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ว่าด้วยการลดกระแสนิยมในการแสดงดนตรีและพื้นฟูการสอนดนตรี
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How can music education in Thailand today be framed
in a way which better balances the narrow modern
interest in performing with traditional valuing of cognitive,
sensitivity, and morality?

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Abstract

Music education today in Thailand is facing a number of challenges to do with a conflict or gap between modern and traditional approaches to and aspects of music education. The negative consequences of modern interest in performing outcomes could lessen both students' cognitive development opportunity and artistic sensitivity nourishment. To achieve a better balance would enhance music education today in Thailand in terms of expectations about improving the teaching and learning in the music education classroom. Therefore this paper will discuss such a challenge in terms of a better linked approach, combining Eurhythmics and traditional Thai music teaching, in order to create a music education approach which might be adapted to local context.

Keywords: Music Education, Eurhythmics, Cognitive, Sensitivity, Moral,

บทคัดย่อ

ดนตรีศึกษาในประเทศไทยในปัจจุบันกำลังเผชิญกับความท้าทายในเรื่องของความไม่สมดุลระหว่างการปฏิบัติตามความนิยมสมัยใหม่กับการปฏิบัติตามแนวทางและการให้คุณค่าต่อดนตรีที่สืบทอดมาจากอดีต การที่ความนิยมสมัยใหม่ได้ให้ความสำคัญกับทักษะการบรรเลงดนตรีในฐานะผลลัพธ์ที่พึงประสงค์ของการเรียนดนตรีมากขึ้นทุกที่อาจส่งผลกระทบให้ผู้เรียนขาดสิ่งแวดล้อมที่อำนวยต่อการพัฒนาทักษะทางปัญญา และพัฒนาด้านความคิดและกระบวนการคิดค่าในปัจจุบันได้จะสามารถพัฒนาการสอนดนตรีในชั้นเรียนของประเทศไทยได้ บทความวิชาการนี้จะนำเสนอรูปแบบปัญหาหรือความท้าทายที่เกิดขึ้น และการนำเสนอการเขื่อมโยงหลักการ

ยุรีชีมมิกส์มา彷สมพسانกับการสอนดนตรีไทยแบบมุชปารฉีหรือแบบดั้งเดิมเพื่อให้เหมาะสมกับบริบทสังคมไทย

คำสำคัญ: ดนตรีศึกษา, ยุรีชีมมิกส์, ทักษะทางปัญญา, ความละเมียดอ่อน, คุณธรรม

INTRODUCTION:

Due to the intensifying growth of the information technology in 21st century, education systems are facing both advantages and challenges more than ever (The Partnership for 21st Century Skills, 2007). One among many problems is that the fast speed world has affected individual learners to be less patient in any time-consuming process. However, in order to gain an artistic aesthetic experience, the length and the amount of time spent in the experience are crucial factors in the process (Knieter,1971:3-8; Reimer, 1989:14-16; Reimer, 1992: 25-29). Music teachers, as well as other arts teachers, are facing the challenge of a gap between Thai music traditional appreciation of artistic value that promotes aesthetic experience and the modern focus on its productivity. There is evidence that shows many music learners are learning how to play a complicated piece by searching for an online resource, then imitating how others performed the piece without having a fundamental music knowledge nor true understanding about music theory, interpretation, or fingering. The absence of appropriate guidance or mentoring while mimicking the online source can diminish learner's musical sensitivity. This incident reflects the demand of music's extrinsic value of its productivity outcome in new music learners over the intrinsic value of music quality. Singing and playing

the instruments should not be the single outcome of music learning. Other types of music skills and related benefits from musical activities should be considered as musical value as well.

More music students, parents, or even music teachers and school principals nowadays may have put too much concern on musical performing outcomes that set the position of their school in competitive ranking. This modern social recognition creates a social norm of misconception between the value of a prolonged process of nurturing artistic sensitivity, and the immediate product justification that merely compares a single outcome of the learning process. With a prolonged process of music learning, music students gradually develop multiple aspects of learning including intellectual skills in many levels, psychomotor skills, sensitivity, and morality. When social norms put value of music learning onto a single performing outcome, learning music becomes less meaningful and also create students' misconception toward the true purpose and value of musical nourishment.

Cognitive development and artistic sensitivity are one among many of the unique benefits of music learning (Abeles, Hoffer, & Klotman, 1984: 233-240). When both cognitive ability and aesthetic sensitivity are fully developed, a person becomes more considerate and more delicate when comes to making a decision of what to do, so called critical thinker (Moore & Parker, 2012). Sensitivity may be an ingredient which makes the differences between constructing a smart person and educating a wise man. It may be possible to say that when music activities gradually engage learners' cognitive ability and sensibility, music activities indirectly form a critical thinker. At present, urban

music classrooms and music private lessons tend to put more focus on student's cognitive ability over musical sensitivity because it is less time-consuming. Many progressive sequencing music classrooms and student-competency-centered individual lessons have been replaced with a detached music classroom or the examination-centered lesson. Many times an imitation of teacher's template becomes a new learning process. Imitation of how to sing and play the instruments serves the purpose of gaining rapid productivity and self-satisfaction, rather than engaging in an enriched cognitive nurturing process where teachers can play a role in modeling, giving advice, refining students' musical outcomes, or sharing the feeling of how music affects his/her mind. Therefore, it is worthwhile to ensure that cognitive development process, as well as artistic sensitivity experiences are presented in both primary and secondary schools' music classrooms in a practical way. Lastly, morality is a complicated aspect to educate a person. However, when students become more sensitive in the process of music learning, morality awareness can be approached to complete the whole person. In 1890, Spenser raised the issue that moral knowledge is of most worth, when comparing between Intellectual, moral, and physical Spencer: 1890 p.28-33 Teaching and learning may have to be adapted to these challenges. This accords with 21st century skills (Partnership for 21st century skills, 2010) where the issues in society becomes more complex and harder to solve, collaboration and the linking of different ideas or disciplines are crucial in present situation. Accordingly, this paper will bring back and better link the three outcomes of music learning: cognitive development, musical and aesthetic sensitivity, and morality

