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Intergrating [sic] Thai songs into American elementary school music education

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INTERGRATING THAI SONGS INTO AMERICAN ELEMENTARY SCHOOL

MUSIC EDUCATION

A Thesis

Presented to

The Faculty of the Department of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

By

Moncharee Sanmaneechai

May 2003

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APPROVED FOR THE DEPARTMENT OF MUSIC

A handwritten signature in cursive script, appearing to read "Edward C. Harris", written over a horizontal line.

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Dr. Daniel Wyman

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ABSTRACT
INTERGRATING THAI SONGS INTO AMERICAN ELEMENTARY SCHOOL
MUSIC EDUCATION

By
Moncharee Sanmaneechai

This thesis presents lesson plans for twenty- seven selected Thai songs that have been adapted for American elementary schools. It also provides a comparison between aspects of music education in Thailand (primary Bangkok) and the State of California in the United States of America: general educational structures, music curriculum for elementary levels, the preparation of music teachers, music classroom environments, and materials used.

The second part of this thesis contains information about Thailand's geography, music, and language, followed by lesson plans for selected Thai songs. Lesson plans have been adapted to American teaching styles based on Orff and Kodály strategies. The plans include translations, transcriptions, pronunciation guides, and historical background information for each song. The Thai songs used in this study are documented in an audio recording, and have been transcribed in Western musical notation.

ACKNOWLEDGMENTS

At the end of seven years of work gathering the information for and writing this thesis, I would like to express my appreciation to many people for their generosity in sharing their time, knowledge, materials, help, friendship, encouragement, and inspiration with me to help me bring this thesis to completion. This thesis is lovingly dedicated to my parents, Dr. Manit and Dr. Anchulee Sanmaneechai, who have always been there for me. Their support, faith, and encouragement have helped me realize a project I thought would never end.

I am indebted to all my committee members, Dr. William Meredith, the advisor, spent his valuable time to read every draft of my thesis and help me bring this work to completion. Dr. Daniel Wyman was always ready to read and give feedback and comments. Dr. Edward Harris's service as a reader was greatly appreciated.

I would like to thank all the professors in the Music Department at Chulalongkorn University for providing musical scores, referrals, and information. I am especially grateful to Gloria and Jack Herschkorn for proof-reading and for being very supportive. My special thanks to Surachai Mapakdee, who was always available for me to come and fix my computer. I also wish to thank my sister, my brother, and my two sisters-in-law, Oranee, Jarupol, Issaraporn, and Padsaraporn, for their inspiration and encouragement.

I would not have been able to complete this thesis without the love and support of my husband, Ukkraphontchai Siripakdi, who deserves my deepest thanks for his time and endless patience. For everybody who helped me that I have not mentioned, thank you all.

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LIST OF CASSETTE RECORDING SONGS

Kindergartens – Grade 2

1.	<i>Chang</i> (Elephant) Western version	Prasit Chumnamprai
2.	<i>Chang</i> (Elephant) Thai version	Sirikul Worabud
-	<i>Karm Ta-non</i>	-
3.	<i>Morn Son Pha</i> (Hiding Cloth)	Aroonsri Manawatthana
Inthira Thanakeeree
4.	<i>Java</i>	Aroonsri Manawatthana
Inthira Thanakeeree
5.	<i>Nok Noi</i> (Little Bird)	Prasit Chumnamprai
6.	<i>Pong Pang</i> (Fish Trap)	Aroonsri Manawatthana
Inthira Thanakeeree
7.	<i>Fhung Kleun Lom</i> (Listen to the Wind)	Aroonsri Manawatthana
Inthira Thanakeeree
8.	<i>Duang Jun Kwan Fa</i> (Queen of the Night Sky)	Phee Part Khru Banleng
9.	<i>Ree Ree Kao Saan</i> (Long-Grained Rice)	Aroonsri Manawatthana
Inthira Thanakeeree

Grades 3 – 4

10.	<i>Sai Tip</i> (Missing You) Thai style	Ramphai Boonsriritum
11.	<i>Sai Tip</i> (Missing You) Chorus style	Nanthida Keawbuasai and
U-Chorus Project
12.	<i>Ngaam Sang Duan</i> (The Beauty of Moonlight)	Phee Part Khru Banleng
13.	<i>Loy Krathong</i> (Floating Raft)	Soontharaporn Band
14.	<i>Duan Phen</i> (Full Moon) Chorus version	Nanthida Keawbuasai and
U-Chorus Project

Grades 3 – 4 (Continued)

15.	<i>Duan Phen</i> (Full Moon) Acoustic version	Caravan Band.
16.	<i>Yord Chai Jai Haan</i> (My Ideal Hero)	Phee Part Khru Banleng
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19.	<i>Dtaa In Ka Dtaa Naa</i> (Mr. In and Mr. Naa)	Oravee Sadjanon
20.	<i>Dtaa In Ka Dtaa Naa</i> (Dance version)	Zomkiat Ariyachaipanich
21.	<i>Falling Rain</i> (Instrumental)	Les Brown and His Band of Renown
-	<i>Love In Spring</i>	

Grades 5 – 6

22.	<i>Oh I Say</i>	Marisa Sukosol Klapp
23.	<i>Porn Phee Mai</i> (Happy New Year)	The Resonance Chorus
24.	<i>H.M. Blues</i>	Les Brown and His Band of Renown
25.	<i>H.M. Blues</i>	Members of the Carnegie Hall Jazz Band
26.	<i>Dud Bida Marndorn</i> (As Father and Mother)	
27.	<i>Ying Thai Jai Ngaam</i> (Thai Girl with Gracious Heart)	Phee Part Khru Banleng
28.	<i>Naa Tee Dek</i> (Rule for Children)	Soontharaporn Band
29.	<i>Sayamanusati</i> (Thai Patriotism)	
30.	<i>Bua Kao</i> (White Lotus)	Metro Chamber Orchestra
31.	<i>Kam Man San Yaa</i> (Promising)	Metro Chamber Orchestra

CHAPTER 1

Introduction

Purpose of the Thesis

There is an increasing understanding of the importance of teaching from multicultural perspectives and approaches. This thesis demonstrates in part how music can be a medium for such multicultural approaches. In his book, *World of Music*, Jeff Todd Titon states that:

Interest in and appreciation of world music has grown enormously just in the past five years. World music has become a significant part of the surrounding concert world... Not only is world music now important in the mass media, but multiculturalism-the celebration of America's multi-ethnic heritage has brought a flood of ethnic festivals, always featuring music.¹

Theresa McCormick, author of *Multicultural Education*, also believes that multicultural teaching should be one of the major focuses in education:

Teaching and learning should reflect multiculturalism. Care must be taken to ensure that multicultural education is a part of the total curriculum and school environment rather than an occasional unit, lesson, or activity. [...] The goal of such teaching and curricula should be diverse content and strategies that contain culturally relevant subject area content, provide opportunities for students to function easily and effectively with members of both their own and other, racial and cultural groups, and assist students to maximize their potentials.²

¹ Jeff Todd Titon, *World of Music: An Introduction to the Music of the World's Peoples*, 3rd ed. (New York: Schirmer Books, 1996), xxi.

² Theresa McCormick and Lenola Allen-Sommerville, *Multicultural Education: Awareness, Strategies, and Activities*, 1st ed. (Wisconsin: Mendota Press, 1998), 51.

As the world's countries draw ever closer through improved communication via technology, a global society is developing. Multicultural education is starting to be considered a national education issue. One advantage of multicultural education is that it brings a wider view of society and community, expanded knowledge, development of skills and attitudes, and value systems and beliefs. Leonard and Patricia Davidman argue, "A multicultural perspective will encourage them (teachers) to examine new challenges and curriculum ideas from a much broader point of view."³ Each country develops its own educational system to preserve its cultural patterns while preparing children for a changing world. Music education is adapting to the needs of children who must develop global awareness. As Bryan Burton states:

During the past ten years, particularly since the 1990 MENC pre-conference symposium on Multicultural Approaches to Music Education in Washington, D.C., music educators have come to recognize the need to include a variety of world music in all music curricula from elementary classrooms to advanced performing ensembles. Accordingly, a significant increase in the availability of teaching materials has occurred, both in new classroom basal series and in teaching anthologies specifically targeting world music cultures.⁴

In addition, Burton also mentions the varieties of multicultural resources are now available:

Given this new wealth of multicultural resource material, music educators can now select books, recording, and other resources that will enable them to involve students in many new forms of music without placing undue strain upon increasingly limited classroom music budgets. Some materials are general and provide overviews of two or more cultures.⁵

³ Leonard Davidman and Patricia Davidman, *Teaching with a Multicultural Perspective: A Practical Guide* (New York: Addison-Wesley Educational Publishers Inc., 2001), 29.

⁴ Bryan Burton, "Resources for Teaching Music from Europe and the Middle East," *General Music Today* 13, no. 3 (Spring 2000): 23.

I have chosen to compare aspects of music education in Thailand and the United States. I shall provide twenty-seven lesson plans for teaching Thai songs to American children because most music education texts do not include songs from Thailand. By incorporating Thai songs, I will provide Thai musical resources so that American children can gain a more diverse perspective, and become interested in Asian cultures beyond China, Vietnam, and Japan.

At the onset of research for this thesis, it was my expectation that adaptations of Thai songs could be used by teachers at the elementary school level. Teachers can utilize the cross-cultural lessons in the classroom to improve intercultural understanding. According to Patricia Hackett and Carolynn Lindeman, the elementary curriculum of the twenty-first century should include many types of world music. Teachers can present and compare music from diverse ethnic groups, resulting in a multicultural music curriculum.⁶ These lessons will encourage students to explore a variety of sounds that will help increase their receptiveness to music that is new to them. As Angela Broecker notes:

Texts in foreign languages are wonderful singing vehicles for children. Through them, children become part of our global culture. They also master new vowel and consonant sounds that in turn widen their palette of vocal timbres.⁷

⁵ Bryan Burton, "Multiple Options in Multicultural Resources," *General Music Today* 4, no. 13 (Spring 2001): 27.

⁶ Patricia Hackett and Carolynn Lindeman, *The Musical Classroom: Backgrounds, Models, and Skills for Elementary Teaching*, 5th ed. (New Jersey: Prentice-Hall, Inc., 2001), 54.

⁷ Angela Broecker, "Developing a Children's Choir Concert," *Music Educators Journal* 87, no. 1 (July 2000): 27.

Organization of the Thesis

This thesis is divided into five parts. The introduction includes the purpose of this paper and its organization. The introduction is followed by a comparison of several aspects between the educational system in Thailand and aspects of the educational system in the state of California. This comparison will include the general educational structure, the music curriculum for elementary levels, the preparation of music teachers in the two places (Thailand and state of California), and the music classroom environment and materials used in each place (Thailand and state of California). The third section presents an overview of Thailand, including its geography, music, and language. The following chapter presents twenty-seven Thai songs adapted to American teaching styles and supported by Orff and Kodály strategies. This chapter includes selected Thai songs divided into the following categories: celebrations, the King's compositions, songs with dances, traditional songs, and songs of patriotism. These songs are presented with lesson plans, translations, transcriptions, pronunciation guides, historical or interesting background information, and instructions for authentic Thai dance. Each complete lesson plan includes levels of student achievement, materials needed in the lessons, lesson concepts, objectives, steps in the lessons, an assessment, and the related California State adopted standards. The last chapter is the summary of this thesis.

Music is a mirror that reflects cultural aspects, habits, and customs of societies. As Hackett argues, "In exploring world music, children also (ideally) explore a people's customs, history, geography, and beliefs; combining music with social studies enriches both subjects."⁸ The more one learns about the different heritages, the wider perspective one gains.

⁸ Hackett and Lindeman, 56-57.

CHAPTER 2

A Comparison of Elementary Music Education Systems in Thailand and California

General Educational Structure:

Thailand

The Thai educational system differs from the California educational system in many ways. Perhaps the most striking difference is that in Thailand there is a national system that sets standards while individual teachers have the flexibility to select their textbooks. Additionally, while attendance in Thai elementary school is compulsory for ages six to eleven, all students attending public schools must pay a tuition fee and purchase their textbooks.

As stated by the Ministry of Education, the Thai national curriculum provides a balanced focus for a student's intellectual, mental, physical, and social life. The national elementary school curriculum consists of five core subject categories:

1. Basic Skill Development: Thai Language and Mathematics.
2. Life Experience Development: Natural Science, Social Studies, Health Education, Citizenship, and Conservation.

3. Social Science Development (character development): Music, Dance, Drama, Physical Health, Art Studies, Boy/Girl Scouts and Youth Red Cross, and Personality Development (Moral Education).
4. Work-Oriented Experience: production and service supplementary, practice on independent occupation during school in order to enhance working attitude, and basic vocational skills (Introduces work in and around the house, practical agricultural activities and manual skill).
5. Special Experience: (student's interest) English Language or special vocational skills relevant to the needs of the community.¹

The greatest contrast subject between Thailand and California can be found in category three; Social Science Development. Social Science Development (character development) is included in the Thai curriculum at each elementary school level (grade one through six). This section of the curriculum deals with activities necessary for developing desirable habits, values, attitudes, and behaviors. Other activities that also fall under this heading include physical education, music and dance, boy/girl scouts, youth Red-Cross, and Girl Guide.²

¹ Ministry of Education, *Primary Education Curriculum 1978*, Rev. ed. 1999 (Bangkok: Kan Sadsana Press, 1999), 1.

² Ampai Tiranasar, "Approaches to Art for Thai Children Education at the Turn of the Century," [online posting] *2000 Asia-Pacific Art Education Conference* (Held in Hong Kong on 29 December 2000); available from <http://pioneer.netserv.chula.ac.th/~tampai1/tiranasar.htm>; internet access 15 June 2000.

The Third category, Personality Development (Moral Education) aims at personality formation by way of teaching the mastery of one's physical appearance, accomplished expression through artistic skills, and correct values. Personality Development trains students to respect elders, and to practice a deferential attitude leading to graceful and polite movement. Scouting and Red-Cross activities teach discipline, cooperation, and survival skills. In entirety, an emphasis on physical activities should lead to correct, self-confident movement and the ability to present oneself elegantly, in a dignified manner.³ At the elementary level, twenty-five percent of the classroom time is devoted to studying Personality Development subjects.

While there is a national curriculum, school education still varies in different parts of Thailand. Small rural schools are not as regimented as the large city schools, nor do they have as much in the way of technological equipment. Most schools require uniforms, but this depends on the affluence of the families.⁴

The educational system in Thailand develops both formal and non-formal education. Formal education is divided into pre-primary (nursery and kindergarten), primary education (grades one to six), secondary education, divided into lower secondary (grades seven to nine), and upper secondary (grades ten to twelve). In addition, higher education is available for two-year study in colleges and four-year study at universities (ages eighteen to twenty).⁵ Upper secondary students can choose an academic level or

³ Niels Mulder, *Thai Images: The Culture of the Public World* (Bangkok: O.S Printing House, 1997), 29-30.

⁴ "Thai Education System," *Thailand* (1999); available from <http://www.magma.ca/~thaiott/edsystem.htm>; internet access 9 June 2000.

⁵ Office of the National Education Commission, *Education in Thailand* (Bangkok: Amarin Printing and Publishing, 1999), 3.

vocational level. In *Thailand: a Country Study*, states about the secondary programs that students can choose:

Students in upper secondary program could choose either academic or vocational courses. A core curriculum was common to both tracks, but the academic program focused on preparation for university entrance, whereas the vocational program emphasized skilled trades and agriculture.⁶

Non-formal education (life long education) is also a part of the Thai educational system. It is intended for adults who did not have an opportunity to enroll in formal education. Non-formal education classes provide for special training services for low-income groups, special education for the handicapped, and vocational schools. Adults may take any class at any time.

The school attendance rate in Thailand is more than ninety percent in elementary schools. Yet by secondary school age, the rate goes down to a little over forty percent.⁷ Therefore, the government has started extending compulsory education to grade nine instead of grade six. It is also moving to alter the secondary curriculum to include technical and vocational studies desired by students at grade ten.

The school year for elementary level through high school level is divided into two semesters. The first semester in Thailand begins May 17 and ends the first week of October. After three weeks recess, the second semester begins in November and continues until the end of March. The summer season starts late in March and

⁶ Federal Research Division of the Library of Congress, *Thailand: a Country Study*, 6th ed. (Washington D.C.: U.S. Government Printing Office, 1990), 110.

⁷ "Thai Education," *Thailand* (1999); available from <http://amsterdam.park.org:888/Japan/TokyoNet/aip/HOT/EDUCATION/thai.html>; internet access 22 February 2000.

continues until May 16. Classes are held on Monday through Friday, during which time the students receive approximately six hours of instruction each day.

General Educational Structure:

California

Although there is a federal Department of Education, California public education is a state system. Policies are set by the California State Board of Education. Education Code states that the California Curriculum Commission shall recommend curriculum frameworks to the State Board; develop criteria for evaluating instructional materials submitted for adoption; study and evaluate instructional materials submitted for adoption; recommend to the State Board instructional materials which it approves for adoption; and recommend to the State Board policies and activities to assist the department and school districts in the use of curriculum frameworks and other available model curriculum materials for the purpose of guiding and strengthening the quality of instruction in the public school. The State Board of Education has constitutional authority to adopt textbooks for grades one through eight schools.⁸

The California elementary curriculum structure has seven categories, which includes these subjects:

1. Reading/ Language Arts
2. Mathematic

⁸ California Department of Education, "Information Curriculum Frameworks and Instructional Resources Adoption Processes," *California Department of Education Fact Book 2002* (June 2001); available from <http://www.cde.ca.gov/resrc/factbook/curriculum.htm>; internet access 16 September 2002.

3. Science
4. History-Social Science
5. Visual and Performing Arts: Dance, Music, Theatre, Visual Arts
6. Foreign Language
7. Health⁹

California State law requires that all minors ages six years and older must attend school. Children younger than sixteen years of age must attend school full time. Schools are generally required to provide a minimum of 175 instructional days. Further, the law specifies a minimum number of attendance minutes by grade level. Several full-time and part-time alternatives to regular high school are available to sixteen- and seventeen-year-olds, including “continuation” classes, regional occupational programs, and adult education courses.¹⁰

The educational structure in California can be divided into the following categories: pre-school and kindergarten (ages three to five); elementary school (ages six to ten), including five or six years of study; middle school (ages eleven to thirteen), including three years of study or junior high including two years of study (ages twelve to thirteen); and high school (ages fourteen to seventeen), including four years of study; and university, including four years of study (ages eighteen to twenty-one).

⁹ California State Board of Education, “Visual and Performing Arts,” *Curriculum Framework for California Public School* (June 2002); available from <http://www.cde.ca.gov/cfir/>; internet access 14 August 2002.

¹⁰ California Department of Education, “Compulsory Education and Minimum School-Admission Age,” *California Department of Education Fact Book 2002* (June 2001); available from <http://www.cde.ca.gov/resrc/factbook/compuloryed.htm>; internet access 22 September 2002.

While there are a minimum number of instructional days, individual school districts have the authority to set their own school calendar. The traditional school year calendar in California for elementary level through high school level is divided into two semesters. The first semester starts approximately the first week of September and ends late in December. After a two week recess, the second semester begins in January and continues until the middle of June. The summer session starts late in June and continues until the second week of July. Classes are held on Monday through Friday, during which time the students receive approximately six hours of instruction each day.

Music Curriculum:**Thailand**

The Thai National Department of Education requires that elementary school students study music one period (fifty minutes) per week. Thai music (singing and playing instruments), Thai classical dance, and Western music (singing and playing instruments) are covered in one textbook each year. Schools are free to determine how the three areas will be presented.

However, not all schools meet this requirement. The music curriculum depends on the ability of the school director to manage the curriculum. Some school directors have positive attitudes toward the arts; in their schools, music appreciation is developed. Other directors do not see the importance of music and arts, and ignore this subject area.

Many private schools in Thailand place an emphasis on the music curriculum. Most of the private schools provide keyboard lessons. They also have an elective band class for which students are expected to spend hours practicing after school. In Thailand, marching bands use Western instruments to play Thai and Western songs.

Music Curriculum:

California

The California State Board of Education sets standards for music, dance, theater, and art in Visual and Performing Arts. Each of these subjects is separated into five elements: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections. Each area has progressive levels of difficulty from pre-kindergarten through grade twelve.¹¹

In California, Kindergarten to grade three class size reduction was implemented in 1997 with millions of dollars in state funds attached for schools that lowered Kindergarten to grade three class size to twenty students. The class size reduction resulted in two major problems for school districts, a lack of teachers and a lack of classroom space. Class size reduction forced administrators in one school district to propose moving the elementary general and instrumental music program outside the school day (1-5 p.m. in the afternoon) simply because the number of portable classrooms they could place on the school grounds was severely restricted by the size of the elementary school sites.¹² When class size reduction was implemented, elementary general music teachers lost classrooms immediately. Elementary instrumental teachers, found themselves teaching band in the foyer of the auditorium while the string teacher used the stage.

¹¹ California State Board of Education, *Visual and Performing Arts Content Standards for California Public Schools* (Sacramento: California Department of Education Press, 2001), 3.

¹² The California Association for Music Education, "Six Educational Issues that Effect Music Education," *The California Coalition for Music Education* (June 2002); available from <http://www.calmusiced.com/>; internet access 22 September 2002.

The elementary classroom music programs have far-reaching reasons for their existence and are deemed important for child development and academic success.¹³ Almost every elementary school district today includes some form of music instruction; some districts have elementary music specialists while others rely solely on general classroom teachers to teach all subjects.¹⁴ In some schools, music is only taught by parent volunteers because of a lack of funding. When a specialist is available, the classroom teacher helps implement the music curriculum and reinforces learning between the specialist's once or twice-weekly visits.¹⁵ Until recently, there has been no unified standard, and each school has had a different program.

To bring music and children together, sufficient time in the school day must be allocated for music instruction. At the elementary school level, students should have music on a daily basis. In kindergarten, music should be integrated into the curriculum throughout the day, with at least twelve percent of contact time devoted to musical experience.¹⁶ Students in first and second grades study music lessons in twenty to thirty minute periods. Grades three through five receive music instruction for twenty-five to forty-five minute periods, excluding time for elective instrumental or choral instruction.

¹³ Rebecca Herrold, *New Approaches to Elementary Classroom Music*, 3rd ed. (New Jersey: Prentice-Hall, Inc., 2001), 5.

¹⁴ Hackett, 2.

¹⁵ Ibid., 39.

¹⁶ Ibid., 6.

The Preparation of Music Teachers:

Thailand

In Thailand, there is a shortage of music teachers. Thus, a student in music education or music performance can apply to teach in schools. Teachers who graduate with a music education major are more qualified to teach than performance majors. Music education students have taken three and a half years of music study and a half-year of teacher training for a total of 145 units. Music performance majors study general education courses and music courses. Music performance majors have taken four years of study for a total of 135 units. These courses teach students to become performers, not music teachers.

Music education majors study general education courses, music courses, and also teacher training courses. The music courses for music education majors have less emphasis on music skills, and are less intense than those for the performance majors. Instead, music education majors focus on pedagogy. They are taught specific music knowledge related to teaching children and controlling a classroom.

Both music education majors and music performance majors must take Thai music classes and Western music classes. Students study applied music lessons on the instruments of their major and join a Western or Thai ensemble. Students in both music education and music performance studying Western music are required to learn fundamentals of Thai music including Thai music theory and Thai musical notation. They must be able to play Thai instruments in an ensemble and to sing Thai traditional songs.

By the same token, students studying Thai music must also learn the fundamentals of Western music such as Western music theory and must be able to read Western musical notation, be able to play Western instruments: (keyboard, recorder, and string instruments), and be able to sing in a choir.

It is challenging for students to learn and understand both Thai and Western music courses. For example, the notation of Western and Thai music is totally different. Western notation has notes notated on staves; Thai notation is based on groups of four notes in every eight bars. David Morton states, "The system of emphasis in traditional music is similar to that of Indonesia: groups of four pulses have a secondary emphasis on the second pulse and a strong emphasis on the fourth."¹⁷ In the following example Thai notation is transcribed into Western notation. In Western notation the strongest beat occurs on the first beat of the bar: when notating Thai music, the emphasis of each pattern falls on the fourth beat of a bar.¹⁸

¹⁷ David Morton, "Thailand," *The New Grove Dictionary of Music and Musicians*, 1st ed., vol. 18, Edited by Stanley Sadie (London: Macmillan Publishers, 1985, c1980.), 719.

¹⁸ Ibid.

Figure 2.1a. Thai notation of the song “*Lao Duang Duan.*”

Lao Duang Duan

----	----	-DRM	-SLD	--- R	-DDD	SLDL	SM -S
--- L	-SSS	-MSM	SLDL	-- DL	-S -M	RMSM	RD -R
---M	-RRR	SLSD	-R -M	-S --	-D -R	-MSR	MRDL
--- D	-MRD	RM -S	-L -D	-LSM	SL --	-DRM	-R -D

Figure 2.1b. Western notation of the song “*Lao Duang Duan.*”

While Thai music teachers usually graduate with a major in a specific area, they teach all three areas (Thai music, Thai dance, and Western music). There are many music teachers working in rural areas who must teach all subjects in addition to music.

However, most private schools are able to afford teachers for each area of music study.

According to *Thailand: a Country Study*, many organizations try to help the shortage of teachers by training people who are not education majors:

Access to education and the quality of education varied significantly by region. At the primary level, rural schools, administered since 1963 by the Ministry of Interior, tended to have the least qualified teachers and the most serious shortage of teaching materials. In an effort to increase the number of teachers, other ministries, including the Ministry of Defense, offered teacher-training programs. Although more students gained access to education, this arrangement led to a duplication of resources. Competition began to replace cooperation among some of the teachers' colleges and universities. Opportunities for secondary education were concentrated in major towns and in the Center.¹⁹

¹⁹ Federal Research Division of the Library of Congress, 110.

Figure 2.2b Table of the complete courses for Fine and Applied Arts in Music Major in Chulalongkorn University.

	General Education		Faculty Core Course			Elective
	Requirement Course		Faculty	Music Major Course		
	University	Faculty		Requirement for		
				Major Concentrate	Elective	
Western major	18	12	9	50	40	6
Total units	30		99			6
Thai major	18	12	9	72	15	9
Total units	30		96			9

135

The Preparation of Music Teachers:

California

California requires music teachers to complete a Bachelor of Arts degree in music, and pass rigorous national examinations in music education; they must complete a program of study in a university accredited by the California Commission on Teacher Credentialing. Teachers must complete four years of study: lower and upper division course works for a total 126 units, and then must complete a fifth year in a school of education for a total of thirty units for Single Subjects Credential or Multiple Subjects Credential Program. They must also pass the California Basic Educational Skills Test (CBEST). California is currently facing a tremendous problem due to a shortage of trained teachers. The California Association for Music Education states,

California estimates a need for 300,000 new teachers over the next decade. That is 30,000 teachers a year. California's institutions of higher education cannot produce enough teachers. This has significant consequences for music education. Teacher retirements and the lack of students interested in pursuing a music teaching career have resulted in a teacher shortage in many parts of the country. The shortage has been especially severe in California. No qualified (credentialed or licensed) teachers means the principal has an excuse to eliminate the music program or the principal may hire an unqualified person to teach on an Emergency permit.²⁰

²⁰ The California Association for Music Education, "Six Educational Issues that Effect Music Education," *The California Coalition for Music Education* (June 2002); available from <http://www.calmusiced.com/>; internet access 22 September 2002.

Figure 2.2c Table of the complete courses for Music Education Major in San Jose State University.

	University Requirement			Music Dept. Requirement			Requirement for	
	Core General Education	American Institution	Physical Education	Music Core Courses	Music Courses	Elective Courses	Music Education Courses	School of Education Courses Single or Multiple Subjects teaching credential
Units	37	6	2	34	30-34	9-13	5	25
Total Units	45			46-48		9-13	5	25
Total units of require ment	126 (for Degree)					30 (for Teaching Credential)		
	156 Complete total units of Requirement for Degree and Teaching Credential							

After completing all credential requirements, the candidate receives a California Teaching Credential License that allows him/her to teach music classes in grades Kindergarten through twelve in a public school. The Single Subjects Credential is primarily for those who intend to teach at the secondary level (high school) and middle school. Another credential, the Multiple Subjects Credential, is primarily for those who plan to teach at elementary level (elementary school) required for elementary classroom teachers in California. Holders of this credential may teach all subjects to children through the fifth grade, including music. Rebecca Herrold writes about the role of the classroom teacher in music:

Elementary classroom teachers differ in their musical backgrounds more perhaps than in their knowledge of other subject areas because of the lack of a national K-12 music curriculum for the public schools where they themselves were educated and the lack of an arts component on the college entrance examinations. The universities where they prepare for teaching careers, however, usually offer several music courses appropriate to their field and summer workshops to extend their breadth and depth of musical knowledge.²¹

The Music Classroom Environment:

Thailand

In Thailand, there are normally fifty to sixty students in each classroom, and five classrooms in each level, in most of the country's schools. Only some schools can afford to have a music room or music classroom. Students learn to sing both Thai and Western songs. They also play Western instruments such as the melodeon or recorder, and Thai instruments such as *Anklung* (tuned bamboo sliding rattles adapted from Indonesia), *Saw Duang* and *Saw Uh* (two-stringed fiddle), and *Ranad* (wooden xylophone). Lyrical songs are divided into five categories: traditional Thai songs, contemporary songs, King's composition songs, folk songs, and world music including Western songs. In order to teach world music to Thai children, the Ministry of Education has translated the texts into Thai as most of the children do not understand English. In rural areas, many schools do not have enough resources to purchase Western instruments. Instead, teachers create

²¹ Herrold, 7.

musical instruments with materials that are available. Most of the instruments made are percussion: tambourines using bottle caps, maracas using empty aluminum cans filled with sand, claves using two pieces of wood, and drums using buckets covered with leather. The following materials and equipment are normally found in Thai classrooms.

- Music textbook
- Cassette player
- Chalkboard
- Thai classical dance charts
- Thai instruments: *Anklung* (tuned bamboo sliding rattles adapted from Indonesia), *Saw Duang* and *Saw Uh* (two-stringed fiddle), and *Khlui* (bamboo recorder), and *Ranad* (wooden xylophone)
- Western instruments: recorders and melodeons
- Some percussion instruments: tambourines, claves, and drums
- Thai instrument charts
- Western instrument charts

The Music Classroom Environment:

California

Most affluent schools in California have their own music classrooms, equipped with musical instruments, musical charts, and musical note symbols. Yet, some schools

do not have music teaching materials: their school districts have not made music a priority subject, and thus the schools allocate less funding to music. However, for the majority students learn singing, reading music, listening, analyzing, and playing of simple instruments (recorder, autoharp, tone bars, and some rhythmic percussion instruments). The following materials and equipment are normally found in California music classrooms:

- Music textbooks and Recordings that accompany the texts
- Audio or CD players
- Chalkboards / Whiteboards
- Piano or electronic keyboard
- Rhythmic instruments: drums, tambourines, claves, triangles, guiros, cymbals, woodblocks, sticks, sandpaper blocks.
- Melodic instruments: a set of tone bars or a set of resonator bells
- Harmonic instruments: autoharps, chromaharps, omnichords, and guitars

Though not found in all music classrooms, the following items enhance music classrooms:

- Orff instruments (mallet pitched percussion instruments): glockenspiels, xylophones, metallophones
- Technological equipment: computers and software for elementary classroom preparation
- A large space for movement activities²²

²² Ibid., xiii.

