

Studying Thai Classical Song “Lao Duang Duean” for Writing a Guidebook to Teaching Chinese Students

Yao Linchen,
Chutasiri Yodwised and Kuakul Deachmee
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

The purpose of this experimental study is: (1) To study the characteristics of Thai Classical Song “Lao Duang Duean” from key informants; (2) To compile the Thai Classical Song “Lao Duang Duean” teaching guidebook for Chinese students; (3) To use the guidebook to teach Chinese students; (4) To assess students' abilities and results under experts use or testing. Research methodology: The research methodology was mixed methodology, including documentary method and quantitative experimental research. Population: 8 Chinese students major in music education of the Conservatory of music in Leshan Normal University. Sample: 8 Chinese students major in music education of the Conservatory of music in Leshan Normal University.

The research conclusion: (1) This study mainly summarizes three-step of the Thai classical song's teaching method for Chinese students.; (2) Build guidebooks suitable for Chinese students major in music education of the Conservatory of music in Leshan Normal University; (3) Use the guidebook to teach students, guidebook contains 4 special teaching content, each special teaching course can cause students' enough attention, and can effectively evaluate the completion of the main tasks in the course; (4) Guidebook can solve the general problems of comprehensive university Chinese music students in Thailand, experts conducted scientific evaluation, that the textbook has high quality, experimental results show that teachers and students' satisfaction is 94% and 94%, respectively.

Keywords: Studying; Thai Classical Song; Lao Duang Duean; Guidebook; Chinese Students

Introduction

Multicultural music education is an ideological trend and social and school education reform movement that first emerged in Britain, the United States and other Western countries after the century, and quickly spread globally. Since the establishment of the International Music Education Society, from the beginning of the critical recognition of the unequal status of Eastern and Western music, it has experienced the understanding of the independence and value of various music cultures in the world, and the discussion of the interrelationship between local and global in world music (Li & Gong, 2001). Until the "Declaration of Faith" and the "Music Policy of World Culture" came into being-"Any music education system is accepting the fact of the existence of a music world formed by multiple cultures, as well as the value of its learning and understanding, and taking this into consideration (Daveies, 2007). One concept as the starting point of music education."It can be seen that multicultural education cannot be ignored in today's music education circles, and the concept of

multicultural music education has begun to be established worldwide. With the rapid development of music anthropology, world music was born as an important course of multicultural music education. Among the splendid world music, Thai music, as a kind of music culture with strong Southeast Asian style and its own national characteristics, has been familiar to many people (Dayan, 2012). In a speech at the 18th "Chinese Bridge" Chinese Proficiency Competition for World College Students, Chinese Ambassador to Thailand Lu Jian stated that at the 2nd "One Belt One Road" International Cooperation Summit, President Xi Jinping delivered an important speech, which not only opened up the relationship between China and Thailand. It is a new stage of high-quality co-construction of the "Belt and Road Initiative" by all countries in the world, and also specifically mentioned the "Chinese Bridge" activity, eagerly exhorting us to actively build a bridge for mutual learning and mutual learning between different civilizations. Under this international background, cultural exchanges between China and Thailand are in keeping with the development of the times and are indispensable.

Research Objectives

1. To study Thai Classical Song "Lao Duang Duean" Singing from key informants.
2. To compile the Thai Classical Song "Lao Duang Duean" teaching guidebook for Chinese students
3. To use the guidebook to teach Chinese students.
4. To assess students' abilities and results under experts use or testing.

Research Methodology

This research is qualitative and quantitative mixed experimental research. The experimental population consisted of 8 Chinese students who are major in music education of the Conservatory of music in Leshan Normal University. They have a high degree of enthusiasm for learning Thai classical song "Lao Duang Duean" and are interested in using Thai classical song "Lao Duang Duean" teaching guidebook for their extra class studied. The researchers analyzed the final exam results of last semester, and with the consent of the Thai music teacher at Bangkokthonburi University, they conducted sampling and selection purposefully.

The researchers set up an expert group and an experimental group for the experimental study. The research methods used in the process include interview, formative test and summative test, and finally compilation a practical Thai classical song "Lao Duang Duean" teaching guidebook for extra class.