The appreciation toward music value had been documented as back to the writing of Plato where he stated that music was a crucial component of his plan for citizenship education (cited in Mark, 2008: 4). Plato confirmed that in order to educate citizen of the state, music and gymnastics are the two subjects to educate the mind and the body (cited in Mark, 2008). It is to remind that all music skills, both performing and non-performing, are intertwined to develop the whole person. Although a rich music experience today may not have a privilege of having a long hours of learner's engagement, current rich music experience are able to tied up to each learners' personal interest in a more meaningful way. The proposed instructional implementations will focus on bringing about students' sensitivity and morality as well as cognitive ability while teaching music in classroom setting. These implementations are stimulated by Jaques-Dalcroze's Eurhythmics Method and traditional Thai music teaching method. While Eurhythmics applications can benefit cognitive and sensitivity development, Traditional Thai music teaching method can enhance the deeper sensitivity elements such as morality, feeling and expression. Firstly, to promote cognitive development through problem based situation, Eurhythmics employed the three stages of problem based learning, namely try-out, practice, and perform. Secondly, to have experience of expressing and feeling the intellectual and emotional factors, Eurhythmics' integrates modes of learning and perceiving music through the three sensitivities, so called mind-body-ears. Thirdly, Traditional Thai Music teaching method emphasizes the teacher as a role model for a wise music master and a sensitive musician. If music teachers can

increase cognitive and sensitivity awareness in current music learning, it could benefit to the process of developing the whole person to have an important life skill for the 21st century (The Partnership for 21st Century Skills, 2007).

This paper will address the content into three parts as followed. First, the current challenges music education in Thailand, where imitation and competition cause a low cognitive thinking and sensitivity. Second, the integration between Dalcroze's Eurhythmics approach and Traditional Thai music teaching method, where it could foster learners' cognitive development as well as musical sensitivity and morality. Third, the implementation details and suggestions stating what would a more integrated approach to music education in the Thai context look like and what outcomes of effective learning should this reflect?

1. The current challenges in music education in Thailand: memorization and imitation caused a low cognitive function and shallow sensitivity

The challenges in music education in Thailand can be discussed into two major areas based on the two major contents of music learning; music knowledge content and music skills. While music content includes music history, music theory, and music literature, six music skills include listening, singing, playing instrument, reading, writing or notating, and moving as responding to music (Suttachitt, 1997; 2001) When teach music in each different setting, the teacher should set up the balance between music content and music skills. Some instructions may need to emphasize the content, while other instructions may need to stress the skills as an outcome of the activities.

When information technology (IT) rapidly becomes more advance, some challenges occur to the process of learning, both content and skills. As a result, different IT teaching techniques and teaching objectives have to be carefully planned either in music classrooms or in music skill lessons (Wai-chung Ho, 2004). When the information is easily accessible, some students learn the content by memorizing the details and facts that were retrieved from the information technology, rather than understanding the content. They ignore the importance of the connective understanding between the contents or the relationships between music theory, history, and literature. It is to note that memorizing the content to be able to recall in the exam engages only lower level of cognitive functioning. Similarly, when the internet resources are abundant, learning to perform by replicating the physical movements occurs. When knowledge givers and performance samples are available through the internet, the learners tend to overlook the importance of pedagogical feedback. However, in some cases where the teacher, usually a famous musician, comments on student's performance via a video. This way a two-way communication takes place. Some music teachers concerned about how music should be taught by a music expert instead of by "machine" Wai-chung Ho:2004. Accordingly, learners may become less cognitively engaged as well as less emotional and moral sensitive. Figure1 illustrates how imitation and memorization cause an inefficient learning outcome, where few skill competency and low level of cognitive ability occurs.

CURRENT PROBLEM: Imitation+Memorization+Absence of Morality Nurturing			
INPUT	Body	Ears	Mind
PROCESS	Body: Learning by Imitation 1. Sing 2. Perform	Mind: Learning by Memorization Cognitive:History, Theory, Literature	
	Body: Perform Few Skill competency	Mind Low level of Cognitive ability	
OUTPUT			

Figure1: Current challenges of Imitation and memorization in music classroom

According to these two major challenges; *memorization of the content* and *imitation of the performance*, the paper will address them in specific details and will propose a solution by adapt western music education methods called Eurhythmics of Emile Jaques-Dalcroze and Traditional Thai music teaching method.

1.1 Memorization music content causing the inefficient cognitive development for learners

Without interaction between the knowledge giver and knowledge learner, less cognitive inspiration occurs. Due to the limitation of teaching hours per week, many music teachers teach students by means of preparing students to take the written examination or performing test, rather than aiming to educate the whole students to be able to think critically or the use their higher level of thinking. The debating, giving and sharing information, discussion has been absented. As a result, many music teachers simply give a lecture or a class handout to students so that they can memorize just what needs to be tested when comes to the exam. Without challenge discussion, detailed

explanation, or informal evaluation, the instruction cannot stimulate students' cognitive competency.