CHAPTER 3

Thailand: A Brief Perspective

The Kingdom of Thailand was known for centuries as Siam. On 11 May 1949, the country's name was officially changed from Siam to Thailand, which means the "land of the free." It is the only country in Southeast Asia that has never been colonized by Europeans. During the colonial period, it was an independent buffer state between British held Burma (Myanmar) and French dominated Indo-China (Vietnam, Laos, and Cambodia). Thailand is located in Southeast Asia. It covers an area of 198,455 square miles with Myanmar to the north, Laos to the northeast, Cambodia to the southeast, Malaysia to the south, and the gulf of Thailand to the west. Thailand is divided into seventy-six provinces. The capital of Thailand is Bangkok (*Krungthep Mahanakorn*, the abbreviated version in Thai language). Thailand has a population of approximately sixty million people. This includes people of ethnic Chinese, Laotian, Malay, Cambodian, Vietnamese, Indian, and Myanmar. Thailand is located in a tropical, humid area. It remains hot throughout the year and has monsoons during the rainy season. The rainy season lasts generally from June to October. The cool season prevails from November to February; however, the rest of the year is fairly hot. The average temperature is twenty-nine degrees Celsius or eighty degrees Fahrenheit.

The country of Thailand guarantees freedom of religion, and many religions are represented in the country. Over ninety five percent of the population considers

- Thai Melodies

Historically, Thai musicians are trained to memorize the main melody of a tune by ear, because there is no system of registering their music in notation. The melodies have been handed down orally from generation to generation. However today, Thai music is written with symbols to facilitate learning the music from the past. Thai music is heterophonically performed and improvisatory. The *Khawng Wong Yai* (circle gong) carries the main melody in a simple form (actually sounding an octave higher than it is written). All other instruments act as accessories, embellishing the main melody, making variations, doubling, syncopating, etc. In fact each of them accommodates itself as it were, by spinning, weaving or clinging around the main melody, each in its own fashion.

These embellishments can be made in various ways. No two musicians can render them alike, nor can the same musician play them again in exactly the same way as he or she did previously. It is true improvisation. For this reason, no two performances of a melody are ever the same. It is nevertheless necessary for all musicians taking part in the ensemble to be able to memorize the main melody in order to be able to do the embellishments properly. As Morton describes it,

The Thai traditional music has a linear non-harmonic system: its texture derives from the technique of polyphonic stratification (a term first used by Mantle Hood in Indonesian studies), which may be likened to a gemstone (the main melody) with many facets (the rest of the parts), presenting many simultaneous views of the same object.³

³ David Morton, "Thailand," *The New Grove Dictionary of Music and Musicians*, 1st ed., vol. 18, Edited by Stanley Sadie (London: Macmillan Publishers, 1985, c. 1980), 716.

The Thai Language

Thailand's official language is Thai (Siamese). It belongs to one of the oldest families of languages in the world, Austro-Thai, and is radically different from most of the other tongues of Southeast Asia.⁴ Thai scripts can be found on stone tablets from the thirteenth century in the *Sukhothai* Period. Thai is written from left to right, as in English. The Thai language uses varied pitches, or tones as a primary feature of the language to make significance in homonymous words. Each word is complete in itself and has no modifications as do inflectional languages with their differences of case, gender, number, or other elements.

There is an indefinite rule that makes Thai words belong to a particular part of speech. Any word may become a noun, verb, adjective, or adverb simply through the position of the word in the sentence. In comparison to English and other European languages, there is very little in the way of fixed grammar rules in Thai. For example:

1. No articles: a, an, the.
2. No verb conjugations: present, past, future tense and tenses can be understood from the context or from adverbs of time.
3. No verb "to be" with adjectives: "She is beautiful" would be "she beautiful."

⁴ Assumption University, "Thai Language," *Thailand's Information* (August 1992); available from http://sunsite.au.ac.th/thailand/Thai_Culture/Thai_Language/thailand.html; internet access 27 November 2002.

4. No noun declensions: no variant or singular or plural form of a noun. It can be understood from the context or numberative noun: “two glasses of water” would be “water two glass.”
5. No object pronouns.⁵
6. No punctuation marks in Thai sentences, although spaces are left between the end of one sentence and the beginning of the next.
7. No capital letters.⁶

Figure 3.2 Thai Stone Inscriptions.⁷

⁵ Into Asia, “How to Speak Thai,” *Thai Language* (2002); available from www.intoasia.com/thai_language/how_to_speak_thai.php; internet access 16 February 2002.

⁶ Berlitz, *Thai Phrase Book and Dictionary*, 5th ed. (New Jersey: Berlitz Publishing Company, Inc., 1999), 6.

⁷ Tudtu, “Sukhothai Period,” *History by Tudtu’s Homepage* (2000); available from <http://www.geocities.com/CapitolHill/Congress/7905/skpic.htm>; internet access 4 November 2002.

Consonants

The Thai script has forty-four letters; however, there has only twenty-one separate consonant sounds which are g, k, ng, j, ch, s, d, dt, t, n, b, bp, p, f, m, y, r, l, w, a, h. All forty-four Thai letters are divided into three consonants: low consonants (eleven letters), middle consonants (nine letters), and high consonants (twenty-four letters).

Consonant	Tone	Sound	Word	
ก	middle	/g/	gaan	กาน
ข	high	/k/	kăan	ขาน
ช	high	/k/	-	
ค	low	/k/	kaan	คาน
ก	low	/k/	-	
ฌ	low	/k/	kâa	ฆ่า
ง	low	/ng/	ngaan	งาน
จ	middle	/j /	jaan	จาน
ฉ	high	/ch/	chăan	ฉาน
ช	low	/ch/	chaan	ชาน
ซ	low	/s/	saan	ซาน
ฌ	low	/ch/	chaan	ฉาน
ญ	low	/y/	yaan	ยาน
ฎ	middle	/d/	dee-gaa	ฎีกา
ฏ	middle	/dt/	pa-ti-bat	ปฏิบัติ

Consonant	Tone	Sound	Word	
ฐ	high	/t/	tǎan	ฐาน
ท	low	/t/	taan	ทาน
ฒ	low	/t/	tāo	เตา
ณ	low	/n/	na-rong	ณรงค์
ด	middle	/d/	daan	ดาน
ต	middle	/dt/ sharp t	dtaan	ดาน
ถ	high	/t/	tǎan	ถาน
ท	low	/t/	taan	ทาน
ธ	low	/t/	taan	ธาน
น	low	/n/	naan	นาน
บ	middle	/b/	baan	บาน
ป	middle	/bp/ sharp p	bpaan	ปาน
ผ	high	/p/	pǎan	พาน
ฝ	high	/f/	fǎan	ฟาน
พ	low	/p/	paan	พา
ฟ	low	/f/	faan	ฟาน
ภ	low	/p/	paan	พาน
ม	low	/m/	maan	มาน
ย	low	/y/	yaan	ยาน
ร	low	/r/	raan	ราน

Consonant	Tone	Sound	Word	
ล	low	/l/	laan	ลาน
ว	low	/w/	waan	วาน
ศ	high	/s/	sǎan	ศาน
ษ	high	/s/	sǎan	ษาน
ส	high	/s/	sǎan	सान
ห	high	/h/	hǎan	หาน
ฟ	low	/f/	laan	ฟาน
อ	middle	/au/	aan	อาน
ฮ	low	/h/	haan	ฮาน

Final consonants have eight basic consonants: three stop finals and five sonorant finals as follows:⁸

Stop Finals

Consonant	Sound	Word	
ก	/-g/, /-k/	bâak	บาก
ด	/-d/, /-t/	baad	บาด
บ	/-p/, /-b/	baab	باب

⁸ Benjawan P. Becker, *Thai for Beginners* (Thailand: Paiboon Publishing, 1995), 248.

Sonorant Finals

Consonant	Sound	Word	
ง	/-ng/	baang	บารง
น	/-n/	baan	บาน
ม	/-m/	baam	บาม
ย	/-y/	buy	บาย
ว	/-w/	baow	บาว

Vowels

Vowels are divided into two sounds; short and long. However, there are simple vowels and complex vowels. Simple vowels have short and long vowels. Short vowels are clipped and cut off at the end. Long vowels are drawn out. Vowels can be placed in four possible positions: front, back, above and below. However, some complex vowels can be made up of two or three components surrounding the vowel on two or three sides.

There are twenty-one different vowel shapes. They can be combined to create twenty-four different sounds. The Thai language has nine simple vowels with corresponding relative long and short sounds. There are also diphthongs and triphthongs, making a total of forty-eight different vowels producing both long and short sounds that are not usually found in the Western language.

Twenty-one Different Vowels' Shapes

ะ ั ็ ิ ึ ใ ใ ใ ๑ ๒ ๓

๔ ๕ ๖ ๗ ๘ ๙ ๑๐ ๑๑ ๑๒ ๑๓

Nine Simple Vowels (including short and long sounds)

Short vowels				Long Vowels			
- ၁	/a/	ago	->	- ၂	/aa/	far	
၂	/i/	it	->	၃	/ee/, /ii/	bee	
၄	/euh/		->	၅	/eu/	ugh!	
၆	/u/	book	->	၇	/oo/, /uu/	boo	
၈-၁	/aeh/	egg	->	၈	/ay/	day	
၉-၁	/aih/	cat	->	၉	/air/, /ae/	air	
၁၀-၁	/oh/	float	->	၁၀	/o/	toes	
၁၁-၂	/aw/	bottle	->	၁၁	/aw/	saw	
၁၂-၁	/erh/	sir	->	၁၂	/er/	her	

Fourteen Complex Vowels (diphthongs)

Complex vowels (diphthongs) produce both long and short sounds. Some are not found in Western languages.

Short vowels				Long Vowels			
၁၃-၁	/ia/	Fiat		၁၃	/iea/	ear	
၁၄-၁	/eur/			၁၄	/eur/, /uea/		
၁၅-၁	/u-a/			၁၅	/u-ah/	tour	
				၁၆	/am/	come	

Short vowels

ฤ /rue/

ก /lue/

Long Vowels

ไ- /ai/ I

ใ- /ai/ I

เ- /ao/, /ow/ **cOW**

ฤ /rue/

ก /lue/

Sixteen Extra Combination Vowels (triphthongs)

Extra combinations or triphthongs (vowels and consonant) produce long sounds that usually combine vowels and consonants to make a different sound.

เ-ย /euy/

-ร- /aao/

ไ-ย /ooi/

เ-ย /uai/

เ-ร- /iw/, /ew/

แ-ร- /eaw/

เ-น /en/

เ-ร, เ-ร /eo/

-ย /ui/

-ย /oy/, /oi/

-ร-ย /uay/

เ-ย /iao/

-ร-ย /aai/

เ-น, ร-น /un/

Tones

The Thai language has five different tones represented by four different tone marks. The tonal system is represented in English by placing the following tone marks above the first vowel of each syllable:

Tone	Pitch	Symbol
Mid-tone	normal speaking with the voice at a steady pitch	no mark
High tone	pitched slightly higher than normal near the relative top of voice range	ˊ
Low tone	pitched slightly lower than normal	ˋ
Falling tone	pitched high and falling sharply to emphasize a word	ˆ
Rising tone	pitched low and rising sharply	ˋ

Tone Marks	Tone Name	Tone	Symbol
No tone marks	สามัญ Sa-man	mid	no symbol
ˋ	เอก Ake	low	à
ˆ	โท Toe	falling	â
ˊ	ตรี Dtree	high	á
ˋ	จัตวา Jad-ta-wa	rising	ă

The five Thai tones have distinctive pitch levels, and therefore play an integral part in the meaning of words. These tones can be represented graphically as the following:

	Mid tone	Low tone	Falling tone	High tone	Rising tone
	→	→	↘	→	↗
	bpaa ปา	bpàa ป่า	bpâa ป้า	bpáa ป๊า	bpǎa ป๋า
(meaning)	to throw	forest	aunt	father (for Chinese-Thai)	father
	naa นา	nàa หน่า	nâa หน้า	náa น๊า	nǎa หนา
(meaning)	field	kind of fruit	face	aunt	thick
	mai ไมล์	mài ใหม่	mâi ไม	mái ไม้	mǎi ไหม
(meaning)	mile	new	not	wood	silk

These are the written consonants in alphabetical order with sounds:

Thai Consonants

ก	ข	ฃ	ค	ฅ	ฆ	ง	จ	ฉ	ช	ซ
/g/	/k/	/k/	/k/	/k/	/k/	/ng/	/j/	/ch/	/ch/	/s/
ฌ	ญ	ฎ	ฏ	ฐ	ฑ	ฒ	ณ	ด	ต	ถ
/ch/	/y/	/d/	/t/	/t/	/t/	/t/	/n/	/d/	/dt/	/t/
ท	ธ	น	บ	ป	ผ	ฝ	พ	ฟ	ภ	ม
/t/	/t/	/n/	/b/	/bp/	/p/	/f/	/p/	/f/	/p/	/m/
ย	ร	ล	ว	ศ	ษ	ส	ห	ฬ	อ	ฮ
/y/	/r/	/l/	/v/	/s/	/s/	/s/	/h/	/l/	/au/	/h/

These are Thai vowels in alphabetical order with sounds:

Thai Vowels

-ะ	-า	ิ	ี	ึ	ื	ุ	ู
/a/	/aa/	/i/	/ee, ii/	/euh/	/eu/	/u/	/oo, uu/
เ-ะ	เ-า	แ-ะ	แ-า	โ-ะ	โ-า	เ-าะ	-อ
/aeh/	/ay/	/aih/	/air, ae/	/oh/	/o/	/aw/	/aw/
เ-อะ	เ-อ	เ-ียะ	เ-ีย	เ-ือะ	เ-ือ	เ-ัวะ	เ-ัว
/erh/	/er/	/ia/	/iea/	/eur/	/eur/	/u-a/	/u-ah/
ฤ	ฤา	ฦ	ฦา	ำ	ไ-	ใ-	เ-า
/rue/	/rue/	/lue/	/lue/	/am/	/ai/	/ai/	/ao,ow/

Please note: vowels (from previous page) in bold print indicate short vowels and vowels in regular print indicate long vowels.

These are the extra vowel combination

-ย **ไ-ย** **-อย** **-เย** **เอย** **-วย** **-ว** **-เว, เว**

/ui/ /ooi/ /oy, oi/ /euy/ /uai/ /uay/ /iw, ew/ /eo/

แ-ว **เียว** **-าย** **-าว** **เ็น** **ั่น, รร**

/eaw/ /iao/ /aai/ /aao/ /en/ /un/

CHAPTER 4

Thai Songs Adapted to American Teaching Styles

The twenty-seven selected Thai songs included in this thesis are divided into three levels: kindergarten to grade two, grade three to grade four, and grade five to grade six. These songs are presented with lesson plans, adapted to American teaching styles and supported by Orff and Kodály strategies. This includes translations, transcriptions, pronunciation guides, historical or interesting background information, and Thai dancing lesson instructions. These lesson plans are provided information for guide teachers and teachers can apply or adapt to suit students' level. Each lesson plan includes levels of student achievement, materials needed in the lessons, lesson concepts, objectives, steps in the lessons, an assessment, and the related California State adopted standards.

Songs	Categories
Kindergarten- Grade 2	
1. "Chang" ("Elephant")	Traditional Song
2. "Kaam Ta-non" ("Crossing Street")	Traditional Song
3. "Morn Son Pha" ("Hiding Cloth")	Traditional Song
4. "Java"	Traditional Song
5. "Nok Noi" ("Little Bird")	Traditional Song
6. "Pong Pang" ("Fish Trap")	Traditional Song
7. "Fhang Kleun Lom" ("Listen to the Wind")	Traditional Song

Songs	Categories
Kindergarten- Grade 2 (Continued)	
8. “Duang Jan Kwan Fa” (“Queen of the Night Sky”) Dance Song	
9. “Ree Ree Kao Saan” (“Long-Grained Rice”) Traditional Song	

Songs	Categories
Grade 3-Grade 4	
1. “Sai Tip” (“Missing You”) Conventional Song	
2. “Ngaam Sang Duan” (“The Beauty of Moonlight”) Dance Song	
3. “Loy Krathong” (“Floating raft”) Celebration	
4. “Duan Phen” (“Full Moon”) Conventional Song	
5. “Yord Chai Jai Haan” (“My Ideal Hero”) Dance Song	
6. “Ram Khoam” (“Lantern Dance”) Dance Song	
7. “Dtaa In Ka Dtaa Naa” (“Mr. In and Mr. Naa”) Conventional Song	
8. “Falling Rain” His Majesty King Bhumibol Adulyadej’s Composition	
9. “Love in Spring” His Majesty King Bhumibol Adulyadej’s Composition	

Songs	Categories
Grade 5-Grade 6	
1. “Oh I Say” His Majesty King Bhumibol Adulyadej’s Composition	

Songs	Categories
Grade 5-Grade 6 (Continued)	
2. “Pom Phee Mai” (“New Year Song”)	His Majesty King Bhumibol Adulyadej’s Composition
3. “H.M. Blues”	His Majesty King Bhumibol Adulyadej’s Composition
4. “Dud Bida Mamdorn” (“Like our Mother and Father”)	Patriotism
5. “Ying Thai Jai Ngaam” (“Thai Girl with Gracious Heart”) Dance Song	
6. “Naa Tee Dek” (“Rules for Children”)	Celebration
7. “Sayamanusati” (“Thai Patriotism”)	Patriotism
8. “Bua Kao” (“White Lotus”)	Conventional Song
9. “Kam Man San Yaa” (“Promising”)	Convectional Song

Song no. 1: “Chang” (“Elephant”)

Grades: K-2

Lesson: Listening, Singing, Playing Instruments.

California Learning Standards: 2, 3, and 4

Materials: Recording, elephant picture, tone bars D, A, E.

Concepts: Sing a Thai song and compare the song in two different versions (Thai musical instruments and Western musical instruments).

Objectives:

1. Students will identify the differences between the two versions.
2. Students will play the tone bars accompaniment.
3. Students will learn seven words of Thai vocabulary.

Procedure: **1. Listening:** Ask the students to listen carefully to the two versions; play each recording twice for each song. Discuss the differences between the two versions from the song in class.

- Instruments (Western/ Thai)
- Tempo (fast/ slow)
- Singer (group/ solo)

2. Singing: Play a recording of the song and teach by rote.

3. Show Elephant Picture: Teach the meaning of the following words. Let the students identify the Thai words on the picture.

<i>cháang</i>	means	elephant
<i>dtua dto</i>	means	huge
<i>ngu-ang</i>	means	trunk

<i>ngaa</i>	means	tusks
<i>hồo</i>	means	ears
<i>dtaa</i>	means	eyes
<i>hăang yaao</i>	means	long tail

4. Playing Tone Bars: Select two or three students to play tone bars on the beats of the songs. Ask the rest of students to sing the song in English lyrics.

	1 st	2 nd beat		1 st	2 nd beat
(Read down) 2					
4	D	A		D	A
	D	A		D	A
	D	A		D	A
	D	A		D	A
	A	E		D	D

Evaluation: Can the student identify the differences in two versions?

Did the student play the tone bars on the beats of the song?

Can the children identify some of the Thai words while they are singing?

Note: This song was one of four songs selected for Song of Asia from the UNESCO Prize for the Promotion of the Arts (award in the framework of international or regional cultural and artistic events also visual arts, performing arts and music). The Sixth FACP Conference of the Federation for Asian Cultural Promotion.¹

Figure 4.1 Elephant in Thailand.

¹ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 1* วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษาปีที่๑ (Bangkok: Ministry of Education, 1980), 1.

ช้าง**Thai Script**

ช้าง ช้าง ช้าง

หนูลูกช้างหรือเปล่า

ช้างมันตัวโตไม่เบา

จมูกยาวยาว เรียกว่า งวง

สองเขี้ยวข้างงวง เรียกว่า งา

มีหู มีตา หางยาว

“Chang” (“Elephant”)**Transcription***cháang cháang cháang**nǐu rǐu jàk cháang rǐeue bplào**cháang mahn dtua dtò mǎi bao**jà-mòok yaao yaao rǐeak wàa ngu-ang**sǒng kieaw kâang ngu-ang rǐeak wâa ngaa**mee hǎo mee dtaa hǎang yaao***“Chang” (Version with English Lyrics)**

Chang, chang, chang,

as walking with such grace.

Just look how big you are.

Your tusks are strong and ivory white.

Your trunk's long and quite a sight

You've got big ears and wide.

“Chang”**Translation**

Elephant, elephant, elephant

Have you ever seen an elephant?

He is really, really huge.

His long nose is called a trunk.

His two long teeth under his trunk are called tusks.

He has ears, eyes, and a long tail.

"Chang"

Lyrics: Khun Ying Chin Silapabunleng

Melody: Burmese Derivation

chaang chaang chaang nuu ruu jak chaang rueue
 Chang, chang, chang. as walk - ing with such

bplao chaang mahn dtua dtoe mai bao ja - mook yaao
 grace. Just look how big you are. Your tusks are

yaao rieak waa nguang song kieaw kaang nguang rieak waa ngaa
 strong and ivory white. Your trunk's long and quite a sight.

mee hoo mee dtaa haang yaao
 You've got big ear and wide.

Figure 4.2 "Chang" ("Elephant")²

² Ibid., 3.

Song no. 2: “Kaam Ta-non” (“Crossing Street”)

Grades: K-2

Lesson: Singing, Playing Instruments.

California Learning Standards: 1, 2, 3, and 4

Materials: Wood blocks, triangle, and small drum.

Concepts: A song’s melody can be made up of steps and leaps.

- Objectives:**
1. Students will identify the melody that is made up of steps or leaps as they hear each phrase.
 2. Students will play percussion instruments as accompaniment.
 3. Students will learn seven words of Thai vocabulary.

Procedure: **1. Singing:** Teacher plays a musical instrument measure by measure for the students to learn and sing. Ask the students to identify the given melody from the song by stomping when the melody moves by step, or hopping when the melody moves by leap.

2. Playing Percussion Instruments: Select students to play percussion instruments on the following chart.

Wood blocks	2/4
Triangle	2/4
Small drum	2/4

3. Thai Vocabulary: Teach the meaning of the following words. Ask the students to identify by clapping the Thai words while they listen.

<i>duu</i>	means	look
<i>kâang nâa</i>	means	front
<i>sâai</i>	means	left
<i>kwăa</i>	means	right
<i>kâam</i>	means	crossing
<i>ta-nôn</i>	means	street
<i>ród yon</i>	means	car

Evaluation: Are the students able to identify the notes that move by step or leap correctly?

Did students play the percussion instruments correctly?

ข้ามถนน**“Kaam Ta-non” (“Crossing Street”)****Thai Script****Transcription**

อย่าเหมอมอง ต้องดูข้างหน้า

yàa mèr mong dtông duu kâang nâa

อีกซ้ายแลขวา เมื่อจะข้ามถนน

eèk sâai lae kwăa mua jà kâam ta-nôn

ถ้ายวดยานหลายก็ต้องอดใจทน

tâa yûad-yaan lâai gôr dtông òd jai ton

อย่าตัดหน้ารถยนต์

yàa dtàd nâa ród-yon

ทุกคนจงระวังเอย

*túk-kon jong rá-wang euy***“Kaam Ta-non”****Translation**

Pay attention when you cross the street! Look in front of you first,

And also look to the left and to the right.

If cars are coming, please be patient.

Do not walk right in front of an incoming car.

Everyone be careful!

"Kaam Ta-non"

Lyrics: Khun Ying Chin Silapabunleng

Old Melody: Sand dao

The musical score is written in 2/4 time and consists of four staves. The lyrics are written in Thai script below the notes. The first staff has eight notes, the second and third staves have eight notes each, and the fourth staff has eight notes, ending with a double bar line.

Yaa mer mong dtong duu kaang naa eek

saai lae kwaa - mua ja kaam ta - non taa

yuad yaan laai - gor dtong od jai ton - yaa dtad

naa - rod yon tuk kon jong ra - wang euy

Figure 4.3 "Kaam Ta-non" ("Crossing Street")³

³ Ibid., 49.

Song no. 3: “Morn Son Pha” (“Hiding Cloth”)

Grades: K-2

Lesson: Singing, Body movement, Reading, Playing game.

California Learning Standards: 1, 2, and 3

Materials: Recording, rhythmic patterns chart, Curwen’s hand signs chart, cloth.

Concepts: Pitches can be high or low.

- Objectives:**
1. Students recognize when melody moves up or down.
 2. Students will identify the pitches in the melody as either high or low.
 3. Students will perform body movements with the song.
 4. Students will use Curwen’s hand sign along with singing.

Procedure: **1. Singing:** Play a recording of the song and teach by rote. Use Curwen’s hand sign to assist the students. Ask the students to identify the direction of the melody in each measure that is either rising or sinking by raising right arm up for rising pitches and lower right arm down for sinking pitches.

s	m	m	l	s	s	m	s

m	l	m	l	s	s	m	s

2. Rhythm Practice: Review the rhythmic patterns from the song by clapping.

Traditional Counting	Durational Symbols
$\frac{2}{4}$ 1 2	ta ta
 1 2 &	ta ti – ti
. 1 2 &	tai – ti
; 1 2	ta – shh

3. Story and Vocabulary

Story

“Morn Son Pha” is a Thai children’s play song and also is a Thai nursery rhyme. Many Thai nursery rhymes carry meanings and are proverbs in themselves.

“The *Morn* hides a cloth” is a circle game. A player walks with a piece of cloth behind while the others are seated in a circle. He/ she tries to leave the cloth at somebody’s back, still pretending to hold the cloth. After dropping the

cloth, the player completely walks around the circle once and tags the person who is sitting with the cloth. The song teaches awareness and alertness, qualities needed at all times.⁴

Vocabulary

<i>Morn</i>	a name of tribe and person (one of the minority races who lived in northern part of Thailand)
<i>sôn</i>	hide
<i>phá</i>	cloth
<i>túk-kà-ta</i>	doll
<i>yùu</i>	is
<i>kâang lũng</i>	behind person's back
<i>wái nôn wái nîi</i>	dropped here, dropped there
<i>chăn</i>	I
<i>jà</i>	will
<i>dtii</i>	tag
<i>gôn teur</i>	your back

4. Body Movement (playing game):

1. Game Preparation

- Choose one student to be *Morn*. Have the rest of the students sit in a circle form, facing in.

⁴ Montri Umavijani, *Facets of Thai Cultural Life* (Bangkok: Kurusapa Business Organization, 2000), 185.

2. Game Procedure

- The student playing *Morn* walks around the outside of the circle with cloth hiding behind his/her back while the others sing the song.
- The student playing *Morn* drops the cloth behind an unaware child sitting in the circle but keeps pretending to hold the cloth.

3. Solution one

- If the student playing *Morn* can walk all around the circle and come back to the rear of the child where he/ she dropped the cloth, *Morn* will pick up the cloth and use it to tag the child.
- Then that child must immediately run around the circle and come back to his/ her place.
- The student playing *Morn* will run after and try to tag the child.
- If the child can reach his/ her place without being tagged, the *Morn* will resume his/her role and play another round, trying to hide his/her cloth behind someone else.
- If the *Morn* can tag the child before he/she get to the seat, the tagged child becomes the new *Morn*.

4. Solution two

- If the child realizes that the cloth has been dropped behind him/her, the child picks up the cloth, chases the *Morn* and tags the *Morn* with the cloth.
- The *Morn* must immediately run away around the circle and replace the child in the circle, and the child will be the new *Morn*.

Evaluation: Can the students identify the rising and singing directions of the melody correctly?

Can the students sing the song with hand signs correctly?

Are the students able to count the rhythmic patterns accurately?

Figure 4.4 *Morn Son Pha* is one of the Thai children's play songs and also is the part of Thai nursery rhymes.

มอญซ่อนผ้า

Thai Script

มอญซ่อนผ้า

ตุ๊กตาอยู่ข้างหลัง

ไวโนนไวไฟ

ฉันจะตีกันเธอ

“Morn Son Pha” (“Hiding Cloth”)

Transcription

morn sôn phá

tuk-ka-dta yùu kâng lǔng

wái nôon wái nīi

chǎn jà dtii gôn teur

“Morn Son Pha”

Translation

The Mom is hiding a cloth doll.

The doll is behind you!

It is dropped here there.

I'll tag your back.

"Morn Son Pha"

Thai Lyric: Old traditional
 English Lyric: Dr. Twatchai Narkwong
 Melody: Dr. Twatchai Narkwong

Morn son phaa tuk - ka - dtaa yuu kaang lung wai
 Hid - ing cloth cast a doll at your back. (If) You

noon wai nii chan ja dtii gon teur
 can't find it. I will tag your back.

Figure 4.5 "Morn Son Pha" ("Hiding Cloths")⁵

⁵ Twatchai Narkwong, "The Establishment of the Kodály Method in Thailand: Elementary Music Curriculum Utilizing the Kodály Method," *International Kodály Society* 21, no. 1 (1996): 53-55.

Song no. 4: “Java”

Grades: K-2

Lesson: Singing, Improvisation (Composing), Playing instruments.

California Learning Standards: 1, 2, 3, and 4

Materials: Recording, wood blocks, sleigh bells, small drum and tone bars

D, F, G, A.

Concepts: Repeated rhythmic song patterns. Melody can move up or down or stay the same.

Objectives: 1. Students will sing a song and use Curwen’s hand signs, observing melodic patterns (up or down).

2. Students will identify the rhythmic patterns that keep repeating.

( )

3. Students will play percussion instruments as accompaniment.

4. Students will improvise by creating a new rhythm.

Procedure: 1. **Singing:** Play a recording of the song and teach by rote. Use hand signs to assist the students. Ask the students to identify the repeated rhythmic song patterns by clapping and identify when the melody moves up or down or stays the same by using hand signs.

2. Playing Percussion Instruments: Select students to play percussion instruments on the following chart.

Wood blocks	2/4
Sleigh bells	2/4
Small Drum	2/4
Tone Bar A:	Play the first melodic phrase.	
Tone Bar G:	Play the second melodic phrase.	
Tone Bar F:	Play the third melodic phrase.	
Tone Bar D:	Play the fourth melodic phrase.	

After the students are familiar with the song, ask the students to play the tone bars all together throughout the song.

3. Improvisation and Compose: Divide the students into four groups. Ask each person in the group to improvise two beats of rhythmic patterns by using

(♩ ♩ ♩ ♩). Here are some examples of patterns:

Evaluation: Are the students able to use hand signs demonstrating that melody moves up or down or stays the same through the song?

Can the students identify the repeated rhythmic patterns by clapping correctly?

Note: This song is derived from a Java melody from Indonesia. This melody is played using an Indonesian musical instrument called *Anklung*. An *Anklung* is made out of bamboo. Jangwangsorn (Luang Pradit Phairaw) brought this instrument to Thailand in 1908. He memorized the melodic style and composed a new song called *Moo Sen Sok* (มูเซินซอก), which was the first song for *Anklung* in Thailand.⁶

⁶ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 1 วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษาปีที่๑* (Bangkok: Ministry of Education, 1980), 1.

ชาว

Thai Script

เพลินเสียงเพลงครั้นเครงวิญญาณ

ฟังซึ้ง เสียงดังลอยมา

กรอ กรึก กรอ อ้อ เพลงชาว

ลา ลา ลา ท้ายทำนองเพลง

เพลินเสียงเพลงครั้นเครงวิญญาณ

งามแสงจันทร์ขาวนวลยวนตา

บนฟ้าไกลไรดวงดารา

มาซึมา ร้องรำทำเพลง

“Java”

Transcription

pleun siǝng pleng krúen kreng win-yaa

fhang sí fhang siǝng dang loy maa

graw grik graw őr pleng java

la la la tái tum-nong pleng

pleun siǝng pleng krúen kreng win-ya

ngaam sǎng jan kǎo nuan yuan dtaa

bon fǎa glai rái duang daa-raa

maa sí maa rǒng ram tam pleng

“Java”**Translation**

We enjoy listening to a song; it makes us happy.

