanized society. The community not only preserves its historical roots and strong religious center but also serves as a significant residential area for workers in Bangkok. Furthermore, it continues to play an important role in promoting both general and Islamic education.



Figure 1: Masjid Yame Al-Muttaqin (Lam Sali).

Although there is no direct historical evidence documenting the origins of the Muslim ancestors in the Lam Sali community, the settlement patterns of Muslims in the eastern part of Bangkok indicate that, during the early Rattanakosin period, a significant migration of Thai Muslims of Malay descent took place from southern provincial towns. These groups were resettled in the eastern rural areas of the capital, such as Nong Chok, Min Buri, and Bang Kapi. It is presumed that many of these people were part of the labor force responsible for digging the Saen Saeb Canal. After the completion of their task, they established permanent settlements along the length of the canal. For this reason, Lam Sali Canal, which connects to the Saen Saeb Canal, became a vital life route and a source of population in the area. Therefore, Lam Sali Community is recognized as one of the historically significant old Muslim settlements in Bangkok.

Lullabies of Thai Muslims in Lam Sali and Lam Sali Phatthana Communities

The way of life of Thai Muslims in the Lam Sali and Lam Sali Phatthana communities is deeply rooted in Islam. Muslim culture emerges from clearly defined religious principles or may stem from interpretations of verses in the Qur'an, the conduct of the Prophet Muhammad (Sunnah), or his sayings (Hadith). A well-known Hadith relating to education states: "Seek knowledge from the cradle to the grave." The term "knowledge" in this context refers not only to worldly knowledge for daily life but especially to religious knowledge necessary for living in accordance with Islamic teachings. Knowing God is considered the most fundamental and important knowledge for every Muslim. Therefore, from the moment of birth, Thai Muslim infants begin receiving religious education while still "in the cradle" through a powerful cultural tool: the lullaby. Lullabies serve as a form of musical cultural creation used by Thai Muslims to convey and instill knowledge of God. The reason this must be understood as a form of "cultural creation" is that neither the Qur'an, Hadith, Sunnah, nor Islamic legal rulings (fatwa) explicitly prescribe the use of song in soothing infants. Instead, Thai Muslims adapted the lullaby—already a common cultural element in the

region—and reshaped its content to align with Islamic teachings, believing this to be permissible within the boundaries of the faith.

At present, there is only one lullaby commonly remembered and used among Thai Muslims in the Lam Sali and Lam Sali Phatthana communities. It is called “Toh Labai.” The term originates from the Patani Malay (Yawi) language. It combines:

“Tok” — an honorific used for respected elders or persons of high status.

“Labai (Lebai)” — a term referring to a knowledgeable person in Islam, commonly used to refer to religious teachers or the imam.

Thus, the term “Toh Labai” collectively refers to “a respected Islamic religious scholar.” This lullaby is traditionally sung to soothe infants from birth until weaning. In Islam, breastfeeding is highly emphasized, with the Qur’an prescribing a full breastfeeding period of two complete years, as stated in Surah Al-Baqarah (Chapter 2), Verse 233: “Mothers may breastfeed their children for two whole years, for those who wish to complete the nursing period.”

The origins of Toh Labai are unknown; there is no evidence of who composed it or when. It is believed to have derived from Anasheed—a form of melodic chanting by Thai Muslims in central Thailand, whose texts relate to Islamic teachings and were highly popular in the past. The lullaby also shows influence from southern Muslim lullabies, with notable similarities in lyrics, reflecting the historical migration of Malay Muslim ancestors into the area surrounding Masjid Yame Al-Muttaqin. Although the melody, rhythm, and vocal style may differ, the song retains the characteristics of folk song—simple, repetitive, soothing, and easy to remember—making it suitable for lulling infants to sleep. At the same time, it serves as a gentle means of instilling Islamic identity from infancy.

The lyrics of Toh Labai are as follows:

“Lā ilāha illallāhu, Lā ilāha illallāh (repeat)
Toh Labai is going to Makkah, going to Madinah, to the Prophet’s grave
(repeat)
Lā ilāha illallāhu, Lā ilāha illallāh (repeat)”

For clarity in presenting the meanings and translation of the lyrics, the researcher has organized the information into a table as follows.