When music subject stays in school setting as a subject curriculum, music teachers focus on content knowledge and music skills needed. Regarding the teaching of music content, since 2005 Ordinary National Educational Test (O-NET) has been playing a major role on how grade 6, grade 9, and grade 12 teachers focused on students' ability to memorize facts and music theories. While, in 2009 academic aptitude test (PAT) has affected grade 12 students who want to take university admission test in music area (The National Institute of Educational Testing Service, 2009). In many of secondary schools' music class in Thailand, music teachers seriously prepare students for a national ONET examination by means of providing all bits and pieces of information needed for the students to answer the multiple choice test questions. Consequently, students used system of recalling the memorized information as a technique for test taking. Memorizing the unrelated information about music history, theory, or literature does not contribute to cognitive development of the students. It only confirms the misconception about the value of music learning.

It is to understand that cognitive ability of the learners can be classified based upon the level of complexity according to Bloom taxonomy adapted by Andersons and Krathwohl Anderson & Krathwohl: 2000 as seven level of cognitive ability ranging from: Memorizing, Understanding, Applying, Analysis, Synthesis, Evaluating, and Creating. Contrary to giving an one-way communication lecture, the teachers need to provide students with opportunities to think and respond.

Seven levels of cognitive ability need to be in focus and planned out when giving a classroom music instruction. Figure 1 presents the general application of Bloom taxonomy adapted by Anderson and Krathwohl (2000) to music classroom criteria. It is to illustrate that each musical content, namely theory, history, and literature, has to be taught in different interactive activities in order to engage a specific level of cognitive domain of learning objective.

Music Knowledge	COGNITIVE DOMAIN (Andersons and Krathwohl,1999)						
	Knowledge (Memorizing)	Comprehension (Understanding)	Application (Transfer)	Analysis (Explain)	Synthesis (Build)	Evaluation (Compare)	Origination (Create)
MusicalContent							
Theory	Memorizing	Describing with supportive details	Draw connection to relating issues	Direct the details of problems	Make a point to be concerned	Critique the musical Problems	Build/Propose a critical thinking essay
History	Memorizing	Describing with supportive details	for problems				
Literature	Memorizing	Describing with supportive details					

Figure 1: A Table showing memorization as a low level of cognitive ability

Music teachers need to provide variety of student-engaged learning activities rather than giving an entirely one-way communication lecture when teach music content. Problem-based learning and teaching can also be a solution to promote students' intellectual engagement. It is better if the teachers can promote or take times for students' individual questions in order to motivate thinking. Activities such as brainstorming, debating, discussing, expressing ideas are beneficial to promote higher level of brain function.

Despite the fact that there might be a limited class time that the music subject is allocated in school setting, music learning activities should be in a form of two-way communication to provide active learning environment. When students are encouraged to think and to provide answers in different level of cognitive challenges, their

brain got activated and got exercised efficiently. It is more productive to use the brain to think and solve the problems rather than to use the brain to memorize information that is mostly retrievable online nowadays. A guideline of teaching techniques will be provided in the third part of this paper.

1.2 Imitation of music skills causing shallow aesthetic sensitivity for learners

Among many music skills, singing and playing instruments are performing skills that can be classified into different levels according to its cognitive and psychomotor functions (Anderson & Krathwohl, 2000). These singing and playing an instrument can range from imitation to originative by nature of the action. In recent setting where the resources are available via the internet, which only give a one-way communication to the learners. The students can observe how each musical piece had been performed, and then follow the examples precisely. Consequently, students may not have a chance to know the related emotional feeling or a proper expression to the piece performed.

Regarding the teaching of performance skills, not many instruments had been used in music classroom. Although, Thai flutes (klui), ankalung, recorders, guitars, electric keyboards, and violins are some of the instruments being implemented. Singing is also a music performing skill, which music teachers should teach students before they play an instrument. Limitations on teaching time usually leads the teacher to believe that students can only mimic what the teacher does in one period of the class. In contrary, when teaching playing skills

on the instruments, teachers need to address some sensitive responding such as of how to play an instrument in order to convey the emotion and feeling toward the music. When the learning and teaching focuses on how to create music to express a sense of musicality, the learning of music skills become sensitively involved (Jaques-Dalcroze, 1930; Reimer, 1992).

When teach students to perform, instead of giving a straight modeling of physical movement of how to sing, or to produce the sound on the instrument, the music teacher should explain and discuss about how different postures affect the sound produced or how the historical background of the piece plays an important role in the techniques use in the performance. Teaching with only a fixed lesson plan for all learners is similar to using a single molding block for every single student, which negatively affect students' both technical and cognitive development. Music lesson should inspire students' awareness of feeling and emotion related with the piece. In this paper, three types of sensitivities that should be involved in the process of musical skill learning are musical sensitivity, aesthetic sensitivity, and morality sensitivity.

Musical sensitivity is a crucial element when perform music. When students produce sound in some ways, the teachers should not only aim for the students to reproduce or just imitate the sound solely without explaining why or how they have to do just so. This is important to make connections between the musical context, musical feeling, and musical performance Jaques-Dalcroze, 1921; Abeles, Hoffer, & Klotman, 1984. Otherwise, the students will only learn

how to move or play the instrument and not understanding why or how to do it. Consequently they will not be able to proceed onto the higher level of performing, which will involve considerably amount of thinking and feeling toward the music. When someone sings or plays instrument by means of mimicking the action, even though the action might be highly complicated, his/her physical action will only be activated as a result of physical training, without the understanding about why or how to move without the feeling of the related emotional expression.

Aesthetic sensitivity has to do with how the beauty and the craftsmanship of music affect one's feeling and emotion. Music is an art with craftsmanship that the provoke listeners sense of aesthetic appreciation (Reimer, 1992; Spenser, 1890). The problem lies in the misconception that views music purely as a performance-based subject, therefore the value of the music learning experience tends to lean solely towards the performance-based outcomes. These outcomes include concert, recital, grade testing, and the competition of a specific instrumental performance. When it comes to sustainable competency development, it is to agree to an old proverb saying that "*process is more important than the product*", which means success is not the destination of being on the performance stage, it is the journey of learning, problem-solving, and hard work practicing. The misconception of overvalueing music performances by means of focusing entirely on singing and playing music instruments lead to the failure to inspire students' aesthetic sensitivity, which is one of the original purpose for music learning Reimer, 1989; 1992. Plato once said

that to educate the citizen of the state, you only need two subjects: Gymnastics to nurture the body, and music to nurture the soul (Cited in Mark, 2008).

