



# The 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference on Research in Culture and Education Proceedings



The 4<sup>th</sup> Bunditpatanasilpa Institute Academic Article National Conference (4<sup>th</sup> BPI – ANC)  
The 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference on Research in Culture and Education

## "Borderless Relationship through Art Science of Human"

14<sup>th</sup> August 2020

at Kalasin College of Dramatic Arts

Kalasin Sub-District , Muang District , Kalasin Thailand





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**The 4<sup>th</sup> Bunditpatanasilpa Institute Academic Article National Conference 4<sup>th</sup> BPI - ANC  
and the 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference on Research in Culture and Education**

**"Borderless Relationship through Art Science of Human"**

**14<sup>th</sup> August 2020  
At Kalasin College of Dramatic Arts  
Kalasin Sub-District, Muang District, Kalasin Thailand**





**Mrs. Nipha Sophasamrith**  
**President of Banditpatanasilpa Institute**

*Strive for Development*

*Progress on Academic*

*Inherit the Artistry*

## Conference Information

Academic work and research are at the heart of the development of knowledge in order to become a center of arts, culture and important missions at higher education institutions.

Teachers have the opportunity to create research results along with teaching and learning, which is an important indicator of the quality of the faculty's staff. This will build confidence in education management allowing arts and culture of Thailand to be a center in ASEAN and in the world community.

Kalasin college of Dramatic Arts and the Bunditpatanasilpa Institute are jointly holding the "The 4th Bunditpatanasilpa Institute Academic Article National Conference (4th BPI - ANC)" "The 3rd Bunditpatanasilpa Institute International Conference on Research in Culture and Education" "Borderless Relationship through Art Science of Human" BPI CONFERENCE 2020 between 13<sup>th</sup> - 15th August 2020, held at Kalasin College of Dramatic Arts, Muang District, Kalasin Province, Thailand. The purpose of these conferences is to provide open platforms for educators and researchers to exchange and disseminate knowledge, ideas and learned experiences to support academic and research networking.

Kalasin Cillege of Dramatic Arts and the Bunditpatanasilpa Institute recognize several aspects of national and international academic conferences; benefiting the prestige of Thai education in the fields of arts and culture, contributing to the innovation and uniqueness of dance, music, visual arts, fine arts and culture for sustainable success for all mankind and in developing our potential strength of being accepted by other educational institutions.



(Dr. Chamrern Kaewphengkraw)  
Director of Kalasin College of Dramatic Arts  
Bunditpatanasilpa institute, Thailand

### ◆ Organizing Committee ◆

Kalasin College of Dramatic Arts, Bunditpatanasilpa institute, Kalasin, Thailand  
in Cooperation with

- ◎ Ministry of Higher Education, Science, Research and Innovation
- ◎ National Research Council of Thailand
- ◎ Khon Kaen University
- ◎ Surindra Rajabhat University
- ◎ Rajabhat Maha Sarakham University
- ◎ Udon Thani Rajabhat University
- ◎ Srinakharinwirot University
- ◎ Thailand National Sports University
- ◎ Naresuan University
- ◎ Kalasin Province
- ◎ Kalasin Provincial Administrative Organization
- ◎ Kalasin Municipality
- ◎ Kalasin University
- ◎ Kalasin Primary Educational Service Area Office 1
- ◎ The Secondary Educational Service Area Office Kalasin 24
- ◎ Mahachulalongkornrajavidyalaya University Khon Kaen Campus
- ◎ Faculty of Fine and Applied Arts, Khon Kaen University
- ◎ College of Music Mahasarakham University

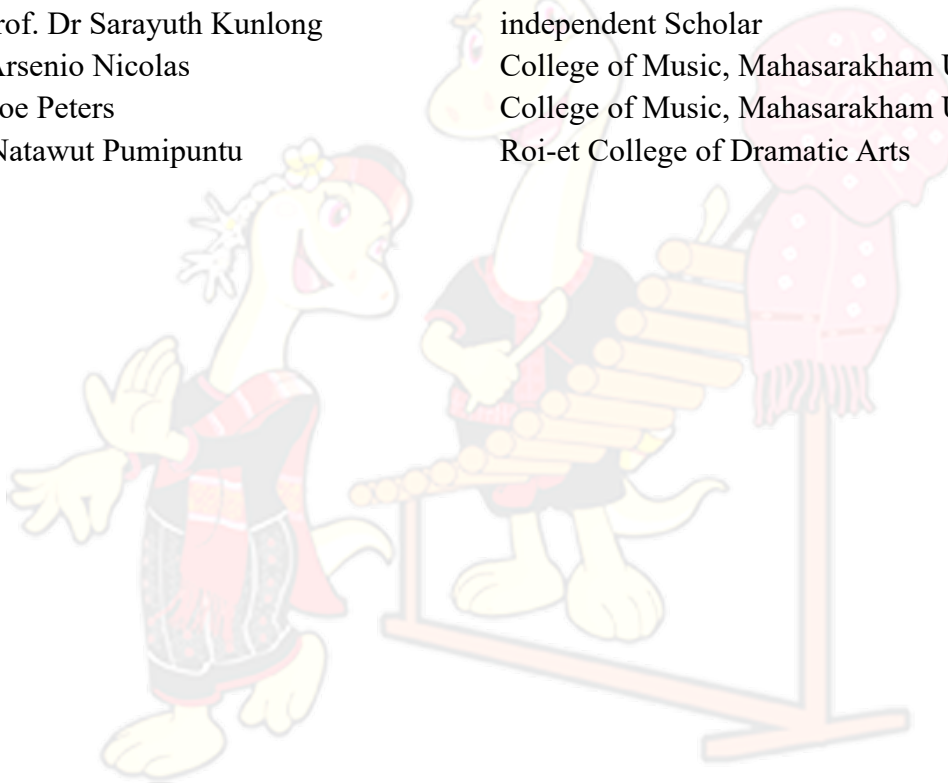




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### ◆ Peer Reviews ◆

- |                                          |                                                                    |
|------------------------------------------|--------------------------------------------------------------------|
| 1. Prof. Dr. SAM-ANG SAM                 | President of Asia pacific Society for<br>Ethnomusicology, CAMBODIA |
| 2. Asst. Prof. Dr. Jarernchai Chonpairot | College of Music, Mahasarakham University                          |
| 3. Prof. Randy Raine-Reusch              | Red Chamber Cultural Society, USA                                  |
| 4. Prof. Mei Han                         | Middle Tennessee State University                                  |
| 5. Prof. Dr. Gantsetseg Sanjmyatav       | Mandakh University, Mongolia                                       |
| 6. Asst. Prof. Dr Sumiya Tuvdennyam      | Mandakh University, Mongolia                                       |
| 7. Ph.D. Phong T. Nguyen                 | University of Washington, USA                                      |
| 8. Asst. Prof. Li Shan                   | College of Humanities, Southwest Jiaotong<br>University, Chana     |
| 9. Asst. Prof Dr. Chaiyon Paophan        | independent Scholar                                                |
| 10. Asst. Prof. Dr Sarayuth Kunlong      | independent Scholar                                                |
| 11. Ph.D. Arsenio Nicolas                | College of Music, Mahasarakham University                          |
| 12. Ph.D. Joe Peters                     | College of Music, Mahasarakham University                          |
| 13. Ph.D. Natawut Pumipuntu              | Roi-et College of Dramatic Arts                                    |



**Event report of Assistant to the President of Bunditpatanasilpa Institute  
Asst. Prof. Dr. Phuri Wongwichian**

**In the 4<sup>th</sup> Bunditpatanasilpa Institute Academic Article National Conference  
and the 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference  
on Research in Culture and Education**

**in the theme of “Borderless Relations Through the Arts of Humanity”.**

**Friday 14<sup>th</sup>, August, 2020.  
at Kalasin College of Dramatic Arts**

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**Respected President**

On behalf of Bunditpatanasilpa Institute organising the 4th National Research Conference of Bunditpatanasilpa Institute and the 3rd International Research Conference in the theme of “Borderless Relations through the Arts of Humanity”, myself, Mr. Phuri Wongwichean, Assistant to the President of Bunditpatanasilpa Institute, would like to express my sincere appreciation to **Mr. Sanan Ponguksone Vice Governor of Kalasin Province**, who graciously came to this conference as a president of the ceremony.

The purpose of this conference is to broaden a wide range of academic and creative research concerning dramatic arts, music, visual arts, arts education, and culture. This conference is also organised to encourage the knowledge exchange, academic experiences, and collaboration amongst academic lecturers, students as well as researcher to reinforce the academic strength of the institute as the essential elements for cultural safeguard and creativity.

This conference has been organised with the collaborative efforts from the eighteen organisations, which can be seen in the event handbook.

1. Ministry of Higher Education, Science, Research and Innovation
2. National Research Council of Thailand
3. Khon Kaen University
4. Surindra Rajabhat University
5. Rajabhat Maha Sarakham University
6. Udon Thani Rajabhat University
7. Srinakharinwirot University
8. Thailand National Sports University
9. Naresuan University
10. Kalasin Province
11. Kalasin Provincial Administrative Organization
12. Kalasin Municipality
13. Kalasin University
14. Kalasin Primary Educational Service Area Office 1

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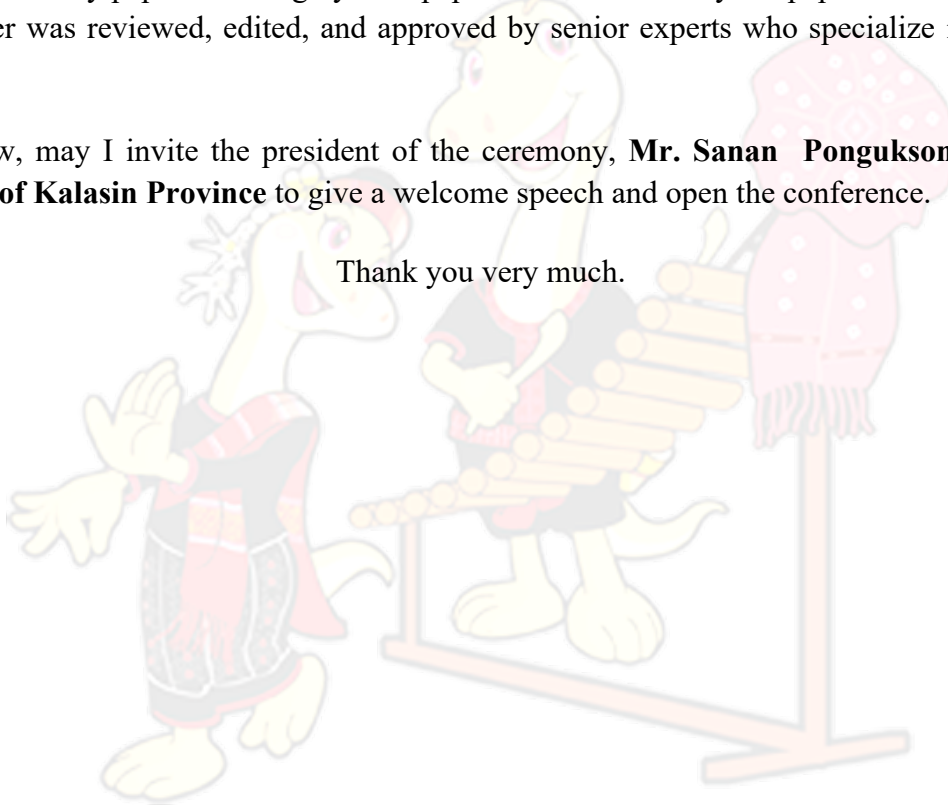
15. The Secondary Educational Service Area Office Kalasin 24
16. Mahachulalongkornrajavidyalaya University Khon Kaen Campus
17. Faculty of Fine and Applied Arts, Khon Kaen University
18. College of Music Mahasarakham University

It has been an honour to have a number of distinguished lecturers, including Dr. Sam-ang Sam (The President of Asia Society for Ethnomusicology), Professor Emeritus Preecha Thaonthong (National Artist of Thailand), and Assistant Professor Dr. *Charoenchai Chonpairot (College of Music, Mahasarakham University)*, who will be giving a lecture for this conference on the topic of “Borderless Relationship through Art Science of Human”.

There are both Thai and International papers being presented in this conference, which are one hundred thirty papers with eighty-four papers in Thai and forty-six papers in English. Every single paper was reviewed, edited, and approved by senior experts who specialize in particular areas.

Now, may I invite the president of the ceremony, **Mr. Sanan Ponguksone , Deputy Governor of Kalasin Province** to give a welcome speech and open the conference.

Thank you very much.



**Opening ceremony**  
**by Mr.Sanan Phongaksorn**  
**Deputy governor of Kalasin Province**  
  
**In the 4<sup>th</sup> Bunditpatanasilpa Institute Academic Article National Conference**  
**and the 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference**  
**on Research in Culture and Education**  
  
**in the theme of “Borderless Relations Through the Arts of Humanity”.**  
  
**Friday 14<sup>th</sup>, August, 2020.**  
**at Kalasin College of Dramatic Arts**

.....

Governor of Kalasin province, President of Bunditpatanasilpa Institute, Executives, Experts, Faculties and all Participants.

I am honoured and pleased to be invited as the opening president of the 4<sup>th</sup> National Research Conference of Bunditpatanasilpa Institute and the 3<sup>rd</sup> International Research Conference in the theme of “Borderless Relations Through the Arts of Humanity”.

Educational management, supporting religion, arts, and culture, is one of the policies of the government. Therefore, the professional education in Arts of Bunditpatanasilpa Institute and the associated institutes play an important role in educational management by using cultural dimension as social capital to promote the government policies--being stable , prosperous), and sustainable ; and make a social capital creation and restoration tangible. This conference is a great opportunity to disseminate a wide range of research in culture and arts to be widely applied to associated organisations, which is one the effective ways to enhance the country’s growth. Moreover, this conference can also demonstrate academic collaboration amongst the universities with the supportive government sectors, including the National Research Council of Thailand and Office of the Higher Education Commission. This can be a significant impact encouraging the flourish of cultural and artistic knowledge to lead to the 21<sup>st</sup> century innovation for Thailand to be ready for the ASEAN and international competitive levels.

On behalf of the Ministry of Culture, I would like to thank you all the lecturers, researchers with your submitted papers, experts who dedicated themselves to improve the quality of the papers for the academic standard. Thank you 18 collaborated hosting institutes as well as the administrative working teams from Bunditpatansilpa Institute, who devoted themselves to organise this conference perfectly.

Now, I would like to open the 4<sup>th</sup> National Research Conference of Bunditpatanasilpa Institute and the 3<sup>rd</sup> International Research Conference in the theme of “Borderless Relations Through the Arts of Humanity”. I wish this event being successful and accomplished in all respects.

Thank you very much.

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### **Keynote Speakers' Biography**





## Prof. Dr. SAM-ANG SAM

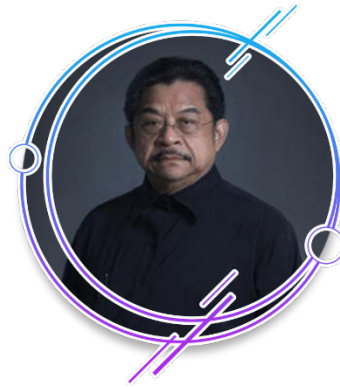
### Education and Degrees earned

September 1985-June 1988	Ph.D. program in Ethnomusicology, Wesleyan University, CT, USA. ( <b>Ph.D.</b> Dissertation Successful Defense Summer 1988/Graduation 1989)
1983-1985	M.A. program in Music Composition, Connecticut College, CT, USA. ( <b>M.A.</b> 1985)
1980-1983	B.A. program in Music Composition, Connecticut College, CT, USA. ( <b>B.A.</b> 1983)
1974-1977	B.A. program in Music Composition, Conservatory of Music, University of the Philippines, Quezon City, Philippines.
1970-1973	<i>Baccalauréat des Arts</i> program, Royal University of Fine Arts, Phnom Penh, Cambodia. ( <i>Baccalauréat des Arts</i> 1973)
1964-1970	<i>Diplôme des Arts</i> program, Royal University of Fine Arts, Phnom Penh, Cambodia. ( <i>Diplôme des Arts</i> 1970)

### DISSERTATION

1988	<i>“The Pin Peat Ensemble: Its History, Music, and Context.”</i> Ph.D. Dissertation, Wesleyan University.
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## **Prof. Emeritus Preecha Taothong**

A national artist who was honored as a national artist. Visual Arts Branch (Painting) Year 2009

### **Educational history**

Graduated with a Bachelor of Arts in Painting (Second Class Honors), Silpakorn University Bangkok. Received a scholarship to study at L'Accademia di belle Arte in Rome, Italy in the year 1976. Graduate with a master's degree Master of Fine Arts, Silpakorn University Bangkok diploma Line drawing from Ada Chemi Bella Arte, Rome, Italy.

### **Work history**

Professor Preecha Taothong has received numerous awards and is also a professor. At Silpakorn University Awarded the best artist. Painting from the National Art Exhibition in 1979 22nd National Silver Medal Award (Painting) Gold Medal Award from the 23rd National Arts Best Art Award from the 3rd anniversary of the Bhirasri Art Gallery etc.,

### **Awards & Honors**

2517	2nd Class Honors, Silver Medal, Painting At the 22nd National Exhibition of Art
1975	1st Class Honors Award, Gold Medal, Painting At the 23rd National Exhibition of Art
2520	1st Class Honors Award, Gold Medal, Painting At the 24th National Exhibition of Art
1979	1st Class Honors Award, Gold Medal, Painting At the 25th National Exhibition of Art etc.,



### **Asst. Prof. Dr. Jarernchai Chonpairot**

Dr. Jarernchai Chonpairot received a bachelor degree in education from Prasamitr College of Education in Bangkok. Then he received a grant from the Ford Foundation to study at University of Michigan in 1975, receiving his M.A. in Asian Studies in 1976; then he continued his study on Ph.D. level at Kent State University and received his Ph.D. degree in Musicology and Ethnomusicology in 1990. He returned to Thailand and taught at Maharakham University and getting retired in 2003.

From 2007 to present time Dr. Chonpairot has been appointed by the College of Music, Maharakham University as a music specialist, teaching music research and leading Ph.D. music students to do field works in Southern China and ASEAN countries. He also leads his music students to present academic papers at many international conferences. In 2019, he was invited to be Keynote speaker in 2019 World ICTM at Chulalongkorn University, Bangkok, Thailand.



## Schedule

“The 4<sup>th</sup> Bunditpatanasilpa Institute Academic Article National Conference 4<sup>th</sup> BPI – ANC”

“The 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference  
 on Research in Culture and Education”

*“Borderless Relationship through Art Science of Human” BPI CONFERENCE 2020*

13<sup>th</sup> – 15<sup>th</sup> August 2020 , Kalasin College of Dramatic Arts

August 13 <sup>th</sup> , 2020	
Time	Activities
08.00 a.m. - 04.00 p.m.	Check in
06.00p.m.	Dinner
(Kalasin College of Dramatic Arts)	
August 14 <sup>th</sup> , 2020	
Time	Activities
08.00 a.m. - 08.30 a.m.	Register
	(Art and Culture Center Building ,1st floor)
08.30a.m.08.50 - a.m.	Bunditpatanasilpa Institute Presentation and cultural art show
	(Art and Culture Center Building)
08.50a.m.09.40 - a.m.	Opening ceremony
	- Reporting by Assistant to the President of Bunditpatanasilpa Institute (Asst.Prof.Dr. Phuri Wongwichian )
	- Opening ceremony by Deputy governor of Kalasin (Mr.Sanan Phongaksorn)
09.40a.m. - 10.20 a.m.	Ceremony commemorative plaques and certificate for supporters, sponsors and best Oral Presentation award while take a photo by Faculty Senate Bunditpatanasilpa Institute
10.20a.m. - 10.30a.m.	Performance by Graduate students from College of Music , Mahasarakham University. “Dizi , Busily Carting Grain ”by Zhang Jian
10.30 a.m. – 11.00 a.m.	Special lecture by Prof. Dr. SAM-ANG SAM President of Asia pacific Society for Ethnomusicology
11.00a.m. 11.30 - a.m.	Lecture “Borderless Relationship through Art Science of Human” By Emeritus Prof .Dr. Preecha Thaonthong (National artist, Visual Arts, Painting)
11.30a.m. - 12.00p.m.	Lecture “Borderless Relationship through Art Science of Human” By Asst.Prof.Dr. Jareernchai Chonpairot Specialist of The College of Music , Mahasarakham University
12.00a.m. 13.00 - p.m.	Lunch
(Pikul Thong Building)	

01.00p.m. 06.00 -p.m. Oral Presentation

**National section**

- Music
- Dramatic Arts
- Fine Arts
- Education and culture

**International section**

- Music
- Dramatic Arts
- Fine Arts
- Education and culture

(Wittayaborikan Building)

06.00p.m. 08.00 – p.m. Banqueting

(Outdoor stage, front Ganesha courtyard)

**August 15<sup>th</sup>, 2020**

Time	Activities
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.0900 a.m. - 12.00 p.m. Presentations summary and exchange of knowledge

( Art and Culture Center Building)

12.00p.m. 01.00 -p.m. Lunch

(Pikul Thong Building)

**Note :** Snack, 10.30 hrs. and 14.30 hrs.

The schedule may change as appropriate



## Oral Presentation in Music Group 1

### “The 3rd Bunditpatanasilpa Institute International Conference on Research in Culture and Education”

#### “Borderless Relationship through Art Science of Human” BPI CONFERENCE 2020

on 14th August 2020, Time : 13.00 p.m. – 18.30 p.m.

at Kalasin College of Dramatic Arts

The room 1 / Room number 210

Amount: 16 articles

Wittayaborikan Building

Order	Time	Name of Presenter	Topic of Article	Note
1	13.00 p.m.- 13.10 p.m.	Jarernchai Chonpairot	TEXT SETTING IN THAI CLASSICAL COMPOSITIONS	Thailand
2	13.10 p.m. - 13.20 p.m.	Randy Raine-Reusch	LISTENING, COMPLEXITY, AND TRANSFORMATION THROUGH THE KHAEN	Online from Canada
3	13.20 p.m. - 13.30 p.m.	Mei Han	SHIFTING PERSPECTIVES: DE-OTHERING THROUGH THE EXCHANGE OF MUSIC	Online from China
4	13.30 p.m. - 13.40 p.m.	Liuwenzhe	ANALYSIS OF CHINESE BUDDHIST MUSIC	Onsite
5	13.40 p.m. - 13.50 p.m.	Bi Zhitao	MUSIC EDUCATION REFORM IN PRIMARY SCHOOLS IN CHINA, IN 1902-1936	Onsite
6	13.50 p.m. – 14.00 p.m.	Khomkrich Karin	MORLAM ATSAJAN (THE WONDER MORLAM)	Onsite
7	14.00 p.m. – 14.10 p.m.	Chen Chen Khomkrich Karin	TRANSMISSION AND PRESENT CONDITION ANALYSIS OF DONG'S SONG IN GUIZHOU	Online from China
8	14.10 p.m.– 14.20 p.m.	Chang Yanxi Khomkrich Karin	THE CONSTRUCTION OF VOICE TEACHERS IN MUSIC PERFORMANCE MAJOR OF POPULAR SONGS IN SOUTHWEST UNIVERSITY, CHINA	Online from China

Order	Time	Name of Presenter	Topic of Article	Note
9	14.20 p.m. – 14.30 p.m.	Cui Yan	DEPARTMENT: MUSIC DEPARTMENT, MAHASARAKAN UNIVERSITY	Online from China
10	14.30 p.m. – 14.40 p.m.	Guo Cai Qin	SUGGESTIONS FOR INTRODUCING WORLD MUSIC INTO CHINESE MUSIC CLASS	Onsite
11	14.40 p.m. - 14.50 p.m.	Hao Yan Tian	THE ARTISTIC CONCEPTION IN LIUTIANHUA 'S ERHU CREATIVE CAREER	Online from China
12	14.50 p.m. – 15.00 p.m.	Hu Xiao Qian	THE GUZHENG GENRE IN SHAANXI PROVINCE, CHINA	Online from China
13	15.00 p.m. – 15.10 p.m.	Hua Jing	HUANG HUWEI AND HIS “PAINTING OF THE BASHU”	Online from China
14	15.10 p.m. – 15.20 p.m.	Huang Yan jun	"THE BIG DRUM OF YANDUN" ARTISTIC FEATURES OF A "TALKING DRUM" IN QINZHOU CITY, GUANGXI PROVINCE, CHINA	Online from China
15	15.20 p.m. - 15.30 p.m.	Li Shan	AN EXPLORATION ON THE APPLICATION OF QIANG’S TRADITIONAL MUSIC IN GENERAL EDUCATION OF COLLEGES AND UNIVERSITIES	Onsite
16	15.30 p.m. - 15.40 p.m.	Thanaporn Bhengsri	MUSIC IN THE ROYAL CEREMONY	Onsite
17	15.40 p.m. - 15.50 p.m.	Huang Kexia	ON THE IMPROVMENT OF SIGHT-SINGING AND EAR-TRAINING ABILITY IN MUSIC MAJOR OF NORMAL UNIVERSITY	Online from China



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Order	Time	Name of Presenter	Topic of Article	Note
18	15.50 p.m. - 16.00 p.m.	Huang Xiaohuan	RESEARCH ON THE INFILTRATION OF MULTICULTURALISM IN PRIMARY SCHOOL MUSIC TEACHING – BASED ON THE STUDY OF NANNING PRIMARY SCHOOL MUSIC CLASSROOM IN GUANGXI	Online from China
19	16.10 p.m. - 16.20 p.m.	Ma Er jian	A STUDY OF YUGUR WEDDING CEREMONY SONGS AND THEIR FUNCTIONS	Online from China
20	16.20 p.m. - 16.30 p.m.	Pang Yi	TEXT SETTING IN THAI CLASSICAL COMPOSITIONS	Online from China
21	16.30 p.m. - 16.40 p.m.	Supunnee Leuaboonthoo	THE CREATIVE OF THAI CLASSICAL SINGING PRACTICE SKILLS FOR CONSERVATION, INHERIT, DEVELOP AND DISSEMINATE ARTS AND CULTURE IN THAI VOCAL	Onsite
	16.40 p.m. - 17.00 p.m.	Certificate of ceremony		

## Oral Presentation in Music Group 2

### “The 3<sup>rd</sup> Bunditpatanasilpa Institute International Conference on Research in Culture and Education”

#### “Borderless Relationship through Art Science of Human” BPI CONFERENCE 2020

on 14th August 2020, Time : 13.00 p.m. – 18.30 p.m.

at Kalasin College of Dramatic Arts

The room 2 / Room number 211

Amount: 17 articles

Wittayaborikan Building

Order	Time	Name of Presenter	Topic of Article	Note
1	13.00 p.m. - 13.10 p.m.	Gantsetseg Sanjmyatav	STUDY ON AESTHETIC VALUES OF HORSE-HEAD FIDDLE	Online from Mongolia
2	13.10 p.m. - 13.20 p.m.	Sumiya Tuvdenmyam	COLOUR SYMBOLISM IN METAPHOR	Online from Mongolia
3	13.20 p.m. – 13.30 p.m.	Dayananda Borgohain	MUSIC IN EDUCATION AND CULTURE	Online from India
4	13.30 p.m. - 13.40 p.m.	Li Shang peng	A STUDY OF "SPRING IN CHENGDU SUBURBS " SONG :HUANG HUWEI'S PIANO WORKS	Online from China
5	13.40 p.m.– 13.50 p.m.	Li Xing Chen	HISTORICAL DEVELOPMENT AND ARTISTIC CHARACTERISTICS OF ZHU-DI "NEW GENRE" IN NORTH CHINA	Online from China
6	13.50 p.m. - 14.00 p.m.	Pittayawat Pantasri Pariyat Namsanga Wuttisit Jeerakamol	MUSIC WISDOM OF PHU - TAI PEOPLE IN KUCHINARAI DISTRICT, KALASIN PROVINCE.	Onsite
7	14.00 p.m. - 14.10 p.m.	Phong T. Nguyen	THE LOST OF MUSIC: A VISIT TO THAI DAM VILLAGE IN LOEI	Online from USA.
8	14.00 p.m. - 14.10 p.m.	Qin Gang	ON THE WISDOM OF CHINESE CLASSICAL SCULPTURE FORMS IN THE CHINESE CULTURAL SYSTEM	Onsite



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Order	Time	Name of Presenter	Topic of Article	Note
9	14.10 p.m. - 14.20 p.m.	Song Kexin	RESEARCH ON THE PERFORMANCE TECHNIQUES OF BAMBOO FLUTE SOLO "NEW SONG OF HERDSMEN"	Online from China
10	14.20 p.m. - 14.30 p.m.	Suttirak Iadpum	A HISTORICIZATION OF MOZART'S REQUIEM K626 (KYRIE)	Online from Songkhla
11	14.30 p.m. - 14.40 p.m.	Suttirak Iadpum	FACTORS AFFECTING STUDENTS' INTERESTS TO CONTINUE TO PARTICIPATE IN HIGH SCHOOL MARCHING BAND	Online from Songkhla
12	14.40 p.m. - 14.50 p.m.	Tian Yun Yan	A SWOT ANALYSIS OF THE NEW MUSIC PHENOMENON IN ZHUANG LANGUAGE	Online from China
13	14.50 p.m. - 15.00 p.m.	Wang Ran Ran	DISCUSSION ON INTEGRATED MATERIAL SCULPTURE THE EXPERIMENTAL CREATION OF PLANTS IN SCULPTURE	Onsite
14	15.10 p.m. - 15.20 p.m.	Yang Qi Fei	ON THE CONSTRUCTION OF THE PSYCHOLOGICAL QUALITY OF THE PIANO PLAYER'S MUSIC PERFORMANCE	Online from China
15	15.20 p.m. - 15.30 p.m.	Yothin Phonkhet	THE DEVELOPMENT OF A WEB-BASED LEARNING ENVIRONMENT MODEL TO ISAN FOLK MUSIC SKILLS FOR BANDITPATTANASILPA'S STUDENTS	Onsite
16	15.30 p.m. - 15.40 p.m.	Zhang Di	STUDY ON THE VOCAL MUSIC THEORY AND METHODS OF SHEN XIANG	Online from China
17	15.40 p.m. - 15.50 p.m.	Zheng Yang	THE HISTORY OF SICHUAN QINGYIN	Online from China

Order	Time	Name of Presenter	Topic of Article	Note
18	15.50 p.m. - 16.00 p.m.	Shi Wei rui	- Not present -	Online from China
19	16.00 p.m. - 16.10 p.m.	Yang Jicuo	- Not present -	Online From China
20	16.10 p.m. - 16.20 p.m.	Yoa linjiao	A SUMMARY OF RESEARCHES ON ZHAO YUANREN'S VOCAL MUSIC	Online from China
21	16.20 p.m. – 16.30 p.m.	Zhang Guocheng	SINGING STYLE OF JING FOLK SONGS, GUANGXI	Online from China
	16.30 p.m. – 16.50 p.m.	Certificate of ceremony		



## Oral Presentation in Performing Arts Group

### “The 3rd Bunditpatanasilpa Institute International Conference on Research in Culture and Education”

#### “Borderless Relationship through Art Science of Human” BPI CONFERENCE 2020

on 14th August 2020, Time : 13.00 p.m. - 15.00 p.m.

at Kalasin College of Dramatic Arts

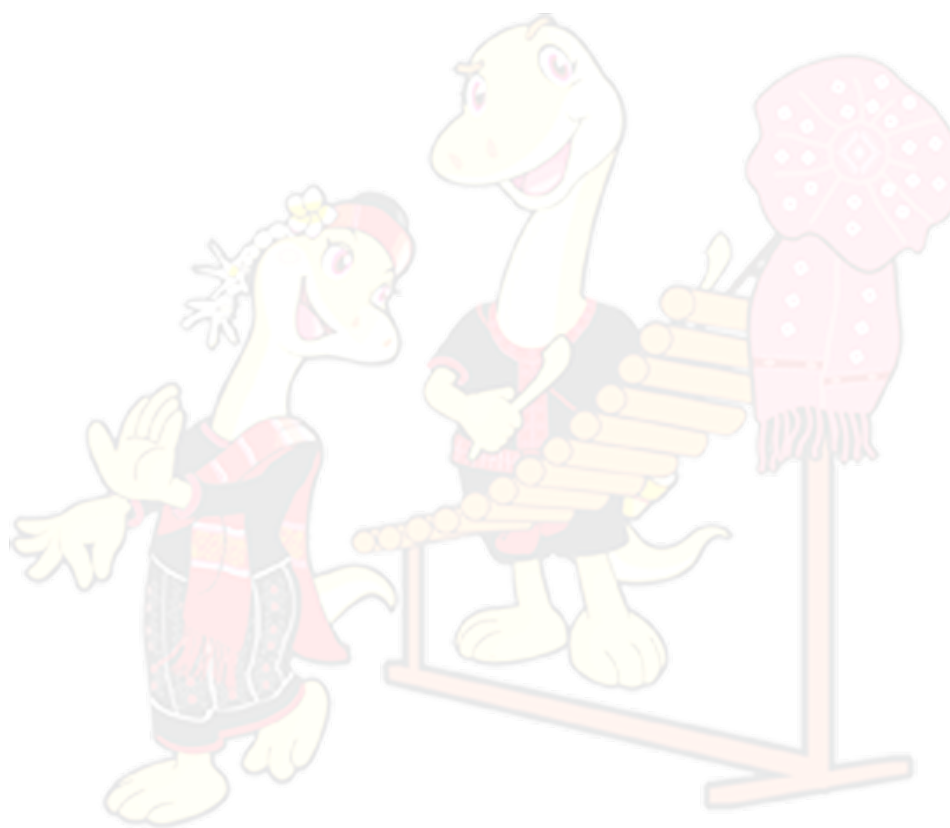
The room 4 / Room number 306

Amount: 8 articles

Wittayaborikan Building

Order	Time	Name of Presenter	Topic of Article	Note
1	13.00 p.m.- 13.10 p.m.	Akarin Pongpandecha Assistant Professor Chulachart Arunyanak	"INDRAJIT", A DRAMATIC COMPARISON STUDY ON THE CHARACTER'S ROLE: RAMAYANA - RAMAKIRATI	Onsite
2	13.10 p.m. - 13.20 p.m.	Chainat Mapecht	KLONGYAW PERFORMANCE	Onsite
3	13.20 p.m. - 13.30 p.m.	Jintana Anuwat	NORA RONG KRU RITUAL DANCE PERFORMANCE	Online from College of Dramatic Arts
4	13.30 p.m. - 13.40 p.m.	Narongrit Chaokam	RUM NA-PHAT PRELUDE PERFORMANCE “PHRA KHANET SIA NGA”	Online From College of Dramatic Arts
5	13.40 p.m. - 13.50 p.m.	Navee Sasongkroh	LAKON CHATRI OF PHETCHABURI: SACRED AND BELIEF IN THE RITUAL PERFORMANCE.	Onsite
6	13.50 p.m. - 14.00 p.m.	Pimpika Mahamart	THE RELATION BETWEEN THE WEST AND THE SAO KRUA FAH DRAMA	Online from College of Dramatic Arts
7	14.00 p.m. - 14.10 p.m.	Tanakorn Suwanampha	THE CHARACTER OF LAKSHMANA IN THE RAMAYANA KHON PERFORMANCE	Online from College of Dramatic Arts

Order	Time	Name of Presenter	Topic of Article	Note
8	14.10 p.m. - 14.20 p.m.	Rudeechanok Gajaseni	DANCE IN LUANG VICHIT-VADAKAN PLAYS	Online from College of Dramatic Arts
	14.20 p.m. - 15.00 p.m.	Certificate of ceremony		





## Oral Presentation in Culture and Education Group

### “The 3rd Bunditpatanasilpa Institute International Conference on Research in Culture and Education”

#### “Borderless Relationship through Art Science of Human” BPI CONFERENCE 2020

on 14th August 2020 , Time : 13.00 p.m. – 14.30 p.m.

at Kalasin College of Dramatic Arts

The room 3 / Room number 212

Amount: 5 articles

Wittayaborikan Building

Order	Time	Name of Presenter	Topic of Article	Note
1	13.00 p.m.- 13.10 p.m.	Chang Yanxi Khomkrich Karin	THE FACULTY BUILDING ABOUT VOICE TEACHERS OF POP SONGS IN SOUTHWEST UNIVERSITY, CHINA	Online from China
2	13.10 p.m. - 13.20 p.m.	Chotika Chanasit	A STUDY OF UNIVERSITY STUDENTS OF NAKHON SI THAMMARAT COLLEGE OF DRAMATIC ARTS ATTITUDES TOWARD LEARNING ENGLISH	Online From Nakhon Si Thammarat
3	13.20 p.m. - 13.30 p.m.	Papar-orn Kaewsawang	THE DEVELOPMENT OF MULTIMEDIA CAI ON LESSONS OF THE BASIC 3 STRINGED SUENG PLUCKING PRACTICE OF MATAYOM SUKSA 5 STUDENTS, LOPBURI COLLEGE OF DRAMATIC ARTS,BUNDITPATANASILPA INSTITUTE	Online From Lopburi
4	13.30 p.m. - 13.40 p.m.	Rungrote Kuawattanaphan	DESIGN AND IMPLEMENTATION THE INSTRUCTOR’S ONLINE EVALUATION SYSTEM (IOES) OF THE CHANTHABURI COLLEGE OF DRAMATIC ARTS.	Onsite
5	13.40 p.m. - 13.50 p.m.	Sha Xin Khomkrich Karin	DESIGN OF TEACHING MODEL OF THE PIANO IMPROVISATION AND SINGING LESSON BASED ON SPOC : TAKE CHONGQING AS AN EXAMPLE	Online from China

## KEYNOTE SPEECH FOR BPI INTERNATIONAL CONFERENCE 2020 CHALLENGE OF ONLINE LEARNING OF ASIAN TRADITIONAL MUSIC

**Sam-Ang Sam\***

### **Abstract**

Technology has been fast developed, evolved, and impacted the human world in unimaginable ways within the past fifty years than ever before. The global trend of smart technology, Industrial 4.0, Artificial Intelligence, robotic workers, G5 technology, and online learning are some of the major aspects and issues that tremendously affect our lives today. Many say “we cannot live without them.”

In my address, I shall examine and speak on these situations with a focus on what the online-learning can offer, looking at both sides of the coin—positive and negative, advantageous and disadvantageous, humanistic and technological. I shall allude to the main points’ pros and cons of online learning of Asian traditional music with special attention paid to the practical aspect and human experience of the so-called “tradition” versus “technology and convenience.”

After all, one must be reminded that human drives technology, not the other way around. Technological advancement in cities versus technological backwardness and handicap in rural areas will be taken into consideration while addressing the topic in question. Online learning of Asian traditional music is merely the best of situation, particularly during the Covid 19 pandemic period; it is a temporary situation and substitution to the face-to-face teaching. We cannot simply settle our ideal for the mere sake of convenience, but for a higher purpose.

At the end of the day, it is about the meaningful and purposeful music which nurtures and enriches our lives that really matters. We should build human to his full potential by means of technology. We should use technology to serve and fulfill the human needs. Indeed, coexistence of human and technology is necessary, not one in lieu of the other. Music learning is a long and fascinating journey. A musician enriches and fulfills her/his life when taking that journey. Examples will be given to materialize my statement when appropriate.

### **Sam-Ang Sam’s Brief Bio:**

Sam-Ang Sam is an ethnomusicologist and educator. He has taught at Cornish College of the Arts and the University of Washington, USA, Royal University of Fine Arts, Cambodia, and Paññāsāstra University of Cambodia. He is currently the Chancellor of Paññāsāstra University of Cambodia and adviser to the Cambodian Ministry of Culture and Fine Arts. He was also a commissioner of the Korea Presidential Committee: Hub City of Asian Culture project. He has written and published numerous articles and books, and produced recordings on various aspects of Khmer culture, notably music and dance. He was the recipient of the John D. and Catherine T. MacArthur Foundation Genius Grant (1994) among numerous other awards and honours.

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\* Paññāsāstra University of Cambodia Kingdom of Cambodia



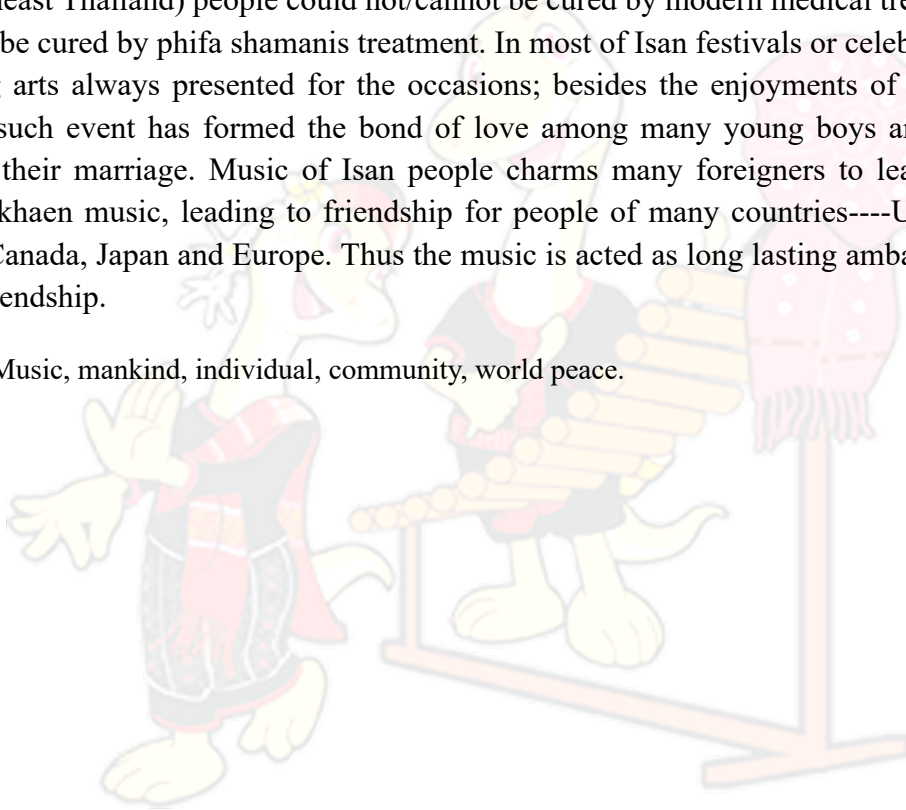
## KEYNOTE SPEECH FOR BPI INTERNATIONAL CONFERENCE 2020 “MUSIC AND MANKIND: INDIVIDUALS, COMMUNITY, AND WORLD PEACE”

Jarernchai Chonpairot\*

### Abstract

Although the definition of music in each society is difference from society to society, the benefits of music upon mankind are very obvious in all levels of the societies---individual, community, and the world. In terms of individual, music may be used as medicine and entertainment; for community, music is acted as tool for solidarity; at the world level music can act as an ambassador for peace and friendship. Since the old days, many kinds of serious illness of Isan (Northeast Thailand) people could not/cannot be cured by modern medical treatment, but the illness can be cured by phifa shamanis treatment. In most of Isan festivals or celebrations, molam performing arts always presented for the occasions; besides the enjoyments of lam music, the music for such event has formed the bond of love among many young boys and young girls, leading to their marriage. Music of Isan people charms many foreigners to learn Isan music, especially khaen music, leading to friendship for people of many countries----United States of America, Canada, Japan and Europe. Thus the music is acted as long lasting ambassador of good will and friendship.

**Keyword:** Music, mankind, individual, community, world peace.

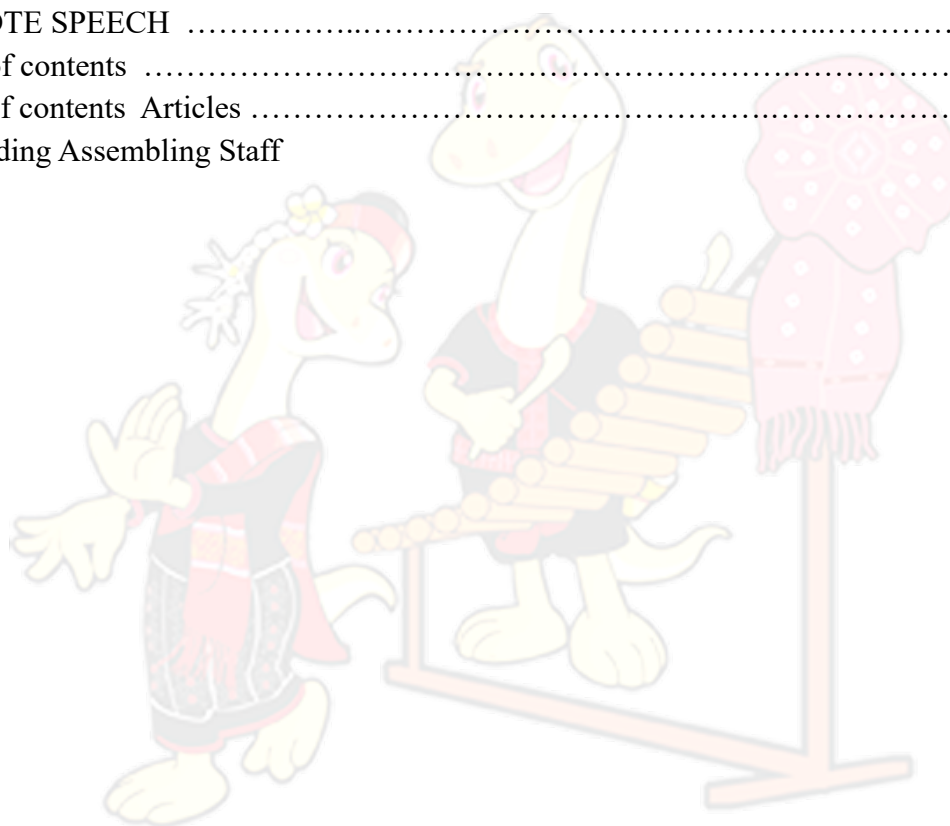


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\* Specialist, Asst. Professor. The College of Music, Mahasarakham University

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## Text Setting in Thai Classical Compositions

Jarernchai Chonpairot\*

### Abstract

Each Thai classical composition consists of two sections---vocal and instrumental. The majority of vocal melodies were normally derived or created from instrumental melodies. However there were a number of instrumental melodies deriving from vocal melodies. This paper aimed at: 1) examining the relationship between length of poetic text and length of instrumental melody; and 2) finding out the similarity and difference between vocal and instrumental melodies. This qualitative study was a document analysis. Data were obtained from written document and electronic mass-medias.

The results of the study revealed that : 1) on the length of the poetic text, its one line was divided into three units, front, mid, and final; the first two units were set to the first half of the melody, and the final unit was set to the second half of the melody. 2) in terms of similarity between vocal and instrumental melody, each has the same length; the difference is that vocal melody is sung in melismatic style whereas instrumental melody is played in syllabic style.

**Key word:** text setting, Thai, classical composition

### Introduction

Text setting in Thai classical music is one of the most important subject in Thai classical composition technique. This subject is known among only composers and senior or experienced singers. Most Thai composers were responsible only for instrumental sections whereas the vocal sections were left to experienced singers.

Thai classical song texts can be classified, according to the sources of origin, into two types---texts that written for particular compositions and texts that drawn from famous literature. For the texts which were written for particular compositions, the writer need to have various kinds of knowledge, especially literary arts and musical arts. This type of texts are divided into two groups---one was an unknown writer which we call bot khong kao, traditional or unknown author, such as Phleng Pae text, and Phleng Tao Kin Phak Bung text; the other type was a text by known author. such as Khamen Sai Yok text by Prince Narissra Nuwattivong, and Lao Duang Duean text by Prince Phichai Mahintarodom, (Chonpairot.1969. 17-54)

However most Thai classical song texts were drawn from two famous literary works --- Khun Chang Khun Phaen and Inao, because these literatures contain all kinds of excellent poetries in terms of aesthetics, content, and wide ranges of emotion---anger, sad, love, hatred, or joyful. (Nagsawat. 1970)

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\* Specialist, Asst. Professor. The College of Music, Mahasarakham University

The structure of Klon Paet Poetry (Silapabanleng, Chin. 2019, 165)

- 1) A stanza of *klon paet* poetry, called *bot*, consists of 4 lines;
- 2) A stanza of a *klon paet* poetry is divided into two halves, or 2 *kham klon*;
- 3) Each *kham klon* consists of 2 lines

The important point is that how to set each one *kham klon* (two lines of poetry) to a length of a melody. The answer is that we have to divide text into 3 units---front, mid, and final units, in accordance to its rhythmic pattern. That is one *wak* or one line of poetry can be divided into three steady beats or units as shown:

en iang  
unit 1

long bon tiang  
unit 2

kot mon khang  
unit 3

Each line is to be set to each melody according to the length of a drumming rhythmic cycle in either *prop kai* or *song mai* rhythmic cycle. One drumming rhythmic cycle in *prop kai* pattern is equal to sixteen beats length of third variation melody, eight beats for a melody of second variation, or 4 beats of a melody of first variation melody. On the other hand a *song mai* drumming rhythmic cycle for third variation of a melody is equal to 8 beats of melody, 4 beats for second variation, and 2 beats for the melody of first variation as shown:

Text Setting in Phleng Sai Phrachan in Three Variations.

(Nagasawat. 1970. 90-91)

Third Variation.

music	4	2	1	6	----	5456	1 4	----
voice	----	-- en	----	-- iang	----	----	long	bontiang
music	6	1	2	4	- 654	1 4	-- 65	45-6
voice	----	oe	-	-	-	-	kot mon	khang
music	----	4 2	----	4 1	-- 22	4216	54-5	----
voice	----	----	sa neh	nang	----	----	khrun	khit
music	6	5	4	2	-542	16	5456	12
voice	-	oe	-	-	-	-	kham nueng	thueng

Second Variation

music	6	-666	1216	54	-542	14	-- 65	45-6
voice	en	iang	long	bon tiang	-	-	khot mon	khang
f((music	-612	4 5	-615	4 2	-352	3216	-- 21	61-2
voice	saneh	nang	khrun	khit	-	-	kham nueng	thueng

(4)

### First Variation

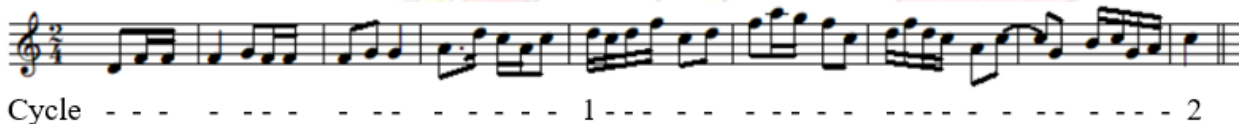
music	1666	1666	1615	6456
voice	en iang	long bon tiang	kot mon	khang -
music	1245	6542	4216	12
voice	saneh nang	khrun khit	kham nueng	thueng -

Here is a melodic structure of the first, second and third variation showing the length of a melody and drumming rhythmic cycle. (Tramote. 1996, 4)

### First Variation



### Second Variation



### Third Variation



(Tramote. 1996, 4)

### Research Objectives

This research was aimed at: 1) examining the relationship between length of poetic text and length of instrumental melody; and 2) finding out the similarity and difference between vocal and instrumental melodies.

### Research Methodology

Qualitative method was used, aiming at examining the relationship between length of poetry and length and length of melody; and similarity and difference between vocal melody and instrumental melody. The research was conducted between January 1 and May 31, 2019. Books

and academic papers as well as electronic media---VCDs and CDs on Thai classical music are collected. Eight compositions, vocal and instrumental, were collected, namely: khaek loburi khaek toi mo, khaek sarai khamen phothisat khamen phuang, khamen rajburi, lao siang thian, and tao kin phak bung.

## Data Management

Data were classified into three groups: *phleng prop kai*, *phleng song mai* and *phleng tayoi*. *Pleng prop kai* and *phleng song mai* were also classified into two groups---one with *thao* section and the one without *thao* section. A *thao* is not considered a melody but acting like a melody; it plays around one certain pitch to fill in at the beginning of the composition or sometimes in some certain part of the composition acting like a bridge section of the melody. Compositions of *thayoi* type are khaek lopburi and khamen rajaburi; compositions of with *thao* section are khamen phuang, khamen phothisat, and khaek sarai; compositions without *thao* section are khaek toi mo, lao siang thian.

## Data Analysis

### 1. Lao Siang Thian

Third Variation, Section 1:



Khoi - kho - - - oei bang - - - khom  
 oe - - - oei oe - - - oei - ong song-- phop  
 Loet - lop oe - oei laeng la

(6)



### An Analysis

It was found that the whole length of the melody was 8 lines; whereas the text set for this melody was 4 lines poetry. One line of the poetry was set to two lines of the melody. The first and the middle units of text take one line of the melody whereas the third unit or final unit of the poetry takes the second line of the melody, as shown:

First line of poetry	khoei kho	bang khom	ong song phop
First and second lines of the melody	first quarter (one half line)	second quarter (one half line)	one half (one whole line)
Second line of poetry	loet lop	laeng la	sutha wai
Third and fourth line of the melody	first quarter (one half line)	second quarter (one half line)	one half (one whole line)

In Thai Notation

Lao Siang Thian

music	-	-	12	36	-	56	12	35
word	khoei	kho	-	-	-	bang	-	khom
music	-	-	1216	53	-	23	56	15
word	oe	-	oe	-	-	-	ong song	phop
music	-	-	12	36	-	56	12	35
word	-	loet	-	lop	-	-	laeng	la
music	-	-	1216	53	-	2123	56	15
word	-	-	oe	-	-	-	sutha	wai

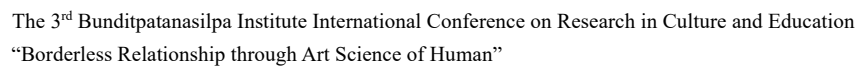
## 2. Khamen Phuang

Third Variation, Section 1:



(No word setting for a *thao* introduction)





(8)



### An Analysis

There are two lines of poetry setting to 8 lines of the melody, therefore one line of the poetry has to set to 4 lines of the melody. However the first line of the melody is a *thao* section which cannot be set any text to it. Thus one line of the poetry has to set to 3 lines of the melody, as shown:

First line of poetry	<i>thao</i> (no word)	chao ngam plot yot rak	khong phlai kao
Three lines of melody	first quarter (first line)	second quarter (second line)	second half (third and fourth line)
Second line of poetry	dai ma laeo	mae ya phlak	hai klap nee
Fifth to eight lines of melody	first quarter (fifth line)	second quarter (sixth line)	second half (seventh and eight lines)

### In Thai Notation

#### Khamen Phuang

music	-	-- 4	444	44	612	45	6516	54
word	(-	-	-	-	-	-	-	-)
music	456	12	4542	16	55	- 6	-- 21	61-2
word	-	jao ngam	-	plot	-	-	yot	rak
music	-	-	44	5	6	2		
word	-	oe	-	-	hoe	-	oe	-
music	44	2	41	-	5612	4216	5612	1241
word	hoe	-	-	-	-	khong phlai	-	kao
music	--14	5671	111	11	44	-- 2	1241	24
word	oe	-	oe	-	-		dai	ma laeo
music	-	-	5612	4124	5612	4124	1245	6456
word	-	oe	-	-	-	-	mae	ya phlak
music	-	-	44	5	42-4	-	5654	12
word	-	oe	-	-	hoe		oe	oei
music	-	-	11	4216	-	4245	6516	54
word	hoe	-	-	-	-	-	hai klap-	ni

### 3. Tao Kin Phak Bung,

#### Song Chan, Section 1



yam kin oe oe ko ja kin

hoe - - - - - nam ta ram

yam kham oe - ko ja non

- oe - oe - - oe - thon jai yai - -

#### An Analysis

There are four lines of melody and two lines of poetry; the first line of poetry is set to two lines of the melody and the second line of the poetry is set to the last two lines of the melody, as shown:

(10)

First line of poetry	yam kin	ko ja kin	namta ram
two lines of melody	first quarter (first half line)	second quarter (second half line)	second half (second line)
Second line of poetry	yam kham	ko ja non	thon jai yai
Two lines of melody	first quarter (first half line)	second quarter (second half line)	second half (fourth line)

In Thai Notation

Tao Kin Phak Bung,

Song Chan, Section 1

Music	- - 1	222	- - 3	555	35	32	1	7
word	-	-	yam	kin	-	-	ko	ja kin
music	327	65	25	67	5651	23	5653	21
word	hoe	-	-	-	-	-	nam ta	ram
music	5555	66	1111	22	1235	6532	5321	3217
word	-	-	yam	kham	-	-	ko	ja non
music	2327	2765	2325	2567	6723	5327	2327	2765
word	hoe	-	-	-	-	-	thon jai	yai

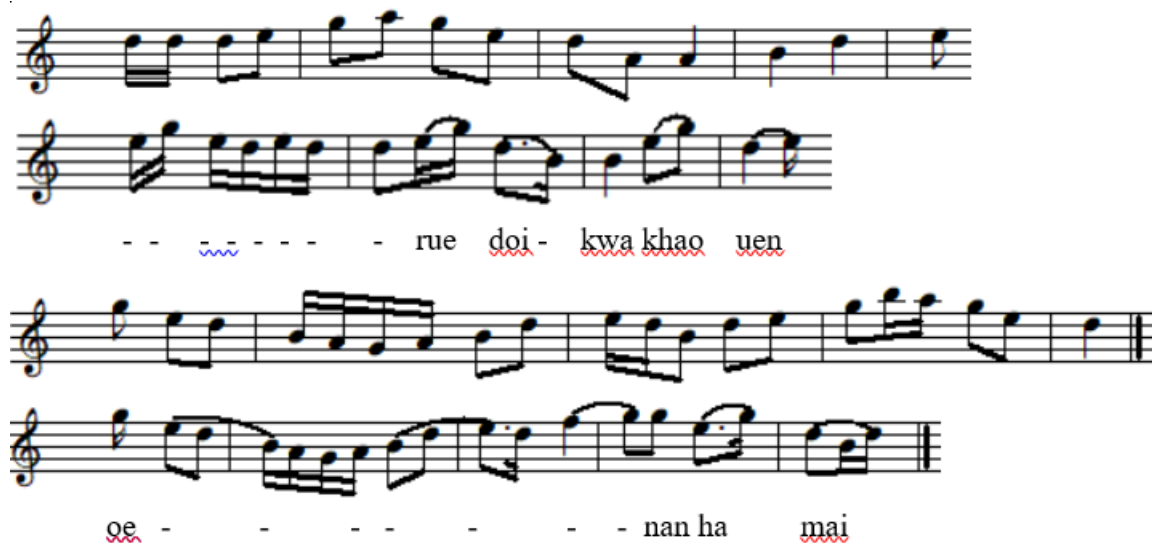
#### 4. Khaek Sarai

Second Variation, Section 1



oe - - - - - an phleng thai

chai ja rai - - - - - nai khun kha



### An Analysis.

There are two lines of poetry setting to four lines of melody; one-half of the first line of the melody belongs to a *thao* section, there is no word setting for this section. The first line of the poetry can take only one and a half line melody; the second line of poetry takes two lines of melody, as shown:

First line of poetry	an phleng thai	chai ja rai	nai khun kha
First two lines of melody	takes the second half of the first line	take the first half of the second line	take the second half of the second line
Second line of poetry	rue doi kwa	khao uen	nan ha mai
Second two lines of melody	takes the second half of the third line	shares with "rue doi kwa"	takes the whole fourth line

### In Thai Notation

#### Khaek Sarai, Second Variation

#### Section 1

music	- - 1	111	32	111	5123	5321	5671	2176
word	-	oe	-	-	-	-	an phleng	thai
music	726	7654	3234	56	7567	2671	2712	3123
word	-	-	chai	ja rai	-	-	nai khun	kha
music	272	35	765	32	6666	77	2222	33
word	oe	-	-	-	rue doi	kwa	khao	uen
music	5653	27	6567	23	272	35	6765	32
word	oe	-	-	-	-	-	nan ha	mai

## 5. Khaek Toi Mo

### Third Variation

#### Section 1



dam noen - - phlang thang mong -

oe - - - - - thuk chong - chak

luan lae - - - lak - - - luat - lai -

oe - - - - - ra bai khian

### An Analysis

There are two lines of poetry and four lines of the melody; the first line of the poetry take two lines of the melody and the second line of the poetry takes the last two lines of the melody, as shown:

First line of poetry	dam noen phlang	thang mong	thuk chong chak
First two lines of melody	first quarter (half line)	second quarter (half line)	second half (whole second line)
Second line of poetry	luan lae lak	luan lai	rabai khian
Last two lines of melody	first quarter (half line)	second quarter (half line)	second half (whole second line)

## In Thai Notation

### Khaek Toi Mo

#### Sam Chan,

#### Section 1

music	-- 2	-- 3	-- 4	-- 5	65	432	1234	53
word	-	dam nuean	-	phlang	-	thang	mong	-
music	-	-	2123	45	222	345	6545	6756
word	oe	-	-	-	-	-	thuk chong	chak
music	-	-- 1	-- 2	-- 4	-	5432	3212	3456
word	-	luan lae	-	lak	-	luat	lai	-
music	-	2165	-	1654	-	5432	1234	32
word	oe	-	-	-	-	-	rabai	khian

## 6. Khaek Lopburi,

### Third Variation, Section 1

#### Voice Version



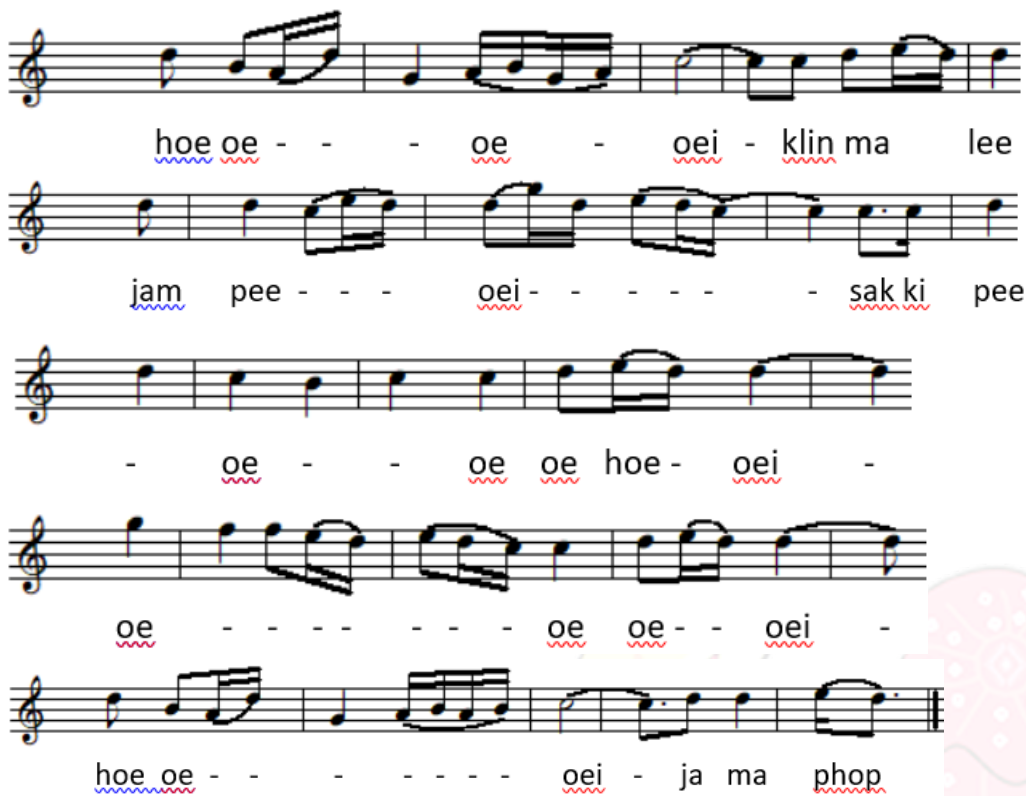
lam duan oei ja duan

hoe - - - oei - pai kon laeo

thang ket - - - kaeo - - phi kun

hoe - - - oei - - oei - yi - sun - sri -

ja roi - - - rang - - - hang sin - -



hoe oe - - - oe - oei - klin ma lee

jam pee - - - oei - - - - sak ki pee

- oe - - - oe oe hoe - oei -

oe - - - - - oe oe - - oei -

hoe oe - - - - - oei - ja ma phop

### An Analysis

khaek Lopburi

Samchan, Section 1

Phleng Khaek Lopburi is one of the special types of composition called "*phleng thayoy*", which means that this type of composition focus on the arts of imitation techniques similar to fugal techniques in Western music. The vocal melody is slightly based on instrumental melody, but on improvised technique of two line melody.

There are four lines of poetry, which had been set to 10 lines of melody. For the first three lines of the poetry, each line is set to two line of the melody; but the last line of the poetry was set to four lines of the melody with many long melismatic phrases, as shown:

First line of poetry	lam duan oei	ja duan	pai kon laeo
Two lines of melody	half line	half line	whole line
Second line of poetry	thang ket kaeo	phi kun	yi sun si
Two lines of melody	half line	half line	whole line
Third line of poetry	ja roi rang	hang sin	klin ma lee
Two lines of melody	half line	half line	whole line
Fourth line of poetry	jam pi oei	sak ki pi	ja ma phop
Four lines of melody	half line	half line	three whole line

Vocal melody does not conform to the instrumental melody, except the last melodic phrase is the same as beginning phrase of instrumental melody, as shown:



#### Instrumental Melody



Then the instrumental melody continues through variation techniques and imitation techniques similar to fugal techniques in Western music composition, which is nothing resemble the vocal melody.

Khaek Lopburi

in Thai Notation

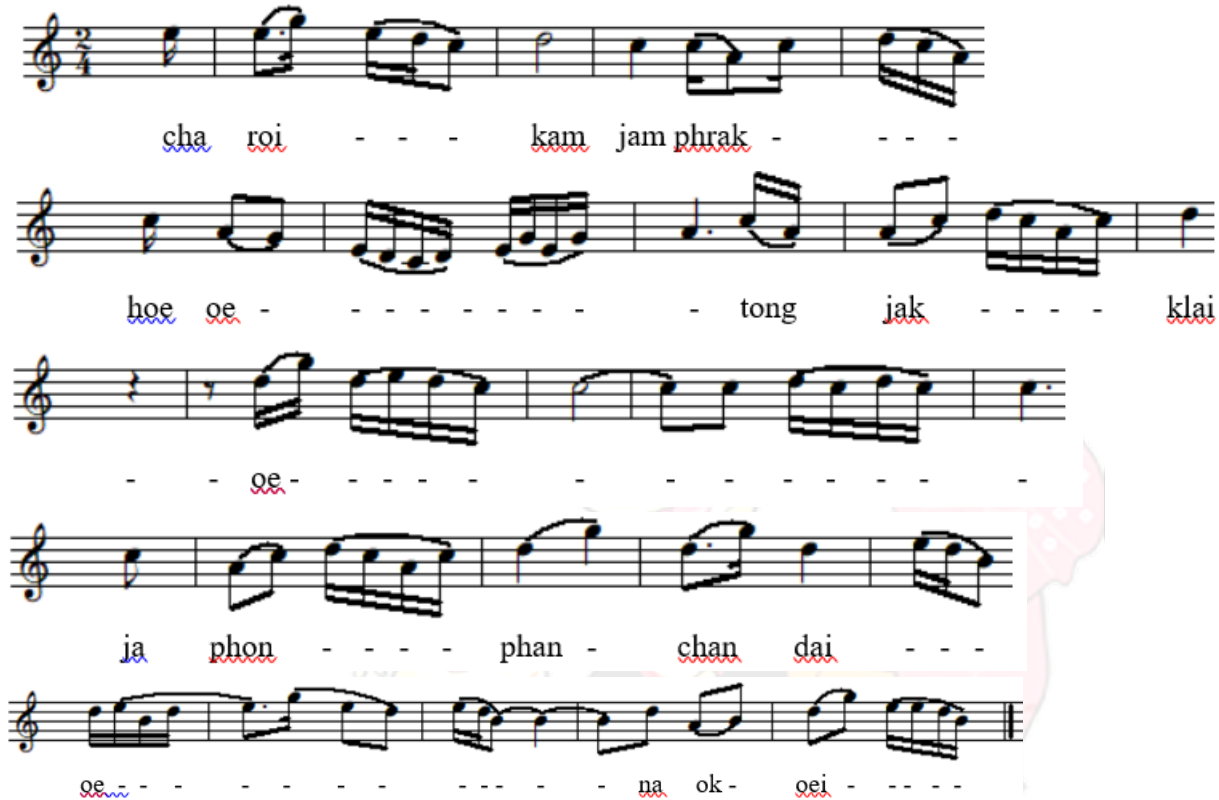
(Excerpt)

music	27	65	25	67	23	27	6567	12
word	oe	-	-	-	-	-	jama	phop
music	123	2523	2123	2345	456	1654	5654	5432
music	1653	6532	5321	3217	2765	2567	6567	12-2
music	-	-- 5	65	12	-	-- 2	222	22

## 7. Khamen Rajaburi

### Third Variation

#### Section 1, Vocal (Excerpt.)



cha roi - - - kam jam phrak - - - -

hoe oe - - - - - tong jak - - - - klai

- - - oe - - - - -

ja phon - - - - phan - chan dai - - - -

oe - - - - - na ok - oe - - - -

### An Analysis

Khmen Rajaburi is also a special type of composition called "*phleng thayoi*", in which its vocal melody is not derived from its instrumental melody. its vocal melody is improvised on the pitch of its mode. For the text setting of this vocal composition, There are four lines of the poetry and ten lines of the melody. Each line of the poetry was set to two lines of the melody, except the fourth line of the poetry was set to four line of the melody, as shown:

First line of poetry	lam duan oe	ja duan	pai kon laeo
Fourth and second lines of the melody	one quaafter	one quarter	one half (second line)
Second line of poetry	thang ket kao	phi kun	yi sun si
Third and fourth line of the melody	one quarter	one quarter	one half (fourth line)
Third line of poetry	ja roi rang	hang sin	klin malee
Fifth and sixth lines of the melody	one quarter	one quarter	one half (sixth line)
Fourth line of poetry	jampi oe	sak ki pi	ia ma phop
Last four lines of the melody	half line	half line	three lines (8th-10th lines)

## Khamen Rajaburi

### Samchan Section 1

#### Instrumental Section (Excerpt)



#### In Thai Notation

##### Khamen Rajaburi Sam Chan, Instrumental Section

-- 6	-- 7	-- 2	-- 3	-- 5	-- 7	-- 2	-- 3
765	7653	6532	5327	567	23	765	32
-	-- 5	765	12	-	-- 2	222	22

Then this instrumental melody continues through a long imitation techniques similar to the fugal techniques in Western music. The vocal melody and instrumental melody has a minor relationship only in terms of its mode of performance.

#### Research Results

On the relationship between length of poetic text and length of instrumental melody, it was found that, among ordinary compositions---*prop kai* and *song mai* drum patterns, the length of the vocal melody and the length of the instrumental melody are the same..

In terms of the similarity and difference between vocal and instrumental melodies Among the compositions in *prop kai* and *song mai* drum patters, the vocal melodies are very closed to their instrumental counterparts, since each vocal melody was derived from its instrumental melody. The vocal melodies of the instrumental melodies in *phleng thayoi* are different, both in the matters of their melodies and lengths. Sung versions are shorter than instrumental versions and sung versions are not related to instrumental versions, except they are sung and play in the same mode. The sung versions are improvised on the tonic of its mode, primarily known as "*luk yon*" of "*phleng thayoi*", which is the same as "*thao*" or "*luk thao*" in *prop kai* or *song mai* compositions.



## Conclusion

In this study it can be conclude that in text setting the mai principles are that, in a thao section, mostly at the beginning, but sometimes may appear in the middle of the compositions; there are no text setting to the thao sections, the texts have to be placed in the next available melodic lines, such as, in *phleng khamen phuang*. The lines of the poetry may be equal to the lines of the melody, but mostly the numbers of melodic lines are two times or four times more than numbers of poetic lines.

The simple rule of the text setting is discovered as follow: 1) the poetry is divided into 3 units---front, middle and last; the instrumental melody is also divided into two sections of one line, two lines or four lines. Regardless of numbers of instrumental lines of melody, we have to divide it into portions---first portion, mid portion, and last portion similar to the poetry's units. The length of first portion and the mid portion of the melody combined is equaled to the length of the third portion of the melody.