Word Term	Meanings	Translation
(Arabic) <i>Lā + Ilāh</i>	Lā = no / none (negation) + Ilāh = God or anything worshipped as a deity (in this context meaning any being elevated to divine status)	There is no deity worthy of worship
(Arabic) <i>Illā + Allāh</i>	Except + Allah (the One True God). This phrase is part of the Muslim declaration of faith, derived from the complete statement: “ Lā ilāha illallāh, Muhammadur Rasūlullāh” which means: “There is no god worthy of worship except Allah, and Muhammad is the Messenger of Allah.”	Except Allah (SWT), the One and Only.
(Malay) <i>Tok + Labai</i>	A term used in Malay to honor elders or persons of high status, combined with the word “Lebai,” which refers to	A highly respected and honorable Islamic religious scholar.

	someone knowledgeable in Islam (such as an imam) or a person who performs religious duties.	
<i>(Malay) Mugeh / Mukoh</i>	Refers to the city of Makkah (Mecca) in Saudi Arabia, the site where the Hajj and Umrah pilgrimages are performed and the location of the Kaaba.	Will travel to perform pilgrimage in the holy city of Makkah.
<i>(Malay) Daroh</i>	Believed to be derived and phonetically altered from the Arabic word “Ziyārah,” meaning “to visit.” According to the customary practice of the Hajj pilgrimage, pilgrims continue their journey onward to the city of Madinah	And will travel onward to (the city of Madinah).
<i>(Malay/Arabic) Kubur + Nabi</i>	Derived from the Arabic words “Qubūr” meaning grave or tomb and “Nabī” meaning the Messenger (Prophet).	To pay respects at the tomb of the Prophet Muhammad (peace be upon him).

Literary Characteristics of Toh Labai

The Toh Labai lullaby exhibits a poetic structure similar to Thai klon si (four-line verse), with rhyme patterns and syllabic repetition. The vocabulary used in the song incorporates three languages: Arabic, Patani Malay (Yawi), and Thai. The text begins with a phrase from the Muslim declaration of faith (Shahada): “Lā ilāha illallāh,” derived from the full statement “Lā ilāha illallāh Muhammadur Rasūlullāh,” meaning “There is no deity worthy of worship except Allah, and Muhammad is the Messenger of Allah.” The song then describes a respected Islamic scholar who is preparing to undertake the Hajj pilgrimage to Makkah, and afterward will continue to Madinah to pay respects at the tomb of the Prophet

Muhammad (peace be upon him). The significance of Toh Labai reflects core principles of Islamic faith and practice: teaching the awareness of God through the declaration of faith and representing the ultimate expression of devotion through the performance of Hajj—a journey requiring physical, emotional, and financial commitment. Moreover, the use of “Toh Labai” as the central figure highlights a cultural value: encouraging Muslim children to grow into individuals who possess knowledge of their religion. Thus, the lullaby serves not only to soothe infants to sleep but also to instill Islamic identity and moral grounding from an early age.

Transmission of the Song: The Toh Labai lullaby has been transmitted orally, but not in a strict or formalized manner. It is remembered and sung based on the caregiver’s memory rather than taught systematically from generation to generation. As a result, slight variations appear in performances, such as differences in melodic contours, vocal register, or the number of repetitions. In contemporary times, lullaby singing among Thai Muslims in Lam Sali and Lam Sali Phatthana has declined significantly due to shifts in social and economic conditions. The number of newborns in the community has decreased noticeably. While Islamic teachings traditionally encourage breastfeeding for two full years, modern Muslim families in Bangkok generally prefer family planning and tend to have no more than two children, compared to the past when families might have six to ten children. In addition, the influence of Islamic reformist ideology (Wahhabism)—which rejects cultural practices not explicitly prescribed in religious texts—has contributed to the decline of lullaby use. Some view lullabies as a religious innovation (bid‘ah), even when their content relates to Islam. To avoid conflict or ambiguity (fitnah), lullabies have been replaced with religiously-authorized forms of soothing, such as:

Melodic recitation of the Qur’an (or playing recordings)
Supplications (du‘ā’) for the child
Dhikr (remembrance of Allah)
Adhān (call to prayer) recited at the infant’s ear.