Morality sensitivity should be engaged during music learning process (Spenser, 1890). There are many current incidents that show how music competition has come to be the major concern of each school or institution where the more successful in winning the competition may bring about the more financial support for music activities from the school. Furthermore, recently an incident of competition concern has come to the highest point that has never been before in Thailand, when the need and drive to compete overrules the morality in music students' consideration toward right and wrong behaviors. In April, 2014, a group of high -school marching band members decided to show up assertively at a private company tolend3.1 million bahtovernight (Manager, 2014: online). This was the act without being considerate but being self- centered and impolite. The problems address now can be interpreted that music students put too much focus on the competition, entertainment, and self-satisfaction, and discount social awareness, social devotion, social responsibility. It is to be more aware that *Music is for the soul, not for entertainment* (Nzewi, 2007). Accordingly, an appropriate teaching approach and techniques are needed to put balance between cognitive and sensitive outcomes.

In summary, both intellectual and sensitivity capacity play an important role in creating effective music learning. Intellectual Mind has the task to process the knowledge content in a meaningful way.

At the same time, sensitive and moral mind has the task to feel and value about what and how should one perform while being considerate to related factors. By engaging both intellectual and sensitivity minds, the children should be able to make a critical decision by means of selecting what *should* be done from what are the options that *can* be done. It is to find out about what are the techniques to engage both intellectual and sensitivity capability when teach music in current classroom setting. To better illustrate, figure 2 shows how memorizing the content knowledge and imitation music performance can engage only lower level of cognitive function.

The Current Problem in music teaching : Imitation causes Students' ineffective cognitive development							
Intrinsic Value							
COGNITIVE DOMAIN (Andersons and Krathwohl,1999)							
Music Knowledge	Knowledge (Memorizing)	Comprehension (Understanding)	Application (Transfer)	Analysis (Explain)	Synthesis (Build)	Evaluation (Compare)	Origination (Create)
Musical Content	Theory	Memorizing	Describing with supportive details	Draw connection to relating issues or problems	Disect the details of problems	Make a point to be concerned	Critique the musical Problems
	History	Memorizing	Describing with supportive details				Build/propose a critical thinking essay
	Literature	Memorizing	Describing with supportive details				
Musical skills (6)	Active Skills						
	Singing	Imitation	Singing with understanding of music	Apply the performance into a new setting	Disect the details of the skill	Select between the styles	Dabate between the styles
	Performing	Imitation	Perform with understanding of music				Create a unique Style of performance
	Writing/Composing	Reproduction	Composing with understanding of music				
	Moving	Imitation	Moving with understanding of music				
	Passive Skills						
Listening	Listening	Relisten	Listening with understanding of music	Find links with learned concepts	find the similarities	Grouping with new themes	Cognitive Preference
	Reading	Reread	Reading with understanding of music				Personal Style

Figure 2: A Table showing memorization and imitation as a low level of cognitive ability

2. The application from Dalcroze's Eurhythmics approach and Traditional Thai music teaching method

This second part of the paper was to present the proposed guidelines of music classroom in Thailand where both Western and Eastern theories about teaching music can be proportionally blended in order to be practical to current challenges. Although there are often

similar situations across the world about not having enough financial support or not having enough tools and music instruments for students to learn and practice, none of the problems above will affect the proposed implementations. This is because music education is suitable for educating the whole person rather than to mainly focus on the development of a specific performing skill. As Zoltan Kodály once said “*Music is not for earning a living, music is for life.*” In Kodály method, no musical instruments were needed when teach music. Kodály used singing voice as the most vital musical instrument that everybody has (Sándor, 1966). Another music teaching method that emphasizes on developing the musicality of the whole person is called Eurhythmics method. This method was founded by Emile Jaques-Dalcroze. Emile Jaques-Dalcroze was a Swiss music educator who initiated his teaching method that aimed to develop the whole person’s musical literacy through musical responsive movement (Jaques-Dalcroze, 1921, 1930). In Eurhythmics method, there are three major subjects that were used to teach each important element namely Rhythmics, Solfege, and Improvisation. Rhythmics focuses on the bodily responsive movement and being sensitive to musical stimulus. Solfege focuses on the training of the musical ear and music literacy. Improvisation focuses on the training of musical mind to be able to create or problem-solve the musical questions.

Emile Jaques-Dalcroze was an educationist and a composer who had experienced in music and poetry. When he taught at Geneva Conservatory, he felt that the music major students did not have a good sense of music and Rhythm in a meaningful way. He then

found a new method of using body movements to respond to the music in order to improve students' sense. Therefore, the method was originated for music students to better understand and feel the music (Stanley, 1980) Dalcroze invented his method after his findings about the missing of true musical value appreciation and musical sensitivity over mechanical music performance during his time, 1900-1915. (Jaques-Dalcroze, 1930). Interestingly, 100 years later in current year of 2014, similar problems are still occurring in music learning process. Therefore, the proposal of adaptable techniques from Eurhythmics should be able to increase the level of cognitive and sensitive engagement in school settings of Thailand.