As the rule of thumb, the first unit of the poetry is usually set to the first portion of the melody, the mid unit of the poetry is set to the second portion of the melody, and the third or last unit of the poetry is set to the last portion of the melody

Text setting in *phleng thayoi* may be the same as or different from text setting in *phleng prop kai* or *song mai* composition, which needed more study.

## Discussion

Text setting is very delicate matter, it was created by the creative thinking of the masters. s In the hands of the great masters beautiful works of arts are created---both instrumental and vocal Thai classical music. It was found that text setting for a *phleng thayoy* is more complicated than other types of composition. Some are used improvised format similar to other types of compositions. Some compositions are used very long phrases of melisma or vocalized patterns.

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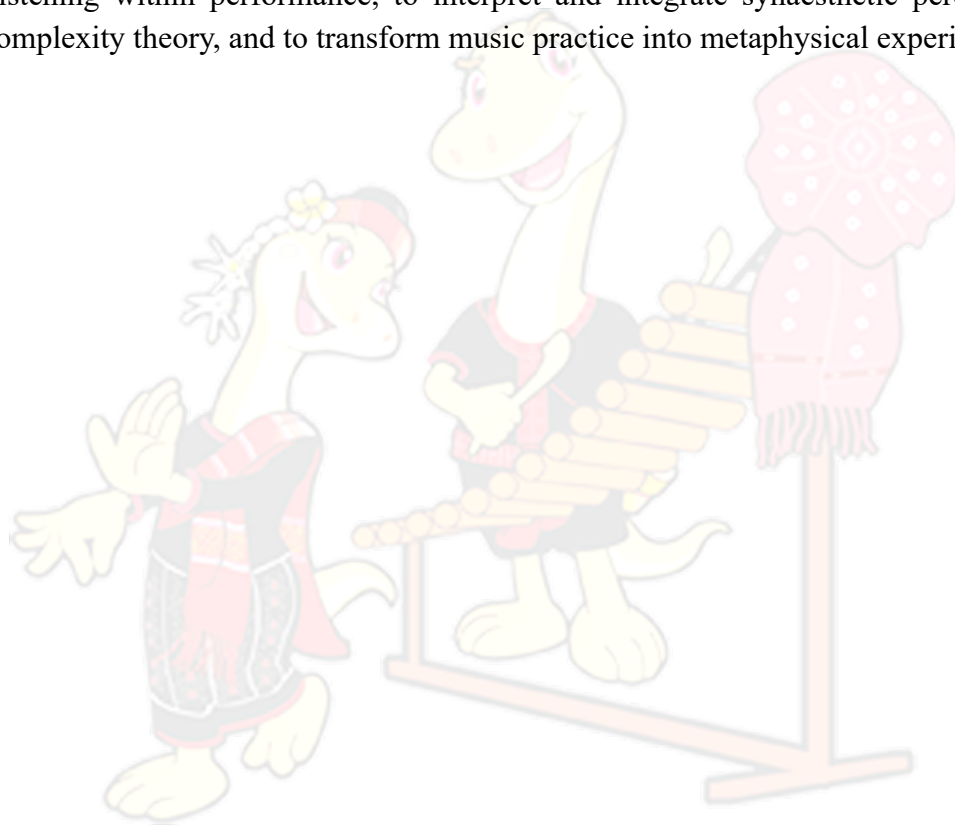
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## LISTENING, COMPLEXITY, AND TRANSFORMATION THROUGH THE KHAEN

Randy Raine-Reusch\*

### Abstract

The simple decision to study the khaen in Thailand set a career path for the author to tour the world, recording and performing with some of the world's top musical artists. This paper documents that journey while discussing the use of the khaen as a primary vehicle for expression to explore a wide range of musical structures, to develop new forms of improvisation, to instill extended listening within performance, to interpret and integrate synaesthetic perceptions, to actualize complexity theory, and to transform music practice into metaphysical experiences.



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\* Box 1119 Stn A, Vancouver, BC, Canada



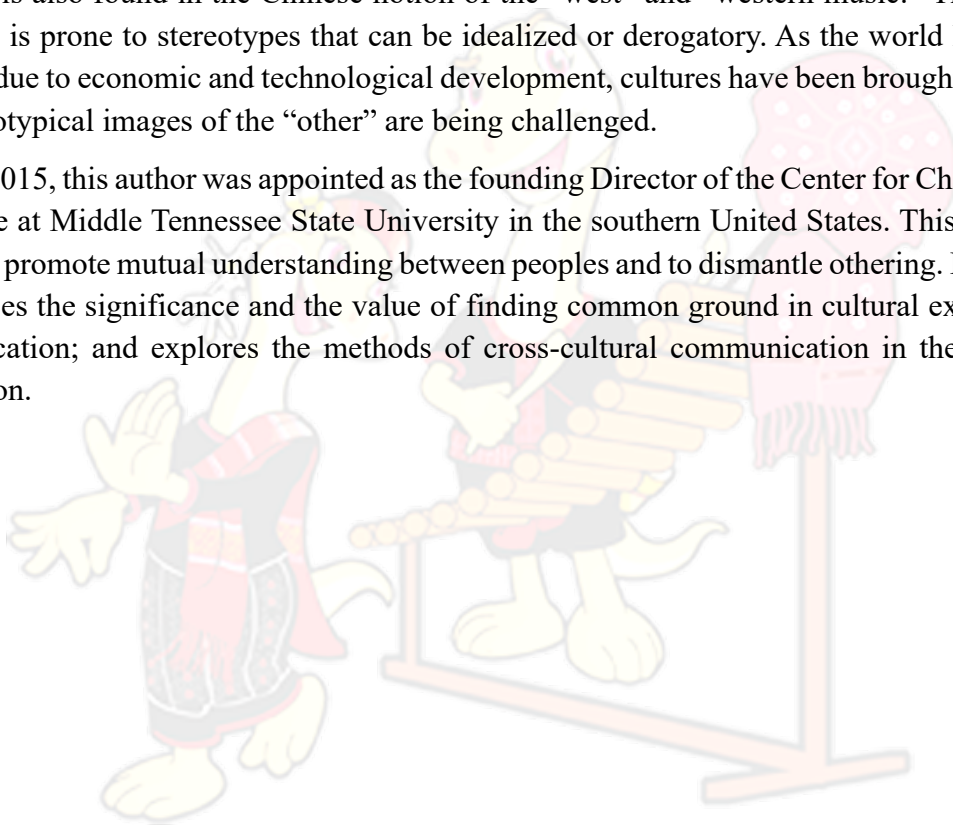
## SHIFTING PERSPECTIVES: DE-OTHERING THROUGH THE EXCHANGE OF MUSIC

Mei Han\*

### Abstract

As a Chinese artist living and working in North America, this author's cultural identity and her music have inevitably been the subject of “othering,” a misconception rooted in century old colonial ideology. An “other” usually refers to those who are perceived as being fundamentally different by people who see themselves as the norm, and the “other's” culture being exotic. This “othering” is also found in the Chinese notion of the “west” and “western music.” The image of the “other” is prone to stereotypes that can be idealized or derogatory. As the world has become “smaller,” due to economic and technological development, cultures have been brought closer, and these stereotypical images of the “other” are being challenged.

In 2015, this author was appointed as the founding Director of the Center for Chinese Music and Culture at Middle Tennessee State University in the southern United States. This Center is a platform to promote mutual understanding between peoples and to dismantle othering. In this paper, she discusses the significance and the value of finding common ground in cultural exchange and music education; and explores the methods of cross-cultural communication in the context of globalization.



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\* Tennessee State University, Murfreesboro, Tennessee, USA.

## ANALYSIS OF CHINESE BUDDHIST MUSIC

Liuwenzhe\*

### Abstract

Buddhism is a precious cultural heritage of the Chinese nation. Its melody is beautiful, and it can make the listener forget both things, which is beneficial to physical and mental health. In its development, it influenced and promoted each other with Chinese folk music. The author puts forward very good suggestions for its protection and development. Chinese Buddhist music is an important part of Chinese music culture and a precious cultural heritage of the Chinese nation. Buddhism is a religion and music is an art. The combination of the two is fresh and elegant, otherworldly, and profound. The singer's body and mind are united, and the thing is forgotten; the person who hears it is suddenly open-minded, and moves with emotion. It purifies people's mind and allows people to appreciate the true meaning of life in music.

**Keywords:** Buddhism, buddhism music

### Introduction

The origin, development and characteristics of Buddhist music. When talking about Buddhist music, we must first understand what Buddhist music is? It is an important part of Chinese traditional music and the common cultural heritage of the Chinese nation. After Buddhism was introduced to China, it gradually merged with China's inherent culture and finally formed Chinese|Chinese Buddhist music. Buddhist music originated in India. Buddhism believes that music has the function of "providing" and "praising Buddha". Buddhism from the Western Regions was introduced to the mainland of China and was called Sanskrit at that time. However, due to the different pronunciation of Chinese and Sanskrit, the tunes of Indian Buddhist music are difficult to spread in China. In order to promote Buddhism, he "changed the Brahma to Qin" and sang the Chinese translation of scriptures with Chinese tunes. The original Sanskrit sound of singing and reading was also divided into two forms: transliteration and Sanskrit. The correct pronunciation Reconcile the rhythm and recite Buddhist scriptures, that is, chanting; Brahma is a song

The praise part is a hymn to praise Buddha. According to legendCao Zhi from the Wei Dynasty in the Three Kingdoms tried to do this. Wei Jin DynastyAppeared different from Indian Buddhist music created by the Chinese Buddhism music. During the Northern and Southern Dynasties, with the spread of Buddhism, Buddhism taught

Music is widely circulated among the people, and there are many people who are good at Buddhist music.Monk. Emperor Wu of Liang advocated Buddhism for the development of Chinese Buddhist music The exhibition provided favorable conditions, and gradually formed their own

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\* Lecturer, Qinghai Normal University, China



The local characteristics. In the Tang Dynasty, no matter the temple, court, or folk, Buddhist music has reached its heyday. In the temple, the Pure Land Buddhism

Popular for the spread of Buddhist music and music in religious activities Extensive use has created conditions; in the court, it comes from the Buddhist Kingdom of Tibet The music became the "pop music" of the upper class at that time. public

In Yuan 754, Tang Xuanzong once ordered people to change the name of the Buddha tune to Youdao The Chinese name that teaches meaning, such as "The Qiuci Buddha Song" is changed to "Jinhua Dongzhen",

This explains from the side that the status of Buddhist music in the court music of the Ming Dynasty has Seriously threatened the status of "orthodox" music; among the people, the Buddha

Music has also become an important part of social music activities. At the time Buddhism and art monks not only give lectures on festivals, but also the masters.

Toil in the village to persuade good and evil. Famous mythology The Tang monk in "Journey to the West" is on the way to the west to learn the scriptures In the process of abandoning evil and promoting good, it does not reflect people's wishes and

Looking forward to it? Although this play is a myth, Tang Seng does have its own personality. In line with people's aspirations. The many monasteries in the Tang Dynasty became social

The main entertainment venue, the superb musical skills of the monks, not only Conquered the hearts of many good men and women, and made the court at that time Musicians are also overwhelmed by it. During the Song, Yuan, Ming and Qing Dynasties, Buddhist music

The music has been collected, processed and sorted many times, so that the Buddhist music is not only It affects the whole country and spreads in Vietnam and Myanmar. Modern Buddhism

Tongue music basically retains the tradition left over from the Ming and Qing dynasties. Beijing in Guangzhou Huasi established the Beijing Buddhist Music Group to organize and study in Chile The following music circulated in Huasi, better discover and organize China

Buddhist music The above are the four experiences of Chinese Buddhist music Stage: the "Westernization" stage in the early stage of Buddhism; from the east Diversified stage from Jin to Qiliang; Tang Dynasty's heyday and finalized stage Duan; Song Yuan began to the stage of popularization and decline in modern times.

### **Purpose of study**

1. Let the public understand Buddhist music
2. Buddhist music into the culture in China

### **Research Methodology**

My research method is to interview monks and temple hosts to enrich my thesis and get valuable information

## **Population and sampling**

### **1. Population**

According to the survey data of the religious report, Buddhism, which has a history of two thousand years in China, has developed the fastest in the past 30 years and has the largest number of believers. 18% of people self-identify as Buddhist believers, which means there are about 185 million Buddhist believers in China. However, among these Buddhist believers, only 1.7% are believers of the "Three Conversions", which means that only 17.3 million are officially converted Buddhist believers. Therefore, from the data listed in the report, among the five major religions in contemporary China, Buddhism has the most extensive influence on Chinese society, and the most formally converted believers.

### **2. Sampling**

Baolun Temple is located opposite to the street building in Ciqikou, backed by Baiyan Mountain and facing the Jialing River. There was a stone rock behind Baolun Temple, named "Baiyan", so the town was also named "Baiyan Town". It is located across the street from Ciqikou, Guzhen, Chongqing, backed by Baiya Mountain and facing the Jialing River. Because Emperor Jianwen had taken refuge here, it was also called "Longyin Temple".

Baolun Temple, the four big characters of Tangjin in the "Daxiong Hall" in the existing temple were inscribed by Zhao Puchu, chairman of the Chinese Buddhist Association. The temple has a long history. According to folklore, it was built by Yuchigong in the Tang Dynasty. Some people believe that it was built during the Western Wei Dynasty (535-556 AD).

### **Research Tools.**

-Interview form and Observation form

With in the uses of qualitative research and musicology research, data collecting and editing will be done under the descriptive analysis methodology, as followed:

### **Data Collection**

Based on the following types of documents and data collection in related research

-Search and interview information related to Chinese Buddhist music in the historical library, or confirm the changes of songs based on its context, as information and methods for analyzing the relationship between song changes and rhythm.

-Background, national folk music theory, is data that analyzes the relationship between Buddhist music and the surrounding environment, including song analysis to achieve goals.

-Knowledge about Buddhist music, sub-theories about melody, rhythm, movement, etc. Collect data on Buddhist music in southwest China to understand the number of songs and directly select songs. This is done to use the information as a sample for research and analysis. The research methods used in the study are as follows:

-Have a singing style, technical

-Analyze songs to find unique characteristics and study the following methods:



-Used to study the basic structure of "Chinese Buddhist Music"

Researchers will conduct fieldwork from selected songs

-Use music science methods to collect field data as follows:

-Closely observe the participants' chanting of Chinese Buddhist music, and then learn and practice with accurate memory. Practice with the support of the teacher.

-Structured interviews and unstructured interviews with academics, abbots, monks, musicians, and villagers.

-Pictures and voice records, as physical evidence and proof evidence.

## Data Analysis

Researchers will use concepts and theories to use all research information as the core of their analysis.

-In objective 1, divide the organization group into 3 large and small groups using the information in the interview in the initial interview. Chinese scholar and host monk of the temple

-In the second objective, researchers will be divided into research topics. The composition of the song is analyzed by the following themes: melody, melody movement, two steps using rhythm and lyrics

## Result

Buddhist music comes from nature and returns to nature. It can purify human beings Heart, enlighten wisdom, give people enlightenment; can make people feel safe Quiet, not impetuous, listen quietly when you are in a bad mood or under pressure

The beautiful melody of Buddha music, the way of expressing emotions in a gentle turn Style, can make people relax. Let's do a little experiment:

I found two people who were upset, and one made him listen to a strong melody.

The popular music, a Buddhist music that allows him to listen to a steady melody. One After a while, two people who listen to different music at the same time will show Different moods: listeners to popular music In the combination of symbols, it will be irritable, plus the original bad mood, people Will become crazy. Then, there will be a sense of loss,

More painful. Those who listen to Buddhist music are different.

The moving and upset mind will return to peace. It can be seen that using Buddhist music Spread ideas and promote Buddhism. Can soothe the sadness of sentient beings Suffering makes the listener feel as if he is in the clouds, leisurely and content, suitable for meditation,

It has the effect of practicing qi and body, it seems to bring the dead to bliss

The world brings living people into the longing paradise, which is conducive to listening Health of body and mind

## Conclusions

1. Buddhist music mainly in temples and temples is purely traditional Buddhist music. This type of work is accepted by the Buddhist community but not by the public. In order to break this situation and be accepted by the whole society, innovation is necessary, that is, to maintain traditional music components, appropriately meet the needs of today's people, and add some "modern" components. Combining tradition with modernity is conducive to the spread and development of Buddhist music, allowing Buddhist music to enter the society, and let the society understand Buddhist music, so that Buddhist music will no longer be covered with a mysterious veil, and let it truly achieve compassion and relief, Tetra Pak The purpose of all beings.

2. Buddhist music is a diversified musical phenomenon. It reflects the aspirations of Buddhism and a way for them to express their emotions. We should understand their voices and respect their choices. At the same time, stand at a high level to listen, to perceive, to purify one's soul, to achieve a state of forgetting things and to improve one's taste and cultivation.

3. Include Buddhist music in the ranks of intangible cultural heritage, so that those interested in Buddhist music research have sufficient time, energy, and funds to protect and develop this traditional Chinese culture, so that our children and grandchildren can learn about Buddhist music , Self-cultivation. Of course, it is not to let them return to Buddhism, but to let them in the music of Buddhism, Search here to improve your self-cultivation and lead to the other side of wisdom.

4. In real life, let those who are often addicted to the Internet, or even violent, listen to Buddhist music, cultivate their moral character, put aside their worries, and perceive the wisdom of life and Buddha; use the unique functions of Buddhist music to purify their hearts and achieve tranquility , Harmony, Unity, and Common Prosperity, for the benefit of the country and the people, and achieve the purpose of world peace and tranquility

## Suggestions

### 1 .Suggestions to apply in the field

Buddhist music has many advantages in pursuing sentient beings.

Buddhism spread from India to China, the earliest it was just a translation of Buddha Afterwards, after several evolutions, it developed to the promotion of propaganda

To spread Dharma; there are three specific methods: one is the recitation of scriptures. The second is the singing of Sanskrit, and the third is the interpretation of the scriptures into popular stories.

In Honghua's method, music is very useful and can cultivate

Affection, self-cultivation, especially in the promotion of Buddhism are extremely important The role of. According to historical data: 2,500 years ago, Shakyamuni

I used music to preach, which touched many barbarians from far and near. According to Vermen. In fact, Buddhism music is two methods, it is It is the method of practice, the method of



universal living. Buddhism can make people come

Goodness and beauty, in the quiet, fresh, and elegant notes, Buddha music Can make us feel a cool life, auspicious meaning, self

Sexual perfection can make us awakened, happy, at ease, and can make All sentient beings lead to the other side of wisdom, which can enable us to fully realize Get rid of the sea of life and death, and walk towards bliss.

## 2 .Suggestions to apply in the future research

Buddhism has rich connotations, which is beneficial to the listener's body Heart health

Buddhist music comes from nature and returns to nature. It can purify human beings Heart, enlighten wisdom, give people enlightenment; can make people feel safe Quiet, not impetuous, listen quietly when you are in a bad mood or under pressure

The beautiful melody of Buddha music, the way of expressing emotions in a gentle turn Style, can make people relax. Let's do a little experiment:

I found two people who were upset, and one made him listen to a strong melody. The popular music, a Buddhist music that allows him to listen to a steady melody. One

After a while, two people who listen to different music at the same time will show Different moods: listeners to popular music

In the combination of symbols, it will be irritable, plus the original bad mood, people Will become crazy. Then, there will be a sense of loss,

More painful. Those who listen to Buddhist music are different.

The moving and upset mind will return to peace. It can be seen that using Buddhist music Spread ideas and promote Buddhism. Can soothe the sadness of sentient beings Suffering makes the listener feel as if he is in the clouds, leisurely and content, suitable for meditation, It has the effect of practicing qi and body, it seems to bring the dead to bliss

The world brings living people into the longing paradise, which is conducive to listening People are physically and mentally healthy.

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## MUSIC EDUCATION REFORM IN PRIMARY SCHOOLS IN CHINA, IN 1902-1936

Bi Zhitao\*

### Abstract

This paper will explore the origin and the reform of music education in primary schools in China from 1902 to 1936. It mainly involves four aspects: first, to state the background of the establishment of primary school; second, to discuss the national music education thought between 1902 and 1936; third, to analyze the national music education regulations of primary school from 1902 to 1936; and fourth, to describe the teaching materials of music education in primary school from 1902 to 1936.

**Keywords:** 1902-1936, primary school, origin, music education reform.

### Introduction

Education is the unique form of human society and culture. It is a kind of social activity to cultivate human beings. Music education is also accompanied by the birth of human music. China is famous for its "state of etiquette and music" and has a long tradition of music education. It is one of the earliest countries in the world where music education originated. The ancients said: "the country is strong and the music is prosperous, the country is declining and the music is depressed." It can be seen that the success or failure of music education plays a vital role in the civilization and progress of society. Chinese music education began at the end of the clan commune, developed in the Xia(C.2100BC-- c.1600BC,500years), Shang(C.1600 BC -- c.1028 BC,572years) and Xi Zhou dynasties(C. 1027BC-- c. 770 BC,257 years), and took shape in the Chun Qiu Zhan Guo period(C.770BC--c.221BC,549 years). It is advocated that both etiquette and music should be paid attention to, and the educational thought of "rejuvenating poetry, standing at propriety and becoming music" should be put forward. Since then, etiquette and music education has become an important part of traditional education in China, which has a profound impact on Chinese traditional culture.

Chinese culture is inherited from one line to another, and today's music education comes from the accumulation and development of history. In today's society, music education is an indispensable part of school education in China, It is one of the main contents of aesthetic education and an important means of building a harmonious society. It has an irreplaceable special role in other disciplines. Only by studying and summing up the history of music education in our country, especially the history of music education in modern times, and understanding the yesterday and the day before yesterday, can we have a deeper understanding of today's music education in China, which will provide useful historical experience for the development of socialist music education and the construction of music education with Chinese characteristics.

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\* Lecturer, Guizhou Normal University College of Music, China



## Purpose of study

The purpose of this study is to { 1) sort out the origin of primary music education; and 2) development of 1902-1936 Primary music education,

## Benefits of the study

Improvement of the system of study on the history of Chinese music education.

## Scope of the study

This paper mainly studies music education in primary schools from 1902 to 1936. In 1902, when primary school was established, 35 years of development culminated in education in The War of Resistance against Japan began in 1937, and until 1949, China was mainly in war.

### 1. Background to the establishment of primary schools

When the Opium War broke out in 1840, the cannons of British

imperialism destroyed the closed-door policy of the Qing Dynasty and revealed that the rulers of the Qing Dynasty were strong, corrupt and incompetent. Then the Qing Dynasty repeatedly defeated in the war, signed a series of unequal treaties to humiliate the country. Until 1900, the eight-nation coalition invaded China, forming the situation of large and small imperialism trying to jointly divide up China. In the face of this situation, the Qing Dynasty had to seek countermeasures to resist aggression and bullying by imperialist powers in order to maintain its dominant position. At that time, some of the representatives of the princes and ministers, one after another, explored the methods of rich and strong soldiers.

Zeng Guofan, minister of the Qing Dynasty, advocated learning advanced western science and technology for my use, in order to be rich and strong soldiers, self-reliance. Kang Youwei, Liang Qichao, Yan Fu and others strongly advocate the reform of traditional old-style education and the cultivation of new talents. It is suggested that the Qing government establish new schools, modelled on those in Europe and America. and set up music classes.

In the process of promoting the development of modern education in China, the epoch-making characters should belong to Zhang Zhidong. In 1898, the essay "Persuading Learning" comprehensively expounded the idea of "middle school for body, western learning for use ". In July 1903, the Qing government ordered Zhang Zhidong, Zhang Baixi and Rongqing to amend the school charter. This is the first school education regulations of the Qing Dynasty. Because of the time in the lunar year of Kui Mao, also known as "Kui Mao school system." Its implementation marks the formal transformation of Chinese traditional education and is the beginning of the establishment of modern primary education system in China.

### 2. The Ideology of Music Education between 1902 and 1936.

The music education thought of any era is produced under the influence of the dominant educational thought of this era, which is guided and restricted by this kind of educational thought, and the dominant educational thought is the ruling strategy derived by the rulers of this era to safeguard their own fundamental interests.

1) The thought of music education in the late Qing Dynasty (1902-1912). Middle school for the body, west for the use. The so-called "middle school for the body" means that the feudal state system can not be touched, that is, to continue to preach the kindness of the Qing Dynasty, that the people of the whole country are loyal to it; to preach the "three principles" (monarch for minister, father for son, husband for wife) is the sacred ethical principle of generations, unswervingly adhere to it; to distinguish between the status of rulers and the governed, against the western ideas of civil rights that may destroy feudal rule. "Western learning for use" refers to the study of western education, finance and taxation, military, judicial, industrial and commercial management methods and knowledge, and clearly pointed out that the western political system can not be learned.

2) The Thought of Music Education in the Early Period of the Republic of China (1912-1936)

On January 1, 1912, Sun Yat-sen took office as interim President of the Republic of China and established an interim government in Nanjing. Dr. Sun appointed Mr. Cai Yuanpei as the first education director of the Ministry of Education of the Interim Government. On 19 January, the Ministry of Education issued the Interim Measures on General Education to all provinces of the country. National schools are required to adopt the educational objectives of the Republic of the Republic of China, and music subjects are added to primary schools. On July 10, 1912, the Ministry of Education held an interim education conference.

According to Cai Yuanpei's "Views on new education", the purpose of education was determined as follows: "Pay attention to moral education, strengthen aesthetic education with the aid of materialistic education and military and national education." Moral education: according to the French bourgeois revolutionary thought "freedom, equality, fraternity", Cai Yuanpei interpreted China's moral education as "freedom, equality, dear", and linked the three to Chinese traditional ethics and morality.

Realistic education: Cai Yuanpei explains to impart knowledge and skills and cultivate the ability of productive labor. Military and national education: Cai Yuanpei explained as a combination of military training and sports education, with the aim of strengthening physical fitness and mastering military skills. Aesthetic education: Cai Yuanpei explains to cultivate the enjoyment of beauty. Get rid of the objective influence, reach the realm of purifying the mind and edifying sentiment. According to the above four educational purposes, the Ministry of Education has formulated the corresponding music teaching norms.

### 3. Construction of legislation on music education in primary schools

In modern countries, the implementation of educational thought depends on the implementation of educational legislation. Music education is a part of education, and music education regulation is also an organic part of education regulation.

1) the regulations on music education in primary schools in the late Qing Dynasty (1902-1912).

On 15 August 1902, the Qing government issued the Charter of the Chinding School. The Charter of Primary Schools has been drawn up, which sets out the objectives, years



of schooling, human learning conditions, curriculum and the relationship between primary schools. In 1903, Zhang Baixi, Rongqing and Zhang Zhidong were appointed for revision. On January 13, 1904, the Charter of the School was promulgated, which re-used the curriculum in line with the national conditions and reduced the number of subjects not related to China. On 25 March 1906, the Ministry of Education was issued to proclaim the purpose of education. Neither of the above files has a music course. On 8 March 1907, the Statute of Primary Schools for Girls was promulgated, providing for the content of primary schools for girls. Make music a "free course". The importance of the music curriculum noted in May 1909 by the Constitution of the Primary School for Play and Change, which is available in all countries, should be classified as a "casual subject" in China. At this point, music as a formal curriculum in school education was established.

## 2) Regulations on Music Education in Primary Schools in the Republic of China (1912-1936)

On 1 January 1912, following the establishment of the National Government, the Interim Measures for General Education, the Primary School Order, the Primary School Teaching Rules and the Curriculum still provide for music as a "casual course". In July 1915, the National Government issued the Higher Primary School Order, which made music a formal subject. In 1916, the National Government promulgated the Rules for the Implementation of the Order of Primary Schools of Higher Education, which set out the teaching objectives, teaching methods and teaching time of music classes.

In 1920, the Ministry of Education promulgated the Rules for the Appraisal of Primary School Teachers, which set out the content of music classes in primary schools. In 1923, the Ministry of Education issued the Outline of Curriculum Standards for Primary Schools, formally changing the name of the music curriculum to "music class", before which the name of the music class was not standardized and there were various names. On 28 February 1928, the National Government promulgated the Provisional Regulations for Primary Schools, which changed the name of the music class to "song class", but in 1929, the "music class" was resumed. In October 1932, the Ministry of Education promulgated the Primary School Curriculum Standards, which specified 25 items in detail.

## 3. Primary school music materials and Folk music teaching materials

1) Shen xinggong: in 1904, shen xinggong edited the first episode of "school singing collection". Over the next two years, the publication of the second and third episodes continued. In 1912, he revised and supplemented, publishing a new edition of the School Singing Collection, and in 1913 the Republic Singing Collection. Shen Xinggong edited music textbooks, mostly using foreign tunes, and then filled in Chinese lyrics. Most of the works are about school life, children's life and natural scenery. So in the school, in the society has produced the widespread and profound influence.

2) Ye ZhongLeng: In 1907, Ye ZhongLeng published the Song Collection of Primary Schools, followed by the publication of the second and third episodes. Specifically introduced the tone practice, beat practice, breathing practice, vocalization practice, music fun. is a practical value textbook adapted to the current level. It is an influential comprehensive teaching

material in the early music teaching materials of our country.

Official music materials:

1) " Primary School Loose-leaf Songs ", in the form of loose-leaf songs, which was then a creation. In editing work can be timely choice of excellent songs, music teachers can be flexible choice of songs. Employing experts to select songs suitable for primary school use from more than 5,000 songs commonly used to edit into teaching materials. Each song uses a staff spectrum and a simple spectrum contrast. It was progress at the time.

2) " Primary School Music Teaching Materials Collection ", an official textbook edited and distributed by the Ministry of Education. That is, the Ministry of Education invited music education experts to form a "editorial committee" to jointly edit the publishing point. This textbook is divided into two parts: lower grade and higher grade. A total of 185 songs were collected and published in August 1935.

## Methods

1. Data Collecting
2. Research Library
3. Online Data

## Discussion and Conclusion

Music education in primary schools in China, from 1902 to the outbreak of the Sino-Japanese War in 1937, experienced 35 years. Enlightenment stage -- primary stage of development -- rapid development stage. The following points can be drawn from the development stages of each historical period.

1. Aesthetic education plays an important role in primary education, music curriculum is an important part of aesthetic education, and it is closely related to moral education. Chinese primary school music education is recognized in the enlightenment stage. Chinese primary school music education is recognized in the enlightenment stage.

2. Music education to meet the needs of the times. Music education has always been closely related to the social life of the times, whether from the choice of teaching materials, teachers, students. In our country, music education began in the late Qing Dynasty "school music song ", which was born in the voice of national salvation and social reform. After the founding of the Republic of China, the spirit of "democracy and science" was carried out in music education. It can be seen that because of the change of the times and the change of social life, the content of music education naturally changes accordingly, but the spirit of patriotism always runs through.

3. The attention and support of people from all walks of life and the participation of musicians, it has played a key role in the gradual improvement of the music education system and the improvement of music quality in primary schools in China. In 1902, the policy was issued by Kang Youwei, Liang Qichao, Shen Xingong and Zeng Zhizhi. To mobilize musicians and educators to set up the Music Education Committee to discuss the development direction of



Chinese music education. They create music journals, publish music articles, edit music textbooks and develop school music education programmes. The support and attention of people from all walks of life play an important role in improving the overall level of music education in schools.

4. Widely absorbing the theory and experience of music education in foreign schools, teaching materials, teaching methods, it is of great significance to the construction of music education in primary schools in China. We have successively studied the teaching system, teaching experience, teaching materials, translation and publication of a large number of music theory works in Japan, Germany, France, the United States, the Soviet Union and other countries, which have expanded people's horizons and improved the music skills and teaching level of music teachers.

5. We also see clearly, Between 1902 and 1936, during the period of great social change in China, social unrest, frequent wars, repeated changes in music curriculum, serious shortage of teachers, lack of teaching materials, uneven teaching level, and unbalanced development between regions and schools. The government does not pay enough attention to the school education, and it is difficult to keep the school running by investing funds. Schools can only pay attention to the main subjects and ignore the music lessons, and most of the people can not understand the significance of music education.

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## MORLAM ATSAJAN (THE WONDER MORLAM)

Khomkrich Karin\*

### Abstract

This paper is written from a research work---The Wonder Molam, it is a qualitative research method aiming at: 1) studying the historical aspect of the wonder molam; and 2) investigating the form and roles of the wonder molam in Isan culture from fieldwork data. The results of the research showed that: 1. The origin of the wonder molam was not clear, it was known as “molam boran” . It was a lam singing to predict about the fortune of a person through lam singing. The singing was improvised without a prewritten text which made the audience astonished or wondered; therefore this type of molam was called the “wonder molam.” This type of molam is still found in Buengkan province in Northeast Thailand. 2. The wonder molam performance consisted of four steps; first step, they are paying respect to teacher by using a five objects tray, and an eighth object tray; 6 bath, 12 bath, or 24 bath money; and comb, skin powder, hair tonic, water and cigaret. Second step--- honoring the host; third step---prediction---telling the fortune of ones who join the merit making; and fourth step---farewell singing, giving blessing to all who joined the event as well as calling the souls of the dead ones coming to receive the merits by using proverbs and lam tunes, similar to the lae chanting with long vocalisation at the beginning and at the ending. On lam melody, there are three sections---Introduction, main melody, and ending with vocalising technique and singing. The role of wonder molam is to give entertainment, socialisation, persuasion to people to make merit, to educate, to encourage for good living, and to support various beliefs of people on hell, paradise, and spouse.

**Key word:** molam, molam atsajan, origin, lam melody, lam process.

### Introduction

Morlam is a traditional recreational performance of the Thai-Lao ethnic group. “Lam” denotes a free articulation of melodic sounds and words that have unspecified sound lengths and that are stressed to guide the melody. It is usually performed by male and female singers who alternately sing to each other. “Lam” was once widespread in many regional cultures such as that of the Dang-Dam River Basin (in the North of Vietnam) and that of Mekong River Basin (from Sibsongbanna in the Yunnan province of China down to the Thai-Lao region). This was evidenced in the literature of the early Ayudhya period which mentioned that the traditions of “Khab Sor” (accompaniment of singing by a string instrument called “Sor”) and “Lam Khaen” (accompaniment of singing by a windpipe instrument called “Khaen”) were prevalent in the royal court. At present, the tradition of “Khab” can be seen in the cultural groups in the North of Thailand, and the tradition of “Lam” is widespread in the Lao cultural groups in Lao People’s

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\* College of Music, Mahasarakham University, Thailand.



Democratic Republic and in the Northeast of Thailand. The performers are called "Mor." The singer is called "Mor Lam," and the Khaen player is called "Mor Khaen" (Sujit Wongthet, 1989: 30).

Currently, Morlam features many types and melodies; for example, Morlam Pheun, Morlam Phlern, Morlam Moo, and Morlam Sing. These types of Morlam have developed their formats and adapted to the changing times and are still enjoying tremendous popularity in Isaan (Northeast Thailand). However, one type of Morlam called "Morlam Atsajan" is now playing a relatively inconspicuous role and likely to be lost to future generations should earnest studies on it continue to be absent. Morlam Atsajan is an ancient and semi-Brahmin form of Morlam. Its history cannot be exactly traced. According to what the elders have passed on, nonetheless, this type of Morlam is performed for divination as "Morlam Siang Thaaai" (Divination Morlam) in order to foretell the destiny of both individuals and cities. In the old days, the performers would show up on auspicious occasions such as at weddings and housewarming parties and would attract the attention of the guests who would take these rare chances to have their fortunes read and told. The fortune telling protocol follows that of regular fortune tellers in that flowers, candles, incense sticks and offerings must be provided. What makes Morlam Atsajan different is that the divination is chanted in improvised "Klon Lam" (Lam verses) featuring various melodies, making the fortune telling a wondrous event and giving it the name of "Atsajan" (wondrous) which refers to the method of divination that is strikingly different from the normal fortune telling and that is a wonder to the audience.

Morlam Atsajan was widely known in the past but is hardly mentioned today. No record of it can be found in writing. Scholars and Morlam experts are unable to give it a precise definition. Only the name "Morlam Atsajan" remains. The researcher, therefore, conducted a survey and a documentary study on Morlam Atsajan based on the information provided by eyewitnesses and then searched for and, gladly, found one active Morlam Atsajan performer (likely to be the last remaining Morlam Atsajan performer). This study provides a new historical chapter on the conservation, restoration and promotion of Thai arts and culture that could be key to their future survival and beneficial to scholastic studies.

For the above reasons, which result in the lack of documents on the history of Morlam Atsajan and a possibility of a complete loss in the future if it is not preserved and promoted, the researcher proposed to study this rare form of Morlam. This article presents the history of Morlam Atsajan including its singing patterns and roles. It is hoped that the study could act as a guideline to conserve, promote and restore this vanishing form of Morlam so that future generations can be made aware of the value and significance of Isaan arts and culture and that further contributions to academia and national heritage can be fulfilled.

### Research Objectives

1. To study the history of Morlam Atsajan.
2. To study the singing patterns and the roles of Morlam Atsajan in Isaan culture.

## Research Methodology

In this study, the researcher employed purposive sampling to specify the study area where Morlam Atsajan was still in existence. One active performer was identified: Morlam Sommai Porncharoen in Ban Tandiao, Tasa-ad Sub-district, Seka District, Bueng Kan Province. The study was conducted according to the following procedure:

### The Sample Group

Four individuals with expertise in Morlam Atsajan were selected as informants:

1. Morlam Sommai (Mr. Tee Lakerd): Key informant, active and in-service
2. Morlam Phaisan Siangthong (Mr. Phaisan Sombat): Retired
3. Morlam Thongsa Buranawech: Retired
4. Luang Phor (Reverend) Khambu (Mr. Khambu Kaewnang): Ordained

The key informant for this study was the individual in Number 1 who was still in service. The individuals in Number 2 and Number 3 were no longer in service due to the inability to observe “Khai Or” (the prohibition imposed by their teachers). The individual in Number 4 had entered monkhood and therefore could not perform nor give much information on the lyrics. These individuals (Numbers 2-4) served as informants of the history, patterns and transmission of Morlam Atsajan.

### Research Methods

This study was conducted according to the qualitative research methodology in Ethnomusicology. The data were collected in a documentary study as well as a field study based on observations, interviews and group conversations. The acquired data were then analyzed and presented in a descriptive analysis format. The study process is as follows:

The study was conducted in a period of one year in 2017 divided into three phases:

1. Primary data collection: Collect data from related documents and research studies.
2. Field data collection: Interview informants individually to gain details according to the specified objectives for the analysis.
3. Data analysis and presentation: Analyze the data, and compile and present the findings in the format of descriptive analysis.

### Data Organization and Analysis

#### 1. Data Organization

- Study the data collected from documents and categorize them according to the objectives set by the researcher.
- Categorize the data obtained from the surveys, observations, interviews, note-taking and transcripts of audio-visual recording, and summarize the data according to the study's focal issues and objectives.
- Verify and systematize the data.

## 2. Data Analysis and Presentation

The researcher analyzed the data and presented the findings as a descriptive analysis accompanied by tables and figures according to the study's two objectives:

1. To study the history of Morlam Atsajan.
2. To study the singing patterns and the roles of Morlam Atsajan in Isaan culture.

## Research Results

The research results are presented according to the study's objectives as follows:

### 1. The History of Morlam Atsajan

The researcher surveyed and researched information regarding Morlam Atsajan based on the information passed on by eyewitnesses. Then, the researcher searched for and discovered one active Morlam Atsajan performer.

This performer, interviewed by the researcher, was Morlam Sommai, or Mr. Tee Lakerd, born on September 13, 1956, at Number 52, Moo 2, Wangchomphu Sub-district, Porncharoen District, Bueng Kan Province, and now residing at Number 144, Moo 2, Ban Tandiao, Tasa-ad Sub-district, Seka District, Bueng Kan Province.

Based on the information gathered in the documentary study and the interview of the performer, the history of Morlam Atsajan could be related as follows:

"Morlam Atsajan" is an ancient and semi-Brahmin form of Morlam. Its history cannot be exactly traced. According to what the elders have passed on, this type of Morlam is performed for divination as "Morlam Siang Thaa" (Divination Morlam) in order to foretell the destiny of both individuals and cities. In the old days, the performers would show up on auspicious occasions such as at weddings and housewarming parties and would attract the attention of the guests who would take these rare chances to have their fortunes read and told. The fortune telling protocol follows that of regular fortune tellers in that flowers, candles, incense sticks and offerings must be provided. What makes Morlam Atsajan different is that the divination is chanted in improvised "Klon Lam" (Lam verses) featuring various melodies, making the fortune telling a wondrous event and giving it the name of "Atsajan" (wondrous) which refers to the method of divination that is strikingly different from the normal fortune telling and that is a wonder to the audience.

Morlam Atsajan was widely known in the past but is hardly mentioned today. No record of it can be found in writing. What can still be seen is only a similar form of Morlam which is performed as a diagnosis of an illness in order to treat the patient according to a traditional belief. If the spirit that has taken possession of the patient's body is unwilling to let go, a more powerful spirit will be summoned into the medium to treat the patient. The performer of Morlam Atsajan, however, is not a medium. The singer gives the divination by himself. Scholars and experts on Morlam performance cannot give a precise meaning of "Morlam Atsajan." They only know of the term. One of the interviews conducted during the field study revealed that the term "Atsajan" was used by Luang Pu Norrasing (Khambu Kaewngang, Interview, 2017).

From the interview with Morlam Sommai, it was discovered that the performer had had his apprenticeship with Mr. Khambu Kaewnang when he was in his early 40s. After 3 years of training, he was able to perform as a professional Morlam. When asked about the history of Morlam Atsajan, Morlam Sommai said that this type of Morlam had been performed since before he was born and that such performance was a feature in merit-making events in his village. He was interested in it and consequently applied for apprenticeship, which entailed a long process including making a commitment to be under the teacher's guidance and staying in a monastery to observe the Buddhist precepts and memorize the incantation imparted to him by the teacher.

The researcher then embarked on a search for Mr. Khambu Kaewnang based on the information provided by Morlam Sommai. It turned out that he had entered priesthood and was staying in Ban Tandiao. The researcher conducted an interview with Luang Phor Khambu (Mr. Khambu Kaewnang), the details of which could be summarized as follows:

Luang Phor Khambu (aged 65 years, and 3 years into priesthood) related that he was interested in this type of Morlam and applied for an apprenticeship with his teacher, who later entered monkhood and stayed in a temple unknown to him in Nongkhai Province. The teacher's name was Luang Pu Norrasing, aged around 91 years and residing at Ban Nadee, Nadee Sub-district, Khaorai District, Nongkhai Province. In his own words, “the study started with making a commitment to be under the teacher's guidance and paying respect to the teacher. The study with Luang Pu Norrasing took place in Mukdahan Province. At the beginning, I was given 6 words of incantation to memorize and to chant while observing the Buddhist precepts. It was a self-study style. When the time was right, the student would be able to sing by himself – something like automatic enlightenment – without having to memorize any verses at all. At that time, I was not yet ordained. I meditatively concentrated on the incantation when I sang the divination. No notes, no scripts. The fortune, be it good or bad, would come out on its own. It took almost 3 full years to master this. All the while the precepts had to be observed.”

He then continued: *“The singing flows out on its own accord without any musical instrument nor any Khaen player. The melodies vary from one Morlam to another; some talk in prose, some sing melodically, and some sing in the “Lam Phu Tai” tune, chanting “Or Nam Lai,” “Or Jam,” “Or Tao Kam Ka Dam,” and “Or Nang Lun” as incantations to attract merit makers. Whoever hears it will want to join in and make merit. In the past, I went everywhere where Morlam Atsajan and Morlam Siang Taa performers were hired. It was also known as “Lam Song.” The teacher said that the term “Atsajan” was used because this type of Morlam was not dependent on recitation, but on spontaneity. Both men and women could study it, provided that they were not mute.”* (2017)

In addition, the researcher tracked down another individual, Morlam Thongsa Buranaweck, who also studied with Luang Pu Norrasing. He lived at Number 139, Moo 1, Ban Dongsiad, Srichomphu Sub-district, Porncharoen District, Bueng Kan Province. He said that Luang Pu Norrasing gave him 6 words of dharma incantation: “Tha Mee Tho Tha Ra Ta” to memorize in meditation and observation of the Buddhist precepts. It took about 1 month before he became a professional Morlam Atsajan performer. Morlam Thongsa had 1 student, Morlam Phaisan Siangthong (Mr. Phaisan Sombat), who lived at Number 71, Moo 7, Ban Dongtong, Muang



District, Bueng Kan Province. Morlam Phaisan Siangthong related that he had studied only the "Wai Khru" verses and the "Prakat Sattha" verses with Morlam Thongsa, and learned the rest from audio recordings before being qualified to be a professional Morlam Atsajan performer.

From the above information, it could be concluded that Luang Pu Norrasing was the original Morlam Atsajan performer who passed on the skills to Luang Phor Khambu Kaewngang and Mr. Thongsa Buranawech, who then had Morlam Sommai (Mr. Tee Lakerd) and Morlam Phaisan Siangthong (Mr. Phaisan Sombat) as their respective students. The study began with the student making a commitment to be under the teacher's guidance before receiving 6 words of incantation to memorize while in meditation and observation of the Buddhist precepts, the completion of which would make him qualified to be a professional Morlam Atsajan performer. There were also prohibitions against the consumption of 10 types of meat (as decreed by Buddha), nature profanity, and adultery. In addition, the student must offer the teacher "Khai Or" (ritualistic items to pay respect to the teacher and to show his commitment to be under the teacher's guidance comprising money (6 Baht), 3 cones made of banana leaves, an invitation package containing a pair of candles and a pair of flowers bundled in a handkerchief tied with a white thread, a canister of talcum powder, a face mirror, a comb, a bottle of hair oil, and a packet of cigarettes).

The researcher travelled to seek Luang Pu Norrasing during the Buddhist Lent period at Wat Ban Nadee (Ban Nadee Temple), Khaorai District, Nongkhai Province, and was informed that he had gone on an ascetic pilgrimage to Prajinburi Province. When the researcher returned after the Buddhist Lent period in October 2018, he learned from a nun there that Luang Pu Norrasing had not yet returned to the temple and that he could not be reached. The history of Morlam Atsajan, therefore, was derived from the information related by two students of Luang Pu Norrasing, as mentioned earlier.

## **2. The Singing Patterns and the Roles of Morlam Atsajan in Isaan Culture**

### **2.1 The Singing Patterns**

From the data acquired from the field study, a performance of Morlam Atsajan requires only one performer who serves as both master of ceremony and singer (Morlam Sommai, 2017). Morlam Atsajan is usually performed at a merit-making event called "Boon Uthit Suan Kuson" (making merit for the spirits of the deceased) or "Boon Jag Khao" (making merit by offering rice). The host hires the performer to be the master of ceremony for the occasion, entrusting him to invite people in the neighborhood, through the public address system, to participate in the merit making. When they hear of the event, the people are inclined to join in and contribute by donating rice, household items such as pillows and loincloths and money. During the donation, pieces of paper are handed out on which the donors write their names, age and dates of birth. Based on this information, the performer sings his divination for each donor, creating a wondrous experience for donors and spectators alike.

The field study and interviews also indicate that the performer is required to arrive at the venue very early in the morning in order to discuss the details of the event with the host. Moreover, the performer conducts the "Wai Khru" ceremony in the house before giving a performance, the steps of which are as follows:

## Steps

### Step 1 Conduct “Yok Khru” or “Wai Khru” Ceremony

The “Yok Khru” or “Wai Khru” ceremony requires the following items: Khan 5 (5 pairs of candles and 5 pairs of flowers), Khan 8 (8 pairs of candles and 8 pairs of flowers), money (24 Baht or 6 Tamlueng), talcum powder, a mirror, hair oil, cigarettes and a glass of water.



Figure 1 the material equipment for WaiKru

During the ceremony, “Wai Khru” verses passed on to the performer by his teacher are chanted and sacred spirits are addressed.

### Step 2 Chant “Klon Serm Sattha” (faith-imbuing verses)

When the “Wai Khru” ceremony is completed, the performer chants faith-imbuing verses to invite guests to the make merit.

### Step 3 Sing the Divination for Merit Makers

The performer tells the fortune of the merit makers from their names and dates of birth written down in pieces of paper.

### Step 4 Sing a Farewell

The last step is to sing a farewell. If it is a merit-making event, the performer will call out to the spirits of the deceased to come and take their share of the merit.

Morlam Atsajan, unlike other types of Morlam, does not require any musical accompaniment. The singing is performed by one performer only. From the verses delivered by Morlam Atsajan, the melodic patterns could be explained as follows:

There are 2 characteristics: speech and song. The speech contains end rhymes and stresses similar to what Isaan people call “Phaya.”

The song contains 3 parts. The introduction is called “O.” The performer makes the “O” sound and lengthens it for two bars. Then he adds words and delivers them in a tune that alternates between speech and song as well as between lengthened sounds. The second part constitutes the

major tune for the narration, similar to a "Lae" (a characteristically Isaan tune) performance. The third part signifies the ending. The performer lengthens the sound and lowers the tone until he reaches the end of the song.

## 2.2 The Roles of Morlam Atsajan in Isaan Culture

Morlam Atsajan has the following roles in Isaan culture:

1. Give entertainment.

The interviews conducted for this study indicate that Morlam Atsajan is different from other types of Morlam in that it does not have any musical accompaniment and does not aim to engage the audience in dances. Its feature lies in the singing on which the entertainment is based.

2. Control the society.

Morlam Atsajan assists social control by producing lyrics with moral messages that cultivate goodness, ethical conduct, merit-making and avoidance of evil deeds.

3. Promote merit-making.

The lyrics invite people to make merit so that their good deeds will bless them to succeed in life.

4. Give Education.

This aspect is not as prevalent in Morlam Atsajan as it is in other types of Morlam that usually incorporate social issues in the lyrics of which the audience can make use in their daily life. The focus of Morlam Atsajan, however, is on the fortune-telling and the provision of ways to remedy bad luck. In this way, it could be said that Morlam Atsajan plays a role in educating or providing knowledge about good deeds, although it is not as obvious as it usually is in other types of Morlam.

5. Give life encouragement.

In other types of Morlam, the lyrics relate gloomy aspects of life in society such as poverty and inequality. The lyrics of Morlam Atsajan, nevertheless, merely hint at these social aspects by giving encouragement and solution to live a happy life. As in its role for education, the role of Morlam Atsajan in morale boosting is indirect and performed through the provision of guidance as well as solutions to future problems.

6. Reflect the belief and faith in issues such as heaven and hell, destined life-partners, etc.

the interviews, it could be said that Morlam Atsajan reflects the people's belief and faith regarding heaven and hell as well as destined life-partners.

## Discussion of the Research Results

"Morlam Atsajan" is an ancient, semi-Brahmin form of Morlam. Its history cannot be clearly indicated. The field study for this research points to the conclusion that Morlam Atsajan is performed to foretell future events concerning individuals and cities, as also called "Morlam Siang Thaaai." In the old days, when festivals, auspicious events and housewarming parties were

held, Morlam Atsajan performers would be invited and would attract the attention of the guests. As in regular fortune-telling practices, flowers, candles, incense sticks and other ritualistic items are required. A special feature that gives Morlam Atsajan its wondrous qualities lies in the improvised “Klon Lam” (lyrics). The name “Atsajan” refers to this wondrously different and striking aspect of divination. Morlam Atsajan was widely known in the past but has since become a rare form of performance which can still be seen in and around Bueng Kan Province in Thailand.

The performance pattern includes paying respect to the teacher, chanting faith-imbuing verses, fortune telling and singing a farewell. The tune resembles the “Phaya”-style speech delivered in alternation with the “Lae”-style singing, with the lengthening of sounds at both the beginning and the end of the song. The melodic structure comprises 3 sections: the introduction, the main melody and the ending.

In terms of its history, no clear evidence exists to provide any historical background. What is now known is a patchwork of information relayed by the performers and other elderly people. Like many aspects of folk music, there is no written record to clarify its history. When asked in interviews about the history of Morlam Atsajan, the informants tended to give only short answers to the effect that they had not been told of it by their respective teachers. This is a characteristically Thai social manner that demands unconditional obedience to the teacher, as evident in the saying: “Children must follow in the footsteps of the adults.” Therefore, children, or students, do not direct too many questions at adults or at their teachers for fear of violating this social rule. They learn only what has been passed on by their teachers. As a result, certain history and aspects of knowledge have been lost along with the passing of the teachers. As for the ritualistic items required for the “Wai Khru” ceremony, on top of the flowers, candles, incense sticks, money and cigarettes that are regular items for such ceremony, Morlam Atsajan also requires cosmetic products such as a comb, a mirror, talcum powder and hair oil. According to the informants, the additional items are required to make the performance in line with “Lam Song” or “Lam Siang Taai.” From studying “Lam Phee Fah” (Lam Song), the researcher could confirm that these items are also required for its “Wai Khru” ceremony. It could then be assumed that since these performances are shown to give predictions through a medium, the medium must be beautified to attract the fortune-telling spirit to take possession of the medium.

In terms of the singing patterns, Morlam Atsajan follows the patterns of other types of Morlam, such as Morlam Klon, in the performance order from Wai Khru and Prakat Satta at the beginning to farewell singing at the end. In Morlam Klon, the middle section features a courtship between the male and female singers. In Morlam Atsajan, however, this section is devoted to fortune telling. In other types of Morlam, Wai Khru and farewell singing are also constant features, but the middle section varies according to the specific character of the category. In Morlam Pheun, the middle section is devoted to telling Jataka tale, for instance.

In terms of tune, Morlam Atsajan employs both speech and song, alternating between one and the other. The speech is delivered in a style that resembles “Phaya.” The song is delivered in a style that resembles “Lae,” with a slight difference in the ways the sounds are heightened and lowered. The lengthening of sounds and the use of tremolo to create beautiful melodies are



similar to the "Lae" techniques which mainly employ the 2<sup>nd</sup>– 4<sup>th</sup> intervals in the melodic progression. What distinguishes Morlam Atsajan from other types of Morlam performances is that it is devoid of musical accompaniment. Consequently, the performer is free from the concern about having to adjust to the instrumental scale and free to use his voice as he wishes. This provides both an attraction and an advantage that enable the performer to compose melodies freely to create aesthetic pleasure for the spectators.

As for the roles of Morlam Atsajan, its role in entertainment is similar to that of other forms of Morlam. The merit makers are entertained by the singing, which also creates a cheerful atmosphere for the event. The role in promoting merit making is also important, and the host usually expects the performance to fulfill this role. The field study reveals that the performance of Morlam Atsajan is a stratagem to attract merit makers. Using a "Lae" performance may not be able to draw as large a crowd as performing Morlam Atsajan, since the latter comes equipped with crowd-drawing fortune-telling. However, Morlam Atsajan has now lost the popularity it once enjoyed as the predictions are not as accurate as they used to be, and the people's faith and belief cannot be won over. Only the elderly still holds on to this belief. To a certain extent, nonetheless, the role of Morlam Atsajan in giving encouragement to the merit makers through providing both predictions and solutions, in spite of the decrease in accuracy, is still relevant to the folk belief in destined life-partners and the concept of heaven and hell. Morlam Atsajan has adjusted to these various and complex roles according to the changing social mechanisms and environments for its continued survival.

### Recommendations

- 1 .Studies on the possibility of the survival of Morlam Atsajan and on the methods to promote and conserve this form of performance should be conducted.
- 2 .More studies on Morlam Atsajan should be conducted with the aim to develop lessons on this topic and to offer them as elective courses in local educational institutions so that students can learn about this form of folk performance.

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## TRANSMISSION AND PRESENT CONDITION ANALYSIS OF DONG'S SONG IN GUIZHOU

Chen Chen<sup>\*</sup>

Khomkrich Karin<sup>\*\*</sup>

### Abstract

This paper was conducted by means of theories of ethnomusicology and cultural anthropology with the aims to (1) investigate the transmission methods of Dong's song, (2) analyzes the current difficulties faced by the transmission of Dong's Song. The findings revealed the following: (1) There are four traditional transmission ways of Dong's Song: (1.1) Parent-to-child teaching, (1.2) teacher-to-student teaching, (1.3) singers learning from each other and (1.4) recording with words. (2) In the modern life style, there are two difficulties in the transmission of Dong's Song: (2.1) the disintegration of the traditional transmission system; (2.2) the diversification of modern cultural life.

This paper analyzes the present condition of dong's song and puts forward some Suggestions, hoping to arouse people's ideological consciousness and protect them together.

**Keywords:** Dong's Song; Transmission; Present Condition Analysis

### Introduction

Dong is one of the minority nationalities in China, mainly distributed in Guizhou, Hunan and Guangxi. In Guizhou, Dong people are distributed in Liping, Congjiang, Rongjiang, Jinping and Zhenyuan counties. The Dong people like to sing and their hometown is called the paradise of music. Dong people use singing to educate, to make friends, to express love and to tell history. Children learn to sing, young people love to sing, parents teach to sing, music teachers go to every place to teach to sing new songs. In the life of dong people formed the situation that everyone loves singing, everyone can sing. Singing has become an indispensable part of Dong people's life. This is what old dong's saying: "rice makes us healthy, songs make us happy".

There is a legend about the origin of Dong's song. A long time ago, there were a group of Dong's boys and girls working in the mountains. When they were resting, they sat under the trees and talked happily. Their laughter makes the birds in the mountains sing in order and in layers. Boys and girls were attracted by the beautiful voice. They stopped talking and listened carefully. Then they began to imitate the voices of various birds, some singing high and some singing low. It was very interesting. Then, day after day, year after year, Dong's song appeared. (Liu Yahu.2005. The sounds of nature - dong's song.P23)

This is a legend about Dong's song. It shows that the formation of Dong song is related to the living environment and daily life. Imitation is the life basis of polyphonic music. There are mountains, streams, flowers and birds around the Dong people's life. The beautiful environment

<sup>\*</sup> College of music Mahasarakham University, Thailand

<sup>\*\*</sup> College of music Mahasarakham University, Thailand



and simple life make singers interested in and associated with the sounds of nature, and become the object of their imitation. The song of cicada is the most famous Dong's song, is the Dong people's imitation of the sounds of nature.

Dong's song is a kind of culture created by Dong people for a long time. It is handed down by Dong people through oral transmission. It has a unique and complete multi-part music system, it has no accompaniment, no conductor, it is the original national chorus music. Dong's song is different from other folk songs in terms of musical structure, singing skills, singing methods and singing occasions. It has one soloist, and many people are divided into high and low multi-part chorus, it belongs to folk polyphonic song, which is relatively rare in the world music genre. Dong's song is not only a kind of music art form, but also plays a very important role in the transmission and cohesion of Dong People's culture and spirit, and it is the direct embodiment of Dong culture.

Dong's song is sung by singing team. Each singing team needs more than three people, including at least one soloist, one treble and several basses. Usually, dong children enter singing team when they are young. Almost every village has singing team, and some villages even have more than ten singing teams. The singing team is generally organized according to the principle of the same ancestor, the same gender and the same age stage. Experienced music teachers in this village teach everyone in their spare time until they can participate in the drum tower music performance independently. The drum tower is the place where the Dong people sing, not outdoors, but indoors. The Dong's songs are calm in melody, slow in speed and full of emotion, showing the tenderness, kindness, unity and friendship of the Dong people. The traditional singing performance of Dong people is usually in "Dong New Year's Day", "Spring Festival", etc., or in the season without farming. In the collective communication between different villages, boys' singing teams from one village and girls' singing teams from another village take place in the drum tower, often for a whole day, sometimes for many days. Singing the dong's song is not only a way for young people to transmit their culture, but also an effective way for them to know, love and finally get married.

For the above reasons, researcher was interested in through oral transmission. This research mainly explores how Dong's song is transmitted in traditional ways, and what influence these ways have in modern life.

### **Research Methodology**

Based on the basic theories of ethnomusicology and cultural anthropology, this paper uses the methods of sociology and pedagogy to elaborate the transmission methods of Dong's song, analyzes the current difficulties faced by the transmission of Dong's Song, and puts forward several solutions according to my own point of view.

The research methods of this paper are:

1. reference materials: through collecting and sorting out the literature materials, through research materials, forming a scientific method of understanding. This paper deals with the literature of the Dong nationality and the data of the Dong's song.

2. Field work: field work is the basic method to obtain data. By visiting different Dong villages, we can transmission the original inheritance mode and current transmission method of Dong's song.

3. Analysis method: through the collected information, the original and existing transmission methods are compared, and the reasons for the change of transmission methods are analyzed to find the key points of the problem.

## Result

### 1. The transmission system of Dong's song

The singing team and music teacher are the social organization forms that can be realized in the transmission of Dong's song. In the transmission system, there is no record of music and no accompaniment of musical instruments, "singing with the mouth and listening with the ears" has become the process of the transmission system. In different age stages and different life scenes, the transmission mode of Dong's song is different. There are four traditional transmission ways of Dong's Song: Parent-to-child teaching, teacher-to-student teaching, singers learning from each other and recording with words. Although these four forms act on different age stages and life situations respectively, they cannot be completely separated from each other. In many cases, they also shape the tradition of Dong's song, creating a good atmosphere for the Dong people to learn to sing.(Yang xiao .2009. dong's song.P112)

#### 1.1 Parent-to-child teaching

For many dong people, singing is the interest and responsibility of their whole life, and teaching singing is the hobby and obligation of their whole life. Parent-to-child teaching, grandparent- to-child teaching alternate in the same time and space . The Parent-to-child teaching provides opportunities for the same age to learn singing skills from each other, expand repertoire and improve skills. Both male and female singing teams rely on such parent-to-child teaching in places where they learn to sing, which is especially evident in the singing transmission of female singing team.

It is the mothers' responsibility to set up a singing team for their daughters. When their daughters are just able to speak, the mothers will gather together under the pretext of teaching their daughters to sing. They usually take care of their children and do textile work at the same time. The children haven't formally learned to sing, but in order to let the children adapt to the singing team in the future, the mothers must first start to practice. Although the children are all in the same village or blood, the mothers come from different villages or blood. They originally belong to different singing teams, and they will have different places in the repertoire and singing style of Dong's song.

"Holding in arms, soaking in songs" describes the childhood life of Dong children. In the preparation stage for mothers gathering to learn songs, the daughters' first priority is not "singing" but "listening". Mothers often bring their daughters together to sing when they don't do farm work, and take their children to watch the drum tower singing performance. This kind of listening before learning has become a way to train Dong people to like singing. When the children formally start to learn songs, they have had a long time of listening experience. With the simple



teaching of music teachers and mothers, the complete Dong's song will be learned in a short time.

The girls singing team will establish a major music teacher when they are about six to seven years old, but the mothers will accompany her to study in the singing team until her daughter gets married. Mothers should always be present when music teachers teach songs, and it is their duty to assist music teachers in teaching songs. After one or two years of formal song learning, the girls would have the opportunity to participate in the drum tower singing performances, where the mothers would be present. The girls sang in the front row, dressed in sumptuous national costumes, while the mothers sat behind the girls in simple household garb, offering whispered prompters or help. With the growth of girls' age and the improvement of singing skills, they will reduce their dependence on their mother in singing performance, but until they get married, mothers will accompany their daughter to sing in the drum tower. In every village of Dong nationality, it is the mother's basic responsibility to do so, and it is also the institutional guarantee that the Dong's song can be handed down from generation to generation.

Boys rely less on their fathers to learn songs. They start to learn songs and mainly follow music teachers. However, this does not mean that father and grandfather have no role in the transmission system of Dong's songs. Families whose fathers and grandfathers are good at singing are more likely to inspire their sons' enthusiasm for learning songs. And the fathers of the same singing team, their sons are more likely to form a singing team. Although boys mainly learn from music teachers, at the important moments of the drum tower singing performance, the father or grandfather's singing team will appear to help the son or grandson's singing team perform songs with the girls' singing team in the drum tower.

## **1.2 Teacher-to-student teaching**

Usually at the age of six or seven, all children enter school and begin formal education. Dong children also enter their "schools" -- music classrooms, where they follow music teachers and parents to systematically learn to sing. (Pu Hong, 1997. Singing team: the cornerstone of the transmission of Dong folk Chorus)

Although they were born in the environment of Dong's song, it is still difficult for them to learn Dong's song because of the complicated voice relationship. Galawen (the name of a children's song) is a repertoire that children of this age often learn. Galawen has simple tone, short music, steady rhythm and interesting lyrics, which are the basis of learning Dong's song. Generally, Galawen is a choral song, until the children learn six or seven Galawens, music teachers and parents began to try to teach them to sing some simple Dong's song. Before singing the song, the roles should be divided. According to the children's singing response and memory ability, the music teacher chooses 1-2 people as solo, 1-4 people as treble, and the rest of the children are basses. Although the children have rich experience in listening to songs, they have to go through a gradual process to complete the complex Dong songs. The following is an example of a singing team for girls, listing the general procedures for singing classes. (Yang Xiao, 2009. Dong's song. P116)

Learning time: usually in the evening, the time not doing farm work (about 2 hours each time).

Learning place: music teacher's home.

Music teacher: instruct students to recite lyrics and melody of two parts.

Student's mother: accompany her daughter to learn singing and help the music teacher to demonstrate singing together.

Teaching scene: the seating arrangement for learning songs is prescribed, with the solo and treble sitting in the middle and the other girls sitting on either side of them. The music teacher sat behind the solos, which allowed them to follow their own high-pitched melodies. Other mothers sat behind their daughters and studied with them at the pace of the music teacher.

Teaching process:

1. remember the lyrics: remember the lyrics is the most basic content of teaching dong's songs. The music teacher taught them one sentence, and the girls sang one sentence. Only after memorizing the lyrics of one paragraph can we teach another paragraph. After memorizing the lyrics, they can recite them at a constant speed, forming a rhythmic recitation.

2. Listen to song demonstration: before teaching songs, mothers will sing for their daughters many times. The mother sits behind her daughter, and the music teacher or the singer's mother is behind the singer. Listening and imitating are the most basic teaching methods of Dong people.

3. Teaching tune: bass is all singing team girls will sing first. When they have reached a certain level, the music teacher begins to teach the solo to sing the treble, and the solo repeatedly imitates and practices. When treble are taught, the girls who sing bass have to accompany them over and over again. There are three purposes: first, to make the treble and bass familiar with and accustomed to a double voice singing feeling; second, to make the treble in the continuous bass "interference", accustomed to singing their own voice independently; third, to make all singing class members to listen to the sound effect of the Dong's song singing in the repeated singing. (Yang xiao .2009. dong's song.P112-113)

When the girls are not familiar with the songs, they will follow their mother's voice and repeat sing the whole song . After that, the mothers would gradually lower the volume until the girls' singing team could sing the whole song independently. Compared with girl's singing team, boy's singing team mainly depends on music teacher's teaching. The establishment of the boys' singing team was a parody of the father's singing team. Their singing team was not organized by their father, but was voluntary. As a kind of spontaneous learning, boys' yearning for singing comes from their love for girls. Therefore, in order to get girls' love, the boys voluntarily organized to go to the music teacher's home to learn the singing skills of dong's song from the music teacher.

Under the guidance of the teacher, the singing class learning procedure: remember the lyrics - listen to the song demonstration - mono study - harmony practice. There are differences between male singing team and female singing team. Female singing team is step-by-step, while male singing team is fast learning. When men learn many songs, they will invite female singing



team to drum tower for singing performance. This courage comes from the support and help of my father and grandfather singing teams.

"Singing team" is the organization form of Dong's song transmission, and music teacher is an important part of Dong's song transmission system. Every music teacher respects his profession and teaches all his songs and singing skills to his students.

### **1.3 Singers learning from each other**

Whether it is the singing transmission parents-to-children or teachers-to-students, their purpose is to hope that the singing team can perform better in the singing performance of the drum tower. For the Dong people, the singing performance in the drum tower is not only singing, but also implies the relationship between the opposite sex, or even the establishment of marriage. Although there is no singing competition between singing teams, unmarried girls and boys know that excellent singing skills are an important way to attract the opposite sex singing teams. The performance of the drum tower singing performance will become the topic of the whole village's comments, and the singers can also get an important opportunity to show their voice, appearance and temperament in public. Therefore, music teachers often lead the children's singing teams to participate in the drum tower singing performance, hoping that the children will gain more experience.

Before the independent participation in the drum tower singing performance, girls and boys have gained rich experience through long-term watching, but the singing team can really perform independently in the drum tower in public generally at the age of eleven or twelve. Especially for girls, singing team's first public performance in drum tower is a very important life moment. In order to ensure the perfect performance, some Dong villages have set up "accompany singing" activities. Accompany singing means a simulated singing performance activity in girls' singing team before the formal performance of the singing team. Different from the drum tower singing performance, although both the mother and the music teacher are on site, they will not help the singing team perform.

Drum tower singing performances are generally performed in festivals that do not do farm work. With the help of their father's and grandfather's singing team, even if they are not proficient, they can invite any female singing teams close to their own age or younger than their own. In fact, female singing teams of similar age are better than male singing teams in singing skills, but they have rich experience in performing, so every performance between them is a learning opportunity. On the contrary, since the age of 11 or 12, the female singing teams have gained a lot of opportunities to perform with the male singing teams of different ages, increased the number of songs, exercised singing performance skills, and also improved the enthusiasm for learning songs.

Singing teams over the age of 14 or 15 are considered adult singing teams and can communicate with singing teams in other villages. Every important festival, drum tower singing performance is an important activity of communication between villages. Before marriage, the number of songs and singing skills of the female singing team are the best state, and the cooperation with the male singing teams is also tacit understanding, the female singing team at the age of 17 or 18 has become the best group in the drum tower singing performance.

After marriage, girls will end their singing team life, which also indicates the end of their free and collective association with men. For men, marriage or not has the right to sing and perform with girls in the drum tower. Because of their mature singing and social skills, adult men often become the favorite objects of girls. On the one hand, they accumulate experience through singing performance, on the other hand, they can communicate with the opposite sex and promote their enthusiasm for learning. The Dong men who become fathers are not only the main labor force of the family, but also the managers of the village.

#### **1.4 Recording with words**

In their own history, Dong people don't pay attention to the continuity of the characters, let alone rely on the transmission of the characters to sing. However, the Dong people can learn Chinese as well as their own national language now, and gradually form a new way of transmission of Dong's song, that is, recording the pronunciation of Dong people in Chinese. So far, this transmission method of recording the pronunciation of Dong's song with Chinese characters has been quite popular. According to the collected folk songs, the earliest Dong's song recorded with Chinese characters appeared in 1665. (Yang xiao .2009. dong's song.P124) So this way has become one of the important traditions of Dong's song transmission. Although the written record is not the main transmission mode in the transmission of Dong's song, it has an obvious impact on the other three transmission modes.

As more and more young Dong people learn Chinese, this way of writing is gradually accepted among them. The advantage of Chinese recording is that the teaching lyrics are recorded with the method of words, which makes the memory more accurate and clear, and can be completely reproduced, which effectively improves the accuracy of the transmission of Dong's songs. But there are also shortcomings in the written record. This method may only be understood by the recorder, and it is difficult for other people to understand and sing.

### **2. The transmission Present Condition of Dong's Song**

Although the modern life style has improved the economic income and living standard of the dong people, and expanded their communication channels and horizons with the outside world, it has also made them gradually leave the traditional life mode, so the dong's song is facing the situation of being completely replaced or forgotten. In the modern life style, there are two difficulties in the transmission of Dong's Song: first, the disintegration of the traditional transmission system; second, the diversification of modern cultural life.

#### **2.1 The traditional transmission system of Dong's song is gradually disintegrating**

At present, the traditional transmission system of Dong's song is being replaced by a new transmission method. The writing of characters, the change of school education model and the flow of population are breaking up the inherent way of transmission from different aspects. (Liu Yahu.2005. The sounds of nature - dong's song.P108)

Although the Dong people have been communicating with the outside world for a long time since the 10th century, they have never fully used Chinese and no written record, relying only on the transmission mode of singing with the mouth and ears, which has become the only way to continue the Dong songs. However, with the development of society, the comprehensive



opening and modern transformation of dong villages make it impossible for dong people to communicate with the outside world by relying on traditional methods. Whether they want to carry forward dong songs or introduce new singing skills, they must be based on the use of writing. Writing has become a compulsory course for modern Dong people, and modern school education has gradually replaced the traditional transmission system. The popularization of school education is of two aspects for the Dong's song. On the one hand, it allows the Dong people to obtain a broader cultural vision and cope with the knowledge of life in modern society. On the other hand, a new knowledge system isolates the Dong people from the local cultural heritage. In traditional education system, children's study and life are closely connected to the music, the most important thing is to sing songs well, and make clear their division of labor in society. School education is a knowledge system of authority, not only to shape their outlook on life and world view, also allows them to become a man of knowledge of modern social recognition, it also formed a new hope and the huge contradiction between the old tradition.