Listen carefully; the song is drifting toward us.

“Graw grik graw,” Oh, it’s the Java song.

“la la la” at the end of it.

We enjoy listening to a song; it makes us happy.

The moon is very bright and beautiful tonight.

The sky is very clear; no star tonight.

Please come and join singing together.

"Java"

Lyrics: Khun Ying Chin Silapabunleng

Melody: Java Dervation

The musical score is written in 2/4 time on a single treble clef staff. It consists of three lines of music, each with two lines of Thai lyrics underneath. The first line starts with a repeat sign. The melody is simple, using notes on the staff to represent the pitch and rhythm of the lyrics.

Pleun sieng pleng kruen kreng win - yaa fhung si
Pleun sieng pleng kruen kreng win - yaa ngaam sang

fhung sieng dang loy maa graw grik graw oh pleng ja-
jan kao nuan yuan dtaa bon faa glai rai duang daa -

va la la la tai tum - nong pleng
raa maa si maa rong ram tam pleng

Figure 4.6 "Java"⁷

⁷ Ibid., 30.

Song no. 5: “Nok Noi” (“Little Bird”)

Grades: K-2

Lesson: Singing, Body movement, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, wood blocks, triangle and maracas.

Concepts: Pitches in a melody move up or down.

Objectives:

1. Students will identify the intervals that move up or down.
2. Students will perform body movements with the song.

Procedure: 1. **Singing:** Play a recording of the song and teach by rote.

2. **Analyzing the song:** Ask the students to identify the intervals that move up or down by playing a game where everyone stands up for an interval that moves up and sits down for an interval that moves down.

3. **Playing Instruments:** Divide students into three groups. Ask each person from each group to perform the rhythmic patterns while singing.

Triangle: 2/4 ♩ ♩

Wood Blocks: 2/4 ♩ ♩

Maracas: 2/4 ♩ }

4. Body Movements: Assist the class in forming a circle. Ask the students pretend to be a flying bird by stretching their arms and swinging them to the left and right.

- The first melodic phrase lets the students move to the right.

- The second melodic phrase reverses back and lets the students move to the left.

Evaluation: Can the students reflect the melodic phrase that moves up or down in the song by using body movement?

Did the students do the movement activities correctly?

นกน้อย**“Nok Noi” (“Little Bird”)****Thai Script****Transcription**

นกเอยนกน้อยน้อย

nók euy nók nòi nòi

เจ้าค่อยค่อยเคลื่อนคล้อยมา

jâo kôi kôi klûen klóy maa

พวกเราเฝ้าคอยหา

pûak rao nîi fâo koy hăa

มาเกิดมาขอให้ข้าม

*maa tùrd maa kôr hâi káa chom***“Nok Noi”****Translation**

Oh, little birds.

You fly slowly, back and forth.

We are waiting to see you.

Please come so we can look at you.

"Nok Noi"

Lyrics: Bhenja Seangmali

Old Melody: Toi Ta-ring

The musical score for "Nok Noi" is written in 2/4 time on a single treble clef staff. The melody is in a key with one flat (B-flat). The lyrics are written in Thai script below the notes. The first staff contains the lyrics: Nok euy nok noi noi jao koi. The second staff contains the lyrics: koi klun kloy - - maa puak rao nii fao koy. The third staff contains the lyrics: haa maa turd ma kor hai kaa chom.

Nok euy nok noi noi jao koi

koi klun kloy - - maa puak rao nii fao koy

haa maa turd ma kor hai kaa chom

Figure 4.7 "Nok Noi" ("Little Bird")⁸

⁸ Ibid., 40.

Song no. 6: "Pong Pang" ("Fish Trap")

Grades: K-2

Lesson: Singing, Body movement, Reading, Playing game.

California Learning Standards: 1, 2, and 3

Materials: Recording, rhythmic patterns chart, Curwen's hand signs chart.

Concepts: Pitches can be high or low.

- Objectives:**
1. Students will identify the pitches in the melody as either high or low.
 2. Students will perform body movements with the song.
 3. Students will use Curwen's hand signs along with singing.

Procedure: **1. Singing:** Play a recording of the song and teach by rote. Use Curwen's hand signs to assist the students. Ask the students to identify the melodic phrase that moves up or moves down by raising their right hands up high for the phrase that moves up and stretching their arms ahead for the phrase that moves down.

2. Rhythm Practice: Review the rhythmic patterns from the song by clapping.

Traditional Counting	Durational Symbols
2/4 1 2	ta ta
 1 & 2	ti - ti ta
 1 2 &	tai - ti
 1 2 &	ta - shh

3. Story and Vocabulary

Story

“Pong Pang” is a play song of Thai children and is also a Thai nursery rhyme. Many Thai nursery rhymes carry meanings, and are proverbs in themselves. “The Fish Trap” is a circle game that is about a fish trap, heron, and wildcats. There is a fish trap in the river. When the river runs dry, a heron and a wildcat slip into the fish trap to steal fish.

This game starts with a player who stands in the middle of the other students who stand in a circle. The player can chose to be either with or without a blindfold. Without a blindfold, the player tries to catch his/ her friends while they

are running. With a blindfold, one student spins the player around three times.

Then the player must guess person whom he/ she has caught while he/ she cannot move.

Vocabulary

<i>pong pang</i>	fish trap
<i>euy</i>	(no meaning) interjection word
<i>nók kra-yaang</i>	heron
<i>káo lód</i>	slip into
<i>sǎar plaa</i>	wildcat
<i>dtaa bod</i>	blind

4. Body Movement (playing game):

1. Game Preparation

- Choose one student to be the “wildcat.” Have the rest of the students stand in a circle, face in, and join hands.

2. Game Procedure

- The one student, “wildcat,” stands in the middle of the circle blindfolded. Turn the “wildcat” around three times, then the others sing the song twice and move clockwise or counter clockwise.
- After they are finished singing, the students ask the “wildcat,” is that “A live fish or a dead fish?”

3. Solution one

- If the “wildcat” says “live fish,” then he/she can remove his/ her blindfold.

After he/she removes blindfold, the other students start running away from the “wildcat.”

- The student who gets caught will become the new “wildcat.”
- If the “wildcat” cannot catch a student, he remains the “wildcat.”

4. Solution two

- If the “wild cat” says “dead fish,” one student from the the circle spins the “wildcat” three times.
- After spin the “wildcat,” the students stand in the circle form must stand still with no sound uttered.
- The “wild cat,” with his/ her blindfold on, walks slowly to someone in the circle and touches him/ her. The “wild cat” has to guess who he/ she is.
- If the “wild cat” guesses correctly, the student will become the new “wild cat.”
- If the “wild cat” guesses incorrectly, he/ she remains the “wild cat” in the next game.⁹

Evaluation: Can the students identify the high and low pitches by doing body movements correctly?

⁹ Twatchai Narkwong, “The Establishment of the Kodály Method in Thailand: Elementary Music Curriculum Utilizing the Kodály Method,” *International Kodály Society* 21, no. 1 (1996): 53-55.

Figure 4.8a “Pong Pang” another children’s play song.

Figure 4.8b “Pong Pang” children’s game.

โพงพาง

“Pong Pang” (“FishTrap”)

Thai Script

Transcription

โพงพางเอย

pong paang euy

นกกระยางเข้าลอด

nók kra-yaang káo lôd

เสือปลาตาบอด

sǔar plaa dtaa bòd

เข้าลอดโพงพาง

káo lôd pong paang

“Pong Pang”

Translation

Fish trap.

A heron slips into a fish trap.

A blind wildcat is also blind.

Also slips into the fish trap.

"Pong Pang"

Thai Lyrics: Old Tradition
 English Lyrics: Dr. Twatchai Narkwong
 Melody: Dr. Twatchai Narkwong

Pong paang euy nok
 An old He - ron slips
 gra - yaang kao lod suar plaa - dtaa
 in a fish - trap al - so a blind
 bod kao lod - pong paang
 cat slips in a fish trap

Figure 4.9 "Pong Pang" ("Fish Trap")¹⁰

¹⁰ Ibid.

Song no. 7: “Fhang Kleun Lom” (“Listen to the Wind”)

Grades: K-2

Lesson: Singing, Body movement, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, rhythmic patterns chart.

Concepts: Repeated rhythmic song patterns. Melody can move up or down or stay the same.

- Objectives:**
1. Students will identify the two rhythmic patterns that keep repeating. (♩ ♪ and ♪♪♪♪)
 2. Students will perform body movements with the song.
 3. Students will study the song’s rhythmic patterns.

Procedure: 1. **Singing:** Play a recording of the song and teach by rote.

2. **Rhythm Practice:** Review the rhythmic patterns from the song by clapping.

Traditional Counting	Durational Symbols
$\frac{2}{4}$ $\overbrace{2 \quad \&}$ 1 2 &	ta ti – ti
. $\uparrow$ 1 2 &	tai – ti
$\overbrace{1 \quad \&}$ $\overbrace{2 \quad \&}$ 1 & 2 &	ti – ti ti – ti
♩ 1 2	ta – a

3. Movement Activities: Divide students into three groups. Ask one person in each group to perform the rhythmic patterns while singing.

Group 1: Clap 2/4 ♩ ;

Group 2: Clap/ Snap/ Snap 2/4 ♩ ♪♪

Group 3: Patchen/ Clap 2/4 ♩ ♩

Evaluation: Can the students identify the repeated rhythmic patterns in the song?

Did the students do the movement activity correctly?

ฟังคลื่นลม**Thai Script**

ฟัง ฟัง คลื่นลม

ทั้งระดมขัดฝั่งน้ำ

เสียงคลื่นดังกึกก้อง

ลมคะนองขัดกระหน่ำ

คลื่นซัดน้ำสาดกระจาย

งามจันทร์ฉายธารา

“Fhang Kleun Lom” (“Listen to the Wind”)**Transcription***fhang fhang kluen lom**tang ra-dom sad fhang nam**sieng kluen dang guiek gong**lom ka-nong sad gra-num**kluen sad nam sad gra-jai**ngam jan chhai ta ra***“Fhang Kleun Lom”****Translation**

Listen to the wave and the wind.

The waves are pounding the shore,

Making the incredibly loud noise.

As the wild wind blasts,

The waves spray water all over.

As the sea reflects the splendid moonlight.

"Fhang Kleun Lom"

Lyrics: Thapanee Nakornrap

Old Melody: Teuy Kong

Fhang fhang kluen lom tang ra - dom sad fang

naam sieng kluen dang guuek gong lom ka -

nong sad gra - num kluen sad naam - sad gra -

jaai ngaam jan chaai - taa - raa

Figure 4.10 "Fhang Kleun Lom" ("Listen to the Wind")¹¹

¹¹ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 1* วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษาปีที่๑ (Bangkok: Ministry of Education, 1976), 49.

Song no. 8: “Duang Jan Kwan Fa” (“Queen of the Night Sky”)

Grades: K-2

Lesson: Listening, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, drums, finger cymbals, sticks, wood blocks, and tone bars C and G.

Concepts: Songs often end on a tonic note.

- Objectives:**
1. Students will select one tone bar from two given tone bars (C and G) to match the song’s final tone.
 2. Students will play percussion instruments as accompaniment.
 3. Students will perform body movements with the song.

Procedure: **1. Listening:** Play a recording of *Duang Jan Kwan Fa* or play the song on the piano. Give the students tone bars C and G, and ask the students to identify the final note.

2. Playing percussion instruments: Select students to play percussion instruments on the beats of the songs.

Drum 2/4 ♩ ♪

Sticks 2/4 ♩ ♩ ♩ ♩

Finger cymbals 2/4 ♪ ♩

Wood block 2/4 ♩ ♩

3. Movement Activity: Assist the children in performing this body percussion accompaniment for the song:

Group 1:	clapping	2/4
	stomping	2/4
Group 2:	clapping	2/4
	patchen	2/4

Evaluation: Are the students able to identify the tone bar sound that matches with the final note?

Can the students play percussion instruments and perform body movements in time with the beat?

ดวงจันทร์ขวัญฟ้า**“Duang Jan Kwan Fa” (“Queen of the Night Sky”)****Thai Script****Transcription**

ดวงจันทร์ขวัญฟ้า

duang jan kwǎn fáa

ขึ้นชีวาชวันพี

chûen chee-waa kwǎn pîi

จันทร์ประจําราตรี

jan prà-jam raa-dtree

แต่ขวัญฟ้าประจําใจ

dtàe kwǎn pî-i prà- jam jai

ที่เทอดทูนคือชาติ

tîi têrd-toon keu châad

เอกราชอธิปไตย

èk-ka-râad à-típ-pà-dtaai

ถนนมนต์สนิทใน

tà-nõrm nâab sà-nìd nai

คือขวัญใจพี่เอย

*keu kwǎn jai pîi euy***“Duang Jan Kwan Fa”****Translation**

This is a boy's soliloquy about his lover. As the moon is the queen of the night sky, so she is the queen of his heart. The moon gives light and beauty to the heavens during the night while the girl's love gives him warmth and happiness at all times. Yet above all, deep in his heart, the boy holds dear his country, democracy, and her.¹²

¹² Ranee Chaisongkram, *The Preliminary Thai Dances* (Bangkok: Kurusapha Publishing, 2001), 54.

"Duang Jun Kwan Fa"

Lyrics: Thanpuying La-ead Phiboonsongkram

Melody: Eua Soonthornsarn

The musical score is written on a single staff in 2/4 time, using a treble clef and a key signature of one flat (B-flat). The melody consists of several phrases, each with corresponding Thai lyrics written below the staff. The lyrics are: "Duang jan kwan - - - faa chuen chee waa kwan -", "pii jan pra - jam raa dtree dtae kwan pii pra jam", "jai tii terd toon keu chaad ek -ka - raad a - tip - pa", "-dtaai ta -norm naab sa -nid nai keu kwan - jai - pii -", and "euy".

Duang jan kwan - - - faa chuen chee waa kwan -

pii jan pra - jam raa dtree dtae kwan pii pra jam

jai tii terd toon keu chaad ek -ka - raad a - tip - pa

-dtaai ta -norm naab sa -nid nai keu kwan - jai - pii -

euy

Figure 4.11 "Duang Jan Kwan Fa" ("Queen of the Night Sky")¹³

¹³ Sukree Jaroensook, *Pleng Dek* (Thailand: Mahidol University Press, 1990), 47.

Song no. 9: “Ree Ree Kao Saan” (“Long-Grained Rice”)

Grades: K-2

Lesson: Chanting, Body movement, Playing game.

California Learning Standards: 1, 2, and 3

Materials: Rhythmic patterns chart, recording.

Concepts: A verse can be chanted beginning slowly and speeding up, and can be transferred to body movements.

Objectives:

1. Students will learn the rhythm of the verse.
2. Students will demonstrate recognition of changes in tempo of the teacher’s voice.
3. Students will perform movement activities following the rhythms of the verse.

Procedure: 1. **Chanting:** Play a recording of the song and teach by rote.

2/4 ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ |

ree ree káo sǎan sǒng ta naan káo bpluak lèuk

♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ |

tóng baai laan kód káo sái jaan gèb bēa tái tǒon

♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ |

ráan paan aow kon káng lǎng wái

The teacher chants the verse, beginning slow and becoming faster by the end of the verse.

Ask the students to practice chanting the verse beginning slowly and speeding up. After the students know the verse well, let the students play the game described below while they chant.

2. Rhythm Practice: Review the rhythmic patterns from the song by clapping.

	Traditional Counting	Durational Symbols
2/4	$\begin{array}{ c } \hline 1 \\ \hline \end{array}$ $\begin{array}{ c } \hline 2 \\ \hline \end{array}$	ta ta
	$\begin{array}{ c } \hline 1 \\ \hline \end{array}$ $\begin{array}{ c } \hline 2 \\ \hline \end{array}$ $\begin{array}{ c } \hline \& \\ \hline \end{array}$	ta ti - ti
	$\begin{array}{ c } \hline 1 \\ \hline \end{array}$ $\begin{array}{ c } \hline 2 \\ \hline \end{array}$ $\begin{array}{ c } \hline \& \\ \hline \end{array}$	tai - ti

3. Story and Vocabulary

Story

“Ree Ree Kao Saan” is a nonsense children’s play song and also a nursery rhyme. “The long-grained rice” is a circle game that is about getting rice from two liters of unmilled rice. It involves getting two big palm leaves, putting money under the platform, scooping rice onto your plate, and being aware of the person behind you.

This game starts with two players who are standing across from each other. They raise and hold both hands together. The rest of the students walk through the students’ arms. After they are finished chanting, the two students drop their hands. Whoever is standing in between their arms is the loser. He/ she takes

one of the students' place, and the game starts again. The verse teaches thrift by showing the value of such a simple thing as the rice we eat daily for food.¹⁴

Please note: this game is similar to London Bridges.

Vocabulary

<i>kào sǎan</i>	long-grained rice
<i>sǒng</i>	two
<i>kào bpluak</i>	unmilled rice
<i>jaan</i>	plate

4. Body Movement (playing game):

1. Game Preparation

- Choose two students. Have them stand across from each other, raise and hold hands forming a bridge (triangular shape).
- Let the rest of the students stand in a circle. Have one student lead the line of students and pass through the two students' arms (a bridge).

2. Game Procedure

- Everybody starts chanting and walking through the two students' arms.
- Make sure that the tempo begins slowly and speeding up and the students walk on the every beat of verse.
- When the verse ends, the two students forming the bridge drop both of their arms.
- Whoever is standing in between the arms is the loser.

¹⁴ Umavijani, 185.

3. Solution

- The two students ask that student which side he/ she would like to stand.
- He/ she takes one of the two students' place and starts the game again.

Evaluation: Are the students able to identify the tempo differences?

Can the students walk on the beat of the verse correctly?

Did the students clap their hands correctly?

Figure 4.12a “Ree Ree Kao Saan” one of the children’s play songs.

Figure 4.12b “Ree Ree Kao Saan” children’s game.

รีรีข้าวสาร

Thai Script

รีรีข้าวสาร

สองทะนานข้าวเปลือก

เลือกทองใบลาน

คดข้าวใส่จาน

เก็บเบี้ยใต้ถุนร้าน

พานเอาคนข้างหลังไว้

“Ree Ree Kao Saan” (“Long-Grained Rice”)

Transcription

ree ree kào sǎan

sǒng tá-naan kào bpluak

lêuk tóng baai laan

kód kào sái jaan

gèb bēa tái tǒon ráan

paan aow kon kâng lǎng wái

“Ree Ree Kao Saan”

Translation

The long-grained rice

From two liters of unmilled rice;

Get two big palm leaves.

Scoop rice onto your plate,

Pick up money under the stall,

And beware of the person behind you.¹⁵

¹⁵ Ibid., 186.

Ree Ree Kao Saan

Thai Traditional

2/4

ree ree kâo sǎan sǒng ta naan kâo bpluak leurk

tông baai laan kôd kâo sái jaan geb b́ea tái tǒon

râan paan aow kon kâng lǔng wái

Figure 4.13 “Ree Ree Kao Saan” (“Long-Grained Rice”)

Song no. 1: “Sai Tip” (“Missing You”)

Grades: 3-4

Lesson: Singing, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, autoharp, rhythmic chart, and autoharp accompaniment chart.

Concepts: Form AABA, a song may be made up of repeated sections with one contrasting section.

Objectives:

1. Students will identify rhythmic patterns in a contrasting melodic section (section C) that they have already heard in the first two section, which are based on different melodic patterns.
2. Students will sing a Thai song that features ♩ ♪ ♪ and ♪ ♪ patterns.
3. Students will strum the autoharps on the first beat of every measure while singing from the chart.
4. Students will practice clapping a rhythm from rhythmic chart.

Procedure: 1. **Singing:** Play a recording of the song or play the song on the piano for the students to sing. Ask the students to identify the contrasting section by raising their hands when it appears.

2. Clapping Rhythm: Introduce durational syllables and traditional counting through the song. These are some of rhythms in the song:

Traditional Counting	Durational Symbols
$\frac{3}{4}$.	ta - i ti ti ti
1 2 & 3 &
ta - a ta
1 2 3	

3. Class discussion: Divide students into groups. Ask the students to discuss and identify by using the picture symbols, for the similar melodic section and for the contrast melodic section. The students should focus on the rhythmic part. After the students finish their discussion, let the students in each group write on the board. The song can be divided into AABA as following:

A	eight-measure phrase
A	eight-measure phrase
B	eight-measure phrase
A	eight-measure phrase

4. Autoharp Accompaniment: Create an autoharp chart by identifying chords in different colors. Separate the students into four groups; the students play each column. Each column represents an eight-bar phrase.

	(beat)	1 st	2 nd	3 rd	1 st	2 nd	3 rd	1 st	2 nd	3 rd	1 st	2 nd	3 rd
		1 st	2 nd	3 rd	1 st	2 nd	3 rd	1 st	2 nd	3 rd	1 st	2 nd	3 rd
Read down	$\frac{3}{4}$	{	}	}			}			}			}
		-	-	-	G7	G7	-	C7	C7	-	C7	C7	-
				}			}			}			}
		C	C	-	C	C	-	F	F	-	C	C	-
				}			}			}			}
		A	A	-	Am	Am	-	F	F	-	Am	Am	-
				}			}			}			}
		F	F	-	F	F	-	C	C	-	F	F	-
				}			}			}			}
		C	C	-	C	C	-	C	C	-	C	C	-
				}			}			}			}
		Dm	Dm	-	Dm	Dm	-	Dm	Dm	-	Dm	Dm	-
				}			}			}			}
		G7	G7	-	G7	G7	-	G7	G7	-	G7	G7	-
				}			}			}			}
		C	C	-	C	C	-	C	C	-	C	C	-

Evaluation: Can the students identify the difference between the repeated melodic section and the contrasting melodic section?

Did the students clap their hands following the rhythmic chart correctly?

สายทิพย์

Thai Script

แสงดาวสวยพราวุดเด่น

เล็งเห็นเหมือนตาของเธอ

เฝ้าเพื่อหัวใจจะเมอร่าพัน

แสงเดือนช่วยเตือนใจเศร้า

โห้ เรารักราวดวงใจ

เพื่อไปถึงตัวแสนไกล รักมัน

จากเธอไปแล้วใจหาย

ดวงใจยังคิดถึงสายสัมพันธ์

รักมันมิวาย คลายจาง

ขอเดือนช่วยเตือนใจมัน

เฝฝืนถึงเธอทุกวัน

มองจันทร์นึกความสัมพันธ์ครั้งก่อน

“Sai Tip” (“Missing You”)

Transcription

sǎng daao sǔay proud duu dèn

leng hǎn mǎan dtaa kǒng teur

fǎo pér hǔa jai lá-mer ram-pan

sǎng duan mǎan dtuun jai sǎo

ôh rao rák raao duang jai

pér bpai tǔng dtua sǎan glaai rák mân

jàak tur bpai léaw jai hǎai

duang jai young kíd tǔng sǎai sǎm-pan

rák mân mí waai klaai jaang

kǒr duan chúay dtun jaai mân

fái fǎn tǔng tur túk wan

mong jan núk kwaam sǎm-pan kráng gòn

“Sai Tip”

Translation

Seeing the shining and shimmering stars is like seeing your sparkling eyes.

Seeing the glowing moon reminds me of you. Although you are so far away, I always think of you, love you, and wish you were here.

"Sai Tip"

Lyrics: Saisuree Jutikul
Melody: Parnthip Wiriyanich

section 1 C Am F

Sang daao suay proud duu den leng hen muan dtaa kong

C Dm G⁷ C

teur fao per hua - jai la - mer ram pan

G⁷ section 2 C Am F

Sang duan muan dtuan jai sao oh rao rak raao duang

C Dm G⁷ C

jai per bpai tung dtua san glai rak man

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music, each with Thai lyrics underneath. Chord symbols are placed above the notes.

Staff 1: Chords: C⁷, section 3, F, F, C. Lyrics: jaak tur bpai leaw jai haai duang jai young kid tung

Staff 2: Chords: C, Dm, G⁷, C. Lyrics: saai sum - pam rak man mi - waai klaai jaang

Staff 3: Chords: C⁷, section 4, C, Am, F. Lyrics: kor duan chuay dtuan jai man fai fan tung tur tuk

Staff 4: Chords: C, Dm, G⁷, C. Lyrics: wan mong jan nuk kwaam sum - pan krang gorn

Figure 4.14 “Sai Tip” (“Missing You”)¹⁶

¹⁶ Winyoo Sapprapa, *Music Development for Elementary Students เพลงเพื่อพัฒนาการทางดนตรี สำหรับนักเรียนระดับประถมศึกษา* (Bangkok: Kasetsart University Laboratory School โรงเรียนสาธิตแห่งมหาวิทยาลัยเกษตรศาสตร์, 1983), 72.

Song no. 2: “Ngaam Sang Duan” (“The Beauty of Moonlight”)

Grades: 3-4

Lesson: Singing, Improvising, Playing Orff instruments, Reading.

California Learning Standards: 1, 2, and 3

Materials: Recording, rhythmic chart, and Orff instruments.

Concepts: Distinguish between eighth note and sixteenth note combinations.

Objectives:

1. Students will sing and play rhythmic patterns including eighth and sixteenth note combinations.
2. Students will play instruments as accompaniment.
3. Students will make up their own rhythmic combinations in duple meter by using the given note values ( ).

Procedure: 1. **Singing:** Play a recording of the song or play the song on a piano.

2. **Rhythm Practice:** Review the rhythmic patterns from the song by clapping.

Traditional Counting	Durational Symbols
2/4	ta ti - ti
ta ti - ri ti - ri
tim - ri ti - ti

tim - ri ti ti - ri

tim - ri ti - ri ti - ri

3. Improvisation: Ask the students to make up their own rhythmic combinations

by using ♪ ♪ ♪ ♪ note in 2/4.

4. Playing Orff instruments: Select students to play Orff instruments in the following patterns.

Glockenspiel

Xylophone

Metallophone

Evaluation: Are the students able to perform rhythmic of eight-note and sixteen-note combinations correctly (using beats and divided beats)?

งามแสงเดือน**“Ngaam Sang Duan” (“The Beauty of Moonlight”)****Thai Script****Transcription**

งามแสงเดือนมาเยือนสองหล้า

ngaam sǎng duan maa yuaan sóng lǎa

งามใบหน้าเมื่ออยู่วงรำ

ngaam bai nǎa mǔa yǔu wong ram

งามแสงเดือนมาเยือนสองหล้า

ngaam sǎng duan maa yuaan sóng lǎa

งามใบหน้าเมื่ออยู่วงรำ

ngaam bai nǎa mǔa yǔu wong ram

เราเล่นเพื่อสนุก

rao lén pǔa sà-nùk

เปลื้องทุกข์วายระกำ

bpléung túk waai rá-kam

ขอให้เล่นเพื่อนรำเพื่อสามัคคีเอย

*kór hǎi lén fǒn ram pǔa sǎ-mák-kee euy.***“Ngaam Sang Duan”****Translation**

The moonlight that shines down to the earth is very beautiful to behold. But the countenance of you girls, while you are dancing in this ramwong (dance circle), is as radiantly beautiful as the moonlight. Let us come together and dance to our hearts' content. This will surely drive away the weariness in our bodies and the cloudiness in our minds. Come one, come all, come and dance for friendship's sake.¹⁷

¹⁷ Chaisongkram, 13.

"Ngaam Sang Duan"

Lyrics: Chalerm Sawedtanan

Melody: Montree Tramot

Ngaam sang duan maa yuaan song - laa ngaam bai

naa mua yuu wong ram ngaam sang duan maa yuaan song

- laa ngaam bai naa mua yuu wong ram rao

len - pua - sa nuk bpleung - tuk - waai ra -

kam kor - - hai - len - forn - ram - pua -

sa - mak - kee - euy

Figure 4.15 "Ngaam Sang Duan" ("The Beauty of Moonlight")¹⁸

¹⁸ Jaroensook, 26.

Song no. 3: “Loy Krathong” (“Floating Raft”)

Grades: 3-4

Lesson: Singing, Movement, Playing autoharp.

California Learning Standards: 1, 2, 3, and 5

Materials: Recording, picture of Krathong, dance chart, autoharp, materials to make a raft boat: thin cardboard, pencil, scissors, glue, a small candle, a plastic lid or the base of a plastic cup, a Sacto knife, flowers with the stems cut off, and three incense sticks.

Concepts: Loy Krathong Festival is one of the most famous traditional Thai festival celebrations and has been celebrated since the *Sukhothai* Period 1238 A.D. This festival is now very well-known to Thai people and also foreigners.

Objectives:

1. Students will learn the history of a traditional Thai festival celebration.
2. Students will learn the couple’s Thai traditional dance performed while singing.
3. Students will strum autoharps to accompany the song.
4. Students will make a raft boat for the celebration.

Story of Loy Krathong Festival

Loy Krathong Festival is one of the most significant festivals in Thailand. This festival is celebrated annually on the night of the full moon of the twelfth lunar month, which occurs in November after the rainy season. During the rainy season (September-November), all over the country rivers and canals are flooded and in some places

overflow their banks. However, the weather changes abruptly in November, and it turns fair and clear. Everybody celebrates on this day, especially farmers after they finish their hard work. *Loy Krathong* is a time to give thanks and to ask forgiveness for polluting the Mother of Water, called *Mae Khongkha*. As Harlinah Whyte states, “By placing a krathong on the water, people make an offering to thank the goddess *Mae Khongkha* (Mother Water). Some people say that *Loy Krathong* is also a way of saying sorry to *Mae Khongkha* for having used and polluted the water during the year.”¹⁹

The word *Loy* in Thai means “to float,” while *Krathong* refers to a small lotus-shaped raft made out of banana leaves and decorated with flowers. Occasionally, colored paper flags are added. The *krathong* usually contains a candle, three incense sticks, some flowers, and coins. Coins are symbolic offerings to the water spirits. In the evening, when the full moon begins to rise, people carry their *krathong* to the banks of the nearest waterway. After lighting a candle and incense sticks and making a wish by raising their hands in a sign of worship and prayer to *Mae Khongkha* (Mother of Water), the *krathong* is placed and pushed gently out onto the surface of water. They drift away until they go out of sight. People watch the *krathong* until it floats out of sight under the serene light of the full moon. This festival not only features floating banana leaves, but also *krathong* contests, parades, dancing, beauty queen contests, fireworks, and lantern displays.

The *Loy Krathong* festival originated in *Sukhothai*, the first capital of Thailand (1300-1500 C.E.). A woman named *Nang Nopamas* lived in the king’s palace. To honor the spirit of *Mae Khongkha*, she designed a special lantern made of banana leaves and

¹⁹ Ibid., 17.

shaped like a lotus flower. This *krathong* impressed the king, and he announced that *krathong* would be floated on the river every year. As Ruth Gerson wrote:

It was *Nang Nopamas* who first crafted a float in the shape of an open lotus flower. As an act of respect, she offered the *krathong* to the king, who accepted and floated it down the river. This attractive manner of offering greatly appealed to the people of Sukhothai, who repeated the festival annually. In time it became integrated into Thai culture, perpetuated for centuries to this day.²⁰

Today, there are many different kinds of material that people use for making a *krathong*. Some are made out of foam, banana leaves, bread, wood, or paper. However, the Thai government asks people to use materials that can easily disintegrate, such as banana leaves, which can be transformed to fertilizer, or bread, which can be food for the fish. *Loy Krathong* is not considered a religious festival; it is a traditional festival. It remains a favorite holiday of Thai people and foreigners. It is an occasion not to be missed.

Procedure: **1. Singing:** Play a recording of the song and teach by rote. This song also has English lyrics.

2. Autoharp Accompaniment: Create an autoharp chart by identifying chords in different colors. Separate the students into three groups and have the students play each column.