Conceptual Framework

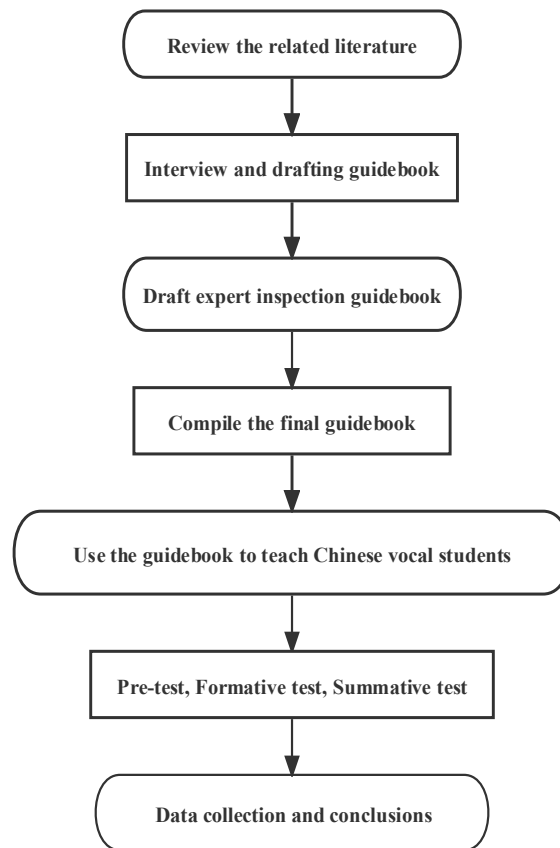


Figure 1 Conceptual Framework

Research Findings

1. To study the characteristics of Thai Classical Song“Lao Duang Duean”from key informants.

The researcher collected a large number of books and literature for the preparation of "Thai Classical Song‘Lao Duang Duean’Guidebook”, and interviewed three experts to obtain favorable information about the content of Thai Classical Song“Lao Duang Duean”teaching, and the following contents were obtained after the interviews with the experts:Thai classical music has many names: Dontri Thai Doem, Dontri Thai Baepchabap or Dontri Baepphaen. Thai classical music is Thai music, rituals and general performances in the royal court. It is a patterned music, also known as palace music, played inside the fence of the palace, and now it is also performed outside the palace. This is patterned music especially in ritual or religious temples. This is music that has a clear, analytical form, and the rhythm, melody, style, and mood of the song must be clearly expressed musically. When it comes out in the form of music, the musical structure will be clear. In addition, regarding musical instruments, if it is a classical instrument, there must be Pi Phat Khruangsai Wong Mahori. Divided into different types of bands on various occasions, opportunities to perform Pi Phat are accompaniments to Khon dramas, religious ceremonies // are clearly defined.

Start teaching from the melody. What is the melody of the song and what is the music score? First read the outline of the song. Once you understand the melody, you can start teaching singing. According to my experience, the problems I often find when teaching Chinese students are: 1. Language, especially pronunciation. Students' pronunciation is not standard. Chinese students should start learning from the language, because singing uses language to sing, so speaking language is very difficult. It is important, however, that Chinese students should learn Thai first before starting to learn singing. 2. Only when you have the pronunciation standard can you start learning how to sing. Rehearse along with the melody. The music score should be in staff notation, because many songs in Thai classical music have been written in staff notation. Finally, the most important thing is the pronunciation of Thai. Before any song is taught, children must hear that song first. Listen to it just once instead of listening to the whole song maybe one by one and repeat it over and over again until you think your child is used to it. Then go to the next part/Because Lao Duangduean songs have 3 parts//Teach history to understand the lyrics, the mood of the song, practice reading the lyrics 1. Listen 2. Understand the song 3. Practice reading the lyrics, practice singing the melody first. Using a universal staff, there is a melody, and the universal notes of the main melody tell the pitch. Short audio/exercises are short and repeat a single sentence with images and annotations. To use the Thai teaching method is to imitate the teacher.

Students need to rehearse a lot, and you have to pass the rehearsal. First, learn the lyrics one word at a time. After learning the words, slowly start learning the phrases and then learn to sing the sentences. Another way is to sing along with the teacher or the video, which can solve the problem. Students must practice listening and practice Thai regularly. You must first master the language, then turn on the music, listen to it over and over again, and sing along.