It is proposed that moral sensitivity should still be an important music education's objective. Therefore, traditional Thai music teaching model can provide an adaptation to current classroom setting as well. By revisiting the traditional practice and philosophy of traditional Thai music teaching, the author aimed to apply practical techniques that is suitable to promote morality when comes to teaching music as the way to educate the whole person. The following three sections are to provide specific details regarding the approaches to develop cognitive engagement, musical sensitivity, and morality

2.1 Engaging students' cognitive ability by using three stages of discovery learning: Try out- Practice – Perform

Discovery learning has a philosophy that a person learn best when the content is in personal interest and a person learn best when he/she is a center who conduct knowledge learning by means of exploration. This way students become an active learner and the

content becomes more student-centered. Dalcroze proposed three stages of learning to express the music including try-out, practice, and perform (Jaques-Dalcroze, 1930).

When learners try-out in a constructive environment, they participate cognitively in the intellectual level that they are comfortable with. This way each learner has a freedom in the way of accuracy and creativity. During the stage of practice, learners receive feedback and suggestion from the facilitative teachers. It is time to reflect on the concept that has been learned and refine the knowledge that can be either conceptual knowledge or technical knowledge (Anderson and Krathwohl, 2000). While conceptual knowledge in music refers to music history, music theory, and music literature, technical knowledge refers to acquisition of music skills. Performing is the last stage of each learning module where student reconfirm what had been shaped corrected. On Skill acquisition, Ericsson, Krampe, and Tesch-Romer (1993) proposed three similar elements that are required in a learning task, which aligns with Eurhythmics process of try-out, practice and perform. The three similar stages are as followed; 1) Clear task definition 2) Informative feedback 3) Opportunities for repetition and corrections of errors. Figure 3 shows the stages that learners progress toward the final result of each Eurhythmics learning milestone. Each stage plays an important role as the factor of meaningful learning.

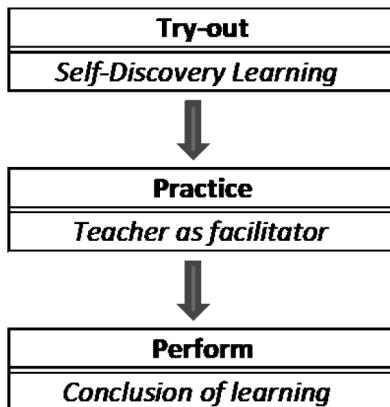


Figure 3: 3 Stages of Eurhythymics Learning steps; Try-Out, Practice, Perform

Try-out stage is for the students to learn by the process of self-discovery and problem-solving. The teacher may provide a question which is a musical passage for students to clap and walk simultaneously, where the feet keeps the beat and the hand clapping keeps the rhythmic patterns.

Practice stage is when the teacher comes to provide comment, feedback, direction, or small steps as in Scaffolding method, in order to facilitate each individual' learning process. The advice and strategies given are for the students to adapt with their personal obstacles.

Perform stage is a final conclusion to what has been learned through the method of problem-solving. The outcome of each individual's learning will not be the same. This stage reconciles with the philosophy of authentic assessment, where each individual's pace of development is valued and respected.

2.2 Promoting student's aesthetic and musical sensitivity by focusing on the three modes of learning: Mind-Body-Ear

Sensitivity is a complicated level of human feeling toward the issue, stimulus, or story. Sensitive people tends to be polite, calm, more responsive to other's feeling. A community that has people with sensitivity is a better and well-order community. By inspiring and engaging as many modes of learning and perceptions, the learners should have a rich aesthetic arousing experience.

Jaques-Dalcroze (1921) provided the framework of three modes of learning that should accompany in Eurhythmics practice; body, mind, and ears. It is more efficient to engage these three modes of music perception, rather than emphasis only ears to listen to music. Eurhythmic activities or exercises often activate students' multiple senses of learning. The three modes and their relations to musical subject and musical activities are shown in figure 4.

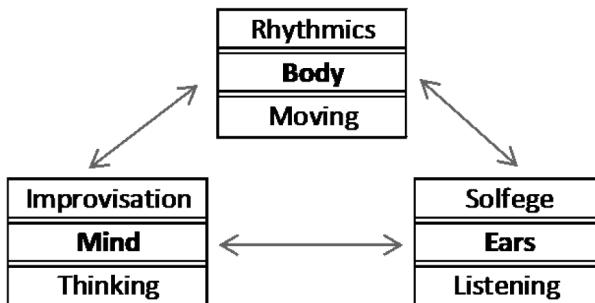


Figure 4: Three modes of learning

Activating perception through *body* refers to the learning through the sense of bodily expression and musical responsive

movements. Teaching of how to have a responsive move, what to respond, and why to respond must be address in music classroom activities. Dalcroze's explanation of the bodily response as the sixth sense of human sensitivity. He uses the word *kinesthetic* sense as refer to fine bodily responsive movement. This is because he wanted to emphasize on the deeper level of body sensitivity that meant for the specific muscles to feel and respond to the music. For instance skipping and galloping may be similar in terms of an uneven rhythmic movement, however different muscle groups are required for each movement. This implies that music is a complicate subject that needs a delicate sense in order to perceive the rich details embedded. Rhythmics refers to Dalcroze's one of the three core subjects that train the body to move as a way to precisely respond and interpret the feeling and the elements that music depicts.

Activating perception through *mind* refers to the learning through the sense of thinking which includes cognitive reasoning and problem-based response. Teaching of how to think or to see problems, what to think, and why to solve the problem must be address in music classroom activities. In Eurhythmics method, the activities used to exercise mind is channeled through how to create an improvisation passage, accompaniment, or a complete musical piece in. It is a problem-based learning strategy that applies music content directly into musical learning context. Instead of repetitive written exercises, Dalcroze's activities requires the music students to improvise a phrase in any given specific situation. Through improvisation subject, students may be challenged to come up with a phrase that can be

used to accompany an animated cartoon characters using the improvisation from a given motif.