²⁰ Ruth Gerson, *Traditional Festivals in Thailand* (New York: Oxford University Press, 1996), 45.

(Read down)	(beat)	1 st	2 nd		1 st	2 nd		1 st	2 nd
	2								
	4	C	C		C	C		C	C
		C	C		C	C		C	C
		F	F		C	C		C	C
		C	C		C	C		C	C
		C	C		C	C		G	G
		C	C		C	C		C	C
		Dm	Dm		F	F		G	G
		G	G		G	G		C	C

3. Movement Activities: Thai Dance Place the dance chart where it can be seen by the students. Assist the class in forming a circle. Tell the students to follow the instructions in the dance chart.

Figure 4.16 Thai Dance Pattern

4. Making a raft boat:

Figure 4.17a Draw a large circle on a cardboard with a smaller circle inside. Draw petals between the two circles. Repeat these steps on another two pieces of cardboard so that you have three layers. (See illustration on page 108).

Figure 4.17b Cut out the layers. Fold up the petals and arrange the layers on top of each other. Glue the bases together.

Figure 4.17c The teacher help the students cut a small cross in the center of the plastic lid or cup. Push the candle through from the bottom so it stands upright.

Figure 4.17d Place the lid in the center of the lotus and insert the incense sticks.

Figure 4.17e Arrange the live flowers in the lotus so they cover the lid.²¹

Evaluation: Are the students able to play the autoharp on the beat correctly?

Did the students understand the concept of this festival?

²¹ Harlinah Whyte, *Festival of the World: Thailand*, Edited by Times Editions Pte, Ltd. (Malaysia: Times Sabang, 2000), 28.

Figure 4.18a *Krathong*.

Figure 4.18b *Loy Krathong Festival* in Thailand.

Figure 4.18c *Loy Krathong* Festival in Thailand.

ลอยกระทง**Thai Script**

วันเพ็ญเดือนสิบสอง

น้ำก้นองเต็มตลิ่ง

เราทั้งหลายชายหญิง

สนุกกันจริงวันลอยกระทง

ลอย ลอยกระทง ลอย ลอยกระทง

ลอยกระทงกันแล้ว

ขอเชิญน้องแก้วออกมาราวง

ราววงวันลอยกระทง

ราววงวันลอยกระทง

บุญจะส่งให้เราสุขใจ

บุญจะส่งให้เราสุขใจ

“Loy Krathong” (“Floating Raft”)**Transcription***wan pen duan sîp sǒng**nǎam gôr nong dtem dtà-lîng**rao táng láai chaai yǐng**sà-nùk kan jing wan loy kràthong**loy loy kràthong, loy loy kràthong**loy kràthong kan léaw**kôr chern nóng gêaw òrk maa ram wong**ram wong wan loy kràthong**ram wong wan loy kràthong**boon jà sǒng hâi rao sùk jai**boon jà sǒng hâi rao sùk jai***“Loy Krathong” (Version with English Lyrics)**

November’s full moon shines.

Loy krathong, loy krathong.

And the water’s high.

In the gold river and the klong.

Loy, loy krathong; loy, loy krathong.

Loy krathong is here,

And everybody’s full of cheers.

We’re together at the klong,

Each one with his krathong.

As we push away, we pray.

We can see a better day.

“Loy Krathong”**Translation**

On the night of the full moon of the twelfth lunar month,

Water overflows the banks.

All of us, men and women,

have a lot of fun on Loy Krathong Day.

Let's float our krathongs; let's float our krathongs.

Loy loy krathong.

After you float the banana-leaf cups,

Please come and join the dance,

Dancing on Loy krathong day.

Dancing on Loy krathong day.

Good deeds will bring us happiness.

Good deeds will bring us happiness.

"Loy Krathong"

Lyrics: Keaw Achariyakul

Music: Eua Soonthornsarn

Wan pen duan - sip song nam gor nong dtem dta - ling rao tang
 No - vem - ber full moon shine Loy Kra - thong loy kra - thong And the

laai chai ying sa - nuk kan jing wan loy kra - thong loy loy kra -
 wa - ter's high In the gold ri - ver and the klong Loy Loy Kra -

thong loy loy kra - thong loy kra - thong kan leaw kor chern nong
 thong Loy Loy Kra - thong Loy Kra - thong is here And eve - ry

keaw ork maa ram wong ram wong wan loy kra - thong ram wong wan loy kra
 bo - dy full of cheer We're toge - ther at the Klong. Each one with his kra

thong boon ja song hai rao suk jai boon ja song hai rao suk jai
 thong. As we push a - way we pray. We can see a bet - ter day.

Figure 4.19 "Loy Krathong" ("Floating Raft")²²

²² Jaroensook, 141.

Song no.4: "Duan Phen" ("Full Moon")

Grades: 3-4

Lesson: Singing, Playing instruments, Composing.

California Learning Standards: 1, 2, 3, and 4

Materials: Cassette tape, rhythmic patterns and tone bars C, F, G.

Concepts: Melodic rhythm may be repeated in each line of a song.

Objectives:

1. Students will identify the section that has repeated rhythmic pattern.
2. Students will learn the rhythmic patterns of the song.
3. Students will play accompaniment with tone bars.
4. Students will compose a melody from song's rhythmic patterns.

Procedure: 1. **Singing:** Play a recording of the song.

2. **Rhythm Practice:** Review the rhythmic patterns from the song by clapping.

Traditional Counting

C |. ♪ | □

1 2 & 3 4 &

|. ♪ □ □

1 2 & 3 & 4 &

□ □ □ □

1 & 2 & 3 & 4 &

o

1 2 3 4

Durational Symbols

ta - i ta ti - ti

ta - i ti - ti ti - ti

ti - ti ti - ti ti - ti ti - ti

ta - a - a - a

3. Playing Tone bars: Select four students to play the tone bars following the signs at the first beat of each measure. Each sign represents a note for the tone bar player.

E is represented by *

G is represented by ^

B is represented by /

4. Composing: Let the students identify the section of the song that has the same rhythmic patterns. Ask the students to work in teams to compose a four-measure phrase by using the same rhythmic patterns. The teacher plays the patterns that the students have composed on a piano.

Evaluation: Are the students able to identify the repeated rhythmic patterns?

Are the students able to compose the melody of a given rhythmic patterns?

เดือนเพ็ญ

Thai Script

เดือนเพ็ญสวยเย็นเห็นอร่าม นภาแจ่มนวลดูงาม
 เย็นชื่นหนอยามเมื่อลมพัดมา แสงจันทร์นวลยาวนานใจข้า
 คิดถึงถิ่นที่จากมา คิดถึงห้องนาบ้านที่เคยเนา
 เราไรร่องรำพันว่า เสียงเจ้าที่คร่ำครวญมา
 ลมเอ๋ยช่วยพากระซิบข้างกาย ข้ายังคอยอยู่ไม่หน่าย
 ไม่เลือนห่างจากเคลื่อนคลาย คิดถึงไม่หน่ายเมื่อเราจากกัน
 กองไฟสุมควายตามคอก คงยังไม่มอดดับดอก
 จันทรเอ๋ยช่วยบอกให้ลมช่วยเป่า สุมไฟให้แรงเข้า
 พัดไล่ความเยือกเย็นหนาว ให้พี่น้องเรานอนหลับอุ่นสบาย
 ลมเอ๋ยช่วยเป็นสื่อให้ นารักจากห้วงดวงใจ
 ของข้านี้ไปบอกเขานานาน ให้เมืองไทยรู้ว่า
 ไม่นานลูกที่จากลาจะไปชนหน้ากับอกแม่เอ๋ย

“Duan Phen” (“Full Moon”)

Transcription

duan pen sŭay yen hĕn à-ràam, ná-paa jàam nuan duu ngaam
yen chíun nŏr yaam mŭa lom pás maa, sǎng jan nuan yuan jai kĕa
kíd-tŭng tìn tī jàak maa, kíd-tŭng tóng naa bĕan tī keuy nao
rae-rai róng ram-pan wĕa, sĕng jĕo tī klám khuan hĕa
lom euy chíai paa grà-síp kĕang gai, kĕa young koi yŭu mĕi nĕai
mĕi huen hàang jàak khuan klaai, kíd-tŭng mĕi nĕai mŭa rao jàak gan

gong fai sũm kwaai taam kórk, kong young mǎi môrd dàb dòrk
jan eũy chũai bòk hǎi lom chũai pào, sũm fai hǎi rang kǎo
pád lǎi kwaam yũerk yen nǎao, hǎi pũi nóng rao norn làb oón sa-baai
lom euy chũai bpen sũe hǎi, nam rák jàak hũang duang jai
kǒng kǎa nũi bpai bòrk kǎo naan naan, hǎi muang Thai riũ wǎa
mǎi naan lúuk tũ jàak laa, jà bpai sób nǎa kàb òk mǎe euy

“Duan Phen”

Translation

When I look at the gorgeous full moon shining bright in the middle of the night, the
 moon-filled sky reminds me of the rice field in the country home where I came from. I
 beg you, moon: please send my message via the whispering wind to my family, and tell
 them I will come home soon.

"Duan Phen"

Lyrics & Melody: Assanee Pholchan

/ section 1

Duan pen suay yen hen a -
fai soom kwaai taam kork

* ^

rarm na - pa jam nuan duu ngaam yen chuun nor yaam mua lom pad
kong young mai mord dub dork jan euy chuai bork hai lom chuai -

/ section 2

maa sang jan nuan yaun jai
pao soom fai hai rang -

* ^

kaa kid tung tin tii jaak maa kid tung tong naa baan tii keuy
kao pad hai kwaam yuerk yen naao hai pii nong rao norn lab oon

/ section 3

nao rae rai rong ram pan -
sabaai lom euy chuai bpen seu -

The musical score is written in a single staff with a treble clef and a key signature of one sharp (F#). It consists of four lines of music, each with Thai lyrics underneath. The first line starts with an asterisk (*) above the first measure and an accent (^) above the eighth measure. The second line has a repeat sign (/) after the first measure and is labeled 'section 4' above the fourth measure. The third line starts with an asterisk (*) above the first measure and an accent (^) above the eighth measure. The fourth line has accents (^) above the first and third measures. The lyrics are in Thai script.

waa sieng jao tii kram kruan haa lom euy chuai paa gra- sip kaang
hai nam rak jaak huang duang jai kong kaa nii bpai bork kao naan

/ section 4

guy kaa young koy yuu mai
naan hai muang Thai ruu -

naai mai luen haang jaak kruan kraai kid tung mai naai mua rao jaak
waa mai naan luuk tii jaak laa ja bpai sob naa kab ok mae

gan gong
euy

Figure 4.20 “Duan Phen” (“Full Moon”)²³

²³ Ibid., 58.

Song no. 5: “Yord Chai Jai Haan” (“My Ideal Hero”)

Grades: 3-4

Lesson: Singing, Reading, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, Orff instruments: xylophone, metallophone, glockenspiel, and non-pitched percussion.

Concepts: Some songs begin with upbeats.

Objectives:

1. Students will learn a song with an upbeat.
2. Students will sing a five-tone pentatonic song.
3. Students will perform instruments as accompaniment using Orff mallet instruments.

Procedure: 1. **Singing:** Play a recording of the song and teach by rote.

2. **Reading Practice:** Most Thai songs based on the most common form of pentatonic scale, which has no half-step intervals. Help the students locate the five-tone pentatonic scale illustrated on the following chart.

C pentatonic scale

3. Scale Practice: Teach the students how to construct a pentatonic scale starting on D once they have learned the C pentatonic scale.

4. Playing Orff instruments: Select students to play Orff instruments in the following patterns. Let the students start playing the complete measure.

Glockenspiel *etc.***Xylophone** *etc.***Metallophone** *etc.***Non-pitched
Percussion** *etc.*

Evaluation: Are the students able to find the first half of the incomplete first measure (upbeat) by explaining that it is found in the last measure?

Are the students able to transpose the C pentatonic scale into D pentatonic scale?

Did the students can keep the beat steady in accompaniment?

ยอดชายใจหาญ**Thai Script**

โ้ย ยอดชายใจหาญ

ขอสมานไมตรี

น้องขอร่วมชีวี

ก่อปรกรณ์กิจชาติ

แม่สุดยากลำบาก

ไม่ขอเว้นเดินตาม

น้องจักสู้พยายาม

ทำเต็มความสามารถ

“Yord Chai Jai Haan” (“My Ideal Hero”)**Transcription***ôh yôrd chaai jai hăan**kôr sà-măan mai-dtree**nóng gôr rûam chee-wee**gòrb gor-ra-nee gîd chaad**mâe sùd yâak lam-khen**mâi kôr wén durn dtaam**nóng jàk sîu pha-ya-yaam**tam dtem kwaam sǎ-mâad***“Yord Chai Jai Haan”****Translation**

Oh, my ideal of manhood! My brave hero! Let me be your life's companion and helpmate. We are life partners in the task of building up our nation. No matter how difficult or exhausting this task may be, I pledge myself to follow you and help you through thick and thin to the best of my ability.²⁴

²⁴ Chaisongkram, 56.

"Yord Chai Jai Haan"

Lyrics: Thanpuying La-ead Phiboonsongkram

Melody: Eua Soonthornsarn

②

Oh Yord chai jai haan kor sa
 - maan mai - dtree nong gor ruam - - - chee
 wee gorb gor - ra - nee - - gid chaad
 mae sud yaak lam ken mai - kor - wen - durn
 dtaam nong ja suu pha - ya - yaam tam - dtem - -
 1. kwaam - sa - maad Oh Yord maad
 2. ①

Figure 4.21 "Yord Chai Jai Haan" ("My Ideal Hero")²⁵

²⁵ Ibid., 130.

Song no. 6: "Ram Khoam" ("Lantern Dance")

Grades: 3-4

Lesson: Singing, Movement, Playing finger cymbals.

California Learning Standards: 1, 2, and 3

Materials: Recording, finger cymbals, dance chart, and lanterns.

Concepts: The beat of the song can be transferred to dance patterns.

- Objectives:**
1. Students will sing a song with beats and learn a counting beat from the dance patterns.
 2. Students will play finger cymbals accompaniment following the beat.
 3. Students will dance with lanterns from the dance chart.

Procedure: 1. **Clapping Rhythm:** Introduce and review duration syllables and traditional counting through the song.

Traditional Counting

2 | |
4 1 2

 |
1 2 &

 | |
1 & 2 &

1 & 2 &

 | ;

1

Durational Symbols

ta ta

ta ti ti

ta - i ti

ti ti ti ti

ta shh

2. Singing: Play a recording of the song or play the song on a piano. Ask the students to clap their hands on the first beat of every measure and count by eight measures in order to get used to the dance beat patterns.

3. Finger Cymbals Accompaniment: As can be seen in the following dance chart and the music notation, there are (-), (+) syllables above the notes, which represent the pattern strokes of the finger cymbals.

(-) represents “Ching.” The open cymbal has a ringing sound like “ching.” Using two hands, strike the top cymbal on the corner of the bottom cymbal.

(+) represents “Chub.” Strike with both cymbals closed to create the stopped sound like “chub.” Produce this sound by striking both cymbals together and keeping them closed. Follow the patterns:

○	-	-	+
Pause	Ching	Ching	Chub

4. Movement Activities: Thai Dance Place the dance chart where it can be seen by the students. Tell the students to follow the instructions in the dance chart. Students will hold a paper lantern in each hand.

Figure 4.22a “Ram Khoam” dance patterns.²⁶

²⁶ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 1 วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษาปีที่ ๑* (Bangkok: Ministry of Education, 1981), 61-63.

Evaluation: Are the students able to dance on the correct beat?

Did the students keep the beat steady in clapping and in the accompaniment?

Note: This song came from Vietnam called *yuan ram gra-tang* (ญวนรำกระถาง). During the eighteenth century, there was a Vietnamese king named *Ong-Chieng-Suu* (อึ้งเชียงสีอ). He gathered some soldiers and migrated to Thailand. He hoped to redeem their independence in the future. When Bangkok (the capitol of Thailand) had a city festival, King *Ong-Chieng- Suu* wanted to build good diplomatic relations with King *Bhudha Yot Fa Julalok* (Rama I) พระบาทสมเด็จพระพุทธยอดฟ้าจุฬาโลกมหาราช. He ordered his soldiers to perform the traditional dance called *yuan ram gra-tang* (ญวนรำกระถาง). *Yuan* means Vietnamese, *ram* means dance, and *gra-tang* means flowerpot. Instead of calling it the lantern dance, they called it the flowerpot dance because the lantern's shape at that time was similar to the flowerpot more than it was to regular lanterns. All the dancers were men (soldiers); therefore, their postures were not as graceful as women. However, the dance patterns were very attractive; the movements of the dance were designed to represent the shape of a battle ship, a fort, a dragon, etc. The movement demonstrates strength and the precision parts of the male dance include acrobatic movements. In the nineteenth century, King *Mongkut* (Rama VI) พระบาทสมเด็จพระมงกุฎเกล้าเจ้าอยู่หัว wanted to have the lantern dance. This time the dance was adapted for Thai women dancers. The shape of the lantern was altered from a flowerpot shape into a lotus shape.

The style of the dresses was changed from Vietnamese to Thai. This dance is always performed at night time.²⁷

Figure 4.22b Lantern dance at night in Thailand.

²⁷ Ibid., 58.

รำโคม

Thai Script

มาชิมารำ

เพื่อนหญิงขามารำรำ

รำรำ รำรำ โคมงาม

หาความเพลิดเพลินใจ

แสงโคมสว่างไสว

เรารำไปคล้ายดวงดาว

เหลืองสลับขาว

แดงน้ำเงินงามอร่ามตา

ชูไปทางขวา

และย้ายมาชูทางซ้าย

ก้าวเท้า ก้าวเท้า เดินไป

พร้อมกับจังหวะดนตรี

แล้วพลันหยุดกลับหลังหัน

พร้อมกันนั้นเดินกลับทันที

ยืนอยู่กับที่

ฟังเสียงเพลงบรรเลงต่อไป

“Ram Khoam” (“Lantern Dance”)

Transcription

*maa sí maa ram**pûan yǐng chaai maa ráai ram**râai ram râai ram khoam ngaam**hǎa kwaam plêrd pleun jai**sǎng koam sà-wàang sa-wǎai**rao ráai bpai kláai duang daao**lǔeng sà-làb kǎo**dang náam ngerm ngaam a-ráam dtaa**choo bpai taang kwǎa**lǎe yáai maa choo taang sáai**gáo táo gáo táo durn bpai**próm gǎb jang-wàa don-dtree**léaw plan yùd glàb lǎng hǎn**prom kan nán durn glàb tan tee**yeun yùu gǎb tǐi**fhang siǎng pleng ban-leng dtór bpai*

“Ram Khoam”**Translation**

Boys and girls, let's dance.

Let us dance the lantern dance and enjoy ourselves.

When we dance, the light from the lanterns is as bright as starlight.

Yellow and white, red and blue, they are so beautiful.

Lift them to the right, and lift them to the left.

Step by step, we follow the rhythm.

Now, stop, turn back and, walk back to where we started.

Stand still and listen to the rhythm.

"Ram Khoam"

Lyrics: Yong Incawet
Melody: Yuan Derivation

The musical score is written on a single staff in 2/4 time, with a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some measures containing rests. The lyrics are written in Thai script below the staff. The score is divided into four lines, each starting with a '0' and ending with a '+'. The first line of the score includes a repeat sign at the beginning.

Maa si maa ram puan ying chaai maa raai - ram raai
choobpai taang kwaa lae yaai maa choo - taang saai gao

ram raai ram khoam ngaam haa kwaam - plerd pleun jai sang
tao gao tao durn bpai prom gab jang waa don - dtree leaw

khoam sa waang sa - waai rao raai bpai klaai duang - daao
plan yud glub lung han prom gan nan durn glub tan tee

lueng sa - lab kaao dang nam ngern ngaam a - raam dtaa
yeun yuu gub tee fhung sieng pleng ban leng tor bpai

Figure 4.23 "Ram Khoam" ("Lantern Dance")²⁸

²⁸ Ibid., 64.

Song no. 7: "Dtaa In Ka Dtaa Naa" ("Mr. In and Mr. Na")

Grades: 3-4

Lesson: Singing, Analyzing chords, Playing autoharp.

California Learning Standards: 1, 2, and 3

Materials: Recording, rhythmic chart, and Orff instruments.

Concepts: Every song has three primary chords (I, IV, and V). Each chord consists of three or four pitches stacked in thirds.

Objectives: 1. Students will learn primary chords (I, IV, and V).

2. Students will play instruments as accompaniment.

Procedure: 1. **Singing:** Play a recording of the song and teach by rote.

2. **Analyzing chord:** Primary chords are the three most important chords for every song.

These chords are built on the first, fourth, and fifth scale degrees.

- Ask the students to notate chords by starting on the lowest note of each chord and notate in thirds on the staff paper.
- Describe to the students the differences between simple triads and seventh chords.

C	D	E	F	G	A	B	C
I			IV	V

I

IV

V

- Divide the students into groups and ask them to sing the notes of the chord and harmonize altogether.

3. Playing Autoharp: Select students to play the autoharp to follow every beat from the song.

Evaluation: Are the students able to write a primary chord correctly?

Did the students follow and play the instruments correctly?

ดาอินกะดানা

“Dtaa In Ka Dtaa Naa”

(“Mr. In and Mr. Naa”)

Thai Script

Transcription

ดาอินกะดানা

dtaa in kà dtaa naa

หาปลาเอามากินกัน

hǎa bplaa aow maa gin gan

ได้ปลาทุกวัน

dǎai bplaa tûk-wan

รักกันก็ปันกันไป

rák gan gôr bpan gan bpai

หาปลามานาน

hǎa bplaa maa nom naan,

หาปลาบาานตะไท

hǎa bplaa maa baan dtà-taai

จนแม่ใครใคร

jon mǎe krai krai

รู้น้ำใจไม่ตรีปรีดา

rúu náam jai mai dtree bpree-daa

แต่แล้ววันหนึ่ง

dtàe léaw wan nèung

เคราะห์มาถึงถ่มถึงมา

kráw maa tǔng ta-měung tǔng maa

สองคนถึงครา

sǒng kon tǔng kraa

แย่งหัวปลาหางปลากันเกรียว	<i>yâng hũa bplaa hǎang bplaa gan griaw</i>
ดาอินกะดানা	<i>dtaa in ká dtaa naa</i>
โสกาอารดโจริงเจียว	<i>sǒ-kaa ar-worn jing jeaw</i>
ดาอยูมาเดี่ยวเดียว	<i>dtaa yùu maa dǎo diao</i>
คว่ำฟงเพียว เพียวไปกิน	<i>kwáa poong piaw piaw bpaai gin</i>

“Dtaa In Ka Dtaa Naa”

Translation

Mr. In and Mr. Naa often went fishing together. They were each other's best friend. At the end of the day, they would split the fish they got among themselves and their neighbors. One unfortunate day, Mr. In and Mr. Naa caught only one fish. They started arguing because both of them wanted the fish for dinner. To end the argument, they sought advice from Mr. Yoo. Mr. Yoo told them to divide the fish into three parts: the head, body, and tail. Then, Mr. Yoo took the body, which was the biggest part. Mr. In and Mr. Naa were very sad because they were left with only the fish's head and tail and no dinner.

"Dtaa In Ka Dtaa Naa"

Lyrics: Chatree

Melody: Eua Soonthornsarn

C

Dtaa In ka Dtaa Naa haa bplaa aow maa gin gan daai

G7 C G7

plaa tuk wan rak gan gor bpan gan bpai

haa bplaa maa nom naan haa bplaa maa baan dta taai jon

C F C

mae krai krai ruu naam jai mai dtreebpree daa dtae

F

leaw wan nung kraw maa tung ta - mung tung maa song

Chords: C, G⁷, C, F, C

Lyrics: kon tung kraa yang hua bplaa haang bplaa gan griaw -

Lyrics: Dtaa In ka Dtaa Na so - kaa ar -worn jing jeaw Dtaa Yoo

Lyrics: maa diao - diao kwaa poong piew piew bpaai gin

Figure 4.24 “Dtaa In Ka Dtaa Naa” (“Mr. In and Mr. Na”)

Song no. 8: "Falling Rain"

Grades: 3-4

Lesson: Singing, Conducting, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, King's biography (page 165-173), triangle, rattles, and wood stick.

Concepts: A pitch can be extended through the next beat.

Objectives:

1. Students will sing a song that has notes that are two beats long (half note: ♩).
2. Students will perform body movements by conducting the song.
3. Students will play instruments as accompaniment while singing in triple meter.

Procedure:

1. Singing: Play a recording of the song for the students to sing or teach by rote. Ask the students to count the beats while singing by stepping. A half note (♩) extends through two beats.

2. Conducting: Give the students directions to imitate the teacher's conducting while they sing the song. The first downward beat is on "Rain."

3. Movement Activity: Select three students to play instruments as accompaniment as follows:

Triangle $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | *etc.*

Rattle $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | *etc.*

Woodsticks $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | *etc.*

Evaluation: Did the students sing the song and hold the half note through the next beat?

Did the students follow and play the instruments correctly?

Can the students conduct from the patterns while they are singing accurately?

Note: “Falling Rain” bears witness to the King’s imagination, and ability to create unique melodies of various types. His use of a waltz rhythm, the first time he had used this particular rhythm, helped to make “Falling Rain” one of Thailand’s most popular

ballroom dance tunes of the time. This song was his Majesty's third song. He composed this song in 1946, when he had not yet become king.²⁹

²⁹ Suradhaj Bunnag, *The Musical Composition of His Majesty King Bhumibol Adulyadej*, trans. Royal Composition (Bangkok: Chitralada School Publishing, 1996), 97.

"Falling Rain"

Lyrics: Thanpuying Nopakhun Thongyai Na Ayudhya

Melody: H.M. King Bhumibol Adulyadej

F G#dim G¹³ C⁷

Rain winds sweep a - cross the plain.
Bright the rain - bow comes in view.

Em⁷ G⁹ D⁹sus⁴ C⁹

Thun - der Rum - bles on high
All the world's cool and clean.

F⁶ Am⁷ C⁷ F

Light - ning flash - es; Bows the grain.
An - gels' tears the flowers re - new.

Am⁷ Bb C⁷ Cbdim⁷ C⁷

Birds in fright nest - ward fly.
Na - ture glis - tens in green.

F Em⁷ C⁹
 But the rain pours down in bless - ing;
 Rain beads spar - kle in your hair, love.

Gm Gm C⁹ F C⁷
 Filled with cheer our hearts ex - pand. As the
 Rain - bows glit - ter when you smile. Thus we

F Fdim⁷ C⁷
 woods with notes of plea - sure ring,
 soon for - get the clouds a - bove.

Am⁷ C⁷ F
 Sun - light streams o'er the land.
 Beau - ty so does be - guile.

Figure 4.25 "Falling Rain"³⁰

³⁰ Ibid., 7.

Song no. 9: "Love in Spring"

Grades: 3-4

Lesson: Singing, Playing instruments, Reading.

California Learning Standards: 1, 2, 3, and 5

Materials: Recording, triangle, maracas, King of Thailand's picture, and his biography (page 165-173).

Concepts: Beats can be grouped in three (triple meter). A dotted half note has the value of three quarter notes.

Objectives:

1. Students will sing a song in triple meter.
2. Students will perform body movements by conducting the song.
3. Students will play instruments as accompaniment while singing in triple meter.
4. Students will learn the King of Thailand's biography.

Procedure: **1. Singing:** Teach by rote. Ask the students to count the beats while singing by stepping. Each phrase ends with a dotted half note ($\text{♩}.$), which has the value of three quarter notes.

2. Conducting: Give the students directions to imitate the teacher's conducting while they sing the song. The first downward beat is on "Love."

3. Playing instruments: Assign the students to play instruments from the following chart:

Triangle $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | *etc.*

Maracas $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | *etc.*

Evaluation: Are the students able to sing a dotted half note correctly?

Did the students play instruments correctly along the song?

Note: “Love in Spring” was composed in 1951 for the old England Student Association to be used as their signature tune. After His Majesty had returned to Thailand, this song has proved to be one of His Majesty’s most popular compositions.³¹

³¹ Ibid., 232.

"Love in Spring"

Lyrics: H.H Prince Chakrabandh Pensiri

Melody: H.M. King Bhumibol Adulyadej

C F C E7 Am

Love in Spring sets my heart a - flame
I am long - ing for love in spring.

D9 D7 G⁹sus⁴ G7

Burn - ing as em - bers glow
When the days are so fair.

A7 Dm E7 Am

Ev - 'ry - time when I hear you name,
What su - preme hap - pi - ness it'll bring.

Cm⁷ D9 Cm⁶ D7

Then my burn - ing tears be - gin to flow.
All the red rose - s bloom eve - ry where.

Ddim⁷ Am B7 Em

There'll come a day When skies will be so blue;
Birds in the trees will sing a love - ly tune.

The musical score for "Love in Spring" consists of three staves of music in treble clef. The first staff has five measures with the following chord symbols above them: Cdim7, Bbdim7, Ddim7, A9, and Gb9. The lyrics for this staff are: "May be you'll say You are in love with me too. and in the breeze We'll watch the bright love - ly moon." The second staff has five measures with chord symbols: C, F, C, Cdim7, and E7(b9). The lyrics are: "I'll find joy them in ev - 'ry - thing, For I'll I'll find joy then in ev - 'ry - thing, for I'll". The third staff has four measures with chord symbols: Dm7, Ab+, F+, and C6. The lyrics are: "find my love in Spring. find my love in Spring." The music ends with a double bar line.

May be you'll say You are in love with me too.
and in the breeze We'll watch the bright love - ly moon.

I'll find joy them in ev - 'ry - thing, For I'll
I'll find joy then in ev - 'ry - thing, for I'll

find my love in Spring.
find my love in Spring.

Figure 4.26 "Love in Spring"³²

³² Ibid., 66.

Song no. 1: "Oh I Say"

Grades: 5-6

Lesson: Singing, Movement, Playing, Reading.

California Learning Standards: 1, 2, and 3

Materials: Recording, King of Thailand's picture, and his biography (page 165-173).

Concepts: ϕ is cut time or (*Alle breve*). ♩ is one beat in 2/2.

Objectives:

1. Students will sing the song and conduct the song following a duple meter.
2. Students will perform body movements with the song.
3. Students will learn the difference between duple meter and quadruple meter (compound duple).

Procedure: 1. **Singing:** Teach by rote or play a recording of the song for the students to sing.

2. **Time signature:** Explain to the students the differences between duple meter and quadruple meter. Teach the students to count the beat from following chart:

1. $2/2 = \phi$ Cut Time or *Alle breve* $\text{♩} = 1$ beat

Simple duple meter consists of two half-note beats (♩), the first primary accent and the second unaccented.

2. $4/4 = \text{c}$ Common Time $\text{♩} = 1 \text{ beat}$

Simple quadruple meter consists of four quarter-note beats (♩), the first primary accent, third a secondary accent. The second and fourth are unaccented.

$2/2$ 1 2 1 2

$4/4$ 1 2 3 4 1 2 3 4

$2/2$ 1 & 2 & 1 & 2 &

$4/4$ 1 2 3 4 1 2 3 4

3. Conducting: Tell the students to imitate the teacher's conducting while they sing the song. The first downward beat is on "Say."

4. Movement Activity: Divide the students into two groups. Ask each group to perform the accompaniment patterns while singing the song.

Group 1: Clap $2/2$ ♩ ♩

Group 2: Clap/ Snap/ Snap $2/2$ ♩ $\text{♩} \text{ ♩}$

Evaluation: Did the students conduct and count on the beat correctly?

Did the students do the movement correctly?