As the core of the two education systems, the conflict between the modern school system and the traditional transmission system of Dong's song is quite obvious. School education almost completely occupied the time of Traditional Singing Education, and the new class replaced the singing team. The learning of Dong's song is in the evening, but school education makes the evening a time for children to review. At the same time, in order to ensure full of energy, children must go to bed early and can not participate in the night singing performance activities. The children have no time to learn to sing with the music teacher, no time to practice singing with each other. In order to ensure the quality of learning, many schools have banned students from participating in learning singing and singing performance activities. Not only that, there are other contradictions between singing tradition and school education, because as Dong people, the purpose of the establishment of singing team and the learning of singing is for the marriage of men and women, Dong people generally do not avoid the topic of marriage in front of children, and conduct early education on the concept of marriage to children through singing. Most of the Dong's songs are love songs, and most of the lyrics describe the intercourse between men and women. Dong people are regarded as adults and encouraged to fall in love when they are about 12 years old. However, this kind of concept and behavior is regarded as "early love" in the "code of students in primary and secondary schools". The school takes this as a reason to restrict the primary and secondary school students to participate in Drum Tower song performance activities. Therefore, the music transmission of Dong's song is almost replaced by school education.

Another important reason for the disintegration of the transmission system of Dong's song is that young people choose to work and study in cities. Working in the city has become an important source of family income. More and more young Dong people leave the countryside to work in big cities. Many young people choose to work in the city directly after finishing primary school or junior high school. Therefore, singing teams cannot be organized in the dong villages. The music teachers have no students, and no one participates in the drum tower singing performances. The female singing teams left in the villages also lose the motivation to sing because there is no male singing team to perform. When the young people returned to the village during the holidays, most of them were unfamiliar with the dong dage tradition and could not carry out traditional social communication through singing, so the transmission gradually died out.

## **2.2 Diversification of modern cultural life**

For the traditional people of Dong nationality, learning the Dong's song used to be an optional way of life. Today, singing has become a choice among many ways of life. From the age of seven, students have six to nine years of music education in school. Outside the school, the Dong people in the village no longer gather at night to sing in the drum tower. Where there is a TV or video broadcast, the Dong people will gather there. Watching the remote world, strange stories and wonderful life on TV, they also yearn to see such a life. The topic of daily discussion has changed from the Dong's song to the outside world.

The concept of "super star" began to impact the music concept of young Dong people, and pop songs and KTV began to become their new music lifestyle. The young Dong people who live in the city begin to imitate the life style of the city people. They dress up in fashion and sing the most popular songs. They only respect the Dong's song in their hearts.

The traditional life style of Dong people is singing together, which keeps the transmission of Dong's songs with stable relationship. School education, urban work and commercialization of material life have changed the interpersonal structure of the Dong people, and also resulted in the disintegration of the organizational form of the transmission of the Dong songs. The study class replaced the singing team, and the classmate relationship replaced the friend relationship. The way of learning songs in the evening has been replaced by playing mahjong by young people, and the expression of love is no longer undertaken by Dong's song, but replaced by social software.

## **Conclusion and Suggestions**

Dong's song has the function of cultural transmission. In this special cultural transmission mode, the most urgent need to protect are the following three objects: first, the protection of Dong's song culture; second, the protection of singing team in transmission; third, the protection of music teachers in transmission.

Although there are a lot of measures to protect the Dong's song, I think it is necessary to adapt Dong's song to the new environment if we want to make Dong's song get effective and perfect protection and can carry on for a long time.

### **1. Integrating Dong's song into school**

With the gradual popularization of primary and secondary education in the Dong area, Dong children have the opportunity to receive basic education. Except for holidays, they have to go to school every day, and there is no more time to learn from Dong's song. It is suggested that primary and secondary schools in the Dong area can introduce the Dong's songs into schools as music courses or interest courses. Local music teachers or singers of Dong nationality can be employed as teachers with appropriate remuneration.

### **2. Establish training base**

In addition to school education, we can also do teaching and training in the Dong area, set up professional or amateur singing teams, and the relevant departments will give some subsidies or provide convenience, so that the villages and singing teams can carry out regular



communication activities. Regular or irregular singing competitions can be held, which can not only make the Dong's song passed down from generation to generation, but also enrich the amateur cultural life of the local people.

### **3. Introduce measures to encourage outstanding singers to stand out**

On the basis of mass singing activities, cultural departments and administrative agencies at all levels should issue encouraging measures to make outstanding singers stand out. Such as the development of excellent singers, excellent music teachers and excellent singing class reward measures, so that these people or groups are respected by the world, stimulate people's enthusiasm to learn singing.

### **4. Using modern technology to help Dong's song**

Now is the development of high-tech, information and digital era. The popularization of Dong's song must also follow the development of the times to adjust their inheritance mode and gradually change the fixed mode of traditional teaching. By means of recording, video recording and Internet, more people can enjoy Dong's song and spread them all over the world. Open up tourism resources, create a music show about "Dong's song", so that more people can understand and understand this art form.

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## THE CONSTRUCTION OF VOICE TEACHERS IN MUSIC PERFORMANCE MAJOR OF POPULAR SONGS IN SOUTHWEST UNIVERSITY, CHINA

Chang Yanxi\*

Khomkrich Karin\*\*

### Abstract

This paper was written from dissertation “A Study of the Undergraduate Curriculum for Voice Major Program in Popular Songs in Selected Normal Universities in China.” The objectives are to improve the construction of voice teachers in the pop singing direction about undergraduate stage in Southwest University. The study employs the qualitative research methods and data from the fieldwork. The results are following: 1) The educational structure of full time teachers in pop song direction of voice major needs to be improved. 2) The comprehensive quality of the teachers needs to be promoted. 3) The reserve of knowledge needs be broadened. On this basis, the author puts forward the methods to improve the construction of voice teachers in pop singing direction in Southwest University in China by combining the discussion and fieldwork investigation.

**Key words:** construction of teachers, Northeast Normal University, voice curriculum program in popular songs

### Introduction

In the long-term teaching and research of pop singing performance, and long-term study of singing performance in the normal universities, the author always pays attention to the curriculum of pop singing performance program. In reality, the lack of theoretical research on undergraduate curriculum of pop singing performance in the normal universities makes the author deeply to feel the importance and urgency of construction of the voice teacher on pop singing program.

The author went to Southwest University and do the fieldwork. Voice program of popular songs is in music performance department. In 2005, music performance major was opened. The basic supporting disciplines of music performance major are musicology, music education, music psychology, music aesthetics, etc. With the improvement of people's cultural and living standards and their desire for traditional culture, people's demand for music works and performing talents, is growing day by day. Especially for primary and middle school teachers, vocal music ability, piano ability, instrumental music ability and the ability to organize a band have almost become one of the necessary conditions for music teachers. After graduation, students of this major can enter art troupes, colleges and universities, primary and middle schools and other relevant institutions and schools, with good employment prospects (<http://www.swu.edu.cn/>).

In 2012, voice program of popular songs is opened in music performance major. There is no separate course training plan for the voice program of popular songs in Southwest University,

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\*College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand



so it is included in the music course training plan for the voice performance program in Southwest University. Therefore, I summarized the curriculum training plan for the voice program of popular songs according to the training plan for the performance major, the class schedule, interviews and questionnaires of teachers and students. It should be able to more comprehensive reflection of the status of voice program of popular songs in Southwest University (<http://www.swu.edu.cn/>).

## Research Objectives

The objectives are to improve the construction of voice teachers in the pop singing direction about undergraduate stage in Southwest University.

## Research Methodology

This is a qualitative investigation adopting the fieldwork. Data for this investigation were collected from both field work and documents analysis in Northeast Normal University in China. There are about 2879 universities in China. Therefore, we can do the research only in top-rated universities. Only Central Conservatory of Music and 6 normal universities are all in 211 universities program and under ministry of education, with long history of music faculty at the same time. Popular music program is also in 6 independent conservatories, and 6 universities of and numerous normal universities and comprehensive universities, but these universities are not in 211 universities program. Therefore, I will do the research in Southwest University in China, which is called Southwest Normal University before.

The field study includes collecting data、interviewing the teacher and the students、questionnaire for the students. The author finished the 6 steps about this kind of research: 1) Introduction and problem presentation. 2) Establish the thesis. 3) Field research (questionnaire, interview, data collection, literature analysis). 4) To classify and summarize. 5) Present my ideas. 6) Conclusions and recommendations.

The author concludes the curriculum characteristics and put forward suggestions about voice teachers in voice major of popular songs by collecting data、interviewing the teacher and the students、questionnaire for the students. The curriculum program consists of curriculum objectives、curriculum requirements、length of schooling、minimum graduation credits and degrees awarded, course classification and credits distribution, composition of teaching staff, enrollment, course evaluation.

## Results

Research and efforts have been made on the curriculum program, and the construction of voice teachers are showed in the pop singing direction in Southwest University in Table 1 and Table 2.

TABLE 1 HERE

TABLE 2 HERE

The results of the study were found as follows:

1. The educational structure of full time teachers in pop song direction of voice major needs to be improved, which is not balanced. Currently, the direction of popular music in music performance department in Southwest University has 3 voice teachers, 1 is full time teacher, who is Master degree, accounting for 33%, and 2 are part-time teachers, who are Bachelor degree, accounting for 66%. In May, 2019, there are 9 senior students, 11 junior students, 8 sophomore, and 5 freshmen in pop song direction of voice teacher. For 33 students, 1 full time teacher is not enough, whose position is lecturer, and the ratio between the full time voice teacher and the students is 1: 33 (<http://www.swu.edu.cn/>).

2. The comprehensive quality of the teachers needs to be promoted. The full time voice teacher has been the staff in the office to manage the students, not to be a teacher, without Ph.D degree. And 2 part time teachers never stayed in art troupe, lack of comprehensive performing experience, without Master' degree. Their professional experience is not suitable for cultivating versatile pop singers.

3. The reserve of knowledge needs be broadened. The knowledge structure of full-time teachers and part-time teachers comes from classical music, which lacks the multifunctional teaching ability of pop singing subjects. The part-time teachers with unstable characteristics, is not conducive to the expansion of knowledge, who cannot meet the needs of the cultivation of popular singing specialty talents.

## Conclusion

1. Due to the lack of full-time vocal music teachers in the popular direction in Southwest University, it does not have the characteristics of balanced structure of ages、 the structure of education background and professional post. Since there is a shortage of people with both Ph.D degree and a senior professional post in pop singing in China, universities and colleges need to bring in Ph.D degree teachers and give them a senior professional post policy preference.

2. According to the educational background and working experience of the full time teachers and part time teachers in the pop singing direction in Southwest University, they do not have the comprehensive ability to teach the popular singing direction. Teachers should enjoy various forms of continuing education, including on-the-job Master's and doctoral studies, visiting scholars at home and abroad, scientific research projects.

3. Due to their learning and working experiences, the vocal music teachers in the direction of pop singing in Southwest University lack the professional characteristics and multifunctional abilities of the pop singing. When teaching professional skills, teachers need to stimulate students' learning and understanding ability, to impart knowledge and skills. Therefore, if teachers with part of professional skills and knowledge of pop singing, do not enrich their knowledge structure and strengthen their cultural accomplishment, it is difficult to meet the training needs of the market of pop singing talents.



## Discussion

Through literature review, there are a few researches on the subject of voice major in popular songs in universities. For example, in the article Teaching Practice of Popular Music in Universities in Multicultural Context, the author takes the popular music singing major of Nanjing Art University as the research object. And the present situation, teaching system and various practices of this major are comprehensively and deeply expounded and analyzed, without fieldwork. However, there is no study on the construction of voice teachers in pop songs.

The construction of teaching staff is the key to the cultivation of special talents in pop singing. At present, there are not many pop singing teaching talents in China. Therefore, the construction of current pop singing teachers in Southwest University should be improved and promoted, which is showed as follows, and alleviate the shortage of teachers in Southwest University, meet the need to improve their professional level.

### TABLE 3 HERE

Firstly, it is to promote the educational level of teachers and improve the structure of teachers of pop singing direction in Southwest University. From the perspective of social development and the market demand for pop singers, it has shown the tendency of demand for different types of high-level pop singers. With the growing demand and requirements for the cultivation of talents of different types of pop singing, the structure of the teaching staff to cultivate high-level and multi-type pop singers needs to be constantly improved. The overall function of pop singing teachers in Southwest University also needs to be further improved.

In terms of structure about age, a reasonable proportion of teachers of the old, middle and young ages should be considered, when Southwest University introduce and employ pop singing talents. To ensure that the age structure of teachers can develop towards younger age, a discipline echelon should be formed with young and middle-aged backbone teachers as the main body and modern advanced teaching concepts.

In terms of educational structure, at present, the educational background of pop singing teachers in Southwest University is generally not high. To some extent, the academic structure determines the overall theoretical level, teaching quality and scientific research ability of the teaching staff. Therefore, it is imperative to improve the educational level of pop singing teachers in normal universities. All young teachers should be encouraged and supported to improve their educational level through further education, to improve the educational structure of the teaching staff.

In terms of the structure of professional titles, a fair evaluation and employment mechanism should be established. To formulate the detailed rules of professional title assessment in line with the actual situation of our university, and to provide more opportunities for exchange and learning for the majority of young teachers and teachers of emerging disciplines, the staff should stick to the method of internal training and external recruitment, to stabilize the existing backbone teachers and train new academic leaders; to ensure the improvement of teachers' teaching level and improve the scientific research ability of teachers, which ensure that teachers reach a higher level of medium and high professional posts.

In a word, according to our national conditions, we should take practical and feasible measures to strengthen the cultivation of teachers of pop singing in Southwest University at the level of higher education. Therefore, those high-level talents with deep cultural quality, high professional level and strong professional ability should be constantly enriched into the teaching staff of pop singing talent cultivation in Southwest University, so that the teacher structure is improved.

Secondly, it is to advocate multi-channel training to comprehensively improve the comprehensive quality of teachers of pop singing direction in Southwest University.

High quality teachers are the foundation of high quality education, and lifelong education is the condition to guarantee high quality teachers. On one hand, pop singing teachers in Southwest University must have good professional quality and profound knowledge. On the other hand, the teachers should know how to use appropriate teaching methods to improve the teaching effect. Moreover, teachers must use the modernized teaching equipment skillfully.

Therefore, teachers of pop singing in Southwest University should spend their spare time to read and study more about pop singing, to strengthen training. To improve comprehensive quality comprehensively, teachers' professional training should be the breakthrough point to fully explore and utilize the potential of pop singing teachers, to promote its continuous reflection and improvement. According to the professional development needs, teachers should enjoy various forms of continuing education, not to affect work.

If an independent art university has various teacher training programs, to conduct on-the-job master studies and doctoral studies, and conduct domestic and foreign visiting scholars and research projects, etc. On the one hand, it provides opportunities for young teachers to further study systematically. On the other hand, it also creates favorable conditions for the promotion of their professional post. In the foreign teacher's continuing education aspect, the science and technology culture developed has formed the quite complete system. For example, in the former Soviet Union, since the end of the 1970s, more than 40 institutions of higher learning have established further education departments in new subject areas. Most of the students enrolled are those aged between 25 and 35 with an actual working age of 3 to 8 years. Some states in USA also use their vacations to organize art teachers to attend extensive classes. These multi-channel training forms can also be used in the training of pop singing professional teachers. Resources and experience sharing should be strengthened between universities and teachers, as soon as possible to improve the professional level of pop singing teachers.

Thirdly, it is to make clear role positioning and broaden teachers' knowledge and skills reserve. Pop singing teachers in Southwest University should make clear their role positioning, One is to ensure that their professional level to constantly improve; The other is to clarify the requirements for the cultivation of pop singers and combine them with the actual level of students, make reasonable and specific training objectives for each student. Moreover, the teachers should stimulate students' ability of learning and comprehension when teaching professional skills, to understand the techniques of imparting knowledge.



From the perspective of knowledge structure, teachers of popular singing in Southwest University should have the characteristics of one specialty with multifunctional abilities. The so-called one specialty refers to a singing skill that is good at pop singing, and multifunctional abilities refer to the knowledge related to pop singing art should be mastered. For example, in the course of comprehensive theory of pop singing, teachers should be familiar with knowledge of relevant subjects such as philosophy, aesthetics, culture, psychology, and so on, besides singing, playing and dancing.

Therefore, pop singing teachers should not only have certain professional skills in pop singing, but also a relatively deep and broad theoretical basis. The richer the teacher's knowledge is, the more artistic is in the classroom, and the better the teaching effect is. The author thinks that teachers generally accept the comprehensive concept of subject but it is difficult to implement, which is largely due to the limitation of teachers' own cultural quality. It is difficult for a pop singing teacher with incomplete knowledge structure and lack of cultural foundation to realize the subject integration in pop singing teaching. Although it is impossible for a teacher to master every subject, the teacher's knowledge should be as broad as possible, to pay more attention to subjects other than art, such as common sense in the natural sciences and social sciences, so as to make oneself more broad knowledge field of vision. In this way, teachers can target in the process of guiding students.

Due to the long-standing misunderstanding and prejudice on pop singing education in China, it is also the main reason that the knowledge structure of pop singing teachers is relatively single. All the time, the training of pop singing teachers is more in line with professional skills. Theoretical knowledge related to art education, such as general pedagogy, psychology and pedagogy, is often hard to be valued. Therefore, to train the pop singing teachers comprehensive artistic quality and cultural quality is neglected. As a result, the teachers trained are not guaranteed with quality while the educational quality is weak. Especially in pop singing research teaching, teachers will feel the lack of their own educational ability. Students in the new era tend to have higher cultural attainment with a wide range of knowledge, that are interested in pop singing problems often involve a wide range of areas. Teachers who go into the front line of teaching often encounter this problem. For example, students often show a strong interest in interdisciplinary subjects of pop singing and other subjects, and ask some cross-subject questions, to make it difficult for teachers to deal with. Therefore, the comprehensiveness of pop singing makes teachers a broad and rich range of knowledge. Not only should teachers have a comprehensive knowledge of pop singing professional skills, but also understand the theoretical knowledge related to pop singing and the interdisciplinary basic knowledge with pop singing subjects. Therefore, if teachers do not enrich their own knowledge structure, either not to strengthen their own cultural cultivation, it is difficult to meet the training needs of pop singing talents with only some professional skills and knowledge of pop singing.

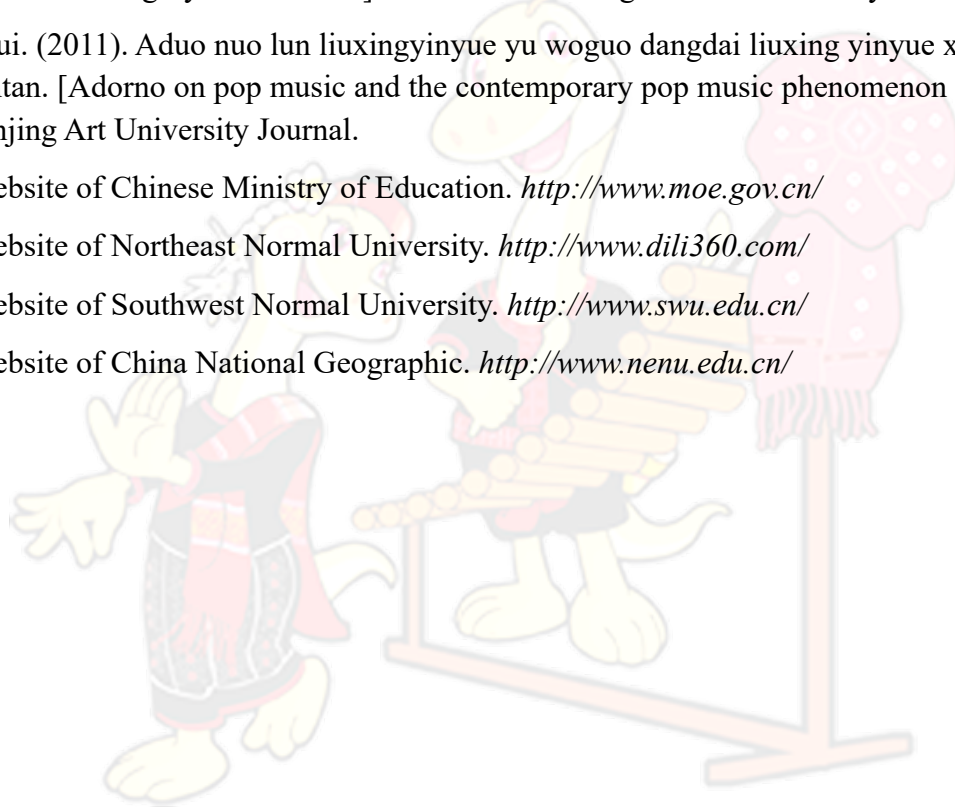
### **Suggestions**

The design and implementation of curriculum is a complex, dynamic and developing system. The construction of teachers is important part of curriculum implementation. Its

development follows unbalanced - balanced - new unbalanced, showing a tortuous upward trend. The author can only give some suggestions on the voice teacher of pop songs in Southwest University, and the further research of curriculum implementation could be explored in other universities. If the research results are used to solve the problems of voice teacher of pop songs in other universities, the characteristics of the program in other universities should be combined.

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## RE-CREATION IN PERFORMANCE OF CHINESE

Cui Yan<sup>\*</sup>

### Abstract

A musical work, to produce practical effect, need to complete two creative process. The composer, through the arduous conception, finally formed a complete musical spectrum, is once created. Performers have a certain artistic foundation on the basis of full understanding of the composer's music, coupled with their own personal perspective of understanding and experience, the use of higher performance skills, the combination of the actual sound will be conveyed to the audience resonance, completed the second creative process.

**Keywords:** Yang Qin, Playing, re-creation



### Introduction

Yangqin is a kind of string-beating instrument commonly used in China, the earliest from Persia into China, has a long history. Because Yangqin this instrument sound field is broad, strong sound and color fusion, volume grand, just soft, slow play, sound such as jingling mountain spring, fast play when the tone is like flowing water, like a large bead of small beads falling jade plate as crisp, known as the Chinese small piano. It is versatile and has a variety of forms of performance, not only as a solo instrument, but also as a separate accompaniment instrument for other instruments. In addition, Yangqin in the national orchestra also served as the main sound department, in the small band without a conductor, Yangqin often plays the role of conductor. In order to do a good job of Chinese musical instrument performance stage performance, this paper will take Yangqin as an example to study the second-degree creation of musical instruments.

### Purpose of study

Yangqin instrumental music works need to use the second-degree creation in order to be sublimated, only the essence of the second-degree creation of a profound grasp, can use the performance to show emotion, the times and other multi-dimensional elements. Performers must grasp the corresponding creative principles, cultivate and strengthen artistic characteristics, and clarify the connotation of works, in order to promote the lasting development of Yangqin performance.

### Research methods

Based on the literature research method, this paper combs and describes the second-degree creation of music, and interprets and analyzes yangqin's second-degree creation through case study and experience summary.

## **Principles of Second Creation**

First of all, while respecting the original, pay attention to its style and tone. The performer's second creation of the work needs to be based on the music author's once creation, so it is necessary to grasp the original creation tone, style, etc., and carry out artistic excavation while respecting the original. Second-degree creation must first respect the attitude of the original, to ensure that the performance is more authentic. In addition, we should also ensure that imagination, creativity and other capabilities are reasonable play, because the number, type of works are more diverse, so performers need to explore from many angles, levels and so on. Finally, we should integrate our own characteristics, practice and performance skills into our creation, so as to clarify the art form that is compatible with our own performance.

Secondly, for the work of art to carry out secondary creation, we must include geographical factors, to ensure that the geographical characteristics can be effectively displayed. Performers should actively explore the ethnic music background of this area and grasp the musical style. In addition, should also be integrated with the current characteristics, in addition to the original style to maintain, but also need to add the current era of performance factors (such as vitality, cheerful, etc.). To promote the fusion of works of art, the essence of Yangqin performance into the performance skills and works, the essence is to blend the tunes and feelings, the tunes and feelings are indispensable.

## **Methods of Second Creation**

From the beginning of the Yangqin players, cultivate and strengthen the artistic characteristics. First of all, should pay attention to the artistic personality, the performer usually in the psychological, life sense and other levels of difference is obvious, and in the artistic level of the embodiment is its cognitive level, emotional expression and so on. This requires the player to clarify his artistic strengths, pay attention to basic skills, and do more thinking and practice. Secondly, music is also a reasonable penetration of cultural cultivation, the player should be integrated into life, with the help of life, work and so on to carry out learning. Finally, imagination, which is not innate, must rely on the player's efforts to constantly cultivate and strengthen it.

From the content of the work, grasp the focus of music. Art works are not only the author's preferences, aesthetics, etc. to show, but also directly reflect the society, the times and so on. Therefore, the second-degree creation must be clear about the connotation of the works, grasp the corresponding difficulties of the music. First of all, to the author's background (country, national characteristics, etc.) to consider, it is best to its creative age, emotional basis and so on to understand. Secondly, we should consider from the level of genre (strength, sound, etc.) to ensure that the performance of the yang piano is in line with the audience's feelings. Finally, we should inherit the regional characteristics, and apply them and innovate them.

## **The combination of experience and imagination**

Once the creation is to make the notes in the spectrum become active, and the second-degree creation can be on this basis will be the soul of music and charm of the new together, the piano player in the process of two-time creation, must follow the following aesthetic principles.



For example, in Guangdong's local music "Early Days Thunder" in the playing process, the original emotional tone is lively, the basic mood is very cheerful, because this piece of music depicts the original long drought and rain crops are about to die, farmers are looking forward to being able to a torrential rain to solve the disaster when suddenly heard the thunder scene. Therefore, the emotional tone of the song, should also take into account the characteristics of farmers, become warm, warm.

To explore the changes of emotion and the magnitude of changes from the overall perspective, deep lying through the emotional exercises of the entire track, so that the playing emotion has a clearer outline. Or to take "Early Thunder" as an example, the emotional change of farmers is from the anxiety of drought to the mood of eager to rain to hear the joy of thunder finally everyone rushed to tell the ecstasy and enthusiasm. Yangqin in the performance of this track, can be lined with the performance characteristics, the performance of the pouring rain, this rain not only poured through the dry soil, but also soaked the hearts of farmers, so that they regain the hope and confidence of life. In the process of second-degree creation, the music can develop along with this philosophical and rational and closely logical emotional change, in the process of change at various stages, reflecting the different periods, different stages of the direction of change, change strength, and can the whole song's development and the inner connection is closely combined.

### **The combination of emotion and tone**

From the point of view of tone, Yangqin is the main body of the sound, with its own tone and characteristics, in the process of playing through the player's sensitive touch, according to the characteristics of different piano, according to the performance style of the player, so that the piano under the orders of the player, the player's skills obey edicts, so that the player's hand and string syndication together, as if it is as if paint. From an emotional point of view, music can not only express the emotional content, but also can render the lightness of emotion, music does not need to use any external force or tools, can hit people's hearts. For the performers of Yangqin, in the process of second-degree creation, the music is the composer has a sense of re-creation, will certainly be affected by the social background at that time, but also a form of expressing their emotions, and the effect of the performer's emotional transmission ideal or not must depend on the performer's own experience of this emotion, the abstract emotion into a form that can be felt, that is, the tone as a carrier, to obtain the ideal artistic effect. In the performance process of Yangqin, this kind of playing art has been expressed in the form of poetry, "love lies in the tone, first of all, no words to sit, like a fairy", in the performance is also called "string sway, heart has moved", so that the emotion pronunciation, the tone breeds emotion. The performer is not only the hero of the operation of Yangqin, but also the hero of the emotion, for them not only have the obligation and responsibility to use skills to strengthen the performance, but also the mission of their expression to be satisfied with the tone, in the process of playing can not be eccentric, can not be thick and thin, but also can not separate the emotion and tone of these two, because this is the most important relationship between emotion and tone.

## **The combination of form and tone**

If art wants to reach the mind of passing on God, it must see the shape of God as the ultimate second-degree creative goal. In the performance process of Yangqin, if you can do both, then it also achieves the ultimate goal of musical performance, for example, in the second time to create the solo "Su wu mu yang", The first paragraph uses the technique of weak tone to make people associate with the image of the character and related background, both in the imagination to produce a sense of the picture, but also in the imagination to feel The complex emotions and emotions of Su Wu in the shepherd's time, The goal of second-degree creation is to transform this abstract visual image into an auditory image that the listener can feel. After defining this goal, we must think about Yangqin's various playing skills, what kind of sound can be used to achieve this artistic effect, in order to show the artistic image of Su Wu this character and inner feelings, and more importantly, to show Su Wu in that kind of adversity still want to struggle for rebirth of the struggle art. On this basis, the second creation, it requires the performer to strengthen the expression of the role of the character form, on the basis of the first creation to further imagine, so as to deepen the audience's emotional experience of this work of art, so that the audience's eyes as if to see in the vast North Sea suffering for 19 years, and finally triumphed glory back to the motherland scene.

## **Conclusion**

In the process of playing Yangqin, second-degree creation is a very important process, but also a form of expression for the performer to enjoy music, but in the second-degree creation must follow certain principles, only in line with these aesthetic principles, in order to present the audience a more emotional color and picture sense of the feast.

## **Acknowledgement**

China is an ancient country with a history of five thousand years of civilization, gave birth to ancient human culture, but also one of the earliest countries in the world of music culture development, in the history of traditional Chinese music culture, instrumental music art is known for its rich and colorful. After several generations of development, Chinese musical instruments have taken on a diversified appearance, Yangqin is the only one of which has been produced later and has a wide range of world-wide musical instruments. Thanks to the great motherland and people for the research, protection, inheritance and development of Yangqin art, for the development of Yangqin art to inject new vitality.

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## SUGGESTIONS FOR INTRODUCING WORLD MUSIC INTO CHINESE MUSIC CLASS

Guo Cai qin<sup>\*</sup>

### Abstract

At present, world music education has become the mainstream of international music education, and it has become an inevitable trend of the development of Chinese music education. This paper proposes three teaching methods that can be used in world music education: the accumulation of interdisciplinary comprehensive knowledge, teaching combined with comparative research methods, and the introduction of world music into the basic theory of music education. These teaching methods will provide our world music education with a broader perspective, and help students understand and understand the world's music from multiple perspectives, such as the music itself and the music context, while absorbing various musical elements to develop multiple musical abilities.

**Keywords:** World, Music, Education

### Introduce

Intercultural exchanges between nations and nations in the world are becoming more and more frequent. Education has become an important part of Chinese music education. In world music teaching, how do we guide students to understand music that is different from their own ethnic group and have never been exposed to it? How can we help students establish the correct values of music? Is the teaching of world music just to appreciate or learn the cultural connotation of music? These are Problems often encountered in the teaching practice of world music. The author proposes the following three teaching methods that can be applied to world music education in order to provide useful reference for China's current world music education research.

### Purpose of study

The purpose of writing this article is to promote the introduction of world music by the Chinese College of Music. At present, the music education in Chinese universities only involves European and American music systems and Chinese traditional music systems, so that students think that only European and American music is the only authentic music. Therefore, for a long period of time, students' understanding of world music will be very narrow, so students must have a view of the world's music, a view of tolerance.

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<sup>\*</sup> College of Music Mahasarakham University, Thailand

## Research Methodology

Before writing this article, I have studied in China for many years, so it is based on practical and qualitative ideas.

### 1. Practice ,

Since I studied in Chinese universities for 7 years, I have experienced China 's Education System.

### 2. Qualitative research

Although this article is a qualitative study, it is the result of quantitative accumulation based on practice.

## Result

### 1. Significance of introducing world music to Chinese music classroom

#### 1.1 Accumulation of comprehensive knowledge across disciplines

The true origin of music is man and his culture. Therefore, there are different music in different regions and different music in different periods. When we study music in a certain region, we must first learn about the geographical location, religion, history, philosophy, and There is a certain understanding of language, because different cultures in different time and space will produce different music. In addition to paying attention to the diversity of music, world music education must also consider the cultural interface, background and process of music. The reason why Indian music has formed its own distinctive characteristics, under the rule of British colonists for nearly a century, not only has not been assimilated, but some European musical instruments have evolved into India's own national musical instruments, which are all related to the special geographic environment of the Indian people in South Asia , Religion, and cultural background. On the other hand, the attributes of music are multifaceted. Depending on the scene, it is sometimes aesthetic and sometimes symbolic. In specific music activities, specific aesthetic values and specific symbolic meanings are completely different in different individuals, different groups, different nations and countries. This is determined by different personal experiences, different natural environments, different social structures and cultural traditions. This requires us to expand our cultural horizons and improve our own cultural accomplishments so that we can understand and understand the meaning of music in different musical works and the impact of musical works in different cultural environments. In addition to the development of the discipline itself, the purpose of world music courses is more importantly the social goal of ultimately bringing cultural understanding through the development of music. In the context of global multiculturalism today, Chinese music education must also begin its subject transformation, from a single culture and a single discipline of music education to a multicultural and multidisciplinary comprehensive music education.

#### 1.2 Integrating Comparative Research Methods into World Music Education

In the world music education, if only some facts are stated, and the research methods such as comparison, correlation, and mutual influence are not used to analyze the world music, then some internal laws and historical laws in the development of world music will be



ignored. The rhythm of African music is based on drum music, which generates rhythms based on muscle contraction and relaxation during percussion movements and the raising and falling of hands. For Africans, the movement starts from the moment when the muscles are tense and the hands are raised, and this part of the movement is silent, that is, what we usually call the weak beat, so the rhythm of African music begins with the weak beat. Western music starts from the opposite. And the melody pattern reflected by many African music is "Tense-Relax, Tense-Relax", which is also different from the general music pattern "Relax-Tense-Relax" of Western music. The most basic innovation of jazz music is that it has overturned the "bottom-up" motion pattern common in most western music and dance with the "top-down" motion model, and the concept of this model is obviously derived from the rhythm of African music. Comparative musicological studies of music from Europe and outside Europe, as well as ethnic or popular music influenced by the West, make people realize that the music culture of each country has its own characteristics and is worthy of our study. The purpose of comparative studies is not to evaluate the pros and cons of various types of music in the world, but to help students understand the different cultural perspectives and the equality of music values in music, and to eliminate students' prejudices against other cultures. Freedom from national cultural discrimination and prejudice.

### 1.3 Introducing world music to music education basic theory classroom

Introduce the music of various nationalities in the world in the basic theoretical disciplines of sight-singing, music theory, composition, and the history of world music. From the perspective of world music and ethnomusicology, bring non-western music to the classroom and let students hear. In addition to the Western music they are familiar with, the music and cultural treasures of other countries and nations in the world, learn about many different music cultures, help students jump out of the traditional music circle, and get rid of their inherent thinking limitations, and the creation of musical works will be more colorful. By studying world music to expand students' listening foundation and develop their listening ability, they can help students start a new understanding of musical memory and develop the talent of multiple senses of music. For example, the music of Kamelán in Java and Bali is never performed in a notation. Students learn to sing and play phrases while learning. By listening to the method of imitating memory, people can learn complex and lengthy songs overnight without forgetting them. This listening and memory of a single melody can be developed to the recognition and memory of polyphonic music and complex acoustics with more sound layers. The rhythm of non-western music, unique sound, and impromptuity in music creation all inject fresh musical elements into students' musical works. The establishment of multicultural education and multicultural music education courses is an important change in the concept of music education. This change is an inevitable trend to adapt to the development of human globalization. Contemporary Chinese music education has begun to realize the necessity of introducing the world music culture, and some universities in the country have opened world music courses. World music education defines "music" as "music in culture". Music here symbolizes the lifestyle of a nation and represents the essence of a cultural style. We can only guide students to understand from a wider perspective outside themselves. And appreciation of music, strengthening their ability to recognize other music cultures in the world, and training students to have a cross-cultural awareness in cultural exchanges, in order to establish a cross-cultural exchange of equal dialogue. The teaching of world music should not only stop at

the level of appreciation and listening, but also inspire students to further explore the fresh elements of various music so that they can absorb and learn to use it. In this way, on the one hand, the world's outstanding musical cultural heritage can be preserved, on the other hand, it also provides the necessary preparations for the cultivation of a group of new music talents with innovative ability and multiple musical capabilities.

#### 1.4 The role and value of "world music"

Zheng Su, a Chinese scholar in the United States and a professor at Wesleyan University in the United States, mentioned the issue of "looking at the world" in his lectures in China. He mentioned that "world music" has spread throughout the West since the 1990s, and entered the Lincoln Center Concert Hall Academic conferences, various concerts and music festivals have also entered audio-visual stores, electronic media, and entertainment venues. 4 All of this seems to be confirming. If viewed from a global perspective, the 20th century world music scene is dominated by Western music, then in the 21st century, "world music" may become the mainstream music. With the increasingly extensive and deepening of global cultural exchanges, "World Music" has become more and more concerned by music researchers, composers, and music lovers due to its diverse forms and deep cultural roots. Hotspot. The research and promotion of "world music" are of great value and significance for forming a global vision of culture, cultivating understanding and respect for multicultural concepts, and improving national quality.

##### 1.4.1 Cultural value

"World Music" is a concentrated expression of multiculturalism, which realizes the transformation of the concept of human music culture from one yuan to another. The 21st century is characterized by economic globalization and cultural diversification. The mass media has drawn closer and closer distances between people, nations, nations, and nations. Economic development has continuously enhanced national consciousness and society has become more global. As a whole, culture also highlights the characteristics of ethnic diversity. Various cultures respect each other, coexist and co-prosper. Music as an art form shared by human beings is an effective way to understand and communicate with each other. Therefore, the multicultural value of "world music" is not only a question of artistic outlook, but also Issues related to the basic qualities of our people and the outlook on civilization. "World peace and development depend on understanding and respect of different national cultures. While emphasizing the promotion of national music, we should also study, understand and respect the music culture of other countries and nations in the world with an open perspective. Establish equal multicultural values to help us share all the outstanding achievements of human civilization. " In China, since the May Fourth Movement, the monocultural values of the Western music system as the main body have ruled the Chinese people. This is closely related to the "Western Center" prevailing in the world at that time, whether it is universal music education or professional music. Education has always taken the Western music system as the main content and Western art music as the aesthetic direction. Until the rise of comparative musicology in the 20th century, non-European music entered the perspective of people. In 1959, Konst established the status of ethnomusicology, and national music was no longer in a subordinate position, forming a dual opposition to Western art music, but People's attention to national music only stays on the local national music culture in which they are located. It is narrow only on the concept of binary



dissertation and should be corrected. As a Chinese musician, you must expand your horizons and observe and study music from a global perspective. The key to the cultural significance of "world music" is the full reflection of cultural relative thoughts. It challenges and questions the value system of western music culture under the concept of western moral culture, and destroys the European music culture centralism. Music belongs to culture. According to the latest statistics from the United Nations, there are 5,000 ethnic groups in the world. It is estimated that there are more than 10,000 ethnic music in the world, about 40,000 instruments, and about 26 civilizations from ancient times to the world. The current music culture can be roughly divided into 11 types by region: Western Europe, Eastern Europe, North America, East Asia, South Asia, Southeast Asia, Arabia, Central Asia, Black Africa, Latin America, Oceania. There are also Jews. There are several special music cultures, such as gypsies and Moulds, which are not divided into regions. The music culture of each region can also be subdivided. For a long time, due to various subjective and objective reasons, we don't know much about the world's music culture, mainly focusing on the art and music in Europe. In recent years, some young people are keen on pop music in the world. On the other hand, since the liberation of musicians across the country, under the leadership of the party and the government, they have rescued, organized, and advocated Chinese folk music. It has also made us familiar with and better understand the music belonging to our own ethnic group. It can be said that we know very well that we are familiar with several kinds of music in the world, but there are only two places. We know very little about the music of South Asia, Southeast Asia, Arabia, Central Asia, Latin America, Black Africa, and Oceania. Musicians, art colleges, and normal universities across the country have few courses in this area, and the vast number of musicians who work in the field rarely have access to this information. Even for Western Europe, Eastern Europe, and North America, we know very little about their folk music. Every music culture in the world has its own characteristics. For example, India, with a deep historical tradition, has its own highly developed music system, whether it is rhythm, mode, melody, rhythm, genre, genre, hand tool, Musicians, singing, tone, performance, music functions, aesthetics.

#### 1.4.2 Academic value

The rise and development of "World Music" in the global scope potentially reflects an inherent requirement for reorganization of research objects and research methods in academic research. The concept of the relativity of cultural diversity and cultural values has made "World Music" academic. The observation horizon is more open and objective, and the specific cultural meaning that it produces has a direct impact on the academic study of Chinese music that has long been immersed in the issue of the relationship between Chinese and Western music. Secondly, the rise of "World Music" is closely related to the disciplinary development and academic expansion of various social disciplines such as ethnology, anthropology, sociology, etc. The academic research characteristics of "World Music" are also multidisciplinary. Fusion. This integration is also reflected in the very wide range of topics in the "World Music" research institute. It can be cut from the perspective of the spread of music culture, especially cross-cultural communication, and from the way of music's survival in a specific geographic and natural environment; it can be used to understand cultural identity through immigrant music, or In the sociology discipline, we can examine the function of music on society; we can examine the relationship between the perception of music concepts and cultural symbols, as well as the cultural

characteristics of citizens in urban music; and so on. Through the teaching and research of "world music", people have a comprehensive understanding of the nature of music in a broader cultural background, correcting the one-sided understanding of aesthetics as the uniqueness of music values for a long time. The relationship of the works is elevated to the academic level to think, and all the contents of human music cultural activities are included in the understanding of the meaning of music. This shows that the academic value of "World Music" has multiple characteristics.

## **Dicussion**

### **1. Mr. Chen Ziming's Contribution to the Spread of "World Music" in China and Its Enlightenment**

Professor Chen Ziming of the Central Conservatory of Music, a doctoral tutor and deputy director of the Theoretical Committee of the Chinese Musicians Association, is a well-known contemporary Chinese musicologist. As the chairman of China World Folk Music Research Association, Mr. Chen Ziming is also an active advocate and promoter of "World Music" and a pioneer of "World Music" in China. For decades, he has traveled on four continents of the world. More than 20 countries and regions. When the concept of "world music" was almost unknown in China, he overcame all kinds of difficulties and insisted on expanding his own "world music" research activity called "global music gathering", Collected a large number of first-hand materials, and based on this description, comparison, and analysis, he wrote a large number of thesis writings. Mr. Chen not only took the lead in offering a national folk music course in China 's higher professional music college, but also used television, the Internet, etc Modern media technology means to popularize "world music" to a wide range of society, laying a solid foundation for the development of "world music", especially the spread of "world music" in China. It can be said without exaggeration, Chen Ziming has witnessed and guided the development of a new branch of ethnomusicology in China, Various businesses in the field of "World Music" are increasingly prosperous and have made great contributions to international standards. Therefore, to understand Mr. Chen Ziming's career in musicology and art education, in a sense, to vividly and intuitively understand "World Music" in China. Development process.

#### **1.1 Mr. Chen Ziming's Contributions to World Music in the Promotion of Chinese Music Teaching**

##### **1.1.1 Early acceptance of world music concepts**

Chen Ziming was born in Suzhou in 1932 to an intellectual family. His father was one of the first overseas Chinese scholars in China, engaged in electronic research, and taught at university after returning home. His mother was born to Shuxiang Mendi, and he taught in middle school after graduating from the teacher's college. My mother can sing a lot of school songs and folk minors. Chen Ziming, who had been sleeping before listening to her mother's lullaby, was very fond of her songs. It was from that time that music became an inherent need of him. It is this desire for music from the bottom of my heart that has always influenced the research of "World Music". Chen Ziming reports that the lullaby of the various nationalities in the world is the most interesting to him. He believes that the lullaby is the most primitive and most representative of a nation's music in the world. There are many kinds of music because of the



differences between nationalities and regions. Difference, this kind of culturally attached difference is well worth studying. Chen Ziming has experienced years of war since he was a child. In 1937, Suzhou and Nanjing were successively occupied. In the shadow of the Japanese army massacre, Chen Ziming fled Nanjing with his parents and continued to move around. From Wuhan to Changsha, and later to Chongqing. In Chongqing, his father was hired as a professor of electrical engineering at Central University, and his mother was a teacher in a church middle school. In 1938, at the time of the National Anti-Japanese War, the upsurge of the National Anti-Japanese War was unprecedented. Living in a political and cultural center like Chongqing, Chen Ziming was more exposed to anti-Japanese music. Chen Ziming said that he grew up listening to anti-Japanese songs. Chen Ziming, who is studying in elementary school, was not only affected by the awareness of the War of Resistance, but also fell in love with the songs of the War of Resistance. In elementary school, he and his classmates learned to sing "On the Songhua River", "On the Taihang Mountain" and "On the Jialing River" with tears in the bombardment of Japanese planes. The fierce collision of music and emotion moved him deeply. In addition to the songs of the War of Resistance, Chongqing, as the center of many cultural fusions, has a variety of music performances, of which a certain percentage is the emerging artistic songs, such as "Sea Rhyme" and "Song of Everlasting Hatred", which are very nice. At the same time, there were also a large number of western plays and music performances in Nankai High School, where both brothers attended. The two elder brothers were local literary backbones. They liked the large number of Western pop songs that appeared at the time, and sang and read the related song scores. All these activities have had a significant impact on Chen Ziming's gradual implantation of the consciousness of western music aesthetics in his young mind, and gradually led him to the path of studying Western professional music. In 1947, after graduating from elementary school, he returned to Suzhou with his parents. His mother was a teacher in a church school, and he entered a church school to study together. He was then admitted to Nankai Middle School. The music course in the middle school stimulated his love of music while popularizing the basic knowledge of Western music, and made him determined to embark on the path of music.

#### 1.1.2 Implement the promotion of world music during the work of the Institute

During his research, Chen Ziming's understanding of traditional Chinese music deepened step by step. At the same time, he began to have access to the music culture of other peoples in the world. In 1965, Guinea suggested to our country that the relevant research institutes help to improve their national musical instruments. At that time, China had established diplomatic relations with Guinea. For political and diplomatic needs, the Ministry of Culture reported to the Music Research Institute and the Ministry of Light Industry to the Beijing Musical Instrument Research Institute. These two institutes jointly formed a "Guinea Musical Instrument Improvement Team" to conduct research. Their culture, music, and instruments. In order to study how to improve Guinea's musical instruments, the group conducted various investigations. It proposes a policy of both conforming to its culture and improving its sound. Chen Ziming was responsible for collecting information at the time. He N: II-, the Beijing Library and the Film Audio Archive borrowed all African movies to watch. The Ministry of Culture also gave a sum of money to purchase audio-visual, recording, film and other materials to understand African music. Through these materials, he was familiar with the customs and customs of Africa, and had a general

understanding of African music, and then had a little idea on how to improve the instrument. It is worth emphasizing that it was during this process that he was deeply aware of the close relationship between music and culture, a concept that broadened the perspective of cultural ethnography in his later studies. He was very devoted to his work. In order to improve the marimba xylophone, he went to the Forestry Research Institute to find Cambodian wood that was similar in quality to African materials. There are big and small gourds. In order to find a suitable gourd for the high and low bass, he took the students in the violin making class to search for gourds, but he couldn't find anything, so he came up with the idea of making gourds himself. They used pulp, lacquer and other raw materials to make a satisfying gourd, and finally successfully improved six African musical instruments. The Guinea Song and Dance Troupe was amazed when they came to visit China, and was particularly amazed by the calabash made. This incident reflects political support for Africa and culturally represents China's respect for his national culture. The Guineans said with affection that the French came to Nzll! To break African musical instruments and replaced them with French musical instruments. Only the Chinese paid great attention to and respected African culture and supported development more. By improving musical instruments and watching performances, Chen Ziming first came into contact with strong and vibrant African music and gained a deep and intuitive understanding of a country and their national music culture. It is these vivid matters that have laid the foundation of his pluralistic cultural studies, and realized the transformation from the original mono-Western N-Yuan Chinese-Western contrast to the cultural values of coexistence of multiple cultures. It was at this time that Chen Ziming's ideas and ideals of studying "world music" through the global collection of the world began to take shape. He believes that books are necessary and necessary, but they are not enough. Besides, at that time, there were no books on "world music" in China, and it was obviously not possible to go out and study.

## Conclusion

### 1. Global learning style for studying world music

Since China's reform and opening up in 1978, academic circles have paid more attention to foreign exchanges, and Chen Ziming has gained many opportunities to visit abroad. The "global collection" that Chen Baiming had longed for and advocated gradually realized. From the 1980s to the 1990s, he led delegations to visit more than 20 countries including Myanmar, the Philippines, Ethiopia, Nigeria, Ghana, and Liberia. He traveled to four continents, including Asia, Africa, Latin America, and Europe, and personally experienced the local culture. A large collection of music materials. According to the regional characteristics of the cultures of different nationalities, Chen Ziming divided the world's national music field into 11 pieces. The oldest of them is India in South Asia, the most dynamic is Latin America, and the rest is classified as the middle. He is mainly engaged in Study of the two poles. Later his research entered the field of European folk music. His academic research in music goes with his footsteps. He believes that if you do not experience it yourself, you will not be able to research and obtain scientific results. In 1983, Chen Ziming headed the delegation to visit Myanmar. This is the first time that he has truly set foot on the land of another nation and observed and understood the real foreign culture. During the two-week itinerary, he visited the local government, performance groups, and folk artists several times. He



also specialized in researching Burmese musical instruments. After returning to China, he wrote research reports and academic papers, which filled the academic gap in the country and caused academia. Great attention. Compared with the previous research, this research is quite unique, that is, it is no longer a patchwork on the existing domestic materials, but a field survey and thorough understanding of Burmese music, and for the first time achieved a real understanding. In 1985, at the invitation of the Philippine government, he visited another place in the Philippines with another teacher of the Chinese Conservatory of Music, and learned that there are three music cultural influences of the indigenous people, Spain, and the United States. Western music and colonialism The impact is deep, and it is regrettable to find that traditional things in Filipino music have been lost too much. He realized the importance of traditional culture as a cultural identity for a nation. In addition, he also met many local friends, including folk artists, administrators of the cultural department, and musicians who are very influential in the local area. One of his musicians, Masida, was very influential in the field of musicology in Southeast Asia, and many of his articles were very inspiring to Chen Ziming's research. It can be said that South Asia is the first cultural area that Chen Ziming has set foot in, where he took the first step in global culture, and also confirmed what he has learned in various documents over the years, and further strengthened his practical research. Philosophy, and his experience has also been greatly accumulated.

## 2. Make every effort to promote "World Music"

While continuously enriching himself through collecting styles, Chen Ziming also began to realize his other ideal, which is to promote domestically the music culture of all nationalities. When talking about this ideal, he said: "I think" World Music "will be the most promising and important discipline of the twentieth century. From my own experience, I have discovered that the Chinese people and Chinese music lovers and music scholars I have long been constrained by the western cultural system and Chinese standard culture in terms of ideas and concepts. I have experienced the gains brought about by the change in cultural values. As a music worker, I have an obligation to tell what I see and hear Everyone I met helped them realize the change of cultural values. "He thought so and really did it. In 1987, he organized a memorial event for the Brazilian music master Vera Lobos in Beijing. , Holding exhibitions, concerts, writing essays, etc. In 1988 for his contribution to Brazilian folk culture, he was awarded the Vera Lobos Medal by the Brazilian government. In 1992 he opened the "Indian Music Culture" at the Central Conservatory of Music. This is the first of its kind in the country. In 1993, Chen Ziming hosted a "Symposium on the Reform of National Musical Instruments" in Beijing. The development of World Music in China summed up experience and put forward future tasks. In 1996 he hosted a national academic conference on "World Folk Music and China" in Beijing and established the "World Folk Music Research Association". The influence and contribution were elected as the president. In September 2005, with the joint efforts of many scholars, he held the theme at the Central Conservatory of Music: the second study of the world's national music and the sharing of "world music" resources He was speaking at the conference, he called for the realization of multicultural music education in China, and organized experts to discuss specific measures. In September 2007, the China Musicians Association World The National Music Society held the third annual conference and academic symposium of the World Ethnic Music Society in Nanjing Normal University with the theme of "Enhancing Dialogue, Exchange and Cooperation, and

Singing the World National Music." This seminar attracted more interdisciplinary scholars. Come to participate. Chen Ziming, President of the World Ethno-music Society, made a speech entitled "Work hard to speed up the pace and let the ancestors "The earth blooms the flowers of the world's folk music and dance." At the meeting, he also proposed to rationally deploy and divide the research work, make full use of the human resources advantage of the society, and use websites, radio, newspapers, magazines and other media more Quickly and better disseminate and exchange various important information about the world's national music at home and abroad, and other important ideas, these have provided theoretical guidance for the comprehensive promotion of "World Music" in China. He has been using the pen in his hand since he was exposed to "World Music" , Wrote nearly 60 articles that he saw, heard, and wanted, and published them in a number of journals with his pen name and real name. He officially published two monographs and one co-author. He thinks it is not more than one. Produced musicologists, because he insisted on the "Where to write" approach, and thought that places he hadn't visited were bad to write, so he would never write. This rigorous academic attitude has been widely praised by peers. But these achievements and the rich audiovisual materials he collected made the earliest contribution to the understanding of "World Music" in China.

### Suggestion

#### 1. Implications for our later music learners

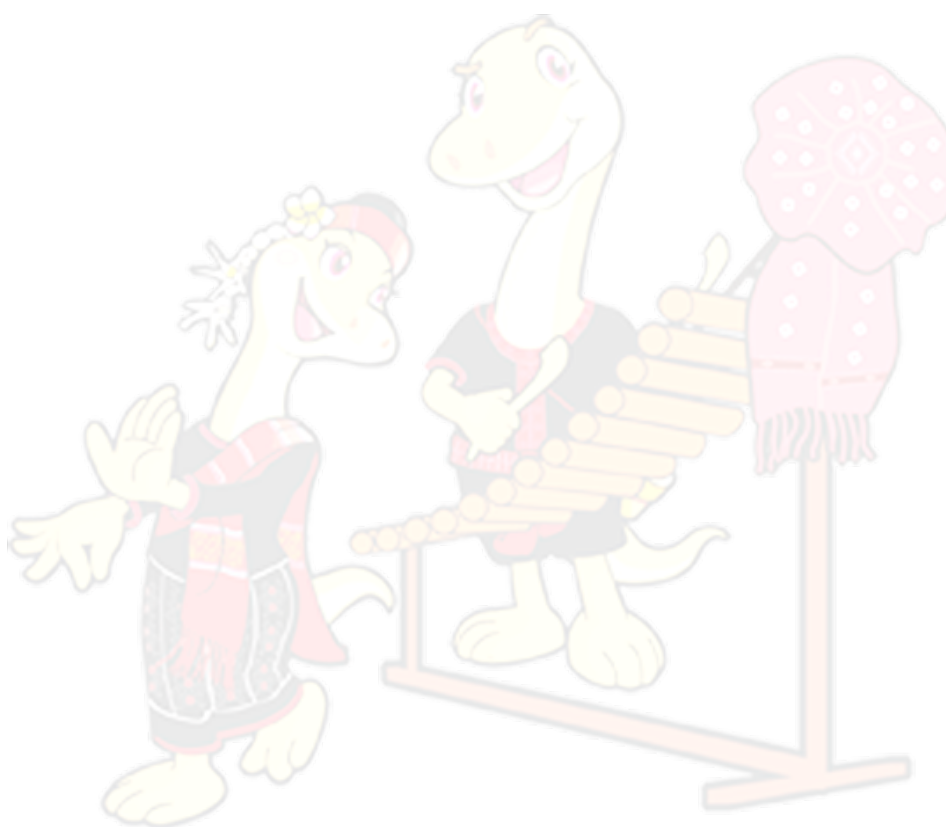
Mr. Chen Ziming has made all efforts and contributions to the promotion of world music in China. Therefore, each of us who study music should have this spirit and strive to promote the music culture of different nationalities.

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## THE ARTISTIC CONCEPTION IN LIUTIANHUA 'S ERHU CREATIVE CAREER

Hao Yan Tian\*

Jarernchai Chonpairot\*\*

Khomkrich Karin\*\*\*

### Abstract

Liu Tianhua is a famous Chinese composer, erhu performer and educator. This article will deal with artistic conception in LiuTianhua 's erhu music. It's relation to his creative career in three periods. It will analyze the LiuTianhua's creative career, the study can rewrite the best representative works of his early, mid, late periods combined with his own life experience, to explore the process of shaping their artistic conception.

**Keywords:** Liu Tianhua, artistic conception, erhu,creative.

### Introduction

Liu Tianhua, a native of Xiheng Street, Chengjiang Town, Jiangyin City, Jiangsu Province, is a modern Chinese composer, erhu performer and music educator. He has been influenced by folk music rich in his hometown since childhood. After the outbreak of the Revolution of 1911, he returned to Jiangyin to participate in the "Jiangyin Anti-Manchu Youth League" and took the helm. In 1912, with his brother Liu Bannong went to Shanghai, worked in Kaiming Drama Club, amateurs joined the Wan Guo Music Team, and studied piano and violin, and began to contact Western composing theory. He once taught at the Peking University Music Research Association. In 1932, he died in Beijing due to scarlet fever, only 37 years old. His masterpieces include "Bingzhongying", "Guangmingxing", "Liangxiao", "Empty Mountain Birds", "Song and Dance", "Flying Flowers and Green". He has made outstanding contributions to the development of Chinese national musical instruments. His greatest contribution is in the improvement and creation education of Erhu. He first improved the production process of erhu from the material aspect. Later, the erhu's pitch was formulated, and the concept of the position was made clearer. In particular, the high-position performance was increased, which greatly improved the erhu's playing range and finger distance. After his transformation and development, the erhu instrument was freed from its original form and gradually transformed into the first of our national musical instruments. At the same time, the Etudes and Solos he created for the erhu pushed the erhu solo to the top. In the ten erhu songs written by Liu Tianhua, if the whole creative career is divided according to the works, there will be early and late works represented by "Moonlight" and "Snow Shadow Red". In the process of the creation of music, he is always able to integrate his own feelings into the music, so that his music is more profound and delicate than other musicians of his time. His works for the erhu are not only for erhu performances and exercises, but also for his own musical language and

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\* College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand

\*\*\* College of Music, Mahasarakham University, Thailand



emotions. The process of shaping the artistic conception of the work directly affects the definition, style and emotion of the work.

### **Purpose of study**

1. Understand the erhu master Liu Tianhua.
2. Can better understand the creative conception of his works.
3. The player can better interpret his music.

### **Research Methodology**

Among the ten erhu songs created by Liu Tianhua, if the entire creative career is divided by works, there will be early and mid-term and late works represented by "Bing Zhong ying " as an example and "Moon Night" and "Zhuo ying yao hong". We will use these three songs as examples to discuss how Liu Tianhua shapes the mood of music.

#### **1. Early - "Bing Zhong ying":**

##### **1.1 background**

Liu Tianhua studied in his father's private school and elementary school, and then went to secondary school less than two years. With the outbreak of the Wuchang uprising, it resolutely put aside books and invested in the torrent of revolution. And with the failure of the uprising, his ideal of devotion to the revolution was also shattered. After the transfer, he found the work of "Kaiming Drama Society" in Shanghai. Liu Tianhua cherished the work very much. At that time, he decided to use music as his post and he had the ambition to save and improve the national music. However, in the big environment, this ambition has been scorned by the Chongyang faction, the sarcasm of the quintessence of the country, and the government discriminates against music education. After two years, due to the performance of the repertoire, the reactionary was ordered to suspend and was unemployed. Later, I went back to my hometown to find a job as a primary school music instructor. At first, the students were not disgusted with the gentle and musical teacher from the city, but they were not interested in music lessons. Liu Tianhua follows the temptation to change the teaching content and methods, and the most unrecognized music lessons are vivid and colorful, which ultimately wins the students' love and welcome. During his spare time, he also visited folk artists, humbly consulted artists and respected their personality. The artists did not want to teach him skills. This was countered by some colleagues who slammed their teaching achievements and ridiculed him for not doing business, and the fierceness of the artists of the next nine streams, which was detrimental to the school's reputation and was dismissed because of his lack of flattery. The renewed unemployment has already made his heart worse, but at this time his father died of illness, so that he could not afford it. From the suspension of the drama club in 1913 to the death of his father in 1915, it was a huge blow to Liu Tianhua, who was only 20 years old. The enthusiasm for the music and the dedication, shattered again and again. Constantly hitting the wall and struggling, he returned from the good hope to the cold reality, the kind of gloomy kind of gloomy inner feeling, which made him feel "what is life". He first pulled some ethnic music on his simple erhu. Gradually, he felt that this could not fully express his thoughts and feelings. He hoped to express his inner feelings through the creation of musical works,

so he went through the months and months. Conceiving and training, on the basis of folk traditional playing techniques, he also borrowed the violin playing technique and Western composing theory he learned during his work at Shanghai Kaiming Drama Club. Together with these encounters, he felt strongly inside. At the same time, it resonated with the erhu, and then the birth of this disease. The creation of this work has the following two inevitable factors. First of all, the emergence of "Bingzhongying" is closely related to his experience. This includes his national feelings and worries about the country, as well as his own misfortunes. The integration of the two makes the work come into being. The deep artistic conception of the work expresses his desire for democracy and peace. Secondly, the creation of his works is not unrelated to his feelings and understanding of Chinese national music. Liu Tianhua has always been committed to the exploration and development of Chinese national music. He firmly believes that Chinese music should be dominated by tradition, and that national music is a treasure of the world in his view.

### 1.2 First paragraph

In Liu Tianhua's exploration, he has initially demonstrated his understanding of national music, and the completion of "Bing Zhong ying " is based on his understanding of the connotation of national music, combined with the scene at the time. In the process of creating "Sickness in Sickness", the author used the structure of the four-segment body, and even used repeated techniques in the first paragraph to create the inner feelings of depression and embarrassment. The second section of the music is the reflection of the first measure. The third section is shifted above the first section. The appearance of the core theme also sets the tone for the whole piece, giving people a continuous and orderly sequence. Speaking of the situation,) is like a narrator who is slowly pouring out his inner feelings of depression and embarrassment. Adding a string to the last shot of the second measure, you can play the kind of pain that the author's own era is about being unemployed at home and facing the death of his family, showing the kind of sudden thought of sadness. Heartbreaking emotions. In the process of changing the position of the upper and lower positions, the timely use of the continuous tone can add the color sense of the phrase. In the event of an octave big jump, we have to focus on the combination of the ligature and the rolling show to show the author's inner struggle and helplessness. In the aspect of the bow, we should do a combination of false and real, that is, emphasize the first sound of each measure, and then the sound is taken with a virtual bow. The combination of the virtual and the real will make the melody more anthropomorphic and bring people into the story behind the music. In terms of the processing of the portamento, the use of back-slides and other techniques will show more of the reality. That is helpless. When the first paragraph is repeated for the second time, the pull is more stable at this time. Compared with the first time, the length of the bow is fully utilized, and the speed of the left hand string is slightly faster than before.

### 1.3 second paragraph

Can show Liu Tianhua a compromise on his current situation. In the second paragraph, I entered my indignation and anger about the status quo. When the bow is bowed, the head and the portamento are slightly played, and the second section begins to play quickly. It gives the impression that the main body of the play is shaped by the ecstasy. It strongly releases the inner feelings of the heart, and takes advantage of the bright future, expecting to break the status quo and realize itself. dream. In the performance of this paragraph, in order to better shape the artistic



conception of the work, it should be better to pay attention to every sound in the fast performance process, to strengthen the volume control in each position, the appearance of rest. It is more able to strengthen the power of the melody and change it quickly. At the end, there is a continuous big jump that makes the melody music full of tension, pushes the emotion to the climax, and finally slows down the last measure of the second paragraph, and then pulls the emotion back to reality, such as the dream, the inner sorrow and the sorrow on the heart. The third paragraph is mainly to reproduce the melody of the first paragraph, which is a variant of the first paragraph, or the same motive and core theme. It is only through the addition of flowers and other means to express their own emotions. The melody of the paragraph is a variant of the first paragraph, or the same motive and core theme. It only returns to the reality by expressing the emotions after releasing the emotions by adding flowers and other means, and returns to the core theme of the first paragraph. Continue to talk about it. From the first two paragraphs of the artistic conception we will feel the same logic as the main body of the performance. The first paragraph, how my life is suffering, where is my future; in the second paragraph, I can't go on like this again, to break the current situation of life; the third paragraph, but now how do I face reality and face life? In order to create this kind of helpless mood and embarrassing mood, we should pay more attention to the relationship between the sound and the sound, not between the sounds during the performance. In the gap, as far as possible, the tone of the change should be exaggerated, and in the aspect of chords, in order to better shape the artistic conception required by the main body of the performance, more use of the method of crushing, showing the pain of painstaking pains, increase the color of the music. In the last point of the last section of this paragraph, it is necessary to make it stronger to access the last paragraph. The fourth paragraph reproduces the musical mood of the second paragraph, and the melody is ups and downs. Although the passage is small, in order to shape the author's unwillingness to the status quo, and strive to break through his own difficulties, he strives to realize his artistic conception of reviving folk music and dedicating his wishes to music. The inner meaning of the performance of the subject must be closer to the positive side of Liu Tianhua's heart. Those lost, jealousy, and sighs end with the sigh of the final return, and the feeling of "how life fits", but the beautiful future will come, and eventually realize its grand revival of national music. The goal. In terms of techniques, you should play it in one go. The rhythm gives people the feeling that it is loose and tight, the volume changes with the change of the melody, and the length and strength of the bow are rationally distributed. We will gradually weaken and weaken until the last measure of the music. Give people a delusion.

## 2. Mid - " Moon Night "

### 2.1 background

At this time, Mr. Liu Tianhua has been hired as a music teacher and student to live and live more stable than his career and income, and his family is incomparable. In addition to teaching, Mr. Liu Tianhua often stays in the court at night or in the classroom or in the bow. In the summer night when there is a starry sky in a bright moon. In the cool breeze, the moonlight is like water, the beauty of the tree shadow, the posture of the tea accompanied by the water, the author is very intoxicated and deeply intoxicated. Create "Moonlight Night". The erhu song "Moon Night" consists of three sections: slow board, slow board, and fast board. The five-tone

sound is the melody of the five-voiced sound. There is a five-tone melody style in the seven-frame frame with a distinct sound. The six-tongue mode is added to the changing palace. Through the depiction of the beautiful night in the south of the Yangtze River, it is very good to be a creator.

## 2.2 First paragraph

The feeling of living is a superiority in the erhu works. The first paragraph 1 to 3 2 (four or four beats). This paragraph. Meng painted the calm and beauty of Jiangnan summer night, the rich powder Jiangnan water township flavor. The "L a' starting from the 1st and 2nd bars should be static and weak and must not be accompanied by a sound head. The female mouth is flowing out of this section: the first shot of the second measure is "sol、La ` ' is the second The treble of the beat is used as a bedding. When playing "Si. Mi", the sound should be softened with the sound of the slide. The two shots after this section pay attention to the change of the bow movement, as if the author is staring at the bright moonlight: the fourth section gradually calms down. "O." The bow and chord of the sound should be flat and flowing as water ripples: "M i M i R e" in the fifth section "The sweet and delicate smoothing of the cast can be used to show the charm of Jiangnan; the strength of the 6th-7th section is weak. Xingqiang is another sigh of the author: In the eighth section, 'so,do should be played in a softer inner string: It is worth noting that the music is transferred from the end of the 9th bar to a vibrant atmosphere. The fourth of the 1st measure the music is taken into the high-pitched area and the intensity is enhanced like a worming sound and a moonlight It constitutes a beautiful landscape. The mood is a bit excited; the 1st measure of the treble of the verse "s." to "5 1" is the author's admiration for nature: Sections 1 6 and 17 need to be applied The sound of the same sound is like the girl's auspiciousness. The melody is intimate and lingering: the 19th to the 23rd section: The music flows gently, and the moon and the moon meet as if the moon palace fairy dances. This part of the performance should pay attention to the continuity of the combination of the bow and the breath.: The 2nd 8th section is the author's heartfelt admiration. Use the same finger to pay attention to the smoothness and smoothness of the country; the music of the 2nd to the 23rd is gradually calmed from the sigh of excitement, making people deeply intoxicated and quiet. Among the beautiful night scenes. The second paragraph 3 3 to 5 0 (four or four beats), this section is still a slow board, but its strength and speed change is more obvious than the previous paragraph. Can be divided into two small parts. Overall is more than the first paragraph Deep. The mood of the music is more fluctuating, which is the interweaving of the author in the beauty and reality. The first part of the 3 3 - 4 4 section, the speed should be slowed down, similar to the poetry of the melody faintly emerged by the author's faint grief twice "R e S i" using the same sound of the slippery sound seems to be the author's memories of the past. Or some kind of telling a certain desire; 3 9, 4 0 is returned to calm. There is a transcendental life. The literati sentiment hidden in the mountains.

## 2.3 second paragraph

Second paragraph 41 - 61. Pay special attention to the rich changes in the speed of the music. Section 4 1 - 4 6: The first shot of the beginning of the 4 1 section is to produce the explosive power of the sound head. Fully demonstrate the author's aggressive and energetic spirit. The first 3 3 sections of the 3 3 notes indicate the pink music. The arrival of the climax; 4 4 - 4 6 "" The strength of the bow is further increased; the amplitude of the string is enhanced. The author's emotions are more exciting. The melody is ups and downs, seemingly describing the beauty of the



summer night in Jiangnan, but in fact the author's patriotic feelings. 4 7 The 3 2 notes are used again longer than the first one. The pulsating force is more pulsating, and the end is calmer. The mood and the beautiful night are deep and thoughtful. The third paragraph 5 1 to 6 8 is the Allegro (four or two beats). Careful analysis of us is not difficult to find that this paragraph is a free variation of the core tone of the previous slow section, through repetition, touch and other composition techniques. Use. Not only makes the music the first temperament. And the change of the first two parts of the song, the beauty, the beauty, the sadness and the excitement of the style, brings us the lively and interesting and relaxed. Sections 5 1 - 5 4 are regular four bars, and the last two bars are the high octave repetitions of the first two bars. The change in the speed of the music during the performance: "From slow to fast" ` The right hand cannot be dragged and the water should be bowed The portamento closely cooperates with; 5 5 a 6 1 subsection: the use of folk music is commonly used "The creative method of the corner, through the tone of the text, the rhythm with continuous segmentation effect and the use of the characteristic four-time portamento. It is the expression of humorous playfulness. At this time, the left hand playing the portamento should be agile. Because of the slipping effect and slack. The right-hand bow should be fast and strong, and by repeating the changes, the author can fully express the author's sense of self-satisfaction. The final part of the music is slower, and the strength is getting weaker and calmer. Leave it to us. It is an infinite reverie. Another feature of the "Month Night" full song is that no matter how the three paragraphs develop, the end of the paragraph is the same at the end of the paragraph. When playing this part, pay attention to the combination of ambiguity and unruly. The comprehensive application of the strength of strength. This is the "tailing" of Mr. Liu Tianhua who often uses traditional Chinese music. In the development and change, it was unified.

### 3. Late - "Zhuo ying yao hong "

#### 3.1 background

In May 1932, "Candle Shadow Shake Red" became the masterpiece of a generation of Chinese music master Liu Tianhua. As the last work, "The Shadow of the Candle" has the meaning of opening. It introduces the Western composing technique and draws on the playing techniques of the Western violin. The fusion is the first in the erhu works. This meaningful work depicts a gorgeous ball scene with mixed sadness. The creation of the work in the period of social turmoil reveals the dissatisfaction of the composer Liu Tianhua to the dark society. The inner sorrows use the elegant and elegant waltz dance to set off all kinds of helplessness and sigh, and finally hope for a bright future. Liu Tianhua's concept of integration between China and the West carries on his road to improvement of national music. His "Zhuo ying yao hong " title is quoted in the ancient Chinese poetry's lyrics "Candle Shadow Shake Red", which has the emotional color of worrying and sad, but the music is light and brisk, and it evokes the Western dance style of the three beats. The combination of the structure not only reflects the folk flowering techniques of our country, but also draws on the Western variational style for the first time. The performance technique shows the successful absorption of the violin by the erhu and enriches the expressive power of the erhu.