All Thai words can be written in five-line notation. When teaching students to sing, teachers recommend using five-line notation to teach students. If you learn the five-line notation lesson, you can also turn it into a simple notation, but the melody and tone of both the five-line notation and the simple notation must be the same, including the annotations. Staff should be used as it will see the height of the sound and will be easier to sing than a single line of notes.

Students should first learn from a section, one section shown by the teacher, and then the students will sing along with the teacher. It is necessary to rely on rehearsal, which is very important because sustain is a characteristic of Thai music singing skills. The only way to teach sustain is to listen, let students listen a lot, let students write it down, and then slowly practice how to sing it, like *เฮ้ง (หึ่ง เอง เอง)* Hyng nge eeeee, nasal Sol mi re sol. Students should be evaluated based on several factors: voice, melody, correct rhythm of singing, pronunciation, vocalization, and clear phrasing. When students learn to sing Thai music, they must be able to pronounce Thai music clearly and fluently, such as R. Ruea L. Pronunciation of Ling, a clearly pronounced Thai consonant. Regarding the emotions of music, there are many kinds of Thai music or Thai songs, and different music has different emotions. For example, the song we are talking about, its emotion is about love, unrequited love. The teacher must first tell the emotion and story of the song. Look at the theme rhythm and melody, and the pronunciation must not be distorted. The sound must be straight, such as sal, it must be sal. The language must be correct and the singing must be correct, for example, Uan must be able to speak. Use full voice, singing gestures, and sit neatly

2. To compile the Thai Classical Song “Lao Duang Duean” teaching guidebook for Chinese students

At the end of the study, the final Thai classical song “Lao Duang Duean” teaching guidebook was obtained. This guidebook is divided into 4 parts with 10 lessons in total, and each part has 2~3 lessons. Each class corresponds to a different teaching content. In order to compile the most suitable teaching guidebook for Chinese students, this study includes the formulation of feasible lesson plans, the design of curriculum and the evaluation of experimental results.

Thai Classical Song “Lao Duang Duean” teaching guidebook is designed for Chinese students studying in Conservatory of music in Leshan normal university to help them better learn Thai music, Thai classical songs and Thai culture. The content of the guidebook must help Chinese students learn Thai classical songs and Thai music culture. Through the evaluation and research of experts, it is found that a good guidebook should have the following points : (1) the curriculum plan is reasonable, the teaching difficulty is appropriate; (2) Interesting learning activities, interesting content, focus on students' cooperation; (3) Comprehensive learning materials, including music scores, examples and song recommendations; (4) Good layout design and proper color collocation.

3. To use the guidebook to teach Chinese students.

Using the guidebook to students to carry out teaching activities, to observe and evaluate students' learning status and class feedback, the researchers found that the teaching guidebook was used to carry out teaching activities to students, observe and evaluate students' learning status and classroom feedback. The researchers found that the use of transliteration music table was conducive to students' learning of Thai, and greatly improved students' learning efficiency. At the same time, the vivid and interesting curriculum design also improves students' interest in learning and active exploration. In addition, the form of group learning helps students to better learn Thai pronunciation, also promotes students' cooperation ability, and achieves the expected learning effect. Finally, the teaching method of stage form helps students to get familiar with the stage performance environment, which is conducive to students' better learning of singing and performance, and exercises students' performance power. It also better shows the emotional flavor of Thai classical songs.

4. To assess students' abilities and results under experts use or testing.

The experiment proved that the Thai Classical Song “Lao Duang Duean” teaching Guide Book for Chinese students is feasible. After ten lessons of study and formative tests, summative test and performance test, the results showed that the average level of the students increased and the excellence rate increased, and that the students' Thai classical song level, singing skills and mastery of the Thai classical song styles had made great progress, especially their The grasp has made more prominent progress. The students gained a deeper understanding of the performance of Thai classical song, which also led to a significant improvement in their Thai classical song level as a whole and achieved the expected results.