Note: This song was composed in 1955 while His Majesty was residing at his coastal palace, “Klai Kangwol.” This composition became very popular among university students, especially on the occasions when His Majesty joined them at their students concerts.³³

³³ Ibid., 240.

"Oh I Say"

Lyrics: M.R. Seni Pramoj

Melody: H.M. King Bhumibol Adulyadej

C Cmaj⁷ Gm⁷ C

Oh let me say, just to say, What I'll say - -

F Fm C

Or do you say, just to say, What you'll say - -

A⁷ D⁷ G⁷ C⁷

Oh let us say, just to say, what we'll say - -

C Cmaj⁷ Gm⁷

Now what'll we say? Just some - thing to be gay - -

F Fm C

To chase the trouble and the cares of the day away -

D⁷ G⁷ C

Let us all sing the song, We want to be hap - py to day -

C⁷ F Fm C
 Hap - pi - ness come on - ly once in a life - time,
 A⁷ D⁷ G⁷
 We do not know when we come, where we go, So here
 C[#] Cmaj⁷ Gm⁷ C⁷
 goes, Now let me say just to say, what I'll say - -
 F Fm C
 And do you say just to say, what you'll say, - -
 D⁷ G⁷ 1. C
 Let us all sing the song, We want to be hap - py to - day
 2. C
 Hap - pi - ness day

Figure 4.27 “Oh I Say”³⁴

³⁴ Ibid., 74.

Song no. 2: “Porn Phee Mai” (“New Year Song”)

Grades: 5-6

Lesson: Singing, Reading, Improvisation (composing).

California Learning Standards: 1, 2, 3, 4, and 5

Materials: Rhythmic song patterns, C major scale chart, New Year celebration picture, King’s biography (page 165-173), and recording.

Concepts: The rhythm of patterns phrases in a melody can be the same or different. The upbeat (♩) at the beginning of the song is on an unaccented beat and is the last beat of this song’s last measure.

- Objectives:**
1. Students will learn a Thai song in the key of C major with an upbeat.
 2. Students will identify the rhythmic patterns that keep repeating.
 3. Students will improvise a melody on a given rhythm.
 4. Students will learn about a Thai Festival song and history.

Story of New Year’s Day

Thailand is well known for its festivals, which take place all the year round. Most of these festivals are influenced by the Buddhist religion; however, with the passage of time a number of them have been adopted in deference to the international practice. The official New Year’s Day of Thailand has undergone several changes. At one time, it fell at the end of November. Later, during the reign of King Rama V (1868-1910), it was moved to a date round in April and then New Year’s Day was changed to the first of April. The universal practice of celebrating the New Year on January 1 was adopted in

1941 in deference to the Western calendar. Though January 1 is regarded as the official New Year, the majority of Thais still regard the middle of April (*Songkran*) as their New Year's Day. Most activities on *Songkran* day involve water throwing, building sand pagodas, and pouring scented water on the older people as a means of blessing.

The celebration on January 1 is not as popular as that of *Songkran*. People will exchange greeting cards and gifts before the upcoming January 1. They also take this opportunity to travel upcountry to visit their relatives or spend holidays at a tourist attraction site. Some people prefer to stay at home and prepare food and other necessary items as a blessing in the early morning of January 1. At the same time, several companies take this opportunity to give a bonus, and announce promotions to their employees, who later use the money to buy gifts for relatives and friends before heading to their hometown for a long holiday.

Meanwhile, the Chinese New Year is important especially for Thai citizens of Chinese origin. Though it is not a public holiday, most private organizations will close their business for several days so that the employers and their employees will be able to celebrate with their relatives at home. In Thailand, people celebrate New Year three times a year, namely, the Thai traditional New Year or *Songkran*, January 1 and the Chinese New Year. Out of these, *Songkran* is the most joyous occasion, which brings people from all over the world to experience the festival.³⁵

³⁵ Thanapol Chadchaidee, *Essays on Thailand*, 5th ed. (Bangkok: Thanapol Vittayakarn Co., Ltd., 1998), 82.

Procedure: 1. **Singing:** Teach by rote and play a recording of the song for the students to sing. Help the students to sing this song with an upbeat on beat 4 by counting 1, 2, 3 silently.

2. **Reading Practice:** Give the students a paper keyboard. Help the students locate the (C major) seven notes associated with the song. Show the adjacent white keys (not black keys) between them that are always half steps (E-F and B-C).

3. **Improvisation:** Let the students identify the phrase where the song has the same rhythmic patterns. Ask the students to compose new notes for the last phrase of the song by using the following rhythmic patterns.

Evaluation: Can the students begin singing on beat 4 when counting 1, 2, 3 silently?

Can the students identify the repeated rhythmic patterns and upbeat?

Did the students understand the C major scale?

Are the students able to compose the melody on a given rhythmic pattern?

Note: On New Year's Eve 1952, His Majesty wished to bless his people in song. With the assistance of H.H. Prince Chakrabandh Pensiri, he composed the melody and granted permission to H.H. Prince Chakrabandh Pensiri to write the lyrics of *Porn Phee Mai*, which literally translates as New Year Greeting. This song became extremely popular and is still widely used today as the New Year Celebration's theme.³⁶

พรปีใหม่

Thai Script

สวัสดีวันปีใหม่พา

ให้บรรดาเราท่านรื่นรมย์

ฤกษ์ยามดีเปรมปรีดชื่นชม

ต่างสุขสมนิยมยินดี

ข้าวิงวอนขอพรจากฟ้า

ให้บรรดาปวงท่านสุขศรี

โปรดประทานพรโดยปราณี

ให้ชาวไทยล้วนมีโชคชัย

“Porn Phee Mai” (New Year Song)

Transcription

sà-wàd-dee wan bpee mài paa

hâi ban-daa rao tân rêun rom

rêrk yaam dii bprem prîi chûen chom

diàang sùk sôm ní-yom yin-dii

kâa wing worn kôr porn jàak fâa

hâi ban-daa bpuong tân sùk sîi

bpròad bprá-taan porn doi bpra-nii

hâi chao Thai luan mii chók chai

³⁶ Ibid., 206.

ให้บรรดาปวงท่านสุขสันต์	<i>hâi ban-daa bpuong tân sùk sǎn</i>
ทุกวันทุกคืนชื่นชมให้สมฤทัย	<i>túk wan túk keun chûen chom hâi sǎm rùe-tai</i>
ให้รุ่งเรืองในวันปีใหม่	<i>hâi rôong ruang nai wan bphii mài</i>
ผองชาวไทยจงสวัสดี	<i>phǒng chao Thai jong sà-wàd-dee</i>
ตลอดปีจงมีสุขใจ	<i>dtà-lòrd bpee jong mee sùk jai</i>
ตลอดไปนับแต่บัดนี้	<i>dtà-lòrd bpai náb dtàe bùd-níi</i>
ให้สันทุกขสุขเกษมเปรมปรีย์	<i>hâi sîn túk sùk-ka-sǎm bprem bprii</i>
สวัสดีวันปีใหม่เทอญ	<i>sà-wàd-dee wan bpee mài tern</i>

“Porn Phee Mai”

Translation

Happy, we all today be blessed!
 Now it's time of happiness;
 Let's be blessed and happy today.
 May I ask for your blessing,
 May we all today be blessed!
 For the joy and happiness.
 Of the Thai people today!³⁷

³⁷ Ibid., 81.

"Porn Phee Mai"

Lyrics: H.H Prince Chakrabandh Pensiri

Melody: H.M. King Bhumibol Adulyadej

The musical score is written in 4/4 time on a single treble clef staff. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The lyrics are written in Thai script below the staff.

Chords: C, Dm⁷, Em, C⁷, F, E⁷, F, G⁹, C, A⁷, Dm⁷, G⁷, C, Dm⁷, Em, C⁷, F, E⁷, F, G⁹, C, A⁷, G⁷, C, F, G.

Lyrics:

Sa - wad - dee wan bpee mai paa hai ban -
 daa rao tan reun rom rerk yaam dii prem prii chuen
 chom dtaang suk - som ni - yom yin dii kaa wing
 worn kor porn jaak faa hai ban - daa bpoung tan suk
 sii bproud bprou - taan porn dooi pra - nii hai chao
 Thai luan mee choke - chai hai ban - daa bpoung tan suk

G G⁷ C
 san tuk wan tuk keun chuen chom hai som rue tai hai roong

F G F D⁷
 ruang nai wan bphee mai phong chao Thai jong sa - wad

G⁷ C Dm⁷ Em C⁷
 dee dta - lord phee jong mee suk - jai dta - lord

F E⁷ F
 bpai nab tae bud - nee hai sin tuk suk - ka - sem bprem -

C G⁷ C
 bpree sa- wad - dee wan bphee mai turn

Figure 4.28 "Porn Phee Mai" ("New Year Song")³⁸

³⁸ Bunnag, 49.

Song no. 3: "H.M. Blues"

Grades: 5-6

Lesson: Listening, Reading, Playing instruments.

California Learning Standards: 1, 2, 3, and 5

Materials: Recording, triangle, maracas, King of Thailand's picture, and his biography (page 165-173).

Concepts: This Blues song expresses a sad feeling and has a slow pace. Blues compositions employ the twelve-bar progression I – I – I – I – IV – IV – I – I – V – IV – I – I. Each of the three phrases in "twelve-bar blues" consists of four bars (measures). The blue notes are the lowered third, fifth, or seventh degrees of the scale.

Objectives:

1. Students will identify the blue notes in the song.
2. Students will learn to sing blue notes from the song.
3. Students will learn the twelve-bar progression of blues song.
4. Students will perform percussion instruments as accompaniment to the song.

Procedure: 1. **Listening:** Teach by rote or play a recording of the song for the students to sing. Ask the students to count the rhythm in a quadruple meter.

2. Playing instruments: Assign the students to play instruments from following chart:

Triangle 4/4 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | *etc.*

Woodblock 4/4 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | *etc.*

Maracas 4/4 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | *etc.*

3. Class discussion: The **blue notes** are a lowered third, fifth, or seventh degree of scale. Show the students the blues scale keyboard chart and divide the students into groups. Ask the students to identify the blue notes in the song.

C blue scale

After finish the discussion, let the students in each group write the **blues scale** on the board.

4. Analyzing chords: Ask the students to indicate the twelve-bar progression in the song. (From this song, chords were embellished and differed from regular chord progressions).

Evaluation: Are the students able to identify the blue notes from this song?

Can the students write the blue scale from keyboard chart?

Did the students play instruments along the song correctly?

Note: This song was composed when the King returned to Switzerland in 1946 following his accession to the throne. The simple melody relies on a twelve-bar series of specific chords called a “blue progression,” which is a key element in the composition of songs typical of this style. The title of the song seemingly implies that it stands for “His Majesty’s Blues,” but in fact, it stands for “the Hungry Men’s Blues.” King Bhumibol would get so carried away when playing with his band at private dinner functions (hosted for Thai residents in Switzerland), that he often did not have his dinner until halfway through the night after guests had finished his/ her meal. This song was performed by the Carnegie Hall Jazz Band in the United States of America on 17 May 1995.³⁹

³⁹ Ibid., 160.

"H.M. Blues"

Lyrics: Prof. Dr. Prasert Na Nagara
Music: H.M. King Bhumibol Adulyadej

The musical score is written in 4/4 time on a single staff. It consists of four lines of music, each with a corresponding line of lyrics. Chords are indicated above the staff at various points.

Line 1: Chord: C. Lyrics: "We've got the Hun-gry Men's Blues. You'll be hun - gry too, if".

Line 2: Chords: C⁷, F⁷. Lyrics: "you're in this band. Don't you think that our - mu - sic is grand?".

Line 3: Chords: C, G⁷, F, G⁷_{b9}. Lyrics: "We've got the Hun - gry Men's Blues. You've eat - en now all of you."

Line 4: Chords: C, G⁺, C, A^{b9}, G⁹, C. Lyrics: "We'd like to eat with you too, That's why we've got the H. M. Blues". The piece ends with a double bar line and a repeat sign.

Figure 4.29 "H.M. Blues"⁴⁰

⁴⁰ Ibid., 14.

Biography of His Majesty King Bhumibol Adulyadej

His Majesty the King Bhumibol Adulyadej (King Rama IX) was born on Monday, December 5, 1927 at Mount Auburn Hospital, Cambridge, Massachusetts. His Majesty was the third son of their Royal Highness Prince Mahidol of Songkla, the son of King Chulalongkorn, and Mom Sangwal (Mom is the title for non royal-wives of the highnesses).⁴¹ His Majesty is the ninth King of the Chakri Dynasty and the longest-reigning monarch in the history of Thailand. As Ruth Gerson states, "He was given the auspicious name Bhumibol Adulyadej meaning, 'Strength of the Land Incomparable Power,' as if foretelling his future."⁴²

His Majesty attended the *Ecole Nouvelle de la Suisse Romande, Chailly sur Lausanne*. Later on he moved to the Gymnase Classique Cantonal of Lausanne, where he received his Bachelors letters diploma. He then chose to enter *Lausanne* University to study science, but the sudden death of his elder brother, King Ananda Mahidol, in Bangkok on June 9, 1946, changed the course of his life completely. The Law of Succession bestowed on him the arduous but challenging function of the Thai Crown. On behalf of the people, the Government came to ask the Princess Mother for her other son to be their King. As he had not finished his education, His Majesty decided to go back to Switzerland for another period of study. This time, however he studied political science and law in order to equip himself with the proper knowledge for government. According

⁴¹ Soravit Bhirom Bhakdi, "Royal Title Simplify," *The Siamese Royalty: A Personal Fascination* (2002); available from <http://www.geocities.com/three-b.geo/titles.html>; internet access 15 January 2003.

⁴² Gerson, 65.

to *Asia Source*, "As monarch, Bhumibol is still keen on agricultural research (the palace operates an experimental farm in Bangkok), hydraulic engineering, the practical application of artificial rain, and the manufacture of synthetic fuels."⁴³ Following the completion of his education in Switzerland in the early 1950s, His Majesty returned home to Thailand. In the years following, he began what has become his way of life traveling throughout the year to the provinces and rural areas of the kingdom to visit his people, talk to them, and perhaps even more important, listen to them. He learned first hand of their needs and their problems and then set about finding ways of giving immediate help; later these problems were studied in depth to find a permanent solution or way of assistance.

The main concern of King Bhumibol is for the uplifting of the general well being of the people. Evidence of this can be drawn from his ceaseless efforts to visit his subjects in rural area. His Majesty has traveled thousands of miles throughout the kingdom. Wherever possible, he has suggested ways to overcome the difficulties of the people. These visits have led to the establishment of over 1,000 Royal-initiated projects implemented by the relevant agencies of the government after having been given advice and assistance by King Bhumibol. His accomplishments in royal project developments are very well-known. He is also interested in different aspects of music and art. In music, he loves to compose and play instruments in jazz style. In the arts, he is interested in oil canvas painting in realistic, expressionist, and abstract styles.

⁴³ Asia Source, "Asia Biography: Bhumibol Adulyadej," *The Encyclopedia of Asian History* (1988); available from <http://www.asiasource.org/society/bhumiboladulyadej.ctm>; internet access 23 October 2000.

At present, His paintings comprise forty-seven known and published works and sixty others that have not yet been publicized.⁴⁴ Sculpture, photography, and handcrafted sailing boats are also his hobbies. He also wrote the story of *Mahajanaka*, which is taken from the Buddhist scripture about the Buddha's previous life. The story is about the virtues of perseverance and moderation as guidelines in difficulty of sustainable development through the rich use of dhamma riddles. As King Bhumibol tells it, a ship belonging to King Mahajanaka capsizes in a storm while en route to seek wealth in the Land of Suvamabhuni. The others on board fall prey to sea creatures. But Mahajanaka, refusing to call for help from the gods, is rescued after seven days and seven nights by the goddess Mani Mekhala. Eventually ascending the throne at the City of Mithila, he goes on to found a university based on the concept of respect for nature.⁴⁵ This story is a fitting message for the Thai people as they negotiate the rough seas whipped up by economic crisis and their damaging development path. It is also an appropriate reflection of the important work the monarch has done for his country. By staying in tune with his nation's problems, the King has proved that even in a rapidly changing world, a royal family can have genuine relevance and a role to play.⁴⁶

⁴⁴ Office of the National Culture Commission, "Talents of His Majesty King Bhumibol Adulyadej," *The Golden Jubilee Network* (February 1999); available from http://kanchanapisek.or.th/kp8/art/f_paintings_en.html; internet access 3 October 2000.

⁴⁵ Julian Gearing, "A Very Special Monarch," *Asia Week* 25, no. 48 (3 December 1999); available from <http://www.asiaweek.com/asiaweek/magazine/99/1203/soc.thailand.king.html>; internet access 24 October 2000.

⁴⁶ *Ibid.*

In 2002, King Bhumibol wrote another story of *Tongdaeng*, the respectful dog, whom the King described as “A common dog who is uncommon.”⁴⁷ The reason for writing this story was to teach all Thai citizens that they should be “as being different from many others who, after having become important personalities, might treat with contempt someone of lower status who, in fact, should be the object of gratitude.”⁴⁸

His Majesty's Musical Talent

King Bhumibol Adulyadej has displayed a remarkable range of talents. He is interested in a variety of arts, such as music, painting, photography, sculpture, and handcrafted sailing boats. He is one of Thailand's best jazz musicians. He has composed forty-five musical works, which rank among the most well known in the history of Thai contemporary music. He has shared his musical interests with various groups of musicians and members of the general public. His achievements in music have been internationally recognized, and he has been presented with the highest accolades both in Thailand and abroad. His Majesty's musical training started in Switzerland while he was ten years old. His Majesty's first instrument was the clarinet. He attended lessons in classical music and musical notation for two years. His interest in jazz developed during this period. He studied the works of famous jazz musicians, comparing their diverse styles of musical expression. He soon played along with recordings of Sidney Bechet's soprano saxophone, Johnny Hodges' alto saxophone, and Duke Ellington's piano music.

⁴⁷ “Thai Monarch's Pet Tale Captivates His Subjects,” *Hello Magazine* (22 November 2002); available from <http://www.hellomagazine.com/2002/11/27/bhumiboladulyadej/>; internet access 16 February 2003.

⁴⁸ His Majesty King Bhumibol Adulyadej, *The Story of Tongdaeng* (Bangkok: Amarin Printing and Publishing Public Company Limited, 2002), 10.

He played music with amateur musicians wherever he went. Formalities were waived during these sessions. Music became a medium for close friendships and for forging ties between the Monarch and his subjects. His Majesty's favorite instruments are the saxophone, clarinet, and trumpet. He also plays the guitar and the piano. He is able and willing to join in with any musical group or orchestra. In jazz, he enjoys playing both annotated musical arrangements and improvisations. One of his songs was featured in a Broadway musical in the early 1950s. In 1960 in New York he played the saxophone and clarinet with such world-renowned musicians as Benny Goodman, Jack Teagarden, Lionel Hampton, and Stan Getz. All agreed that His Majesty was a highly gifted exponent of jazz. His Majesty's role as music teacher may be seen in the musical band that he founded in 1986. The "Sahai Pattana" Brass Band has Her Royal Highness Princess Maha Chakri Sirindhorn as its first member and consists of a number of officials in his personal service for rural development. Also scientists, volunteer doctors, court officials, aides, and security officers joined to rural development project. Most had no previous musical training. His Majesty spends a short period of each evening for teaching music. The band has performed on special occasions, but more important is the fact that unity and friendship among the rural development workers have been created through music. His Majesty has an expert understanding of compositional theory and is one of the country's leading composers of international music. His use of unusual and complex chords gives his music a pleasing density and richness. It is not surprising, therefore, that several compositions, like "Falling Rain," "Love in Spring," and "Magic Beams" are

today recognized as Thai classics.⁴⁹ His Majesty the King composed his first song, “Candle Light Blues,” in 1946. During the next twenty years, he composed forty more. The total number of compositions to date is forty-three. The majority of these are songs for which he composed the music. His own lyrics and those by other songwriters followed. Five of them have His Majesty’s original lyrics in English. The music of two songs were composed based upon the inspiration from lyrics, which had been previously written. There is also a ballet suite known as the “Kinari Suite.” His Majesty’s early compositions were mostly of the Blues style using the chromatic musical scale that first gained popularity in the United States around the turn of the century.⁵⁰ He developed intriguing sounds of blue notes, off-beat syncopated rhythms, and complex chords, which he incorporated in his arrangements for orchestra. This, in turn, has made several of his songs great favorites even to the present. He later used the pentatonic scale to simplify his music. Not wishing to discolor the aesthetics of a tonic language, he also took care to match musical sounds to the rising and falling tones of the Thai language.

His Majesty the King’s musical accomplishments became known worldwide when, on a state visit to Austria in 1964, the “Nieder Osterreich Tonkünstler” performed a concert of several of his compositions in the Vienna Concert Hall. This concert was broadcast on Austrian Radio to the delight of European audiences. Two days later, on October 5 1964, “Die Akademie für Musik und Darstellende Kunst” in Wien elected him an Honorary Member. His Majesty is the twenty-first Honorary Member of this famous institute and the first Asian composer to be thus honored. As Gerson notes,

⁴⁹ Bunnag, 98.

⁵⁰ Ibid., 96.

After fifty years of reign, the King can look back on a fruitful life, filled with excitement as well as difficult times, all of which he has handled in truly noble way. A man of many talents and varied interests, he places the country's welfare ahead of himself, initiating sorely needed projects whose progress he follows, often visiting their sites.⁵¹

Figure 4.30a H.M. the King invited Jack Teagarden (trombone) to join the performance.

⁵¹ Gerson, 67.

Figure 4.30b H.M. the King playing the alto saxophone, accompanied by Gene Krupa playing drum on the left.⁵²

Figure 4.3c H.M. the King composed the song.

⁵² Bunnag, 102.

Figure 4.30d H.M. the King with Louis Armstrong.⁵³

Figure 4.30e H.M. the King, performing with Mr. Benny Goodman.⁵⁴

⁵³ Ibid., 103.

⁵⁴ Ibid., 103.

Song no. 4: "Dud Bida Marndorn" ("Like our Mother and Father")

Grades: 5-6

Lesson: Melody, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Recording, wood blocks, sandpaper blocks, and triangles.

Concepts: A triplet is three sounds in the time of two notes.

- Objectives:**
1. Students will identify and practice a new rhythm (triplet) by counting and clapping.
 2. Students will learn rhythmic patterns by using body movements.
 3. Students will perform percussion instruments as accompaniment.
 4. Students will compose the rhythmic patterns including a new rhythm (triplet).

Procedure: 1. **Singing:** Play a recording of the song or teach the song on a piano.

2. **Movement Activity:** Teach the students that a triplet has three notes per beat. Ask the students to clap from the following chart:

Beat in 4/4 1 2 3 4

Duration syllable: ta ta tri-ple-ti ta

Counting: 1 2 3-and-a 4

3. Playing percussion instruments: Select students to play Orff instruments in the following patterns:

Wood blocks

Sandpaper blocks

Triangle

4. Composing Rhythm: Divide the students into four groups. Ask the students to compose four-line rhythmic patterns by using () including a triplet. After the students finished composing, let the students practice the rhythm by clapping.

Here are some examples of patterns:

Evaluation: Can the students count the beat (triplet) by clapping accurately?

Note: H.R.H Princess Maha Chakri Sirindhorn composed a poem titled *Kasatriyanusorn* (กษัตริยานุสรณ์) for H.M. Queen Sirikit on her birthday. H.M. Queen Sirikit was very pleased with this poetry; therefore, she gave this poem to M.L. Puangroy Sanitwong Na Ayudhya for him to compose a melody. The title of this song is *Dud Bida Marn Dorn* (“Like Our Father and Mother”) ดุจดามารดร.⁵⁵

ดุจดามารดร

“Dud Bida Marndorn” (“Like our Father and Mother”)

Thai Script

Transcription

รักชาติยอมสละแม่ชีวี

rák châad yorm sà-là mae chee-wee

รักเกียรติจงเจตน์พลีชีพได้

rák gieat jong jèd plee chêep dâai

รักราษฎร์มุ่งรักดีรอบบาท

rák râad moon pák-dee rong bàat

รักศาสนารากุญเค็กไสร

rák sàad raan sèrk sâi

เพื่อเกื้อพระศาสนา

pûa gûa prá-sàd-sà-nâa

อันสยามเป็นบ้านเกิดเมืองนอน

un sà-yâam (Siam) bpen bâan gerd muang norm

ดุจดามารดรเปรียบได้

dùd bì-daa maan-dorn prèab dâai

ยามสุขสโมสรทุกเมื่อ

yaam sùk sà-mo-sörn tùk mûa

ยามศึกทุกขยากไร้

yaam sùk tùk yâak rái

ปลาแดกเรน ฤาควร

pa-làad rén reu kwuan

⁵⁵ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 5 วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษา* (Bangkok: Ministry of Education, 1977), 44.

“Dud Bida Marndorn”**Translation**

We will fight till death for our beloved country and our dignity. We will serve our countrymen, be loyal to our King, and protect our religion. Siam is our homeland. It is like a father and mother to us. We are going to stay together throughout both happy and troubled times.

"Dud Bida Marndorn"

Lyrics: H.R.H. Princess Mahachakri Sirindhorn
 Melody: M.L. Puangroy Sanitwong Na Ayudhya

Rak chaad yorm sa - la mae chee wee rak gieat

jong jed plee cheep daai rak raad moong pak - dee rong baat

rak saad raan serk sai pua gua pra sas - sa - naa un sa -

yaam bpen baan gerd muang norn dud bi - da maan dorn preab daai yaam

suk sa - mo - sorn tuk mua yaam suk tuk yaak rai pa - laad

ren reu kwuan un sa - kwuan

Figure 4.31 "Dud Bida Marndorn" ("Like our Mother and Father")⁵⁶

⁵⁶ Ibid., 49.

Song no. 5: “Ying Thai Jai Ngaam” (“The Thai Girl with a Gracious Heart”)

Grades: 5-6

Lesson: Listening, Writing, Playing instruments, Movement.

California Learning Standards: 1, 2, and 3

Materials: Cassette tape, tone bars.

Concepts: A pentatonic scale is any scale that is made up of five notes. One of the most common forms corresponds to the major scale without the fourth and seventh degrees.

- Objectives:**
1. Students will sing a five-tone pentatonic song.
 2. Students will play instruments as accompaniment along with singing in a 2/4 time signature.
 3. Students will learn the traditional dance that couples perform.

Procedure:

1. **Listening:** Play a recording of the song and teach the song on a piano.
2. **Reading Practice:** Most Thai songs are based on a pentatonic scale that has no half-step intervals. Help the students locate the five-tone pentatonic scale illustrated on the following chart:

C pentatonic scale

3. Scale Praticce: Teach the students how to construct a pentatonic scale starting on F once they have learned C pentatonic scale.

4. Playing Tone Bars:

5. Movement Activities: Thai Dance Place the dance chart where it can be seen by the students. Assist the class in forming a circle. Tell the students to follow the instructions in the dance chart.

สอศรร้อยมาลา

"สอศรร้อยมาลา"

"ท่าเชื่อม"

"สอศรร้อยมาลา"

"ท่าเชื่อม"

Figure 4.40 Thai Dance Pattern.

Evaluation: Are the students able to transpose the C pentatonic scale into F pentatonic scale?

Did the students can keep the beat steady in the accompaniment?

หญิงไทยใจงาม

“Ying Thai Jai Ngaam” (“The Thai Girl with a
Gracious Heart”)

Thai Script

Transcription

เดือนพราวดาวแวววาวระยิบ

duan prao daao vaew vow rá-yáb

แสงดาวประดับส่องให้เดือนงามเด่น

sǎng daao bprà-dàb sǒng hâi duan ngaam dèn

ดวงหน้าใสมากเพียงเดือนเพ็ญ

duang nâa sǒ-pha pieang duan pen

คุณความดีที่เห็นเสริมให้เด่นเลื่องงาม

koon kwaam dee tîi hǎn sǎm hâi dèn lêrd ngaam

ขวัญใจหญิงไทยสงครมาดี

kwǎn jai yǐng Thai sǒng sǐ chāad

รูปงามพิลาสใจล้ำกาจเรื่องนาม

rôop ngaam pí-lâad jai glâa gàad rueng naam

เกียรติยศกองปรากฏทั่วคาม

kieat-tì-yód gǒng bpra-gòd tûa kaam

หญิงไทยใจงามยิ่งเดือนดาวพราวแพรว

*yǐng Thai jai ngaam yǐng duan daao prao
praew*

“Ying Thai Jai Ngaam”

Translation

The galaxies of scintillating stars in the heavens serve to accentuate the beauty of the moon by surrounding her like ladies-in-waiting. In the same manner, the countenance of the Thai girl looks like the lunar orb because she has all the feminine attributes of goodness. Any Thai girl who possesses physical beauty, stoutness of heart, and a good reputation will become well known in all hamlets and towns as a girl whose goodness of heart and beauty outshines the moon and the stars which gleam like jewels in the sky.⁵⁷

⁵⁷ Chaisongkram, 34.

"Ying Thai Jai Ngaam"

Lyrics: Thanpuying La-ead Phiboonsongkram

Melody: Eua Soonthornsarn

The musical score is written in 2/4 time on a single treble clef staff. It consists of five lines of music, each with Thai lyrics underneath. The lyrics are: "Duan prao daao vaew vow ra - yab", "sang daao pra dab song hai duan ngaam - - den", "duang naa so pha pieng duan pen koon kwaam", "dee tee hen serm hai den leard ngaam", and "kwan jai ying Thai song see - - chaad roob". The melody is simple and melodic, with some notes beamed together and some notes having longer durations indicated by dots or horizontal lines.

Duan prao daao vaew vow ra - yab

sang daao pra dab song hai duan ngaam - - den

duang naa so pha pieng duan pen koon kwaam

dee tee hen serm hai den leard ngaam

kwan jai ying Thai song see - - chaad roob

The musical score is written on four staves in G major (one sharp) and 4/4 time. The lyrics are in Thai script and English. The first staff has a slash above it. The second staff has a slash above it. The third staff has a '1.' above it. The fourth staff has a '2.' above it.

ngaam pi - laad jai glaa gaad rueng - - naam

kieat - ti - yod gong pra - god tua kaam ying

Thai jai ngaam ying duan daao prow preaw

1.

2.

duan preaw

Figure 4.33 “Ying Thai Jai Ngaam” (“The Thai Girl with a Gracious Heart”)⁵⁸

⁵⁸ Ibid., 176.

Song no. 6: "Naa Tee Dek" ("Rules for Children")

Grades: 5-6

Lesson: Singing, Improvisation (Composing).

California Learning Standards: 1, 2, 3, 4, and 5

Materials: Recording, non-pitched percussion instruments, and rhythmic chart.

Concepts: $\circ$, $\bullet$, $\bullet$, $\bullet$, $\bullet$, $\bullet$, f , and g can be combined in ways to form patterns in c (4/4 time signature).

- Objectives:**
1. Students will learn about the National Children's Day Festival and discuss the ten children's rules in the song .
 2. Students will learn the rhythmic patterns from the song and improvise by composing rhythmic patterns made up of the preceding notes in 4/4 time signature.
 3. Students will perform body movements by conducting the song.
 4. Students will perform on non-pitched percussion instruments from their own rhythmic patterns composition.