### 3.2 Frist paragraph

The beginning of the music introduction is an octave jump. The author of this note thinks that in order to achieve accuracy, can be combined with breath, from bass to treble, as sighing out, boldly change the handle. This long-distance change is based on the violin playing. It is different from the singing theme when playing. The octave jump needs to be clean and neat, and there is no trace. This is not common in the past erhu performance. Therefore, the performance of the first note needs to be concentrated, one step in place. The performance of the bow I should be elastic and not too rigid. Especially for the performance of the triplet, it should be uniform and without change. For example, the performance of the second and fourth bars should be weakened. The change requires the change of the right-hand bow segment, from long to short, from big to small, from heavy to light, so that the notes have a god. The fifth to the sixth measure is a long sound of the connection. In order not to become a dull image, you can use the late chord to make the tone change. Part of the author's experience is that, as there is resistance to the release of the performance, the speed is slow and slow, and the shape is not scattered. The end of the primer is the paving of the theme melody. For the first time, the violin bow technique is quoted. The pens in the 8th and 9th bars are considered to be different. The 8th bar is played at the speed of the beat. If the bow of the 9th measure is processed slowly, it can form a natural soothing transition, suggesting that the appearance of the theme is also revealed, allowing the listener to follow the change of the player's breath and enter the subject more comfortably.

### 3.3 Second paragraph

The 33rd to 34th sections of the music are a mark of slowing down and returning to the original speed. The author ventilates before the third legato in the 33rd section. This mouth is to play a triplet for another speed, creating another artistic conception. For the performance of the 34th section back to the original speed, the author thinks that it can be a little slower than the original speed, so that it will be indicated on the next section of the link, and it will be more calm to introduce the audience into the next sad mood. At the end of the song, in the multi-tone of a bow, the speed of a series of sixteenth notes, the author believes that the fast playing process creates a sense of rapid tension. This quick-change technique is also a reference for violin playing techniques. Change the initiative to be proactive. Some players have the same speed in the performance of this string of sixteenth notes, which is a reverberant theme, but I believe that if you do a quick performance, you can sublimate the theme and show your level of performance. When the end of the performance, the author slowed down the first continuous bow, and then made a mouth, followed by a series of sixteenth notes quickly and compactly. In the last section of the music, in order to illuminate the melody that is still unfinished, the author added a gas port before the fourth note to make the player and the audience feel more comfortable, and there is an atmosphere of reverberation.

## Result

This article will conclude that different social environment determines the different moods of the authors, so the music compositions are not the same, if we want to play his music, we must understand the author 's inner feeling. It will recommend paying attention to how to shape the artistic conception, when playing LiuTianhua's erhu music.



## Discussion

This year, a hundred years later, looking at the development of the erhu business, Liu Tianhua is very successful and wise in the path of national music reform. Today's erhu business is developing rapidly, transplanting many foreign violin works, enriching the performance skills of the erhu, we learn the content and direction of the study has also expanded to a large extent. Many modern and excellent instrumental music composers have emerged, and many outstanding erhu masterpieces have been created, which have made outstanding contributions to the development of the erhu. Facts have proved that the way to combine Chinese and Western on the road of music development is correct

## Conclusions

Liu Tianhua's life was very short. When he was 37 years old, when he went to Beijing Tianqiao to collect the drums, he was unfortunately infected with the disease and died only a week later. In his short life, he worked diligently, worked in sleepless nights, and went to various regions of the country to study and collect information when he had time. He boldly chose a reform road combining Chinese and Western cultures for the development of national music, and successfully innovated national music. It has opened up a professional development path for national instrumental music, which has made outstanding contributions to the development of the erhu cause, perfected the teaching and playing system of the erhu, and broadened the performance skills of the erhu.

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## THE GUZHENG GENRE IN SHAANXI PROVINCE, CHINA

Hu Xiao Qian\*

Jarernchai Chonpairot\*\*

Khomkrich Karin\*\*\*

### Abstract

Zheng is one of the oldest Chinese traditional instruments of plucking, which was early called Qin Zheng because it was from the Chinese region of Qin. Qin refers to what is now Shaanxi province in China, it has a history more than 2500 years. Shaanxi Zheng music involves a variety of complex and diverse types of music, with rich musical forms and various styles and colors. Among these Shaanxi Zheng music, the ancient Yan music art tradition is preserved, and its rich melody, modes, scales, and rhythms form Shaanxi Zheng music's unique artistic style. Through the history, formation reasons, characteristics and representatives of the study, this paper aims at more intuitive understanding of all aspects of the Shaanxi Zheng genre, enrich the relevant theoretical basis, guide the practice better.

A number of musical compositions were collected and analyzed in accordance with the given objectives. The results of the study revealed that Shaanxi Zheng genre has its own unique style characteristics and performance techniques, we should have a deep understanding, combine theoretical knowledge in the process of practice, preservation, transmission and develop the Shaanxi Zheng genre.

**Keywords:** Shaanxi Zheng genre, history, characteristics, representatives

### Introduction

The history of the Shaanxi Zheng genre

In Shaanxi, the Zheng has always been an accompaniment instrument for folk local music. During the Qin, Han, Wei, Jin and Southern and Northern Dynasties, where the Zheng was flourishing, the performance technique of the Zheng gradually became single—mainly played with the right-hand big finger and the index finger, and the left-hand playing skills were rarely used. The Zheng is slowly forgotten and neglected by people, and the original score data is rarely retained. Until the 1950s, many Qin Zheng enthusiasts learned from the expatriate learning and rescued and inherited the development of Shaanxi folk Zheng music. Finally, the ancient national instrument of Guzheng was reborn in Shaanxi and formed a unique style of guzheng genre. The Shaanxi Zheng genre was formed in the late 1950s under the "Qin Zheng Gui Qin" thought in Xi'an, named after the Shaanxi region name and has the local music style of Shaanxi. The Shaanxi Zheng genre is not a newly created Zheng genre. The Shaanxi Zheng Art has existed objectively for many years. The Qin Zheng in the Qin Dynasty was the source of the Shaanxi Zheng genre today.

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\* College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand

\*\*\* College of Music, Mahasarakham University, Thailand



## Purpose of study

1. More intuitive understanding of all aspects of the Shaanxi Zheng genre and enrich the relevant theoretical basis.
2. Combine theoretical knowledge in the process of practice, preservation, transmission and develop the Shaanxi Zheng genre.

## Research Methodology

1. The reasons for the formation of the Shaanxi Zheng genre

The formation and development of the genre are closely related to the geographical environment in which it is located, and it is inextricably linked with the art of local opera, folk art, folk songs and instrumental music. The rise of the Qin Zheng genre has benefited from the creation of Qin Zheng music, which is rooted in folk music such as opera, folk art and folk songs in Sanqin. There are many factors affecting the formation of the Shaanxi Zheng genre, such as dialect factors, regional cultural factors, and local folk music factors.

First of all, the dialects in different places will have different intonations, so the performance will form a unique and representative scale and melody. Because the dialect gives the local music a lot of rhythm in the rhythm of the story, the stagnation of the dialect can make the difference in the length of the music. Second, geographical differences create a culture of difference. China is a multi-ethnic country with a profound cultural heritage. The formation of such a cultural form plays a very important role in regional differences. In addition to the geographical environment and the influence of climatic conditions, the profound cultural connotation of the music of the Shaanxi Zheng genre is also derived from the long historical background of the Qin Dynasty in Shaanxi. Finally, the art form of the Shaanxi Zheng genre is very diverse. The performers and creators must draw on the materials of other local art forms, such as instrumental music, folk songs, opera and folk art, which also affect the Artistic Characteristics of Shaanxi Zheng genre.

2. The Artistic Characteristics of Shaanxi Zheng genre

Shaanxi Zheng music grew up in Shaanxi folk music, and naturally has the style characteristics of Shaanxi folk music. The Shaanxi Zheng genre has the same "bitter sound", "happy sound" and "sound chamber" as other Shaanxi local music. It also has its own unique features in the debugging scale. Compared with other Zheng songs, Shaanxi zheng music also has its unique innovations, such as the big finger press string. It is these characteristics of music that have created the unique charm of Shaanxi Zheng music, which can be ups and downs, such as crying, can be rushing and stirring, and let people listen to the ear.

- 2.1 Characteristics of the performance techniques of the Shaanxi Zheng genre

- 2.1.1 The technique of left hand

- 1) The left-handed big finger chord

The left-handed big finger chord is one of the most notable features of Shaanxi Zheng genre, because the Shaanxi Zheng uses "4" and "7", while the "4, 7" of the Zheng commonly used string requires the left hand to press the "3" and "6" strings. If the "4, 7"

sounds are adjacent in the Shaanxi Zheng melody, the player must add the big finger to the string on the ordinary 2-3 finger chord technique, so that "4, 7" is accurate, no murmur and portamento.

## 2) Portamento

It is divided into upper sliding sound and lower sliding sound. The upper sliding sound is played first and then pressed, and then slides to the pitch of the sound above the playing string; the sliding sound is pressed first, and then slides from the top of the string to the original position. The "sound of rhyme" is the biggest feature of the Shaanxi Zheng genre. According to the slippery sound, the style of Shaanxi music can be well displayed. Because the second-degree downslide in Shaanxi Zheng music is inextricably linked with the local dialects in Shaanxi, it reflects the special musicality of the sound chamberization in Shaanxi Zheng music. For example, the bitter voice sounds like a person talking when he is sad, his voice is low, his speech rate is slow and ambiguous. In the Shaanxi Zheng music, the portamento can express this sentimental and sad feelings to the fullest.

### 2.1.2 The technique of right hand

#### 1) Big-finger fast-moving

In the Shaanxi Zheng music, there are a large number of big-finger fast-moving performance techniques. Because the most convenient and fast in the playing is the big finger, coupled with the continuous quick support, like the heroic and straightforward character of Shaanxi, it can more appropriately express the impassion in Shaanxi Zheng.

#### 2) Double tones

In order to strengthen the singing of the melody, Shaanxi Zheng music often uses the technique of double tones in the performance of the melody. The above is the sound of the sound, the sound below is the portamento, the two complement each other in the tone, it sounds neither monotonous, but also highlights the local music style; strengthens the euphemistic effect of the song, and the melody is modified.

#### 3) Clip method

This technique is used more in Shaanxi Zheng music. When playing, the ring finger naturally puts on the strings, and the big finger slantes downwards 45 degrees to touch the strings. At the same time as the middle finger, the strings rang eight degrees. The octave that pops up in this way is more solid and powerful, such as Shaanxi dialect.

#### 4) Swing

Swinging is one of the unique and common playing techniques in Shaanxi Zheng. It is a technique in which the middle finger swipes the low octave position of the sounded sound in front of the right hand and then sways it. It strengthens the sound of the finger, giving people a sense of hearing that is ups and downs and ups and downs. This technique is very rare among other genres.

## 2.2 Characteristics of the music style of the Shaanxi Zheng genre

### 2.2.1 "Happy sound" and "Bitter sound"

The "happy sound" and "bitter sound" are mainly influenced by local folk operas in Shaanxi. The bitter tone emphasizes a slight rise of 4 and a slight decrease of 7, while



the joyful emphasis emphasizes 3 and 6. The ancients have a cloud: "Qin Zhengsheng's most bitterness" refers to bitter sounds, bitter sounds are also called crying sounds, deep and delicate, euphemistic and lingering, good at expressing the sadness and sadness of music emotions; The happy sounds is relatively bright, and it is good at showing the music mood of easy, lively and joyful joy. In Shaanxi Zheng, the "happy sound" and "bitter sound" are used interchangeably in paragraph transitions.

### 2.2.2 The melody jumps up and down

The music range of Shaanxi music fluctuated greatly up and down, and the upward jump was the distinctive feature of Shaanxi Zheng music. Upward jumps usually give people an excited emotional performance, and the downstream grades give people a sad and sad feeling of hearing. The rhythm of the music is alternately entered and jumped in, and the grievances are mixed with gentleness, and the lyrics contain passion.

### 2.2.3 The characteristics of "sound cavity"

"Sound cavity" is a common feature of Chinese traditional music. The difference in geography is accompanied by the difference of "sound cavity". China has a vast territory and different geographical cultures. The dialect voice creates different "sound chambers" in different places. The "sound chamber" and the dialect are closely related. What kind of dialect has what kind of "sound cavity"? The "sound cavity" of Shaanxi is characterized by bitterness. Because most of the Qin area in northern China is characterized by dry climate and some localities are sparsely populated. It is this kind of environment that has created the character of the people of Qin, straight, strong, sad but unyielding. This kind of personality naturally responds. In the folk music they created, the works of the bitter scales in the Shaanxi Zheng genre reflect this emotional expression.

## 3. Representatives and representative works of the Shaanxi Zheng genre

Although the development process of the Shaanxi Zheng genre has been very long and tortuous, it has experienced too many hardships and difficulties. However, Shaanxi has a profound cultural heritage, a superior geographical position, and abundant material resources. This provides a relatively stable environment for the development of the Shaanxi Zheng genre. Let's take a look at the Shaanxi Zheng in different periods.

### 3.1 The Zheng songs of the mid-1950s to the 1960s

Due to the influence of the social background at that time, the creation of Qin Zheng music was subject to various limitations. Many of the music were adapted by Mr. Zhou Yanjia according to the folk music of Shaanxi. On behalf of the Zheng songs, there are "Qi Liang Qu", "Xiu Jin Bian", "Wu Geng Diao", "Huan Yin Qu", "Sao Xue", "Dao Qing".

### 3.2 The Zheng songs of the 1970s to the 1980s

During this period, in response to the call for reform and opening up, the Shaanxi Zheng genre also ushered in a splendid spring. At this time, in addition to Mr. Zhou Yanjia's continued creation, Professor Qu Yun and Professor Wei Jun also joined the team of Shaanxi Zheng music creation. Through continuous efforts and practice, they have achieved a bumper harvest in Shaanxi Zheng music. The Zheng of this period includes the ensemble of Mr. Zhou Yanjia's "Bai Hua Yin", the solo of Zhou Yanjia and Mr. Qiang Zeng Kang "Jing Nv Lei"; the solo of Professor

Qu Yun, "Xiang Shan She Gu" and "Lian Lizhi", "Xian Ban Diao", Zheng song "Yong Zheng", "Qingjiang Qu", "Liu Hanyan", trio "Man Tingfang" and so on. Professor Wei Jun's solo "San Qin Huan Ge", "Xi Xiang Feng", "Liu Qing Niang", Zheng Quintet "Qin Tune", "Po Luo Men Yin" and other Qin Zheng classics songs.

This period belongs to the chapter of opening a new chapter. The study of the Zheng in this period is more a combination of theory and practice, especially for practical research.

### 3.3 The Zheng songs of the 1990s

In the 1990s, the creation of Shaanxi Zheng music appeared a new scene of a hundred birds singing and arranging flowers. More professionals joined the team of Zheng creation. They injected new blood into the Shaanxi Zheng and brought a flourishing vitality. These innovative Zheng songs include Professor Qu Yun's "Ye Shen Chen", "Hua Yue Yin", "Yu Mei Ren", "Crying Great Wall", "Xiao Chun Feng", "Shan Ju Qiu Ming". There is also Professor Wei Jun's "Xiang Yin", the "Source" of the Zheng and Orchestra, the Zheng and the Piano Concerto "Five Ling Yin". Mr. Zhou Yuguo's "Xiang Yun", "Qiu Ye Si", "Yun Shang Su". There are also the new Zheng songs of Mr. Rao Yuyan's "Li Gong Yuan", "Huang Ling Thoughts", "Suo Feng Sha", etc., which are full of Shaanxi charm and full of innovative structure and breakthrough traditional listening habits.

## Result

The results of the study revealed that Shaanxi Zheng genre has its own unique style characteristics and performance techniques, we should have a deep understanding, combine theoretical knowledge in the process of practice, preservation, transmission and develop the Shaanxi Zheng genre.

History has developed to today, culture is integrated, people's aesthetic habits, aesthetic styles are changing, the development and change of Shaanxi Zheng genre, to fully comply with today's pursuit of multi-cultural post-modern concept. In the inheritance to seek development, if left "inheritance", Shaanxi Zheng genre's characteristics and style will be difficult to continue. Therefore, the genre is not a cultural relic, the genre should inherit the innovation, the innovation in the inheritance.

The development of Shaanxi Zheng genre, the creation of Zheng music works is also the crystallization of the wisdom of virtuoso and artists. Creation and performance promote common development, and the two form a mutually reinforcing relationship. The innovation of the work and the innovation of the skill are the secret to the eternal vitality of Zheng music, and it is the reason why it has become one of the most popular and popular national musical instruments today.

## Discussion

Superb playing skills will also lose the soul of the work if there is no deep cultural background as a foundation. Therefore, the author thinks it is necessary to summarize the formation, development and characteristics of Shaanxi Zheng music and to explore the deep connotation of it. And in the study of the development process of Shaanxi Zheng, Zheng music art style and so on, but also the future development direction of Shaanxi Zheng music put forward



their own views. Perhaps the author's research is not comprehensive enough, in-depth, but hope that through the development of Shaanxi Zheng music and its artistic style of systematic research, can be for the majority of Zheng player in the performance of Shaanxi Zheng music, better grasp the style and connotation of the work, enhance the performance of the music to provide theoretical basis and reference.

## Conclusions

This paper briefly analyzes the formation of the style of the Shaanxi Zheng genre from the genre to the style of performance, and roughly describes the embodiment of the music style of the Shaanxi Zheng genre, the sorrowfulness, the euphemism, the sorrow and the sturdy music in the Zheng. After decades of development, the Shaanxi Zheng genre has finally matured with the efforts of the guzheng artists of the past generation. They have absorbed the rich and diverse artistic features of the Shaanxi Zheng music that has been developed and accepted by local folk art forms, plus the Shaanxi Zheng people's kite Cognition, research, study, and struggles and efforts in performance techniques, practical performances, etc. have led to the "Tan Zheng re" in Shaanxi and even the whole country, which has formed a wide-ranging influence among the masses of the people. The music of Shaanxi Zheng genre is deeply rooted in the hearts of the people. This phenomenon, on the one hand, reflects the value of Shaanxi Zheng music itself, and on the other hand reflects the achievements of Shaanxi Zheng people in the construction of this discipline. Many traditional Shaanxi songs have now become social examinations, and even the must-have tracks of college examinations. It is hoped that the Shaanxi Zheng genre will continue to innovate and develop the original Shaanxi folk music style and go out of the country, to the world, and to a higher stage. Finally, I sincerely hope that the Shaanxi Zheng genre can create more outstanding works and develop better and better in the Chinese Zheng. I believe that through the unremitting efforts of everyone, the Shaanxi Zheng genre will be passed down from generation to generation and will shine.

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## HUANG HUWEI AND HIS “PAINTING OF THE BASHU”

Hua Jing\*

Jarernchai Chonpairot\*\*

### Abstract

Huang Huwei, who is a composer musician that is deeply respected and admired by descendants which plays a very important role in the development of music, and has made outstanding contributions in the music creation field in China! His works integrated not only Chinese folk but also the compositional skills of the elements, especially the work of the piano is more meaningful, it has a unique charming element and important teaching significance.

In 1958, Mr. Huang Huwei adapted the piano essay “Paintings of the Bashu” with the theme of six folk songs in his hometown of Sichuan. The suite song is one of his most representative piano work. Based on the national music material of his hometown, he created the painting of the Bashu. His six works are all have titles, each has their own meanings, but it’s starting to ending smoothly, parts to parts is not only independent but also harmonious! Showed us a vivid picture of the natural landscape of the southwestern nation, reflecting their love for their hometown and a positive attitude for life, expressing his profound thoughts and emotions with music, and his creation enthusiastic in Chinese piano development. In the different stage of the course, there are many novel reflections and his own characteristics, which are of great value from the creative field to the learning of performance then to the study of performance. I chose this work as the topic of the thesis because I have studied and played this work by myself. I have different feelings and thoughts in the different stages of the learning process. I also hope that by writing this thesis and learning the piano theory can made me get next Progress in learning.

This thesis is divided into four parts. With the personal experience and works of Mr. Huang Huwei as the starting, the piano suite song “Paintings of the Bashu” is taken as the research object, and the sentiment in the performance is summarized to explore the paintings of the Bashu. Then to research the artistic background style characteristics of the creation and the musical language features that used.

This paper is divided into four parts. The first part is the introduction part, which mainly expounds and studies the creative background, research purpose, significance and research methods of Huang Huwei’s piano piece “Paintings of the Bashu” The first chapter introduces the introduction of Huang Huwei’s biography and his musical works. The second chapter is the three stages from the introduction of piano pieces to the development of Chinese piano pieces, and introduces the background of the creation of “The Paintings of the Bashu”. The third chapter is the analysis of the music technology of “Paintings of the Bashu”. The paper analyzes the structure, music and technology of “The Paintings of Bashu”, and further summarizes the artistic characteristics and national music style of “The Paintings of Bashu”.

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\* Music Department, College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand



In the end, I have some new experiences and gains through learning the theory of Huang Huwei's "Paintings of the Bashu" and practiced into the theoretical research process. I also use this research as a new starting point for myself in the future theory studying! And hope that can has new progress in later's exploration.

**Keywords:** Huang Huwei, "Painting of the Bashu ",Piano Pieces, Analytical Performance

## Introduction

Mr. Huang Huwei plays an important role in the contemporary music history of our country and is a very outstanding musician. In his music career has written a lot of classic piano works, which contains a lot of folk songs as the idea of writing works, they are fully added to the national music unique elements, reflecting the unique charm of music style. Especially in 1958," the painting of Bashu "is one of his most representative works. In the form of a thesis, I study in detail the development of Chinese piano sketch, Mr. Huang Huwei's music and his representative work "The Painting of Bashu ". In the process of studying his works, deeply realized the style of national music, at the same time, my piano teaching work has an enlightening effect.

Huang Huwei and his piano works are as follows:

### 1. Publications

"Anthology of Huang Huwei's Art Songs," published in 2010;" Harmony Course" Problem Solvers, published in 2011;" Anthology of Huang Huwei's instrumental solos," published in 2013; and "Anthology of Huang Huwei's Piano Works, published in 2010. All of the above works are outstanding works of Mr. Huang Huwei in the field of piano creation, and also play a role in promoting the development of folk folk music in China.

### 2. Journal Papers

In his master's thesis "A Study on Huang Huwei's Music Creation Style ", Li Wenchuan, based on Huang Huwei's piano music, discusses the development trend of the combination of traditional music and western music in China, and studies the use of the elements of national music in his works; Shu Ling's master's thesis" A Study of Huang Huwei and his piano works "explores the methods and performance characteristics of his works in his composition; Hua Mingling of Southwest Normal University discusses his classical works in detail in his thesis, including his home-country feelings, creative ways and skills. This paper introduces the techniques and unique charms used in the painting of Bashu, and puts forward that the piano works written by him play an irreplaceable role in the development of the domestic music history; Fang Fang carries out a detailed analysis of the piano sonata written by him in his thesis; Li Lin's paper Shuxiang Phonology selects the piano music with the characteristics of Shu Township in his works, showing his ingenious use of the elements of folk music.

Due to its significance shown above,the researcher is very interested in him and studies,so from the development of Chinese piano sketches and its six pieces of folk music characteristics, performance analysis and other detailed research.

## Purpose of study

1. Through the comprehensive analysis, classification and elaboration of Mr. Huang Huwei's works, let me get a good understanding and play in the performance;
2. In the process of studying his works, deeply understand the style of national music, at the same time, I engaged in piano teaching work has an enlightening role.

## Research Methodology

This research is a qualitative study employing the research methodology of ethnomusicology and focusing on field data collection as the main source of research data. The research procedure is as follows:

1. The researchers selected the study area, Focus on teaching research, Preliminary data collection was carried out, and some teaching and playing experience was used to write content at the suggestion of experts.
2. The researchers planned the field data collection based on the objective of the study.
3. According to the purpose of the study, the researchers classified and analyzed the data from field surveys and literature studies, and then analyzed the data and personnel checks.
4. The researchers corrected the data according to the suggestions of the experts and prepared the data for presentation.

## Result

The results of the study reveal the following:

### 1. The Development History of Chinese Piano Sketch Music

From the development course of piano sketch, the initial development stage can be traced back to the baroque era of the 17th century, but at that time did not reach the peak of development, until the 19th century romantic period, piano sketch gradually rose, become a popular form of work. Throughout the history of Chinese piano music, the entire history span of about a century, can be regarded as the late romanticism, that is, rising in the "school music". In essence, the musical framework of "school music songs" comes from countries such as Europe and the United States, and from the content of the works to complete the local adjustment and filling of words, most of them is some anti-feudal and national rich and strong thought lyrics. Compared with traditional Chinese music works, these works are quite different from them, and introduce more new intonation, which can not be expressed by means of traditional instruments, so organ and piano are added to complete the role. The emergence and maturity of domestic piano music is not a smooth process, in the 1930s, there have been piano sketches in China, but did not form a large scale, narrow audience; in 1949-1966, the pattern of works mostly followed the "folk songs and harmony" of the form of creation; in 1966 During 1978, the piano works which the public tended to "model play" mode were not accepted for the rest of the piano works; the development of the 1980s was an important turning point for domestic piano works, and all the works showed a clear trend of diversification, especially in the early 1980s, more pianists in China created popular folk songs in China and made great achievements.

When China began to create piano music, there were only two piano sketches in



China. The first is the popular "Chinese Suite" in 1936, which is also one of the best works in the international music festival, by Liu Xuean, a piano piece that draws on western creative skills. At the same time, it also contains Chinese traditional folk skills and music materials, which embodies the author's very strong spirit of patriotism. The good fusion of Chinese and Western techniques, and then through the national instrumental music pipa to perform, fully meet the needs of the Chinese aesthetic, in that era has been very good evaluation.

The second is Ding Shande composer's "Spring Tour Suite", this excellent work was completed during the War of Resistance against Japan (1945). This work is composed of four prime ministers to the independent music, in the process of writing this music, Ding Shande combines the traditional European composition skills with the Chinese folk music language very well, fully expresses the author's positive and optimistic thoughts and feelings. In the process of writing, the author combines the traditional European composition techniques with the folk music language, which undoubtedly fully shows the creator's love National feelings. During the initial development of music creation, these two piano music show the characteristics of Chinese works very well, and it is a good piano music which combines content, style and skill successfully.

Mao Zedong put forward a "double-hundred policy" on music in 1956. After the introduction of this policy, the thoughts of Chinese musical thinkers are no longer as conservative as before, and become open and free, so that the composer's creation has also been greatly developed and improved. Since the "double hundred policy" was put forward, the creation of Chinese piano sketch music began to enter the stage of unprecedented rapid development. When Mao Zedong's approach to music was put forward, the number of musicians in China was not very large. There were about a dozen musical works. The dozen works contain Ding Shande Children's piano sketches such as "happy holidays" written in 1953. All the piano works take the daily life of the domestic people as the object of creation, and the protagonist is the child when he creates, the author expresses his praise for New China. Unlike in the past, New China is now full of vitality and active spirit. Many works in this period are based on folk music as the foundation and framework of creation. The author combines domestic music with European technology effectively.

In the process of development, Mr. Huang Huwei, a famous pianist in China, created the painting of Bashu, which was inspired by his love and yearning for his hometown. Because Mr. Huang's hometown is Sichuan, the work is to use Sichuan folk songs as the creative material and add more elements of western music. He combines western composition skills with folk songs in his hometown to make Chinese national music culture rich and colorful. In addition, this period also appeared a series of works adapted from opera and dance drama. For example, China's first myth-based dance drama "Mermaid" for the theme of the adaptation of piano music. In 1960, it was Wu Zuqiang and Du Mingxin It was created. The author did not follow the original tune, but played his imagination well and completed this magical myth-based piano work. The unique style of the work contrasts the transformation of the three-degree relationship with the color of the tone. There is also a new harmony in the song, which is a successful representative of modern national style.

In the 17 years after 1949, piano sketch music entered a new chapter and entered a stage of rapid development. During this period, the creation of works is very rich, novel content,

creative, everywhere reflects optimistic, simple, positive thoughts and feelings. In the creation skill, various national music elements began to be used, the composer also explored the harmony more deeply. rigorous structure and rich themes have made greater progress than previous works.

However, some problems remain. Some of them lost their style under the influence of European romantic expression skills, and the way of creation was relatively simple.

The creation of Chinese piano sketches entered the third stage of rapid development, which was the 1970s and 1980s after the reform and opening up. This period has made new progress compared with the previous period, and the number of piano works has increased to more than ten.

In 1979, for example, Wang Li-San made a domestic classic piano sketch, "Dong Shan Kui Yi painting meaning." It can be seen from the expression of this work that more elements of Japanese music have been added. The combination of Chinese and Western technology makes the works novel and unique. is a nationalized sound innovation work. In 1985, Quan Jihao's three piano pieces composed of "Deng Dong Kong ", "Jinyang Zhao" and "Enmou Li" formed piano sketch music. This work has a very typical Korean music style and characteristics, and the rhythm of creation is "long and short", which constitutes the whole piece, and is a "typical national character and modernity". Combined piano work.

Therefore, in the stage of Chinese piano sketch music reproduction and rapid development, a lot of new works have been published. The school of Chinese piano music is no longer the original traditional rigid mode of thinking. At the same time, national instrumental music and vocal music adaptation of piano music has gradually developed. Composers constantly explore new technology, innovation, the combination of China and the West, common progress, so that Chinese piano sketch music has made great progress. In view of the study object of Huang Huwei's piano sketch music "the painting of Bashu ", it deeply reflects the national implication of piano sketch music works.

## 2. Huang Huwei Background and An Analysis of the Works of Bashu

It is found that Mr. Huang's background plays an important role in his work "The Painting of Bashu" :

### 2.1 Huang Huwei Background

Mr. Huang is a great composer and music educator in China. Born in Jintang County in January 1932, he was brought to Neijiang County by his parents. He spent his childhood and youth there. A person's growth and family and the influence of parents are inextricably linked, Huang Huwei's mother in literary literacy and calligraphy and painting have a very high attainments, father Huang Tianying in Neijiang is also a famous scholar of both arts and martial arts, the two in Neijiang home jointly set up "Hua Guan" school, teaching and educating people, outstanding achievements, famous local. From childhood, Huang was influenced by his parents and recited poems Playing, singing, painting, writing... His early childhood education was received in such a family. The mountains and rivers along the Tuojiang River, the gentle beaches, the vast reeds, the high-spirited boatmen, the cheerful and pleasant singing of birds and cicadas, left an unforgettable mark in Huanghuwei's young heart. The unique natural landscape of Bashu land and



the folk music and regional folk customs full of heavy local flavor make the composer have more creative materials.

In middle school, Huang Huwei by the school's rich and colorful music activities fumigated, wide-eyed, by the music described in the beautiful mountains and rivers intoxicated, so gradually with the music, the seeds of music has sprouted in the heart.

After the liberation of Chengdu, Huang Huwei was recruited into a military arts and engineering group, and then studied in Southwest Music College, and after graduation in 1954, he was retained in school for outstanding achievements, which is an important turning point in Huang Huwei's life music career. From then on, Mr. Huang Huwei formally entered the music temple road, our music world also rose a new star. Was sent to the Central Conservatory of Music in 1956 and taught the famous Soviet composer Boris. Professor Alapov; returned to his alma mater in 1958 to continue his educational work; taught at the Central Conservatory of Music for one and a half years in 1976, and then moved to his post Worked at Sichuan Conservatory of Music, during which he served as head of the Department of Composition for eight years.

In pursuit of the dream of music, Huang Huwei has been adhering to the original ideals and aspirations of the concept, not only serious music compilation and theoretical inquiry, but also assiduously teach and educate people, but also for the motherland to cultivate a group of excellent composers, how to train Tian, Song Mingzhu, Guo Feng and so on. With his diligence and intelligence, he charted a shining path in a world of music full of mysteries... From "Country Festivals", "Painting of Bashu" in the early days of the founding of the People's Republic of China from 1954 to 1958 to "Happy Shepherd Boy" in the later period, "Fantasia of the Jialing River" and "I Love Snow Lotus", there are also some music textbooks and other books covering different fields There are too many periods to enumerate. Whether widely used music theory textbooks or other music works have long been classic. More than 120 musical works have been officially published and published.

As a result of his outstanding achievements in the fields of composition, music theory research and teaching and educating people, Mr. Huang has won the titles of "excellent teacher in Chengdu" and "model worker in Chengdu" in 1985; served as a member of the creative committee of the Chinese Music Association from 1980 to 2000; and served as director of the Chinese Music Writing Association after 1993. At the same time as the director of the composition department of Sichuan Conservatory of Music, is now a member of the creative committee of the musicians Association of China, and the director of the Chinese Music copyright Association.

## 2.2 Analysis on Music Technology of "Painting in Bashu"

The composition of "the painting of Bashu" is a series of unique but exquisite short works, using the piano to divide all the elements in order and unified performance. In performing, we need to grasp the rhythm and style of the works, not to express all the emotional performance of the works, should highlight their performance style while ensuring integrity and synergy. Deep analysis and detailed understanding of a work is a prerequisite for performing a good work, but only the premise conditions can not achieve the purpose of perfect performance, which also needs to be analyzed and considered from the technical level, will work the emotion expressed in the performance. Huang Huwei's works are based on the piano's performing art form

to adapt the popular folk songs in China and provide a good creative model and method for beginners. The author takes this work as the analysis object to its thorough discussion.

2.2.1 The structure of Morning Song is as follows :

$$a(2) + b(2)$$

Melody section	Accompaniment section
A plume	A feather 7 clear music+ 7 elegant music

"Chen Song" is composed of the structure of  $a(2)+b(2)$ , composed of melody and accompaniment two parts (as shown above), the whole song nine sections, are very short, the first to fourth sections is a phrase, the fifth to ninth sections is a phrase. 4/4 beat, overall, is a soft music.

Music technology analysis, " morning song "this piece of music is simple, not long, but the creation technique and style show uniqueness, the whole tune is more soft, the source of the work is" mowing song ", in the process of playing can let us feel a piece of ink painting, and the elements are very harmonious, giving people a warm feeling of home. This work is like in the early morning, the sun appears slightly, just to break the mountains of Bashu mountains from the fog, even the process of breathing is full of warmth.

This piece is unique and novel. The music consists of nine bars, the most of which is a soft continuous sound, when the song is in the high tone area, the right hand will pop up decorative sound. The decorative sound is gently carried by the fingertips, as the morning dew from the leaves rolling and falling. The split pedal can be used in the stampede to the pedal. In the second half of the eighth bar, the left pedal is used, so that the music will quickly weaken after entering the ninth section, thus reflecting the quiet environment in the mountains. According to the author's playing experience, the strength of the whole body gradually spread from shoulder to shoulder Arms and fingers are finally placed on the keys to truly show the effect of a combination of charm.

The spectrum is as follows:



2.2.2 The structure of Hollow Echo is as follows:

$$a(2+2)+||: b(3+3): ||$$

Melody section	Accompaniment section
G Shang 5 tone	G Shang 7 tone

The song is 2/4 beat, also divided into melody and accompaniment two parts, in the overall melody part is the G Shang five as the main body, and this part of the accompaniment form is G the combination of Shang Ya music and Qing music, so the whole work soothes and softens, while cross-playing in the ppp and mf, mainly highlights the Bashu mountains in the Wan Wan melodious scene. Therefore, it can be concluded that the melody of this work is soft, which belongs to the middle plate track, and there are also very rich repetition words and phrases in it, which can also be regarded as typical composed of repeated combinations of segments.

Music technology analysis, the work is from Tibetan folk songs, because of the complex terrain conditions in the area, from the foot of the mountain to the top of the mountain, vertical climate change is very large. The mountains are sunny, green and strong, in the mountains show the breath of spring, vegetation and flowers, glaciers and water. This is also "one

mountain has four seasons" specific display. Like the title of its music, it reverberates in the hollow valley, the melody is very light, and the chord span is relatively small to describe the mysterious silence of the echoes of the secluded mountains and valleys in the Tibetan area. The pure tone expresses the emotion that the tune echoes in the valley.

The song uses repetitive creative techniques. mf-ppp changes in timbre have been repeated, and the contrast of intensity shows the original sound and echo in the cavity. Parallel three degrees, parallel five degrees, and the transparency of the three chords accompaniment, the quiet tone of the song reverberating in the valley. Pedal music should be ppp in the last beat of the first bar before the second half of the beat, and the mf can be released in the same way, otherwise there will be "hollow echo" delay effect, the same music can be used to cut the pedal. Then the personal feeling when playing need to pay attention to the sensitivity of the fingertips, when touching the key need to pay attention to To concentrate the strength of the tip of the finger, one-time will play notes solid.

The spectrum is as follows:



2.2.3 The structure of the Lyric Monograph is as follows:

a (2) +b (2)

Melody section	Accompaniment section
The 5 tone G A plume	G Shang Ya Yue Ching Music Style

The structure of "lyric music" is a(2)b(2), also divided into melody and accompaniment two parts, in the main melody part of the work is to change the A character G quotient as the main body, while the accompaniment part from the analysis is still the G elegant music plus Qing music style, in the performance of the sixth section is the symbol part of the whole

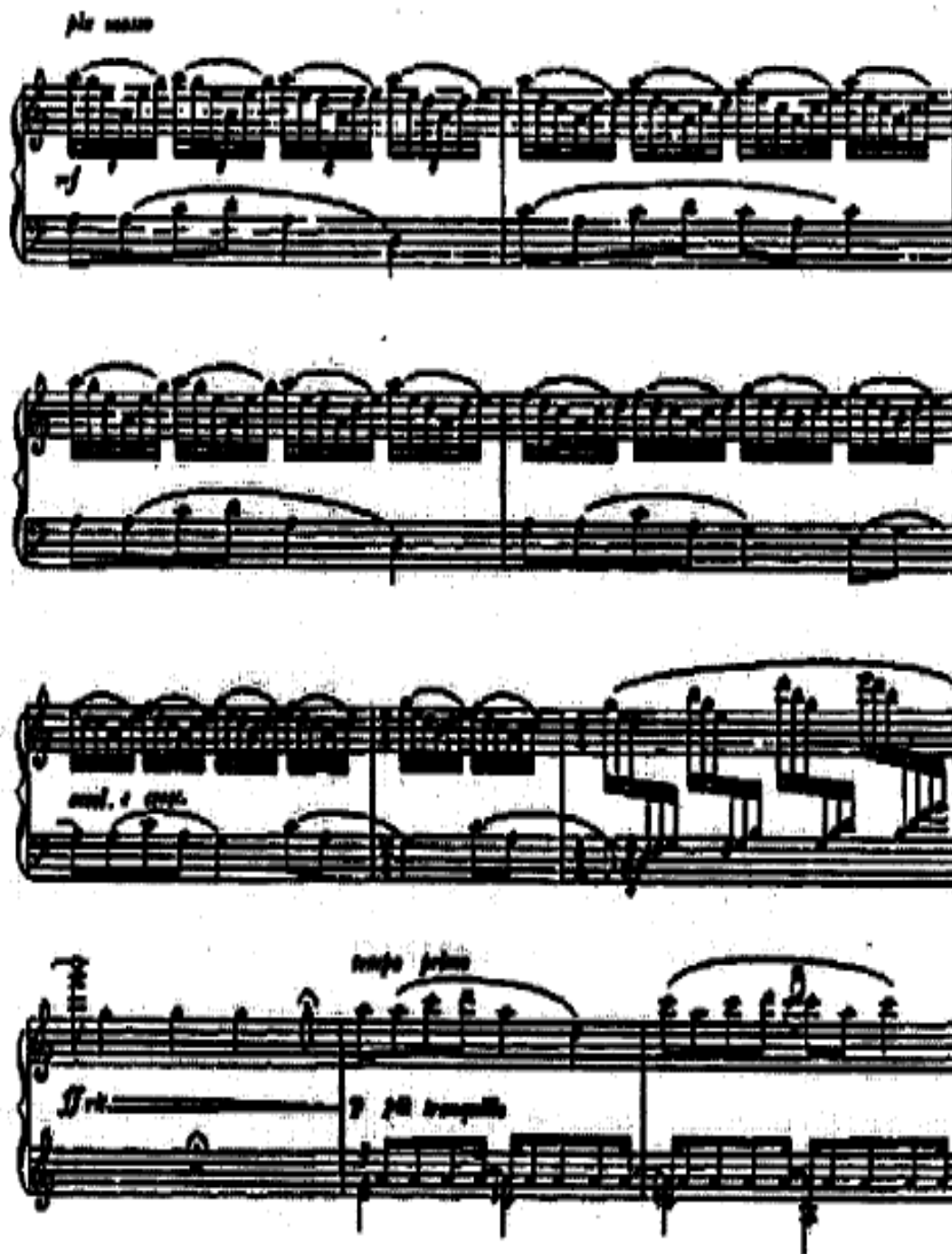
style change. This work can be attributed to the slow plate making works, the form of tunes is relatively simple. As the music began to enter by mp, it represented three principles of reproduction, and it was a square-shaped two-sentence piece of music composed of parallel music.

Music technical analysis , " lyrical songs "we can guess from the title of the music, the work is the main lyric line; the right hand of the six-tone, like a stream of feeling must be calm and calm.

The speed of the whole piece should be stable, although there is a gradual mark at the sixth stanza, but this is not over. Followed by the right-hand six-tone, control the speed and even clear play six-tone, until the end, there are repeated phrases, but this is to improve the eight-degree, the strength of Fang Min for the mp-p, needs to be precise control. In the course of playing, in order to prevent the left hand singing is not clear, the pedal needs to be changed from beat to beat; in the middle of the two sections of the two hands combined to replace the pedal as a unit, so that the music played will have a sense of cleanliness.



The spectrum is as follows:



### 2.3.4 The structure of String Dance is as follows:

a (3) + | | : b (4) : | |

Part I	Part II
E feather 5 tone G palace system	B feather 5 tone D palace system
G Fine-tuning of Tonggong System	A of the Tonggong system
A feather 5 tone C palace system	E feather 5 tone G palace system

The string dance is a 4/4 beat song, divided into two parts, the first part is G palace style plus E feather five tone, finally to the C palace style A feather five tone, the second part is the B feather five tone of the palace system and finally to the G palace style E feather five tone, although the music is short, but the tone is complex and changeable. the center of the tune. After the first section, the rhythm also began to change. Articles 3 and 4 after Part II are based on the contents of Part II and the rhythm is changed, followed by Parts III and IV. After the third phrase, it is based on the previous short sentence and will conclude bundle is fixed in the fifth mode part of the A feather. The music belongs to the middle board. The string dance is a two-sentence form of non-square integrality.

Music technical analysis , " string dance "is based on the Tibetan folk song" string dance "as the basis of the creation, want to express the focus is" dance ", the work of the Tibetan people Pentium jumping dance scene on the tune of the detailed description and writing; the whole performance style is very unique, showing a cheerful atmosphere.

The melody of the song quickly, using the ABA area of the song and dance into it. The right hand is composed of an octave and an octave, unique, but also make the whole tune is very light, in the process of playing should also pay attention to the application of pedals, not too much, to prevent the situation of sound, give a sense of procrastination. Each paragraph of the first six bars of the melody are located in the low voice, so when playing to be neat, can not affect its overall dance. The latter four bars of melody is located in the high-pitched area, in the beat to gently take a, do not step full, can follow the left hand step. So I feel like I'm playing the whole piece When, need pay attention to use piano sound to imitate folk percussion drum.

The spectrum is as follows:



2.3.5 The structure of the Spring suburb of Chengdu is as follows:  
 $a(5)+b(7)+c(6)$

Part I (subsections 1-5)	Subsections 1-2	G 5 tone to 5 tone G sign
	Subsections 3	G business transferred to G feather
	Subsections 4	Health B Palace to Health
Part II	Subsections 6	C Palace 5 tone
	Subsections 8	D Palace 5 tone
	Subsections 10	G feather 5 tone
	Subsections 11-12	B feather 5 tone turn up C palace, rise feather 5 tone
Part III	Subsection 15	E Palace 5 tone
	Subsection 16	E symbol 5 tone
	First half of subsection 17	E Shang 5 tone
	Section 17, second half	E feather 5 tone
	Subsections 18-19	G 5 tone to 5 tone G sign
	Subsection 20	G Palace 5 tone

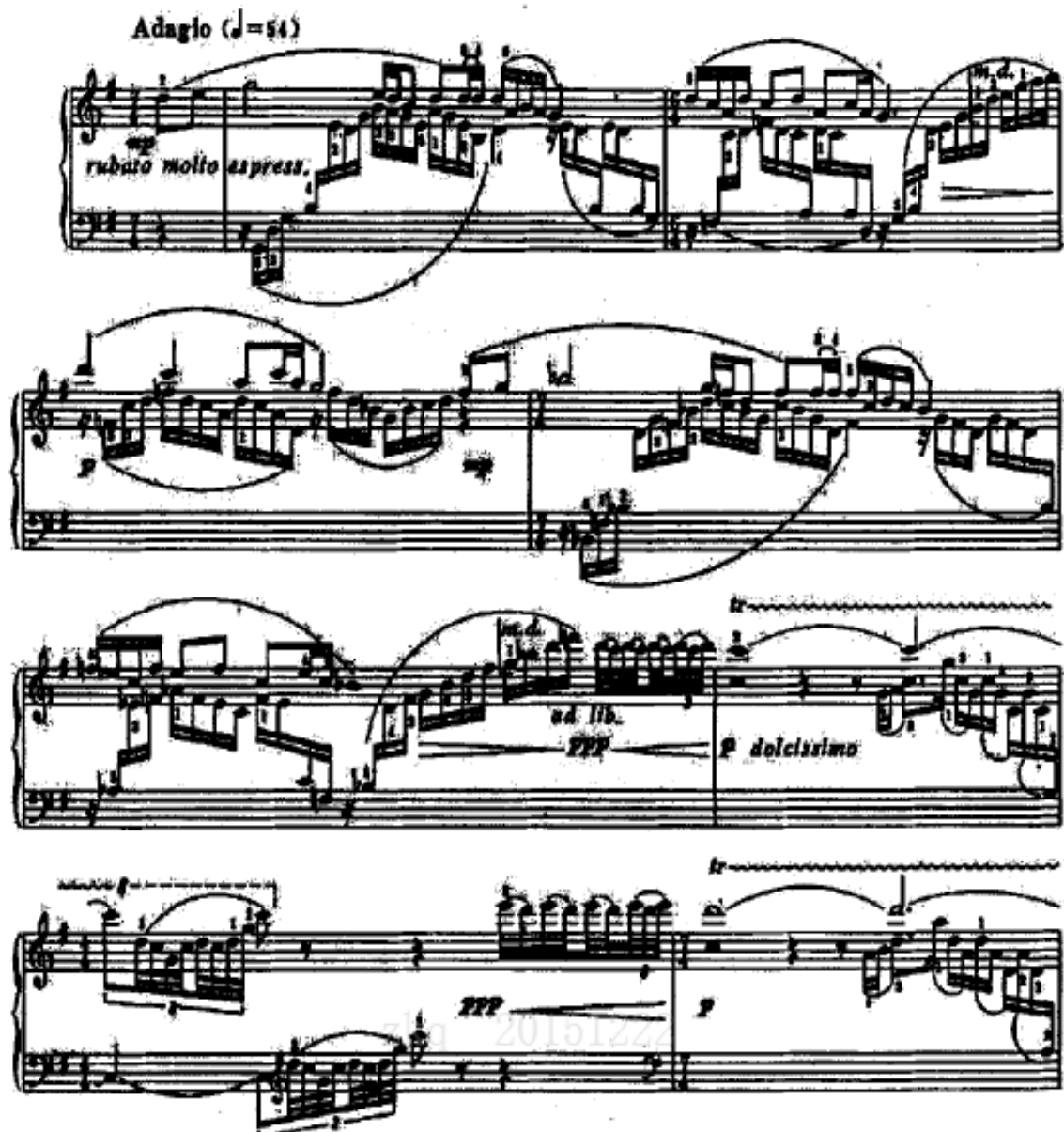


The composition of the work can be divided into three parts, namely, the form of  $a(5)+b(7)+c(6)$ . First, the first part of the first section uses the G Palace five tone to the G emblem, and keeps it until the third section to replace, and in the fourth section from the descending B to the B emblem; The second section of subsection 10 is in the form of G feather five tone, and in subsection 12 when the down tone, between subsection 16 and 17 is the E emblem five tone to E feather five tone transformation process. It is not difficult to see that the tone of the music is complex and changeable, the rhythm is relatively slow, belong to the soft Plate speed, is very classic music.

The music technical analysis , " Chengdu spring suburb "this piece of music is based on the Sichuan folk song " the big river rises the water "as the foundation, carries on the description to the Bashu land suburb spring day scenery, is in the tune transformation effectively highlights the color change. After creating the echo effect, after the new tone appears, the music goes further, the color is brighter, the tune wind is soft and harmonious, the tune color also gradually transitions to the warm color, the ups and downs are very small, the whole sounds have a faint feeling, just like the music gradually disappears, the music is also very thick, as if you can see the beautiful spring of Chengdu through the clouds. express the beautiful scene in the suburbs of Sichuan at that time. To the end Like the sound of a bird, let the atmosphere of spring more intense, reflecting the theme of the song can be very good to express this beautiful picture. Looking at the green grass, bright flowers, the pace of spring is near. Music not only has "sound " , but also " color ". When listening to music, it seems to be able to see the rich color, and the dual artistic experience can help the audience to understand the music more and understand the emotion he wants to convey at this time.

Through the way from left to right, the wrist back and forth, the finger belly should be closely aligned with the keys, and firmly control the fingertip strength, light keyboard, the movement must be one-step to ensure sound coherence.

The spectrum is as follows:



2.3.6 The structure of the Aba Night Club is as follows:

a (2+2) +b (4)

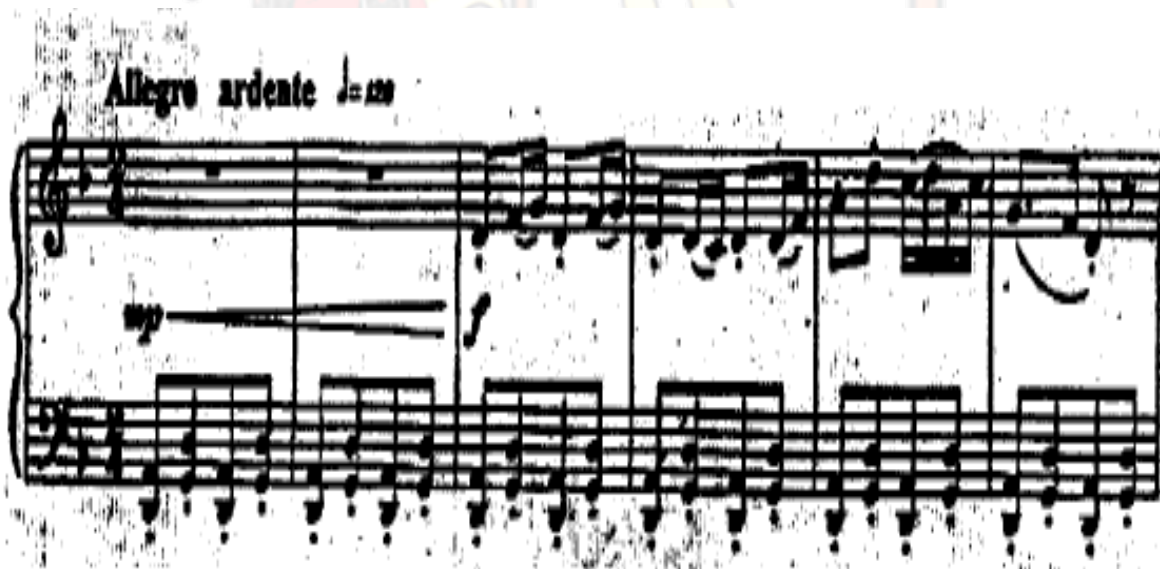
Part I	Concatenated segment	Part II	Part III
D feather 5 tone	Up F Feather 5 turns modulation A feather 5 tone	A feather 5 tone	D feather 5 tone

Aba Night Club is a 2/4 beat, the structure of the tune is composed of abc three parts, the three parts are the same, each part has three short sentences, but the beginning of the second sentence is the end of the first phrase, the third sentence is the repetition of the second sentence. Music is carried out according to this structure, forming a tune with reproduction skills. The rest is the same as the presentation part and is also the transition part and has more overlap with subsection 29 of the work. Cross-presentation of the tune appears after subsection 46, also from "p" to "pp".

This piece of music is based on the Tibetan folk song "Ila will be Barro" as the source of creation, but also the final part of the whole work, mainly to the Aba area after the work of the scene again, but also describes the people happy, do not want to stop the mood, the music is enthusiastic and cheerful, expressed the Tibetan people's hearts full of happiness. From the music can see that the music is cheerful, strong melody. The final sound extended to appear, slowly the music into the end, gradually floating to the distance, it seems that people are still happy to jump up, they do not want to end the scene, warm and cheerful atmosphere, melody lines are very compact. The rhythm is strong, so Like the dance steps of Tibetan youth, music continues and dance continues.

It can be seen from the tune that the left hand two-tone jump, so it is also difficult to play, with the help of the natural falling weight of the hand and press the keys after its own rebound upward force, can really show the characteristics of the music. In the process of pedal use, the melody will contain different small lines and small jump sound, so be careful to use the pedal, or it may affect the rhythm of the whole tune. At the length of the small line you need to use the right pedal, but not too long, just light up, in the sfz long chord, you can use the right pedal to the overall atmosphere side contrast, the end of the use of the left pedal again, so that the left pedal As music decayed more rapidly, ppp performed more comprehensively.

The spectrum is as follows:



## Discussion

Mr. Huang Huwei's "painting of Bashu" is a re-creation of his hometown folk songs, from the composition of the composition of the work, mainly contains six piano sketches, one, three, five of which cited Sichuan folk songs, two, four, six are Tibetan folk songs as the creative material. As a classic piano sketch created by the national song in China, the style of playing music is smooth and soft. The first tune is from the Sichuan folk song "Mowing the Grass Song", the song wind is happy; the second is based on the "Snow on the Mountain Like a Flower" and the source of creation, the whole tune presents The third work is to select the traditional Jiangyou folk song "across the sea to see my sister wear green" works of tunes and selected words, the overall show a harmonious and cheerful style; the fourth work is "string dance", the main adaptation source of the same name, full of lively and peaceful tone; the fifth work is called "Chengdu spring suburb", this work is based on "big river rising water" as the adaptation object and tune appropriate adjustment, the overall melody is lyrical as the main body; the sixth work "a night meeting" is still drawn from Tibetan folk songs. The work gives full play to the advantages of piano playing and simulates the technique of percussion to express the movement of music Picture.

From the history of Chinese piano development, during the Cultural Revolution, the domestic piano works were severely damaged, and the development was severely restricted and suppressed, especially Huang Huwei's painting of Bashu was severely criticized and resisted. During this period, Mr. Huang was only 26 years old. In order to express his deep feelings and love for his hometown, he chose many different folk songs as the source of his creation, and finally gave birth to this lyric piano song with simple feelings in his hometown. Each piece is as wonderful as a landscape painting, and every tune is a constituent element, which fully expresses the land of Bashu The strong national customs also show the unique charm of the fusion of domestic national songs and piano. At that time, more pianists in the country selected the main object of the creation of folk songs, piano adaptation or secondary creation, and give full play to the piano playing advantages.

Huang Huwei originally created "the painting of Bashu", just want to express the love of parents and national love rhyme, through not our own musical instruments — piano, using it to reflect the music culture of the Chinese nation. The classic works such as "the painting of Bashu" show Mr. Huang Huwei's the combination of Chinese and Western "ingenious techniques. Works not only have a sense of nationality, but also have a western style. in each of his later works, it can be seen to use this skill more or less. Since then, Chinese and Western music have been combined. They blend perfectly and express the idea that music and art have no boundaries. This is also the Chinese piano the embodiment of the continuous progress of music.

## Conclusion

"The painting of Bashu" is like other titles, with a sense of beauty with ancient rhyme, can be said to be the most classic of Mr. Huang Huwei's piano songs. Among the songs mentioned above are sketches showing the customs, some depicting the scenery, each with its own folk music features, although each piece is short, but they are contrasting, independent and at the same time perfect whole, with descriptive, imitative, lyrical, native, ideological and national character.



Through the detailed exploration of Huang Huwei and his works, the obtained music score materials, pictures and words are studied in different ways. Further analysis, so as to more in-depth understanding of the "painting of Bashu" has a unique charm.

Based on the history of Chinese piano sketch, this paper leads to the background of Huang Huwei's life. Through the exploration of Huang Huwei's life and Huang Huwei's musical works, this paper analyzes the piano music sketch "the painting of Bashu". The painting of Bashu was created in 1958 by Mr. Huang Huwei in order to express his yearning for and love for his hometown, with strong national characteristics, which is of great help to the development of domestic piano music and even the innovation and progress of the whole national music.

This paper is divided into three parts. The first part of the introduction mainly expounds and studies the background, purpose, significance and research methods of Huang Huwei's piano sketch "the painting of Bashu". The first chapter introduces the three stages of the development of Chinese piano sketches, the second chapter introduces the brief introduction of Huang Huwei's life and his musical works, which leads to the background of the creation of Bashu's paintings, and the third chapter is the analysis of the music technology of Bashu's paintings Style.

Therefore, through this Huang Huwei "the painting of Bashu" theory to practice, practice to the theoretical research process, there are some new experiences and gains, I also take this research as a new starting point for myself, in the future theoretical exploration has improved.

### **Recommendations for Further Studies**

In today's environment of continuous development of culture and economy, it is hoped that more and more composers will be able to complete this kind of music with strong national characteristics, which is to meet the needs of the times, but also to better inherit the traditional culture. As Comrade Xi Jinping put it: "We must strengthen cultural self-confidence and promote the prosperity of socialist culture."

For a music worker, it is very important to study, analyze and play this piano work which has the unique national charm, it is more in-depth research that makes oneself feel how intoxicating the piano sketch of our country is. The point raised in this paper is only some enlightenment of personal research, there are still many deficiencies, I will continue to explore and study in depth in the future research.

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## "THE BIG DRUM OF YANDUN ": ARTISTIC FEATURES OF A "TALKING DRUM" IN QINZHOU CITY, GUANGXI PROVINCE, CHINA

Huang Yan jun\*

Jarernchai Chonpairot\*\*

### Abstract

In this study, the theoretical method of ethnomusicology was used to study the musical instrument "the big drum of Yandun". The purpose of this research is: 1) to study the history and function of "the big drum of Yandun"; 2) to study the artistic characteristics of "the big drum of Yandun"; This study will use the unique and ancient excellent traditional art of "drum pier drum" in Yandun Town, Lingshan County, Qinzhou City, Guangxi Province, China. The results are as follows: "the big drum of Yandun" is a series of large and small drums, single-sided drums. It was used to relay war signals and drive away the beasts. Its past functions are used to report peace, pray for blessings, exorcise evil spirits, aid, sacrifice, and sports. Finally, analyze the four methods of drumming: 1) start the drum; 2) form the drum; 3) roll the drum; 4) close the drum.

**Key words:** the big drum of Yandun, Lingshan County, Guangxi Province, the function, drumming

### Introduction

"The big drum of Yandun" is an ancient traditional art musical instrument in Yandun Town, Lingshan County, Qinzhou City, Guangxi Province. The big drum of Yandun transmitted the legacy of the bronze drum and evolved in the late Ming Dynasty. In the past, the function of the drum was mainly used to send war signals to drive away the beasts. Due to the evolution of history and society, the function of the drum has also changed. Later, the drum was used to report peace, pray for blessings, exorcise evil spirits, promote prosperity, and compete in sports.

The big drum of Yandun is hand-made from raw materials such as camphor or nanmu, cowhide, purlin, bamboo nails, wooden nails, and wooden blocks. It consists of a drum head, a drum body (drum barrel), and a drum foot (drum pad). The diameter of the drum head is 1.3 ~ 1.8 meters, the drum height is 2 ~ 3 meters, the drum weight is 20 ~ 350 kg, the drum sticks are paired, and the length is 5 ~ 8 inches.

In 2016, as a tourist project, I did a field trip in Lingshan County. I came to Yandun Town to visit the workshop of Yandun big drum Production. I heard the production of drummers introduce their production methods and drum performance methods. interest. In this study, a field survey was conducted in Yandun Town, and the data of big drums were collected to reveal the physical characteristics of its shape and size.

\* college of Music, Mahasarakham University, Thailand

\*\* college of Music, Mahasarakham University, Thailand

## Purpose of study

Study the production method of the big drum of Yundun and its artistic characteristics in Zhuang culture.

## Research Methodology

The research is based on a qualitative research method and uses field data collection. The steps are as follows:

1. Select the big drum of Yandun from each town to choose as a sample.
2. Research tools designed to collect data: interview tables, questionnaires, and tables that record body structure.
3. Conduct fieldwork research and collect data in the form of photos, videos, and interviews with relevant people.
4. Use the principles of ethnomusicology to classify, print, and analyze the data, and focus on the data from field surveys.

## Result

In the tradition of the Yandun people, kick drums are started on the 24th day of the lunar calendar every year. The main drum sites are in the shrine, the commune or the sun valley. Beat the drums day and night. The sixth day of the first month of the lunar calendar is the busiest day of drums in Yandun Town. Villages will be drumming to a venue. There is also a big drum competition in the first month of each year. Which drum team has the most accurate and skillful movements, the most neat and capable movements, the strength of the drums, the most infectious, the most beautiful posture, and the most tacit understanding of cooperation, that is, the strongest Drum King.

**Picture 1** The Third "China-Vietnam Garden Cup" big Drum Competition of Yandun



## The shape of the drum

The big drum of Yandun is a single-sided fixed film song instrument. Its drumhead is hollowed out with a whole section of camphor or nanmu. The shape is large and small, like a cup. It is drum face, drum body, drum waist, drum foot, cross, Drum nails, base plate. The size and specifications of the drum depend on the wood. Generally, the height ranges from 1-3 meters and the diameter ranges from 80-130 cm. The actual measurement is taken as an example of a 185 cm high drum: the bottom of the inner cavity of the drum looks like the bottom of a pot, the upper width is narrow, the diameter at the widest point is 108 cm, the diameter at the narrowest point is 100 cm, and the diameter of the drum head is 120 cm. Covered with cowhide leather, it is fixed with 84 wooden nails with a spacing of 3 cm. The thickness of the drum wall is 5cm thinner at the top, 10cm thick at the position about 10cm down, and the arc of the drum body is 0.8cm thick. The diameter of the drum waist is 65cm, and the diameter of the air vent (middle of the drum bottom) is 11cm. The drum foot sings 25cm, 30cm high, and the cross is 15cm high. It is the same thickness as the soleplate, and the drum tip is triangular. After the drum body is made, cover the cowhide with the cowhide, and then insert the drum nails around the mouth of the drum cavity around the cymbals and bamboo drums in a diagonally rounded circle until the cymbals and bamboo drums are stretched out of the drum. A cymbal bamboo strip binds the drum barrel with the drum feet for a week, and the drumming is completed. After stretching the drum, hit the hard drum tip diagonally between the pad under the kick foot and the kick stand to adjust the tightness of the drum skin. When you hit the drum tip, you can adjust the sound of the drum. The drum tip tightens the drum sound and the relaxation audio is low. Therefore, the smoke pier bass drum is a kind of drum with a function of adjusting the pitch.

**Picture 2** The body of the big drum of Yandun



**Picture 3** Drum face covered with cowhide



**Picture 4** Tight drum with bamboo strips



**Picture 5** the big drums of Yandun for performance



In this study, one target drum was selected from 15 villages and villages with a large number of large drums in Yandun Town, Lingshan County, Qinzhou City, Guangxi Province.

Select the big drum of the follow village:

1) Shidui; 2) Triplet; 3) Liufeng; 4) Yandun; 5) Miao Zhuang; 6) Fengshan; 7) Nahe; 8) Gaping; 9) Deng Yun; 10) Dayuan; 11) Mao needles; 12) Nahe; 13) Si Lian; 14) six innings; 15) Changlu.

The villages in this study are as follows: drums are played on the New Year's Eve to the 15th Lantern Festival of the first month of the year.

The purpose of drumming is:

1) Praying for the Spring Festival; 2) Exorcising evil spirits; 3) Rewarding the god Najib; 4) Praying for a bumper crop of the New Year; 5) Pray for people's health .

#### 6. Artistic Features of the Big Drum

The big drum of Yandun is inspired by its strong sound and shocks the local people. It has a strong appeal and a strong cultural heritage. Its artistic characteristics are manifested in techniques, drum sounds, and "talking drums".

##### 1) Techniques

The technique of drumming is mainly reflected in the sound of the rounds, the first sixteen points, the first eight points, and the first eight points after the nineteenth. Generally, the left and right hands are used to retake the shot, and the retake started according to different personal habits will be different. When drumming, the main force of the drum is concentrated in the big arm, which drives the forearm to hit the middle of the drum surface, so that the vibration of the drum is the most sufficient, so that the sound of the drum spreads farther. The most significant feature of the Yandun drum is the change in sound level; the hundred drums are all humming, and the momentum of the mountain shaking is magnificent.

##### 2) Drum sound characteristics

According to the principle of drum production and pitch, the skin of the drum is tight and loose. The volume of the drum cavity and the thickness of the eardrum will affect the pitch of the drum. The conclusions are as follows:

A. The tighter the drum skin, the higher the sound; the looser the drum skin, the lower the sound;

B. The larger the resonance cavity inside the drum, the lower the sound; the smaller the resonance cavity, the lower and higher the sound;

C. The thickness of the vibration film also affects the level and size of the drum sound.

According to the above characteristics, the production master makes drums with different pitches by controlling the tightness of the drum skin, the structure and size of the inner cavity of the drum, which are divided into three types: treble drum, alto drum, and bass drum. The treble drums are distributed in the northern villages of Yandun Town. The drum sound is relatively high, crisp and bright, also known as "crisp drums"; the alto drums are mainly distributed in Lecai, Dengjia, Datang, Jiu In the four natural villages, the sound of drums is relatively mild. The bass drums are mainly distributed in the stone piles, Fengshan, Liufeng, Sanlian and other places in the

south and middle of Yandun. Their sounds are deep, thick, and soft and rigid.

### 3) "Talking Drum"

The smoke-drum big drum has the function of "talking" in the specific local context. In ancient times, the big drum of Yandun was used as a war drum in wars. When it was placed on the Yandun beacon, when the drums rang, it was told that "there is an enemy invasion, and all preparations must be made to defend against the enemy." When the beast came to raid the village, drumming to drive the beast "there is a beast, so be prepared to protect the village." Nowadays, during the Chinese New Year, the sound of the big drums of Yandun is endless, regardless of day and night. It tells people the mood of joy "New Year, rejoice together". Villagers will distinguish which village's drum sounds according to different drumming methods, rhythms, beats and strengths. Such drum sounds have signal meaning and semiotic meaning, and have important social functions.

### 7. The drumming characteristics of the big drum of Yandun

The big drum of Yandun are divided into: 1) kick drums; 2) formal drums; 3) roll drums; 4) close drums.

#### 1) Drumming

To start the drum, the performance is played by the big drum, and the cymbals and gongs are followed by the remake (the first beat). The drum and gong cooperate with each other. The drum sound is slow, and the gong and cymbals are slow. The drum sound is fast, and the gong and cymbals are fast. The left and right hands are playing the drums, so that the drum sounds follow the gongs and cymbals, and as the drum sounds go from slow to fast, they enter the official drumming.

#### 2) Official drumming

The official drumming also becomes a catching drum. After the drum is started, the drums will continue to beat, and according to the different sounds of the high, medium, and low drums, from slow to fast, it will gradually enter the formal sound among the different sounds of the gongs Beat the drums. At this point the drumming has reached its climax, with sounds from near to far. The drummer exhausted his energy and hit the drums together. The drums agreed and the majesty was magnificent. When the cymbal is the strongest, change it slightly into the drum.

#### 3) Drumming

Drumming, which also promotes drumming, must take place after the drums are officially played. Slowly drum, the sound is the best, usually drum before the drums. Mile drum is to speed up the cymbal drum and reduce the intensity of the drumming. The rhythm cannot be stopped. Shout "one, two, three" sounds. With the rhythm, smoothly complete the drumming action, drumming once every 3-5 minutes.

#### 4) close the drum

Close the drum, when the tumbler enters the climax and is about to enter the end of the cymbal drum, it will be closed. After the drumming was done, the gongs followed, and the drumming sounded like a thunderbolt, and it stopped abruptly.

## Discussion and conclusion

As long as this research aims to gather information on the production and drumming techniques of "the big drum of Yandun", the function and role of these drums have changed as society has changed. In the past, the big drum of Yandun was used as a war drum, mainly used to convey war information and drive away the beasts. Today, playing drums has become a kind of local entertainment for the New Year or festivals. One is to carry out cymbals and drums activities in commemoration of the ancestors' tradition; the other is a sports competition. The third is festive activities. The big drum of Yandun gradually evolved into the role of local drumming to welcome spring and celebrate the bumper harvest.

Based on the study of "the big drum of Yandun" in Qinzhou City, Guangxi Province, the results were discussed with the following results:

1) The big drum of Yandun are played during the period from New Year's Eve to the 15th Lantern Festival. Today, the role of drumming has changed. The role of war drums in ancient times to convey war information and drive away the beasts has changed to Pray for the Spring Festival, exorcise the evil, repay the god Najib, pray for the harvest of the grain in the new year, and bless the people's health.

2) Among all the big drums of Yanduns in this study, the production method is passed down by the production master. These production masters are getting older and are on the verge of making faults with production craftsmen. They need young people to learn ancient methods of making drums.

3) The method of drumming needs transmission. In the 15 natural villages studied, young and middle-aged people went out to work and fewer and fewer people were able to play drums.

## Suggestions for further research

This study makes the following recommendations:

1) According to the research of the big drum of Yandun production, drum beating methods and artistic characteristics, in-depth study, in order to obtain the cultural semiotic significance it represents.

2) Through the comparative study of drums in other regions of Guangxi, explore the symbolic meaning of the percussion music of the Zhuang nationality people.

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## AN EXPLORATION ON THE APPLICATION OF QIANG'S TRADITIONAL MUSIC IN GENERAL EDUCATION OF COLLEGES AND UNIVERSITIES

Li Shan\*

### Abstract

Minority traditional music is an important part of the general education class. To improve the general education class from Qiang's traditional instrument flute as the media. the Qiang's traditional folk song "flower Nagy" as a representative of the expansion of the general education class.

1、the status quo of minority music culture in general education of colleges and universities

Throughout the progressing process of universities in modern times, it can be seen that although universities are increasingly assuming many functions such as scientific and technological innovation, serving the society, and cultural guidance, cultivating people is always the basic function of universities. In comparison with other social organizations like research institutions and industrial sectors, the ultimate reason and fundamental mission of the university is to cultivate people, that is, to educate them when young and flexible, as well as shape their humanistic spirit. As a vital part of college education, general education has a long history and keeps pace with times in the world's first-class colleges and universities. It contains two meanings: "people-centered education" and "people-oriented idea". The humanistic spirit advocated by general education is a kind of universal human self-care, which is manifested in the maintenance, pursuit and concern for human dignity, value and destiny, the high value of various cultural phenomena left over from human beings, and the affirmation and shaping of an ideal personality of all-round development. Since modern times, the general education of Chinese universities has been constantly exploring and reforming in the aspects of talent cultivation mode, curriculum setting, teacher construction and teaching management, and has accumulated rich experience. At present, "general education has shown a new development trend, such as general education elective courses from the number of increase to improve the quality; The general education curriculum is expanding; Colleges and universities have formed a series, high level, characteristic of the cultural quality of the "second class"; Under the guidance of the concept of quality education, some universities have taken the lead in the reform and exploration of the talent cultivation model of general education. Minority traditional music is an important part of the general education class.

In the wave of cultural globalization, the content of higher music education is beginning to converge. Western music education system has always been the mainstream of music education in Chinese colleges and universities, while ethnic minority music is in a marginal position in the higher education. At the same time, another trend of cultural pluralism arose in the world. In 1987, a wave of "world music" was set off in Paris, and the music "casa" of the French minority group was recognized by the spread of "world music" and won full development space. "The process of

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\* College of Humanities, Southwest Jiaotong University

globalization in the 1980s caused concern around the world, and for different peoples, for different reasons, according to their respective powers and capacities and positions. "World music" serves as a sort of repository of local culture. It is part of a global movement that not only raises the aspirations of nations to know themselves, but also participates in various global economies and forces." From the international perspective, the diversification of culture and art has become a worldwide cultural trend. In the last century, Germany, Britain, Canada and other developed countries have taken the minority music and dance as an important part of education.