Activating perception through ears refers to the learning through the sense of listening. Teaching of how to listen, what to listen, and why to listen must be address in music classroom activities. During listening activity, the teacher must be specific what to listen to, how to listen to the piece of music, and why it should be listened to. During Dalcroze's solfège subject, theoretical questions about the performed pieces may be applied to practice the students to listen carefully to a specific harmony and its feeling.

By activating all three modes of sensitivity, it is better off to inspire aesthetic and musical sensitivity. According to National Association of music educator's core music national standard 2014 (which has been revised from the national standard 1994), ability to respond to music is among the four major musical outcomes of music learning and teaching standard. The four outcomes are creating, performing, responding, and connecting (National Association for music education, 2014). When students are able to respond to the emotional values and cognitive means of art, they acquire aesthetic sensitivity(Knieter, 1971).

This paper proposed that Dalcroze's Eurhythmics' stage of learning and the modes of learning can be applied to music classroom in Thailand in order to promote cognitive and sensitive music learning.

2.3 Engage students' morality by applying teacher modeling practice derives from traditional Thai music teaching

Morality is important in the process of developing the whole person (Spenser, 1890). In Plato's plan for citizenship education, "*music and gymnastic will develop civic virtues of disciplined courage, self-control, friendly cooperation, and loyalty to the group and its ideal*" (Plato's *The collected Dialogues of Plato* , cited in Mark, 2008 p.4). Thai music educator should aware of the root of our custom and tradition of Thai music instruction that may play an important role in current music teaching in Thailand. Traditionally Thai master teacher acts as a moral modeling for both musical and moral excellence, where the students who have been selected may receive individual lessons and traditional practices. Traditionally, music learning was mainly aimed for a vocational preparation, the practice and the instruction was geared toward building a skilled musician. Therefore, skill proficiency in performing instrument is the most important teaching objective of the traditional philosophy.

It might be possible that music learning by imitation has come from a historical perspective of the Traditional Thai music learning style. Traditional Thai music teaching and learning was an ongoing process of a nourishment in both in-lesson time and off-lesson time (Tramote, 1997). Traditionally students need to live with the teacher and allow the teacher to educate the whole person both directly during the lesson and indirectly after lesson periods. Thai music masters often provide each student's individual music instruction during the lesson, while educating students' morality and related

ethical issues by modeling what is appropriate to do or to think during off-lesson time. This way students learned from the teacher through the process of imitation or “monkey see, monkey do” in both musical techniques and behavioral characteristics. Figure 5 shows how traditional music teaching carries the two elements of teaching by using different class activities to approach different teaching outcomes.

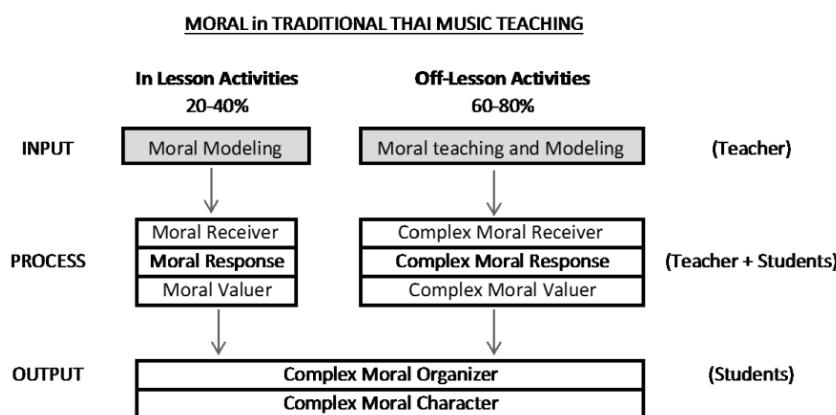


Figure 5: In lesson time and Off-lesson time education the whole person

Traditional Thai music learning has both in-lesson and off-lesson instruction. While in-lesson instruction is a formal teaching that focuses on music skills teaching in both individual and group lesson, off-lesson is a non-formal teaching that focus on nurturing the moral sensitivity by use of both music-related and non-music related activities.

When students live in the teacher master's house, In-lesson time could consume between 20-40% and off-lesson time

could consume between 60-80% of learning hours in one day. As a result, students' both musical skills and moral attitude are closely supervised and nurtured by the teachers. When analyze the characteristic of moral teaching and nurturing in traditional Thai music teaching, Bloom's taxonomy of affective domain can be applied to explain the five levels of affective stage; *receive, response, value, organize, and character*. Figure 6 illustrates the five stages of affective forming, where both good morality and bad morality can occurs when the music teachers, trainers, coaches neglect to exhibit, to demonstrate what musicians should do in terms of good morality practice.

Morality	AFFECTIVE DOMAIN				
	Receiving	Responding	Valueing	Organization	Characterization
Clarification	Seeing observe giving observe fighting modeling	Interact in a polite way start giving start fighting offer opportunity to react about	Choose to do love to give love to fight Critiquing	comparing and elaborating support cheering support fighting Self positioning	Id a value that shapes his behavior giving fighting Expressing comments
Good Morality					
Bad Morality					
How to					

Figure 6: A Table showing competition as a negative side of morality,
Applied from Krathwohl's Taxonomy of the Affective Domain, 1964 (Krathwohl, D. R., Bloom, B. S., & Masia, B. B. (1964)

It is common that the traditional master teacher provides moral modeling about respectful, responsibility, social devotion .etc. during both in-lesson time and off-lesson time. During the process of learning and teaching, students *receive* the moral feedback as well as they *response* with a sense of moral *valuing*. As a result, students will gradually organize his/her thoughts by means of comparisons or elaboration of the direct experience. The final state of moral sensibility is the characteristics.