These practices are considered halal (permissible) and avoid the use of singing, which some regard as haram (prohibited). As a result, Toh Labai remains the only lullaby still remembered, serving as a cultural remnant and representative of the lullaby tradition among Thai Muslims in this historic community.

Current Social Context and Cultural Implications

Given the current social transitions and shifting religious values in the Lam Sali and Lam Sali Phatthana communities, it has become increasingly difficult to preserve Muslim lullabies as an active part of child-rearing practices. The change is not merely economic or demographic; it represents a broader transformation in cultural expression among Thai Muslims, where traditional forms tied to local heritage are gradually being replaced by practices more closely aligned with contemporary Islamic orthodoxy. Therefore, what can be done now is to document and preserve these lullabies as historical and academic records, ensuring that their cultural significance remains accessible for future study—even if their living tradition continues to fade. Musical Elements of the Song “Toh Labai”.

โต๊ะละบาย

เพลงกล่อมเด็กชาวไทยมุสลิม ชุมชนลำสาส์และชุมชนลำสาส์พัฒนา

ไม่ปรากฏผู้แต่ง
พิมพ์โน้ตเพลง โดย ผู้วิจัย

$\text{♩} = 40$



Figure 2: Musical Notation of Toh Labai

Melodic Analysis

Range: The lowest pitch found in the melody is G, and the highest pitch is E, giving the song a total range of a major 6th. The most frequently used register falls within a perfect 4th between G – C, indicating a moderate vocal range suitable for natural, relaxed singing—appropriate for lullaby use.

Intervals: Two types of melodic movement are observed: Conjunct Motion (stepwise movement): The melody moves from one note to the next by steps of a second, either ascending or descending, including repeated notes. For example, in measures 1–2: the melody moves C – B – C and E – D – C. In measure 4: the melodic motion is B – A – G.

Disjunct Motion (skip or leap motion): The melody moves by intervals larger than a second, either upward or downward. For example, in measures 2–3: the melody moves B – G, A – C, and B – G, representing leaps that create expressive emphasis while still remaining within a narrow range.

Melodic Direction: The melody demonstrates a stable or repetitive contour without a strong directional pull upward or downward. In other words, the melody moves up and down within a narrow pitch range, creating a gentle oscillating effect characteristic of lullabies.

In measures 1–2, the melodic movement oscillates within a perfect 4th between B – E, circling around the central pitch C.

In measures 3–4, the melody similarly oscillates within a perfect 4th between G – C, centering around the pitch G. This continuous up-and-down motion contributes to a soothing, repetitive, and calming musical character, aligning well with the function of a lullaby—comforting the child and reinforcing rhythmic breathing and emotional relaxation.

Rhythmic Analysis

Time Signature: The song uses a 2/4 time signature, which is commonly found in traditional folk music. The approximate tempo is around 40 BPM, corresponding to a very slow tempo (Largo). This slow pacing is suitable for a lullaby, as it supports a gentle and calming rhythmic flow for soothing infants.



Rhythmic Characteristics: The rhythm consists of two main rhythmic patterns, which are developed primarily through repetition, a common stylistic feature in folk music. The repeated rhythmic cells contribute to a sense of continuity and stability, reinforcing the soothing quality of the lullaby.

Harmonic Analysis

Tonality: The melody does not contain any accidentals. It may initially suggest C major or A minor, but closer examination indicates that the song is likely based on the G Mixolydian mode or its plagal variant, G Hypomixolydian.

Upon detailed analysis, G appears frequently and serves as the final pitch (Finalis), indicating tonal grounding. Although C also appears frequently and functions as the opening pitch, its role is secondary because it does not conclude the melody. When considering G as the Finalis, C can be interpreted as the Dominant pitch. In the Hypomixolydian mode, the Dominant is theoretically B, but because B is less stable, it frequently resolves to C, which aligns with the observed melodic behavior: B and C commonly appear together. Considering both musical behavior and cultural context (a lullaby conveying religious devotion and emotional gentleness), the song can be classified as belonging to the G Hypomixolydian mode, characterized by: 1) Softness 2) Calm emotional tone 3) Modal melody without harmonic progression. This mode reflects the pre-harmonic modal tradition, where the focus is on single-line melodic expression rather than chord-based harmony.