Domestically, in 2012, the Eighteenth National Congress of the CPC put forward the notion of "the construction of socialist culture power, upgrading the culture to national strategic height. The research and practice of ethnic minority music education in colleges and universities has been an academic hot spot, for example, "colorful guizhou class" of the art institute in Guizhou University" and art theory and practice of "double ear" in Xinjiang Normal University are two models of success, which build a good atmosphere and lay a solid foundation for general education with a professional educational base.

The university the author are working is a comprehensive one based on science and Engineering. After years of facing the school's long-term teaching curriculum, I sums up the characteristics of study among students of science and engineering: they has high natural science literacy, the engineer's logical thinking ability and conscientious character, a certain cultural accomplishment, love of art, literature and history. However, due to the restrictions of living environment and learning experience, they lack understanding and learning of minority music culture. General courses is compulsory course of college students, which need us to reverse the students' fixed cognition for western music system, raise interests in China's profound ethnic minority music, and make them realize just music system, rather than the status of music is different, in expectations of totally improving students' humanities and possessing a multicultural perspective and a better understanding of the traditional music and dance culture

2、To improve the general education class from Qiang's traditional instrument flute as the media

From the perspective of teaching objects, general education courses are aimed at college students who are not majoring in music who do not have a comprehensive and professional knowledge of music theory and much time for practice as students majoring in music. Therefore, on the design of the teaching content and target, it is better to choose the representative songs and instrumental music in stead of Qiang's traditional music content, give priority to plain traditional folk song, and simple instrumental music in stead of professional knowledge of music theory and composition to learn Qiang's traditional music culture and the stylized characteristics, in hope of realizing general education's goal of non-professional music education of "humanistic education". In the general education of colleges and universities, the author relies on the general education course "charm instrumental music", -to inherit the traditional music of Qiang's nationality on this platform. In the general education system, the learning of Qiang's traditional music should focus on the different characteristics of the teaching objects, teaching plans, teaching contents and objectives, and teaching evaluation standards.

Qiang people's language belongs to the tribe-to-burman language branch of the sin-

tibetan language family. It is divided into northern and southern dialects. Qiang people have no written history. In terms of teaching content, the historical origin of the Qiang people is explained from the Qiang flute, a famous folk instrument of the Qiang people. The Qiang flute is an ancient Chinese single-reed air-singing instrument with a history of more than 2,000 years. First Cut the front of the mouthpiece flat with a knife, and at the top about 3 cm, use the knife to cut a slice as a reed. The Qiang flute is mainly used for solo performance with more than ten ancient tunes, whose contents cover a wide range of music, mainly to convey the yearning feelings of the Qiang people. Qiang flute performance and production techniques are listed in the national intangible cultural heritage catalogue. It's beneficial to explain the form and system of Qiang flute , appreciate the musical works of Qiang flute solo are appreciated, and understand timbre and musical style of Qiang flute in class.



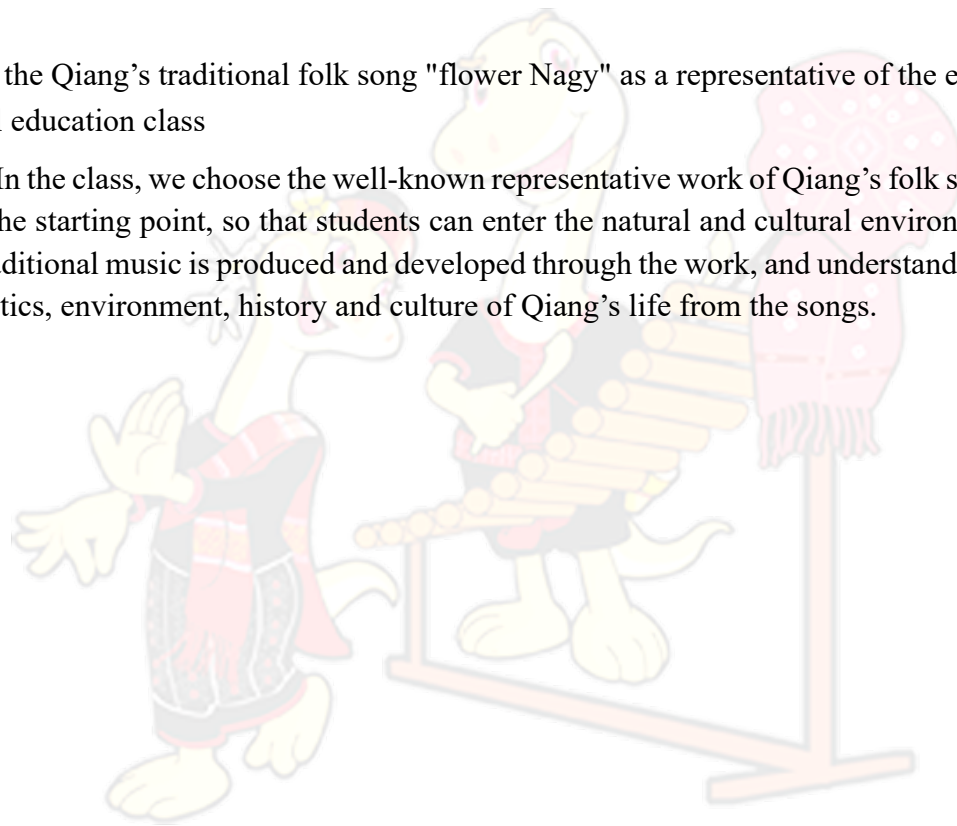
**Figure 1** - diagram of Qiang flute

The poet Wang Zhihuan In Tang Dynasty depicts in the poetry "Liangzhou Ci 2, the first one," - "Qiang flutes need not to complain about willows, because The spring breeze does not go through Yumen Pass". In the poem "Qiang flutes" is described as one of the ancient Qiang's instrumental music, with more than 2000 - year history. It can be seen from the poem that Qiang people has a long history, and is one of the oldest ethnic groups in the history of the Chinese nation. "Poetry geography examination" said: "the Qiang' origin comes from Jiang surname, after three miao, three wei, now pile, dang, song zhou are qiang. The ancient Qiang people were not a single ethnic group after the three miao. "Qiang " was originally a general term used by the ancient Han people to refer to the various ethnic groups of the Qiang people. The modern Qiang people are mainly living in Sichuan province of southwest China, including Mao County, Wenchuan County, Li County , Beichuan County and Qiang autonomous county of Mianyang, Pingwu county, etc. The rest are scattered in Songpan, Heishui and Jiu Zhaigou counties of Aba Prefecture, with a population of about 309,576 people (2010), mixed living with Tibetan, and Hui ethnic groups.

The teaching contents mentioned above should be improved to the level of national and music views, so as to expand students' humanistic vision. According to Fei Xiaotong, a famous ethnographer, "the Qiang people are a nation that transfuses blood to others. As a result many ethnic groups have the blood of the Qiang people." Today's Qiang nationality is a branch of the ancient Qiang which retains the name of Qiang nationality, and is listed as fraternal ethnic groups with the Han nationality, Tibetan nationality, Yi nationality, Naxi nationality, Bai nationality, Hani nationality and Su nationality. In the class, students will be introduced to the world of Qiang's traditional music, which will reverse the strangeness of Qiang's people, change both the concept of western music system and the notion of Chinese music inferior to western music. On May 12, 2008, the Qiang's culture in Sichuan province was devastated by the magnitude-8 earthquake. Students should be reminded of the importance and urgency of inheriting the Qiang's traditional music.

3、 the Qiang's traditional folk song "flower Nagy" as a representative of the expansion of the general education class

In the class, we choose the well-known representative work of Qiang's folk song "flower Nagy" as the starting point, so that students can enter the natural and cultural environment where Qiang's traditional music is produced and developed through the work, and understand the musical characteristics, environment, history and culture of Qiang's life from the songs.



## 花儿纳吉

羌族情歌

1=<sup>b</sup>A  $\frac{3}{4}$  抒情 柔美理县民歌  
朱婷记谱

(二胡)

1 1 6 1 | 2 - 3 5 | 1 1 6 | 5 - - |1 1 6 1 | 2 - 3 5 | 1 1 6 | 5 - - |

||: 1 2 - | 3 5 - | 6 5 3 | 3 2. 5 |  
 大 河 流 水 小 河 哟 清 哟  
 丢 个 石 头 试 深 哟 浅 哟

1 1 6 | 5 - - | 6 1 - | 2 3 2. 3 |  
 (花 儿 纳 吉) 不 知 小 河  
 唱 个 山 歌

1 6 - | 6 1 2 - | 3 2 1 | 6 1 - |  
 (儿 吉 哟) 有 多 哟 深 哟  
 试 妹 哟 心 哟

(二胡)

6 5 6 | 5 - - :|| 1 2 - | 3 5 - |  
 (吉 吉 儿 舍)

6 5 3 | 3 2. 5 | 1 1 6 | 5 - - |6 1 - | 2 3 2. 3 | 1 6 - | 6 1 2 - |3 2 1 | 6 1 - | 6 5 6 | 5 - - |

本曲谱上传于 中国曲谱网

Figure 2 - music by Nagy flowers

"Flower Nagy" is an ancient Qiang's love song in the form of male and female duet. The title is similar to tune names in the Tang and Song Dynasties. Folk songs are closely related to life.

In the lyrics of the Qiang's folk song "Flower Nagy", "big river and small river" is an expression of the living environment of the Qiang people. The Qiang people live in numerous rivers and lakes. The Min River and Dadu River, main tributaries of the upper reaches of the Yangtze river, run through the whole region. It is the only area where the Yellow River flows through Sichuan. Usually performed the day before a wedding in Qiang district, commonly known as "flower night", the song shows the folk customs of Qiang people. The performance of "Flower Nagy" has various forms, including exploratory songs, hymns, courtship songs, love songs, missing songs, etc. According to different living environments and living needs, the poem can be composed by itself, which fully reflects the whole process from love to marriage of Qiang's young men and women. "Flower Nagy" belongs to the Chinese music system musically, and the beat is  $3/4$ , which is smooth and orderly. Its form is a four-phrase stage with simple melody and less grace notes; Its music aesthetic style is plain, sincere, and cheerful. In general education course in colleges and universities, we have more work from the aspects of humanities, and ensure students to more easily understand and accept: the structure of the "Flower Nagy" is free, for the purpose of expressing thoughts in the heart. Mixed with lining words "oh", which show no clear meaning and often appear behind or in the middle of the lyrics, the song can contrast the atmosphere or enhance the effect of music rhythm. The singing text of the song, originating from folk oral things and Qiang's traditional love consciousness, is applied to arbitrarily sing love in the heart, which is regarded as one of the research to understand the Qiang's ethnic ethnographic data and living condition of the text for Qiang's ethnic culture

In addition to appreciating the video materials related to the Qiang's flute and folk songs, the real scenes of the Qiang's traditional music performance are simulated in the class, so I have more perceptual experience of the above contents. Before the on-site practice in the class, the students have full understanding of the Qiang's traditional music by consulting materials, watching videos, learning instrumental music and folk songs, and then present the results in the class: Students can form a Qiang's performance combination for traditional music, choose a Qiang's traditional life scene like farewell family or miss lover. One of the students will describe a scenario, while another one will play the simple melody with Qiang's flute with the third singing "Flower Nagy". And in the process of preparation and performance students can feel Qiang's flute timbre, the charm of folk songs, and the traditional music scene to restore music produced by the original environment.

Besides general education classes, we promote Qiang's traditional music in an all-round way. First, through the school's associations and organizations, such as the Chinese orchestra and symphony orchestra, we plan to perform the works of Qiang's traditional music and expand the influence of the stage. Secondly, we invite students to watch the stage practice of the music department with the course theme of displaying Qiang's traditional music. Through the school's annual practice courses, we will take the students to walk into the living space of Qiang people, approach the Taoping village in Li County, invite the local folk artists to perform, and feel Qiang people's instrumental music, Qiang's flute, folk songs and songs. In the mountains and valleys where Qiang's people live, we will truly experience their traditional music. Through the stage and their daily life we promote the student to know about real aspects of Qiang's traditional music and learn the fact that Qiang's traditional music is the most representative and symbolic in the ethnic



minority culture and Qiang's people mix their own culture, history, and response to the environment with the language of music and dance and hand it down from generation to generation to sustain the whole ethnic group. The traditional music of Qiang's ethnic group has a natural idyllic relationship with Qiang people, emphasizing aesthetics and life without strong utilitarian and practical values. These characteristics are quite different from the western musical system that emphasizes skills and practicality.

## Conclusion

Music is a part of culture, it promotes imagination and creativity, and cultivates people's rich emotions. General education should be oriented to the future. Music education is an indispensable part of general education. Through the practice of Qiang's traditional music in the general education system, we can inculcate and form a diversified and integrated view of Chinese music education for students, change traditional one-vowel education concept of the western sound, and gradually eliminate its misdirection to the general music curriculum in colleges and universities. The practice of Qiang's traditional music in the general education class conforms to the development trend of world art, adapts to the current multicultural tendency of the world, and meets the requirements of both China's intangible cultural heritage protection work, and general education in contemporary Chinese universities.

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## MUSIC IN THE ROYAL CEREMONY

Thanaporn Bhengsri\*

### Abstract

This article is part of the project "Living books Music in the ASEAN Community". Which was supported by the budget from the Mahasarakham University. Purposes of the study to study the music of the royal ceremonies. This ethnomusicological study employed a qualitative approach using in-depth interviewing and observations. The data collected were analyzed and presented in a descriptive form. The research area was conducted in the Bureau of the Royal Household.

The results of the research revealed that Pichanai called the officer "Japie" for blowing fanfare in royal funeral ceremonies, funerals and funerals. The song used has one song is Phaya Sok Loy lom, Is a song that is made only for the faint. Call in groups. According to the ancient saying that when there is a corpse, there will be a woman crying and Piechanai played outside the burial chamber. Sound of Piechanai have less sound call "Loydok" The sound of the note are B, C#, D#, E, F#, G#, B. Poeng called the officer "Ja Klong", beat the drums for the fanfare in the royal funeral ceremony, the body and the funeral. Klong Chana, including drums, Klong Chana gold, Klong Chana Ngen, Klong Chana red gold stripes, Klong Chana green striped silver, Klong Chana red, Klong Chana green. For the royal assembly. The number of drums depends on the rank given by the King. Gong Chai for the fanfare at the auspicious event. Old Thai horn for blowing in the ceremony. The sound of the note is Eb. Horns for blowing in the ceremony. In the performance of 4 performances at a time, with 2 alternately playing to prevent the sound of the horn from disappearing. Sang For blowing in the ceremony with a Brahmin ceremony. The sound of the note is A. Mahoratuk for the king's fanfare.

**Keywords:** Fanfare band, royal ceremony

### Introduction

The ASEAN community is a government policy that has been announced to Parliament on 23 October 2011 to completely bring Thailand into the ASEAN community in 2015. By creating readiness and strength In terms of economy, politics, stability, society and culture Including the United Nations Educational and Cultural Organization (UNESCO) And the Department of ASEAN Ministry of Foreign Affairs turned their attention to promoting national cultural work Especially the educational system in the system and outside the system to revive the cultural work to show the identity of the country in going to ASEAN And answer the identity of the university in regard to being a refuge of society and community Therefore, in preparing to respond to entering the ASEAN community in that culture. I saw the importance of national music in the ceremonial music that is in the high-tech part. The palace office Which has information on the documents that will be a medium for the latter generation is only a story that speaks of the ceremonial culture And

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\* College of Music, Mahasarakham University, Thailand

able to apply knowledge to the ASEAN community in the form of book documents.

### Purposes of the study

To study the music of the royal ceremonies

### Research Methodology

This research is an ethnomusicological qualitative research. Data was gathered and analyzed by document analysis from field studies, surveys, observations, and interviews and analyzing the results using the descriptive method. The research area was conducted in the Bureau of the Royal Household.

### Results

The research found that fanfare Refers to the instrument used to the ceremony of the King or royalty Is a customary tradition Or practice as royal duties Causing sacredness And is a royal assembly. Consists of music instruments as follows

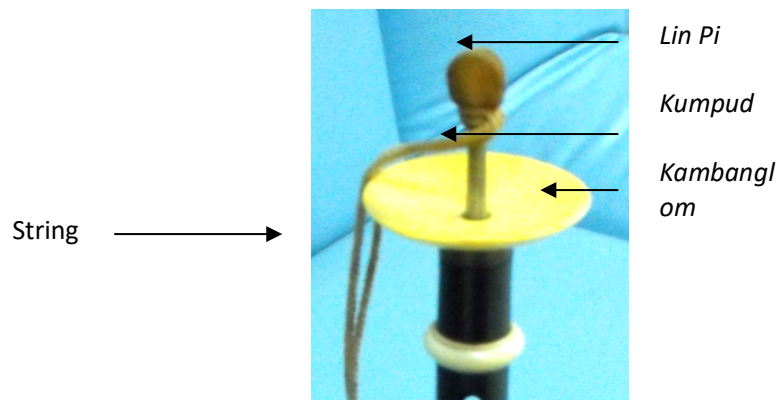
#### *Piechanai*



#### *Pichanai*

Thanaporn Bhengsri

*Pichanai* called the officer "Japi" for blowing fanfare in royal funeral ceremonies, funerals and funerals. The song used has one song is Phaya Sok Loy lom, Is a song that is made only for the faint. Call in groups. According to the ancient saying that when there is a corpse, there will be a woman crying and Pichanai played outside the burial chamber. Sound of *Pichanai* have less sound call "Loydok"



*Lin Pi*  
 Thanaporn Bhengsri

***Lin Pi*** made from dry palm leaves. Looks and shapes will look like a fingernail plugged into a *Kampud*. Use a string tied with a knot between the palm leaves and *Kumpud*.



*Pi*  
 Thanaporn Bhengsri

The *Pi* is long 17.5 centimeters.



*Lumpong Pichanai*  
 Thanaporn Bhengsri

*Lumpong Pichanai* has a top diameter of 2.5 cm wide and a bottom diameter of 7 cm

Lumpong.



Characteristics of play Piechanai  
Thanaporn Bhengsri

Characteristics of play *Piechanai* in accordance with the ancient tradition, the right hand will be placed on top by closing the 3 fingers pinch hole and the thumb. The left hand will close the 4 fingers. Sound of *Pichanai* measured by a sound frequency meter And the finger map as follows

rank	Key	Frequency Hz	How to
1	B	1506	Close all
2	C <sup>#</sup>	1636	open 1 finger
3	D <sup>#</sup>	3057	open 2 fingers
4	E	3294	open 3 fingers
5	F <sup>#</sup>	2863	open 4 fingers
6	G <sup>#</sup>	3229	open 5 fingers
7	B	4090	open 6 fingers

*Poeng*



*Poeng*  
Thanaporn Bhengsri

***Poeng*** called the officer "Ja Klong", beat the drums for the fanfare in the royal funeral ceremony, the body and the funeral.



Characteristics of *Poeng*  
Thanaporn Bhengsri

The play will be attached to the dried banana mixed with ashes in the center of the drum.  
And tuning the sound to hear is *Poeng*

### ***Klong Chana***



*Klong Chana*  
Thanaporn Bhengsri

*Klong chana* has the same shape and composition as guest drums and Malay drums, but the drums are shorter and fatter. There is a gold paint on the drum and in front of the drum. When hit, use bent wood to strike like a Malay drum with a length of 53 cm and a diameter of 24 cm.



Characteristics of play *Klong Dang*  
Thanaporn Bhengsri

***Klong Chana***, including drums, Klong Chana gold, Klong Chana Ngen, Klong Chana red gold stripes, Klong Chana green striped silver, Klong Chana red, Klong Chana green. For the royal assembly. The number of drums depends on the rank given by the King.

### ***Gong Chai***



*Gong Chai*  
Thanaporn Bhengsri

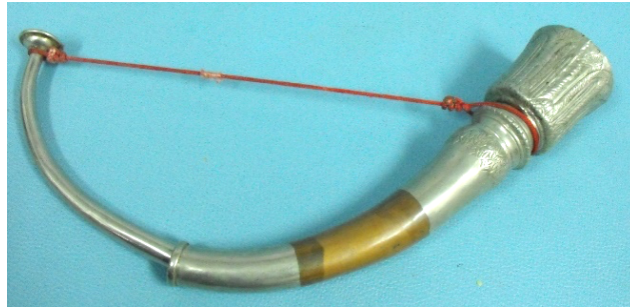
***Gong Chai*** Shape like tackles But larger With a diameter of about 80 centimeters, the sound of will resonate far Used in sacred ceremonies



Characteristics of play *Gong Chai*  
Thanaporn Bhengsri

Characteristics of playing Gong Chai Will have to hang with 3 wooden poles and interrupt the picture as to hang gong chai to the ground And use the bat in the middle of the gong button Which can measure 192 Hz F frequency

### *Old Thai Horn*



*Old Thai Horn*  
Thanaporn Bhengsri

*Old Thai Horn* will play with *Horn*. Determined according to the Royal Highness such as the 4 *Old Thai horn* and is still scheduled for the burial, consisting of 16 *horns*, 28 *Old Thai Horns*.



Characteristics of *Old Thai Horn*  
Thanaporn Bhengsri

Characteristics of playing *Old Thai horn* for blowing in the ceremony. The sound of the note is E<sup>b</sup>. frequency 624 Hz

## *Horns*



*Horns*

Thanaporn Bhengsri



Characteristics of *Horn*

Thanaporn Bhengsri

Horns or called Wilanda, trumpet tooth, trumpets. *Horns* for blowing in the ceremony. In the performance of 4 performances at a time, with 2 alternately playing to prevent the sound of the horn from disappearing.

## *Sang*



*Sang*

Thanaporn Bhengsri



Characteristics of *Sang*  
 Thanaporn Bhengsri

*Sang* For blowing in the ceremony with a Brahmin ceremony. *Sang* has a length of about 13 cm and the diameter that is most bloated about 8 cm. The sound of the note is A. frequency 451 Hz

### ***Mahoratuk***



*Mahoratuk*  
 Thanaporn Bhengsri

Mahoratuk is a kind of metal drum A mixture of lead, copper and tin called bronze, made from ancient prehistoric times over 3,000 years. There is a similar culture of belief. Used to hit the fanfare in various ways for entertainment and perform the ceremony.

Drumstick made of round hardwood Which used to be covered with a thick cloth. The main feature of the magnificent drum is the bronze frog. Therefore called "Frog Drum"

At present, the royal court requires the use of a drum Hit the fanfare of the King only. Both fanfare regularly Or in the procession, such as His Highness in the Royal Ceremony His Highness gave the Kathin cloth by the procession of the Royal Navy.



Characteristics of *Mahoratum*  
Thanaporn Bhengsri

There are 3 sounds that can be compared. There are 3 sounds, namely, C note, frequency 538 Hz, C # note, frequency 279 Hz and note F, frequency 127 Hz, depending on the location of the bat on the face and the strike weight of the players as well.

## Conclusion

The instruments used in the fanfare of the royal ceremonies will have high fanfare. Bureau Is a band composed of Isriyasot Which will be consistent with Beep Kong Lai Thong mentioned in the story of the ritual music in the royal court That the band that used to play will consist of a band, fanfare, band music, Isriyasot, band, clarinet, beat drum and band band.

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## On the improvement of Sight-singing and ear-training ability in music major of normal university

Huang KeXia<sup>\*</sup>

### Abstract

Sight-singing and ear-training is an external discipline, it as a music enlightenment, as well as into the professional level of learning necessary training means and technical theory courses, has been engaged in music professional education people pay attention to. This article is mainly aimed at some of the problems of the generally weak ability of sight-singing and ear-training reflected in the teaching of the subject of sight-singing and ear-training, which is a compulsory subject for music majors in higher normal universities. After graduating from the Music Teachers College of Higher Teachers Fan College, most of them will be engaged in music teaching in military primary and secondary schools. According to the return survey of the graduation survey, most of the music teachers in elementary and middle schools indicated that they have improved their ability to sight-sing and practise ear music in their music teaching work. Based on this background, the training goals of music majors in normal universities are closely linked to The current status of his studies mainly analyzes and develops solutions for the cultivation of sight-singing and ear-training skills in the teaching skills of music majors in normal universities from the perspective of theoretical guidance and methods.

**Key words:** Music major in normal university Sight-singing and ear-training Ability Improve

### Affiliation

Huang Kexia, graduated from Guangxi Arts University, with a master's degree in literature, Music major, basic music direction. Currently teaches at Shiyuan College of Nanning Normal University, the main research area is sight-singing and ear-training teaching.

### Introduction

Sight-singing and ear-training is one of the compulsory courses for music majors in higher normal colleges. It is a discipline that involves the cultivation of a person's sight-sight, sight-singing, pitch, intonation, rhythm and other aspects. It is a task to train students' basic musical qualities such as good hearing, rhythm, tone and strength. After graduating from the Music Major of the Teachers College, most of them will be engaged in music teaching in elementary and middle schools. In teaching, they cannot sing while reading the music. The rhythm is accurate and the concept of pitch is accurate. At present, the teaching mode of sight-singing and ear-training for music majors in domestic normal colleges and universities is mainly a heavy-duty teaching model of a professional music school. It has a single form, lacks interaction, and does not focus on the cultivation of music aesthetics. Times are disconnected, we should learn from the outstanding parts

of the traditional model to reform the teaching model, design more in technical training, and further improve the self-construction of the discipline of sight-singing and ear training.

## Research Methods

There are two ways to improve the sight-singing and ear-training skills of music majors in higher normal colleges.

### 1. Teaching mode

In the macro scope of the music education specialty in higher normal colleges, inquiry-based teaching is widely used in teaching at all levels and in all disciplines. Inquiry-based teaching in sight-singing and ear-training classroom teaching means that the teacher determines the main object of inquiry and solution based on a comprehensive understanding of basic content and basic skills. In the teaching scenario of autonomously creating and guiding students to explore the development of cognitive emotions, by creating an independent, democratic, and relaxed atmosphere of inquiry, it induces students to set up questions and cooperate in discussions to encourage students to actively solve doubts and express themselves freely. Inquiry ability teaching method. Inquiry-based teaching has become one of the important means of cultivating students, acquiring subject knowledge and carrying out inquiry abilities on their own.

### 2. Training of sight-singing ear training skills

Sight-singing and ear training occupies a very important "leadership position" in the entire professional and non-professional study of music art, which includes two parts: "sing-singing" and "ear training". The purpose of "ear training" is to train students' listening and discerning skills, cultivate them with a good sense of rhythm, intonation and music, and at the same time lay a good foundation for students who major in music theory, composition, vocal and instrumental music. Sight-singing, the simple explanation is "spectrum singing", and the purpose of sight-singing teaching is to cultivate students' ability to read music and sing (play). This article attempts to establish a platform for exchanges and discussions between professors and teachers and students who learn sight-singing and ear training in inner hearing training.

## Research Results of Objective 1

How to guide students to independently build a framework for sight-singing and ear-training skills, and cultivate students' profound skills in sight-singing and ear-training skills. To give full play to its role in sight-singing and ear-training classes, the following teaching principles must be followed.

### 1. Participatory teaching principles

The success or failure of sight-singing and ear-training classroom teaching, in addition to the teacher's teaching factors, but also related to the active participation of students, the degree of participation of students in the teaching process, participation in the way and energy will affect the achievement of good teaching results. Therefore, the work preparation, teaching design, teaching organization and so on of classroom teaching, educate students to actively participate in the establishment of knowledge, and directly participate in the transmission process of all the information of sight-singing and ear-training reading spectrum



and auditory memory in the classroom. Students according to their own existing experience and the needs of knowledge construction, in the "independent thinking" process and timely expression, in order to achieve sharing. For example, in the teaching of three-degree interval singing practice, the first group of students, let each group of students to clearly sing the sound. First of all, the main three chord exercises, a group of singing "do ", two groups of singing "mi ", three groups of singing "sol ", each group according to the full note time value of repeated practice; then, in the state of non-stop, one group, two groups of three groups of practice, three groups of practice, sound and rhythm after the solution of the second three chord practice. Through the conversion and experience of such sound-level roles, students can make clear their respective importance. Discuss in the group the solution, the cooperation plan and the mutual communication process each innovation consciousness spark. When singing, understanding and expressing problems in a democratic and relaxed atmosphere, teachers encourage and support, enthusiastic guidance.

## 2. Principles of interest teaching

Interest is the best teacher. The sight-singing and ear-training course, students are the least like ear practice, even some students to the point of giving up all. This is because some students take the art test, not the material of learning art. But to go to college, poor culture will change to music, short time, low starting point, poor foundation. I went to college, I couldn't keep up and I was n' t interested. This phenomenon teachers should consciously create teaching situation, stimulate students' interest in learning and desire for knowledge, choose to be close to the students' reality, and be suitable for the teaching method of the law of students' physical and mental development. Listening to the sound process requires students to closely revolve around the "central C" or "standard sound" as the basis, up and down to form a small three degrees and big three degrees, the two contrast light and dark, and then gradually expand; monophonic rhythm listening, require students from the quarter-note rhythm, octave rhythm and other regular beats one by one contrast and difference. Then, according to the beat combination, starting from the minimum unit two subsection rhythm combination, read the rhythm, play the rhythm, record the rhythm, change repeatedly, and gradually expand after stabilization. Little by little accumulation, gradually induce interest in learning, teachers carefully check the correction, push the advanced, encourage the backward students, so that the enthusiasm of students, initiative to be strengthened.

## 3. Principle of equal teaching

Teaching activities adhere to the purpose of "people-oriented, student-oriented ", students have thinking, feelings, opinions, opinions of the individual. Although the designers, organizers and instructors of the classroom teaching activities are teachers, students have the right and demand to choose, and students are not waiting to receive information and knowledge in the course of learning. Therefore, it is the key problem that must be solved in the process of inquiry teaching.

The traditional teaching method teacher is the absolute dominant position, which hurts the development of students' innovative thinking and modification, and can not carry out inquiry teaching activities. According to the principles and rules of teaching, the process of

classroom teaching is the process of influence of the relationship between teachers and students in emotion, knowledge, position and demand. And equality, autonomy is the core of inquiry teaching, teachers and students in the classroom mutual communication mutual understanding, mutual trust, students experience equality, democracy, respect, unity of value. For example, there are different standards and patterns for each practice song in the teaching of visual singing, allowing different ways to deal with and solve rhythms or sounds in time, allowing students to "oppose each other" in changing sounds, and daring to support and encourage students who love to show off. At the same time, we should pay special attention to the students who have good grades and sing accurately and completely, and pay more attention to the students who still have more problems in the tone and rhythm of the sight-singing and ear-training, so that the students can feel the psychological balance, the steadfastness, the trust of the teachers, the warmth of the collective, and stimulate the students' initiative and interest in learning. It embodies the leading role of teachers in teaching and the independent construction of students' learning knowledge are inseparable, which creates an equal platform for interaction between teachers and students, and calls out colorful teaching vitality.

#### 4. Principles of practical teaching

The main body of knowledge is acquired from practice, and teaching practice is to transform or reorganize knowledge and experience. Exploratory teaching is to fully embody the principle that subject and object rely on and interact with each other in practical activities, and complete it in the process of practice. Students are expected to experience the analysis and understanding of the teaching materials and will return to practice to gain experience. Through activities, students participate independently and equally to cultivate students' innovative spirit of exploration from practice. For example, in sight-singing and ear-training teaching, every class is arranged with 10 exercises after class. Students are required to go out of the class to the playground and the countryside to relax and be quiet. Then I returned to the classroom to exchange and think with each other, get excited and practice independently, get rid of the abstract spectrum reading, and read the spectrum more easily and happily, which greatly reduced the difficulty of teaching and enhanced the interest in learning.

#### 5. Reflective Teaching Principles

Sight-singing and ear-training training course teaching has its own special rules and skills. Same is a lesson, same content, a teacher lectures, student feeling is beautiful enjoyment, and change another teacher to teach, student how also lift interest. The two teachers have different teaching skills, different personalities and different methods, and the teaching effect is opposite. With the teacher's students are also different, some progress is obvious, some progress is slow. Often as a result, teachers' teaching work summary reflection, students can also order reflection, teachers around the teaching effect and quality center, according to the feedback of material, and control the serious review and analysis, exploratory teaching requires teachers from reading teaching material, prepares a lesson, lesson plans, classes, after-school records, work instruction and wholesale, carry out self-evaluation, peer evaluation, evaluation of students, parents evaluation. Through reflection, teachers in the future sight-singing and ear-training



training ear teaching more diversified, more targeted, to promote the teaching and learning long, teachers and students both profit.

## Research Results of Objective 2

### A. Sight-singing part

The training objective of the undergraduate stage of music major in normal colleges and universities is to cultivate practical basic talents and apply them to basic education, while the purpose of sight-singing teaching is to cultivate students' ability to read music and sing. Good use in basic education. At present, a common problem for students majoring in music is that the sight-singing ability is not enough, that is, after systematic learning, they still cannot reach a higher level of reading and singing (playing), and it has shown in music learning and music life. The following situations:

Situation 1: The CCTV Young Singers Grand Prix, as the only national music competition that joins the "Singing and Ear Training" assessment session, has attracted the attention of hundreds of millions of viewers. In the Youth Song Competition, few of the sight-singers were able to sing fluently, completely, and accurately. There was an awkward scene, and it is not difficult to see that some of them have received certain professional training.

Situation 2: At present, the traffic stars who are famous from a large number of television network audition programs and singing competition programs do not have simple sight-singing capabilities.

Situation 3: Music teachers who are engaged in basic music education cannot quickly sing (play) in the classroom, and their ability to see and sing needs to be improved.

Situation 4: In the music-singing class of music majors in higher normal colleges, most students sing complete, skilled, and accurate singing and listening to sight-singing songs (including complex rhythms and changing sounds) at the teacher's request. Come out, and once a new sight-singing song is requested, students are asked to sing while reading the score, and most students will sing it almost beyond recognition.

At present, how to improve the ability of visual spectrum in sight-singing of music majors in higher normal colleges is a difficult problem in today's sight-singing training. In the music education of music majors in higher normal colleges, students have mastered basic music knowledge. Under such a major premise, I think that improving visual abilities can start from the following points:

#### 1. Basic training

Sight-singing belongs to the training of musical notation skills. Generally, under the guidance of teachers, a large number of music melody fragments or music theme melody can be obtained through music-singing to accumulate a large amount of music nourishment, accumulate music materials and materials, and gradually cultivate and improve independent reading of music materials and Singing (playing) level, increase the ability to feel and understand music. Students sing accurately according to the requirements of the tune, length, strength, speed, even the structure and basic emotional expression of the tunes specified on the score.

Sight singing training requires sight, oral singing, ear hearing, brain thinking, memory,

hand pat. Through "see" exercise to quickly recognize music ability; "sing" to enhance the ability to perceive music; "listen" to improve the ability to distinguish music; "think" to cultivate inner hearing ability; "remember" to enhance music memory ability; Sing the exact time value of the unit beat by "slap". Only when students have good visual spectrum and sight-singing ability can they independently read the spectrum and sing, learn the instrument, appreciate music, and understand music. Especially for the more complex multi-voice music, it is impossible to really understand and master it without strong visual spectrum and sight singing ability. In the course of sight-singing teaching, in addition to cultivating students' independent visual abilities, they must also pay attention to systematic training and strict requirements on the pitch, beat, rhythm, and speed of students' sight-singing in order to be better in many aspects. To cultivate and develop students' sense of music and musical expression.

The general practice methods are: scale practice, interval sing and sing, chord connection practice, second part sight-singing practice and so on.

#### (1) Scale practice

A musical work, whether it is a vocal work or an instrumental work, from the perspective of the melody's pitch structure, there are nothing more than two types, namely the scale progression and chord progression, which is also the progression and jump we often say. This is why scales are the basic and most important practice in all musical instrument learning, so scales are important in sight-singing exercises. In the music reading training, no single note, interval, chord, rhythm, scales are no exception. The purpose of singing scales is to remember all the notes.

To practice singing scales, you must first remember the tonic (that is, the start and end of the scale is also the most stable tone in the mode), and then gradually remember the notes in the main chord. Take C major as an example: (1) turn on the lead C on the piano (or other instrument), sing along and remember the pitch, then sing up major second to D, and then back to C: C-D-C; (2) use Sing down minor second in the same way: C-B-C; (3) Form a melody: 1 2 1- | 1  $\dot{7}$  1-; (4) Remove the middle 1 to become: 1 2  $\dot{7}$  1 | ; (5) Then remove the first 1 to become 2  $\dot{7}$  1- |. In this exercise, whether or not 1 appears, 2  $\dot{7}$  are all based on the lead C, but just remember C, 2  $\dot{7}$  is easy to sing, and it has the potential of a high-resolution tone level that sounds natural .

The above steps are also performed on other scales. While singing the scales, we must also pay attention to the tendency of each scale, so that the ascending and descending, the descending and descending, the climax is maintained, and the end is retracted. It is required to sing with sensation and consciously cultivate students' musical mood.

(2) Singing Practice: so the methodology of exercise is fail to fixture altitude and fabric singing.

In the study of sight-singing ear training, the establishment of interval sense is the focus of improving the ability of sight-singing in sight-singing. In traditional music theory, intervals are divided into three types: full consonant intervals, incomplete consonant intervals, and non-consonant intervals. Students of music majors in normal colleges can use what they have learned in sight-singing to find the next interval through the degree of consonance of intervals. Pitch position to determine pitch. In order to establish a sense of interval, I think the best training method is to construct singing exercises.

①Interval singing: The singing of intervals is mainly used to establish the sense of pitch of a single interval. It means to sing a specified interval in accordance with the specified direction and requirements. The practice of intervals can be divided into two types. One is based on a tone, and constitutes the specified interval up or down as required. The second is based on an interval, constructing the same type of interval at different pitches. For example,  
Exercise 1: Sing all the major, perfect intervals on c in the one-line octave.



Exercise 2: Build up and sing major third above the seven basic step.

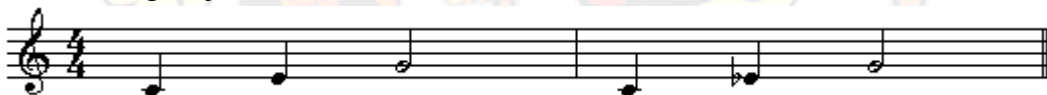


After the above exercises are proficient, you can also perform a variety of transformation exercises: reverse singing, one forward and one inverse, one inverse and one forward, with one tone as the center tone downward and upward.

Just like the song "A long long ago", the whole song uses a large number of second and second intervals, which shows that it is very important for us to build a sense of interval in the sight-singing training.

②Chord singing: The composition of the chord is formed on the basis of the interval, and a good interval sense is established. Can form a good chord feeling. Therefore, when we sing chords, we must first have a clear understanding and mastery of the structure of various chords. For example, the major triad structure is: major third+minor third. The choral sing practice is formally the same as the interval sing practice. For example,

Exercise 1: Sing major triad and minor triad on c in the one-line octave.



Exercise 2: Sing up major triad and minor triad upwards at seven basic step.



.....

After the above exercises are proficient, you can also perform a variety of transformation exercises like interval construction singing exercises: reverse singing, one forward and one inverse, one inverse and one forward, with one tone as the center tone downward and upward.

It can be seen from the above that the interval is the link between the tone and the tone, and the chord is a combination of the tone interval. Any melody is connected by different intervals. The establishment of the interval sense is very important.

### (3) The rhythm of practice

Rhythm is independent and it is the pulse of music. It plays the role of matchmaking in the music, connecting the single notes in series, changing the length of the notes, enriching the

language of the music, shaping the image of the music, and making the melody richer. Rhythmic. Although the rhythm is ever-changing, its basic rhythm patterns can be summarized and summarized. In sight-singing exercises, we must first master the basic rhythm patterns. Common rhythm patterns can be divided into:

One meter rhythm pattern:



Two meter rhythm pattern:



The remaining rhythmic patterns are transformed from these two basic rhythmic patterns. After mastering these rhythm patterns, we can do rhythm exercises in sight-singing. When we get a new sight song, we can do it in many different ways:

- ① Rhythmic exercises with pitch name: That is, the note name and the rhythm pattern are read out without the requirement of singing the pitch, so that the feeling and sensitivity to the tone and rhythm can be deepened.
- ② Change order exercise: That is, number the bars and sing according to the number pointed by the teacher, so that you can train the sensitivity to the rhythm pattern.
- ③ Variable speed practice: That is, Sing and beat rhythmic exercises at different speeds.

## 2. The music score analysis

(1) Grasp melodic progression: Repeat, melodic sequence, reverse, interval expansion and contraction. Melodic progression, that is the method of melody development, the main tricks are:

- ① Repeat: Repeat can be a beat, a bar, two bars, or even a phrase.



- ② Melodic sequence: It is a very common technique to imitate the rhythm of the previous bar or the previous sentence on a new pitch. For example,



③ Reverse: For example,



④ Interval expansion and contraction:

I. Hold one end of the tone and extend it. For example,



II. Hold one end of the tone and make a contraction. For example,



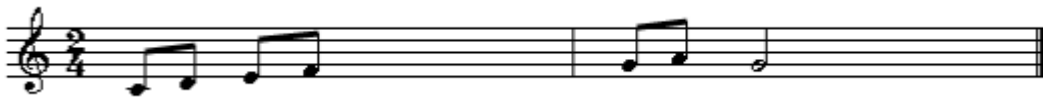
When you get a new sight song, you should first understand the general direction of its melody. Mastering the direction of the melody and grasping the writing method of the entire melody will play a more effective role in the subsequent visual music singing.

(2) Focus on tone types: scale type, broken chord, circuitous type

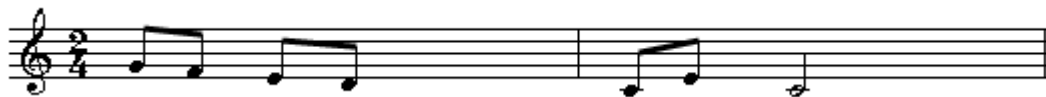
We also need to pay attention to the more common tone types in sight-singing and ear-training.

① Scale type: There are up and down,

I. Up. For example,



II. Down. For example,



② Broken chord:



Among them, the first two bars are the decomposition of the major triad.

③ Circuitous type:

I. First up and then down. For example,



II. First down and then up. For example,



Understand what types of sound patterns are used in sight-singing songs, master the laws of the sound patterns, and provide a quick way for the next sight-song.

### 3. With inner hearing

#### ① Inner sense of hearing

I. Concept: The so-called inner hearing training refers to the ability to imagine sound, the ability to think and act in sound. Inner hearing is to "think of sound" with the whole mind. Although there is no actual sound, the inner ear can "hear" the actual pitch of the sound. With the help of music memory, can internally imagine the sound of pitch, melody, rhythm, timbre, imagine the music image, this is a very important music auditory ability.

II. Category: Inner hearing is divided into melody and harmony. Melodic inner hearing is a kind of melodic imagination and cognition; Harmonic inner hearing is a kind of multi-part, harmonic and polyphonic music works of the imagination cognitive ability. The training of melodic inner hearing is faster, and people who work in music usually have this ability. The training of harmonic inner hearing is slow and may not reach the level of proficiency and application

#### ② Using

With the above preparations in all aspects, we can use our inner hearing to perform sight-singing.

Melody inner hearing technology training: It can follow the method from whole to partial and then back to whole, from slow to fast, focusing on training from the horizontal direction of music. The specific methods are: First, accumulation and memory of various styles of melody It is divided into three steps: the first step is to sing silently; the second step is to sing silently; the third step is to write silently. Second, sing accurate all kinds of intervals.

Harmony inner hearing training: can focus on from the vertical aspect, and the vertical and horizontal combination of the method, to develop the inner harmony sense of function and color. (1) color sense training: can use vertical and horizontal combination, playing and singing combination, such as harmony interval, chord playing, performance for the longitudinal relationship of the music; When modeling, modeling, performance is horizontal relationship, practice should make the two closely combined, to achieve: longitudinal listening, the inner hearing of both vertical stereo sound, can also model singing horizontal music direction; When the model sing, compose sing, want to get the horizontal direction of music, also have vertical stereo sound for internal support. Second, the dominant chord of each key is played four degrees up to the root of the dominant chord (d-t).

In summary, the improvement of the visual spectrum ability in sight-singing is achieved through comprehensive integration. Of course, all of the above are to achieve long-term practice and accumulation to achieve the goal, you must go through repeated exercises and hard training to achieve good results.

### **B. Ear training part**

Sight-singing and ear training are closely linked, they are similar in training methods

Dictation mainly includes dictation mono, melodic interval, harmonic interval, chord, chord connection, rhythm, melody, etc.

### 1. Dictation of monophonic and melodic intervals

Before listening, students should master the imitation singing of scales proficiently. The imitation singing of scales can form students' stable tone sense and hearing. After repeated training of scale imitation singing, students will be better able to imitate and sing monophonic notes. Students through imitation singing training, the brain has reserved some sound fixed position, then students can be from the shallow to deep dictation training.

When listening to and distinguishing monophonic and melodic intervals, it is necessary to establish a fixed tone sense, that is, to firmly remember the standard tone, and then compare the standard tone with the sound that needs to be heard and recorded to determine the interval relationship between the standard tone and the standard tone, reflecting that the whole note is recorded on the spectrum. In the usual practice, we can use the combination of inner hearing and construction practice and modeling practice to get familiar with the pitch of the sound. For example, give the standard "la" -- look within yourself for the sound you want to hear according to the interval relationship -- and sing it out with structure.

### 2. Harmonic interval

After a period of practice in scale imitation singing, students have a certain concept of pitch and intonation. At this time, the training of adding intervals will have a great effect on students' hearing.

The key to listening and sound intervals is to imitate singing. In practice, the inner hearing is combined with the imitative singing, and the imitating singing requires the dictation intervals in the heart, and then the pitch is found according to the method of listening to melody intervals. In general, if an interval has both a basic level and a varying level, listen to the basic level first, and then find the changing level based on the nature.

### 3. Chord dictation

Listen to chords mainly listening to sound effects and properties, inside the heart to have the major triad have bright colors, and the minor triad have dim colors. augmented triad color expansion and reducing the feeling of the diminished triad color shrink. In daily practice, you can use the combination of inner hearing and vocal construction practice and vocal modeling practice, such as the vocal construction practice of do -- mi -- sol: give the standard "la" -- find "do" according to the interval relationship, and sing -- imagine "mi" in your heart, but don't sing -- sing "sol" -- pop "mi" on the piano, in contrast to what you think in your heart

### 4. Rhythm

Rhythm is one of the basic elements of music. It is the skeleton in music and plays the role of matchmaking. The rhythm of a single tone like a line a series together, changed the length of the tone, enriched the musical vocabulary, so that the line is full of rhythm, appears cadence. Although the rhythm varies a lot, to sum up, there are only a few basic rhythm types: One meter rhythm pattern:



Two meter rhythm pattern:



First of all, the practice of rhythm is mainly oral. In practice, the inner ear is used to read and recite rhythm silently. Read a bar, read a bar; Direct dictation. Rhythm, as an important part of music, has different rhythms to better express the tension of music. In the music, a typical and recurring rhythm is called a rhythm pattern. The basic rhythm pattern summarized above can start from simple and then slowly transition to complex rhythm learning.

(1) Teachers can read simple rhythm pattern, students can according to have learned the basic types of combination of writing, every class can do the exercises in a complete sentence, in this rhythm practice mode, students can deepen their intuitive understanding of the different rhythm pattern of music, to strengthen the memory of all kinds of music performance, and then help students better to deepen the impression, the extension of student for rhythm memory time effectively.

(2) After completing the recognition and learning of the basic rhythm, it is best to guide the students to carry out effective training by oral reading and manual beating. The specific training methods include oral reading rhythm, manual unit beating and two-part training. Rhythmic exercises are mainly based on the mouth. In the practice, the inner hearing is used to read more and recite the rhythm like meditation; read a bar and meditation a bar.

(3) Rhythmic dictation is a widely used learning method. At the same time, during training, you can knock on hard objects, play the piano, and use a variety of instruments for auxiliary exercises, gradually, to help students better improve the effectiveness of the practice.

##### 5. Melodic dictation

Melody dictation is a comprehensive exercise, which includes the knowledge of pitch, rhythm, mode and tonality. Therefore, melody training should be carried out under the condition that both intonation and rhythm have certain basis. The methods of inner hearing training are as follows: ① Do not sing the music, write it after listening to it, listen to it with your heart, focus on training from the horizontal direction of music, and cultivate the accuracy of inner hearing to music image imagination; ② Develop theme motivation into musical passages to train inner creative thinking.



## Conclusions

In summary, as a skill training, sight-singing and ear-training must be performed in the technical training of oral singing, ear listening, brain thinking, mindfulness, and hand paddle: strengthening the ability to remember the pitch by singing; Improve the ability to distinguish pitch; by wanting to cultivate the imagination of inner pitch and understanding of theoretical knowledge.

At the same time, the sight-singing and ear-training course system for music majors in higher normal colleges should take the teaching theory of sight-singing and ear-training as an important theoretical guide in the continuous development process, and adopt the most reasonable teaching method and highlight the "normality" itself. Unique characteristics, implement the status of students to the main body of learning, and use a variety of different teaching methods to achieve a substantial improvement in the quality of each student.

## Discussion

This study shows that the improvement of sight-singing and ear-training ability plays an important role in future music education

1、Sight-singing ear training runs through the entire process of college music education. The work of vocal lessons, the maintenance of intonation of chorus lessons, and the harmonious feeling of composition analysis lessons must have a basis of sight-singing

2、Sight-singing ear training can promote students' control over intonation and rhythm. After certain auditory training and sight-singing training, you can get the correct concept of intonation, a sense of rhythm, tempo, and corresponding independent musical notation, which creates good conditions for learning music

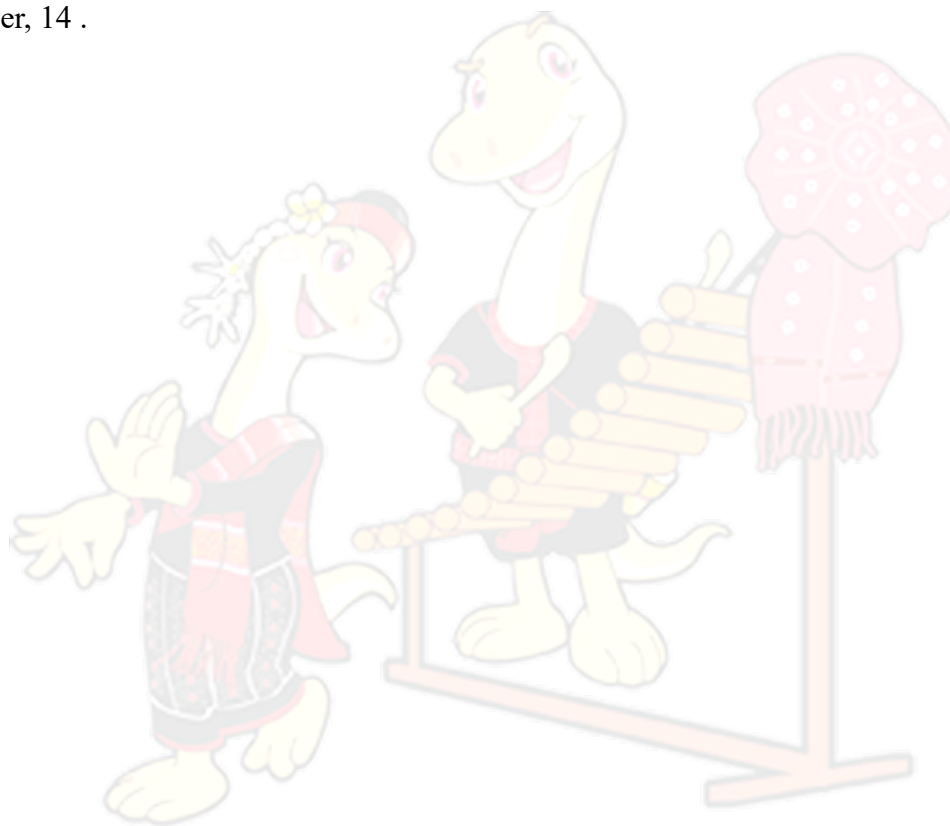
3、Sight-singing ear training can improve students' musical expression, musical understanding and appreciation. Accumulate a lot of music vocabulary during the training process, so that students gain more knowledge about music style, music aesthetics and music carrier.

Therefore, the basic training of sight-singing and ear-training is not only the foundation of music teaching, but also serves the future music practice.

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## **Research on the infiltration of multiculturalism in primary school music teaching -- based on the study of nanning primary school music classroom in guangxi**

**Huang xiaohuan\***

### **Abstract**

Classroom activities are one of the most direct ways for students to acquire knowledge. The transformation from general classroom to multicultural classroom is an important subject of multicultural curriculum reform. The three most important factors affecting classroom teaching are teaching materials, students and teachers. Therefore, the key to the success of multicultural curriculum is to cultivate teachers with multicultural beliefs and actions and to be good at exploring the multiculturalism of textbooks. This study conducted an in-depth survey of several primary school classrooms in five urban areas of nanning, guangxi by means of field interviews and field lectures, and selected two class examples to analyze, so as to discuss the multicultural nature of teachers and teaching materials and their roles in multicultural society and multicultural education. Some thoughts are provided for the creation of multicultural classroom.

**Key word:** Multicultural, music teaching and research

### **Author's affiliation**

Huang Xiaohuan, female, master graduate student, graduate institute of guangxi normal university music, The main research direction of primary and secondary school music teaching, Orff-Schulwerk.

### **Introduction**

#### **1. Project background**

In the context of global economic integration, the cultural integration and pluralistic development of various ethnic groups have become the universal theme of the world. The core of multiculturalism is cultural diversity, which recognizes the equal interaction between cultures. With the internationalization of education, multicultural education has become the mainstream of international education.

The multicultural music education integrates the non-western music cultural heritage into the education system with the concept of democracy and equality, and takes the musical culture of different regions and nationalities in the world as the teaching content, which has two characteristics, namely local music culture and global music culture. In the standard of music curriculum of full-time compulsory education

In China, the basic concepts of "carrying forward folk music" and "understanding multi-culture" are included, and the teaching of music courses is advocated to enable students to have certain aesthetic ability and musical accomplishment. After the implementation of the new curriculum reform, the author thinks about how to infiltrate multiculturalism into the music teaching in primary schools and how the music teaching under the infiltration of multiculturalism can benefit the students. To the experience of primary school classes for many times, I focus on the current teaching content and teaching methods with before has changed a lot, such as surface now teaching content more rich, the teachers in teaching, pay more attention to cultivate the students' ability in many aspects, traditional music culture in our country also got a certain degree of promotion and development, which is under the multicultural education in the teaching performance of the gradient.

## **2. The research reviewed**

In the context of global economic integration, the cultural integration and pluralistic development of various ethnic groups have become the universal theme of the world. The core of multiculturalism is cultural diversity, which recognizes the equal interaction between cultures. With the internationalization of education, multicultural education has become the mainstream of international education. The multicultural music education integrates the non-western music cultural heritage into the education system with the concept of democracy and equality, and takes the musical culture of different regions and nationalities in the world as the teaching content, which has two characteristics, namely local music culture and global music culture. In the standard of music curriculum of full-time compulsory education in China, the basic concepts of "carrying forward folk music" and "understanding multi-culture" are included, and the teaching of music courses is advocated to enable students to have certain aesthetic ability and musical accomplishment. After the implementation of the new curriculum reform, the author thinks about how to infiltrate multiculturalism into the music teaching in primary schools and how the music teaching under the infiltration of multiculturalism can benefit the students. To the experience of primary school classes for many times, I focus on the current teaching content and teaching methods with before has changed a lot, such as surface now teaching content more rich, the teachers in teaching, pay more attention to cultivate the students' ability in many aspects, traditional music culture in our country also got a certain degree of promotion and development, which is under the multicultural education in the teaching performance of the gradient.

## **3. The research question**

Analysis of the basic concept of multiculturalism; Under the background of multi-culture in nanning, guangxi, combining with the analysis of music teaching materials, this paper expounds where the teaching contents of multi-culture come from. With qualitative research as the method, observation and teaching in the primary school music classroom as the means, with case as the argument, aiming at the infiltration of multiculturalism in the primary school music teaching, through the teaching purpose, content, way, means, situation, evaluation and other aspects of the teaching design of the exploration, analysis of the way and method of infiltration. In order to enrich the primary school music teaching theory, further improve the primary school music teaching under the new curriculum reform, make a modest contribution.



The idea of multiculturalism was put forward by American educator John Dewey in the early 20th century. Multi- by itself means many or more than one thing. That is to say, on the premise of being based on the national culture of the country, it allows and guarantees the common and equal development of other national cultures and enriches its own culture through exchanges and reference.

## Methods

From the perspective of social culturology, the author selected nanning city of guangxi zhuang autonomous region as a case study, and mainly adopted the method of on-site lectures, supplemented by interviews and literature surveys. The students were selected from 30 classes in primary schools in five major urban areas of nanning. The interviewees are primary school teachers in five major urban areas of nanning city, including teaching and research staff (who are also teachers).

Nanning is selected as a case study mainly based on the following considerations: 1. Nanning, the capital of guangxi zhuang autonomous region, is a city where many ethnic groups live in compact communities, and a place where many ethnic cultures converge, with a typical multicultural background. 2. Nanning, as a gathering place of asean culture, is the permanent host of china-asean art festival and an important ethnic corridor. Due to its profound cultural heritage and the collision, conflict and integration of various cultures, it has the comparative advantages of asean culture, and it is convenient to investigate and collect relevant materials.

### 1. An analysis of multiculturalism in primary school music teaching materials

As the text carrier of knowledge, textbook is not only the educational knowledge system, but also the knowledge basis of classroom teaching, which is directly related to the quality of students' training. In a sense, textbooks are the embodiment of a nation's cultural quality, the measure to measure a country's educational level, the example to guide children to think and conduct teaching activities, the carrier to directly reflect the value of music curriculum, and the intermediary and bridge to interact in teaching activities. The choice of curriculum in the reform of basic music education is the breakthrough point. It is of great significance to study the music teaching materials in primary schools.

Nanning city primary school music teaching uniform relay press and the people's education press, music teaching material, among them, 1-3 grade using the guangxi zhuang autonomous region, the teaching material development center press (2003) think of the relay, relay the teaching material, 4 to 6 grade using compiled by the institute of curriculum and curriculum research center of the teaching material of the people's education press, 2004. According to the education department, the textbooks will be replaced with relay's music textbooks in the next three to five years. From the perspective of cultural embodiment, these editions of textbooks have three characteristics.

First, the theme is distinct, highlighting the psychological culture of children. Each textbook is constructed with thematic units, and each unit runs through with vivid plots, which organically integrate feelings and appreciation, performance, creation, music and related culture. The content of each subject unit is not only relatively independent, but also has certain

internal relation.

Such as relay press in grade one in part ii of the teaching material, is divided into six parts, are all "rhyme", "we love singing", "happy little musician" and "colorful", "my hometown" and "music kaleidoscope", each under the most, there were six to seven teaching content, such as the first part, in order to "compare" as the main line, include singing "bench dragon" (zhuang), singing the song walk (miao), listen to reward ", Confucius dance "(zhuang), singing" carciery west o "(yi)," let's dance "and sing" compare "" the singing festival" (kelao) and activity, The six contents are independent and unified in the nursery rhymes of each ethnic group.

Another example is that the textbook of the second volume of the fourth grade of people's education press is divided into eight parts and my music webpage. Each part has its own theme. The first part is themed with "birds in the forest", including a song "birds please come here", two songs "birds in the forest" and "birds pay tribute to the phoenix".

The two editions of the textbook are all printed in color, with rich and vivid illustrations, and the visual impact is more obvious. As shown in FIG. 4-1 and FIG. 4-2, the children on the cover of the textbook of relay publishing house perform ethnic Musical Instruments in their ethnic costumes, and the cover of the music textbook of people's education publishing house is a lovely picture of children's life, which illustrates children's unique psychological characteristics with different visual cultures.

**Figure :** cover of primary school music textbook  
 (left: relay press; Right: people's education press)



Second, the activity design is close to the student life culture. According to the need of the teaching material content and age characteristics of students, selected in the life of the young children happy children's songs, music, games, music, riddle, music, design the music pantomime, music creating and activities, and in the form of pictures and show, fully arouse the enthusiasm of students' active participation in music practice, let students learn happily.

Along with the teaching process, various forms of music activities are arranged in each unit of the textbook to inspire the thinking of images and cultivate the creativity. For example, in the second volume of the fourth grade "singing mountain songs" class, guide the students to "please tell some stories about liu sanjie to the students", "enjoy the movie" liu sanjie "in the song clips, and say your feelings" and so on. In many teaching unit, also elaborate the plait of thematic

activities, such as learning drama this plate "JiJiFeng" lesson, "a few people, please, try to play a" JiJiFeng ", in the universal cover plate of the papaya is just a lesson, "please designed for percussion accompaniment song" and so on, lets the student in the process of actively participate in activities, development of individual character, show ability, promote the development of image thinking, promote the creation ability raise.

Third, rich content, access to the world's music boutique. From the perspective of the distribution of the content of the textbook, it includes folk songs, children's songs, film and television songs, pop music and classical music, which comprehensively reflects the excellent music culture of all ethnic groups at all levels. In terms of local ethnic music, it involves folk songs, ethnic instrumental music, folk songs and dances, rap music, opera music and other folk music categories, especially the traditional music in ethnic areas, and strives to make students get the edification of excellent folk music. For example, Beijing tune, singing facial makeup, singing folk songs, Chinese kung fu, jasmine flower, etc., by people's education publishing house, etc. Teaching material compilation of nearly 30 countries music works, such as Poland's rhymes "dancing dolls and bear", the Japanese children's songs "if happiness you clap your hands", the German folk dance the waltz, French SAN SAN "animal carnival" listen to reward, American song "years ago", etc., for the student multi-dimensional, appreciating, learning foreign music provides a platform. Through practical activities, music, poetry and painting are integrated to enhance students' experience and feeling of music, improve their appreciation, performance, creation and aesthetic ability, expand their musical vision, expand their musical culture and improve their humanistic quality.

**Figure :** Statistical table of the number of Chinese and foreign songs in each grade  
(mainly based on textbook catalogue)

版本 年级	接力版		人教版	
	中国的	外国的	中国的	外国的
一年级	50	9		
二年级	48	13		
三年级	46	12		
四年级			46	14
五年级			51	10
六年级			48	13

"Compared with that, the music textbook of relay publishing house can better reflect the characteristics of our guangxi folk songs. In large Numbers in the teaching material of guangxi folk song, from the first book, appears simple material of guangxi's folk songs, how the rhythm of the voice practice, gradually developed into multi-tone folk music appreciation and music activities, reflecting the music textbook writers efforts to continue to carry forward the concept of ethnic

music, cut in the national music from elementary school education".

"Interpretation of music curriculum standards" points out that one of the characteristics of the reform and development of music education in the world today is to pay attention to the combination of diversity and local culture. Both the relay version and the pep version of the primary school music textbooks reflect the combination of local music culture and other music culture to varying degrees. In the content of the textbook, there are not only the ethnic folk music with strong characteristics of Guangxi, but also a wide range of excellent foreign children's songs. From the perspective of educational philosophy, these textbooks emphasize "student-oriented development", emphasize the integration of diverse cultures, pay attention to the development of students' personality, strengthen practice and creation, strengthen integration and penetration, and stimulate students' interest in learning music throughout. Through the cultivation of musical aesthetics, students can purify their minds, sublimate their personalities, adjust their emotions, and cultivate their aesthetic taste, so as to establish a scientific world view, a revolutionary outlook on life and correct values, so as to improve their overall cultural quality.

## **2. An analysis of multiculturalism in primary school music classroom teaching**

Music lessons in primary schools cannot solve the problem of music skills of all the students, but more should reflect the cultural value of music courses and cultivate students' aesthetic ability. According to music curriculum standards, the value of music curriculum is mainly reflected in four aspects. First, aesthetic experience value; Second, the value of creative development; Third, the value of social interaction; Fourth, the value of cultural heritage. The value of music curriculum mainly affects students through the carrier of music classroom.

The most important way to realize the purpose of music education in primary schools is the music classroom teaching in primary schools. Have a purpose, planned and organized by a certain form of the aesthetic education of music, on the basis of the science teaching material, using the platform of the classroom, through teacher's classroom design and the specific teaching content, all students to arouse and cultivate students' interest in music, so that the students are willing to participate in music activities, the development of music perception and experience the aesthetic feeling of music, to cultivate music feeling and appreciation ability, cultivating artistic imagination and creativity, cultivate the spirit of optimism and friendly, inherit the excellent national music culture and the world's outstanding music culture, and make students have accumulated profound artistic accomplishment. Let the students know and understand music in the cultural context, combine with specific music skills to learn, while deeply feeling the diverse music culture to learn music.

In the process of writing the paper, the author recorded 30 music lessons in five districts of Nanning and selected two teaching examples to illustrate the penetration of multiculturalism in music classroom teaching.

### **Class example 1 and analysis**

Textbook: relay press, grade 1 (volume 1),

School: Nanning Junwu Primary School

(Primary school affiliated to Guangxi University)

Teacher: Miss Liang

Teaching content: listen to "elephants" and "birds"

Teaching purpose: by listening to music, students can distinguish the density of rhythm and the height of notes

Teaching difficulties: the relationship between the speed of rhythm and the height of notes and the image of music

Teaching class: multimedia music classroom

Teaching tools: multimedia, performance props (animal head)

(review "two little elephants", song performance)

T: dear students, how lovely the two little elephants are. Today, the teacher will take you to know some animals. But the animals are hidden in the music. See if you can find them. (teacher plays music with multimedia (no pictures))

T: did you hear that? What animal is hidden in the two pieces of music?

S: tiger, peacock, camel, elephant, bird...

T: students found a lot of animals! Who can tell me why you found these animals?

S: the voice is like a tiger in the call; Birds singing in the trees; It was the frog jumping...

T: the students all found the animals. Let's see what animals are in the music. (play the music clip again)

T: students listen, compare the two pieces of music, which sounds low? Which is higher? The first one is low, the second one is high.

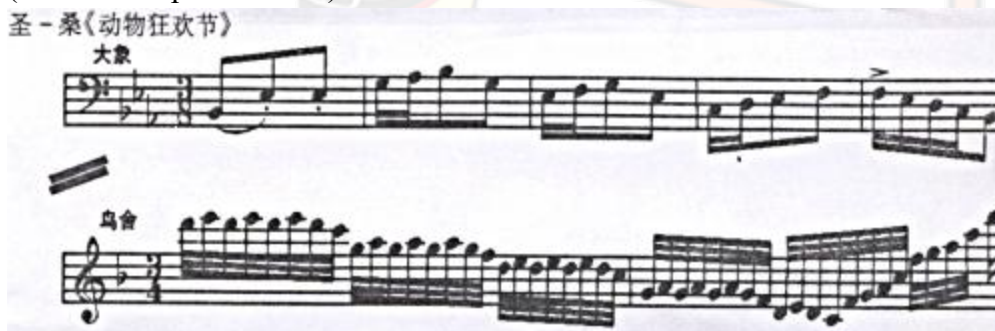
T: let's think about it. Compare the two pieces of music. Which one is bigger? Which one is smaller?

S: the first one is big, the second one is small; Both are about the same size...

T: Is it a big animal or a small one?

The teacher here has a piece of music, everybody see, the two pieces of music music what is different?

(multimedia presentation)



S: there are many notes in the second paragraph, more than in the first.

T: The second paragraph has more notes than the first. Is the sound of the second piece of music higher than the first? Is music like this more like a big animal or a small animal?

S: small animals.

T: the second piece of music has many notes, high notes and dense rhythm. It sounds like a small animal. The first piece of music has fewer notes, a lower pitch, a more sparse rhythm, and sounds like a big animal.

T: let's listen to the first paragraph 5, 1, 1, |, 34, 5, 3... Do you know what instrument is playing?

S: the instruments I play, the cello...

T: The lower sound comes from the double bass. The double bass has a deep and powerful sound. Does it sound like a big animal in music? Does such a big animal sound fierce?

Living: not fierce.

T: what do you know about such a big animal?

S: hippo, elephant, camel...

T: then let's listen again. What is this big animal doing in the music? The hippo plays in the river. The elephant is picking bananas; The camel in...

T: the animals are having a good time. The teacher has many animals' heads here. Would you like to show the big animal with your heads?

S: I'll come. I'll come...

T: let's invite these students to come first, see who can perform with the feeling of music. (the students perform to the music...)

Conclusion: today our music class is really lively! A lot of lovely animals came. After you go back, please make a small head. Next time, bring your head with you. Shall we perform again?

### **Classroom teaching analysis**

This is an appreciation class, the teaching object is the primary school student of the first grade, the teaching content is to appreciate the "elephant" and "bird" in the "animal carnival" of Saint Mulberry. The purpose of teaching is to let students in music, learn to appreciate, understand the relationship between pitch, rhythm speed and musical image.

First, the multi-dimensional classroom teaching theory guidance. In class, first of all, through the review of the previous content, stimulate the interest of learning new lessons, arouse students' awareness of participation. Then the teacher from the sound of the high and low, the length of the direction to guide students to listen to music, so that students think fully developed, such as targeted questions, "students listen to the two pieces of music, which sounds low ah? Which is higher?" "What do students know about such a big animal?" And so on, from the music's pitch, speed, rhythm and other aspects of the guidance of appreciation, inspired imagination.

Second, make good use of students' psychology, reasonable choice of teaching methods and teaching means. In this example, the teacher can grasp the students' lively and active, strong imitation, fast interest transfer and strong curiosity, and make full use of multimedia to create a relaxed and harmonious classroom atmosphere for students. Students are the main body, using conversation, games rhythm, participation and other interesting activities to achieve the teaching objectives. By feeling, guide students to broaden the thinking and many ways to participate in music practice teaching mode, completely changed the music appreciation course pure "teacher speak, students listen", mainly on knowledge imparting appreciate the traditional teaching mode, and the organic combination of content related to music, happy "zoo", make the music appreciation



course "live" "move" rise, now reflects the music curriculum in the emphasis on student's aesthetic temperament and interest, so that the students in the process of learning music music aesthetic experience to achieve the purpose of art education. This kind of group music activity with mutual cooperation is also a kind of interpersonal communication with music as the link, which helps to develop the group consciousness of students' participation and the spirit of cooperation of mutual respect.

In practice, the students were guided to think about the relationship between pitch and image. The higher the pitch, the smaller the animal and the lighter the weight. The lower the sound, the bigger the animal, the heavier the weight, the image is small - light - fast - sensitive, big - heavy - slow - clumsy. When guiding the relationship between rhythm and image, "the elephant moves slowly due to its body weight, so its auditory rhythm is relatively slow"; "the bird is dexterous and free, so it USES continuous 32 minute notes in its musical rhythm"; Short sound makes people have the feeling of small shape and light weight ", that is, "long - heavy - big - slow, short - light - small - fast". Through participation, performance and evaluation, students can improve their ability to perceive, understand and express beauty. The whole class reflects the new teaching concepts such as taking aesthetics as the core, taking interests and hobbies as the motive force, facing all students, paying attention to music practice, and inspiring students' creative thinking. The interaction between teachers and students is more successful.

Thirdly, the integration of multicultural consciousness in classroom performance. The education concept of multi-culture emphasizes cultural diversity and respect for differences. Teachers respect students' different feelings of music experience in inherent textbooks, and cultivate and develop students' personality and divergent thinking, which is a direct reflection of multi-culture teaching.

### **Class example 2 and analysis**

Textbook: people's education press, grade 4 (volume 2)

School: nanning langdong primary school

Teacher: miss He

Teaching content: learn to sing "sing face"

Teaching purpose:

1. Let the students know that facial makeup is a kind of facial makeup in Chinese Peking Opera by appreciating facial makeup.

2. By learning to sing "face painting", students can understand the ingenious integration of Chinese quintessence and pop songs, so as to cultivate their interest in folk music and art and their thoughts and feelings of loving the motherland.

Teaching difficult points:

1. Understand the basic knowledge of facial makeup and its role in Beijing Opera.
2. Distinguish the different expressiveness of different faces in song performance.

Teaching class: multimedia classroom

Teaching equipment: multimedia courseware face fan

T: Before class today, let's take a look at the characteristics of a video.

(playing the peking opera part of the Spring Festival gala) This is Beijing Opera. There are many

elements about Beijing opera in our life.

What do you know?

S: Animated film sun wukong, face changing, on the Spring Festival party.....

T: Do you know anything about Beijing Opera?