Story of National Children's Day

Children are considered the most valuable resource of the nation. They are a powerful force in the development and stability of the nation. Normally, the age of children taking part in the celebrations should be less than fourteen years old. In order to prepare themselves to be the strength of the nation, children should be industrious in their study, make use of their time wisely, be disciplined, diligent, helpful to each other, unselfish, aware of right and duty, and responsible towards the society. In addition, they

should keep the country clean and conserve the natural environment and public property. If children are aware of their own future and of the nation, they will be called “worthy children” and the country will be prosperous. To stimulate children to be aware of their significant role in the country, the National Children’s Day was held for the first time on the first Monday of October 1955 and continued until 1963. It was then changed to the second Saturday of January, because at this time the rainy season is over. It is a government holiday that is still in practice today. The government has set up an organizing committee to co-ordinate with several agencies in both public and private sectors to organize the celebration simultaneously throughout the country. The objectives are to enable children to realize their importance; be proud of their country, Religion and Monarchy; and to believe in a democratic system with the King. Every year on this day, the prime minister gives a slogan for the children to live by in the coming year. This indicates that children are the most valuable resource of the nation. We often hear the saying that, “Children are the future of the nation. If the children are intelligent, the country will be prosperous.” Therefore, children should ask themselves whether they are worthy children or not. On this day, many interesting places such as the Duzit Zoo, the Army, Navy, and Airforce bases, the Government House and Parliament House are open for children to visit. Thus, all children look forward to National Children’s Day.⁵⁹

⁵⁹ Chadchaidee, 164.

Procedure: 1. **Singing:** Play a recording of the song or teach the song on a piano.

2. **Rhythm Practice:** Ask the students to study the rhythmic patterns from the song by clapping while they sing.

4/4 = c Common Time $\text{♩} = 1 \text{ beat}$

Simple quadruple meter consists of four quarter-note beats (♩), the first primary accent, third a secondary accent. The second and fourth are unaccented.

3. **Improvisation & Composition:** Assist the students as they compose rhythmic patterns individually (four lines) on paper. Then ask each student to compose a one line rhythmic pattern and switch to one another. These are some examples of patterns:

4. **Conducting:** Give the students the directions by imitating teacher's conducting while the students sing the song. The first downward beat is on "euy."

Evaluation: Are the students able to improvise the rhythmic patterns?

Can the students conduct the beat from the patterns correctly while singing?

หน้าที่เด็ก

Thai Script

เด็กเอ๋ยเด็กดีต้องมีหน้าที่สิบอย่างด้วยกัน

เด็กเอ๋ยเด็กดีต้องมีหน้าที่ที่สิบอย่างด้วยกัน

หนึ่ง นับถือศาสนา

สอง รักษาธรรมเนียมมั่น

สาม เชื่อพ่อแม่ครูอาจารย์

สี่ วาจานั้นต้องสุภาพอ่อนหวาน

ห้า ยึดมั่นกตัญญู

หก เป็นผู้รักการงาน

เจ็ด ต้องศึกษาให้ชำนาญต้องมานะบากบั่น ไม่เกียจไม่คร้าน

แปด รู้จักออมประหยัด

เก้า ต้องซื่อสัตย์ตลอดกาล น้ำใจนักกีฬากล้าหาญ ให้เหมาะกับกาลสมัยชาติพัฒนา

สิบ ทำตนให้เป็นประโยชน์ รัฐบาลบุญคุณโทษ สมบัติชาติต้องรักษา

เด็กสมัยชาติพัฒนาจะเป็นเด็กที่พาชาติไทยเจริญ

“Naa Tee Dek” (“Rules for Children”)

Transcription

dèk eũy dèk dee dtông mee nâa têe sîp yàng duâi gan

dèk eũy dèk dee dtông mee nâa têe sîp yàng duâi gan

nùng nâb tũu sàs-sa-nâa

sông rák-săa tam-niem mân

săam chũer pôr mae kruu a-jaan

sii waa-jaa nân dtông sù-pâap òrn wăan

hâa yúed mân gà-tan-yuu

hòk bpen phũu rũu rák gaaan ngaan

jèd dtông sùk-săa hâi cham-naam dtông maa-nâ bàak bàn mât kiet mât krâan

bpàad riu-jâk orm bprà-yàad

gâao dtông sêu-saat tà-lòrd gaan

nâam jai nâk gee-laa glâa-hăan hâi maw gâb gaan sà-măai châad pát-ta-naa

sîp tam dtôn hâi bpen bprà-yòad riu bàab boon koon tôad

sôm-bùt châad dtông rák-săa

dèk sà-măai châad pát-ta-naa jà bpen dèk tii paa châad Thai ja-reon

“Naa Tee Dek”**Translation**

Good children must follow ten rules.

One: be religious;

Two: preserve custom;

Three: obey your parents and teachers;

Four: speak politely;

Five: be grateful;

Six: be responsible and complete what you are assigned to do;

Seven: study hard and be diligent;

Eight: be frugal;

Nine: be honest and brave as well as able to lose gracefully;

Ten: be helpful to others, do good deeds, and help preserve the nation's resources. Every child who follows these rules will contribute to the nation's prosperity.

"Naa Tee Dek"

Lyrics & Melody: Eua Soonthornsarn

Dek euy dek dii dtong mii naa

tii sip yaang duai gan dek euy dek

dii dtong mii naa tii sip yaang duai gan

nung nab - tuu sas - sa - naa song rak - saa tam - niem

man saam chuer por mae kru a - jaan sii waa - jaa

nan tong su - paap orn waan haa yued man ga - tan

yuu hok bpen phuu ruu rak gaan ngaan

jed dtong suk-saa - hai cham naan dtong maa-na baak ban mai kiet mai

kraan bpaad ruu jak orm pra - yaad

gaao dtong seu saad ta - lord gaan naam jai nak gee - laa glaa

haan hai maw gab gaan sa-mai chaad pat-ta - naa

sip dtam dton hai bpen pra-yoad ruu baab boon koon toad som-but chaad dtong rak

saa dek sa-mai - chaad pat-ta - naa ja bpen dek tii

paa chaad Thai ja - reon

Figure 4.34 “Naa Tee Dek” (“Rules for Children”)⁶⁰

⁶⁰ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 4* วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษา (Bangkok: Ministry of Education, 1980), 57.

Song no. 7: "Sayamanusati" ("Thai Patriotism")

Grades: 5-6

Lesson: Singing, Playing instruments.

California Learning Standards: 1, 2, and 3

Materials: Rhythmic chart and tone bars C, D, E, F.

Concepts: Dotted eighth note, eighth note and sixteenth note combinations

- Objectives:**
1. Students will sing a Thai song that features and rhythmic patterns.
 2. Students will play tone bars accompaniment.
 3. Students will learn the rhythm patterns of the song.

Procedure: 1. **Singing:** Play a recording of the song and teach the song on a piano.

2. **Playing Tone Bars:** Select the students to play the tone bars on the phrases that end on long tones ( ).

	(beat)	1 st	2 nd	1 st	2 nd		1 st	2 nd	1 st	2 nd
[Read Down]	2/4	♩	♩	E	♩		F	♩	♩	♩
		♩	♩	E	♩		D	♩	♩	♩
		♩	♩	E	♩		F	♩	♩	♩
		♩	♩	C	♩		C	♩	♩	♩
		♩	♩	♩	♩		♩	♩	♩	♩
		D	♩	♩	♩		C	♩	♩	♩

3. Reading Practice: Introduce durational syllables and traditional counting through the song.

	Traditional Counting	Durational Symbols
2	. . .	tim - ri tim - ri
4	1 & a 2 & a	
	↓	ta - a
	1 2	
	┌ ┐	ti - ti ti - ti
	1 & 2 &	

Evaluation: Did the students sing the song with dotted eighth note, eighth notes and sixteenth notes correctly?

Can the students play the tone bars on the right beat?

Did the students count and clap the rhythm patterns correctly?

สยามานุสติ

Thai Script

ใครราษฎรใครรุกด้าว แดนไทย

ไทยรบจนสุดใจ ขาดดิน

เสียเนื้อเลือดหลังไหล ยอมสละ สิ้นแล

เสียชีพไป เสียสิ้น ชี้อก้อง เกียรติงาม

หากสยามยังอยู่ยัง ยืนยง
 เราก็เหมือนอยู่คง ชีพด้วย
 หากสยามพินาศลง ไทยอยู่ ได้ฤา
 เราก็เหมือนมอดม้วย หมดสิ้น สกฺลไทย
 “Sayamanusati” (“Thai patriotism”)

Transcription

krai raan krai rûk dâao daan Thai
Thai rôb jon sud jai kàad dîn
sǎa núa lêurd lung láai yorm sà-là sîn lae
sǎa chéep bpài sǎa sîn chûe gong giéat ngaam
hàak sà-yǎam (Siam) young yùu yǒung yeun yong
rao gôr mǎan yùu kong cheep dūai
hàak sà-yǎam (Siam) pí-nâad long Thai yùu dāai reu
rao gôr mǎan môrd múay mòd sîn sà-goon Thai

“Sayamanusati”

Translation

We Thai people will fight whoever intrudes into the kingdom of Thailand. We are ready to shed our blood and sacrifice our lives to protect our beloved homeland because without our country we would rather die.

"Sayamanusati"

Lyrics: H.M. King Mongkut (Rama VI)

Melody: Nard Tawornboot

Krai - raan - krai - ruk daao - daan - Thai
haak sa - yaam - young - yuu young - yeun - yong

Thai rob jon sud jai kaad - - - din sia nua
rao gor muan yuu kong cheep - - - duai haak sa -

leurd lung - laai yorm sa la sin
yaam pi - naad long Thai - yuu daai

lae sia cheep paai sia sin
reu rao gor muan mord muay

chue gong - gieat - ngaam
mod sin sa - goon - Thai

Figure 4.35 "Sayamanusati" ("Thai Patriotism")⁶¹

⁶¹ Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 6 วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษาปีที่ 6* (Bangkok: Ministry of Education, 1978), 17.

Song no. 8: “Bua Kao” (“White Lotus”)

Grades: 5-6

Lesson: Singing, Harmony, Playing instruments.

California Learning Standards: 1, 2, 3, and 4

Materials: Recording, triangle, autoharp, staff paper, and chords pattern chart.

Concepts: Chords consist of three or four pitches stacked in thirds.

Objectives:

1. Students will learn to notate and play chords.
2. Students will play the autoharp and triangle accompaniment.
3. Students will read and harmonize chords in the song.

Procedure: 1. **Singing:** Play a recording of the song and teach the song on a piano.

2. **Analyzing chord:** The teacher strums an autoharp to demonstrate chords that consist of three or four pitches stacked in thirds.

- Notate chords by starting on the lowest note of each chord and notate in third.
- Describe to the students the differences between simple triad chords and seventh chords.
- Challenge the students to determine and write pitch names from the given chords.
- Divide the students into four groups to sing harmonized chords; group one sings *do*, group two sings *mi*, group three sings *sol*, and group four sings *ti* (the seventh).

The image shows a musical staff with five measures, each containing a chord. Above the staff, the chords are labeled: G, C, D⁷, Em, and Am. Below the staff, the Roman numerals are grouped into two categories: Primary Chords (I, IV, V) and Secondary Chords (vi, ii). The Primary Chords are I, IV, and V, which correspond to G, C, and D⁷ respectively. The Secondary Chords are vi and ii, which correspond to Em and Am respectively.

3. Playing instruments accompaniment: Create an autoharp chart by identifying chords in different colors.

Triangle Let the students play the triangle at the beginning of the beat in every measure.

Autoharp Divide the students into four groups; have the students play each column.

	(beat)	1 st 2 nd 3 rd 4 th				1 st 2 nd 3 rd 4 th				1 st 2 nd 3 rd 4 th				1 st 2 nd 3 rd 4 th			
		1 st	2 nd	3 rd	4 th	1 st	2 nd	3 rd	4 th	1 st	2 nd	3 rd	4 th	1 st	2 nd	3 rd	4 th
Read down	4/4	{	{	{	{	{	{			{	{			{	{		
		-	-	-	-	-		C		-		D7		-		D7	
		♩	{	{		♩	♩			♩	♩			♩	♩		
		G	-	-		G	G			G	G			C	C		
		♩	♩			♩	♩			♩	♩			♩	♩		
		G	D7			Am	Am			C	D7			G	G		
		♩	{	{		♩	♩			♩	♩			♩	♩		
		G	-			Em	Em			G	G			C	C		
		{	{	{	{	{	{			{	{			{	{		
		-	-			-		D7		-		D7		-		Em	
		♩	♩			♩	♩			♩	♩			♩	♩		
		D7	Em			G	G			G	C			Am	Am		
		♩	{	{		♩	♩			♩	♩			♩	♩		
		Am	-			C	D7			G	C			D7	D7		
		♩	♩			♩	♩			♩	♩			♩	♩		
		D7	D7			G	G			D7	D7			G	G		

Evaluation: Are the students able to identify the notes from the given chord?

Can the students sing chords to develop an understanding of harmony?

Can the students identify the difference between chords (stack of three notes)?

Note: This song was one of four songs that was selected for Song of Asia from the UNESCO Prize for the Promotion of the Arts (award in the framework of international or regional cultural and artistic events also visual arts, performing arts and music). The Sixth FACP Conference of the Federation for Asian Cultural Promotion.⁶²

Figure 4.36 Lotus in the pond.⁶³

⁶² Education Technology ศูนย์เทคโนโลยีทางการศึกษา, *Handbook of Teaching Music and Dance for Radio School: Grade 6 วิทยุโรงเรียนคู่มือการสอนวิชาดนตรีและนาฏศิลป์ ชั้นประถมศึกษา 6* (Bangkok: Ministry of Education, 1981), 5.

⁶³ Twofold Photos, LLC., "Lotus Flower," *Webshots Your World Photo* (1995-2002); available from <http://community.webshots.com/album/14652736MvvcvDdUyCw>; internet access 22 May 2000.

บัวขาว

“Bua Kao” (“White Lotus”)

Thai Script

Transcription

เห็นบัวขาวพราวอยู่ในบึงใหญ่

hěn bua kǎo prao yùu naai bung yàai

ดอกใบบุปผชาติสะอาดตา

dòrk baai bup-pà-châad sà-àrd dtaa

น้ำใสไหลกระเซ็นเห็นตัวปลา

náam sǎai láai gra-sen hěn dtua bplaa

ว่ายวนไปมานานเ็นดู

wâai won bpai maa nâa en-duu

หมุกมรินโผบินเวียนว่อน

mùu pum-ma-rin phǒ bin wien wôn

ลอยร่อนดมกลืนกินเกสร

loy rôn dom glin gin dae-sǒm

พายเรือน้อยคล้อยเคลื่อนในสาคร

paai reua nòi klóy klèun naai sǎa-korn

ค่อยพาจรห่างไปในกลางน้ำ

kôi paa jom hàng paai naai glang nâam

“Bua Kao”

Translation

As I rowed my boat around the big pond, I saw beautiful white lotuses and little fish swimming in the water so clear. Butterflies and bees drank the flowers' sweet nectar as the boat slowly floated away.

"Bua Kao"

Lyrics: Prince Bhanubhan Yukol

Melody: M.L. Puangroy Sanitwong Na Ayudhya

Hen - bua - kao prao - yuu naai bung - - yaai Dork -

baai bup - pa - chaad sa - ard dtaa naam - saai laai gra -

sen hen dtua plaa waai won bpaai maa naa end -

duu muu pum - ma - rin pho - bin - wien - von

loy ron dom glin - gin gae - sorn paai reua

noi kloi - kleun naai saa - korn koi paa jorn - haang -

paai - naai glang naam

Figure 4.37 "Bua Kao" ("White Lotus")⁶⁴

⁶⁴ Ibid., 8.

Song no. 9: "Kam Man San Yaa" ("Promising")

Grades: 5-6

Lesson: Two-part singing, Playing instruments.

California Learning Standards: 1, 2, 3, and 4

Materials: Recording, Orff instruments: xylophone, metallophone, and glockenspiel.

Concepts: The rhythmic patterns of each phrase can be the same or different.

- Objectives:**
1. Students will learn to sing in two-parts while the first group sings the melody and the second group sings the harmony.
 2. Students will perform Curwen's hand signs along with singing.
 3. Students will locate the same rhythmic patterns in the song.

Procedure: 1. **Singing:** Play a recording of the song and teach the song on a piano.

Ask the students to find the same rhythmic patterns from the song.

3/4

♪	♪		♪	♪		♪	♪	♪	♪		♪	
s	m		r	d		m	m	r	d		l	
♪	♪		♪	♪		♪	♪	♪	♪		♪	
s	d		l	d		m	m	r	m		s	
♪	♪		♪	♪		♪	♪	♪	♪		♪	
d	s		l	m		s	d	r	()		m	
♪	♪		♪	♪	♪		♪	♪	♪		♪	
s	f		m	r	d		l	d	s	l		d

2. Hand signs: use hand signs to assist the students along with singing.

3. Two-part singing (Harmonizing): Divide the students into two groups. Select the low voices in the class to harmonize the song and the high voices to sing the melody. Teach each separate group by rote, one group at a time. When the students become acquainted with the song, have the two groups sing altogether.

Evaluation: Are the students able to identify the repeated rhythmic patterns from the song?

Can the students use hand signs while singing correctly?

คำมั่นสัญญา

“Kam Man San Yaa” (“Promising”)

Thai Script

Transcription

ถึงม้วยดินส้นฟ้ามหาสมุทร

tǔng múay din sǎn fāa má-hǎ-sà-mùt

ไม่สิ้นสุดความรักสมัครสมาน

māi sǐn sùd kwaam rák sà-màk-sà-māan

มั่นอยู่ในได้ฟ้าสวาท

mán yùu nai dtāai fāa sù-ta-taan

ขอพบพานพิศวาสไม่คลาดคลา

kǒr pǒb paan pǐs-sa-waad mái klàad klaa

มั่นเนื้อเย็นเป็นห้วงมหรณพ

māe núa yen bpen hūang má-hǎn nóp

พี่ขอพบศรีสวัสดิ์เป็นมัจฉา

pī kǒr pǒb sǐi sà-wàd bpen mǎd-chǎa

มั่นเป็นบัวตัวพี่เป็นภุมรา

māe bpen bua dtua pī bpen pum-ma-raa

เขยผกาโกสมปทุมทอง

chey pa-gaa go-sǔm bpra-tum tong

แม้เป็นถ้ำอำไพใครเป็นหงส์

māe bpen tám um-pai krāi bpen hǒng

จะรอนลงสิงสู่เป็นคู่สอง

jà rón long sǐng sùu bpen khūu sǒng

ขอติดตามทราบนงนวลละออง

kǒr dtīd dtaam saam sà-ngǔan nuan la-orng

เป็นคู่ครองพิศวาสทุกชาติไป

bpen khūu krong pǐs-sà-waad tūk chaad bpai

“Kam Man San Yaa”

Translation

My love, I will always love you until the end of time. No matter, who you are, what you do, or where you live, in this lifetime or the next, I will be there with you forever.

"Kam Man San Yaa"

Lyrics: H.M. King Mongkut (Rama VI)

Melody: Surapol Sang-ake

System 1:

Chords: D A Bm G

Tung muay din sin faa ma - ha - sa - mut
 Mae nua yen bpen huang ma - han - nop
 Mae bpen tam um - paai krai bpen - hong

System 2:

Chords: D G Bm A

mai sin sud kwaam rak - mak sa - maan
 pii kor pob sii sawad - bpen mad - chaa
 ja ron long sing suu bpen khuu - song

System 3:

Chords: G Bm A D

man yuu nai dtaai faa su - ta - taan
 mae bpen bua dtua pii bpen pum - ma - raa
 kor dtid dtaam saam sa - nguan nuan la - orng

System 4:

Chords: D F#m G D

kor pob paan pis - sa - waad mai klard - klaa
 chey pa - gaa go - sum bpra - tum - tong
 bpen khuu krong pis - sa - waad tuk chaad - bpai

Figure 6.46 "Kam Man San Yaa" ("Promising")⁶⁵

⁶⁵ Sapprapa, 102.

CHAPTER 5

Summary

The twenty-seven Thai songs with lesson plans in this thesis are presented to provide music resources adapted to American teaching styles supported by Orff and Kodály strategies. Most music education texts do not include songs from Thailand. The incorporation of these songs and lesson plans will help elementary school children gain a more diverse perspective and motivate them to become interested in Asian cultures and enable teachers to utilize the cross-cultural lessons in their classrooms to improve intercultural understanding. This thesis also compares the general educational systems, music curriculums, preparation of music teachers, and music classroom environments of Thailand and California.

There are two major differences in the educational systems. The Thai educational system is a national system that sets standards while individual teachers have the flexibility to select their textbooks. In Thailand school attendance is compulsory for ages six to eleven; all students attending public schools must pay tuition and purchase their textbooks. The California educational system is a state system. The California curriculum commission recommends curriculum frameworks for the state board to develop and evaluate criteria for instructional materials submitted for adaptation. In California school attendance is compulsory for ages six to sixteen; books are provided for students and parents do not have to pay tuition.

In the Thai music curriculum, the Thai National Department of Education requires that elementary school studies music one period (fifty minutes) per week. Thai music (singing and playing instruments), Thai classical dance, and Western music (singing and playing instruments) are emphasized and are covered in one textbook each year. Schools are free to determine how the three areas will be presented. The California State Board of Education sets standards for music, dance, theater, and art. Each of these subjects is subdivided into five elements: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections. They can be found in progressive levels of difficulty from pre-kindergarten through grade twelve.

Because of a shortage of teachers in Thailand, music education majors and music performance majors can apply to teach in schools. There are differences between the music education majors and the music performance majors: music education majors take three and a half years of music study, including general education courses, music courses, and a half-year of teacher training for a total 145 units. Music performance majors take four years of study, including general education courses and music skill courses for a total of 135 units. Both majors must take Thai music classes and Western music classes. California requires music teachers to complete four years of study and complete the fifth year in a school of education for a Bachelor of Arts degree total of 156 units. Music teachers must also pass national examinations in music education or complete a program of study in a university accredited by the California Commission on Teacher Credentialing.

There are normally fifty to sixty students in each level in a Thai classroom. Students learn to sing Thai and Western songs and also play Thai and Western instruments. In California, most schools have their own music classrooms that are equipped with musical instruments, musical charts, and musical note symbols. There are approximated twenty students per classroom in each level.

The twenty-seven lesson plans include Thai songs that have been adapted to American teaching styles. They include translations, transcriptions, and pronunciation guides. All twenty-seven Thai songs are divided into three grade levels: kindergarten to grade two, grades three to four, and grades five to six. Each lesson plan indicates level of students achievements, materials needed in the lesson, concepts, objectives, steps in the lessons, an assessment, and related California state adopted standards. Most songs have varied activities such as playing game, playing instruments as accompaniment, learning Thai vocabulary, doing art work, and performing Thai classical dance.

This thesis is designed to help teachers and encourage students to explore varieties of sound that will help increase their receptiveness to music that new to them. Moreover, students will become acquainted with Thai customs, geography, history, and broaden their understanding of the important roles music plays in Thai culture.

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APPENDIX A

List of Complete Courses for Music Education Major in
Chulalongkorn University

Figure 1a. Table of the complete courses for Music Education Major in Chulalongkorn University.

	General Education		Education Core Course					Elective
	Requirement Course		Education Major Course			Music Major		
	University	Faculty	Requirement for		Elective	Course		
			All Dept.	Music Dept.		Music Require	Specific Major	
Units	18	16	27	10	4	17	23	30
Total units	35		41			40		30
	145							

These are the courses that music education students in Chulalongkorn University have to complete total 145 units:

General Education Courses **34 Units**

A. University Requirement **18 Units**

1. Interdisciplinary **3 Units**

- Political Science

Military Science 3 units

Politics and Government of Thailand 3 units

Kinship and Social Organization 3 units

Introduction to Law 3 units

- Economics

Introduction to Business	3 units
General Principle of Insurance	3 units
Personal Finance	3 units
Principle of Marketing	3 units
Foundation of Economic	3 units
Introduction to Thai Economy	3 units

2. Science& Mathematic Concepts 3 Units

Production Promotion Science	3 units
Man and Nature	3 units
Man and Environment	3 units
Plants for Better Life	2 units
Plant World	3 units
Earth Sciences	2 units
Introduction to Gemological Science	3 units
History to Sciences	3 units
Introduction to Gemological Science	3 units
History of Science	3 units
Strategy of Life	3 units
General Oceanology	2 units
Printing Technology	2 units
Elementary Food Technology	3 units
Drug and Narcotics	2 units
Drug and Daily Life	3 units
Cosmetics for Daily Life	3 units
Drug Education	3 units
Useful Plants	3 units
Micro organisms and Life	3 units
Life and Health	3 units

	Our Body	3 units
	Man and Toxic Substances	3 units
	Nutrition	2 units
	Nutrition for Children	2 units
	Radiation in Daily Life	3 units
	Health and Environment	2 units
3.	Humanities	3 Units
	Insight in Breadth and Depth	2 units
	Philosophy and Logic	3 units
	History of Western Philosophy	3 units
	Buddhist Philosophy	3 units
	Dhammavidya	2 units
	Art Appreciation	2 units
	Music Appreciation	2 units
	Practice Buddhism	3 units
	Creative Thinking	3 units
4.	Social Science	3 Units
	Thai Wisdom	3 units
	Natural and Cultural Heritage	1 units
	Study Process on Thai Society	3 units
	Ideal Graduate I	3 units
	Ideal Graduate II	3 units
	Ideal Graduate III	3 units
	Ideal Graduate IV	3 units
	Ideal Graduate V	3 units
	Thai Ideal Graduate	3 units
	Man and Peace	3 units
	Multidisciplinary Rural Study Development	3 units

	Rural Study	3 units
	National Security Development	3 units
	Organization Development	3 units
5.	Linguistic	6 Units
	Foundation English I	3 units
	Foundation English II	3 units
B.	Education Faculty Requirement	16 Units
1.	Thai Language	8 Units
	Thai Language I	2 units
	Thai Language II	2 units
	Thai Language III	2 units
	Thai Language IV	2 units
2.	Linguistic	4 Units
	Activating Skills in English	2 units
	English for Future Careers	2 units
3.	Mathematic/Technology	3 Units
	Methods of Study University	1 units
	Foundation of Computer Education	2 units
4.	Elective	1 Unit
	Physical Education Activity-Swimming	1 unit
	Physical Education Activity-Rhythm	1 unit
	Physical Education Activity-Takraw	1 unit
	Physical Education Activity-Golf	1 unit
	Physical Education Activity-Badminton	1 unit
	Physical Education Activity-Tennis	1 unit

	Physical Education Activity-Softball	1 unit
	Physical Education Activity-Thai Dance	1 unit
	<u>Education Core Courses</u>	41 Units
A.	Requirement in Education Faculty	27 Units
1.	Theory and Principle	11 Units
	Foundations of Teaching Profession	2 units
	Orientation to Education	2 units
	Introduction to Educational Statistics	3 units
	Fundamentals of Developmental Psychology	2 units
	Educational Psychology	2 units
2.	Methodologies	8 Units
	Evaluating of Learning and Teaching	3 units
	Research Methods in Education	2 units
	Introduction to Educational Technology	2 units
	Practice in Instructional Media	1 units
3.	Integrated Experiences	8 Units
	Education and Society	2 units
	Professional Experience	6 units
B.	Requirement in Music Education Department	10 Units
	Music Teaching Behavior	3 units
	Psychology of Music Teaching	2 units
	Seminar in Music Education	2 units
	Curriculum and Instruction	3 units
C.	Elective	4 Units
1.	Educational Research and Development	

Research and Development of Educational Media and Instruments	2 units
Environment Education	2 units
Peace Education	2 units
Local Curriculum Development	2 units

2. Music Education

Thai Musical Instrument Instruction	2 units
Musical Instrument Instruction	2 units
Music Education in Non-Formal Education	2 units
Music Activity for Teachers	2 units
Music Activity for Elementary School Teachers	2 units
Choral Class Instruction	2 units

Music Education Core Courses **60 Units**

A. Core Courses Required **40 Units**

1. For Thai and Western Major Courses Required **17 Units**

Introduction to Singing and Aural Training	1 unit
Choral Class I	2 units
Thai Classical Singing I	2 units
Theory of Thai Music I	2 units
Western Music Theory	2 units
Introduction to Music Education	2 units
History of Thai Music	2 units
History of Western Music	2 units
Introduction to World Music	2 units

2. For Specific Major Courses Required **23 Units**

- Thai Music Major

Sight-Singing and Aural Training in Thai Music I 1 unit

Thai Music Skill I 2 units

Thai Music Skill II 2 units

Thai Folk Music Performance I 2 units

Non-pitched Percussion I 2 units

Thai Ensemble I 2 units

Thai Music Skill III 2 units

Thai Music Skill IV 2 units

Theory of Thai Music II 2 units

History of Thai Music II 2 units

Thai Music Literature I 2 units

(Choose one)

[Thai String Class 2 units
Keyboard 2 units

- Western Music Major

Choral Class II 2 units

Music Skill I 2 units

Music Skill II 2 units

Sight Singing and Aural Training I 1 unit

Ensemble I 2 units

Music of the Medieval and Renaissance 2 units

Theory Harmony I 2 units

Music of the Baroque and Classical period 2 units

Theory Harmony II 2 units

Music of the Romantic and Twentieth Century 2 units

Music Skill III 2 units

Music Skill IV 2 units

B. Elective Courses**20 Units****1. Core Elective**

(Student must choose one category from five following categories and must be approved by adviser)

1.1 Music Education

Music in Preschool Education	2 units
Thai Classical Dance	2 units
Music in Elementary Education	2 units
Music in Secondary Education	2 units
Movement in Music	2 units
Music in Higher Education	2 units
Music in Special Education	2 units
Yamaha I	2 units
Yamaha II	2 units
Suzuki I	2 units
Suzuki II	2 units
Orff I	2 units
Orff II	2 units
Kodály I	2 units
Kodály II	2 units
Music Education Media	2 units
Dalcroze I	2 units
Dalcroze II	2 units

1.2 Thai Music Theory Teaching

Sight Singing and Aural Training in Thai Music II	1 unit
Sight Singing and Aural Training in Thai Music III	1 unit
Thai String Class	2 units
Thai Wind Class	2 units
Thai Percussion Class	2 units

Khon Music (for Khon Performance)	2 units
Thai Music Theatre	2 units
Form and Analysis in Thai Music	2 units
Southeast Asian Music Education	2 units
Thai Music Literature II	2 units
Thai Music Composition	2 units
Thai Music in the Context of Contemporary Society	2 units
Thai Music Conducting	2 units
Advanced Thai Music Composition	2 units

1.3 Thai Instruments and Thai Ensemble Teaching

Thai Plucked Instruments	2 units
Thai Bowed Instruments	2 units
Sight Singing and Aural Training in Thai Music II	1 unit
Sight Singing and Aural Training in Thai Music III	1 unit
Thai Ensemble II	2 units
Repair and Maintenance of Thai Music Instruments	2 units
Thai Wind Class	2 units
Thai Percussion Class	2 units
Thai Ensemble III	2 units
Thai Ensemble IV	2 units
Thai Music Skill V	2 units
Thai Music Skill VI	2 units
Thai Ensemble Workshop	2 units
Thai Music Skill VII	2 units
Thai String Pedagogy	2 units
Thai Wind Pedagogy	2 units
Thai Percussion Pedagogy	2 units

1.4 Western Music Theory

String Class	2 units
Wind Class	2 units
Percussion Class	2 units
Sight Singing and Aural Training II	2 units
Sight Singing and Aural Training III	2 units
Counterpoint	2 units
Advanced Counterpoint	2 units
Liturgical Music	2 units
Musical Form and Analysis	2 units
Music Composition	2 units
Theory Harmony III	2 units
Theory Harmony IV	2 units
Popular and Jazz Music	2 units

1.5 Western Music Instrument and Ensemble Teaching

String Class	2 units
Wind Class	2 units
Percussion Class	2 units
Ensemble II	2 units
Repair and Maintenance of Music Instruments	2 units
Sight Singing and Aural Training II	2 units
Sight Singing and Aural Training III	2 units
Choral Conducting	2 units
Ensemble III	2 units
Ensemble	2 units
Music Skill V	2 units
Music Skill VI	2 units
Orchestral Conducting	2 units

Keyboard II	2 units
Music Skill VII	2 units
Military Band	2 units
Piano Pedagogy	2 units
String Pedagogy	2 units
Wind Pedagogy	2 units
Percussion Pedagogy	2 units

2. Elective

Choral Class	2 units
Keyboard I	2 units
Choral Class IV	2 units
Thai Classical Singing	2 units
Introduction to World Music	2 units
Choral Literature	2 units
Technology in Music Education	2 units
Music Business	2 units
Music Education and Mass Media	2 units
Individual Study in Music Education I	2 units
Orchestra Military Band and Chorus Management	2 units
Thai Folk Music Performance II	2 units
Non-Pitched Percussion II	2 units
Introduction to Musicology	2 units
Orchestration	2 units
Comparative Music	2 units
Introduction Conducting	2 units
Keyboard II	2 units
Individual Study in Music Education II	2 units
Choral Class Instruction	2 units
History and Philosophy of Music Education	2 units

Research in Music Education	2 units
Thai Classical Dance II	2 units
Thai Classical Dance III	2 units
Thai Classical Dance IV	2 units
Aesthetics and Music Education ¹	2 units

¹ Chulalongkorn University, "Music Education Curriculum," *Chulalongkorn University Curriculum Information System* (Bangkok: Chulalongkorn University Press, 2000); available from www.academic.chula.ac.th/cucis/Edu07.html; internet access 6 September 2002.