Texture: The piece is performed without the use of instruments, relying solely on solo vocal melody. Therefore, the musical texture is monophonic—a single melodic line with changing text. This aligns with traditional forms of sung lullabies and supports its function as an intimate, mother-to-child vocal practice.

Analysis of Tone

Tone Color: It is found that this song is usually sung solo. Therefore, the tone color is primarily determined by the singer's individual vocal qualities, resulting in very low sound density. The control of tempo whether keeping it



steady, accelerating, slowing down, or emphasizing louder or softer tones depends mainly on the singer's expression. And although the overall melodic range lies between medium and high, the song is performed in a slow and gentle tempo, intended to convey feelings of calmness, comfort, and safety, which is appropriate for the purpose of lulling a child to sleep. **Music Idiom:** It is found that the song does not specify any particular articulation, such as staccato or legato. The singer is therefore able to sing freely according to how the song was passed down to them or according to their own vocal ability. For example, if the singer can produce long, continuous phrases comfortably, they may do so; if they are able to begin the melody at a higher pitch than usual, they may adjust accordingly; or if they wish to add ornamental vocal flourishes at certain points, they may also do so. These characteristics are determined by the singer's natural vocal limitations and flexibility. **Texture:** It is found that the song has moderate textural density, as indicated by the relatively small amount of melodic movement. The density of notes appears quite even, at approximately four notes per measure. **Style:** From both the notation and listening analysis, the musical texture clearly reflects the style of folk lullabies. Each phrase uses notes that move within a narrow melodic range, and the textural density is relatively low, with an even distribution of four notes per measure. Combined with a slow tempo, the melodic movement creates a sense of warmth, safety, and emotional tranquility, which aligns with the song's function as a lullaby.

Analysis of Musical Phrasing

Phrase: It is found that the melody displays a relationship similar to that of a question phrase and answer phrase (Antecedent–Consequent), since the melodic patterns are similar, the rhythmic structure is comparable, and the phrase lengths are equal. The antecedent phrase typically ends with a weak cadence, as if leaving an open question, while the consequent phrase ends with a stronger, more resolved cadence. **Phrase Development:** It is found that the melody uses repetition, which is a fundamental technique commonly found in all musical forms. Repetition helps reinforce key musical ideas, aids memory, lengthens the



musical line, and unifies the musical content into a coherent structure. In this case, both the melody and the rhythm are repeated and re-stated in subsequent phrases.

Analysis of Musical Form

Musical Form: It is found that, when examining the notation, the same melody and rhythmic pattern are used throughout. Therefore, it can be concluded that Toh Labai uses strophic form, in which the melody remains the same while the lyrics change in each stanza. This musical form is commonly used in folk music because the repeated melody is easy to remember and is well suited for the purpose of singing lullabies.

Discussions

The Toh Labai song is considered a musical cultural creation of Thai Muslims. It represents both a point of encounter and compromise between Islamic religious principles and local values, traditions, and interpretations. This process involves transforming cultural practices that are not originally Islamic to “become Islamic (Islamization)” by adding religious meaning into them, in order to preserve the essential identity of being Muslim and to allow them to be accepted by the community until they eventually become part of Islamic culture. This corresponds with Jakrapong Klin-kaew (2020), who stated that, “Music and performance are accepted differently within Muslim societies depending on the school of thought of each community. There are certain cases in which music and performance may not be accepted, resulting from differences in the foundational religious perspectives present in those communities.” According to Nureeyun Saleh (1997), “Islam does not prohibit humans from creating culture, because culture and religion are inseparable. Humans require completeness in both body and spirit, and life becomes difficult if either is absent.” Although some Muslim groups or schools of thought may view music as prohibited, those who accept music aim to ensure that cultural expressions remain in accordance with the correct religious path. Not only lullabies, but all cultural practices that arise within Muslim societies come from sincere intentions, with Muslims striving to live their lives according to Islamic principles and to remain closely connected to God,



without intending to violate any religious rulings. This aligns with Saowanee Chitmuad (1981), who stated that, “Muslims, regardless of which region of the world they come from, adhere to the same religious principles. Because of the strictness of Islamic law, when Islamic culture blends with local culture, the distinctive identity of Islamic culture still remains clearly visible.”