S: People who sing Beijing Opera wear special clothes, special makeup, special headgear...  
 Beijing Opera is the quintessence of Chinese culture. It is a large type of opera formed in Beijing at the end of the qing dynasty. He has two main characteristics: singing, singing, typing and facebooking.

Today we will learn one of them -- facebooking.(shows face fan)

T: Have you ever seen such a fan?

The fan is full of face paint.

Who can tell me what's the use of face paint?

S: Different colors of facial makeup depict different characters

T: Who can tell me how many kinds of faces do you know?

S: Guan Gong is red, cao cao is white...

T: Let's listen to this song. How many kinds of masks are there?  
 (multimedia playing music, "singing face")

S: Blue, Red...

T: Let's look at the lyrics again, the blue - faced douerdun steal royal horse, the red – faced guan gong war changsha. What does that mean? From the color of the face we can see the character characteristics of the characters.

(multimedia shows pictures)

脸谱颜色	人物类型	性格特点
红色	关羽	忠勇正义
黑色	张飞、包公	直率鲁莽
白色	曹操	猜疑奸诈
金色	孙悟空	神奇怪异

T: Here we have the most familiar with the Monkey King, this role is not magic strange ah?

(listen to the music in sections and focus on the explanation of the lyrics)

T: Do you find anything different about this piece of Peking Opera?

S: There was a different singing at the beginning.

T: This is a new genre, called "opera song", the so-called "opera song", is the composer made a new attempt, is in the popular music to absorb the musical elements of the opera to create. In this way, the song is divided into two parts. The music in the first part is relatively slow, which is to look at the Peking Opera from the perspective of foreigners. The music in the second part absorbs the xipi singing from the Peking Opera. So, Beijing Opera is also a very fashionable musical theme nowadays. (listen to the music, the students perform freely)

Conclusion:



Today we appreciate the song "sing facial makeup", learned a lot of knowledge of facial makeup in Beijing Opera, realized. The extensive and profound Beijing Opera art of the motherland, I saw many students' expressive performance, fully imitate the characters. Character traits. Beijing Opera is an ancient opera, with a strong artistic charm, hope in today's popular music. In the prevailing era, we should not forget to inherit and carry forward our excellent folk music.

### **Classroom teaching analysis**

Sing facebook is people's education press grade four part ii of the content of music appreciation, this part also includes appreciate the tone of Peking Opera, appreciate the JiJiFeng, learn to sing "f their writing in the spring and autumn" and so on content, the teaching material the use of the big plate for quintessence of learning, aims to let the student through understanding the knowledge of our country quintessence, appreciate art music, thus the essence of love we love our national culture.

First, the multicultural nature of teaching content. Peking Opera is the quintessence of Chinese culture, which introduced Peking Opera into the music of primary schools Class, for students to understand and love our national music culture, has an important impact and role. As Peking Opera is relatively unfamiliar among primary school students, the teacher selects "singing facial makeup", a piece that is familiar to everyone, to teach the students to distinguish different facial makeup from the aspects of facial makeup color and task character. This song skillfully combines the singing style and accompaniment techniques of popular songs with quyi music and opera music. Let the students know that the quintessence of Chinese culture and pop songs can be skillfully integrated, so as to cultivate students' interest in folk music art, and then love the thoughts and feelings of the motherland.

Music is an important carrier of human cultural heritage, a valuable cultural heritage and wisdom of mankind. By learning Chinese folk music, students will understand and love the music culture of the motherland, which will help to cultivate students' patriotism. By learning the music culture of different countries and nations in the world, they will broaden their aesthetic vision, understand the richness and diversity of different national music cultures in the world, and enhance their understanding, respect and love for different cultures.

Secondly, the experiential teaching method in the national cultural atmosphere. Multicultural music education is to promote the culture of folk music education, but also emotional education. The teacher used multimedia courseware to combine music and pictures and present them directly in front of the students. With the help of facial makeup and fans, the teacher strengthened the students' impression on the new content. Through the stimulation of ears and eyes, the teacher guided the students to experience the combination of music and art, which were two different senses, so as to cultivate the students' aesthetic experience of comprehensive art.

In the process of teaching, the teacher through questions and answers, listen to reward, guides the student to enter the classroom thinking, such as "we have a lot of life elements of Peking Opera, you know what?", "what did you learn about Beijing Opera?", what's the use of "who can

tell me the facebook", in the teaching, teachers play a leading role, establish the equal status between teachers and students, let students think through their own answer, fully arouse the interest of students' autonomous learning, and finally achieve the teaching purpose.

## **Results**

### **1. To promote the re-understanding of music teaching materials**

The content of multicultural music education has two characteristics: local music culture and global music culture. Its purpose is to teach students to understand music in a variety of music culture society, in a variety of music culture, more clearly the charm of the national music culture. In other words, music education should not only be the education of skills, but also the education of culture.

Music education in multi-culture has three values. First, exposure to the music of different cultures can not only broaden the range of listening, but also recognize that the world's music is rich and diverse, and the performance methods have their own characteristics. Second, recognize that music in many parts of the world is as good as that of your own country or people. Third, through the experience of all kinds of music in the world, form a stronger music adaptability, so as to enhance the ability to appreciate and perform. Our music class should not only reflect the educational function of aesthetics, but also give students a multicultural view of the world.

The awareness of multiculturalism in music education can cause students to have richer aesthetic experience, make students face different cultures and different people with an attitude of tolerance, respect and acceptance, avoid prejudice and discrimination, and help students become more adaptable in the multicultural world.

### **2. To accelerate the improvement of multicultural teaching system in music education in normal universities**

Colleges and universities are an important source of primary school teachers. The quality of students majoring in music education in colleges and universities has a direct impact on the ability of future front-line teachers to have multi-cultural teaching and the effect of music teaching reform. To ensure that a new round of basic music education reform smoothly, the foundation education course reform outline (try out) "clearly put forward: normal schools and other basic education teachers cultivating and training tasks of institutions of higher learning and training structure should be according to the goal and the content of elementary education curriculum reform, adjust the training target, specialty setting, curriculum structure, reforming teaching methods, based on the construction of multicultural music teaching system, so as to promote China's national music culture in normal universities, primary and secondary schools, and the inheritance and development of the whole society.

China's music education should give us promptly seize the historical opportunity of development, accelerate the multicultural music education in higher normal education system perfect, timely adjust the personnel training mode, attach importance to the opening of literacy class and learning, to the deep accumulation of Chinese culture and the humanistic spirit of Chinese folk music to the world development.



### **3. To strengthen teachers' multi-cultural accomplishment and professional learning**

We should strengthen teachers' multi-cultural accomplishment and professional learning and promote the cultivation of teachers' multi-cultural educational concept. It is the ideal and pursuit of our music education to extensively absorb all the excellent music culture in the world, broaden our vision of music education, enrich the connotation of our music education, and share the excellent achievements of human music civilization. And the realization of this ideal, the most crucial to come from the teacher's multicultural quality structure. In music education, whether teachers have multi-cultural knowledge structure and educational view directly affects the effect of students' cognition of music.

In teaching, teachers should set up a multi-cultural educational concept, deal with the relationship between content and form, deal with the relationship between music evaluation and student development, improve the quality of teachers, based on the national music culture teaching, lead students to open up a new vision of world music.

### **4. Create a multicultural teaching environment**

Teaching environment is an important factor affecting the quality of talent training. In primary school teaching, relevant management departments should combine with the actual situation of the school to create a multicultural teaching environment for students and teachers as much as possible, so as to facilitate students' learning and teachers' teaching. In addition to the investment of funds, the improvement of teaching equipment and the holding of meaningful music activities, the layout of the campus environment and classroom environment should also reflect the characteristics of the school and culture.

### **5. Explore the multicultural primary school music teaching model**

Guangxi is an autonomous region of ethnic minorities with the Zhuang nationality as the main body and the largest ethnic minority population in China. The primary school music teaching in Guangxi should combine with the local ethnic characteristics and explore the music teaching mode with its own ethnic characteristics under the guidance of multi-culture. It requires the cooperation of all aspects of teaching, including the clear design of teaching purposes, the multi-dimensional integration of teaching contents, the effective implementation of teaching organizations, the correct selection of teaching methods, the rational use of teaching resources and so on.

## **Conclusion**

We should understand the essence of music education from a macroscopic perspective. To accelerate the improvement of multicultural teaching system in music education in normal universities. From the micro level, strengthen the teachers' cultural accomplishment and professional learning; To create a strong multicultural teaching environment; Explore the multi-cultural characteristics of the music teaching model.

Guangxi primary schools possess rich and unique musical cultural resources due to the particularity of regional culture. If the primary school music teaching can combine with the local music resources, on the basis of the established teaching material content, the development and creation of the local ethnic regional culture of the teaching content, will have an inestimable impact

on the cultivation of students' diverse music ability. In teaching, teachers should pay more attention to their own cultivation and ability to improve, and lay the foundation for the implementation of multicultural teaching. Relevant education departments give certain support and help to create a multi-cultural education atmosphere.

## Discussion

The progress of education and teaching promotes the spread of culture. This paper expounds what is multiculturalism, the way that multiculturalism permeates in music classroom, and the teaching design of multiculturalism music classroom, combining theory with practice, and then returning from practice to theory. Teaching case is a process in which teachers and researchers cooperate to collect creative facts in teacher-student teaching situation. It is the empirical induction and unique inner experience reflecting the educational principle. It is a process of interaction and complementation between the theoretical accomplishment of researchers and the teaching experience of teachers, which promotes the rationalization of experience and the demonstration of theory, and promotes the search for the educational problems in the combination of theory and practice, and enjoys the win-win situation in practice and theory after solving the problems.

This paper provides the first-line teachers with the opportunity to record their own educational experience through case study, and encourages them to reflect on their teaching behavior, continuously improve their teaching level, and strengthen their awareness of multi-cultural infiltration in music teaching in the future.

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## A Study of Yugur Wedding Ceremony Songs and Their Functions

MA Er Jian\*

### Abstract

The Yugur people are one of the rare ethnic minorities in China. Traditional wedding customs Yugur is one of the unique folk, due to the Yugur only twelve thousand people, no text of this nation, folk media has become an important research into its history and ethnic customs and culture, and marriage customs Yugur. The wedding ritual song just happens to have such a unique function. This article highlights and answers Yugur wedding ceremony and wedding Yugur folk songs function. By elaborate wedding ceremony and marriage custom of Yugur songs, he summarized the main features Yugur wedding ceremony song at the wedding among, supplement and perfect the Yugur cultural connotation of great significance.

**Keywords :** Yugur wedding ceremony song function

### Introduction

1. The Yugur people mainly live in the middle of the Hexi Corridor in Gansu, China. They are one of the nomadic peoples with a relatively small population in China. There are only 12,000 people. Most scholars believe that the Yugur people originated from Huihu. In the 3rd century BC, Ding Ling and Tie Le were ancestors of Huihe. Ding Ling is divided into the east branch and the west branch. The east branch is south of today's Baikal, and the west branch is nomadic between the present Erzis river and Lake Balkhash, all ruled by the Huns. Later, due to religion and war, it moved eastward to the middle of the Hexi Corridor, the Sunan Mountains in the northern foot of the Qilian Mountains and the area of Huangnibao in Jiuquan to form the Yugur people of today.

2. The folk songs of the Yugur people are rich in subject matter and diverse, and they cover all aspects of the Yugur people's historical stories, working life, weddings, funerals, and marriages. The wedding ceremony song relies on and wears throughout the wedding process, and plays its unique musical function. Due to its complicated historical evolution and long history, the Yugur people have formed unique wedding customs. The Yugur wedding is an older and more accurate form of marriage.

3. What is the function of the Yugur wedding ceremony and wedding folk songs?

### Methods

Through field research, I have participated in many traditional Yugur wedding banquets since I was a child, including my own wedding, which is also a traditional Yugur wedding. On this basis, I checked the references. Listen to the video and audio recordings of folk songs to explain the article.

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\* MaHa Sala University of Kansas School of Music

## Results

### 1. Yugur wedding ceremony.

The Yugur wedding will take two days. On the first day, the woman's house was held, and her relatives and friends would go to the woman's house to offer Hada to express her blessing. When the day after the day of the rising star, the head-to-face ceremony was held for the bride. The head is decorated with a strip of hard board cloth with a width of about 5 inches and a length of about 3 feet. Each strip is divided into four segments. Each segment has a different pattern and is embedded with coral, agate, and shellfish. decorations. When wearing the head and face, the head and face of the bride were worn by two elderly women. At the same time, we should sing the wedding ceremony song "wearing head and face". "Head-to-face" must be sung by her elder grandmother or aunt, aunt, etc.

After wearing a face too far, the woman's relatives will escort the bride to the groom's family held the line wedding, called SongQin. When setting off, the bride should sing "Farewell Song" to her parents to express her kindness.

On this day, the man chooses a suitable place on the road waiting to meet the bride and his party, which is called "tip". The man will prepare Hada, lamb and wine at the chosen location. When the bride and his party arrive, present the Hada and salute the wine. After a short rest, the man and his wife went to the man's house with the woman.

After "stepping on the account", the maid's family sending team came to the door of the man's house. The relatives and friends of the man's house had to come forward and pull the ropes of all the guests. Regardless of their age, they must help them off the horse one by one. "Let the guests".

After the guests are seated, the bride-giving ceremony will be held. The bride's uncle officially gave the bride to her in-law's family, and the wedding was nearing completion.

After the wedding ceremony, the man invited everyone into the tent, began to eat a wedding banquet and sang "A Hospitality Song". After having a wedding banquet, a couple formally married.

### 2. Yugu Wedding Folk Songs

#### 2.1 Scales and Modes

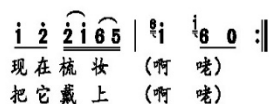
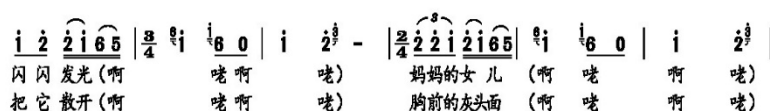
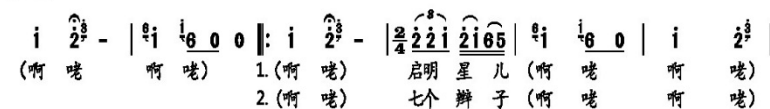
Most of the Yugur wedding ceremonies are feathered, and the musical scale is mainly pentatonic. The feather mode is a minor third and a second increase above the main voice. It is similar to the minor of the western mode, because the harmonics on the first, fourth, and fifth levels are all minor third chords, so the sound is relatively dim. Such as "wearing head and face one"

## Example 1

## 戴头面歌 (一)

1=B  $\frac{3}{4}$ 

♩=76



## 2.2 Beat

In the Yugur wedding ceremony song, the single beat and the double beat are alternated flexibly, and the change beat is used. For example, in "Hat and Face 1" (Spectrum Example 1), the song beats consist of single beats such as  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{2}{4}$ . The beat of "Head and Face 2" (Spectrum Example 2) is  $\frac{3}{4}$  and  $\frac{4}{4}$ , which are composed of single beats and composite beats. The tempo change is flexible and self-contained, reflecting that the Yugu people can not only absorb the inclusiveness of the fine cultures of the surrounding nations, but also reflect the national wisdom of the Yugu people while retaining other cultures.

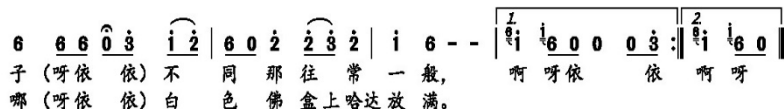
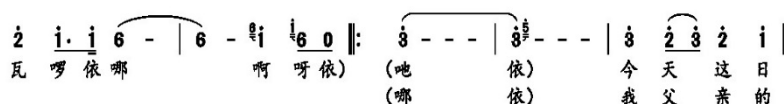
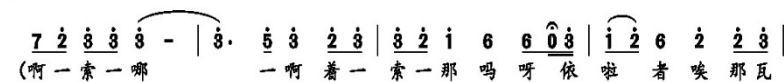
## Example 2

## 告 别 歌

1=B  $\frac{4}{4}$ 

♩=100

肃南



## **Conclusions Yugur wedding ceremony song function**

### **1. Educational functions**

"The educational function of music is mainly reflected in the emotional, political, moral and ethical evaluations made by the composers in the works. If this evaluation is accepted by the listeners, it can affect them and educate them." Yugur The tribe's wedding ceremony song is just a summary and summary of the marriage customs and family life for a long time. In the song "Wearing the Head and Face",

"Putting on this embroidered robe, I wish the bride to have a boy in the in-law's house; wear this felt hat with spikes, and wish the bride to have a daughter in the in-law's house" is the reflection of Yugur people's collective understanding of marriage life. This concept of knowledge is conveyed to the bride in a sacred ritual such as a ritual of wearing a head and face, and the purpose is to educate the bride to extend to her in-laws after arriving at the in-laws. For another example, "You have to support the seventy-two ox hair tents, and take the family seriously", the lyrics clearly teach the bride not to be lazy when she arrives at her in-law's house, and to take care of the family.

### **2. Understanding functions**

Musicology believes that the cognitive function of music is originally weak. Only when it is combined with non-musical factors (such as text, dance, etc.) can the cognitive function of music be greatly improved. The main content of the Yugur wedding ceremony song is to make the bride and guests participating in the wedding realize the significance of each link of the wedding, and the specific expression is to realize that they have reached an adulthood and completed an important role transition in the life stage. For another example, in addition to expressing gratitude to relatives and friends, the song "Being a Guest" is to make the neighborhood neighbors realize that from now on, the two new couples will formally form a husband and wife.

In addition, the Yugur wedding ceremony song should make people realize the meaning of the song itself. For the Yugur people without words, the significance of the Yugur wedding ceremony song is not only education and aesthetics, but also the inheritance of the Yugur wedding customs. For example, in "Facehead", "The star is shining, mother's daughter is now dressing ; the seven braids spread it out, and the gray head on the chest puts it on." Held, and the number of girls' braids is also limited. Another example is "do not work in your maid's home to comb your hair style, go to your in-law's home to change your work style" reflects the custom of women's hair style and life before and after marriage.

The Yugur wedding ceremony song is the collective cognition and inheritance of the Yugur people's wedding and marriage life. By further understanding the significance and function of the Yugur traditional wedding ceremony song, it has a profound and complementary effect on the uniqueness and integrity of the Yugur culture Meaning.  
The benefits of research.



## Discussion

The important part of the traditional ethnic minority folk culture is also the main carrier of the minority music culture, so it is not only a witness to the evolution of the minority folk culture, but also bears the important responsibility of the inheritance of the minority music culture. Today, society is developing very fast, and many traditional cultures of the Yugu people are gradually disappearing, but in fact they are so precious that once we lose them, it is difficult to find them. As the daughter of the Yugu people, I grew up in that grassland. My parents and ancestors have spoken the Yugu language for generations. No matter whether I am a university teacher or a doctoral student, I have the responsibility and obligation to inherit it. And protect the Yugu music and Yugu culture, and affect more young people to learn and understand the Yugu culture. This is of great value not only for the study of Yugu culture, but also for the study of northern minority culture and The "Belt and Road" culture mentioned by Secretary Xi Jinping has important value and significance.

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## **The Important Role of College Music Teaching in the Transmission of Chinese Folk Music Culture A case study of the Shiyuan College of Nanning Normal University**

**Pang Yi\***

### **Abstract**

Today, with the development of economic globalization and the diversification of world culture, China's culture is developing in a more diversified direction. Frequent cultural exchanges between countries have become an irresistible trend of the times. As the crystallization of wisdom and the sustenance of spirit, music conforms to the development of the times. Thousands of years of cultural development in China has enriched the form and ideological connotation of music. Music teaching is an important carrier of transmitting national music, and colleges and universities are the key places for transmitting and innovating national music. How to give full play to the important role of college music education in the transmission of national traditional music culture is a long and arduous task in college music teaching. This study takes the Shiyuan College of Nanning Normal University as an example, and puts forward some effective measures and suggestions for the problems in music teaching in Colleges and universities.

**Keywords:** folk music; cultural transmission; college music teaching

### **Introduction**

Since ancient times, China has been a country with many ethnic groups. Each ethnic group has its unique cultural connotation and musical artistic expression form. This different musical culture forms the diversity of Chinese traditional folk music culture. Chinese national music culture is broad and profound. Although there are considerable differences in the living environment, living environment, living customs and other aspects of each ethnic group, music itself is a form of expression of local culture and regional characteristics. The traditional music culture of each ethnic group is an important part of Chinese music, which has a positive impact. With the progress of science and technology, the rapid replacement of information in the Internet era brings new challenges to folk music. If folk music does not receive the corresponding attention, thousands of years of cultural accumulation will slowly disappear with the changes of The Times. As the formal department of the national education department, music teaching in colleges and universities has a great influence on the transmission and development of folk music, and is the best way to transmit and carry forward the excellent folk music culture in China.

Today, music teaching has become an important work in the curriculum system of Chinese universities. With a view to the development of college curriculum, there are still some problems to be solved in college music teaching system. Taking the Shiyuan College of Nanning Normal University as an example, this study explores from three aspects:

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\* Assistant Professor, at Shiyuan College of Nanning Normal University.  
Studying for Ph.D. in Music at Mahasarakham University.



1. folk music courses in school teaching activities.
2. application of modern technology in the teaching of folk music culture.
3. carrying out practical activities of cultural transmission of folk music.

## Methods

The transmission of folk music culture in college music teaching has its unique specialty. Therefore, the formulation of research methods should be based on the process and results of college music teaching to measure the most effective learning methods for college folk music culture teaching.

1. take the music course offered by the Shiyuan College of Nanning Normal University as the research scope;
2. based on the evaluation of students' online teaching in the teaching administration system of the Shiyuan College of Nanning Normal University;
3. to study the practice of folk music culture in the campus cultural activities of the Shiyuan College of Nanning Normal University.

## Results

School, from ancient times to the present, is a place to transmit knowledge, develop culture, transmit and carry forward the wisdom and morality of ancestors. The promotion and development of folk music must make good use of the school. The folk music culture has expanded the field for the development of quality education and endowed the music education in colleges and universities with the color of national culture and the emotion of national history.

### 3.1 Folk music courses in teaching activities in colleges and universities.

According to the survey, when students enter the stage of college music education, except for the music major, which offers courses related to traditional folk music as the main courses, other majors usually do not offer courses related to folk music.

This kind of teaching arrangement is not conducive to the cultivation of students' interest in folk music and their understanding of the extensive and profound national culture. Thus it can be seen that in the arrangement of college music curriculum, the status of folk music curriculum affects the cultivation of talents and its future development to a great extent.

College stage is an important stage for students to set up their outlook on life, the world and values. It is also the best time to cultivate and stimulate students' interests and interests, enrich their imagination and creativity. Therefore, in this period, scientific music teaching for students is more conducive to improving the teaching effect.

In recent years, the Shiyuan College of Nanning Normal University has encouraged music teachers to offer elective courses related to folk music for non-music majors in the college, such as "appreciation of ethnic folk music" and "ethnic chorus with regional cultural characteristics of Guangxi", etc. By improving the status of folk music course in the teaching course, students can under the guidance of the teacher come into contact with more traditional forms of folk music, recognize the profound influence in the field of folk music to the music,

attaches great importance to the folk music, feel the national historical significance, sets up the concept of transmission of national music culture in the end.

### 3.2 Application of modern technology in the teaching of folk music culture.

With the continuous renewal of modern advanced technology and equipment, more diversified ways and methods are provided for education and teaching. The traditional way of teachers' teaching and oral imparting, most of the students are in a passive state, which can no longer meet the requirements of modern people for the study of folk music culture. In the actual teaching process, teachers should not only attach importance to the knowledge theory and historical background of the teaching material of folk music, but also make use of modern teaching methods to optimize the classroom effect of folk music teaching.

For example, when teaching traditional Chinese opera such as Peking Opera, we should give full play to the advantages of multi-media teaching, integrate sound, picture, text, video, animation and other ways, display different musical instruments, combine the cultural background at that time, and conduct comparative teaching with common musical instruments in modern real life. Provide a variety of musical materials, which is not only conducive to students' understanding, so that students have a more profound and intuitive understanding of folk music, improve students' appreciation of folk music works and feelings of experience, and realize the importance of learning traditional folk music.

### 3.3 Carrying out practical activities of cultural transmission of folk music.

Carrying out music education is not only to carry forward the traditional excellent folk music culture, but also to pay attention to the shaping of individual personality and the cultivation of spiritual feelings. Folk music is formed in the practice of people of all ethnic groups. In order to achieve better educational effects, the imparting of folk music culture should not be limited to the classroom, but should increase extracurricular practice activities to let students experience the beauty of folk music in person, so as to play a better educational role. More extracurricular activities with the theme of folk music culture should be carried out, and more off-campus practices should be organized, so that students can make use of their spare time after class to participate in more activities to understand the musical characteristics and folk customs of different ethnic groups.

In recent years, in order to better promote the development of students and transmit China's long history of music culture, the Shiyuan College of Nanning Normal University has set up more than 10 related teaching and research projects to promote the teaching of traditional ethnic music for all teachers and students. Projects include: "Research and Practice of Native Music in Vocal Music Teaching for Music Education Majors" "Innovative Teaching Practice and Research of Traditional Folk Music Culture and Art in Applied Universities in the New Normal State" "Research on the Application and Practice of Guangxi Native Music Elements in Chorus Teaching in Normal Universities" "Development and Exploration of Guangxi Dong Folk Dance Introduced into College Dance Class" "Research on Carrying Out Excellent Folk Music Culture and College Students Practicing Core Values" "Transmission and Development of the Art of Guangxi Jing Single-string Instrument" "Guangxi Yao Ethnic Drum Dance Research " " The Transmission and Innovation of Folk Chorus Based on the Regional Cultural Characteristics of



Guangxi "Fusion and Innovation of Guangxi Folk Music and Nationalization Construction of Sight-Singing and Ear-Training Courses in Colleges and Universities" "Practical Exploration of Guangxi Original Ecological Folk Songs in National Vocal Music Education" "Transmission and Innovation of Traditional Chinese Vocal Music Theory by College National Vocal Music in the New Era", etc. More than 100 lectures, concerts and competitions related to the project have been held, and fruitful teaching results have been achieved, and a number of excellent programs have emerged.

## Conclusion

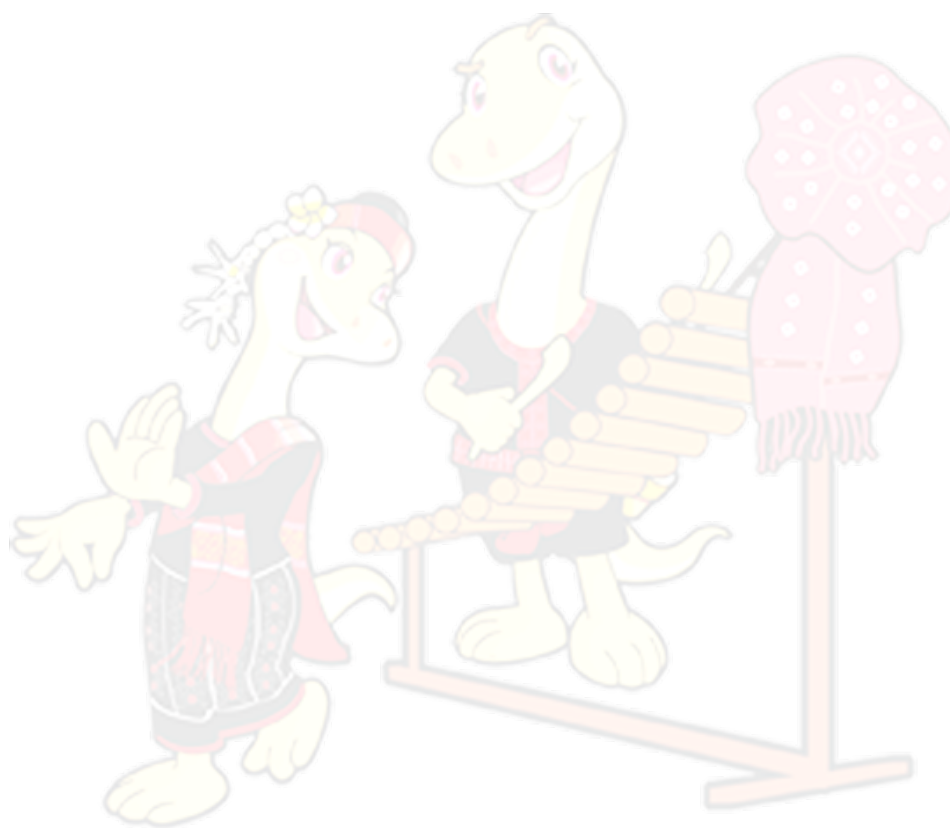
Music education in colleges and universities is an important part of quality education, which plays a very important role in it. Music educators in colleges and universities must advance with the times, actively adapt to the advanced teaching mode of the new era, change the traditional teaching mode in the past, attach importance to college music teaching, appropriately increase music lessons, and integrate advanced ideas.

It is a long and arduous task to play the important role of college music education in the transmission of national traditional music culture. Good music education requires us to absorb the essence of the music culture of other countries, and at the same time, we should explore and develop the musical characteristics of each ethnic group in our country. Only by closely connecting the music education in colleges and universities with the folk music culture, can we not only transmit and carry forward the folk music culture in China, but also train more musical talents with high quality and professional level in the field of music in China.

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## THE CREATIVE OF THAI CLASSICAL SINGING PRACTICE SKILLS FOR CONSERVATION, INHERIT, DEVELOP AND DISSEMINATE ARTS AND CULTURE IN THAI VOCAL

Supunnee Leuaboonschoo<sup>\*</sup>

### Abstract

The research "The Creative of Thai Classical Singing Practice Skills for Conservation, Inherit, Develop and Disseminate Arts and Culture in Thai Vocal" has two aims. First it aims to create Thai Classical singing Practice Skills in Phleng Kret, Phleng Tub, Phleng Tao, Phleng Yai, and Phleng for dance. The second aim is for conservation, inherit, develop and disseminate arts and culture in Thai vocal. The method used in this research is qualitative research methods. Data collection is done by purposive sampling to descriptive analysis. The results of the research can be shown by the scope of the study. It classified into 5 categories of song. First, Phleng Kret, which consists of Phleng Khmen Sai Yok, Phleng Lao Jaroensri and Phleng Lao Somdej. Secondly, Phleng Tub, which consists of Phleng Tub Wiwapasamoot, Phleng Tub Nok and Phleng Tub Sam Lao. Thirdly, Phleng Tao, which consists of Phleng Somsongsang Tao, Phleng Bulan Tao, Phleng Khanktoimoe Tao and Phleng Ratreepadabdo Tao. Fourthly, Phleng Yai, which consists of Phleng Ched Jin, Phleng Tayoi Nonk and Phleng Khank Lobburi. Finally, Phleng Prakob Rum, which consists of Phleng Rum Chuichai, Phleng Ra-bum Kreedapinihan, Phleng Ra-bum Tapebunteng and Phleng fon Dung Dok Mai. This creative research included Thai Notation by 8 bars of survey following lyric and melody. There are presented in electronic media and practice skills handbook through the singing method, whereas for conservation, inherit, develop and disseminate arts and culture in Thai vocal, especially of the Thai heritage.

**Keywords:** Thai Classical Vocal, The Creative of Thai Classical Singing Practice Skills, Arts and Culture in Thai Vocal

### Introduction

Music is based on sound (the arrangement of sound). The sound is produced from the instruments and human voice. Music and singing of different nations have different techniques of playing. The arrangement of sound is a unique characteristic. The most important points stressed in this study "The Creative of Thai Classical Singing Practice Skills for Conservation, Inherit, Develop and Disseminate Arts and Culture in Thai Vocal" is the classical vocal music in Thailand (Phleng Thai). Thai traditional music had been rendered of the Royal courts. Music was extensively used with theatre and dance and in ceremonies. The folk music consisted mostly of simple song of simple, traditional melodic style where the text is more important than the singing style which is chant-like. Thai language is tonal and therefore limits the use of free

In Thai classical vocal music, vocal is not less important than instrumental music. Vocal music is always accompanied by instrumental either solo or ensemble, and alternatively or

<sup>\*</sup> Banditpatanasilpa Institute, Ministry of Culture, Rajini Road, Pranakorn, Bangkok 10200, Thailand

simultaneously. The most important part of singing is to sing the words and the melisma with non-sense word like er, erng, etc.

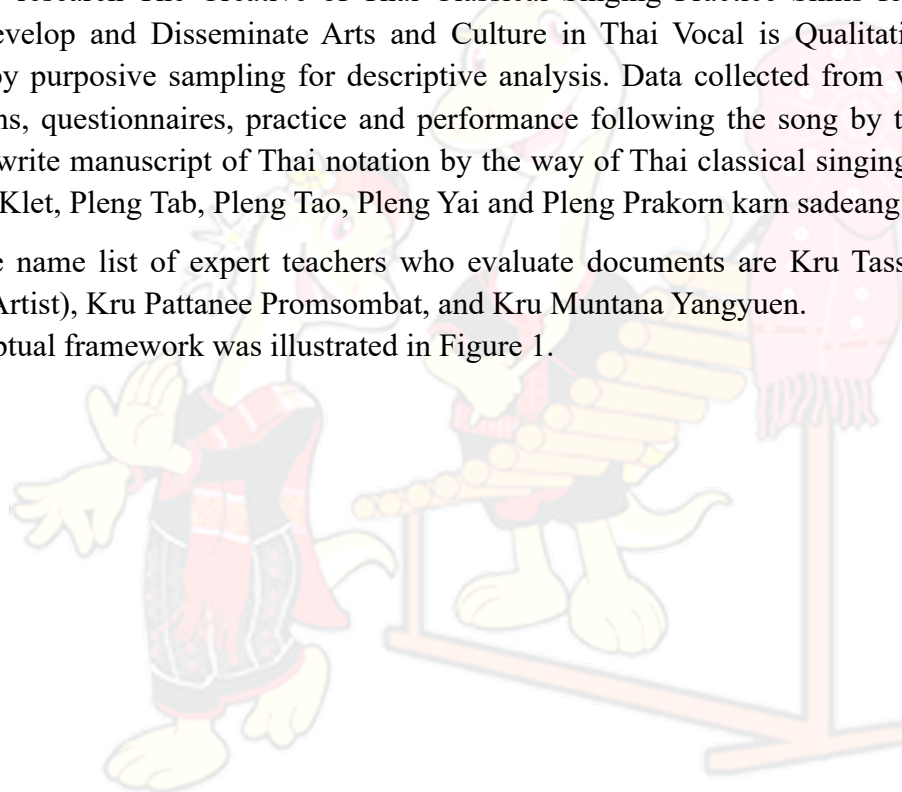
## Objectives

1. To create practice skill to sing Thai classical songs as the following: Pleng Klet, Pleng Tab, Pleng Tao, Pleng Yai and Pleng Prakorb Karn Sadeang (soundtrack of performance)
2. To preserve, inherit, develop and disseminate Thai classical singing (\*\*Preservation and renewal of traditional Thai music)

## Research Methodology

The research The Creative of Thai Classical Singing Practice Skills for Conservation, Inherit, Develop and Disseminate Arts and Culture in Thai Vocal is Qualitative based. Data collected by purposive sampling for descriptive analysis. Data collected from various surveys, observations, questionnaires, practice and performance following the song by the scope of the study and write manuscript of Thai notation by the way of Thai classical singing with classified into Pleng Klet, Pleng Tab, Pleng Tao, Pleng Yai and Pleng Prakorn karn sadeang.

The name list of expert teachers who evaluate documents are Kru Tassanee Kunthong (National Artist), Kru Pattanee Promsombat, and Kru Muntana Yangyuen. The conceptual framework was illustrated in Figure 1.



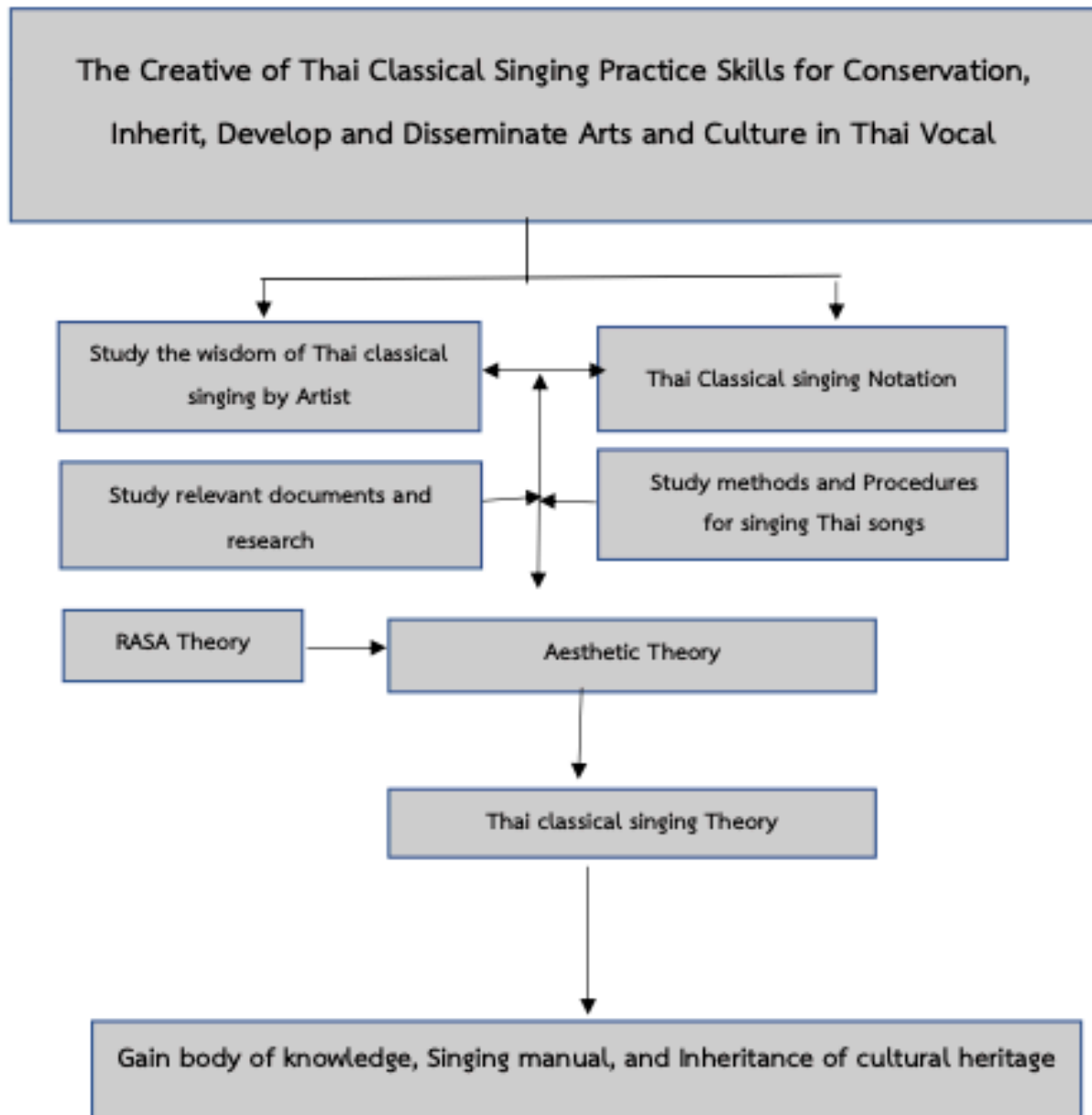


Figure1 : The Conceptual Framework by Supunnee Leuaboonscho, 2019

Study the wisdom of Thai classical singing by Artist Thai Classical singing Notation Study relevant documents and research Study methods and Procedures for singing Thai songs Aesthetic Theory RASA Theory Thai classical singing Theory 88 Gain body of knowledge, Singing manual, and Inheritance of cultural heritage The Creative of Thai Classical Singing Practice Skills for Conservation, Inherit, Develop and Disseminate Arts and Culture in Thai Vocal 5

Figure1 : The Conceptual Framework by Supunnee Leuaboonscho, 2019

## Research Result

The vocal line which is done by singing the melody without words. “Eaen” is a sound produced from the different of mouth organs. The typical sounds are Erg, Aye, Hu, Heur, and so on.

The Thai classical vocal music, Thai classical singing makes use of voice and Tempo that has been beaten precisely and continuously. There are both melodies and song texts.

The singing has put and emphasis on the melodies rather than the text, whereas the texts will follow the melodies. The song itself is composed of sentences and phrase which are composed by the composers. The singing must be done accurately according to the specified tempo. Any mistakes cannot be allowed by all means, The singing consists of two components, namely : (1) melodic vocal and (2) song texts, However, one more essential component are the singer themselves, it is recommended that a qualified singer should have the following qualities.

In this study there are two objectives. The result are create the method of singing following the chart of Thai notation in five categories of song.

1. Phleng Kret, which consists of Phleng Khmen Sai Yok, Phleng Lao Jaroensri and Phleng Lao Somdej.
2. Phlehg Tub, which consists of Phling Tub Wiwaprasamoot, Phleng Tub Nok and Phleng Tub Sam Lao.
3. Phleng Tao, which consists of Phleng Somsongsang Tao, Phleng Bulan Tao, Phleng Khanktoimoe Tao and Phleng Ratreepadabdown Tao.
4. Phleng Yai, which consists of Phleng Ched Jin, Phleng Tayoi Nonk and Phleng Khank Lobburi.
5. Phleng Prakob Rum, which consists of Phleng Rum Chuichai, Pleng Ra-bum Kreedapinihan, Pleng Ra-bum Tapebunteng and Phleng fon Dung Dok Mai.

In this study, The analyze scope of this song is Ratreepadap Down Tao.

### ราตรีประดับดาว เภา

3 ชั้น ท่อน 1							
เออ	เฮ้อเอ่งเออ	ฮือเอ้อเอ้อ	เอ้อเอ่งเออ	เออ	เอ้อ เอย	วัน	นี้
-ล	ชลช-ช	-ฟ-ชฟ	คทลช-ช	-ด	-ท-ด	รดฟ-ร	-ฟ
แสน	สุด	อือฮือฮือ	ยินดี	อือฮือฮือ	พระจันทร์	วัน	เพ็ญ
ร-ช	-ร	ฟ-ชฟ	-ร-ด	-ช-ล	ชฟ-รด	-ด	-ด-
รดท-ช	ลช-ช	-ฟ-ชท	คทลช-ช	-ด	-ท-ด	รดฟ-ร	ฟ
แสน	สุด	อือฮือฮือ	ยินดี	อือ ฮี ฮือ	พระจันทร์	วัน	เพ็ญ
ร-ช	-ร	ฟ-ชฟ	-ร-ด	-ช-ล	ชฟ-รด	-ด	-ด-
ฮือ	ขอเชิญ	สาย	ใจ	-	เจ้าไป	นั่ง	เล่น
รดท-	-รฟด	-ร	-ฟ-ด		-คทค	-ด	ท-ด
ฮือ	ลมพัด	เย็น	เย็น	หอม	กลิ่น	มาลี	เอย
ท-	-ด-ร	-ท-ด	-ด	-ร	ฟ-ท	-ด-ด	ทด-ร
-	หอม	ฮือฮือฮือ	ดอก	หอม	ดอก	รา	ตรี
	-ร	-ฟร	-ด-ช	-ท-ด	-ช	-ท-ท	-ท
-	แก้ว	สด	สี	หอม	ดี	น้ำ	ดม
	-ด-ท	ช-ช	-ท	ด-ท	ด-ท	ด-ก	ชท-ด
-	เออ	เฮ้อ เอ็ง	เอย	เหมือน	งาม	น้ำ	ใจ
	-ด	-ร	ครด-ด	-ร	-ฟ-ด	-ร	ทด
เอ้อ เอ้อ	เอ่ง ฮือเออ	เฮ้อ เออ	เอย	แก้วแก้ว	ข้าคม	ฮือ เอ้อ	เอ้อเอย
-ร-ฟ	-ร-ด	รดทด-ด	-ด	-รดท	-รฟด	รดฟท	-คทร
กิ	รียา	น้ำ	ชม	เอ้อ เอ้อ	เอ้อ	เอ้อ	-
-ฟ	-ชช	-ช	-ฟ-ช	-ฟ	ลชล	ชฟ-	
เอ้อเอ้อ	ฮือ เออ	น้ำ	ชม	เอ้อ เอ้อ	เอ้อ	เอย	-
ลชดฟ	-ชฟล	-ช	-ฟ-ช	-a	ลชล	ชฟ-	

3 ชั้น ท่อน 2							
เออ -ช	เอ้อเอ้งเออ ลช-ช	อีเอ้อเอ้อ -ฟ-ชท	เอ้อเอ้งเออ ดทลช-ช	ชม -ด	แต่ -ท	ดวง รดพร	เดือน -ร
-	ที่ไหน -ท-ฟ	อี้อ -ชฟ	จะเหมือน -ร-ร	อี้อ ฟด-	ได้ชม -ดทค	หน้า -ด	น้อง ท-ดร
อี้ออี้อ ดท-	พ้อยู่ -ดทท	แต่ -ด	เดียว -ด	-	เปลี่ยนใจ -ท-ด	หม่น -ท	หมอง -ด-ด
อี ฟ-	เจ้าอย่า -ดทค	ขุ่น ท-ท	ข้อง -ด	อี้อ ท-	จงได้ -ด-ด	เมตตา ท-ทค	เอย ทค-ร
-	หอม -ร	อี้ออี้ออี้อ -ฟร	คอก -ด-ช	หอม ท-ด	คอก -ช	ซ้ำ ท-ท	มหาด -ทท
- ช-	กลิ่นไม้ -ช-ท	จุด ช-ช	ฉาด -ช	- -	แต่หอม -ช-ท	ยวน ด-ท	ใจ ด-ด
- -	เออ -ด	เอ้อเอ้ง -ร	เอย ดรด-ร	เหมือน -ร	น้ำ -ฟ-ด	ใจ ร-ด	ดี -ด-
เออ	เอ้อ เอ้ง -ร-ด	อีเอ้อเอ้อ รดทค-ด	เอย- -ด	ปราณี -ด-ด	ปราศรัย -ด-ร	อี้อ อี -ฟท	เออเอ้อเอย -ดทร
ผูก -ฟ	จิต -ฟ	สนิท -ชฟ	ได้ -ช	เอ้อ ฟ-ฟ	เอ้งเอ้อ ลช-ล	เอ้อ ชม-	-
เอ้อเอ้งอี ลชดฟ	เออเอ้อ -ชฟล	เออ -ชด	เอ้อเอย -ด	ให้ -ช	รัก -ฟ-ล	จริง -ช	เอย -ช
ดนตรีรับ							



2 ชั้น ท่อน 2							
ดวง -ช	จันทร์ -ช	หลัน -ด	ลต -ร-ฟ	อือ ฮี ร-ฟต	เอ้อแอ้ง เอย -รฟต	เกือบหมด -ช-ช	ดวง -ท-
ดวง -ช	จันทร์ -ช	หลัน -ด	ลต -ร-ฟ	อือ ฮี เออ ร-ฟต	แอ้ง ฮี เอย -รฟต	เกือบหมด -ช-ช	ดวง -ท-
ไ้อ้นาว -ดทต	ทรวง -ฟ-ด	ยอด -ด	ชีวา ท-ดต	- -	ไม้ปรา -ดทต	นี -ด	เอย -ทตร
-	หอม -ร	ฮือฮือ -ฟร	มะลิ ฮือ -ตร	หอม -ร	มะลิ ฮือ ฟ-ตร	กลีบ -ท	ซ้อน -ชช
เออ ด-	เอ้อ เอ้งเอย	ฮือ -ร	ฮือ ตรด-ด	เออ เอ้ง -ฟร	เอ้อ เอย -ด-ร	เฮ้อ ดท	เอย ดทร
-	-	อ้อน -ช	วอน -ฟ-ล	- -	เจ้าไม้ -ชฟช	ฟัง ฟ-ช	เอย -ช
ดนตรีรับ							

ชั้นเดี่ยว ท่อน 1							
จวนจะรุ่ง -ชชช	แล้วจะเจ้า -พรด	พี่ขอ ทศร-ชด	ลา ดท-	จวนจะรุ่ง -ชชช	แล้วจะเจ้า -พรด	พี่ขอ ทศร-ชท	ลา ดท
แสงทอง -รพด	ส่องฟ้า -ท-ร	สง่า -ดท	ศรีเอย -รพร	หอม -ร	ดอก พรด-ท	หอมดอก -รพท	กระดังงา ดต-ด
เออเออเออเออ -ร	เอื้อเอื้อเอื้อ ดรด-ด	เอื้อเอื้อ พรดท	เอื้อ -ดทร	- -	ชีชะช่างน่า ลลชช	เจ็บใจ ฟ-ฟช	จิ้งเอย -ช-ช
ชั้นเดี่ยว ท่อน 2							
หมุ่มมร -ฟชช	ร่อนหา -ช-ร	ช่อ ฟ-ช	มาลี ทท-	หมุ่มมร -ฟชช	ร่อนหา -ช-ร	ช่อ ฟ-ช	มาลี ทท
แต่ตัวพี่ -ทตด	จำจาก ทต-ท	พราไป -ดทต	ไกลเอย -ด-ทศร	หอม -ร	ดอก -ฟ-ท	หอมดอก -รพท	จำปี -ด-ด
เออเออเออเออ -ร	เอื้อเอื้อเอื้อ ดรด-ด	เอื้อเอื้อ พรดท	เอื้อ -ดทร	- -	ชีชะช่างน่า ลลชช	เจ็บใจ ฟ-ฟช	จิ้งเอย -ช-ช

## Summary and Discussion

Research title “The creation of the method of practicing Thai singing skills to preserve, develop and disseminate Thai arts and culture in Thai vocal music. In order to develop the singing method, there is another way of learning aside from the memorization that usually taught by teacher directly. The transmission methods apply oral tradition vote memorization called. “ Mookapata” . In this study using the singing note can also help to sing and present in Thai notation as academic evidence that conservation, continuation, development and dissemination in two purpose of research are, to create of practicing Thai singing skills by Thai classical song: Pleng Klet, Pleng Tab, Pleng Tao, Pleng Yai, and Pleng for dance. Another purpose, to preserve develop and disseminate arts and culture in Thai vocal. In summary, From the above Objectives there for has a method of conducting research by using qualitative research determine the scope of the content research selecting by Purposive sampling in to specific 5 categories of song. There are Pleng Klet, Pleng Tub, Pleng Tho, Pleng Yai and Pleng Prakorb karn sadeang.

This research studied and analyzed each song by using research tools, interview, observation, Practicing and singing method. Created the Thai classical singing Notation. Also, 10 examine by expert examination according to the research process with focus group from the national artist and the singing teacher until finally presenting by the chart of Notation and descriptive analysis.

## Discussion

From creative research studied, there are many techniques for singing in Thai vocal. Those who can sing must have ability to pronounce clearly. There is a way to use sound by using the language with accuracy in the rhythm in which Kanchana Intarasunanon(1997:1) study in Thai



singing that it must start from having a good foundation, confidence and conveying thoughts, and also the mood of the song. The use of sound and consistent with Kanapol Janton(1996:19) said that "Eaen" is a unique singing feature of Thai classical vocal music. There are several singing techniques for melodious as such Rujee Srisombat(200:1) has studied the Sepha of Kru Siri Wichawetch's word when pronouncing the lyrics with the melody. Relate to the tonal in the same direction such pronunciation, the researcher therefore studied Create Practice Singing skills according to 5 categories of Thai classical song for preserving, inheriting, disseminating art and culture in the arts for the remains and heritage further.

### Suggestion

1. Should conduct research, create and develop methods for singing other type of Thai classical song. Create music notation in Thai and western to remains and heritage further
2. Should conduct research concern with Thai classical singing
3. Should support Thai classical singing. Aside from connecting the vocal music directly with the teacher, should allow learning Thai and western notation in order to have conversation, develop and disseminate arts and culture in Thai vocal

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## STUDY ON AESTHETIC VALUES OF HORSE-HEAD FIDDLE

Gantsetseg Sanjmyatav\*

### Abstract

Morin khuur (*Horse-Head Fiddle*) is the Mongolian bowed stringed instrument, which was proclaimed as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity by UNESCO in 2003. The Morin khuur has its cultural values as the national art and traditional musical instrument. Within the reason of to be recognized the Morin khuur internationally, this research work aims to explore its aesthetic values. In order to achieve a research purpose the objectives were designed 1) to study historical and cultural background of the Morin khuur, 2) to investigate aesthetic values of Morin Khuur, focusing on ‘*The Story of the Weeping Camel*’ documentary film, which displays motion of how the Morin khuur play has to attract human and animal heart. The research data were collected from key and casual informants through documentary reviews, online interviews and impressions, and observations within the objectives of the research work. The data were analyzed through discourse analysis objected on ‘*The Story of the Weeping Camel*’ in the context of aesthetic values of the Morin khuur. The research result was supported by Art and Aesthetic theories, and Evolutionary theory of emotion.

**Key words:** Morin khuur (*Horse-head fiddle*), aesthetic values, intellectual and emotional insights

### Introduction

The Morin Khuur /*horse-head fiddle*/, a Mongolian folk instrument, is an important part of the Mongolian art and culture. The Morin khuur’s significance extends beyond its function as a musical instrument, for it was traditionally an integral part of rituals and everyday activities of the Mongolian nomads. It was proclaimed as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity by UNESCO in 2003 and was declared to be used for every family by Bagabandi Natsag, the Former President of Mongolia, in 2002.

However, most of families have the Morin khuur at home it may not be used effectively that would be resulted to lose its aesthetic values. Because of this reason the research paper was undertaken.

### Purpose of the study

This research work aims to explore its aesthetic values. In order to achieve a research aim, the objectives were designed 1) to study historical and cultural background of the Morin khuur, 2) to investigate aesthetic values of Morin Khuur, focusing on ‘*The Story of the Weeping Camel*’ documentary film.

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\* Mandakh University, Mongolia

## Research methodology

The research data were collected from Morin Khuur handcrafts, Musicians and consumers via documentary reviews, observations and field trip within the objectives of the research work. Musicians and experts in musicology as key and casual informants, totally 22 persons, who were interviewed by the public media were reviewed and analyzed focusing on the past and present situation of Morin Khuur. General public and family members including 19 persons were interviewed and in observation to collect research data. The collected data were analyzed through conceptual analysis in the context of aesthetic values of Morin Khuur and then verified by triangulation method. The research result was supported by Slobodan Markovic model of aesthetic experience, Art and Aesthetic theories, and Evolutionary theory of emotion.

## Research findings

**Historical and cultural background of Morin Khuur:** In terms of the Historical and cultural background of the Horse-head fiddle, there are some legends about the origin of the Horse-head fiddle. One of the popular is the legend of Kuku Namjil, a story about the origins of the Morin Khuur, the head of a beloved black horse is carved into the head of a fiddle.

*"...One legend about the origin of the Morin Khuur is that a shepherd named Kuku Namjil received the gift of a magical winged horse; he would mount it at night and fly to meet his beloved. A jealous woman had the horse's wings cut off, so that the horse fell from the air and died. The grieving shepherd made a horse head fiddle from the now-wingless horse's bones, and used it to play poignant songs about his horse..."*

In Inner Mongolia, there is a legend of a Herdsman, whose name is Sukh. He has a race horse. In Western Mongolia (Minority: Uriankhai): Alcoholic man has a smart horse. But all those men lost their horses with different reasons and made horse-head fiddle dedicating for their horses. That's why the Morin khuur was created from the love of horses (S.Dulam, 2019).

Historically, some researchers noticed that ancient Mongolians got an idea to create the Morin khuur from Pipa, which was originated from Khun Dynasty, referred to 300-400 AD. The Secret history of Mongols, the historical literary work tells that the Morin khuur was used to open any ritual and ceremonial events in the Period of Mongol Empire, dated to the 13<sup>th</sup> and 14<sup>th</sup> centuries. In the 16<sup>th</sup> century, the design of horse head was changed by dragon head because of Mongolia was under the Manchu rule. The royal families and high ranked people used the musical instrument for their enjoyment. According to the historical literature Training of Morin khuur was organized in professional level in the 20<sup>th</sup> century. Mongolian musicians started to play Morin khuur at foreign stages as well (Origin of the Morin khuur, 2019).

In terms of theory frame, three characteristics can be defined as crucial and distinctive in the aesthetic experience as bellowed, according to Slobodan Markovic, 2012.

The first characteristic refers to the *motivational*, *orientational* or *attentive* aspect of aesthetic experience. During the aesthetic experience persons are in the state of intense attention engagement and high vigilance; they are strongly focused on and fascinated with a particular object. They lose their self-consciousness, the awareness of the surrounding environment, and the sense of time.

The second characteristic refers to the *cognitive*, that is, semantic, symbolic, and imaginative aspect of aesthetic experience: a person appraises the aesthetic objects and events as parts of a symbolic or ‘virtual’ reality and transcends their everyday uses and meanings (eg, we ‘see’ the bull’s head, not the bicycle parts; in theatre we are worried about the characters, not the actors, etc). Finally, the third characteristic of aesthetic experience is *affective*. It refers to the exceptional

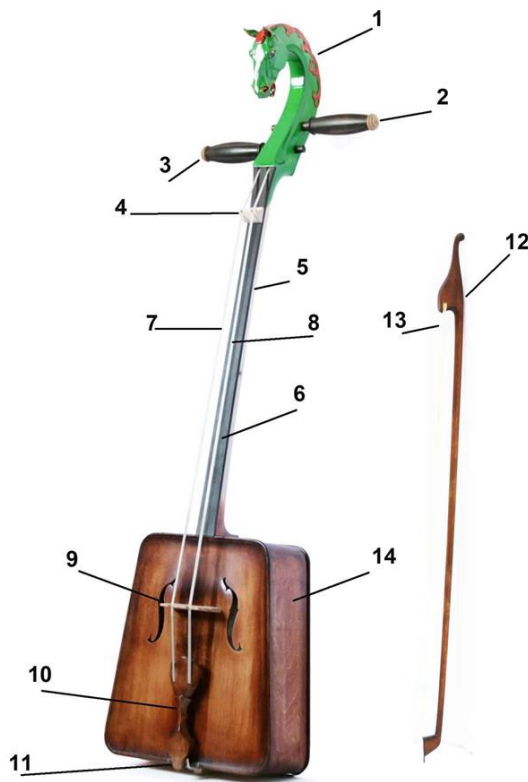
emotional experience: a person has a strong and clear feeling of unity with the object of aesthetic fascination and aesthetic appraisal (Markovic, 2012).

#### Investigation of aesthetic values of Morin Khuur

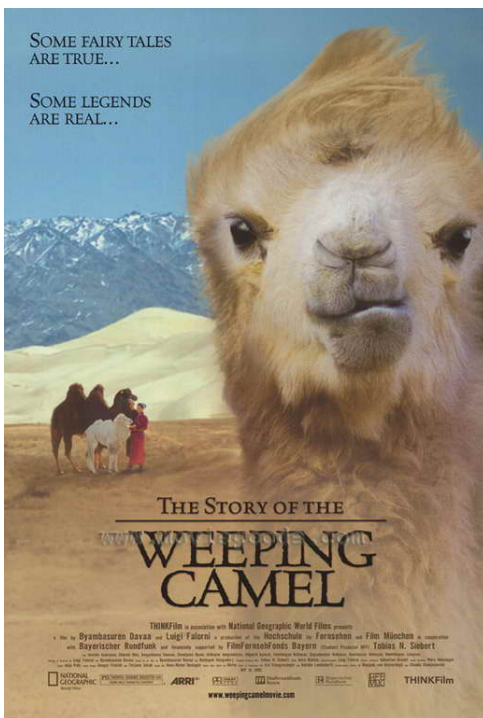
**Khuur:** The collected data were analyzed through aesthetic experience of Slobodan Markovic model in the context of aesthetic values of Morin Khuur.

**Design aesthetics of Morin Khuur:** The design of the Morin khuur has been updated historically in sophisticated structure to make attractive sounds. These instruments are hand crafted by professional instrument makers in Mongolia using both traditional and modern techniques. The wood which is called ‘Battsagaan’, is one of the important materials to make body of the Morin khuur to make attractive melody. In early time the body of Morin khuur was covered by animal skin with the purpose of using long duration (G.Mend-Ooyo, 2011). However,

musicians had explored that the skin could influence to make sound in different qualities in various climate situations when Mongolians perform abroad and changed to make it from wood. The design improvement of this musical instrument has been experienced through the lively, cognitive and intellectual values.



1. Horse head
2. Tuning peg (upper)
3. Tuning peg (lower)
4. Bridge (upper)
5. Neck
6. Finaer board
7. String horse hair (b)
8. String horse hair (f)
9. Bridge (lower)
10. Tail piece
11. Tailgut
12. Bow



13. Bow string (Horse hair)
14. Body
15. FF-FF Hole (Sound hole)

*Source: Handbook for beginners of learning Morin khuur*

The horse head is located on the top of the musical instrument. Mongolians believe that the horse head connects the sky and earth by its melody, which has symbolic meaning that everything in the world is natural and can feel each other. This meaningful design of the Morin khuur expresses that the Mongolians can recognize the world through the melody of the Morin khuur.

The Morin khuur was decorated by traditional pattern in the way of carving on the body and it is very helpful to make loud sound. This also shows the Morin khuur has kept a national tradition and an intellectual property.

**Sounds & Melody aesthetic of Morin Khuur:** The aesthetic values of the Morin khuur were explained focusing on the Documentary film "The story of the Weeping Camel". The film tells that a female camel gave a birth during the climate disaster. She was very tired and after her delivering she rejected her offspring. Then the nomadic people use the Morin khuur to solve the situational problem.

*(Let's watch the film via the link [https://www.youtube.com/watch?v=nU-X0fz60T4&list=PLMVnkURFC82qVHrN1\\_Ird9xwDEI2fdOZD](https://www.youtube.com/watch?v=nU-X0fz60T4&list=PLMVnkURFC82qVHrN1_Ird9xwDEI2fdOZD)).*

We see at the beginning that the camel was angry with her baby and people are so sad from the youngest to the elder people. The melody of the Morin khuur helps both animal and people to feel happy. This scene shows that the Morin khuur has motivational value, which means that all human has any difficulties during their life-time. But they can get magic energy from a music to overcome and solve their problems.

We also see a woman who sings a kind of song. This is called coaxing. The sound of the Morin khuur is tied in with coaxing animals. This tie attracts human and animal heart to be softened in terms of the affective characteristics of the aesthetic values. This also shows that nomadic people study their animals' behaviour well. Here, they have explored that the camels are soft animal so they use the Morin khuur to attract the camel's heart.

Melting or weeping into melody of Horse-head fiddle implies how the melody of Horse-head fiddle is powerful to attract human heart.

## Conclusion

In general, every musical instrument has been main role to make pleasant environment in different societies. With this context, the Morin Khuur has aesthetic values in terms of designing and making enjoyable situation to people. Mongolians get aesthetic feeling from Morin Khuur in their daily activities and way of living. The nomadic community keep the tradition of how the Morin khuur is powerful and pass its aesthetic values the urban and young generations.

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## COLOUR SYMBOLISM IN METAPHOR

Sumiya Tuvdennyam\*

### Abstract

Generally speaking, metaphor is an essential part of thought, language and culture (Lakoff.G& Johnson, 1980,2003) (Johnson.M, 1993). In this respect, many cognitive theorists have researched and written about the importance of sub-category metaphors, color terms play an important role in metaphorical expressions that meanings are shared connotations of feelings, sensations, and moods may also reflect cultural identities of language, people's lives and daily communication (Lakoff, 1993), (Kovecses, 2005). And black is a powerful and foreboding color in Mongolian culture. (Цэдэв.Д, 2002) Repeatedly, this symbolism is used without realizing how colors communicate. The aim of this paper is to address the derive symbolic meanings the colours, underlying conceptual meaning involved in the colour-based metaphors reflection of people's beliefs, ideas, or values and the interplay of linguistic expressions and cultural knowledge. The method our research is based on linguistic studies of colors (Kay, 1969) together with Lakoff and Johnson's theory of the conceptual metaphor. By this paper, we compared to their differences in their metaphorical mappings in the languages concerned, the findings of this comparative analysis show that, although the connotation of colors in conceptual metaphorical expressions are culture - bound. We collected the Mongolian some corpus material and dictionaries. We tried to identify with a specific interest in metaphors that belong to color.

**Keywords:** color symbolism, conceptual mapping, cultural identities

### Introduction

Generally speaking, metaphor is an essential part of thought, language and culture ((Lakoff.G& Johnson, 1980,2003) Minoru Ohtsuki pointed out that colour symbolism, which exhibits an essential aspect of human cognition and imagination based upon it, plays an important role in religion, painting, poetry, literature, film, and many other fields, (Ohtsuki, 2000). Li (Wei, 2007) stated that metaphors, as part of the language, are closely associated with the nation's history, culture, and customs. That is, human cognitive processing is largely metaphorical in that a part of people tend to group things together as such the cultural beliefs and values expressed in metaphorical language show some of these cultural assumptions.

Metaphors, as a part of the language, reflect the society and have strong cultural characteristics. (Wang.J, 2007). stated that metaphors, as part of the language, are closely associated with the nation's history, culture, and customs.

### Methodology

The corpus data is based on the Mongolian words and phrases with color terms in content were selected and analyzed from the corpus expressions reflecting such mapping relationships from source to target domains

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\* Mandakh University, Mongolia

## 1. The symbolism of color and metaphorical expression

We are part of a culture that has been decanting meanings for ages, including those of colours that are very important code in order to share connotations of feelings, sensations, and moods. Colors' terms in any language are not only express the colors themselves but also are carved and endowed with rich cultural characteristics of each nation. The relation between culture and language leaves a great effect on the connotations of color words (Wang.J, 2007). Additionally, the connotative values of colors emerged from conventional linguistic expressions that are constructed around folk beliefs about color meaning. The language user can appeal to his or her linguistic knowledge to support a belief. (Phillip, 2006). Thus in the case of color at least, rather than language determining perception (cf. Sapir and Whorf), it is the perception that determines language. The researcher Dulam.S pointed out that the symbol is, in fact, such a phenomenon that we always encounter in everyday life, whether we are conscious of ourselves or not. (Дулам.С, 2000) color is usually used to show the colors of objects in the world. Every object in the world has its own color. There are a large number of metaphorical expressions with color serving as the source domain in Mongolian. As a very important human experience, colors have attracted many scholars' attention. Black is a powerful and foreboding color in Mongolian culture. Like black, black tug kara tug (хар түг "хар түг" ) signal war (Цэдэв.Д, 2002). From the point of view of the symbolic meaning of the symbolism, there is a deepening and deepening of the meaning of natural phenomena, so Wang pointed out that “Colors terms in any language are not only express the colors themselves, but also are carved and endowed with rich cultural characteristics of each nation. The relation between culture and language leaves a great effect on connotations of color words (Wang.J). There for Lakoff & Johnson pointed out that Metaphor is the result of analogical nature of human conceptualization with external revealed in everyday language (Lakoff.G& Johnson, 1980,2003)

## 2. Main part/ Research part:

Nowdays many scientists are studied the symbolism of the color so it has essential aspect of human cognition that process is largely metaphorical such as cultural beliefs and value. They stated that color symbolism covers the basic elements of culture(language, beliefs, symbols and values) the other hand Dulam.S and some researchers' view symbolic is a phenomenon (үзэгдэл). Colors are very important code in order to share connotation of feelings, sensations and also it provides with rich cultural characteristics of each nation. The relation between culture and language has a great effect on connotations of the symbolism color. Symbolic meanings the colors, underlying conceptual meaning involved in the color-based metaphors reflection of people's beliefs , values and also the interplay of linguistic expressions are closely associated with the nation's history and culture. Also there are a plenty of metaphorical expressions with color serving as the source domain and target domain. Mongolian symbolism specially black colour is not well studied from other civilizations (иргэншил) and cultures around the world so we tried to identify with a specific interest in metaphors that belong to black color.

Nowadays, many scientists are studied the symbolism of the colors so it plays an important role and position in Mongolian culture. We eager to express the “metaphor” and the “symbol” (sign used in symbolism) of black. Black (har-xap) is an important color in human nature.

Black is a powerful and foreboding color in Mongolian culture. In this connection, especially black represents and always symbolizes the sacral meanings power, (royal titles) wealth that also can be taken hope, and protection. Every country has their own flag with color and it is related to their history and culture. Like black tug /kara tug/ (хар түр) signal war (Цэдэв.Д, 2002) reflection of people's beliefs, and values. The sacral symbol black is power /Black flag/-signaled war, but it usual custom was a victory to thank and also well-being of the tribe. (Hessing) In general, black is the color that symbolizes the power of fierce warlike in the hearts of others. (Нямбуу.Х) that presents color is also used in the identity of states. The other hand it is interesting how their metaphorical mapping. black flag /kara tug/ (хар түр) is explained that 'In 1202, Chinggis Khaan black tug was presented as symbol of power and now it is symbol all-Mongolian army' (1963). From the point of view the symbolic meaning of the symbolism is a deepening and deepening meaning of natural phenomena/фэ'нөмнөн such as powerful and foreboding (совин зөн билэг)

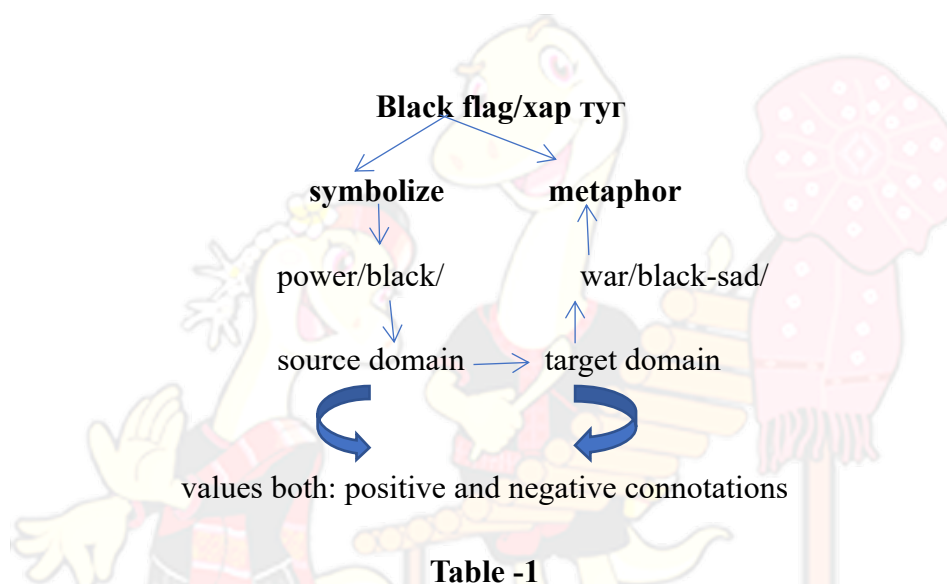


Table -1

Table-1 shows that how the black color is expressed the “symbol” and the “metaphor”. The first type concerns a mapping from the source domain color to another, more abstract, target domain.

The symbol of the country's power, positive connotation may be reflect value the Mongolian cultural identities that people's belief. There is a metaphorical motivation for this expression that meanings opposite and negative connotations and ideas of black flag- black tug kara tug (хар түр) is signal war that is the most destructive and pitiless of all human activities are expressed by metaphorical mapping form of har tug. How the black color is interacted with the “symbol” and “metaphor”. Black is mapping from the physical source domain the symbol of the country's power, positive connotation that may be reflect value the Mongolian cultural identities that people's belief to another, more abstract, a metaphorical motivation for this expression identifies value both opposite and negative connotations.

Next phrase is very interesting that we chose “Хүнээс хар ухааныг нь авна” “keep the mind”. Хар ухаан-/ᠬᠠᠷ ᠡᠬᠠᠭᠠᠨ/, khar black-uhaan-mind/ having smart mind, knowledge from life experiences, very quickly and simply understand –“төрөлхийн ухаан, ажил амьдралаас олж авсан мэдлэг” (2016). We are looking for a word that has the same meaning as "life experiences from the

Cambridge Dictionary unfortunately ‘life experience’ isn't in yet. experience is explained (the process of getting) (Dictionary) knowledge or skill from doing, so we tried to use legend but I think it is too big for an individual person.