APPENDIX B

List of Complete Courses for Fine and Applied Art in

Music Major in Chulalongkorn University

Figure 1b. Table of the complete courses for Fine and Applied Art in Music Major in Chulalongkorn University.

	General Education		Faculty Core Course			Elective
	Requirement Course		Faculty	Music Major Course		
	University	Faculty		Requirement for		
				Major Concentrate	Elective	
Western major	18	12	9	50	40	6
Total units	30		99			6
Thai major	18	12	9	72	15	9
Total units	30		96			9
135						

These are the courses that music performer students in Chulalongkorn University have to complete total 135 units:

<u>General Education Courses</u>	30 Units
A. University Requirement	18 Units
1. Interdisciplinary	3 Units

- Political Science

Military Science	3 units
Politics and Government of Thailand	3 units
Kinship and Social Organization	3 units
Introduction to Law	3 units

- Economics

Introduction to Business	3 units
General Principle of Insurance	3 units
Personal Finance	3 units
Principle of Marketing	3 units
Foundation of Economic	3 units
Introduction to Thai Economy	3 units

2. Science& Mathematic Concepts 3 Units

Production Promotion Science	3 units
Man and Nature	3 units
Man and Environment	3 units
Plants for Better Life	2 units
Plant World	3 units
Earth Sciences	2 units
Introduction to Gemological Science	3 units
History to Sciences	3 units
Introduction to Gemological Science	3 units
History of Science	3 units
Strategy of Life	3 units
General Oceanology	2 units
Printing Technology	2 units
Elementary Food Technology	3 units
Drug and Narcotics	2 units

	Drug and Daily Life	3 units
	Cosmetics for Daily Life	3 units
	Drug Education	3 units
	Useful Plants	3 units
	Micro organisms and Life	3 units
	Life and Health	3 units
	Our Body	3 units
	Man and Toxic Substances	3 units
	Nutrition	2 units
	Nutrition for Children	2 units
	Radiation in Daily Life	3 units
	Health and Environment	2 units
3.	Humanities	3 Units
	Insight in Breadth and Depth	2 units
	Philosophy and Logic	3 units
	History of Western Philosophy	3 units
	Buddhist Philosophy	3 units
	Dhammavidya	2 units
	Art Appreciation	2 units
	Music Appreciation	2 units
	Practice Buddhism	3 units
	Creative Thinking	3 units
4.	Social Science	3 Units
	Thai Wisdom	3 units
	Natural and Cultural Heritage	1 units
	Study Process on Thai Society	3 units
	Ideal Graduate I	3 units
	Ideal Graduate II	3 units

	Ideal Graduate III	3 units
	Ideal Graduate IV	3 units
	Ideal Graduate V	3 units
	Thai Ideal Graduate	3 units
	Man and Peace	3 units
	Multidisciplinary Rural Study Development	3 units
	Rural Study	3 units
	National Security Development	3 units
	Organization Development	3 units
5.	Linguistic	6 Units
	Foundation English I	3 units
	Foundation English II	3 units
B.	Faculty Requirement	21 Units
1.	Thai Language	6 Units
	Thai Language I	3 units
	Thai Language II	3 units
2.	Art	6 Units
	Laws on Protection of Rights in Artistic Work	3 units
	Art and Technology	3 units
3.	Elective	9 Units
	Introduction to Fine and Applied Arts	3 units
	Research and Report Writing	3 units
	Aesthetics in Fine Arts	3 units

Fine and Applied Art Faculty Core Courses**90 Units****Western Music Major****A. Major Areas of Concentration****50 Units**

	Theory of Music and Ear Training I	4 units
	Theory of Music and Ear Training II	4 units
	Music Skill I	3 units
	Music Skill II	3 units
	Music Skill III	3 units
	Music Skill IV	3 units
	Chorus I	1 unit
	Chorus II	1 unit
	Chorus III	1 unit
	Chorus IV	1 unit
	Harmony I	3 units
	Harmony II	3 units
	Counterpoint I	3 units
	Form and Analysis I	3 units
	Conducting I	2 units
	Orchestration I	2 units
	Music History and Literature I	3 units
	Music History and Literature II	3 units
	Music History and Literature III	3 units
(Choose one)	Elementary French	1 unit
	Elementary German	1 unit
	Elementary Italian	1 unit

B. Elective Requirement in Faculty 40 Units

1. Division of Music Performance

Piano Performance Major
 Voice Performance Major
 Guitar Performance Major
 String/ Woodwind/ Brass/ Percussion Major

2. Division of Music Theory

Music Theory Major; Piano Minor
 Music Theory Major; Voice Minor
 Music Theory Major; Guitar Minor
 Music Theory Major; String/ Woodwind/ Brass/ Percussion Minor

3. Division of Music Composition

Music Composition Major; Piano Minor
 Music Composition Major; Voice Minor
 Music Composition Major; Guitar Minor
 Music Composition Major; String/ Woodwind/ Brass/ Percussion
 Minor

C. Core Elective Courses 8 Units

Music Skill V	3 units
Music Skill VI	3 units
Music Skill VII	3 units
Chorus V	1 unit
Chorus VI	1 unit
Chorus VII	1 unit
Chorus VIII	1 unit
Stings I	1 unit
String II	1 unit

String III	1 unit
String IV	1 unit
String V	1 unit
String VI	1 unit
String VII	1 unit
Ensemble I	1 unit
Ensemble II	1 unit
Ensemble III	1 unit
Ensemble IV	1 unit
Ensemble V	1 unit
Ensemble VI	1 unit
Ensemble VII	1 unit
Ensemble VIII	1 unit
Voice I	1 unit
Voice II	1 unit
Voice III	1 unit
Voice IV	1 unit
Voice V	1 unit
Voice VI	1 unit
Voice VII	1 unit
Piano III	1 unit
Piano IV	1 unit
Music Composition I	2 units
Music Composition II	2 units
Eastern Music	3 units
Form and Analysis II	3 units
Symphonic Literature	3 units
Orchestration II	2 units
Theory of 20 th Century Music I	3 units

Theory of 20 th Century Music II	3 units
Guitar Literature I	3 units
Guitar Literature II	3 units
Seminar in Eastern Music	3 units
Jazz Composition I	3 units
Jazz Composition II	3 units
Western Counterpoint II	3 units
Piano Literature I	3 units
Piano Literature II	3 units
Voice Literature	3 units
Opera Literature	3 units

C. Free Elective Courses **6 Units²**

Fine and Applied Art Faculty Core Courses **90 Units**

Thai Music Major

A. Major Areas of Concentration **50 Units**

Theory of Western Music I	3 units
Theory of Western Music II	3 units
Theory of Thai Music I	3 units
Theory of Thai Music II	3 units
History of Thai Music I	3 units
History of Eastern Music I	3 units
History of Western Music I	3 units
Thai Music Skill I	3 units
Thai Music Skill II	3 units
Thai Music Skill III	3 units

² Chulalongkorn University, "Fine and Applied Arts," *Chulalongkorn University Curriculum Information System* (2000); available from www.academic.chula.ac.th/cucis/Fine4.html; internet access 11 April 2002.

Thai Music Skill IV	3 units
Thai Music Skill V	3 units
Thai Music Skill VI	3 units
Thai Music Skill VII	3 units
Thai Counterpoints	3 units
Form and Analysis of Thai Music	3 units
Pipatdukdumbun I	3 units
Phleng Tub	3 units
Kreungnang I	3 units
Thai Music Composition	3 units
Professional Practice in Music	3 units
Research in Music	3 units
Senior Project in Music	6 units
B. Elective Requirement in Faculty	15 Units
Maintenance of Thai Musical Instruments	3 units
History of Thai Folk Music I	3 units
Pak and Khub-Sepa	3 units
Seminar in Thai Classical Music	3 units
Music for Performance	3 units
Pleng Rabum	3 units
History of Eastern Music II	3 units
C. Free Elective Courses	9 Units³

³ Chulalongkorn University, "Fine and Applied Arts," *Chulalongkorn University Curriculum Information System* (2000); available from www.academic.chula.ac.th/cucis/Fine3.html; internet access 11 April 2002.

APPENDIX C

List of Complete Courses for Music Education in**San Jose State University****Figure 1c.** Table of the complete courses for Music Education Major in San Jose State University

	University Requirement			Music Dept. Requirement			Requirement for	
	Core General Education	American Institution	Physical Education	Music Core Courses	Music Courses	Elective Courses	Music Education Courses	School of Education Courses Single or Multiple Subjects teaching credential
Units	37	6	2	34	30-34	9-13	5	25
Total Units	45			46-48		9-13	5	25
Total units of require ment	126 (for Degree)					30 (for Teaching Credential)		
	156 Complete total units of Requirement for Degree and Teaching Credential							

Music Courses typically required for California Certification include:

Core General Education Courses **39 units****A. English Basic Skill** **9 units**
(Complete on course in each category)**1. Oral Communication** **3 units**

Public Speaking 3 units

Public Speaking for nonnative speaker 3units

Argumentation and Advocacy 3 units

Background of Western Culture and Society 3 units

Mexican American Contemporary Rhetoric 3 units

2. Written Communication IA

English Composition 3 units

Background of Western Culture and Society 3 units

3. Critical Thinking

Critical Decision Making 3 units

Communication Criticism 3 units

Verbal Reasoning 3 units

English Critical Thinking 3 units

Historical Process: Understanding Historical Reasoning 3 units

Background of Western Culture and Society 3 units

Language and Thinking 3 units

Logic and Critical Reasoning 3 units

Controversial Legal Issues 3 units

B. Science and Mathematical Concepts 9 units

(Complete at least one 3-unit course in each category. At least one lab course(~) must be included)

1. Physical Science

Descriptive Astronomy 3 units

Introductory Chemistry 3 units (~)

Geography of Natural Environments 3 units

Introduction to Earth Science 3 units

Applications in Earth Science 3 units (~)

General Geology 3 units

Geology of California 3 units

Weather and Climate 3 units

Elementary Physics 3 units

2. Life Science

Introduction to Human Evolution	3 units
Biology for 21 st Century	3 units (~)
Ecological Biology	3 units (~)
Human Biology	3 units
Science, Nutrition and Health	3 units

3. Laboratory Science

Astronomy Lab	3 units (~)
Field Studies Natural History	1-2 units (~)
General Geology Lab	1 unit (~)
Atmospheric Science Laboratory	1 units (~)
Elementary Physics Lab	1 units (~)

4. Mathematical Concepts

College Algebra and Trigonometry	3 units
Mathematic for General Education	3 units
Number Systems	3 units
Pre-Calculus	3 units
Calculus	3 units
Calculus I with Pre-Calculus	3 units
Finite Math	3 units
Calculus for Business and Aviation	3 units
Mathematic and Logic for General Education	3 units
Statistical Applications in the Social Sciences	3 units
Elementary Statistic	3 units

C. Humanities & Arts **9 units**
 (Complete one course in each category)

1. Arts

American Civilization	3 units
Art Appreciation	3 units
Art Pre-historic Medieval	3 units
Art in Renaissance – Modern	3 units
Art Design in Society	3 units
Arts of Asia	3 units
Dance Appreciation	3 units
Acting	3 units
Theatre Appreciation	3 units
Culture & Society	3 units
Music Appreciation	3 units
Introduction to Music	3 units
Music World Culture	3 units
Introduction to Aesthetics	3 units

2. Letters

American Civilization	3 units
Introduction to Literature	3 units
Introduction to Shakespeare's Drama	3 units
Culture & Society	3 units
Introduction to Philosophy	3 units
Moral Issues	3 units
Ancient Philosophy	3 units
Modern Philosophy	3 units
Introduction to Political Thought	3 units
Western Religion	3 units
Eastern Religion	3 units
Bible History and Literature	3 units

3. Written Communication

English Composition	3 units
Culture & Society	3 units

D. Social Science **9 units**
 (Complete one course in each category)

1. Human Behavior

Cultural Anthropology	3 units
Communication and Human Relationships	3 units
Micro-Economy	3 units
Cultural Geography	3 units
Human Life Span	3 units
Nature of Language	3 units
General Psychology	3 units
Introduction to Sociology	3 units
Sex & Gender Roles	3 units

2. Comparative Systems

Asian Americans in the United States Historical and Political Process Studies	3 units
The Changing Majority; Power and Ethnicity in America	3 units
African Americans and the Development of America's History and Government	3 units
American Civilization	3 units
Culture through Film	3 units
Childhood and Adolescence in Multicultural Society	3 units
Contemporary Parenting	3 units
Current Economic Problems	3 units
Global Geography	3 units

Western Civilization	3 units
U.S. History and Government	3 units
Latin American Civilization	3 units
Asian Civilization	3 units
Culture & Society	3 units
Introduction to Comparative Politics	3 units
The City (Urban and Regional Planning)	3 units
Women of Color in U.S.	3 units

3. Social Issues

Asian Americans in the United States Historical and Political Process Studies	3 units
African Americans and the Development of America's History and Government	3 units
American Civilization	3 units
Macro-Economy	3 units
U.S. History and Government	3 units
Culture & Society	3 units
Media and Society	3 units
Introduction to International Relations	3 units
Social Problems	3 units
Global Society	3 units

E. Human Understanding & Development **3 units** (Complete one course)

Human Development: An Introduction to the Behavioral Sciences	3 units
Basic Human Anatomy & Physiology	3 units
Development of Human Potential	3 units
Human Development Natural World	3 units
Understanding Health	3 units
Stress Management	3 units

Introduction to Science through Nutrition	3 units
Philosophy of the Person	3 units
Creation Meaning of Life	3 units
Death Dying and Relation	3 units

American Institutions 6 units

F1-2-3. U.S. History, U.S. Constitution & California Government

Asian Americans in the United States Historical and Political Process Studies	3 units
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African Americans and the Development of America's History and Government	3 units
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American Civilization	3 units
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U.S. History and Government	3 units
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Culture & Society	3 units
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Mexican American and the Development of U.S. History and Government	3 units
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F1. American History Only

History of the American People	3 units
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Topics in American History	3 units
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F2-3. U.S. Constitution & California Government Only

American Constitutional and Legal History	3 units
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American Government	3 units
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Political Institutions in the U.S.	3 units
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F3. California Government Only

California History to 1900	3 units
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California History from 1900	3 units
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State Government and Politics	3 units
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Advance General Education Courses**12 units****R. Earth & Environment****3 units**

Reconstructing Lost Civilization

3 units

Modern Astronomy

3 units

Human Heredity and Evolution

3 units

Natural History of California Wildlife (animal)

3 units

Natural History of California Wildlife (plant)

3 units

Biodiversity and Bio-politics

3 units

Humans, Drugs and Disease

3 units

Engineering Report

3 units

Historical Geology

3 units

Earth Systems and the Environment

3 units

General Oceanography

3 units

Prehistoric Life

3 units

Water, Ecosystems and Society

3 units

Geology and the Environment

3 units

Hazards, Risks of Earthquakes and Volcanoes

3 units

Sound and Communication

3 units

Global Climate Changes

3 units

Atmospheric Pollution

3 units

Nutrition and World Hunger

3 units

Physical Fitness and Nutrition

3 units

Philosophy of Science

3 units

Physic of Music

3 units

Environmental Issues and Global Distribution of Goods

3 units

S. Self, Society & Equality in the U.S.**3 units**

Asian American Communities

3 units

Multicultural Perspectives within American Society

3 units

Women, Minorities and the Law	3 units	
Family and Community Violence	3 units	
The American Dream	3 units	
Human Sexuality	3 units	
Correlation of the Arts	3 units	
Development of Self in a Culturally Diverse Society		3 units
Communication, Self and Society	3 units	
Intercultural Communication	3 units	
Community Concepts/ Community Service	3 units	
Ethnicity in American Literature	3 units	
Literature, Self, and Society	3 units	
Aging and Society	3 units	
History of Women in the U.S.	3 units	
Health Issues in a Multicultural Society	3 units	
Sport in America	3 units	
Culture, Language and Ethnicity in the U.S.	3 units	
Society and the Mexican American	3 units	
Chicano and Society	3 units	
Global Mass Communication	3 units	
Social Justice	3 units	
Professional and Business Ethics	3 units	
Law and Society	3 units	
The Psychology of Prejudice	3 units	
Leisure: The Source of Culture and Comparison	3 units	
Ethics, Religion and Conflict in U.S. Society	3 units	
Religion in America	3 units	
Electronic Media and Culture	3 units	
Race and Ethnic Relations	3 units	

The Modern Family 3 units

Study of Women 3 units

V. Culture, Civilization & Global Understanding 3 units

Peoples of Color in the Making of the Americas: 1850-Present 3 units

Nature and World Cultures 3 units

The Emerging Global Culture 3 units

Culture and Conflict 3 units

World Arts/ Culture 3 units

East Western in Art 3 units

Twentieth Century Creative Arts 3 units

Concepts of Childhood 3 units

Chinese Culture and Politics through Literature 3 units

Dance in World Culture 3 units

Contemporary Theatre 3 units

Film, Literature, and Culture 3 units

Francophone Cultures: Through Literature and Cinema 3 units

Nations, Cultures, and Territorial Disputes 3 units

History of Women in Europe 3 units

Introduction to World Civilization 3 units

Legacy of Asia 3 units

Perspectives on the Twentieth Century:
The West in a Global Context 3 units

English as a World Language 3 units

Comparative Culture in Indo-Hispanic America 3 units

Music and Culture in Latin America 3 units

Worlds of Jazz 3 units

Philosophies of Asia 3 units

Philosophy and Literature 3 units

Science, Technology and Human Values	3 units
War and Peace	3 units
Magic, Science and Religion	3 units
Middle Eastern Traditions	3 units
Alternative Cinema	3 units
Spanish American Literature	3 units
Technology and Civilization	3 units
Colonization, Colonialism and Contemporary Third World Cities	3 units

Z. Writing Communication 3 units

Physical Education 2 units

Music Department Requirement Course 64-68 units

1. Music Core Courses 36 units

(Lower Division)

Music System 1 A-B	3 units
Music System 2A-B	3 units
Music System 3A-B	3 units
Issues in Music	3 units
Music Technology	3 units
Music in World Cultures	3 units

(Upper Division)

Orchestration	3 units
Music History to 1750	3 units
Music History from 1750 to Present	3 units
Worlds of Jazz	3 units
Art Song Repertoire	2 units
Beginning Conducting	2 units
Advanced Conducting	2 units

2.	Proficiency	0-4 units
	Piano Proficiency A-B	2 units
	Voice Fundamental A (or waiver)	1 unit
3.	Applied Lessons	8 units
	Piano Lesson	1-2 units
	Harpsichord Lesson	1-2 units
	Organ Lesson	1-2 units
	Voice Lesson	1-2 units
	Strings Lesson	1-2 units
	Woodwind Lesson	1-2 units
	Brass Lesson	1-2 units
	Vocal-Instrumental Improvisation	1 unit
	Percussion Lesson	1-2 units
4.	Improvisation (choose one)	2 units
	Jazz Improvisation I	2 units
	Jazz Improvisation II	2 units
	Jazz Improvisation III	2 units
5.	Techniques (required for credential)	8 units
	Fundamental Techniques and Literature: Instrumental (String)	2 units
	Fundamental Techniques and Literature: Instrumental (Woodwind)	2 units
	Fundamental Techniques and Literature: Instrumental (Brass)	2 units
	Fundamental Techniques and Literature: Instrumental (Percussion)	1 units
	Fundamental Techniques and Literature: Instrumental (Choral)	1 units

6.	World Music (choose one)	2 units
	Improvisational Traditions of the World: Africa and Diaspora Culture	2 units
	Improvisational Traditions of the World: Asia	2 units
	Improvisational Traditions of the World: Modal Traditions	2 units
7.	Ensembles	8 units
	Concert Choir	1 unit
	Alumni Chorale	1 unit
	University Women's Chorus	1 unit
	Opera Theater	1 unit
	Symphony Orchestra	1 unit
	Symphonic Band	1 unit
	Spartan Marching Band	2 units
	Big World Jazz Band	2 units
	Combined Arts Improvisations	1 unit
	Afro-Latin Jazz Ensemble	1 unit
	Chorales	1 unit
	Chamber Orchestra	1 unit
	Collegiums Music	1 unit
	Small Jazz Ensembles	1 unit
	Pep Band	1 unit
	Percussion Ensemble	1 unit
	String Ensemble	1 unit
	Brass Ensemble	1 unit
	Woodwind Ensemble	1 unit

	Saxophone Ensemble	1 unit
	Mariachi Ensemble1 Electro-Acoustic Lab	1 unit
8.	Additional Course	2 units
	Marching Band Techniques	1 unit
	Afro-Latin Jazz Ensemble	1 unit
9.	Elective	9-13 units

<u>Music Education Requirement</u>	5 units
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Methodology for Music Educators: Elementary K-8	2 units
Methodology for Music Educators: Secondary	2 units
Introduction to Music Education: Early Field Experience	1 unit

<u>School of Education Courses</u> (for a Preliminary Single Subjects Teaching Credential)	25 units
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Psychological Foundations of Secondary Teacher Education	3 units
Social, Cultural and Philosophical Foundations of Secondary Education	4 units
Reading, Language and Instruction in Diverse Content Area Classrooms	3 units
Evaluation	2 units
Instructional Methods	3 units
Student teaching I-III	12 units ⁴

<u>School of Education Courses</u> (for a Preliminary Multiple Subjects Teaching Credential)	25 units
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Psychological Foundations of Elementary Teacher Education	3 units
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⁴ School of Music and Dance of San Jose State University, *Music View Book Undergraduate and Graduate Information* (California: Spartan Shop, Inc., 2001), 5-6.

Social-Multicultural Foundations of Elementary Education	4 units
Curriculum: Reading/Language Arts	6 units
Curriculum: Social Studies	3 units
Orientation to Student Teaching	6 units
Student Teaching: Practicum	3 units ⁵

⁵ San Jose State University, *San Jose State University 2000-2002 Catalog* (California: Spartan Shop, Inc., 2000), 146.

APPENDIX D

Dalcroze, Kodály, and Orff Strategies and Methods of Teaching Music

Émile Jaques-Dalcroze (1865-1950)

Dalcroze was a Swiss educator whose emphasis on rhythmic movement activities was called *Eurhythmics*. He also experimented with solfège (singing with syllables), improvisation, and ear-training methods. Eurhythmics was originally used to train children with rhythmic movements and to develop the personality through music. This method has three series of exercises that concentrate on rhythm, solfège with ear-training, and improvisation with the piano. The first method aims at awakening the students' feeling for body rhythm and aural perception of rhythm. The second method is used to develop the sense of pitch and tone-relation and the ability to distinguish tone quality. The third method expands the consciousness and perception to enable one to interpret the piano melodic, harmonic, and rhythm ideas.

Rhythmic movement (*Eurhythmics*) is the aspect of the training that seeks to develop rapid physical reactions to mental impressions. The earliest exercises concentrate on breathing in all its processes and muscular relaxation. As Michael Mark wrote in his book:

Students move freely to music ... every person interprets differently what he or she hears and so the movements of each student are individualistic. They develop movements that range from simple physical responses to complex combinations in which the arms conduct the meter, while the feet move in syncopated patterns and the head nods on the certain beat.¹

¹ Michael Mark, *Contemporary Music Education*, 3rd ed. (New York: Schirmer Books, 1996), 130-131.

Solfège starts training after learning the basic training in rhythm, inner hearing, and emphasis in aural training. Dalcroze believed that the study of Solfège helped students develop their abilities to listen, hear, and remember. The first exercises are in the key of C; they help the student develop a tonal memory for C.² Patricia Shehan Campbell and Carol Scott-Kassner state:

Dalcroze reasoned that children develop absolute pitch as the sense of C is impressed on the ear, the muscles, and the mind. He believed that the inter-relationship of the scales would become clear, with children able to aurally determine the order of tones and semitones that constitute each scale.³

Improvisation is for students who have a background in rhythm, melody, and harmony. They begin their training in improvisation at the keyboard in order to develop their capacity for spontaneous creation. Dalcroze made scales in various rhythms and meters and then let the children develop their “mental hearing.” As Campbell states, “improvisation opens children to a freedom of expression through movement, in rhythmic speech, with instruments, or at the keyboard. Children eventually acquire a repertory of movement and musical ideas from which they can draw for improvisation.”⁴

The exercises in rhythmic movement are based on general principles that have been categorized in Dalcroze’s book *Rhythm, Music and Education*:

- Exercise 1. Following the Music, Expressing Tempo and Tone Quality
- Exercise 2. Attention and Inhibition
- Exercise 3. Arm Movements to Indicate Measure of Music

² Ibid., 132.

³ Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood: from Preschool through the Elementary Grades* (New York: Schirmer Books, 1995), 50.

⁴ Ibid., 50.

- Exercise 4. Note Values, Syncopation
- Exercise 5. Conducting
- Exercise 6. Phrasing
- Exercise 7. "Realization" of Rhythm
- Exercise 8. Exercise in Canon
- Exercise 9. Independence of Control
- Exercise 10. Complementary Rhythm⁵

These three series of exercises in rhythm, solfège, and improvisation are devised to train the body, ear, and mind, which are closely related to each other. The most important aspect of these exercises is the learning experience. Dalcroze is one of the most important contributors in music education.

Here is a summary of the basic features of Dalcroze's pedagogy:

1. Instruction begins at an early age-preschool or kindergarten.
2. The larger muscle groups of the body are used in eurhythmics, as opposed to smaller muscle groups used in clapping rhythms with hands or tapping with feet.
3. Students respond with movement to improvised piano music or percussion instrument rhythms, and begin with simple movements such as walking or running.

⁵ Beth Landis and Polly Carter, *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály and Orff* (Washington D.C.: Music Educators National Conference, 1972), 19-22.

4. The creative impulse is stimulated through much work with free movement or free expression in response to music, or in dramatizations of real-life situations that can be recreated in musical ideas.
5. The children develop good listening habits, because they must relate what they hear to what they do.
6. The study of rhythm precedes all instrumental study.
7. Melodic learning is assisted by Solfège with a fixed *Do*⁶

Zoltan Kodály (1882-1967)

Kodály, the Hungarian composer and musicologist, was interested in music for children. He believed that any real appreciation for music and skill in the arts should start from childhood. His method of teaching was concerned with development of music in the inner hearing and the aural imagination, sight reading, writing music, improvisation and listening at an early age. Landis mentions in his book:

Kodály believed that music education should begin as early as possible in the life of the individual from Hungarian nursery schools or some at the age of two and one-half years. At this age, Kodály believed that children are most receptive; future development of both a musical ear and discriminating musical taste is enhanced if they receive the best possible instruction between the ages of three and seven.⁷

His curricular methods include rhythmic syllables, solfège with Curwen's hand signs, and reading music.

⁶ Herrold, 242.

⁷ Landis and Carter, 42.

Rhythmic Syllables are the method that Kodály adapted from the basic elements of rhythm developed by Emile- Joseph Chevé. The rhythmic syllable shows the duration of rhythm by using stem notation.

Complete Notation	Rhythm Notation	Rhythmic Syllable
<i>ta</i>
<i>ti-ti</i>
<i>ti-ri-ti-ri</i>
<i>ti-ta-ti</i>
<i>tai-ti</i>
<i>ti-ri-ti ta</i>
<i>ti-ti-ri ta</i>
<i>tri-ple-ti ta</i>
<i>tim-ri / ti-rim</i>
<i>ti-tai</i>
<i>ta-a (2beats)</i>
<i>ta-a-a (3beats)</i>
<i>ta-a-a-a (4beats)⁸</i>

⁸ Hackett and Lindeman, 73.

Solfège with Hand Signs was invented by John Spencer Curwen. Kodály believed that the relative solfège system was fundamental. He modified this to his own method for learning to sight-read as follows:

do

waist level—lower pitch

do'

top of head—higher pitch

re

mi

fa

fi (raised fa)

sol

si (raised sol)

la

9

Reading Notation

Students using Kodály's method learn to notate the rhythms and the melodies as they hear them. In the early stage, the teacher teaches a simple rhythm and writes the note name below the rhythmic patterns.

Here is a summary of the basic features of Kodály's pedagogy:

1. Music experiences begin in early childhood.
2. The sequencing of materials is based on child development.
3. Singing is the main vehicle for musical growth.
4. Two-part singing is emphasized and begins in the early grades.
5. Reading and writing music are within everyone's grasp; reading and writing activities are the outgrowth of the rote learning of the song repertoire.
6. Movable *do* and Curwen hand signs assist in the teaching of melodic concepts.

⁹ Herrold, 242.

7. Durational syllables and stem notation assist in the teaching of rhythmic concepts.
8. There is attention to expressive qualities in each lesson.
9. Elementary-age children improvise and compose elementary music.¹⁰

Kodály also used Hungarian folksongs or nursery rhymes, which are part of his national musical culture. The principal factor for melodic development in children is folk songs that use pentatonic scales (five-tone scale). This scale, particularly suited to children, is a foundation for developing an understanding of the seven-tone scale. Kodály is one of the great contributors who explored musical education methods for young children. His method is the foundation for many music teachers, who adapt his musical concepts to their own methods to find the most effective ways of teaching. This method is one of the most efficient ways to teach music education in the present day.

Carl Orff (1885-1982)

Carl Orff was a well-known German composer and musicologist. He was influenced by Dalcroze's philosophy, and he was interested in theatre and physical training (gymnastics). In 1924 he and his friend Dorothea Günther decided to open a school for gymnastics, music, and dance in Munich named "*Orff's Güntherschule*." The purpose was to combine the study of music with the study of gymnastics and dance. Throughout his years of teaching, he noticed that the natures of music and dance are inseparable.

¹⁰ Ibid., 244.