New Knowledges

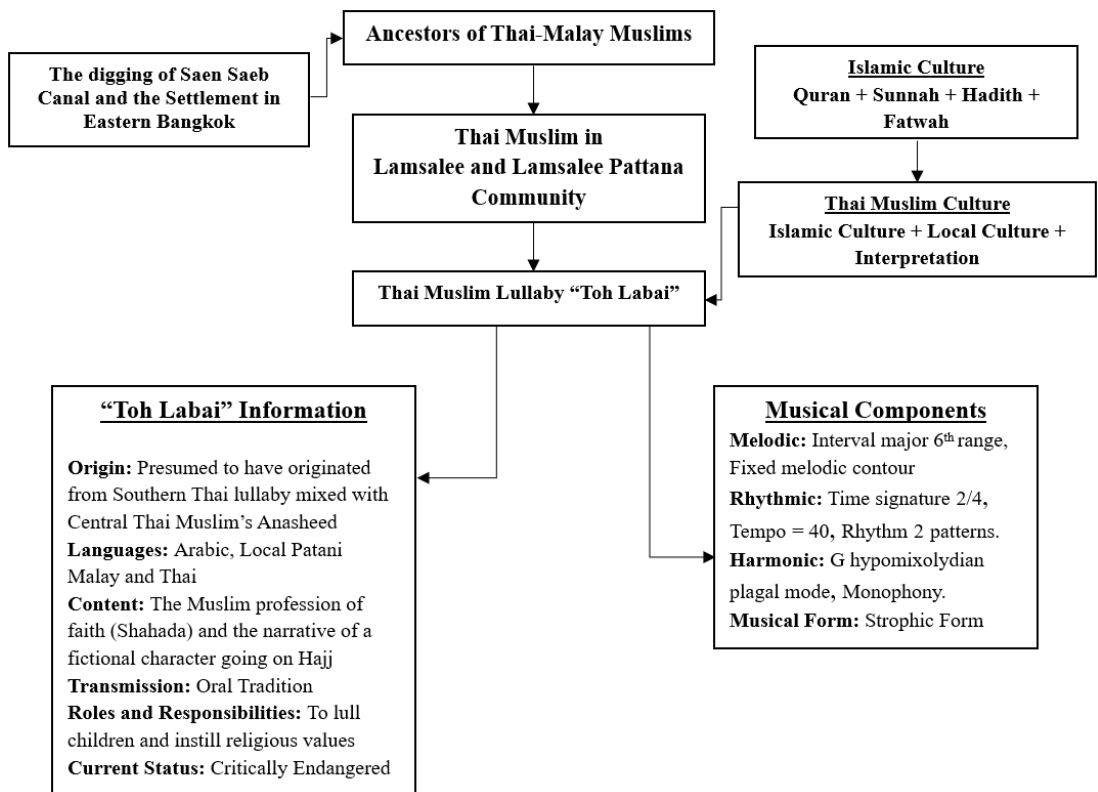


Figure 3: New Knowledge of Thai Muslim Lullaby: A Case Study of Lamsalee Community and Lamsalee Pattana Community.

Conclusions

Lam Sali Community and Lam Sali Phatthana Community are traditional, long-established Thai Muslim communities with a multicultural social character, located in Bang Kapi District, Bangkok. The Yame Al-Muttaqin Mosque functions as the socio-cultural center of the community. The Muslim population practices daily life in strict accordance with Islamic principles. In this area, there is only one lullaby found among Thai Muslims, namely the Toh Labai song. It is presumed to have originated from the Anasheed singing tradition of central Thai Muslims, which in turn was inspired by the lullabies of Thai Muslims in the southern region. It is considered a cultural creation arising from the interpretation of Islamic teachings blended with local cultural traditions. The song is used to lull infants from birth until approximately two years of age. The core meaning of the song lies in the use of the Islamic declaration of faith to teach children to recognize God, along with telling the story of a believer who is preparing to perform the Hajj pilgrimage. The lyrical form resembles Klon Si (four-line Thai verse), and the vocabulary used consists of three languages: Arabic, Patani Malay, and Thai. The song is transmitted orally. Beyond its function as a lullaby, Toh Labai also serves to instill Islamic values. However, at present, Toh Labai is no longer widely practiced and has almost disappeared from the community due to changes in social and economic conditions, as well as shifts in religious values.

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