“Хүнээс хар ухааныг нь авна” “keep the mind” Хар ухаан-/ᠬᠠᠷ ᠤᠬᠠᠭᠠᠨ/, khar black-uhaan-mind/ having smart mind, knowledge from life experiences, very quickly and simply understand төрөлхийн ухаан, ажил амьдралаас олж авсан мэдлэг (2016)

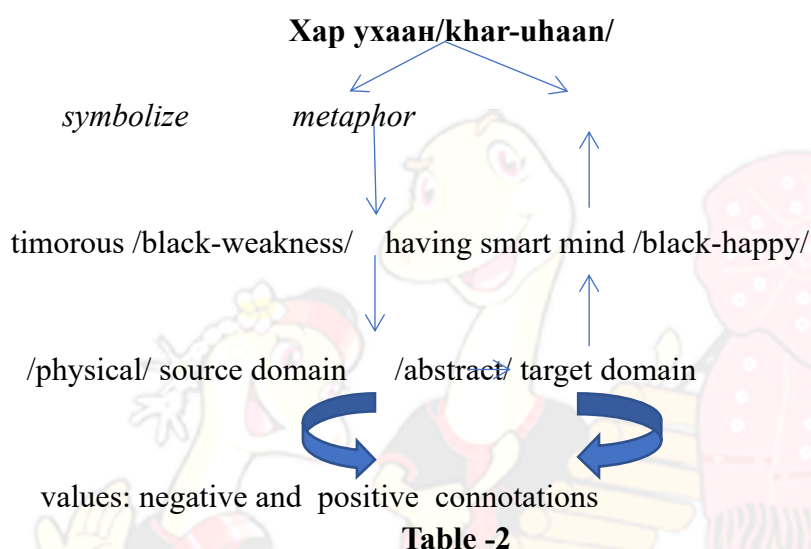


Table-2 shows that the metaphorical mapping formed between two domains. The symbol of black color is mapping from the physical source domain expresses by negative connotation timorous/weakness-сул дорой харагдах/ that the person looks like a poor and shame is mapped to another, more abstract target domain having smart mind target domain expresses so happy, smart. The value is identified also both negative and positive connotations.

## Conclusion

We tried to identify with a specific interest in metaphors that belong to color. Their metaphorical mapping is formed between two domains however that the physical source color is mapped to another, more abstract target domain

The results suggested that colors are not distributed equally in Mongolian word and phrases and that the reflection of beliefs and values positive and negative connotations.

Each color plays a role and has a significant role in the heritage of the country. The main thing is that the color is a tribute to the item and that the exact meaning is emphasized.



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## MUSIC IN EDUCATION AND CULTURE

DAYANANDA BORGOHAIN\*

There is scope to preserve that man learned to sing and play music instruments before acquiring the skill of speaking. Since the beginning of civilization mankind used music as the medium of expressing varied range of emotion and sentiments. Music has occupied a huge chunk in our socio economic lives. A person without having no taste for art, music and literature can be compared with an animal sons tail, since the dawn of civilization. Music and dance plays a vital role in many rituals celebrations. Apart from this, they have been acting as a medium carrying history and the folks for generations since time immemorial. Despite playing a pivotal role in the progress of mankind different forms adopted by music to suit varied social conditions, geography, national character, rituals and practices, time and place etc are especially noteworthy. Indian and western music has some basic differences. While Indian music stresses on melody harmony characterizes its western counterpart. Indian music rests on the faith that quest for self is the ultimate goal of any art, music, not only pleases our listening faculty, but also heals and refresh mind, body and soul. Music also plays vital role in sharpening hidden faculties of our mind. Without music, mankind is incomplete. That is why music can also be called a window of a nation.

### Education

Education is knowledge is power. The teachings of the sages can be summarized as thus. Indian civilization is vanguard in the field of education. The vedic system of education, which had a touch of religion about it, was followed by Gurukul System propounded by the sages of that period. The Hindu Pathshalas, Tools and Parishads too played pivotal role in the spread of education in ancient India. The role of Islamic Moqtabas and Madrassas are also worth mentioning. All of us know how the Buddho Viharas like Nalanda, Takshila, Vikramsila etc evolved into centers of knowledge.

However ironic it may sound but it is the British who contributed most to the spread of education in India. East India Company, that set foot in India in the early part of seventeenth century with the sole aim of tread, pioneered the spread of modern education in this part of world. In 1854 by implementing a new education policy in India paved the way for establishing there universities in Kolkata, Mumbai and Channi (early known as Calcutta, Bombay and Madrass). Today India can boast of having 1.3 millions Schools across the country including more than ...callers...universities along with thousands technical institutions.

### Culture

Culture is an ever flowing river in the life of nationality. Rivers changes course, cause erosions at some places while dumping silts somewhere else. So does the culture, committing and adopting new elements along the course of its journey through the ages. The English word culture originates from the Latin word CULTURE. It broadly means artwork that has creativity, beauty

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\* Secondary Education Council Guwahati, Assam, India.

and humanity is culture. More or less, the creative talent of a nationality is reflected in its culture. Like progressiveness, the best friend of human mind, culture is also dynamic. It encompass both material, cerebral, spiritual and existential creations of humanity.

Ranging from the nursery rhymes and morning prayers at school to the orchestra of heads of states, from Sakira’s inaugural performance at the Olympics to the village folk artist, from the chants of temples of Hindus or Buddhists or any other religion to the grace of ancient folk dances and the national anthems –the role of Music cannot be denied in every stage of civilization, be it in the bends of fine arts or expansion of education. There is a saying in Indian culture, which goes like puchcha bisanohinna trinang na khadanti iti paramanghi pashunaam. This saying in Sanskrit implies that those without a taste for literature, music and art are actually animals sans tails and the real animals are fortunate that they don’t have to fight with these creatures for grasses which goes like...**SAHITYA SANGITO KOLA BHIN SAKHYAT POSU..PUCHCHA BISANOHINA..TRINONG NO KHADONTI ITI POROMONGHI POSHUNAAM.**



## A STUDY OF "SPRING IN CHENGDU SUBURBS" SONG ; HUANG HUWEI'S PIANO WORKS

Li Shangpeng<sup>\*</sup>

### Abstract

The well-known composer Huang Huwei, who has long been devoted to the creation of Chinese-style piano music, has become famous at home and abroad for his piano suite "Pastures of Bashu". This article takes "Rongcheng Spring Suburb" as the research object. Through research, I try to summarize the creation of the theme of the song's folk songs, tone layout and method of tonality conversion, and reflect the characteristics of this piano work.

**Keywords:** National style, Folk song theme, Creative technique, Tonality, Tonal change

### Introduction

Mr. Huang Huwei was born in Jintang County on the Chengdu Plain in January 1932. He moved back to his hometown of Neijiang County near the Minjiang River when he was half a year old.

The piano suite "The Painting of Ba Shu" is of high artistic value and is considered to be Huang Huwei's masterpiece. The suite was written in 1958. The 26-year-old author wrote with a very simple idea, showing the simple feelings of a young composer for his hometown. The suite includes six small songs: "Morning Song", "Echo of the Valley", "Lyrics", "String Dance", "Spring in Chengdu Suburbs", "Aba Night Party". The composer "combined foreign harmony writing skills with the tunes of Sichuan folk songs, and painted a beautiful landscape and customs painting of Bashan Shushui from six different sides<sup>i</sup>

### Objectives

Mr. Huang Huwei's works are often performed in concerts and received good reviews. I think it's necessary to analyze his works and learn his creative techniques. For the result I found that follow up my objectives as:

1. To Analyze the characteristics of piano work "Spring in Chengdu Suburbs".
2. To Analyze the use of the theme of folk songs in the work.
3. To Analyze the tonal layout and the method of tonality conversion.

### Research Methodology

1. Mr. Huang Huwei is a famous composer and music educator in China. His piano suite "Pastures of Ba Shu" has high artistic value and is often staged in concerts. The "Spring in Chengdu Suburbs" in the suite is even more excellent, often performed separately as a performance track. His piano creation profoundly reflects the characteristics of Chinese music in using folk song

<sup>\*</sup> College of Music, Mahasarakham University, Thailand

<sup>i</sup> Huang Huwei. (1996, April). Some Ideas in Creation [J]. BeiJing, China: Modern Music Style.

melody, and his creation experience and techniques are worth analyzing and learning.

2. Use the analysis method of folk song theme to analyze the use of folk song theme in the works.

3 Use the traditional functional harmony and five-tone harmony are used for analysis the tonal layout and the method of tonality conversion.

## Results

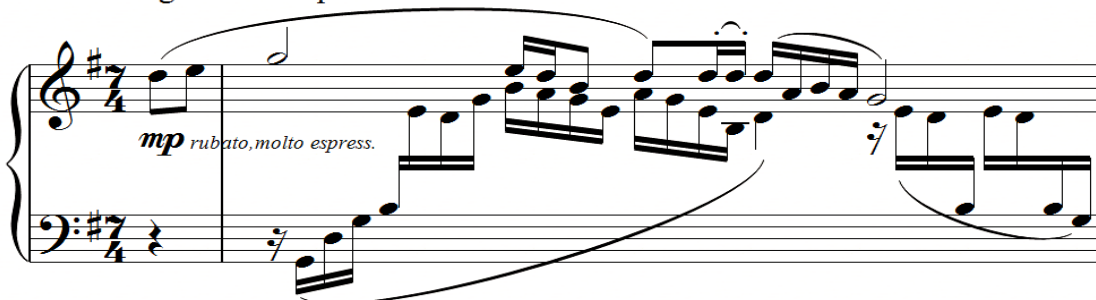
### 1. The characteristics of piano work "Spring in Chengdu Suburbs"

In the first section of "Spring in Chengdu Suburbs", the theme appeared to be clear, and the author pinned his feelings on the work, expressing his chest. The accompaniment texture is closely combined with the main melody, such as the endless spring water, and is filled in the place where the long sound pauses, showing the spring plain scenery of Chengdu.

The whole song starts from the weakest bar, enters from a single tone, and has a velocity of *mp*. The accompaniment enters when the long note in the first bar appears, giving a sense of relaxation. The accompaniment of the first bar is also weak, and echoes the long melody above. The flowing accompaniment texture develops from low to high, spanning more than two octaves, undulating and undulating, the loose accompaniment texture makes the beautiful melody icing on the cake. It can be seen from Example 1 that the author used two smooth lines on the accompaniment texture. The flowing accompaniment pattern is as gentle as the clouds and flowing water, and it appropriately shows the beauty of spring in the suburbs of Rongcheng. The subsections 1-5 of the works all use the same mode for writing, but there are obvious changes in tonality. The theme melody repeats in different tones, which is intriguing.

Example 1

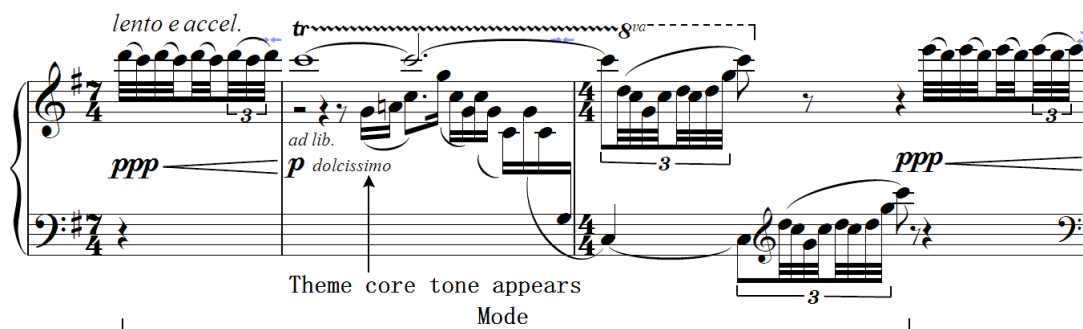
Adagio fresco e poetico ♩=54



When the music reached the end of the fifth bar, the author added new rhythm patterns such as thirty-two notes, triplets, and dotted quarter notes. At the end of the fifth bar, the music was introduced by thirty-two notes, and the triplet was cleverly used to transition to long-term vibrato, which fully prepared for the development of the work. The end of the fifth bar is introduced by consecutive 32-note notes, and the intensity is gradually increased from PPP to P. The author uses the eleven-beat time to write a pattern. Using this mode, he writes two small sections until the ninth bar end. The continuous thirty-second note and tremolo in the high voice give the audience an empty and elegant feeling, as if a breeze blows their faces, making people

feel refreshed. The accompaniment texture is still the flowing broken chords, but the theme texture is also reflected in the flowing texture. The first three tones of the texture in the sixth bar are the theme tones, with some unfolding meaning, which strengthens the interconnection between the material of the whole song and makes the arrangement of the materials more concise. It is not difficult to see that the thirty-two note at the end of the fifth bar enters and transitions to vibrato, the author intends to imitate the tone of the bamboo flute. The continuous 32-note note and vibrato performance of the high-pitched voice is accompanied by a flowing accompaniment, as if an ink painting about spring is presented to everyone's eyes, giving the audience infinite reverie.

### Example 2



The musical score for Example 2 is presented in two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various performance markings: *lento e accel.* (lento and accelerate), *tr.* (trill), *ad lib.* (ad libitum), *p dolceissimo* (piano, very sweetly), and *ppp* (pianissimo). There are also dynamic markings like *p* and *mf*. The score features a triplet of eighth notes in the vocal line, a triplet of eighth notes in the piano line, and a triplet of eighth notes in the piano line. A bracket labeled "Theme core tone appears Mode" spans the first three measures of the piano line. A bracket labeled "8va" spans the last three measures of the vocal line. The score is divided into three sections by vertical lines.

The music goes to the end of the 9th bar and the middle part begins. The middle section expands a lot, contrasting with the previous lyrical and quiet clip. This piece of music is divided into three levels. The main melody is in the middle part, and the high and low levels belong to the accompaniment. In the high part, a triplet of resolving the eighth note of the chord in place is repeated, and the rested triplet and the restless triplet appear alternately; the low part uses a column chord. The middle part enters weakly, but the intensity has changed from P in front to *mf*. Due to the change of rhythm pattern and strength, the mood in the middle section keeps rising. If the first half of the work is a slight ripple, then the middle section is a clear wave. From this moment, the mood of the music seems to be brewing. It can be seen that the high-pitched part has a triplet tone pattern, and the low-pitched column chords are selected. In terms of tonality, the author uses continuous transposition to touch. The continuous division of the music, coupled with the gradual increase of the rhythm and the gradual increase of the intensity, pushed the music to the climax perfectly.

## Example 3

Adagio



mf

Core tones

G gong key

g yu key

Flat B gong system

Core tones

Flat B gong key

f

Core tones

Flat b yu key

Flat D gong system

Sharp C gong key

Sharp C yu key

Sharp C gong system

E gong system

The work enters the reproduction section at the end of section 14 and uses dynamic reproduction to write. The dynamic performance is manifested in the octave-enhanced full-hand chords, with strong strength and widened range. It can be seen from the rhythm and texture that there is a clear difference from the middle section. From the 17th bar, the mood of the music gradually calmed down, and finally the whole song ended in a silence, giving people a sense of endlessness.

## 2. Use of Folk Song Theme

The theme is the soul of a work. The theme tone of the song is beautiful and beautiful from the Sichuan Han folk song "Rising River".

The main theme of the whole song is the G gong key. The entry of the theme is straightforward. The first three notes d-e-g are sol-la-do, which is the core part of the theme. In the development of the music, this theme tone has been perfectly developed. According to the author's statistics, the core tone of the theme appears in the song 11 times in various ways. How does the author do it? Let us first summarize the various ways in which the theme appears in the song.

- (1) The appearance of the monophonic tone is directly adopted.
- (2) The monophonic sound that runs through the texture appears.
- (3) Appears as a melody part that belongs to a chord.
- (4) Appears in the high voice as a column chord.

Let's talk about the first point first, the direct monophony appears. At the beginning of the work, the author expresses his chest, writes the theme of the whole song clearly in the high-

pitched voice, and the creation method is straightforward, so that the audience can directly feel the strong sense of spring. At the end of the third bar, the theme appears directly for the second time, but the appearance at this time has changed, this time in the descending B house system, and the original appearance in the G gong key system. This creative approach is fresh and vulgar, and will not make the audience feel boring.

The second way of the theme appears throughout the texture. The music progresses to the 6th bar, and the theme has appeared twice before. At this time, the author used only the core sol-la-do in the texture part, while using the long-term tremolo in the high part. This writing method is not random, but has its internal logic. The emergence of the core tone of the theme is both connected and contrasts with the previous complete theme.

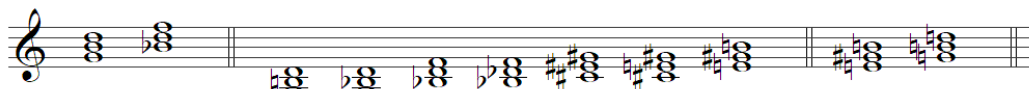
The third way is that the theme appears as a melody part that is a chord. The music has entered the middle stage. No matter it is the way of writing the core sound of the theme, the mood of the music, the arrangement of the texture, and the intensity, the author has adopted a new writing method. This middle paragraph is in contrast to the first paragraph, which makes it easy to expand. The core of the theme (sol-la-do) appears three times in different tones in the middle section. They are the G gong key system, the flat B gong key system, and the sharp C gong key system. The material is constantly fissioning, and the mood of the music is progressively progressive, until the climax of the whole song.

The fourth way of the theme appears in the high voice as a column chord. The music enters the reproduction section from the end of the 14th bar, and the dynamic reproduction is well reflected in the work. Both the melody of the column chords and the strong contrast of strengths reflect the dynamics of reproduction. The theme melody is played in the treble in a clever way, giving a very atmospheric return.

### 3. Tonal layout and the method of tonality conversion

Although "Spring in Chengdu Suburbs" is small, the works reflect the composer's exquisite composition techniques, and the tonal layout is undoubtedly the highlight of the song. The author summarizes the full tune layout as follows:

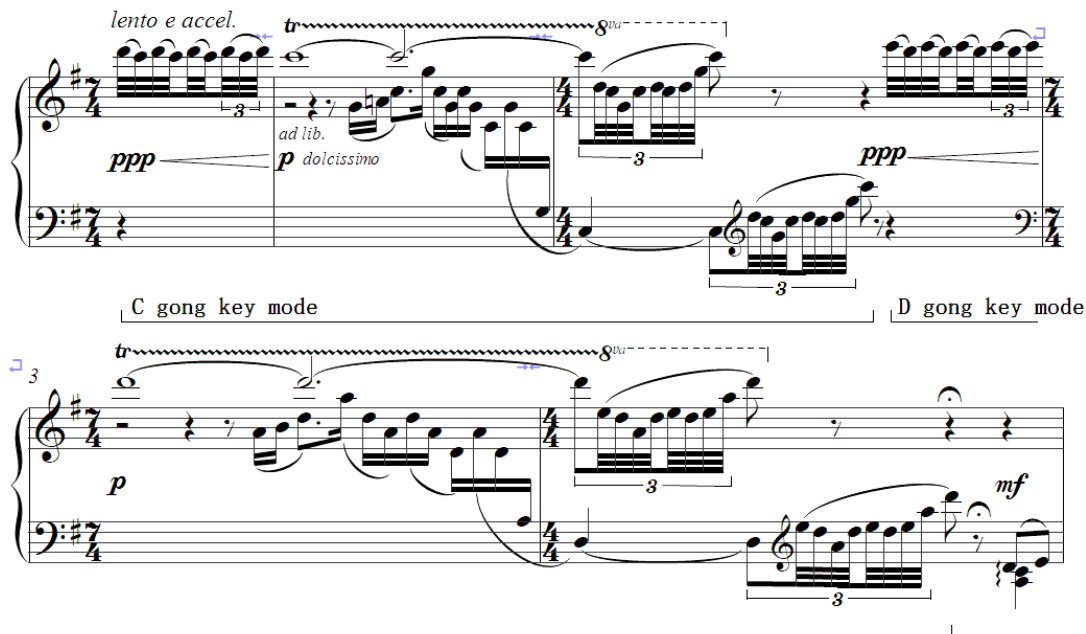
Example 4

Presentation part	Middle part	Reappearing part
		
G   B $\flat$	G   g   B $\flat$ B $\flat$ C $\sharp$ C $\sharp$ E	E   G

The main tune of the whole song is G Gong key. The melody of the Sichuan folk song "Rising River" appears in the first 1-3 bars of the work. Immediately afterwards, the author adopted a method of transposing a small third upwards to repeat the pattern of the first 1-3 bars in the flat B gong key.

The music progressed to the end of the 5th bar, and the composer cleverly arranged a small connection, gradually transitioning to the middle of the work. The composer wrote a two-bar pattern in the C gong key, and repeated the transposition in the D gong key, so that the music transitioned to the middle section very smoothly.

Example 5



The musical score for Example 5 consists of two systems of piano music. The first system is labeled 'C gong key mode' and the second 'D gong key mode'. The score includes dynamic markings like *ppp*, *p*, and *mf*, and tempo markings like *lento e accel.* and *ad lib.* The music features complex rhythmic patterns with triplets and sixteenth notes.

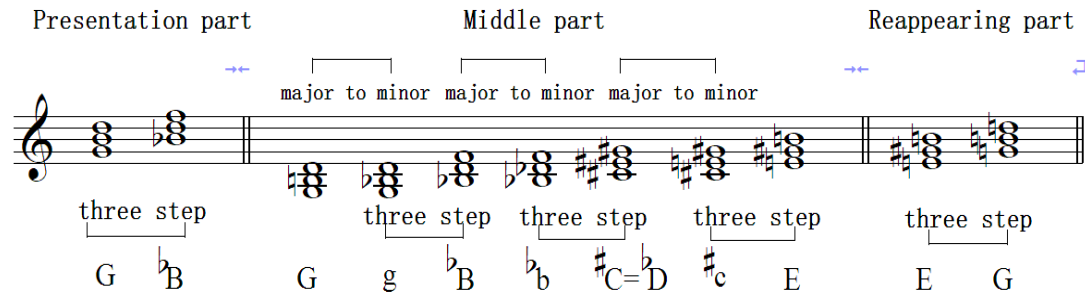
The music enters the middle section from the end of the 9th bar. As can be seen from the spectrum example 5, the second mode of the connection section is the D gong key, and the connection section written with the D gong key will connect to the middle section with which tone starts. How about it? That's right, the tone at the beginning of the middle is G gong key. Such tonal arrangements have also appeared in the works of previous composers. Such as Schumann's "Fantasia", the work is presented in F major to C major transposed music section, the middle section is also entered by F major.

The composer must have a precise arrangement for the beginning of the middle section with the main key. As can be seen from Example 6, the middle section enters from the G gong key, and then switches to the same key minor g yu key, and then enters the third degree flat B gong key. The composer uses the major key to switch to the minor major key, and then the minor key to the upper third-degree major key. This way of transposing is natural and smooth, which lays the foundation for the development of mid-range music.

The work has its precise tonal arrangement from the beginning, and the tunes are intertwined. As can be seen from the example of the spectrum, the work presents the section, the middle section, and the reproduction section, except for the same lead palace tone in the middle section. Except for the same key and tone, the distance between the other two adjacent tones is three degrees. This strict and regular tone layout is very worthwhile for us to learn.

### Example 6

Presentation part                      Middle part                      Reappearing part



major to minor   major to minor   major to minor

three step                      three step                      three step                      three step                      three step

G    $\flat$ B                      G   g    $\flat$ B    $\flat$ b    $\sharp$ C= $\flat$ D    $\sharp$ c   E                      E   G

### Discussion and Conclusion

Mr. Huang Huwei's work is like a precise instrument. Every part is calculated carefully. One more sound is not enough, but one less sound is not enough. His music works show us a way to create Chinese style music works. His works are of positive significance in the use of Chinese style music language, the expansion of tonal thinking, and musical expression.

Through the analysis of this piano works, there are many ways in which the theme of folk song appears, including four kinds. The theme of folk songs appears repeatedly in different ways, which gives people a deep impression. The diversity of the ways of appearance also reflects the composer's composing skill level. The frequent occurrence of folk song melody is similar to the writing technique of "dominant motivation" in Western works. The frequent occurrence of folk song melody is convenient for the audience to remember this melody.

The tonal arrangement of this work is also very special. His tonal layout is different from that of the traditional works, which mostly adopts four or five degrees to transfer. All typical changes of this work are in the form of three degrees. The tonal relationship of very far distance is formed by using the three-dimensional tonal technique. In this way, the color sense of the work is very colorful.

There are numerous examples of folk songs introduced into piano works, which are complex and rich in structure. The skillful and regular tonal layout and diversified presentation of themes in the piano music "Chengdu spring suburb" make the work full of interest. This paper only analyzes the music from these aspects, the shortcomings of which are expected to be criticized and corrected by teachers and experts.

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## HISTORICAL DEVELOPMENT AND ARTISTIC CHARACTERISTICS OF ZHU-DI "NEW GENRE" IN NORTH CHINA

Li Xing Chen\*

### Abstract

This study discusses the formation of an important Zhu-Di genre in north China since the middle of the 20th century -- "new genre", which can also be called "Liu Sen genre" in China. The study focuses on the historical development and artistic characteristics of the Zhu-Di "new genre". Through the analysis of the representative repertoire of the "new genre", it showed the special techniques and emotional expression used in the music, so as to theorize the artistic features and performance techniques of the music.

**Keywords:** Zhu-Di, Liu Sen, New genre

### Introduction

Zhu-Di is one of the most important traditional instruments in China. It has a unique timbre, unique performance skills and rich emotional expression. It occupies an important position in the development history of Chinese instrumental music.

In the middle of the 20th century, with the prosperity and development of Chinese Zhu-Di art, the artistic genre of Zhu-Di also began to form gradually. "North genre" and "south genre" are the first two genres of Zhu-Di art, and together with the "zhejiang genre" represented by Mr. Zhao Songting and the "new genre" represented by Mr. Liu Sen, they constitute the four most important genres in the history of Chinese Zhu-Di art. Among these genres, "new genre" is one of the most important genre in modern times.

What is the "new" genre? "new" is not a time concept relative to "old", nor a longitudinal historical concept, but compared with other genres, it has its own unique performance skills, musical features and artistic style. So, what is new about the "new genre"? It is neither as bold and bold as the "northern genre" performance, nor as subtle and delicate as the "southern genre", but its essence lies in that the music style attaches importance to the melody and melody singing and lyricism.

Since the development history of "new genre" is not long, people's understanding of "new genre" is not deep enough, so this study provides certain theoretical support for the development of "new genre" by studying and sorting out the development history and artistic characteristics. The artistic characteristics of "new genre" are reflected in the continuous exploration and innovation of the Zhu-Di playing techniques, and the development of Mr Liu Sen's unique style of lyric melody lines.

In this paper, the author will investigate the history and analyze playing techniques of Zhu-Di "new genre".

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\* LiXingchen Ph.D. in Musicology, College of Music, Mahasarakham University, Thailand

## **Purpose of study**

1. To investigate history of Zhu-Di "new genre".
2. To analyse the playing technique of Zhu-Di "new genre".

## **Research Methodology**

1. Population and sampling

The reason for choosing Mr. Liu Sen is that he is the founder of Zhu-Di "new genre" and has a great influence. He has many original works which can provide analysis data for the paper.

2. Data collection

The author searches the information online and taking the data of Chinese Zhu-Di theory research since the 1950s as the research object, and selects some representative works which have been published and introduced by the method of literature research. For some reason, the author couldn't interview Mr. Liu Sen in person, so gets the data online.

3. Data analysis

The author analyses data follow up the objective

- 3.1 To investigate the history of Zhu-Di "new genre" from 1950-2020.
- 3.2 To analyse the playing technique of Zhu-Di "new genre".
  - 3.2.1 How to use the breath.
  - 3.2.2 How to use the fingering.
  - 3.2.3 How to use the tongue.

The author will write report of Zhu-Di "new genre" using description writing.

## **Results**

### **I、historical development of the Zhu-Di "new genre"**

During the 1950s and 1960s, the Zhu-Di industry in China developed vigorously. In this important historical development period, two most basic genres, namely "northern genre" and "southern genre", were formed.

After experiencing a certain stage of development, "north genre" and "south genre" have become the two major genres in China. By the end of 1950s, the development of national music in China showed a flourishing situation, which reflected the distinct national and contemporary characteristics in music themes, styles and creative ideas. In this stage of development, a very representative of the famous Zhu-Di player - Mr. Liu Sen. With his unique performance style full of passion and rich in singing, he blazed a new artistic road. In a short period of more than ten years, he made great contributions to the development of Chinese Zhu-Di art, and made great achievements and progress in the field of solo and ensemble, which had a profound influence on later generations. He reproduced the technique of transferring tune in ancient China, the method of using the half hole solves the traditional Zhu-Di playing six holes and can be arbitrary transfer problem of twelve-tone equal temperament, with original fingering playing super high at the same time, the extension of Zhu-Di playing range. His innovations and achievements set a genre of its own in China's flute altar, and created a genre of performance with strong vitality and attraction -

- "Liu Sen genre". This genre is called "new genre" by later generations, which not only integrates but also differs from the traditional "northern genre" and "southern genre".

The emergence of "new genre" broke the status that the traditional "north genre" and "south genre" monopolized the Zhu-Di genre, and brought a fresh breath to Chinese flute altar, which greatly promoted the development of the Zhu-Di playing art. Its unique music language style and melodious flute sound are still loved by the world.

## II、 artistic characteristics of the Zhu-Di "new genre"

Mr Liu Sen take "north" and "south", director of realism, impressionistic, constantly for Zhu-Di playing techniques to explore, innovate, and the development of having a unique style, rich in beautiful lyrical melody for his melody line style, its innovative playing skill method is different from the traditional "north genre" and "south genre", mainly reflected in "breath, fingers, lips, tongue" four aspects, highlights the melody likes singing with breath. The following four aspects of "breath, finger, lips and tongue" will respectively elaborate the artistic features of "new genre".

### (a)breath

#### 1. The use of air vibrato is the soul and cornerstone of the "new" playing style

There are obvious differences between the "new genre" and the traditional "south" and "north" in the use of breath. The most important artistic characteristics, lies in the pursuit of, reflect the voice endowed with "singing". In order to embody the characteristics of "singing" in his works, he studied bel canto singing for six years under the guidance of Shen Xiang, a famous vocal music master in China, and boldly absorbed the lucky method of bel canto singing in his creation. He uses the expressive air tremolo of bel canto in the Zhu-Di playing, so that the breath and melody are integrated together to achieve a feeling that playing is like singing. This breakthrough innovation makes "new genre" works have a stronger affinity and vitality.

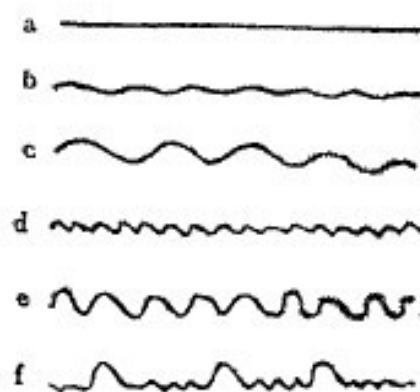


Figure 1. breath control chart

In many art works of "southern genre" style, it is not difficult to find that performers usually pursue steady breathing in the application of breath control. Such as Mr Lu Chunling's works "Xiao Fang Niu" (《小放牛》, Little Buffalo Cowboy), "Huan Le Ge" (《欢乐歌》, The song of Joy) and so on, (e.g. figure1:a), at the time of playing this kind of work, in

order to increase the music emotion, also often used to air tremolo, while the air tremolo is slight, relaxation, basic maintain the stationarity of breath (e.g. figure1:b); There is also some classic works, which are relatively special in the use and control of breath. A relatively large amplitude of wavy air vibrato is often used in performance, but its breath is relatively loose and relaxed. This kind of works is represented by Mr. Zhao Songting, who selects the music themed with "Kun Qu" opera, such as "San Wu Qi" (《三五七》, a kind of opera singing), "You Lan Feng Chun" (《幽兰逢春》, Solitary Orchid Greeting the Spring), etc. The breath is relatively consistent with the ups and downs of the "Kun Qu" opera singing voice, with smooth and gorgeous melody, with a strong local flavor (e.g. figure1: c).

In terms of the use and control of breath, "new genre" seldom uses relatively smooth and even breath lines, but USES fluctuating air trills with a certain density. According to the amplitude of fluctuation, it can be divided into mean flutter (e.g.,figure1:d) and atmospheric flutter (e.g.,figure1:e). The use of breath vibrato is the soul and cornerstone of the performance style of "new genre". It is because of the characteristics of the use and control of breath that "new genre" music is full of passion and singing.

## 2. The combination of air-glide and air-impact makes the "new genre" unique

"New genre" in the use of breath not only mean and air flutter, there is a more characteristic use of breath control method, that is the combination of air slide and impulse. In the "new genre" style of music works, the use of this flavor is particularly prominent. So, what is a combination of air-glide and air-stroke? Please see the figure1-"f", this one breath line is made up of petty quiver and atmosphere, mutual combination of air in the line of atmosphere, earthquake is a sudden shock, while the melody part will be accompanied by the emergence of portamento skills, that is to say, mean the combination of fibrillation and atmospheric quiver made melody listening on breath glide with the combination of breath at the sound.



**Figure 2.** Zhu-Di notation, composed by Jian Guangyi

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 37.

Figure 2 is the opening segment of "Shan Cun Ying Qin Ren" (《山村迎亲人》, Village Welcomes the Relatives) composed and performed by Jan Guangyi, one of the representatives of the "new genre" style. The first note -- "La" needs to use the technique of air-glide. When playing, it should be accompanied by the corresponding air-impact, so that the two can be combined to achieve the mutual application of petty chatter and atmospheric chatter in the breath lines of the whole phrase, and express a strong lasting appeal and deep emotion.

Another example is more typical, which is taken from the beginning of the "Mu Di" (《牧笛》, reed pipe) composed and played by Liu Sen. Figure 3 enables us to see more

clearly and clearly the flexible combination and application of air glide and air impact.



**Figure 3.** Zhu-di notation, composed by Liu Sen.

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 59.

#### (b) Fingering

##### 1. Special fingering and playing skills of "new genre" -- "air-slide fingering"

As mentioned in the previous section, the combination of air-glide and air-impulse is the most distinctive movement of the "new genre". In Zhu-Di fingering, there are four minor third degree slides in the diatonic scale: 6 1 (La & Dol), 7 2 (Si & Re), 2 4 (Re & Fa), 3 5 (Mi & Sol). For example, the fingering of "2" (Hold down all the sound holes is Re), 3 5 (Mi & Sol) between two notes, can be in 3 (Mi) to roots, 5 (Sol) for grace note, the breath glide type decorate, also can do to 5 (Sol) for the roots, 3 (Mi) for grace note, the breath glide type decorate, also can be in 3 (Mi) to roots, 3 5 (Mi & Sol) note for grace note, can also be done in 5 (Sol) for roots, 5 3 (Sol & Mi) sound for grace note, anyhow there are many kinds of form, the decorative glide in the works of "new" also often can see, the use of the "glide type breath fingering" greatly added the music very graceful charm.

For example: The body part of "Mu Min Xin Ge" (《牧民新歌》, The song of Herdsmen)



**Figure 4.** Zhu-Di notation, composed by Jian Guangyi.

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 18.

##### 2. Special fingering and playing skills of "new genre" -- "hypertreble fingering"

In 1956, Mr. Liu Sen extended the 16-degree range of the six-hole Zhu-Di upward to the minor third degree and each sound within the minor third degree, namely, using the fingering of "5" (Hold down all the sound holes is Sol), exceeding the original range of the super-high "la, si, dol", "When playing the super high pitch, one should hold a relatively large mouth air, which is too small to blow the high pitch, especially the super high pitch. The powerful abdomen

has the control to squeeze the air out from the lungs, through the wider mouth air into the Zhu-Di blowing hole, this is the air blowing super high pitch blowing method". The ability to blow high notes into a bright tone, tone quality together, but also must be practiced in a lot of practice.

Six-hole Zhu-Di "hyperpitch fingering" is a special fingering method that Mr. Liu Sen initiated and used in music to expand the range of Zhu-Di. As early as 1958, Mr. Liu Sen published this fingering method in his work "Mu Di" (《牧笛》, reed pipe). The specific operation method of this fingering method is: press one, four, six holes, open two, three, five holes, and overblow "sol" in the fingering method of "2" (Hold down all the sound holes is Re). The appearance of this "hypertreble finger-making" opened up a new road for the performance and creation of Zhu-Di. For example, the notes that are circled in the following figure 5 are the higher notes of an enlarged range.



**Figure 5.** Zhu-Di notation, composed by Liu Sen.

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 61.

Six hole Zhu-di super high pitch fingering

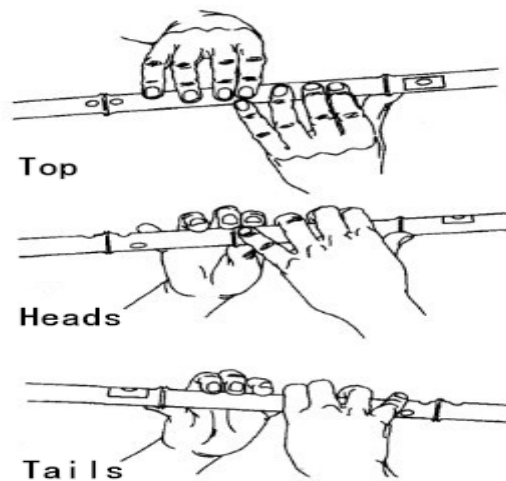
Pitch	Blow hole	Film hole	The hole which is held down					
1̇	○	○	●	○	●	○	○	○
2̇	○	○	○	○	●	○	○	○
3̇	○	○	○	●	●	●	●	○
4̇	○	○	●	●	○	●	○	○
5̇	○	○	●	○	●	●	●	●
6̇	○	○	○	○	○	○	○	○
7̇	○	○	○	●	○	●	●	●

Note: "○" mean open the hole "●" mean close the hole

**Figure 6.** Six hole Zhu-Di super high pitch fingering.

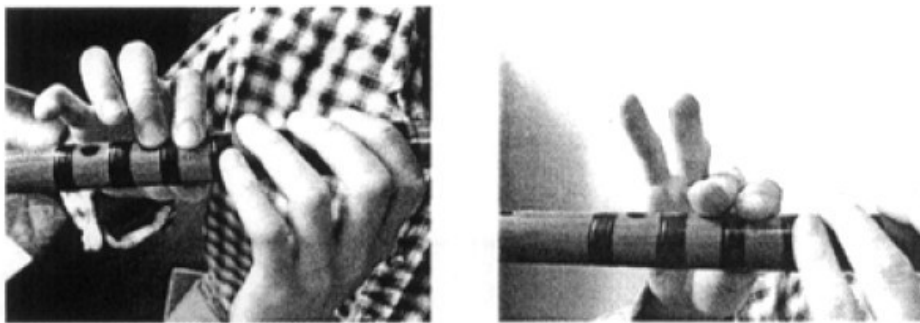
### 3. Special fingering and playing skills of "new genre" -- "half-tone fingering"

The traditional Zhu-Di has only six sound holes. According to the principle that one sound hole corresponds to one sound, only seven notes in a diatonic scale can be played through six sound holes. In order to solve the problem of playing twelve notes and switching, the use of half - tone fingering appeared. The founder of the "new genre"---- Mr. Liu Sen, was the first people to play chromatic scale and foreign music, such as "Huo La Wu Qu" (《霍拉舞曲》, Hora Staccato), by using the "half harmonic fingering". The most prominent feature of this method of holding flute is the method of pressing the hole with fingertips, which can maintain the sensitivity of fingers and the accuracy of touching the hole, and also reduce the burden brought by the difficulty of fingering for players.



**Figure 7.** The position of holding Zhu-Di from different angles, including the top view, the heads view and the tails view.

Mr. Zhao Songting, Mr. Kong Qingshan and Mr. Li Datong also made some reforms and breakthroughs in the study of half-hole's sound movement fingering, and their studies only focused on how to play Chinese works. And "new genre" Mr. Liu Sen made bolder breakthrough and attempt however. In today, there are many Zhu-Di works based on the can play of the chromatic scale, transplantation of western tunes, For example, Liu Sen's transplanted western works---- "Yun Que" (《云雀》, the skylark) and Jian Gunagyi's transplanted western works---- "Liu Lang Zhe Zhi Ge" (《流浪者之歌》, Songs of the Wanderers) , This kind of transplantation and adaptation is a great breakthrough and development for the traditional Chinese instrument, which breaks the traditional concept of people's impression that Zhu-Di is only good at using "pentatonic mode".



**Figure 8.** Two different ways of half - hole fingering.

#### 4. Special fingering and playing skills of "new genre" -- "bounce"

"Bounce note" is an indispensable grace note technique in the music of "new genre" style, and it is also a technique used in many Zhu-Di works. As mentioned in the last section, Mr. Liu Sen's innovation in the Zhu-Di player's shape keeps the fingers in a natural, relaxed and flexible state, so that when playing the "bounce", the fingers can have good strength and elasticity. In the work "Mu Min Xin Ge" (《牧民新歌》, The song of Herdsmen) composed by Jian

Guangyi, the use of "bounce" technique is particularly prominent. As following:



**Figure 9.** Zhu-Di notation, composed by Jian Guangyi.

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 19.

The so-called "bounce tone" is around a tonic, in front of it or behind the similar "beat tone" decoration. For example, in the first sentence of the Figure 10, around the tonic tone "6" (La), the "bounce" technique, similar to the decoration of "beat", is made in the second degree. The difficulty lies in the control of strength, elasticity, frequency and breath. "bounce sound" is similar to "air slide sound". When playing, it should be supplemented with air impact sound to achieve artistic effect full of charm and passion.

### (3) the tongue

#### 1. Special tongue movement of "new genre" -- "tongue tapping tone"

The tongue technology of Zhu-Di relies on the tongue stretching and the pharyngeal wall stopping the air suddenly to cut the long sound, or the technology of using the breath to shock the tongue to make the tongue move and change the airflow speed to obtain new sound effects. In the process of Zhu-Di playing, tongue movement ability is a particularly important aspect. In fact, the Zhu-Di uses the flute playing skills for reference in the application of "tongue point". Specifically, it borrows and absorbs the processing method of the sound head played by the flute. The requirement is that each sound head should be gently spit out with the tongue and maintain the softness and elasticity of the tone. Unlike the mono technique, the tongue spot is not as transient as the mono spot in terms of duration. When playing, "K" (library) should be used instead of "T" (spit), so as to avoid the sound effect of "T" (spit) producing stiff sound head. Say more exact, play the "tongue", a tongue action is similar to single spit technique, but should use the tip of the tongue to the point, the melody played like, like singing, it is often used in music lyrical adagio or part position, application and should not be used "tongue", the flavor of the music played is not the same, the Zhu-Di learners need to comprehend and understand slowly. Here is a typical examples of "tongue tapping" technique used in works of "new genre" style: an adagio part of Jian Guangyi's work ---- "Shan Cun Ying Qin Ren" (《山村迎亲人》, Village Welcomes the Relatives):





**Figure 10.** Zhu-Di notation, composed by Jian Guangyi

From: Zhang weiliang. (2006). Zhu-Di works in the 20th century. People's music publishing house, Beijing. Page 40.

To play the "tongue point" of this kind of "new genre" works, we should find the best feeling of "k" with the charm of singing, and carefully appreciate the aesthetic meaning of "moderate". At the same time, we should also pay attention to the direction of melody lines and the strong and weak phonetic symbols, and use the control of the tongue and breath to express the beauty of the harmonious charm formed by the unity of the rhythm of rhythm.

## Discussion

National music is a long river of trickling, its source is clear without pollution. It records the emotion of our national culture transmitted for thousands of years. It is a clear water that needs a group of talented and capable people to inherit. Mr. Liu Sen puts all his love for national music into the long river of traditional music, so his artistic life will never run dry like a rushing river. We want to transmit Mr. Liu Sen's infinite pursuit of national music, in the development of history, constantly sharpen, temper, "new genre" music art pass on from generation to generation. I believe that the development of the "new genre" of Zhu-Di is continuous and lasting.

## Conclusions

Mr. Liu Sen has become the master of the new Zhu-Di art style of China. It is worth noting that the two major art genres of Chinese Zhu-Di, south and north, are produced and matured according to the history of China's five-thousand-year civilization. In this sense, they will last forever. However, Liu Sen's Zhu-Di art style is only nearly 50 years. If it is not summarized and carried forward in time, it will be melted back into the cultural mother body where it came into being, and the fragrance will disappear and disappear. Its cultural loss will be irreparable.

The research significance of this study is to enable more Zhu-Di learners and enthusiasts to better understand the history, performance and artistic expression of the "new genre", better grasp its musical characteristics, and better perform the Zhu-Di repertoire, so as to get some inspiration in the process of learning. Another research significance is that most of the books related to Zhu-Di are mainly written by musical notation, and few learners can learn the different cultural connotations and artistic expressions of each genre of Zhu-Di. This study can not only bring the reference for learners, but also bring some theoretical support for Zhu-Di teachers in the teaching process. The third research significance is to provide music creators with creative ideas and guidance on the application of playing techniques.

## Suggestions

Mr Liu Sen once said, in the pursuit of art, we are pursuing verve, is the spirit of relaxation, cultivation and pleasure, do not violate the pursuit of art, beauty principle. While we are enjoying music, the creativity of music art will break out in pleasure and cultivation. Admittedly, art is always people's image reflects the real life and spiritual world, times are changing, the music also constantly change, sincerely hope that the development of Zhu-Di "modernity" can be in after a long time to continue develop in the direction of the development of diversified culture, at the same time also hope that the composer to create more and better follow the "new" to play style and artistic charm of the new works, for the new era under the development of Chinese traditional music on a more profound brand mark.

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## MUSIC WISDOM OF PHU - TAI PEOPLE IN KUCHINARAI DISTRICT, KALASIN PROVINCE.

Pittayawat Pantasri\*

Pariyat Namsanga\*\*

Wuttisit Jeerakamol\*\*\*

### Abstract

The purposes of this study, Music Wisdom of Phu-Tai Ethnic Group in Kuchinarai District, Kalasin Province, were: 1) to examine the wisdom on the remaining of musical instruments and music repertoire of Phu-Tai community; and 2) to investigate the adaptation of the musical instruments and the music repertoire of the Phu-Tai community. Data was collected from documents and through interviews and observations. The results of the study were as follow:

Regarding the wisdom on the remaining of the musical instruments and the music repertoire of the Phu-Tai ethnic group, they included: 1) bamboo Saw fiddle; 2) electric bamboo saw bang fiddle; 3) khaen mouth organ; 4) acoustic phin plucked lute; 5) electric phin plucked lute; and 6) drum. Concerning the existence of the Phuthai music repertoire, they included: 1) bamboo rocket festival; 2) phuthai dance; 3) music paying homage to teachers, and 4) phithi yao ritual.

Concerning the wisdom on adaptation of musical instruments and music repertoire, it was found that they were used as socialization with four steps: 1) understand the human value and social codes of conduct; 2) transmit the culture and identities of the community; 3) adapt themselves to the rules and social codes of conduct; and 4) being appreciated and being proud of self-identity.

**Keywords:** Wisdom, Phu-thai people, Music, remaining, adaptation, Kalasin Province

### Introduction

Phu-Tai is a group of people who have a very interesting music culture. The Royal Institute Dictionary (1983: 553) explains that Phu-Tai is a part of the Thai nation of Sib Song Chu Tai.

The migration to Thailand of Phu-Tai tribe are divided into 3 migrations which are:

The first migration: The Phu-Tai tribe migrated to Thailand (Siam) during the era of King Taksin of Thonburi between 1778-1779. King Taksin of Thonburi. King Taksin the Great of Thonburi ordered the Phu-Tai Dam people who immigrated to this area to live in Phetchaburi. People in Thailand (Siam) called Phu-Tai Dam people as "Lao Song Dam" because they thought they were Laos since they lived in Laos.

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\* Faculty of humanities and social sciences, Rajabhat Maha Sarakham University, Thailand

\*\* Faculty of humanities and social sciences, Rajabhat Maha Sarakham University, Thailand

\*\*\* Faculty of humanities and social sciences, Rajabhat Maha Sarakham University, Thailand

The second migration: Phu-Tai people immigrated to Thailand (Siam) during the era of King Rama I of Rattanakosin. After Luang Prabang was attacked by Vientiane, Taen City and Puan City which were once ruled by Luang Prabang, refused to be controlled by Vientiane. The Vientiane Army then defeated both Taen City and Puan City. The Vientiane Army held Phu-Tai Dam People as captives and sent them to Bangkok. Phra Buddha Yodfa Chulaloke or King Rama I of Rattanakosin ordered to take this group of Phu-Tai Dam to live in Phetchaburi like the first Tai Dam people entering Thailand. Phu-Tai Dam known in Thailand as Lao Song Dam from the first and the second immigrations were both gathered in Petchaburi.

The third migration: The third migration of the Phu-Tai tribe into Thailand (Siam) around 1841 - 2387 during the reign of King Rama III of Rattanakosin was the largest migration. In addition to Thai people, there were other tribes who lived near the bank of the Mekong River migrated into the right bank of the Mekong River, namely the Isan region and some parts were sent to the central region of Thailand (Kriengkrai Huaboonsarn. 2015: Website).

The outstanding performing arts of the Phu-Tai people include Phu-Tai dance which is performed in gentle postures that are fabricated from beliefs, surrounding nature, and local literature combined with the beauty of Phu-Tai women who have natural fair skin and gentle manners. It is a dance that is engraved upon the audience. As for the music that is unique to the Phu-Tai people, the music instruments used are Phin plucked lute or Kra Jub Pi in Thai language, Khaen, Phu-Tai pipe or Kai as called by Phu-Tai people, and bamboo Saw Bang. The pattern of the music has two styles, which are Phu-Tai Tang Noi and Phu-tai Tang Yai. The music is used in the dance and singing performances. Phu-Tai singing performance or Khub Lum is called Lum Phu Tai (Suthep Chaiyakhan. 2013 : 304). Therefore, the researchers were interested in conducting research to study music wisdom of Phu - Tai people in Kuchinarai District, Kalasin Province.

### **Purposes of the Study**

1. To study the persistence of music and songs of Phu-Tai people in Kuchinarai District, Kalasin Province;
2. To study the adaptation of Thai music and songs of Kuchinarai District, Kalasin Province.

### **Methodology**

1. The scope of content: to study music wisdom of Phu-Tai people in Kuchinarai District, Kalasin Province concerning music instruments, physical characteristics, sound system, music performance, and songs used in a performance.
2. The study was conducted in Kuchinarai District, Kalasin Province.
3. This research is qualitative research, in which the data was collected from documents field data.
4. The research tools used were basic surveys, structured interviews and unstructured interviews, and observations.

5. The data was analyzed by using triangulation, typological analysis and analytic induction.
6. The analyzed data was presented by using descriptive analysis.

## Results of the Study

### music wisdom of Phu-Tai people in Kuchinarai District, Kalasin Province

**1. Saw-Bang Fiddle:** A saw-bang fiddle found in this study was owned by Mr. Sitat Utto. It was a bamboo saw-bang fiddle that the lower part was thinner than the upper part. In the front of saw-bang, it was punctured into a hole for sound amplification.

According to the interview and the observation of how to perform music using bamboo saw-bang fiddle, the music has 2 patterns which are old pattern and general pattern. In an old pattern, bamboo saw-bang fiddle has 3 strings which there are 2 main strings and 1 secondary string. The main strings are tuned to have the same level of sound. The first string on the left of the performer functions as melodic player, and the second string functions as the main chorus (Drone). The last string on the right of the performer functions as the low melodic tone player for Phu-Tai dance music only.



In a general pattern, two strings are tuned in different levels of 4<sup>th</sup> perfect. The performer will draw the horse hair of the fiddle bow on one string at a time. This type of pattern is usually used with other Phu-Tai music instruments.

**Sound system:** A bamboo saw-bang fiddle has 3 sound systems. The first system is two strings with the same or almost the same. Another sound system is two strings with different tunes which two strings are tuned to have interval of 4<sup>th</sup> perfect. The last one is three string system. According to this system, the first string and the second string are tuned to have the same or almost the same tune while the third string is tuned to have one lower scale with the interval of 2<sup>nd</sup> major.

**2. Khaen:** Khene or a mouth organ used in the performance was khaen baet which was a khaen with 8 pipes made by a khaen maker in Na Wa District, Nakhon Phanom.



When performing, the performer sat in a cross-legged position and used both of his hands to firmly hold the tao khaen or the windchest with his palms. Each one of his fingers of both hands covered each of a small finger hole. Both of the thumbs were used to cover the ru-preaw or the two holes in the front which located above the hole for blowing. He used his mouth to blow air into or blows into or draw air out of the khaen which made the lin khaen or the khaen's tongue vibrate. The performer moved his fingers for changing tunes.

**3. Phin plucked lute:** There were two types of phin used in this study which were an acoustic phin plucked lute, and an electric phin plucked lute.

The acoustic phin plucked lute was made from jackfruit wood. Its body was cut into a shape of a bodhi tree leaf. Inside its body was carved into a hollow and covered with jackfruit wood. The sound hole was punctured in the front. The back of phin's neck was sharpen into a circle-like while in the front part was grinded to be flattened and 16 pitches were installed. 3 knobs were installed on its head for its 3 strings. On the top of the phin, its head was decorated with Kanok Thai pattern.



Another phin used for the performance was an electric phin plucked lute made from the jackfruit wood. The body was carved in a shape of a droplet and was drilled to install a signal receiver and a sound control. The back of the phin's neck was sharpen into a circle-like while in the front part was grinded to be flattened and 16 pitches were installed. 3 knobs were installed on

its head for its 3 strings. On the top of the phin, its head was decorated with Kanok Thai pattern like an acoustic phin.



When performing, the performer sat on the wooden bed and used cloth as a strap attached to the phin's body and head. The phin's body was placed around the chest and the middle of his body, not too high or too low. The phin's head was slightly lifted for facilitate the performer when playing. The performer's left hand held the neck of the phin while index finger, middle finger, ring finger, and little finger were placed in front of the phin's neck for controlling the scale and tunes.

The sound system of the both acoustic and electric phin plucked lutes was set in the same pattern. The first string and the third string were tuned E and the second string was tuned A which was lower than the first string and the second string with the interval of perfect 5<sup>th</sup> and was higher than the third string with the interval of perfect 4<sup>th</sup>.

**4. Drum:** the drum used in this study was categorized as tubular. It was a one-sided drum with a diameter of 30 centimeters and 50 centimeters in length of the drum. The drumhead was made of cow skin which was tighten with rope. The drum was used as the percussion instrument. The sound level of the drum is uncertain. Before playing the drum, the skin used for the drumhead would be tighten and the performer would try to beat the drum to find the low and smooth tune.



5. **Music:** the study music wisdom of Phu-Tai people in Kuchinarai Dictriect, Kalasin Province found that the song used for the ritual was Fon Moh Yao and the songs used for the performance were Serng Bang Fai and Fon Phu Tai as seen in the example below.

### Fon Moh Yao

♩ = 90 (A)

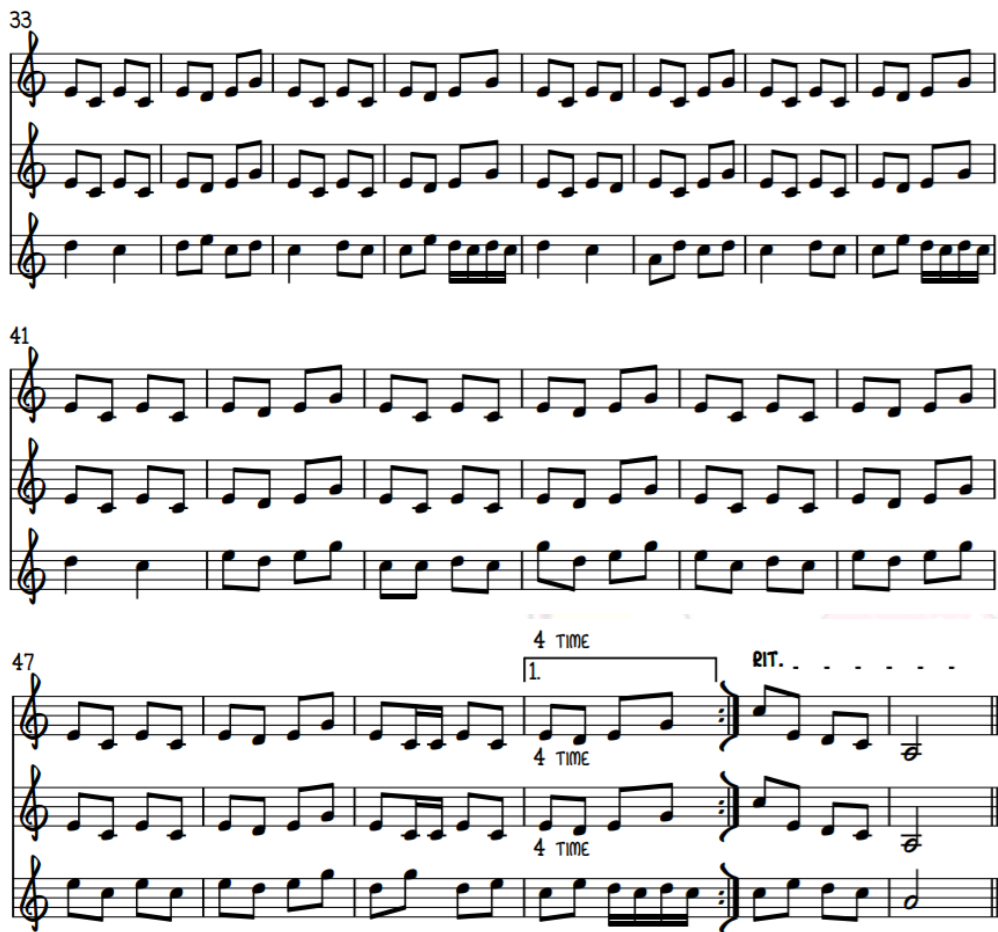
พณ  
แคน  
ซอ

9 (B)

17

25





## Summary and Discussion

1. The change of Phu-Tai music instruments and Phu-Tai music culture of Phu-Tai People on Kalasin are another inherited culture. But after a certain period of time, they have to adapt to the changes that occur in society. Especially the physical characteristics of musical instruments. According to the study, it is found that some music instruments in the past which were all music acoustic are now adapted to an electronic system in nowadays. This phenomenon is partly due to the entry of objects from external cultures. And in another part, it arises from the idea of inventing and adapting for the benefit of use. This is mainly due to the fact that musicians or inventors of musical instruments have observed and modified from other musical instruments that are previously developed, such as phin plucked lute's strings that use steel like a guitar's strings. This is in accordance with The Diffusion Theory of Culture by Ralph Linton (Somsak Srisantisuk, 2001) which points out that social changes arise from cultural spread. It is caused by communication between societies that have different cultures and spread cultures to each other which and receive culture of one another.

2. The change of social roles of Phu-Tai music: The social roles of Phu-Tai music have been inherited in Phu-Tai community for a long time. They have been mainly inherited within a family or a community by word of mouth. This type of knowledge transmission leads to imperfect socialization due to the lack of systematic and written records of traditional knowledge.

Therefore, the detailed information about various knowledge may be lost or lack in details. After some time passes, no one will recognize it, becoming a forgotten culture or knowledge. In addition, the roles of music and performances in rituals and shows have been reduced due to changing social conditions, customs, beliefs, attitudes, and the way of life of Phu-Tai people that has changed accordingly. Nonetheless, the Phu-Tai ethnic group in Kalasin Province is still able to maintain many unique characteristics and traditions, such as Phu-Tai dance, Phu-Tai music, healing ritual (yao), etc. This type of social change is consistent with Auguste Comte's social evolution theory which states that social change is caused by two structures; the dynamic and the survival which is the culture is still remain because some people in society still have the same beliefs or adhere to the beliefs of the original society and culture. The loss of social roles of Phu-Tai music in Kalasin is caused by social dynamics which are large groups in the society, such as youth, working age group, a group that has an interaction with external culture. These are a group of people who take in or adapt the external culture to their original culture which gradually decrease the popularity of Phu-Tai music. Traditions or social activities that used to use Phu-Tai music, therefore, are neglected or replaced by other instruments from outside culture. Only a small group of older people and interested and still pay attention to traditional Phu-Tai music.

3. Inheritance of Phu-Tai music and dance wisdom has the same characteristics as the Thai traditional music dance that has oral transmission. It is learning that starts with the transmission within the family via kinship system, then go out to the community by the family, relatives. The community will inspect, improve knowledge or wisdom to be in accordance the acceptance of Phu-Tai society which is a process that is managed by people in the society and is in line with socialization theory. It is a socialization as enculturation which is a social and psychological process that results in a person having a personality as desired by the social guidelines. Mercer, Blaine E. and Merton, Robert K. (1958) explain that socialization is a process that helps individuals learn and receive culture, customs, traditions, social norms, characteristics, values of their social systems, and accept to follow the rules of society in daily life until it becomes a habit. Secord, Paul F. and Backman, Carl W (1968) argue that it is a process of inter-personal action in which the individual's behaviors must follow the expectations of the group or have appropriate behaviors as desired by adults.

According to the study results, it is found that Phu-Tai music and dance wisdom remains and adapts with socialization process, in which community members from one generation to another have learned in their childhood through the primary society which is family. The socialization process from the community and society consists of the following processes below.

1. Learning about self-value, regulations and rules of the society
2. Cultural and identity transfer of the community and society
3. Adaptation to regulation and rules of the society
4. Self-identity

Therefore, the music wisdom of Phu-Tai people in Kuchinarai District, Kalasin Province can still remain among the invasion of online culture nowadays.



## Suggestions

### Suggestions for implications

1. Phu-Tai music and dance artists should bring knowledge and continuously transfer knowledge to interested parties as well as record this knowledge in writing or various types of media.
2. The community leaders should be the models in conservation and promotion of local culture in order to instill a sense of honor and respect, pride, self-awareness, and to let every member of the community see the benefits of good things in the local as well as to create unity and cherish the local heritage.

### Suggestions for future research

1. Study Phu-Tai music in both Thai and international context.
2. Study of the comparison of Phu-Tai songs in local of both Thai and international context.

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## THE LOST OF MUSIC: A VISIT TO THAI DAM VILLAGE IN LOEI

Phong T. Nguyen \*

### Abstract

Southeast Asia embraces a great diversity of ethnic minorities. Their cultures reflect a shining manifestation of customs, language, music, and dance. I am particularly interested in the Thái Đen (or Tai Dam, Thai Dam, 𑜋𑜂𑜫) living in Vietnam and other Southeast Asian countries. During my Earthwatch Expeditions, I could collect their music and dance in a mountainous community in Thanh Hoa Province which resulted in one of the substantial collections of their music. In Thailand, I had an opportunity to visit the Thai Dam village in Loei in April of 2016 where I found a crucial question whether their music still exists.

According to historical sources, the Thai Dam followed the Mae Nam River to finally resettle in Loei as early as 1885 from the Xishuangbanna (Sip Song Ban Na) autonomous region of China and from Vietnam through Laos. Indeed, the Thai Dam population spreads to many provinces in Thailand, even down to Nakhon Pathom which is only 80 km from the capital of Bangkok. As their name suggests, “black [rather ‘dark’ Thai]” is because of the primary color of their headdress and skirt—their traditional attire. Their culture is manifested in multi-facets including language, silk weaving, foods, religious beliefs, medicinal experiences, village elder system, dance, and music.

Several reflections on this matter lead me to investigate one of their cultural aspects: Music of a Thai Dam village festival in Loei. The purpose of paper is to seek for answers to the questions such as what the historical and cultural backgrounds of the Thai Dam is, what Thai (of Thailand) impact could there be upon the life of the minority Thai Dam, why traditional music is not present in the festival, whether musicians and singers are still living and, if existing, what their role could be in this community, and how to restore their music for the benefit of the Thai Dam cultural contribution in the context of Loei Province and Thailand as well.

**Key words:** Thái Đen, Thai Dam, Music, Loei.

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\* School of Music, University of Washington, USA



## ON THE WISDOM OF CHINESE CLASSICAL SCULPTURE FORMS IN THE CHINESE CULTURAL SYSTEM

Qin Gang\*

### Abstract

Analyzing from three angles and evaluating Chinese classical sculpture is supported by the theory of Chinese classical literature and art: artistic conception, imagery, and delicateness. The first, has always been the core vocabulary of Chinese literary theory and sculpture creation; Second, in ancient China, this image the concept of was originally proposed from a philosophical perspective; At last, the latest contribution of innovation also applies to art criticism within the history of classical sculpture. True Chinese freehand sculpture in addition to affection and delicateness, there should be vitality that radiates the heat of life outward, this is the momentum in the sculpture composed of invisible "Qi" and tangible "potential".

**Key words:** Chinese classical sculpture, artistic conception, imagery, delicateness

The theoretical research on Chinese classical sculpture is supported by Chinese classical literature theory. It contains three directions: "artistic conception", "subjective image" and "delicateness". Regarding artistic conception, it has always been the core vocabulary of Chinese literary theory and sculpture creation; in ancient China, this concept of image was originally proposed from a philosophical perspective; And "delicateness" is the latest contribution of contemporary Mr. Yu Yongsun to the innovation of Chinese literary theory, Contribution also applies to art criticism within the history of Chinese classical sculpture. In Chinese literary works, it is the "singing taste" in the lyrics, the "rhythm taste" in poem, the "fantastic taste" in the novel, the "fun" in the drama, the "pulsation" in the calligraphy and the "manuality" in the painting.

Discussing the meaning, imagery, and taste of the above poems is obviously not within the scope of this article. However, derived from these theoretical systems, three perspectives of artistic conception, subjective image and delicateness to study Chinese classical sculpture are the biggest gains.

### 1. The pursuit of artistic conception of Chinese classical sculpture form

The Chinese "artistic conception" theory has concentrated the aesthetic psychology of the Chinese nation, and has accumulated an extremely rich aesthetic cultural connotation. The construction of its aesthetic kingdom was laid by Liu Xie, and Wang Changling kicked off. After the development of Jiao Ran, Sikong Tu, Pu Wen, Xie Zhen, Lu Shiyong, Wang Fuzi, and Liang Qichao, Wang Guowei has achieved fruitful results in the aesthetic study of "artistic conception", drawing on the achievements of his predecessors, and has made great achievements. A new situation has been opened.

\* Silpakorn University ChengDu Academy of Fine Arts of SiChuan Conservatory Of Music, China

Mr. Ruan Guohua said: "Although Liu Xie failed to expose the concept of artistic conception positively, he was the person who made the greatest theoretical contribution to the emergence of the concept of artistic conception before Tang Dynasty.<sup>1</sup> In the "Wen Xin Diao Long", the terms "image", "subjective image", "conception", etc. about the artistic conception gradually float to the surface of the water. Examining the use of "image" 21 times, it is widely distributed in 13 articles. The meaning of "image" is as described in the article "Original Dao": "Sun and moon overlap, just like the image of a beautiful sky". the article of "Shen si" said: "Subjective understanding is produced by image ,and perceptual knowledge is the soil that breeds it."The meaning of " image"is like the "Qing cai"said:" Summary of the spirit, the image of the description". "Bixing" article said: "When it comes to images,its expanded meaning will be used". Investigate the origin of the word " images", although it was first encountered in the article "Great writers writing through the touch of images" in the "Spiritual Thinking" chapter, this is the first application of Chinese literary theory. For the later Chinese poetics,aesthetics,especially the aesthetics of "artistic conception" opened up a new path. Examining its use of" conception ", there are 3 cases."Expound" article said:" and poetry and painting conception";" Reasoning"article said:" Is the pursuit of spiritual traceability to reach the conception of Buddha? "; "Yinxu" article said: "Fantasy conception and deep thinking". In summary, starting from the cultural origins, Liu Xie explored the importance of natural scenery to the origin of literature and the acquisition of "artistic concepts", and initially solved the question of the root cause of literary artistic conception; from the perspective of literary psychology, a comprehensive and systematic discussion on the artistic creation of literary artistic conception such as image acquisition, internal structure of artistic conception, artistic expression and pursuit of virtual realm;Liu Xie's aesthetic theory of artistic conception continued to deepen in the success theory of her predecessors,laying a comprehensive and solid theoretical foundation for the category of "artistic concept" of future generations.

Wang Changling's "Poems" said: "Poetry has three realms: one is the physical realm, the second is the situation, and the third is the artistic conception."<sup>2</sup> The so-called "physical realm" refers to "want to write landscape poetry, enter the realm of springs,streams,rocks and clouds peaks,there is such a beautiful place in my heart,stay in the situation,and then use thought to understand it,you will get the works you long for". The so-called"situation "refers to" happiness and sorrow, all of which are open up, enter the body, and then think and gain emotion. "; The so-called "artistic concept" means "also refers to the subjective intention,and the truth can be obtained by thinking carefully in the heart . " To deliberate on its meaning, its so-called "artistic conception" is focused on "meaning". Although it is juxtaposed with "physical realm" and "situation", it has the meaning of synthesizing the former two. In fact, the "physical realm" is similar to what Wang Guowei later called the "self-hidden field",the so-called "no man's land,I don't know who is me or who I am.",the so-called "situation" it ia similar to "ideal"and Wang Guowei's "being with me,everything impregnates my style. "<sup>3</sup>

Wang Guowei, the master of the aesthetics of Chinese ancient "artistic conception". He

<sup>1</sup> Gu Feng, 《A probe into the artistic conception》,Baihuazhou literature and art publishing house,2009(10),36.

<sup>2</sup> "Miscellaneous records " Poetry has three realms.

<sup>3</sup> "Jen - Chien TZ'u - Hua" Thirty-third.



pointed out in Article 9 of "The World of the Lyrics " (Published Version): "however, the word 'interest' proposed by Canglang, the word 'Magical charm' proposed by Ruan Ting, they just said a shallow meaning, which did not reach the profound essence revealed by my use of the term "artistic conception". "In the" <The World of the Lyrics> Unpublished Manuscripts ", Article 14 said: "Proposing temperament, rhythm, charm, it is better to propose a realm. Realm is essence, temperament, rhythm, and charm are superficial. There is a realm and the three will follow." Since Yan Yu in the Song Dynasty, especially in the past three hundred years, Wang Guowei's "realm" has been unique in the poetic circles of various schools of doctrine. In terms of the aesthetics of "realm", he put forward the criterion of "true". The truth of the subject: "Those who can really depict the scenery and true feelings are said to have a state, otherwise they are said to have no state. "The subjective poet does not have to read the world more." The shallower the world is, the more true the temperament is. "When the subjective poet observes things, he can" be out of the ordinary", "there is an intention to despise objective things, so he can use subjectivity to control the objective". This is "my state". "The objective poet's heart" should be "Read more, read more deeply, the richer the material, the more changes", "Only in this way can we share joy and sorrow with flowers and birds." First of all, use real experience, the language of live experience to break the cycle. The style pattern of the acquaintance, "The style has been popular for a long time and involves many people. This is a custom. It is difficult for innovators to come up with new ideas. Only" escape from others can liberate yourself. "The second is to break "Theme mode", people can not give gifts to beautiful thorns in poetry (press release: the original version also has "Nostalgia" and "History History"). "Thinking about things, nostalgia, etc, should be prohibited by the writers and shouci. "The third is not to make "artificial words", "do not use ancient words that are no longer used, and do not use whitewashed words. "The fourth is not to imitate ancient predecessors," the autumn wind blows in the water, the leaves are overgrown ChangAn ".

Of course, Wang Guowei's "artistic conception" also has his own unique aesthetic concept and theoretical innovation. Wang Changling's "artistic conception" has both the meanings of "object" and "situation", In fact, the emotion and scenery contained in the "artistic conception" blend well, and the characteristic of implicit implication has been explained very thoroughly.

As a Chinese classical sculpture influenced by the literary and artistic conception, its requirements on "artistic conception" are actually the same. Therefore, under the drive of "thought" and "artistic conception", in order to express their feelings, the importance of the sculpture's ontology is highly valued, and the shape of the prototype may be different from the shape in the work. Feeling is a "same" concept for human beings. It is a common psychological phenomenon that human beings have developed as living beings on this planet. Joys and sorrows are shared by humans, not only by people but also by animals. If we empathize with nature, nature also has its own sorrows and sorrows. It's nothing more than: lofty (Wei'an), tranquil (long), graceful (twisty), pregnancy (spherical). If it is represented graphically: horizontal, vertical, S, circle. The Chinese people's feelings mainly depend on it for expression. The so-called "Peach Blossom Lake is thousands of feet deep and not as good as Wang Lun sent me".<sup>4</sup> Here, the vertical, horizontal, graceful, and circular postures themselves have almost become the "things" of the

<sup>4</sup> [Tang Dynasty], Li Bai, "Gift Wang Lun".