However, there are still aspects of this study that are not perfect, such as the small sample size of the study, which consisted of only eight students who are major in music education of the Conservatory of music in Leshan Normal University, which did not allow for a wide range of experiments and large samples to be conducted to analyse the data. Another example is that the teaching research only focuses on the single teaching mode of Thai Classical Song “Lao Duang Duean” lessons, but does not involve more Thai classical songs teaching modes, there is still room for continuous improvement and progress.

Discussion

This paper takes eight students who are major in music education of the Conservatory of music in Leshan Normal University. as an example to conduct investigation, in-depth teaching classroom, test and interview students, and interview teachers (Xu, 2021). In this paper, the formative test and the summative test of the students are analyzed deeply and carefully respectively, and the advantages and disadvantages of the Thai classical songs in the classroom teaching are fully demonstrated (Yali, 2000). The advantages lie in the good teaching effect. The author through to enter the Thai classical songs of Chinese students review the lectures and interviews with teachers and students in class, the survey found that Chinese students can be performed independently under the guidance of teachers Thai classical song “Lao Duang Duean” performances, the Thai classical songs singing class has great enthusiasm, to a new understanding of the Thai traditional culture, aesthetic consciousness enhancement, Some excellent students can perform on the stage, their practical ability has been exercised, enhance the confidence (Zhengdong & Hong, 2010).

Recommendation

1. Practical Recommendations

At present, in the teaching and application of the vocal singing, there is very few Thai classical songs in China, and the same is true of books and literature; for learners, they are faced with a lack of literature references, a shortage of sheet music, and a lack of talent. This is a great challenge for those who want to learn Thai classical songs in China. Therefore, the researcher suggests:

1) It is recommended that local vocal teachers in China participate in the development and promotion of Thai classical songs by increasing the knowledge of Thai classical songs in the vocal classroom, and playing a guiding and leading role.

2) It is recommended to take effective and preferential measures to invite outstanding Thai musicians to China for lectures and exchanges, to explore Thai classical song materials, to integrate Thai excellent music culture into vocal music creation, and to create a long-term and extensive platform for Sino-Thailand music and art exchanges.

2. Recommendation for future research

Thai classical songs for the Chinese student teaching is a special course, it requires teachers in teaching some basic Thai classical song “Lao Duang Duean” common sense based aria and at the same time, but also exert a subtle influence to the students with the thought of "beauty", the ideal of inheriting traditional culture and good moral thought, to improve the art accomplishment of students at the same time make the emotional experience. Second, the teaching method is single. According to the survey, in the teaching of Thai classical songs, the teaching method of "oral instruction" is still mainly continued, in which the teacher teaches every sentence and the students learn every sentence. However, the author believes that in modern classrooms, Chinese students have little or no exposure to Thai classical songs, and it will take a long time to understand them. In addition, nowadays, with the development of Internet technology, all kinds of media and animation are filled with students' life. If the teaching of Thai classical songs only uses "oral instruction", students will inevitably feel boring and have little interest. Therefore, the teaching of Thai classical songs should adopt diversified teaching forms. For example, teachers can add some modern technological means in class: play Thai classical song “Lao Duang Duean” performance video materials, so that students can taste the original Thai flavor; Make more use of Thai classical song “Lao Duang

Duean” props to assist students' song performance; Let the students have regular performance report and so on, which will make the classroom teaching form become new, so as to increase the interest of the class, the students' interest in learning will be greatly enhanced, the classroom teaching effect will be better.

References

- Daveies, S. (2007). *Musical Meaning and Expression*. Jin, S. & Yang, K. translate. Hunan Literature and Art Publishing House.
- Dayan, W. (2012) *Western music appreciation*. Jinan University Press.
- Li, C., & Gong, H. (2001). *Music learning and teaching psychology*. Shanghai Music Press.
- Xu, B. (2021). Construction and practice of teaching quality evaluation system based on big data. *Science and Education Guide*, (4), 2.
- Yali, L. (2000). *Exploration of Music Teaching Method with Aesthetic Education as the Core*. Beijing People's Music Publishing House.
- Zhengdong, D., & Hong, X. (2010). *The Problem that Needs to Pay Attention to When Compiling Instrumental Workbook*. Jishan University, Heilongjiang, China.