In current classroom teaching, limitation of the length of teaching time might be an obstacle, however, music teachers can stimulate and motivate students' morality by embedded these moral value onto the musical activities (Banjongsilp, 2009; Suttachitt, 1997). Giving a polite and constructive critique to a musical performance can demonstrate and inspire students' thinking and behaviors. More details on instructional strategies will be discussed in the next section.

3. What would a more integrated approach look like and what outcomes of effective learning should this reflect

By seeing the beneficial opportunity of the applications from both western and traditional Thai approaches to current music classroom setting, the proposed model of applications can be diagramed in figure as followed. This model incorporates three elements; two elements from Dalcroze's Eurhythmic method and one element from Traditional Thai music teaching approach. Three different modes of learning from Eurhythmics combining the moral sensitivity to the mind made three channels of music learning inputs. The process of the proposed music learning approach will engage physical, cognitive, and mental ability. The author's proposed learning inputs are similar to that of Bennett Reimer (1989), where he mentioned that music encompasses mind-body-feeling

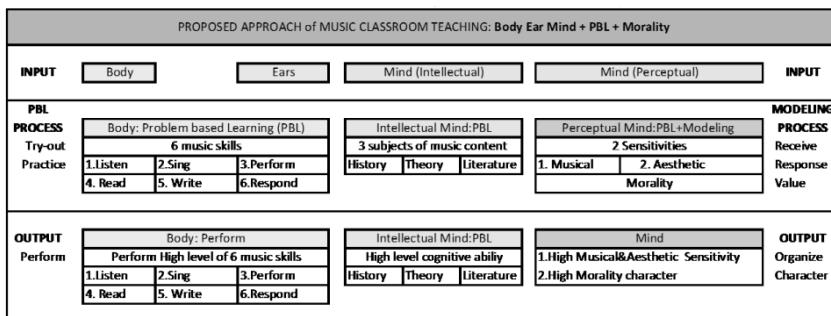


Figure7: The Proposed approach of music classroom teaching

The proposed approach has three major areas of concerns, which are dealing with 1) the process of learning 2) modes of learning, and 3) the importance of sensitivity and morality. First, the process of learning has put focus on problem-based and discovery learning and modeling. Second, the three modes of learning are body, ears, are mind. Third, musical and aesthetic sensitivity and morality are related mental sensibility that is needed to focus in current music classroom.

The process of learning which is geared toward student-centered proposed on this paper includes problem-based learning and discovery learning. Due to the fact that students in current society tend to be self-oriented on the way they learn or put attention/ interest onto, the instruction strategies should be connect their interest with the unlearned knowledge. When students learn by problem-based, real life and practical questions, they are drawn to seek their individual answers. With the data, information, and knowledge are easily accessed on the internet, discovery learning is appropriate and

applicable to more classroom than ever before. Information technology can provide *input*, while problem-based learning and discovery learning embedded in the *process*. As a result, psychomotor, cognitive and sensitive outcomes represent the well-balanced *product*.

Three modes of learning include mind, body, and ears, where all of them integrated as one, rather than a single channel, when comes to perceive musical stimulus and respond to it. Although the three modes have been in used in regular music classroom instruction, this approach raises the emphasis on activating the mind as an important mode of learning. According to figure 7 proposed, the mind works hard to process intellectual message as well as conceptual message. Conceptual message includes three elements: 1. musical and 2. aesthetic value 3. moral valuing message.

Regarding the details about specific instruction elements of how the approach looks like, the following paragraphs listed some of suggested strategies or implications as to furnish upon the proposed classroom design.

Teaching in Current Social Context concerns with how information technology has played an important role in society and how social norms of competing plays role to how student value what to do or what not to do. As a result, music teaching has to adapt to the real life learning to become more meaningful to student and to become more practical for teacher's lesson planning. Problem-based learning, which requires problem-solving as a mode of critical thinking, is a proposed approach to music classroom instruction.

Teaching Objectives are to be concerned with all three domains including cognitive, psychomotor, affective domain. However, this paper emphasizes that the affective domain is complicated since it involves three areas of students' feelings; two sensitivities and morality. The teaching of musical sensitivity, aesthetic sensitivity as well as the moral value are unintentional declined in a present limited time music classroom, where music and dance subject are assigned for only one hour per week (Ministry of Education, 2008: 25). It is to make certain that music teachers should become more aware of this problem and reframe his/her teaching approach in order to restore those growing problems.

Teacher's Roles are crucial in this approach. When teaching with problem-based learning approach, the teacher should become a facilitator rather than a lecturer. When teaching with a focus on musical and aesthetic sensitivity, the teacher has to provide aural modeling via dialogue and expression toward the abstract details and concepts. When focus on morality, music teachers need to behave as a good role model while performing, practicing or teaching music in order to emphasize and illustrate the value of kindness, respect, and devotion. Consequently the students can have a direct learning experience to be able to perceive, respond, value, organize, and characterize their behavior and personality accordingly.

Two-way communication benefits problem-based learning, especially when both students and the teacher interactively exchange the idea. When teach the music content, teachers may practice students to become active listeners and active thinker. When

teach how to express the feeling toward musical pieces, positive attitude toward challenges is a must. Teachers should try to welcome different ideas as well as being skillful in conflict management. Teachers should also foster the sense of respect others, sense of responsibility and social contribution. When comes to be a sensitive role model, teachers should be able to share the feeling by modeling aurally or giving a clear expression toward how music affects the feeling and emotion.

The content of the music classroom can be framed around the course curriculum, but not fixed to the written text entirely. The use of practical and current issues as topics for learning should benefit the students' learning style. The content knowledge has three areas including historical, theoretical, and music literature, while the music skills includes listening, singling, playing, reading, notating, and moving to respond to music. It is important to connect the content knowledge to its application to the real life in order to make problem-based classroom activities. Reacting or critiquing current phenomenon can engage cognitive function, while performing or attending musical concert or recitals provide active hands-on experiences that comprehensible to current learners.