Orff developed a musical concept for early ages and composed a series of collections called *Rhythmic and Melodic Exercises*. These exercises are for instrumental movements in improvisation. He also established the Schulwerk method and published five volumes of chants, songs, and instrumental pieces called *Musik für Kinder* (Music for Children), which he taught at this school. These books have been translated into eighteen languages. The subjects of the books can be briefly summarized as follows:

Book 1	Interval of the falling minor third and pentatonic
Book 2	Whole major scale with drone bass and tonic triads
Book 3	Major scale and adds dominant and subdominant ostinato and Chords
Book 4	Minor mode with drone bass and some triad harmony
Book 5	Minor mode with dominant and subdominant harmony

Rhythmic Concepts

Orff emphasized rhythm, the strongest of the elements of music, due to its relationship to the human personality. Speech is also a part of the musical experience; Orff felt that there should be a gradual progression from speech patterns to rhythmic patterns to rhythmic activities and finally to song. Speech patterns can introduce the concepts of meter, accent, and anacrusis be reinforced other with activities, and then studied in musical context.

Orff's Instruments

At his school, Orff was originally devoted to the exclusive use of piano to accompany movement. Later, he decided to let students improvise and compose their

own music on instruments that were easy for them to learn and handle. His Schulwerk method was designed for children to develop rhythmic, melodic, and harmonic concepts. The songs in his books included pentatonic modes, tonic drones, ostinato patterns (repeated rhythmic/ melodic patterns), and pedal tone. He introduced the melodic and rhythmic percussion instruments to explore musical elements and guide children efficiently. Instruments that Orff adapted in size for children were xylophone, glockenspiel, tam-tam, cymbals, drums, and metallophone.

Improvisation

Orff's idea was to improvise and create movement, speech, and body rhythms that are used with singing, melodic, and rhythmic instruments. Improvisation, an important part of elemental music, must be introduced in childhood before it can be developed into mature form. To Orff, this meant beginning with rhythm and allowing other musical elements to grow out of it. He devised simple rhythms and chants to serve as the basis for sequential developmental activities.¹¹ Orff's instrumental method is one of the most efficient methods of teaching music to children and has become widespread throughout the world.

Here is a summary of the basic features of Orff's pedagogy:

1. Feeling precedes understanding. Children learn music through active participation rather than through observation.
2. An elemental approach, with learning sequences based on human acquisition of musical skills and creativity throughout history.

¹¹ Mark, 136.

3. The singing of pentatonic songs beginning on the natural chant (*sol-mi*); children playing their own accompaniments using borduns and ostinatos on mallet instruments.
4. Body percussion accompaniments, using snapping, clapping, patchen, and stamping.
5. Integration of singing, movement, playing instruments, and improvisation.
6. The use of specially designed mallet percussion instruments with a similarity to the Indonesian gamelan and with removable bars and mellow timbre.
7. The development of children's creativity through echo clapping, rhythmic and melodic canons, phrase-building exercises and games, and the performance of rhythmic and melodic rondos.¹²

¹² Herrold, 244.

APPENDIX E

Brief History of Thailand

Figure 3a Map of Thailand

Please Note: number 1 indicates *Sukhothai*, number 2 indicates *Ayudhaya*, and green number 3 indicates Bangkok

History of Thailand

Siam, later known as Thailand, is a kingdom with a long history, as it was founded more than a thousand years ago. However, its recorded history began in 650 A.D. It is believed that the original home of the Thai people was Central China.

The first substantiated record of their original location is the city of Nanchao in the south of China. This city, which was flourishing by 600 A.D., was on the trade routes that connected China to India. A few existing records of migration state that there was significant interchange between ethnic Thai and the Chinese, such as in intermarriages of royal families, reciprocal emissaries, and traveling musicians.

When Kublai Khan, the great Mongolian emperor, invaded China from the northwest and began conquering parts of China, Chinese refugees pushed steadily to the South. Later, the southern part of China became overpopulated, and the threats of conquering Mongols were expanded. Because many people remained in that area, some had to migrate further down to the south, which was called "The Golden Peninsula" and is known as Thailand today.

The modern history of Siam (Thailand) started almost 800 years ago with the founding of *Sukhothai* as the first capital of the Kingdom of Siam. (Some of the songs presented in this thesis originated in this era.) After *Sukhothai*, the next capitals were *Ayudhaya*, *Thonburi*, and *Ratthanakosin* (Bangkok) respectively. At present, Bangkok is the capital of the Kingdom of Thailand. The country's historical periods, as divided based on the four capital cities, are discussed in detail below.

Sukhothai Period (1238-1378 AD)

The *Sukhothai* (Soo-ko-tai) was considered the first Thai capital in the Indochina peninsula, and their civilization* flourished for over one hundred years. *Khun Sri Intratit* and *Khun Pha Muang* became dual kings and rebelled against the *Khmers*. Later they brought independence to the region. The name *Sukhothai* means “dawn of happiness,” and this period was considered to be a Golden Age of Thai culture. Some *Sukhothai* traditional festivals still remain until present day, such as *Loy Krathong* Festival.

After the death of *Khun Sri Intratit* and *Khun Pha Muang*, King *Ramkhamhang*, the third son of *Khun Sri Intratit*, ascended to the throne. He organized a writing system that used *Mon* and *Khmer* scripts. Later it became the basis for Thai writing and eventually developed into the modern Thai alphabet.¹

The King was an absolute paternalistic monarch. Whenever people wished to submit a complaint to him, they rang a bell at the palace gate. He would then grant them an audience so as to afford an opportunity to find out for himself the causes of the complaint. He persuaded people to observe the simple Buddhist precepts, to be meritorious and to give alms.² After King *Ramkhamhang*'s death, the *Sukhothai* kingdom rapidly declined.

* The word “Sukhothai” can be referred to capital, people, period, and civilization.

¹ Assumption University, “Thai History,” *Thailand's Information* (August 1992); available from http://sunsite.au.ac.th/Thailand/thai_his/thailand.html; internet access 17 March 2000.

² Federal Research Division of the Library of Congress, 110.

Ayudhaya Period (1350-1767AD)

The kingdom of *Ayutthaya* (Aa-yoo-ta-ya) followed the capital of *Sukhothai*. It lasted for 417 years. King *U-Thong* founded the kingdom in 1350. The kingdom of *Ayudhaya* was surrounded by three rivers: the *Chao Phraya*, the *Pha Sak*, and the *Loburi* River. The name *Ayudhaya* came from the Hindu epic *Ramayana*, “Ayodhya,” from northern India.

King *U-Thong* conquered the territory from the north *Sukhothai* to east *Khmer*. The government could not remain the same as *Sukhothai*; therefore, the monarchy changed from a paternal system into one of a god-king (sovereigns). One of the reasons that the ruling style in the *Ayudhaya* Period changed from father-and-sons to God-and-low kings was that the monarchy, including the ruling class, was influenced by Hinduism, which regarded a king as God's incarnation. The society was strictly hierarchical. The people were divided into three classes: king, commoners, and slaves. During the seventeenth century, *Ayudhaya* had commercial and diplomatic relationships and established trade agreements with western countries such as Portugal, Spain, Holland, England, and France.

The kingdom was invaded by the Burmese (Myanmar) two times: in 1569 and again in 1767. The second time was a surprise attack and caused more severe damage than the first. The Burmese destroyed everything, including temples, manuscripts, and religious sculptures. General *Taksin*, who became the next king, took seven months to regain independence.

Thonburi Period (1767-1782)

General *Taksin* repelled the Burmese from the country and out of sheer necessity chose *Thonburi* (Tone- buu-ree) as his new capital city, because the old capital had been ransacked and completely destroyed. The new capital was located near the west bank of the *Chao Phraya* River (opposite Bangkok) and named *Thonburi*, where General *Taksin* held the throne for fifteen years.

Ratthanakosin Period (1782 to present)

Rama I (King Buddha Yod Fa Chula Lok) 1782- 1809

พระบาทสมเด็จพระพุทธยอดฟ้าจุฬาโลก

In 1781, one of King *Taksin*'s generals, after having the King officially pronounced insane and put to death, proclaimed himself King. He then moved his capital city across the *Chao Phraya* River and established it with the name of Bangkok, where the capital has remained up to the present day.

This king was known as *Rama I* (King *Bhuddha Yod Fa Chulalok*) of the new "Jakri Dynasty." During his reign, he constructed the Grand Palace. He also commissioned the Emerald Buddha. This image serves as a powerful religious symbol for the majority of the Thai Buddhists in Thailand. The Emerald Buddha was installed in the Royal Temple (Wat *Phrasrirattanasadsadaram*), where it remains to the present day. The Emerald Buddha is actually carved from a large piece of green jade. The lap of the image is 48.3 centimeter wide and 66 centimeter high including the base.³ The image is

³ Thanapol Chadchaidee, *Essays on Thailand*, 5th ed. (Bangkok: Thanapol Vittayakarn Co.,Ltd., 1998), 102.

considered a talisman and holds tremendous significance for Thailand and the Thais. The 'robe' that it wears is changed three times each year by the King himself, at the start of each season: A diamond encrusted gold robe during the hot season, a solid gold robe in the cool season and a gilded monk's robe in the rainy season. There are also many other Buddha images inside the temple.⁴

The full name of Bangkok is

Krungthepmahanakhon Amornrattanakosin Mahinthara Yutthaya

กรุงเทพมหานคร อมรรัตนโกสินทร์ มหินทรายุธยา

City of Angels, Great city of immortals where *Indra*'s crystal is.

Mahadilokphop Noppharat Ratchathaniburirom Udomrachaniwetmahasatan

มหาดิลก ภพนพรัตน์ ราชธานีบุรีรมย์ อุดมราชนิเวศน์มหาสถาน

Magnificent city of the nine gems (diamond, rudy, emerald, topaz, garnet, sapphire, onyx, zircon, lapis lazuli) is full of pleasures, abundant great site.

Amornphimarn Awatansathit Sakkathatiya Witsanukamprasit

อมรพิมาน อวตารสถิต สักกะทัตติยะ วิศณุกรรมประสิทธิ์

created by *Wisamukam*, God of architecture and engineering (by order of *Indra*) as the residence of an incarnation of *Visnu*⁵

⁴ Into Asia, "Wat Phra Kaew, the Temple of the Emerald Buddha," Bangkok City Guide (2002); available from <http://www.into-asia.com/bangkok/attractions/watphrakaew.php>; internet access 8 February 2003.

⁵ Department of Applied Linguistics and TESL, "Thai Full Name of Bangkok," *Thai Language at UCLA* (1994); available from <http://www.humnet.ucla.edu/humnet/alt/grads/meepoe/Thai/Bangkok.htm>; internet access 21 May 2001.

Rama II (King Bhuddha Loet La) 1809-1824

พระบาทสมเด็จพระพุทธเลิศหล้านภาลัย

King *Rama II* became king on the death of his father (King *Rama I*). His reign was a period of consolidating the achievements of the previous reign, and he began the custom of appointing senior princes to supervise the different departments of State. He devoted himself to preserving Thai literature that remained from the *Ayudhaya Period*. He also composed the new version of *Ramakien* or Thai *Ramayana*.

Rama III (King Nang Klao) 1824-1851

พระบาทสมเด็จพระนั่งเกล้าเจ้าอยู่หัว

King *Rama III* was successful in re-establishing a diplomatic relationship with China to increase domestic agricultural production. In 1833 Bangkok signed the first treaty with the United States. King *Rama III* had no queen and thus had no legitimate children. The succession passed to his half-brother, who became King *Mongkut*.

Rama IV (King Mongkut) 1851-1868

พระบาทสมเด็จพระจอมเกล้าเจ้าอยู่หัว

King *Rama IV* lived as a monk for twenty-seven years. He spoke seven different languages, and studied astrology and science. In 1868, he correctly predicted an eclipse of the sun and invited his doubting courtiers and members of the foreign community in Bangkok to accompany him to *Sam Roi Yod* to view the eclipse. During his reign, he concluded treaties with European countries (England and France) to avoid colonization.

He improved women and children's rights, constructed waterways and roads, and also created the first printing press.

Since King *Mogkut* was already proficient in the English language, he was concerned that other members of the Court be equally trained in this foreign language. Later Dr. Bradley and Dr. Jones, missionaries, received a letter from the Grand Chamberlain, telling them of His Majesty's wish that the ladies of the court be taught English, and asking their help to find teachers. The missionaries assigned their wives, Mrs. Bradley, Mrs. Jones, and Mrs. Stephen Matton, to take turns going to the palace to give lessons. A class was started for young ladies between the ages of sixteen and twenty-one. But after three years, the lessons were stopped as the students got bored of being taught only from religious texts. His Majesty requested that the ambassador in Singapore hire an English teacher on the condition that she would refrain from teaching religion. In 1862 Mrs. Anna Leonowens arrived in Bangkok to teach English to the King of Siam's children for four years.⁶

Rama V (King Chulalongkorn) 1869-1910

พระบาทสมเด็จพระจุลจอมเกล้าเจ้าอยู่หัว

King *Rama V* was one of the world's best-known monarchs; he continued his father's reformation and modernization. After his coronation, he intensified the process by abolishing slavery. In the late nineteenth century, European countries started to expand in the colonial occupation of other countries. He decided on constructive

⁶ Mahidol University, "His Majesty King Mongkut (*Rama IV*)," *Welcome to Thailand* (October 2002); available from <http://www.mahidol.ac.th/Thailand/monarchy/rama4.html>; internet access 8 October 2002.

engagement with the colonial powers. He did this by opening up the country to the West through skillful diplomacy, yielding concessions without giving up sovereignty.⁷ He formed a diplomatic relationship with Europeans. Bonds of friendship between himself and the various European royal families were formed and exist to the present day. He was beneficiary of a superb and balanced education that combined both classical Thai and modern Western elements.⁸ Not only was he the first Thai king to travel abroad, but he also sent his sons to study in England for military training. He modified the country to be westernized by introducing railroads, telegraph service, roadways, bridges and mining projects. He also developed public welfare, improved the administrative system, and reconstructed the government. He established the first bank of Thailand, named "Siam Commercial Bank." He realized that education was important; he expanded the educational system and established schools and a university for Thai people. He also demanded replacement of the nation's absolute monarchy with a constitutional government and limited the power of the king.

Rama VI (King Vajiravudh) 1910-1925

พระบาทสมเด็จพระมงกุฎเกล้าเจ้าอยู่หัว

King *Rama VI* was one of *Rama V*'s sons who studied in England. His favorite subject was literature and poetry in Thai and English. During his reign, he developed a system of Thai transliteration into English and translated Shakespeare's works into Thai

⁷ Anund Panyarachun, "Chulalongkorn," *Time 100*, 1999 vol. 154 no. 7/8 (23-30 August 1999); available from <http://www.time.com/time/asai/magazine/99/1206/thai1.king.html>; internet access 16 November 2000.

⁸ Ibid.

language. He created traditional Thai theater and ballet from traditional stories of Thai literature. He introduced compulsory education, boy scouts, and giving a last name to everybody.

Rama VII (King Prachidhipok) 1925-1935

พระบาทสมเด็จพระปกเกล้าเจ้าอยู่หัว

King *Rama VII* granted a constitution to the Thai people by changing the form of government from a monarchy to a democracy. This revolution, a constitutional monarchy, was similar to the British Monarchy.

Rama VIII (King Anunda Mahidol) 1935-1946

พระบาทสมเด็จพระเจ้าอยู่หัวอานันทมหิดล

King *Rama VIII* was the nephew of *King Rama VII*. During his reign, the country's name was changed from Siam to Thailand. He was assassinated in 1946 under mysterious circumstances.

Rama IX (King Bhumibol Adulyadej) 1946-Present

พระบาทสมเด็จพระเจ้าอยู่หัวภูมิพลอดุลยเดช

His Majesty the King *Bhumibol Adulyadej*, known as *King Rama IX*, was born in Massachusetts. His Majesty is the ninth King of the Chakri Dynasty and the longest-reigning monarch in the history of Thailand. His Majesty the King and the Queen have

four children: Princess *Ubol Ratana Rajakanya* (1951), Crown Prince *Maha Vajiralongkorn* (1952), Princess *Maha Chakri Sirindhorn* (1955), and Princess *Chlabhorn Valayalaksana* (1957). On his coronation day, His Majesty the King pledged, "I will reign with righteousness for the benefit and happiness of the Siamese people." He spent the next fifty years in fulfilling that promise with exemplary dedication.

The main concern of King Bhumibol is for the uplifting of the general well being of the people. Evidence of this can be drawn from his ceaseless efforts to visit his subjects in rural areas. During his reign, he began what has become his way of life—traveling throughout the year to the provinces and rural areas of the kingdom to visit his people, talk to them and, perhaps even more important, listen to them. In the villages, many are still too overawed even to look at him. Instead, they put out handkerchiefs for him to walk on and save the scrapes of cloth with his footprint in shrines at home.⁹ He learns firsthand of their needs and their problems and then sets about trying to find a way of giving immediate help; later these problems are studied in depth to find a permanent solution or way of assistance. Millions of people all over the country treasure the day their ruler came to visit their village or town. He has traveled to all corners of the country, trod its fields, and talked to countless people. The enduring image is of a kindly man, notebook and pen in hand, listening. As he has said himself, "in order to be King, you have to be King 24 hours a day."¹⁰ He has established more than 2000 developments and welfare projects to improve economic and social welfare and converted the grounds

⁹ Terry McCarthy, "The King and I," *Time Asia*, vol. 154 no.22 (6 December 1999); available from <http://www.time.com/time/asia/magazine/99/1206/thai1.king.html>; internet access 16 November 2000.

¹⁰ Julian Gearing, "A Very Special Monarch," *Asia Week*, vol. 25 no.48 (3 December 1999); available from <http://www.asiaweek.com/asiaweek/magazine/99/1203/soc.thailand.king.html>; internet access 16 November 2000.

of his Bangkok palace into a model farm and workshop to encourage village industries.

Many organizations that were founded by King Bhumibol can be categorized as follows:

agriculture, public health, water resource, public welfare, environment, occupational

promotion, and communication. On his sixtieth birthday, King Bhumilbol was formally

declared "The Great Beloved King." The fiftieth anniversary of his reign was celebrated

for an entire year in 1996. His reign is the longest in Thailand's history.

Figure 3b A little boy pays high respect to the King.

Figure 3c An old woman pays respect to the King.

Figure 3d His Majesty the King traveled and visited the rural area.

APPENDIX F**The National Standards for Music Education****Kindergarten to Grade 4**

1. **Content Standard: Singing, alone and with others, a varied repertoire of music**

Students:

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- b. sing expressively, with appropriate dynamics, phrasing, and interpretation.
- c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- d. sing ostinatos, partner songs, and rounds.
- e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

2. **Content Standard: Performing on instruments, alone and with others, a varied repertoire of music**

Students:

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.
- b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.

- c. perform expressively a varied repertoire of music representing diverse genres and styles.
- d. echo short rhythms and melodic patterns.
- e. perform in groups, blending instrumental timbres, matching dynamics levels, and responding to the cues of a conductor.
- f. perform independent instrumental parts while other students sing or play contrasting parts.

3. **Content Standard: Improving melodies, variations, and accompaniments**

Students:

- a. improvise “answers” in the same style to given rhythmic and melodic phrases.
- b. improvise simple rhythmic and melodic ostinato accompaniments.
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.
- d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

4. **Content Standard: Composing and arranging music within specified guidelines**

Students:

- a. create and arrange music to accompany readings or dramatizations.

- b. create and arrange short songs and instrumental pieces within specified guidelines.
- c. use a variety of sound sources when composing.

5. **Content Standard: Reading and notating music**

Students:

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 2, 3, and 4 meter signatures.
- b. use a system (syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.
- d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

6. **Content Standard: Listening to, analyzing, and describing music**

Students:

- a. identify simple music forms when presented aurally.
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.

- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- e. respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

7. **Content Standard: Evaluating music and music performances**

Students:

- a. devise criteria for evaluating performances and compositions.
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

8. **Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts**

Students:

- a. identify similarities and differences in the meanings of common terms used in the various arts.
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

9. **Content Standard: Understanding music in relation to history and culture**

Students:

- a. identify by genre or style aural examples of music from various historical periods and cultures.

- b. describe in simple terms how elements of music are used in music examples from various cultures of the world.
- c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- d. identify and describe roles of musicians in various music settings and cultures.
- e. demonstrate audience behavior appropriate for the context and style of music performed.

The National Standards for Music Education**Grades 5 to 8****1 Content Standard: Singing, alone and with others, a varied repertoire of music**

Students:

- a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.
- b. sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory.
- c. sing music representing diverse genres and cultures, with expression appropriate for the work being performed.
- d. sing music written in two and three parts.

Students who participate in a choral ensemble.

- e. sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory.

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Students:

- a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.
- b. perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.
- c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed.
- d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Students who participate in an instrumental ensemble or class

- e. perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory.

3. **Content Standard: Improvising melodies, variations, and accompaniments**

Students:

- a. improvise simple harmonic accompaniments.
- b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.
- c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

4. **Content Standard: Composing and arranging music within specified guidelines**

Students:

- a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.
- b. arrange simple pieces for voices or instruments other than those for which the pieces were written.
- c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

5. **Content Standard: Reading and notating music**

Students:

- a. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.
- b. read at sight simple melodies in both the treble and bass clefs.
- c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- d. use standard notation to record their musical ideas and the musical ideas of others.

Students who participate in a choral or instrumental ensemble or class

- e. sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.

6. **Content Standard: Listening to, analyzing, and describing music**

Students:

- a. describe specific music events in a given aural example, using appropriate terminology.
- b. analyze the uses of elements of music in aural examples representing diverse genres and cultures.
- c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

7. **Content Standard: Evaluating music and music performances**

Students:

- a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

8. **Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts**

Students:

- a. compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

9. **Content Standard: Understanding music in relation to history and culture**

Students:

- a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- c. compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

APPENDIX G**The California Standards for Music Education****Kindergarten to Grade 2****Artistic Perception****1. Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 *Read and Notate Music***Kindergarten:**

- Use icons or invented symbols to represent beat.

Grade 1:

- Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).

Grade 2:

- Read, write, and perform simple rhythmic patterns, using quarter notes, eighth notes, half notes, and rests.
- Read, write, and perform simple patterns of pitch, using solfege.

1.2 *Listen to, Analyze, and Describe Music***Kindergarten:**

- Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, and beat).

Grade 1:

- Identify simple musical forms (e.g., phrase, AB, echo).
- Identify common instruments visually and aurally in a variety of music.

Grade 2:

- Identify ascending/ descending melody and even/ uneven rhythm patterns in selected pieces of music.
- Identify simple music forms, emphasizing verse. Refrain, AB, ABA.
- Identify visually and aurally individual wind, string, brass, and percussion instruments used in a variety of music.

Creative Expression

2. Creating, Performing, and Participating in Music

Students apply vocal and instrumental music skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital. Electronic technology when appropriate.

2.1 *Apply Vocal and Instrumental Skills*

Kindergarten:

- Use the singing voice to echo short melodic patterns.

- Sing age-appropriate songs from memory.
- Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Grade 1:

- Sing with accuracy in a developmentally appropriate range.
- Sing age-appropriate songs from memory.
- Play simple accompaniments on classroom instruments.

Grade 2:

- Sing with accuracy in a developmentally appropriate range.
- Sing age-appropriate songs from memory.
- Play rhythmic ostinatos on classroom instruments.

2.2 *Compose, Arrange, and Improvise*

Kindergarten:

- Create accompaniments, using the voice or a variety of classroom instruments.

Grade 1:

- Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.

Grade 2:

- Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

Historical and Cultural Context**3. Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 *Role of Music***Kindergarten:**

- Identify the various uses of music in daily experiences.

Grade 1:

- Recognize and talk about music and celebrations of the cultures represented in the school population.

Grade 2:

- Identify the uses of specific music in daily or special events.

3.2 *Diversity of Music***Kindergarten:**

- Sing and play simple singing games from various cultures.
- Use a personal vocabulary to describe voices and instruments from diverse cultures.
- Use developmentally appropriate movement in responding to music from various genres and styles.

Grade 1:

- Sing and play simple singing games from various cultures.

- Use a personal vocabulary to describe voices, instruments, and music from diverse cultures.
- Use developmentally appropriate movement in responding to music from various genres and styles.

Grade 2:

- Sing and play simple songs and singing games from various cultures.
- Describe music from different cultures.

Aesthetic Valuing

4. Responding to, Analyzing, and Making Judgments about Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

4.1 *Analyze and Critically Assess*

Kindergarten:

- -

Grade 1:

- -

Grade 2:

- Use the terminology of music in discussing individual preferences for specific music.

4.2 *Derive Meaning*

Kindergarten:

- Create movements that correspond to specific music.
- Identify, talk about. Sing, or play music written for specific purposes (e.g., work song, lullaby).

Grade 1:

- Create movements to music that reflect focused listening.
- Describe how ideas or moods are communicated in music.

Grade 2:

- Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.
- Identify how musical elements communicate ideas or moods.

Connections, Relationships, Applications

5. Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management about careers in and related to music.

5.1 *Connections and Applications*

Kindergarten:

- Use music, together with dance, theatre, and visual arts, for storytelling.

Grade 1:

- Recognize and explain how people respond to their world through music.

Grade 2:

- Identify similar themes in stories, songs, and art forms (e.g. patterns, texture).

5.2 *Careers and Career-Related Skills***Kindergarten:**

- Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.

Grade 1:

- Describe how songs and dances improve after practice and rehearsal.

Grade 2:

- Identify and talk about who composes and performs music.

The California Standards for Music Education**Grades 3 to 4****Artistic Perception****1. Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 *Read and Notate Music***Grade 3:**

- Read, write, and perform simple rhythmic patterns, using quarter notes, eighth notes, half notes, dotted half notes, whole notes, and rests.

Grade 4:

- Read, write, and perform pentatonic patterns, using solfege.

1.2 *Listen to, Analyze, and Describe Music***Grade 3:**

- Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.
- Identify visually and aurally the four families of orchestral instruments and male and female adult voices.
- Describe the way in which sound is produced on various instruments.
- Identify simple musical form (e.g., AABA, AABB, and round).

Grade 4:

- Describe music according to the elements of music, using the terminology of music.
- Classify how a variety of instruments from diverse cultures produce sound (e.g., idiophone, aerophone, chordophone, membranophone).
- Recognize and describe aural examples of music forms, including rondo.

Creative Expression**2. Creating, Performing, and Participating in Music**

Students apply vocal and instrumental music skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital. Electronic technology when appropriate.

2.1 *Apply Vocal and Instrumental Skills***Grade 3:**

- Sing with accuracy in a developmentally appropriate range.
- Sing age-appropriate songs from memory, including rounds, partner songs, and ostinatos.
- Play rhythmic and melodic ostinatos on classroom instruments.

Grade 4:

- Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with other.

- Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

2.2 *Compose, Arrange, and Improvise*

Grade 3:

- Create short rhythmic and melodic phrases in question-and-answer form.

Grade 4:

- Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

Historical and Cultural Context

3. Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 *Role of Music*

Grade 3:

- Identify the various uses of music from diverse cultures and time period.

Grade 4:

- Explain the relationship between music and events in history.

3.2 *Diversity of Music*

Grade 3:

- Sing songs of diverse cultures from memory.
- Play songs of diverse cultures from memory.
- Identify differences and commonalities in music from various cultures.

Grade 4:

- Identify music from diverse cultures and time periods.
- Sing and play music from diverse cultures and time periods.
- Compare musical styles from two or more cultures.
- Recognize the influence of various cultures on music in California.

Aesthetic Valuing

4. Responding to, Analyzing, and Making Judgments about Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

4.1 *Analyze and Critically Assess*

Grade 3:

- Select and use specific criteria in making judgments about the quality of a music performance.

Grade 4:

- Use specific criteria when judging the relative quality of musical performances.

4.2 *Derive Meaning***Grade 3:**

- Create developmentally appropriate movements to express pitch, tempo, form, and dynamics.
- Describe how specific musical elements communicate particular ideas or moods in music.

Grade 4:

- Create movements to express musical elements or represent musical intent in specific music.

Connections, Relationships, Applications

5. Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management about careers in and related to music.

5.1 *Connections and Applications*

Grade 3:

- Identify the use of similar elements in music and other art forms (e.g., form, rhythm).

Grade 4:

- Identify and interpret expressive characteristics in works of art and music.
- Integrate art forms into a well-organized presentation.

5.2 *Careers and Career-Related Skills***Grade 3:**

- Demonstrate management of time when engaged in music activities.
- Identify what musicians and composers do to create music.

Grade 4:

- Evaluate improvement in personal music performances after practice or rehearsal.

The California Standards for Music Education**Grades 5 to 6****Artistic Perception****1. Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 *Read and Notate Music***Grade 5:**

- Read, write, and perform simple melodic notation in treble clef in major and minor keys.
- Read, write, and perform major and minor scales.
- Read, write, and perform rhythmic notation, including quarter note triplets and tied syncopation.

Grade 6:

- Read, write, and perform intervals and triads.
- Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.
- Transcribe simple aural examples into rhythmic notation.
- Sight-read simple melodies in the treble clef or bass clef.

1.2 *Listen to, Analyze, and Describe Music*

Grade 5:

- Analyze the use of music elements in aural examples from various genres and cultures.
- Identify vocal and instrumental ensembles from a variety of genres and cultures.
- Identify and describe music forms, including theme and variations and twelve-bar blues.

Grade 6:

- Analyze and compare the use of music elements representing various genres and cultures, emphasizing meter and rhythm.
- Describe larger music forms (sonata-allegro form, concerto, theme and variations).

Creative Expression

2. Creating, Performing, and Participating in Music

Students apply vocal and instrumental music skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital. Electronic technology when appropriate.

2.1 *Apply Vocal and Instrumental Skills*

Grade 5:

- Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, alone and with others.
- Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two-part harmony, by oneself and with others.

Grade 6:

- Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, good posture, tone quality, and vowel shape-written and memorized; by oneself and in ensembles (level of difficulty: 1; scale; 1-6).
- Sing music written in two parts.
- Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation-by oneself and in ensembles (level of difficulty: 1; scale; 1-6).

2.2 *Compose, Arrange, and Improvise***Grade 5:**

- Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments.

Grade 6:

- Compose short pieces in duple and triple meters.
- Arrange simple pieces for voices or instruments, using traditional sources of sound.
- Improvise simple melodies.

Historical and Cultural Context

3. **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 *Role of Music***Grade 5:**

- Describe the social functions of a variety of musical forms from various cultures and time periods (e.g. folk songs, dances).

Grade 6:

- Compare music from two or more cultures of the world as to the functions music serves and the roles of musicians.
- Listen to and describe the role of music in ancient civilizations (e.g., Chinese, Egyptian, Greek, Indian, and Roman).

3.2 *Diversity of Music*

Grade 5:

- Identify different or similar uses of music elements in music from diverse cultures.
- Sing and play music from diverse cultures and time periods.
- Describe the influence of various cultures and historical events on musical forms and styles.
- Describe the influences of various cultures on music of the United States.

Grade 6:

- Describe distinguishing characteristics of representative music genres and styles from two or more cultures.
- Listen to, describe, and perform music of various styles from a variety of cultures.
- Classify by style and genre a number of exemplary musical works and explain the characteristics that make each work exemplary.

Aesthetic Valuing

4. Responding to, Analyzing, and Making Judgments about Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music and aesthetic qualities, and human responses.

4.1 *Analyze and Critically Assess*

Grade 5:

- Identify and analyze differences in tempo and dynamics in contrasting music selections.

Grade 6:

- Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing.

4.2 *Derive Meaning*

Grade 5:

- Develop and apply appropriate criteria to support personal preferences for specific musical works.

Grade 6:

- Explain how various aesthetic qualities convey images, feeling, or emotion.
- Identify aesthetic qualities in a specific musical work.

Connections, Relationships, Applications

5. Connecting and Applying What is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and

management about careers in and related to music.

5.1 *Connections and Applications*

Grade 5:

- Explain the role of music in community events.

Grade 6:

- Describe how knowledge of music connects to learning in other subject areas.

5.2 *Careers and Career-Related Skills*

Grade 5:

- Identify ways in which music professions are similar to or different from each other.

Grade 6:

Identify career pathways in music.