The classroom activities should be meaningful and tied to students' real life setting. Perhaps regular national anthem daily routines can become more meaningful if music teachers can inspire students' sensitivity, and moral value both outside and during class period. When teaching with the consideration of having students use their mind to think, the teacher often has teaching techniques that

foster students' intellectual ability. Some of the techniques include giving questions for students to think about what could be the possible answers, allowing students' opinion to give and share what they thought about, giving feedback to students' responses in order to provide informal evaluation and to bring up the thinking onto the higher or more complicated level. If students are being able to give a critical response, their intellectual mind and mental sensitivity are engaged. While it is viewed that people with intellectual capability is a smart person, civilized community benefits from the people who has both intellectual and moral awareness. When intellectual capability harmonizes with moral awareness, a smart person becomes a wise person. Music training can be a process to bring a wise man to the community.

The extracurricular activities include the participation in music club/band/ensemble for community contributions for instance school radio, newspaper, library information sharing. These could integrate with other core subject areas such as language, math, Science in order to better-designed the activity or the project. Community responsibility or community services like ceremonial music or functional music event serve as a good extracurricular activity.

The teaching tools and media of music classrooms vary from one financial setting to another. However, it is proposed that even if no musical instruments can be provided for a music classroom, teaching of music should not be affected. Performing the music on the instruments is only one skill among five other music skills that can be taught to students. Accordingly, music teachers should be practical

when comes to the use of teaching tools and media (Wai-chung Ho, 2004). Some music samples and recordings are available free of charge on the internet. It's the teachers' responsibility to search, select the high quality, and be respectful by quoting and citing the original source. The *evaluation*: When cognitive, psychomotor, and affective domain are all concerned when teach music, it is more appropriate to apply authentic assessment as a mode of evaluation. When the meaning of individual development is a process, rather than a product, authentic assessment allows the teachers to see and conduct students' process of knowledge learning, belief, and value. For instance, a journal collecting the reflection of the activities could be assigned for students to reflect toward all three aspects of learning, cognitive, affective, and psychomotor. Some authentic assessment ideas includes writing a music learning journal, create and conduct a project, planning and performing a concert. The assessment should also be taken care by means of an individual learning process, where grading is not the major concern, but the detailed feedback and practical advises were given to each student.

Teachers' *moral modeling* should be presented in their actions, responses, answers, behaviors, as well as reflected in their assignment, musical work, and social contribution in school setting. Sharing, giving, helping, respecting others or being considerate to all impacts to others should be emphasized in music learning activities. Being respectful to the composers, the musician and the arrangers of the pieces we are studying should be reflected in the way we carefully listen and pay attention to the music being heard. The topics

of music manuscript, copyright issues and regulation should be discussed and applied when using music scores or music property. When performing, sharing the craftsmanship of music performance to all listeners must be a higher value than competing against other schools' band or ensemble. Using winning awards or high competition rankings as a stimulus for motivation only promote decent performance of the prepared pieces or gaining peer respect, but neither self-directed motivation to sustainable learning nor personal insight music appreciation. Moreover, respect the individual differences, being a good leader and good follower while taking part in an ensemble setting, is a good practice that teachers should enforce in all music related activities.

When the proposed approach has been applied to real classroom settings, the following outcomes can be presented. First, Cognitive Training to the level of critical thinker makes students become a wiser citizen, not only a smart person. Second, moral and sensitivity nourishment employs students to become a sharing, loving, caring citizen of the community, society, and the country. Third, music training becomes more process based, rather than product-based. This way the learning, practicing, and gaining experience serve a wider perspective of human enrichment rather than a narrow performing perspective.

DISCUSSION:

Given the fact that music is an aural art form, when it requires keen sense of aural perception to capture the sound that had been

performed, it is important to train a musical ear to become more subtle and delicate to the stimulant. The process of active listening requires a person to perceive, understand, and express to music (Sims, 1993). Throughout these listening stages, a person uses both cognitive ability and sensitivity. When a person becomes more considerate and more delicate when making a decision of what to respond, the community is a well-order community. Music teachers should value his/her job and believe that music instruction and reflection to current situation has more affection to people's mind (Sims& Udtaisuk, 2008).

Application of Thai traditional teaching approach, where the teacher is a role model for goodness is important because we have to know where we are and where we came from. Moral and ethical issues have been in a foundation of eastern society for learning and educating each individual (Banjongsilp, 2009). While the teachers who teach core content subject may not be easily able to apply sensitivity and morality into their learning activities. Music classroom can be a perfect setting to reinforce student's sense and perception toward the values of arts and morality. Although music teachers are required to give a letter grade to music learning's evaluation, they can design the proportion of the assignment to reflect toward sensitivity and morality growth. Authentic assessment and in-formal evaluation can be applied.

When school is evaluated by national standard through level of achievement, the easiest way to measure that achievement is the quantity of medals, certificates, winning awards, numbers of activities as evidences of accomplishment. Music learning

accomplishment could be misinterpreted by the number of total medals and winning awards from national or international tournaments. It is to raise the awareness from all educators related with music competition to be aware of the negative consequences of music competition where the concrete reward is valued over the abstract sensitivity toward musical, aesthetic, and moral awareness (Reimer, 1989; 1992; Spenser, 1890). Although it is more challenging, more difficult, and more time-consuming to measure how students progress with their sensitivity, it is worthwhile and more meaningful to teach music. That way we can be better prepared to answer why students have to study music although music class does not provide the answers to the college entrance examination.

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