"Torgetary Words", of course, the posture itself is abstract, and if this step is reached, it is not Chinese freehand sculpture. Therefore, this "object" can only be a situational imagery object, not an object that simulates the structure of borrowed objects (such as the broken arm Venus<sup>5</sup>). The situational imagery that achieves the above sentiments can be said to be the sublime "artistic conception".

There are some maid statues in the pottery figurines of the Han Dynasty<sup>6</sup>, and the overall shape is like this. They are not dealt with according to the normal proportional relationship of the human body at all, but pursue a style of modeling. The hips of the woman's widest part are exactly the thinnest, the upper body sleeves are processed into a mass that is integrated with the body, and after the narrow waist is gathered, the legs and feet are flared and are abnormal big. Of course, this separation is not deliberate, it is a proof that emotions are bound by nature and are not constrained by natural objects. It is an inevitable result of Chinese people's thinking of "Does not significantly change the shape of the target object during the artistic creation process". The "thing" here is not the object of the maid in life in the previous example, it is the one that evokes the sculptor's emotions, such as a piece of dead wood, a stubborn stone, a cloud of smoke, a cluster of branches. So the sculptor's feelings flowed a little, following the patterns of the dead wood, stubborn stones, cloud smoke, and clumps, and a masterpiece was completed. Just like a godsend, heavenly works. Although there is a saying that "When we are moved, Huaer will also be excited. When we leave, the birds will cry",<sup>7</sup> for the art category of sculpture, Chinese freehand sculpture can not be stupid enough to "carve" on objects that are too realistic (so it becomes Greece Classical sculpture). Chinese freehand sculpture is good at seeking the dawn in the chaos, so-called contentment and ecstasy.

From a philosophical point of view, Chinese classical sculptures are more pursuing the "self-clarity" nature of the sculpture. Of course, this "self-clarity" is borrowed from the dead wood, the stubborn stone, the cloud of smoke, the clusters of branches. The type comes from "self-evident". Here, the freehand sculptor in China is not making an image, but sculpting slightly from the naturally generated images and brewing their meaning in the chest. This is the unity of heaven and man in Chinese philosophy, and the sculpture has entered the sanctuary.

## 2. The surreal characteristics of Chinese classical sculpture image modeling

"Zhou YI" says: "Zi said: The saint portrays the image and expresses the complete thought."<sup>8</sup> It means the creative image of the ancient saint and the language of the recorded language. Its purpose is to express people's ideological significance. When the image entered the category of literary theory, Liu Xie made the earliest contribution. "Wen Xin Diao Long" says "Subjective understanding is produced by image, and perceptual knowledge is the soil that breeds it".<sup>9</sup> "Subjective image" means that all writers who understand life can use pen and ink to describe

<sup>5</sup> [France], Louvre, Treasure of the Louvre.

<sup>6</sup> He Xilin, Zhao Li, "A compendium of Chinese art history", Higher Education Press, 2015(1), 35.

<sup>7</sup> [Tang Dynasty], Du Fu, "Looking forward to spring".

<sup>8</sup> Hu Shi, "Outline of the history of Chinese Philosophy", China Pictorial Publishing House, 2014(4), 73.

<sup>9</sup> Liu Xie, "The Literary Mind and the Carving of Dragons", Wanjuan Publishing House, 2011(3), Thinkdeeply, Twenty-sixth, 253.



the imagined scene. Since then, this term has been continuously enriched and developed when most Chinese literary theorists use it, but it has never escaped Liu Xie's interpretation of it. For sculptors, you need to describe your feelings with specific sculptures that match your feelings. This work can be called a subjective image, that is, an image that reaches meaning. This is a kind of sculptural work. The sculptor creates an image of an objective object through the unique emotional activity of the object.

For Chinese classical sculpture, being proud and forgetting the shape is the highest state of its modeling pursuit. Here, meaning is both spiritual and material. From the spiritual level, he is the spiritual connotation of your work. From the physical level, he is your "form of triumph." That is, it accurately conveys your spiritual content, the image of the body.

### **1) The pursuit of modeling can also be described as the pursuit of composition**

Entering the realm of modeling is not the whole of freehand sculpture in China. With the trump card of "modeling" and completely discarding the biological appearance of the object to be borrowed, it is by no means Chinese freehand sculpture. The Chinese philosophy emphasizes "Chaos and Yin Yang" and "integration of man and nature". The wisdom of Chinese freehand sculpture lies in the proper observance and transcendence of biological representations, and the aesthetics of modeling and natural objects Aesthetic psychological balance. This balance creates a situation of "Chaos and Yin Yang" and "Unity of Heaven and Man". Although the borrowed representation has entered the modeling level, it is necessary to make full use of the borrowed biological representation itself and the gestures that can be presented to create the artistic conception. On the surface, it seems to be subject to physiological relationships. In essence, it is built on A "physical relationship of modeling" based on modeling.

Why does Chinese classical sculpture have an aesthetic view of surreal imagery? I think this is related to the Chinese's worldview, because in the eyes of the Chinese, humans are an inseparable part of the universe and are in a harmonious relationship with nature. Adapting to nature is a general psychological state. Grasping under the premise of conformity is not a painful thing, but a quick thing. One of the ways of self-completion. The use of sculpture to promote spirit and emotion is one of the ways to grasp nature. Therefore, the attitude of the Chinese in their observation of nature, including the person, is neither strictly opposed nor fully compliant, but always incorporates a participatory behavior of the person, but it is harmonious and harmonious with each other. Participation, In this way, the angle of view as a sculpture creation first falls on the respect of natural objects, because in people's hearts there is a view that the natural objects and people themselves have the same value, and the 'natural gifts' are naturally natural. The reason is that heaven and man are inseparable. Therefore, when people describe people or other natural objects, the most important thing is that all sculptures are always presented in a complete ecological way. Almost all statues, regardless of human beings, beasts and beasts, have their complete shape and complete image. The fictitiously assembled images of dragons and phoenixes are also included in this large category. The head, body, tail and legs of dragons and phoenix, Wings, feathers, etc., no matter how the combination is different, the basic components and the composition relationship are still based on the natural ecological norms.

However, if only talking about adapting, grasping, and not diverging just solves the problem of the image, as for the vivid problem of the image, its momentum needs to be strengthened.

## 2) Strengthening momentum

"Momentum", as the name implies, is characterized by the composition of a dynamic state. When admiring ancient Chinese sculptures, there are often situations when we do not see the specific form of the work or only see a very vague. In the case of the shape, we have not been able to figure out what is going on or whether it is reasonable or not, we are drawn by the work and follow the image form it presents to us. Feel, from which I have deeply felt a movement lurking in the work. The origin of this dynamic is generated by the dynamic. The so-called momentum—that is the momentum of movement. This is roughly the same in calligraphy. Maybe we do not recognize every word in wild writing, but this does not prevent us from looking at calligraphy. Throughout the rapid flow of lines and thickness, light and dark, black and white, the sense of rhythm generated by the composition of the dissemination conveys a sense of movement from one to the other. To grasp this sense of movement does not necessarily need to recognize every word. The key is to appreciate the spirit and emotion in it. Grasping this point can be regarded as appreciation. The medium of appreciation is the message carried by this trend, and so is the music. The sound of a banging sound can immediately bring our emotions into a certain order stipulated by this sounding. We must not arbitrarily point out what the sound of the ringing sound is actually pointing to, but the pacing rhythm and its continuous melody flow according to its own laws. We cannot resist this traction! Under the influence of this force, we temporarily abandoned others and sneaked into its artistic conception. This is where its "momentum" is at work. The architecture seems to be slightly different, it is a huge spatial form. This petite composition squeezed into the natural space plays a role in dividing space and occupying space between heaven and earth. One palace and one palace, group and group of houses, form the relationship of its external space. They are majestic, broad, delicate, stretched, uneven, or strict, etc. Even if you have not entered the room, you have surrendered your soul to the spirit exuded by this general pattern. 'Position' is in "movement". This is even more true in sculptures. There is no such thing as "movement" in the work itself, but "motion" exists. For example, those who walk lions, beasts, prancing horses, tigers, etc. all have a momentum first. They are in a moving moment when viewed from any angle. That is, the squatting lion, although it is dominant, the notched shape formed by the open mouth guides the overall shape directionally, so that it has a "momentum" trend, so even when squatting, there are still opportunities to jump feel. Like the squatting lion in Qianling of Tang Dynasty,<sup>10</sup> the two front paws braced vigorously and vigorously to support the huge chest, which constituted a kind of momentum. The trend of arrogance, only this kind of constitutional relationship first pushed the overall appearance of its inner spirit and emotion to the audience. In some of the cave sculptures, the statues of King of Hercules<sup>11</sup> are also pursuing the establishment of a "potential". Each body is full of tension, the body is bent, the limbs are twisted, and the swords are crossed. This is also a kind of "momentum", even if the details of them are removed, the general emotional trend indicated by the momentum still exists.

<sup>10</sup> Wang Ziyun, "History of Chinese sculpture art", People's Fine Arts Publishing House, 2012(1), 509.

<sup>11</sup> Zhao Meng, "Chinese sculpture Art", People's Fine Arts Publishing House, 2013(7), 56.



From this point of view, "potential" is a spatial effect generated by the composition of the work, which is caused by the combination of the front, back, up, down, left and right, size, thickness, square, etc. of the work-after the body, Kind of implied suggestion. Why does the squatting lion jump away? Just because it creates the impulsive move through the head, chest, claws, body, form and so on. Suzaku high flying, galloping deer gallop, Dances of the croupiers, hooting of the war horses ..., all works with a strong spirit and strong emotions can only benefit from the consciousness lurking in the pre-emptive trend. From this point of view, the trend is also independent of the work. A spiritual image other than the shape itself. The shape of the sculpture itself is not equal to "potential", it is just something that can be felt. So in a sense, "potential" is also invisible. Because of the composition and the body. There is probably no "momentum" in terms of volume and ornaments. It depends on whether the effect it constitutes can spur people's psychological intentions. This is quite similar to a case of the Can family: the wind blows, and some people say: it is wind move or banner move? There is an answer: it is heart move.<sup>12</sup> What is the reason for this "heart move"? The "heart" does not matter, but the "motion" exists. Then the "heart" can be "hearted". The "potential" in the sculpture is roughly the same, and its spatial effect Even if it does not have something that is inspiring, even if it has a huge body and a complex and rigorous composition, it cannot attract people's heart, and if it does not, it will not produce a "momentum". Because the sculpture is dead. There are people who can't even move the wind and the streamers, but there is a "momentum" move here, which is the authentic and thorough heartbeat! In fact, the production of this "heartbeat" is based on the fake movement and consciousness of the shape of the work. The "movement" in the classic movement of Chinese classical sculpture is only when the dynamic experience and the situation of the work are consistent. This is the "heart". Only when the moment that best fits the experience of the person's own movement is expressed, is there the possibility of generating momentum.

### **3. Handle the delicate magic of Chinese classical sculpture.**

#### **1) Pay attention to the details to form the uniqueness of the work**

The core of the dynamic taste in ancient Chinese sculpture is to grasp the most commendable S-shaped line. Of course, this is not exclusively owned by the Chinese. What is more important about the dynamic taste of Chinese classical sculpture lies in the proper selection of how to move. This makes even works that do not use or have a clear S-shaped line still interesting. Take "Figurines of Han Dynasty storytellers"<sup>13</sup> as an example, although his dancing movements are extremely clear, but when we make a general description, we can only say that he's stretching his arms, raising his legs, shrugging his shoulders, laughing ... etc. Apart from these empty descriptions, we will not get much more. If we rely on these general descriptions of actions to reshape a rap figurine, the result is destined to be another matter. Even if you still stretch your arms, raise your legs, shrug your shoulders, laugh ... you won't be the second "Figurines of Han Dynasty storytellers". The reason is that the raised legs are long, thin, and tall. Only to the extent of the original can it be a "flavored" leg. "Lifting a leg" is just a movement and cannot produce a "flavor"; where to raise and how high is the key to producing a flavor. So this storyteller's legs are

<sup>12</sup> "Wisdom of the Zen masters".

<sup>13</sup> Wang Ziyun, "History of Chinese sculpture art", People's Fine Arts Publishing House, 2012(1), 131.

never "lifted" in general. It first protrudes from the ground at an unphysical position, and is a short cut, the big foot has one leg long. The proportion is tilting ..., such a "short", such a "warp" is this "lifting" taste. "Weir" is among these characteristics, or that these things together constitute "Weir". Another example is that the shrugging shoulders and the stretched arms have a certain degree of "shrugging" and "stretching", weakened or strengthened will change its original taste. That is to say, if the thickness, height, length, length, and fatness cannot be reached or exceeded, the standard shrug and outstretched arms will not convey this taste.

In ancient Chinese religious sculptures, the Buddha deity is the character with the fewest movements. Generally speaking, it is the most difficult to get the ignorance of dynamics, but the masters can still make extremely subtle dynamics in this no dynamics. Still taking the "Open Air Buddha" in the Yungang Grottoes as an example, although its movement is not much different from other Buddhas, it is nothing more than a common set of crossed legs, hands hanging down and intersecting in front, but there are Taste. The "taste" is that the head of this Buddha looks down more intensely than other Buddha heads; the level of shoulders is flatter than other Buddhas; the chest is firmer. The posture is also more excessive than the others; the amplitude of the mandibular adduction is also a little bit more, and a little bit of "over" in all these aspects constitutes the taste of this work. The sense of uprightness, elegance, and super ease comes to life. Creating such a tall statue can make its upright waist and shrug shoulders and strong necks in the same state. It is not an easy task, only the "dynamic" in the static "Taste" can only be achieved by a general grasp, which must be a work that can only be produced under the supervision of a super first-class master at the time.

## 2) The importance of tattoos

Speaking of tattoos, its origin is extremely remote. This consciousness has been there since the primitives. First, they dressed themselves, stringed necklaces, hung earrings, and later carved small animals of hard stones-jade and bones to play with. Later, with pottery, they even engraved the painting To make many lines. No matter what it was made for, it was a bit more embossed or better looking than glossy. In the Shang and Zhou Dynasties, the decorative patterns in bronze sculptures and utensils became more and more complex and gorgeous, but these decorative patterns were mostly an additional thing, that is, their patterns had little to do with the sculpture itself. Often a general pattern appears not only on utensils, but also on figures or animals. For example, the jade carving figure<sup>14</sup> unearthed in the Futun Tomb of Xiaotun, Anyang, Henan, the pattern on its body is exactly what we commonly see in bronze utensils. This means that at the time, the sculpture itself or the portrait sculpture was far from being independent, and the other means that the "Shaw" sculpture and the decorative sculpture were still entangled in function, but when we went back, the portrait sculpture gradually. There is a tendency to get rid of the aspect of additional ornaments. Instead, the texture factors of the statue itself are unfolded justly, which also achieves the purpose of ornaments. Like the jade carving portrait of Yinxu, the pattern on the body is not the pattern that the portrait itself should have, but purely for the purpose of "decoration", which is added to this pure purpose. It should be said that its purpose is related to good-looking, but it is not necessarily all, and it is also related to the belief in a certain symbol in order to obtain

<sup>14</sup> "A brief history of Chinese art", China Youth Press, 2004(9), 40.



a certain sense of security for survival. After all, this kind of thing is the first thing people see. The portrait is full of the same patterns as in the utensils. Perhaps when it acts on people's eyes, it somewhat weakens people's impressions and feelings of portrait sculptures, so it will be more and more later. This is no longer the case, and some of the bronze sculptures during the Warring States period became cleaner and simpler. Some portrait sculptures and animal sculptures<sup>15</sup> also present simpler shapes. In the period of the Terracotta Army of the Qin Dynasty, this kind of decorative pattern used for human beings was swept cleanly and completely entered a period facing people. Perhaps it was the mysterious pattern of the previous ornament that made people breathless for a long time. Now it is completely freed and liberated. People are so serious with enthusiasm and patience to replicate a real reality as much as possible. Look at the richness of the hair style of the headdress in the sculptures<sup>16</sup> of the Terracotta Warriors and Horses, and the unshakable braiding of the braid on the head, and the overlapping of the armor on the body, the square is not messy, and the beard hair The meticulousness of the soles, the lines of the soles ... all indicate that an era of fully exploiting the original conditions and opportunity resources of people to raise them to the level of cultural ornaments has arrived. Our ancestors have created performance in another aspect.

In the Tang and Song Dynasties and later generations, although the taste of its decoration is very different from that of the Han Dynasty, it still belongs to what the artisans deliberately pursued in the sculpture activities. For example, in the grotto sculptures of the Tang Dynasty,<sup>17</sup> the patterns of clothes as ornaments are extremely "realistic". If you look at the whole as a whole, the skirts of the Buddhas or Bodhisattvas are draped in a variety of shapes, like pouring down. Is this just "realistic" and "realistic texture"? The combined effects of these clothing lines, including looping, looping, stacking, and turning, have completely entered the realm of "cultural ornaments". What we get from this ornamental effect is a sense of grace, generosity, and vitality that is launched from the moment without stopping, and is independent of the clothing pattern. People ignored the authenticity of the clothes while watching. The big folds, big loops, big ups and downs, big ups and downs, and big swings of the clothes pattern work everywhere in accordance with the movement of the aesthetic rhythm. The ultimate role is the people's aesthetic terminal to activate people's clothes pattern "The emotional world that moves and fluctuates. In the relationship between the head of some Buddhas, the screw-like hairstyle of dense turns and the rich and clean face, in the shape of the lips outlined by the flexible and strong lines that are deeply sunk and bulged high, In that beautiful posture and the yarn tightly arranged on the body-arranged in an orderly line ..., we no longer see the mouth, nose, ears, eyes and body in the pure physical state. Not the hair that grows in the flesh and the clothes that can be named, but a new image, an image that condenses our spirit and stretches our emotions, an image that allows us to see The things that come to mind are far beyond the scope of the works to us, an image that makes people deeply feel that they have lost all meaning. The generation of this image is firmly established on the impeccable perfection of the work itself, which is the taste of ornamentation.

<sup>15</sup> Lang Tianyong, Li Zheng, "Full Color History of Chinese sculpture art", Ningxia People's Publishing House, 2001(1), 29.

<sup>16</sup> Wang Ziyun, "History of Chinese sculpture art", People's Fine Arts Publishing House, 2012(1), 50.

<sup>17</sup> Wang Ziyun, "History of Chinese sculpture art", People's Fine Arts Publishing House, 2012(1), 451.

### 3) Exaggerated expressions

The facial expressions of the characters in Chinese classical sculptures also play a very prominent role. No matter which expressions of emotions and sorrows and joys are reproduced, their expression is not equal to the taste, the key is how happy and angry it is funeral music. We can take a look at this point from the Western Han Dynasty bronze "Four Plays Figurines"<sup>18</sup> unearthed in Lingtai, Gansu. On the side of the game, the rightmost person lies forward, with the waist swinging back, the cuffs are curled high, one hand is on the ground, the other hand is stretched out, and the right hand is open to the right shoulder, sitting cross-legged, the right hand touching the foot, the left hand raising Start cheering. The two arrogantly let go of the waves, and the complacent feelings of self-satisfaction. The wrestling person, a nervous look at the other side, the other right hand back to the ground, bowing his head and waiting quietly, as if thinking of countermeasures. The four people are arrogant and introverted, or indulge or nervous, and echo each other. Dynamic and vivid, with a strong sense of life. The two sets of sculptures here were unearthed in Hebei and Gansu respectively. Their dynamic flavor is bright and interesting, and there are many quite consistent places. They are sitting on their knees together, concentrating on each other, talking and listening. In an interesting story atmosphere. But in terms of the expression of expression, it is more distinct and intense. The Gansu characters have different expressions and vivid and rich expressions. They are pretentious, haha amusing, and have a lot of trouble, so they are mysterious, one by one face; Hebei The two of them are strange and ugly, but their expressions are wonderful. The one on the left raised his head and flicked his mouth, as if disdainful, and the one on the right seemed to make him scream in surprise as he heard his attitude towards the other side: Ah-do you believe it? The two upright eyes and the bulging face, and the big mouth with a thick bottom, show a good image that is like to be brave and well-prepared, and is a serious book! The taste is that his eyes are so vertical, and his mouth is so open. The same is true of the expression theory of the Han rap figurines mentioned earlier. The head-up pattern is curved with the corners of the eyes and the mouth wide open. They are not generally mediocrely curved and opened. Only when these local features jointly pull this face like a flower, can a piece of this kind appear. The face with the taste of expression comes. If someone quantitatively analyzes its undulating distance and bending amplitude, it will surely result in surprising data that is many times higher than the normal condition of ordinary people. This is what is "unique".

The taste of expression is not limited to figurines, it is a common and deliberate thing in the development history of ancient Chinese sculpture. In the cave sculptures or clay sculptures, some of the subtlety and tenderness of some bodhisattvas have a unique taste. In the painted plastic protective vajra of Cave 112 of Maiji Mountain Grottoes,<sup>19</sup> the face has a unique taste, what kind of taste? If we only use words such as grim, angry, and mighty, we can't convey the smell we see and feel. Only when we have analyzed the relationship between the length, width, height, distance, shape transition, etc. of each part of the facial features of these diamonds can we grasp the uniqueness of this taste and how it is produced. A casually angry eyes widened, a generalized big mouth is still conceptualized, and does not have the uniqueness of "how" big. In this face, several

<sup>18</sup> Lang Tianyong, Li Zheng, "Full Color History of Chinese sculpture art", Ningxia People's Publishing House, 2001(1), 58.

<sup>19</sup> Wang Ziyun, "History of Chinese sculpture art", People's Fine Arts Publishing House, 2012(1), 214.



bulging ups and downs between the brows are the unique smell of frowning; the two big eyes that protrude and are caught between the upper and lower eyelids effortlessly are this "angry" Unique taste; the so many curved noses and cheeks with such deep nasolabial grooves are the unique and powerful smells on this face! Only by recognizing these "unique" places can we grasp the existence and value of the expression. These things are no longer general things because of their uniqueness, otherwise it is not enough! This kind of experience has been fixed and inherited by the sculpture craftsmen. It is the so-called stylized things. But it is also these fixed programs that constitute the whole China or an era. Unique flavor.□ □

#### 4. Conclusion

Chinese classical sculptures can be described as high in artistic conception, full of sentiment, and possessed by imagery. Are sentimental, interesting and interesting sculptures what we call Chinese freehand sculptures? The answer is no, if only that is the case, such sculptures are nothing more than molluscs without backbones. Although there are also lives, they are fragile. They cannot withstand the wind and rain of history and the experience of years.

The true Chinese freehand sculpture should have the vitality to radiate the heat of life in addition to affection and interest. It pushes into your heart like the sun's rays and makes you feel its heat.

This kind of heat is the "construction" of the sculptural body that is used in the modeling of Chinese classical sculptures by intersecting and connecting outwardly convex arcs to form a protruding body and surface from the front, and an outwardly expanding line from the side relationship". The whole work is like a bow that is intertwined by many large and small and full of bowstrings. They are intertwined, and they are about to emit arrows in all directions. They are full of explosive round bodies. By cutting into the natural space from this structure, the space in the natural inaction state (inorganic space) is transformed into the artificial space in the unnatural state (organic space), and it is squeezed and deformed to make the invisible space outside the work. With the expansion of the works as far as possible to expand outward. This is a bit like ripples in the water. This continuous "wave" that is constantly pushing forward into our consciousness makes us constantly receive the "Qi" sent to us by the work itself. This invisible "Qi" and tangible "potential" constitute "The momentum" in the sculpture. As we said before, the imposing works are generally related to the size of the works, and often lie among the "big" ones. Because this "big" and this continuous intention is raised into a spirit through human subjective grasp, making it not only a pure artifact, but also an observation object that carries and condenses spirit and emotion. The magnificence, pureness, magnificence, magnificence and so on that we have felt from these works all seem to come from this work. It is this intention that profoundly guides our spirit and consciousness, triggers our emotions, and perfectly interprets the wisdom of classical sculpture modeling in the Chinese cultural system.

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Miscellaneous records Poetry has three realms.

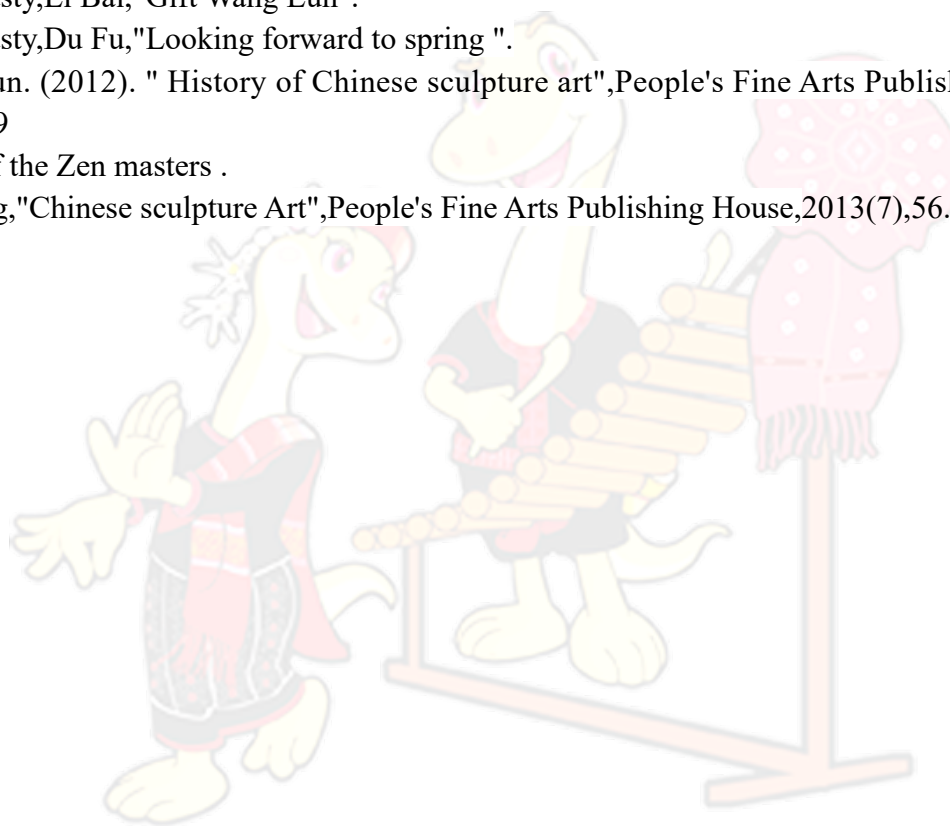
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## RESEARCH ON THE PERFORMANCE TECHNIQUES OF BAMBOO FLUTE SOLO "NEW SONG OF HERDSMEN"

Song Kexin\*

Jarernchai Chonpairot\*\*

### Abstract

This article uses the methods of ethnomusicology and performance theory to study the performance techniques of the bamboo flute solo song "New Song of the Herdsmen". The purpose of this research is to: 1) study the creative techniques of "New Songs of Herdsmen"; 2) study the performance techniques of "New Songs of Herdsmen"; 3) study the artistic characteristics of "New Songs of Herdsmen". In this study, the new song of the herdsmen by Mr. Jian Guangyi, a well-known Chinese bamboo flute player and composer, will be used to describe the happy and positive mental outlook of the nomadic people of Inner Mongolia. The summary is as follows: 1. Through the analysis of the bamboo flute's "herdsman's new song" performance technique, understand that the bamboo flute performance technique combines the common performance techniques of the southern and northern schools of bamboo flute: 1) The Southern School "folds" and "increases" "Hit" and "tremble"; 2) The northern faction "slaps", "spits" and "flower tongue". 2. "New Songs of Herdsmen" has the typical characteristics of Inner Mongolian music style: 1) Freely expressive, wide and wide, excellent tunes and many twists and turns of Mongolian tune folk songs; 2) The structure of the tune is short and simple, the rhythm is cheerful, and the melody is not big The characteristics of Mongolian short-song folk songs with passionate music.

**Keywords:** new song the herders, bamboo flute, Playing technique

### Introduction

"Song of the Herdsman" is a famous Chinese bamboo flute player and composer, Mr. Jian Guangyi, based on the life of herders on the prairie in Inner Mongolia as his creative material, with its profound emotional connotation and unique artistic charm, as well as the unique tone and performance techniques of bamboo flute. Attracts, infects, impresses, and inspires the performers and audience. The great influence and popularity of "The New Song of the Herdsman" made it occupy an important place among the many flute solos. With its strong and fresh Inner Mongolian long-tune music style, intimate and touching melody, and lively beats, it shows the grassland scenery of Inner Mongolia and a vibrant scene on the pasture, as if it has brought us into the endless prairie. At the same time, it also shows the vibrant spirit of herdsmen and the poetic picture of grazing life, expressing the passion and pride of the author when he first appeared.

\* College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand

## Goal

Study the creative techniques, performance techniques and artistic characteristics of the new song of herders.

## Research methodology

This research is based on the literature research method, and analyzes the performance techniques of the work. The steps are as follows:

- 1) List the structure chart of "New Song of Herders"
- 2) Prepare research tools: stave examples and related graphic materials.
- 3) Use the performance theory method to analyze the performance techniques of each part of "The Herdsman's New Song", and use the principles of ethnomusicology to summarize and summarize the artistic characteristics of the work's music.

## The author's profile and background

Jian Guangyi was born in Chongqing in 1944. He was clever from a young age and was gifted with music. I have studied bamboo flute since the age of 11, and participated in the Chongqing Youth Palace Folk Band, which has laid a good foundation in performance practice. In the summer of 1959, Jian Guangyi was admitted to the attached middle school of the Central Conservatory of Music, majoring in bamboo flute. During this period, he studied with the flute teacher Ye Yangxi of the Northern Kunqu Opera Theatre, the folk musician Duan Guangyi and the flute player Liu Sen. He learned the best of the family and worked hard to improve his flute performance skills. In 1962, Jian Guangyi graduated from the High School of the Central Conservatory of Music with outstanding grades and participated in the China Radio National Orchestra. Since then, he has been improving his business training even more. After years of artistic practice, he has formed his own unique style.

In April 1966, Jian Guangyi went to Inner Mongolia to further his life and create works, and came to Ordos Wushen Zhao Commune to collect the wind and work, herd, and live together with the local herders. With tenacious perseverance and hard work, people transformed the desert, built grasslands, experienced their bold and optimistic mentality, saw their immense love for the new society, and were full of confidence in a bright future. This made the author's mood not calm, and caused the Strong desire to reflect herdsman's new ideology and spirit.

Herdsman's lives are full of singing, whether they are laboring, grazing, walking, resting, they can hear them singing anytime, anywhere. During this time, the author lived with them, feeling the beautiful scenery of the Wushen grassland, the people's uplifting feelings of the Wushen Banner, learning the elements of Ordos folk music, collecting many local folk songs, and providing rich nutrition for their creation. After two months of experiencing life, Jian Guangyi created a solo flute "New Song of Herdsman" under the oil lamp of Wushen Banner in Wushen Banner.



Jian Guangyi's flute solo song "The New Song of the Herdsman" is a representative piece of contemporary Chinese folk instrumental music. The music absorbs the nutrition of folk music and uses western music techniques to break the single structure of the flute composition at that time. The work blends with Chinese bamboo The warm and strong Dibe School and the exquisite beauty of the South School have created a brand-new style and artistic conception of rigidity and softness. He is good at using concise music structure, national mode, as well as creative methods such as transposition and detachment. Rustic bamboo flute works.

### Analysis of the performance techniques of "Singer's New Song"

In the creation of folk instrumental music in our country, there are many variations of adding flowers, and this work is no exception. The author not only implements this principle to the end, he also absorbs the structural features of the Western style, and cleverly uses the contrast of the tunes. The structure of the entire piece of music is unconventional and gives people a fresh look.

He also gave full play to the bamboo flute performances of the South and North Schools, and closely combined the application of the skills with the performance of the music content. Performance techniques such as "folding", "increasing", "beating", "trembling" of the Southern School and "duo yin", "spitting" and "flower tongue" of the Northern School will be fully reflected in the music. We can easily find out by playing the score. In the introduction of the music, Jian Guangyi repeatedly used the performance techniques of the South School "fold", "increase" and "beat", while in the music allegro and epilogue, he more often used the techniques of the North School "spit" and "flower tongue".

According to its artistic conception, mood, melody, rhythm and melody structure, there is contrast and change between each part, and they are organically connected with each other. The biggest characteristic is that it is affectionate and the second is bold. Deep affection is a string of beads that runs through the whole song; boldness is its external manifestation, which not only shows the vastness of the Inner Mongolia grassland, but also the broad-minded, bold and bold personality and positive spirit of the Mongolian herders.

It is precisely through this creative intention that Jian Guangyi integrates the performance skills of the South and North Schools into a new era with outstanding musical style and rich expressiveness.

"Herds of the Herdsman" presents the scenery of the Inner Mongolian prairie and a lively scene in the pasture with rich and fresh folk music style, intimate and touching melody, and lively beats.

#### 1) Structure chart of "Song of the Herdsman"

The whole song belongs to the trilogy structure with reproduction. The structure of the song is as follows:

Primer (8)+A (28)+Interlude (4) B(70)+ Interlude (4) A<sup>1</sup>(45)

$\overbrace{a(12) \ a^1(16)} \quad \overbrace{b(38) \ b^1(32)} \quad \overbrace{a^2(16) \ a^3(10) \ a^4(19)}$

## 2) Specific analysis of each part

Mongolian patriarch's folk songs are characterized by free expression, broadness, and excellent tortuous twists and turns. The introduction of this work is to learn from the Mongolian tunes of folk songs. At the beginning, the flute played a slow long note to closely adhere to the theme of the music.

### Example 1: Jian Guangyi: Introduction to New Songs of Herders (Part)



Then in the feather mode, the natural sound wave fluctuated up and down, expressing freely and freely, sketching a moving picture, creating a quiet and moving atmosphere. It is followed by continuous low-to-treble diachronic progression and the unique tremolo of the alto flute. It seems like an endless landscape painting of grassland, which also uses wide intervals such as octaves, etc. The jump into the grassland shows the vastness and wideness of the grassland, expressing the boundlessness of the grassland with large-scale melody fluctuations, and continuously performing large-scale dynamics such as grass-wave fluctuations, herds of cattle and sheep, and white clouds fluttering in the same direction. The bamboo flute playing technique mimics the performance of Matouqin as much as possible, and sounds like a Matouqin, as well as the singing of a herdsman.

The short departure from the tone changes the tonal color, generating a certain driving force in the lyrical and peaceful melody, adding a vigorous and passionate feeling, adding momentum and bright colors to the moving melody.

### Spectrum Example 2 Jian Guangyi: Introduction to New Songs of Herders (Part)



The music draws on the characteristics of long tunes that do not have a fixed beat and rhythmic cycle. The atmosphere is broad, melodious, and the rhythm and speed are very free. The tremolo composed of dense homophonic repetitions mimics the singing method of the long-pitched jaw tremolo or laryngo tremolo, plus the extensive use of glide in the long tune, as if the Mongolian herders sing and sing on the vast grasslands, the wind blows and the singing voice floats. Sent to the distant horizon. The combination of portamento and change in strength can not only express the vast and secluded sense of space, but also it seems that white clouds are floating on a high blue sky, shining with silver light.

The whole section uses paddle, vibrato, slide and other flute playing techniques. The clever

decoration of the melody has carved out a specific artistic conception and displayed charming grassland scenery. Especially when playing, in terms of breath control and contrast of strength, it is very elegant. Combining affectionate and magnanimous organically, we have a picture of a vast grassland in front of us. Beautiful picture of green grass and herds of cattle and sheep.

Part a in the work is a stagnant. It also borrows Mongolian folk skills like the introduction. It seems that the distant song in the introduction is getting closer and closer. Then there are groups of snow-white sheep and mastic-filled yurts. A close-up of a Mongolian singer appears in the center of the picture, and this part of the music is like a long tune he sang.

**Example 3** Jian Guangyi "A Herdsman's New Song" Adagio (Partial)



Part a is a three-segment integer music section. Each section has four bars. The three sentences use the same theme materials, but they use various changes to enhance the motivation of the music.

**Example 4** Jian Guangyi "A Herdsman's New Song" Adagio (Partial)

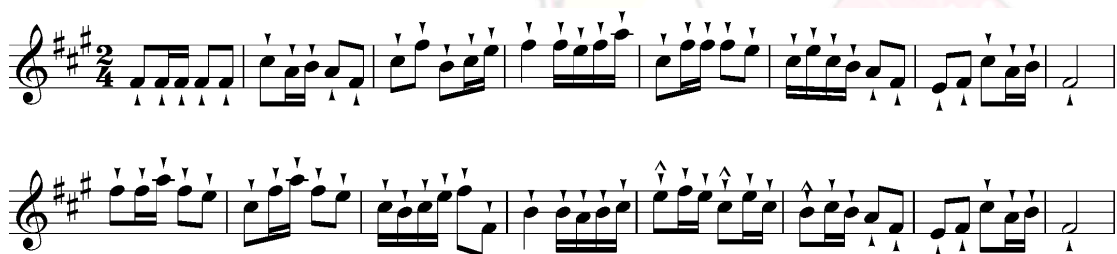


The melody contains the rhythmic movement of the horseshoe sound, the speed is moderate, and the hurries are not slow. The performance is sometimes bright and sweet, sometimes lowered to the inside, and sometimes excited and enthusiastic, as if singing life and praise the hometown. Shows a passion for the party and a new life. The use and emphasis of the feather mode also renders the unique charm of the northern country grassland.

The a1 section of the work in section A1 is a small allegro. Its main melody is different from the lyrical and melodious melody of the a section. In the first section, the tempo was changed, the speed was increased, and the rhythmic pattern was abruptly changed. The performance of double and triple spit makes the melody lively, depicting the joyful scene of the herdsman hooting when they run, and highlights the image of the prairie iron ride. This passage is the faster part of the whole song, and the momentum is great. The phrases are moving fast. The clear and dynamic melody and lively rhythm make this passage full of enthusiasm and cheerful emotions. The dense spitting technique is closely combined with the impact of the wooden fish and the accompaniment texture of the string group Together, the orchestra is overwhelmingly full of passion, which reveals the theme of the theme from another aspect.

In this part, xxx xx the rhythmic pattern of horseshoe urged by the whip, the attached rhythm, and the gift at the end of the festival are rich in Mongolian long-tune characteristics. This part of the Adagio also contrasts cheerfully with the latter part of the music, as if the Mongolian herdsman are admiring the richness and abundance of the grasslands, recalling the pain and sorrow and resistance of the past, and more hope for the future. This part of the Allegro is an extended passage composed of two sentences. Each sentence is eight bars, the first five bars are compared, and the last three bars are repeated. The music uses the most common rhythmic horseshoe rhythm in Mongolian folk music: x xx x xx , xxx xx , This rhythm is often reflected in the short melody of the 2/4 and 4/4 beats. In the sound of horseshoes, a group of shepherds came on horses.

**Example 5** Jian Guangyi: Allegro on "The New Song of Herders" (Part)



Paragraph b of Part B in the work obviously widens the rhythm of the theme tone, expresses the melody enthusiastically, and expresses the herdsman's heartfelt tribute to socialism.

**Example 6** Jian Guangyi: Allegory of New Song of Herders (Part)



This paragraph starts with four small paragraphs, each of which is a square six bar. These four small paragraphs are a relationship of rise, inheritance, transfer, and harmony in the development of Le Si, showing the new life and spiritual style of herders, as if a group of Mongolian people were singing in joy, including chorus, duet and solo. Bars 1 ~ 32 are the first two bars of paragraph b. The theme tone is widened. In the third melody, the author cleverly arranges the contrast of the tune here. The melody dominated by the feather tune shifts into the contrasting palace tune. The style, high-pitched melody, continues to play in the treble zone of the alto flute, which has the finishing touch. At this time, the colors are bright and brilliant, pushing the passion to the climax and making the emotion more exciting.



### Example 7 Jian Guangyi: "Nomad's New Song" Transposition (Partial)



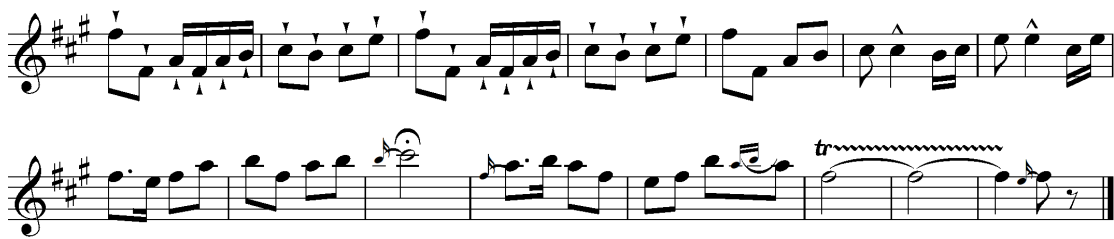
Inner Mongolian-style tones, which are dominated by feathers, are not difficult to create, but the contrasting palace tones can also be written with Inner Mongolian flavor.

The third part of the music is the incomplete and changing reproduction of the first paragraph. It consists of three sentences, a2a3a4, and uses various rhythmic changes to express the enthusiastic scene of horse racing on the grassland. The rhythm of the horse's hoof sound shows the scene of horses jubilant, and the music gradually progresses to the treble zone, showing that the horse racing

has reached the most intense moment. The short a3 sentence, the rhythm becomes XXXX XX, the rhythm of the hoof sound, the two beats for accent processing, as if the riders are slamming the whip, the legs pinch the horse belly, urging the horse to fly, the theme is more The cheerful atmosphere reappeared, and the mood of the music was even higher. Thanks to the use of playing skills such as tongue, spit, and flying fingers, the horse's hissing sound was vividly simulated. In this section, the alto flute fully demonstrates its multifaceted timbre expressiveness, the sound group is tight without losing its order, the melody fluctuates smoothly, and then embellishes the stringy group and plucked group's highly flexible accompaniment texture. Finally, The rapid sixteenth notes and strong rhythm rendered the warm atmosphere of the vast grassland struggling with horses and horses, making the endless grassland a beautiful and joyful picture, the whole song ended at the climax.

### Example 8 Jian Guangyi: New Song of Herders Ends





Through the analysis of the entire work, the ideological connotation and emotion of the music are closely linked to the title, which clearly shows the "new" factor, that is, the great motherland of the prairie people after the liberation has brought people through the reform and opening up in recent decades. New life. Mr. Jian Guangyi developed the folk tones of Inner Mongolia into a bamboo flute solo through a long collection of folk customs in the steppes of Inner Mongolia, showing his extremely high spirit level. He also made a great breakthrough in his creative technique. The traditional musical structure of "Fast, Slow, Quick" or "Slow, Fast, Slow" of the national instrumental music, breaking the new ones, and the contrast and unity of the tunes, make this piece of music have a unique artistic expression, deep It won the favor of the majority of listeners and became the hand-off of national instrumental music.

### 3) Bamboo flute player's understanding of this work

"Song of the Herdsman" is one of the more classic masterpieces in contemporary flute works. Many famous performers have played this piece of music. Because the performers have different living environments, different perceptions of life, and different experiences, their playing styles, artistic accomplishments, and understanding of the work are also different. The New Songs of Herders also shows different performances through their performance Color and character.

Mr. Jian Guangyi, the composer of "Song of the Herdsman", felt the vastness and customs of the Inner Mongolian Prairie through his multi-day life experience in the Inner Mongolian steppe. His performance was rigorous and introverted and intriguing. The inner charm of development echoes. He does not highlight skill or passion, but implicitly restrains and is neat. Zhan Yongming, a son of the Zhejiang school flute master Mr. Zhao Songting, is a famous flute player and educator in China. He is currently a professor of the Department of Civil Music of Shanghai Conservatory of Music, a master's graduate tutor, and has been awarded the title of "Outstanding Contribution to Young and Middle-aged Experts" by the State Council of China, and enjoys the State Council's special allowance for life. His magnificent performances, such as flowing clouds and flowing water, coupled with the rich accompaniment of Jiangnan silk and bamboo, make people feel a little rich in Jiangnan. The same piece of music presents different styles and spirits to different performers, and each has its own characteristics. This is normal, but there is a limit to the performance of the performers. Not any treatment has good artistic effects. The characteristics and connotation of "The New Song of the Herdsman" itself determine the direction and extent of the performers. This is a work with a strong Mongolian musical style, which shows the pictures and emotions of the grassland herders. The music has its inherent meaning. The logic and the overall response, it is best for the performer to give full play to his personality under this premise, and must express the connotation of the music itself, and cannot deviate from it.



Professor Hao Yijun, Deputy Dean and Graduate Supervisor of the School of Music of Shandong Academy of Arts. His performance basically follows the composer. It is strong and full, and it is only available from the beginning, which reflects the original author Jian Guangyi's pursuit of western music composition. His voicing sound is strong, full, jumping and granular. Full of energy and chic, compared with Jian Guangyi, his playing mood is more intense, the flute's tone is richer and brighter, the contrast of strength and weakness under the breath control is more obvious, and he has a stronger sense of strength and hierarchy.

Yu Xunfa added vibrato and glissando to the introduction. His vomiting commonly used vomiting techniques, which is full and rich in southern style. It also highlights the contrast of speed and intensity of the whole song, and the volume is wider and more pronounced. I am frustrated.

#### 4) My understanding of the performance of this work

After more than ten years of studying the bamboo flute, the author has greatly improved his playing skills and understanding of the work. For this work only, I believe that to play this track, we must first relax our whole body and have a clean and sweet tone. , The feelings should be deep and delicate, so that each note is sent from the bottom of the player's heart, with the color of the emotions flying out of the flute, lyric and passion as a whole, making it extremely singing and infectious. Breath control should be free, the volume should be wide, singing slow slow-finger fingers should be small and flexible, the complex glide should be just right, the slide should not be too large, in order to facilitate the melody consistency. The flexible use of air tremolo is also extremely important. The allegro part must emphasize the elasticity of the spit and pursue freshness; the Boeing action should be small, the sound should be short, and the finger raised should be low.

### **Analysis of the artistic characteristics of "Song of the Herdsman"**

With unique styles and characteristics, this work depicts the characteristics of Mongolian people's ability to sing and dance, and reflects the life of herdsman, which has won the love of the prairie people. The artistic features of "The New Song of Herders" are embodied in the following aspects:

#### 1) Master the bamboo flute playing skills that reflect the style of Inner Mongolia.

① The air shock sound is cleverly used. This technique is produced by the tremor of airflow caused by the contractile force of the abdomen. There are fast, slow, large, and small gastrophonic sounds. The use of this technique in the introduction of "A New Song of Herdsmen" mainly uses large and slow gastrophonic performance techniques to imitate the skills of Inner Mongolian long-range music. The natural scenery of the vast prairie.

② Small third degree refers to trill. The most commonly used minor third-degree finger vibrato is to open and close the third-degree sound hole above the local sound, and quickly close it to form an imitation of the matouqin music language and Mongolian tune "Nugula" aria, with obvious regional style.

③ Spitting sounds are divided into single, double and triple.

④ Single vomiting. In the second part of "The New Song of the Herdsman",

single vomiting is used extensively in places with large and small connections or the beginning of each small phrase. The use of this technique can make the phrase clear and clean. Lisuo, to avoid procrastination; double vomiting, good at expressing passionate, lively, cheerful and exciting music emotions, to imitate the enthusiastic scenes of three horses, three vomiting, a combination of single and double vomiting skills In the last part of the new song, the techniques of single, double and triple vomiting are used continuously to express cheerfulness, jumping, and intense emotions, and describe the jubilant scene of herdsmen riding horses on the grassland.

## 2) Master Mongolian long and short musical styles.

① The Mongolian long tune expresses a melodious melody, a unique interpretation of decorative sound techniques and a gentle long tone, with distinctive regional and nomadic cultural characteristics. The introduction of "The Herdsman's New Song" uses several sound groups to express the idea of music. Each sound group uses the progression from the low zone to the high zone, and the music development method in the low zone. Requires free rhythm and the blessing of the vibrato technique of the third finger, the performance of Mongolian long-tune music is just right.

② Mongolian short notes generally refer to songs with short and simple tune structure, cheerful rhythms, and low melody. The small allegro section of "The New Song of the Herdsman" requires a light rhythm and enthusiastic enthusiasm in performance. Through the use of voicing and stress, the mood of cheerful jumping is increased.

## Discussion and conclusion

This article mainly understands the bamboo flute playing skills and the artistic characteristics of the work by analyzing the performance techniques of the bamboo flute solo song "The New Song of the Herdsmen". The results are discussed and the following results are obtained:

1) The composition technique of "The New Song of the Herdsmen" mainly adopts the trilogy structure with reproduction, which is composed of feather-style Inner Mongolian style tones.

2) Through research on the performance techniques of "The Herdsman's New Song", it is necessary to master the bamboo flute playing skills that can reflect the style of Inner Mongolia: combining the common playing techniques of the bamboo flute of the South and North Schools in China. "Vibration" and the northern faction "踩" "spit" "flower tongue".

3) Learned the characteristics of Mongolian chief tune folk songs: free expression, wide and wide, excellent tunes and many twists and turns; Mongolian short key folk songs are characterized by short and simple tune structure, cheerful rhythms, melody fluctuations, and musical mood Passionate.

## Suggestions for further research

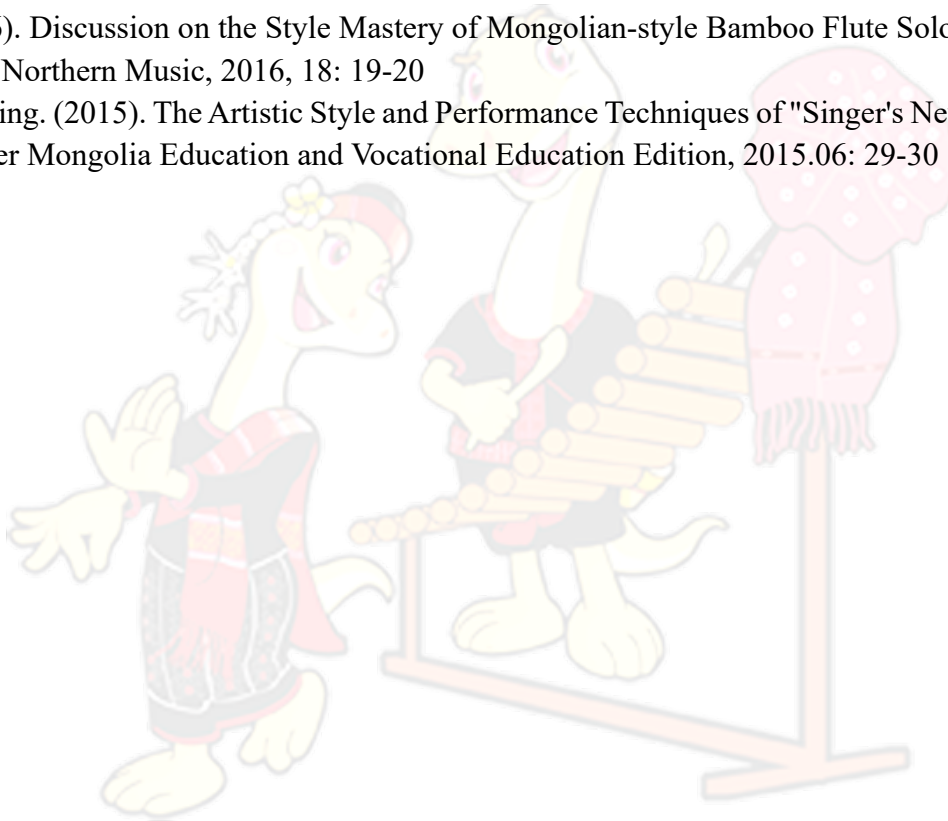
This study makes the following recommendations:

1) Based on the research on the performance techniques of "The New Song of Herdsmen", I look forward to creating more excellent bamboo flute works with Inner Mongolian style characteristics in order to obtain the culture it represents to continue to be passed on. 2)

Exploring the diversified development of bamboo flute works through a comparative study of different composers and other Chinese ethnic music styles.

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## A HISTORICIZATION OF MOZART'S REQUIEM K626 (KYRIE)

Suttirak Iadpum\*

### Abstract

In this essay, I historicize Mozart's Requiem K626 through a musical analysis and an examination of the contextual background of his Kyrie. I argue that Mozart's compositional technique and procedure in his requiem mass was primarily influenced by preceding composers of the Baroque period, primarily J.S Bach and G.F Handel. These influences are evident in Mozart's stretto fugal procedure, counterpoint and thematic pattern characteristics of Baroque compositions. I also give a contextual historical discussion about the completion of the whole Requiem K626, highlighting the controversial debate surrounding authorship and authenticity of the requiem.

**Keywords:** Historicization, Mozart's, Requiem

### Introduction

In this essay, I historicize Mozart's Requiem K626 through a musical analysis and an examination of the contextual background of his Kyrie. I argue that Mozart's compositional technique and procedure in his requiem mass was primarily influenced by preceding composers of the Baroque period, primarily J.S Bach and G.F Handel. These influences are evident in Mozart's stretto fugal procedure, counterpoint and thematic pattern characteristics of Baroque compositions. I also give a contextual historical discussion about the completion of the whole Requiem K626, highlighting the controversial debate surrounding authorship and authenticity of the requiem.

### Musical Analysis of Mozart's Kyrie (K626)

Mozart's *Kyrie* (K626) is a fugue in which both the subject and the countersubject are presented simultaneously. The first fugal subject is introduced by bass (m.1) and the countersubject is introduced by Alto (m.2) respectively. Both the subject and counter subject are characterized by a sequential movement of an ascending step, effected by the use of sixteenth notes.

In the first subject, Mozart uses a melodic motive that highlights the tonic triad of d minor, also outlining the diminished seventh interval extracted from the vii<sup>o7</sup> chord. Paul McGahie argues that this distinctive melodic outline was a popular Baroque motive (McGahie 2006: 51). Kirkendale refers to the Baroque motivic pattern above as the “pathotype”, since it was always dramatically used to “express deep grief” (Kirkendale 1979:91). In Mozart's *Kyrie*, this dramatic motivic pattern is used to effect a dark and sad mood of pleading for mercy, an important characteristic to a requiem mass.

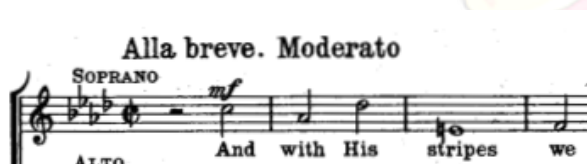
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\* Western Music Program, The Faculty of Fine Art, Songkhla Rajabhat University, Thailand

**Figure 1:** Opening motive- *Kyrie Eleison* K626

Source: *Requiem K 626: Vocal score* (Dover vocal scores).

In a related line of argument with McGahie and Kirkendale above, Christoff Wolff emphasizes that the material of Mozart's *Kyrie* comes from an earlier chorus No.22 (And with his stripes we are healed) in G.F Handel's *Messiah*. The theme in this chorus possesses strikingly similar characteristics as that of the primary theme in Mozarts *Kyrie*, in particular the opening interval of a major third, followed by the skip of a diminished seventh as illustrated in Figure 3 below.

**Figure 3:** Opening motive- And with his Stripes we are healed (Chorus No.22 the Messiah)

Source: *The Messiah : An oratorio for four-part chorus of mixed voices, soprano, alto, tenor, and bass soli, and piano* (G. Schirmer's editions of oratorios and cantatas)

Mozart uses the same motivic structure in his fugue *Laudate Pueri* from his *Vesperae Solennes* -KV 339. The fact that Mozart uses fugal procedure to develop both his *Kyrie* and *Laudate* further emphasizes the influence his predecessors may have had on him as a composer<sup>20</sup>. This is especially that the "fugue is a Baroque genre which grew out of several different Renaissance polyphonic traditions into a widely accepted procedure, particularly used by Northern German Lutheran organists" (McGahie 2006, p.1). McGahie further emphasizes that for Mozart, "fugue was an older technique learned in addition to the techniques within the universal Classical musical style of his own lifetime" (McGahie 2006, p.6).

**Figure 2:** Opening motive- *Laudate Pueri* KV 339

Source: *Exsultate Jubilate : Works by Handel and Mozart*. (Digital classics).

The strikingly similar features between Mozart's *Kyrie*, *Laudate Pueri* and Handel's Chorus No.22 above serve to illustrate the influence that Mozart's predecessors such as Handel

<sup>20</sup> For more analysis on how Baroque composers may have influenced Mozart's compositional technique, see also Chu (1979)

and Bach had on his compositional style. In a related line of argument, Christoph Wolff emphasizes, “the counterpoint that permeates the music is from Bach” (Wolff, 1998: 83). One of Mozart’s earliest apologists, Abbé Maximilian Stadler, referred to Mozart’s requiem as his rendition of Bach: “...But in the last years of his life Mozart still had such respect for the great masters [Bach and Handel] that he preferred their ideas to his own” (Wolff, 1998:83).

As illustrated in the three figures so far, the theme is in Mozart’s *Kyrie* characterized by an establishment of the tonic triad and a skip with in a diminished seventh interval of the vii<sup>o</sup> chord. A striking feature is that both themes in Mozart’s *Kyrie* and *Laudate Pueri* are in the key of d minor, and are introduced by the Bass. Another similar feature of all the motives above is the stepwise movement from the seventh degree to the tonic, and the descending leap of a diminished seventh. Stadler<sup>21</sup> further observed that both themes used in Mozart’s *Kyrie* are also found in the chorus “Alleluia”, from Handel’s *Joseph and his Brethren*, HWV 59 as illustrated in Figure 4 below.

**Figure 4:** A juxtaposition of the Opening theme in Handel’s “Alleluiah”, We will rejoice in thy salvation and the opening theme in Mozart’s “Kyrie”



Source: *Joseph and His Brethren*, HWV 59 & *Requiem K 626: Vocal score*

As illustrated in figure 4 above, the rhythmic material, melodic contour and sequential material in both works by Handel and Mozart is significantly related. The examples cited so far allude to the influence that earlier composers such as Bach and Handel had on Mozart’s compositions. The fact that Mozart rearranged several of Handel’s oratorios between 1788 and 1790 makes it compellingly plausible that the theme in his *Kyrie* is indeed adapted from earlier works by Handel.

The fugue takes the form of an agitated dialogue that intends to contrast the texts of *Kyrie eleison* (Lord have mercy) and *Christe eleison* (Christ have mercy). Both the *Kyrie eleison* and *Christe eleison* gain momentum with sequential sixteenth-note patterns, giving the movement a dramatic propulsive motion.

Mozart’s use of fugal material in his *Kyrie* serves to illustrate his economy of ideas, characterized by his ability to compose an extended movement out of the same thematic materials. The fugue is an example of a stretto fugue, a style that reinforces imitation of the subject in close

<sup>21</sup> See Jahn, 1882: p.374-75

succession, so that the answer enters before the subject is completed. The stretto fugal style was often used by J.S Bach, for example in his *Himmelskönig, sei willkommen* BWV182 and the *Piano fugue in C*, BWV 846. Mozart's fugal procedure exhibited in the *Kyrie* is an indicator that he had absorbed the influence of J.S Bach's contrapuntal art and structure. Mozart's constant re-use of the same thematic material in a constantly changing variety of ways, primarily using canon, contributes to the rigor and dramatic propulsive character aforementioned.

The climax of the *Kyrie* starts on the third beat of measure 47, and ends on the third beat of measure 50. The climax is effected by the final *Christe stretto* line in the soprano voice, propelling forward to a climatic progressive cadence on a diminished seventh chord in measure 50 followed by a fermata on a crotchet rest. This particular stretto line is also the highest pitched melodic line in the whole movement, starting at E5<sup>22</sup>. From measures 48-50, the other voices (alto, tenor and bass) use a homophonic texture to bring the intense polyphonic character of the whole movement to a pause. In order to communicate the interpretation of this climatic point to the audience, I suggest that performers would effect a *ritardando* in measure 49 to build towards the long dramatic pause at measure 50. In addition, measures 48-50 would be performed at the loudest dynamic marking in the whole movement to communicate that the movement has come to a point of no return.

### The story of Mozart's *Kyrie* K626

Perhaps the most controversial aspect of the whole requiem and the *Kyrie* in particular is the assertion that "the *Kyrie* was an incomplete section at the time of Mozart's death" (Leeson, 2005:54). The debate about the authenticity of Mozart's requiem was first initiated by Gottfried Webber in 1825<sup>23</sup> and its rebuttals by Constanze, Mozart's widow. In this debate, Webber argued that instrumental parts to the *Kyrie* were not completed by Mozart, but rather, by some of his students an argument that Constanze, Mozart's widow declined. Stanley Sadie argues that in this debate, accounts of Constanze cannot be solely relied upon because she as a benefactor of the requiem had much at stake. Constanze was "understandably concerned to protect her position with Count-Walsegg-Stuppach, who had commissioned the work and paid for it" (Sadie, 1990:1052, See also Richard Maunder 1988). Since Webber introduced the issue, the debate about who completed Mozart's requiem has been an issue of research in musicology scholarship.

German musicologist Franz Beyer examined the original manuscripts of Mozart's requiem, highlighting that additional handwritings were evident in some of the lines of the *Kyrie*. He also emphasizes that the original manuscript believed to have been written in Mozart's hand writing had an "abnormally high number of wrong notes for the two orchestral basset horns" (Beyer, 1971:14), something uncommon of Mozart's workmanship. In a related line of argument, Leeson argues; "but a high number of wrong notes for a specific instrument- one for which he had written with complete mastery on many occasions was an event without precedent" (Leeson, 2005:54, see also Moseley, 1989). According to Beyer's analysis, all the vocal parts were written by Mozart, but the instrumental sections showed evidence of other handwritings. In a related manner, Maunder

<sup>22</sup> This highest pitched melodic line is a repetition from measures 40-42

<sup>23</sup> *Über die Echtheit des Mozartschen Requiem*, *Caecilia* 3 1823:205-29

examines the background of the requiem with a focus on the stylistic features. His major point of emphasis is the voice leading and counterpoint used. Maunder's conclusion is that Mozart would “not permit in himself and his pupils, in church music and elsewhere, as regards parallel fifths and octaves and particular so called hidden fifths and octaves” (Maunder, 1988:67). Maunder's implicit argument relates with that of Beyer that the mistakes evident in sections of the requiem are not characteristic of Mozart's compositional abilities.

Beyer concluded that Süssmayr, one of Mozart's students was responsible for writing the instrumental parts to the *Kyrie*. In a related approach, Leopold Nowak conducted an investigation of the hand writing, demonstrating that the numerous mistakes such as placing on the staff of the whole-bar rest is a characteristic of Süssmayr's handwriting. The trumpet and drum parts which exhibit such a writing of rests can be attributed to Süssmayr. Wolff concludes that there is no doubt that Süssmayr played a crucial role in the completion of the Requiem. Since “he acted as Mozart's assistant during the last months of the latter's life, copying and carrying out certain compositional work as well” (Wolff, 1994: 26).

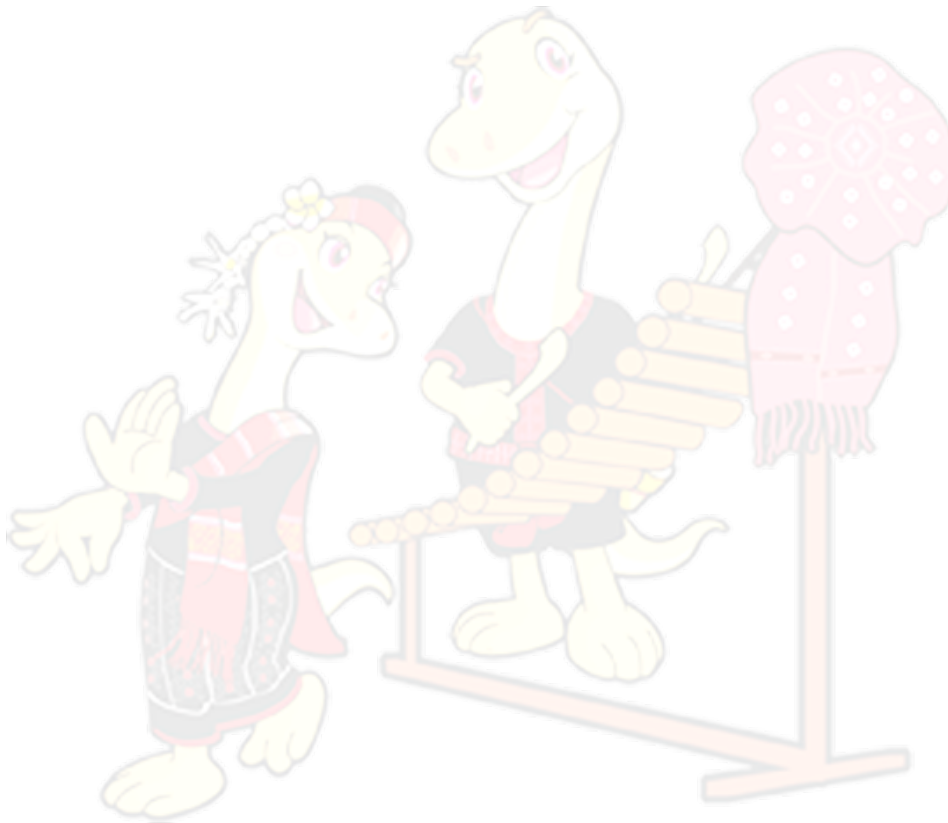
### Conclusion

In this essay, I have sought to give a musical analysis and contextual plus historical analysis to Mozart's *Kyrie* K626. My crosscutting argument is that Mozart's compositional technique and procedure was primarily influenced by preceding composers of the Baroque period, primarily J.S Bach and G.F Handel. Such influences are evident in Mozart's use of stretto fugual procedure, counterpoint, and a thematic pattern characteristic of Baroque compositions. I have also discussed a brief history behind the completion of the whole Requiem K626, highlighting the controversial debate behind authorship and authenticity of the Requiem.

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## FACTORS AFFECTING STUDENTS' INTERESTS TO CONTINUE TO PARTICIPATE IN HIGH SCHOOL MARCHING BAND

Suttirak Iadpum \*

### Abstract

There are many factors that may influence students initially to choose to participate in music classes and ensembles. The purpose of this study was to examine possible differences in the factors that affect students' interests to continue to participate in high school marching band given the categories of Parents, Band Director, Friends, and Activities (football games, contests, and trips, etc.). Participants (N=92) consisted of ninth - twelfth graders students enrolled in high school marching band. Participants rated the influence of each factor using a 1-7 Likert scale, and wrote open-ended responses regarding any additional factors that may have influenced their decision to continue in the marching band. Results revealed that Activity was rated as most influential, followed by Band Director, Friends and Parents. Activity was significantly higher than all categories except Band Director. Band Director and Friends were significantly higher than Parents. The influence of activity implied that students would remain active given more engaging activities or incentives and would most likely affect them to continue to participate. The results from open-ended responses indicated that students mentioned in frequency order: Love for Music, Myself, Instrument, Food, and Colorguard, as factors that influenced and inspired them to remain in marching band. Results are discussed in terms of implications for future research regarding ensemble retention.

**Keywords:** Factors, Affecting, Students' Decision

### Introduction

Many schools offer opportunities for the students to participate in music programs and ensembles such as choir, marching band and orchestra. The data compiled by the University of Michigan's "Monitoring the Future" study indicated that almost 40 percent of high school students enroll in music programs (Gorman, 2017). There are many factors that may influence students initially to choose to participate in music classes and ensembles. The research related to identifying factors that influence students to participate in music and continue in marching band have been of interest to several researchers (Corenblum & Marshall, 1998; Fredrickson, 1997; Neill, 1998; Sichivitsa, 2007; Stewart, 2005). Researchers have shown that parents and teachers influence and motivate students to begin and continue in music (Davidson, 1995; Macmillan, 2004; Sichivitsa, Barry & Guarino, 2002; Sichivitsa, 2007; Warnock, 2009; Zdzinski, 1992; Zdzinski, 1996). Some research has highlighted the influence of the band director (Albert, 2006; Chen & Howard, 2004), while other research has also indicated the influence of friends in music motivation (Bayley, 2000; Sichivitsa, 2007; Warnock, 2005) For example, Fredrickson (1997) studied the effect of social influence on student participation in music and found that peer groups motivated students to get involved in marching band.

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\* Western Music Program. The Faculty of Fine Art Songkhla Rajabhat University, Thailand



Stewart (2005) studied the factors related to students' decisions to continue in marching band and indicated that the majority of the participants (83%) intended to continue participating in high school marching band. There were no significant relationships among students' decisions to continue in marching band and their perceptions of the quality of their playing or sight-reading skills. Findings in this study also indicated that students who had taken private music lessons, those who liked to participate, and those who liked to perform at outside school events were more likely to continue in high school marching band (Stewart, 2005). Corenblum and Marshall (1998), in a study titled "Predicting students' intentions to continue studying music," indicated that two factors, socioeconomic level and teacher evaluations, were most likely to influence students' intentions to continue in a high school marching band program. Findings in this study also indicated that there was no significant relationship between students' attitudes towards their current school marching band and their intentions to continue in marching band.

Moder (2013) studied the factors that influenced non-music majors' decisions to participate in collegiate marching bands. The results from open-ended responses indicated that love and enjoyment for music was reported more than any other influence. Analysis of the Likert-type responses revealed that overall, students rated "overall love/enjoyment for playing music" as the primary most influential factor. Second highest rated was "high school marching band experience" followed by "self-pride of membership in the marching band." Fourth highest rated was "social aspects involved with being a member of the marching band," and "the quality and reputation of the college marching band" was the lowest rated factor of influence on students' decision to continue playing in college marching bands. Findings in this study also suggested that for these students, motivation to continue in marching band started with enjoyment in beginning marching band, and continued throughout their high school marching band experiences.

Davidson (1995) examined the role of parents and teachers in the success and failure of instrumental learners and found that support by parents and teachers motivated initial music making. Over a period of time, the motivation became more intrinsic and self-sustaining (Davidson, 1995). Davidson's analysis also showed that a student who continued to play an instrument was able to distinguish between "personal" and "professional" qualities of teachers. Moreover, the students who received less support from parents and teachers did not continue to play the instrument and had less ability to distinguish between teacher qualities (Davidson, 1995). It appears that parents' and teachers' support is very important to the success of instrumental learners.

Sichivitsa (2007) examined the influences of parents, teachers, peers and other factors on students' motivation in choral music. Analysis showed that students who had more musical experience and had higher levels of parental support in music had better self-concepts in music; therefore, they felt more comfortable with the academic and social aspects of the choral class. Students who valued music more had higher intentions to continue to participate in music in the future.

Delano and Royse (1987) conducted a study at Kent State University to determine factors leading to student lack of interest in participation in musical ensembles. The study highlights seven consistent factors among respondents who chose to participate in the college musical ensembles. Reasons included: high school band directors who had encouraged them to continue playing, they

enjoyed their high school concert band experience, they felt they made significant contributions in their high school ensemble, they liked their high school band director, they had taken private lessons on their instruments, they participated in high school solo and ensemble festival, and they made the decision to continue playing while still in high school. Thus many previous researchers have examined factors that influence students to participate in music.

The current research was based on results of a qualitative study (Iadpum, 2015) in which the researcher interviewed a single family whose members ( $N = 6$ ) had participated in the same high school marching band for three generations, and found that the participants, like those of earlier researchers (Sichivitsa 2007; Stewart, 2005), mentioned similar factors that influenced them to remain in the school marching band. The purpose of the current study was to extend these findings to members of an entire marching band by surveying specific factors that influenced participants' decisions to remain in marching band. Based on the factors mentioned by the previous research (Iadpum, 2015) factors examined include: Parents, Band Director, Friends, and Activities. It is these factors from the earlier study that were used to develop the survey for the current research. Thus, I sought to use the same questions for a wider number of participants using quantitative means.

### **Purpose of study**

The purpose of this study was to examine possible differences in the factors that affect students' interests to continue to participate in high school marching band given the categories of Parents, Band Director, Friends, and Activities (football games, contests, and trips, etc.).

### **Research Methodology**

The purpose of this study was to examine possible differences in the factors that affect students' interests to continue to participate in the high school marching band via a survey instrument. The focus was on students' decisions as well as other factors that may have an influence on students' interests to participate in the high school marching band. The research question of this study is: What are the factors that affect students' interests to continue participation in the high school marching band programs?

## **1. Population and sampling**

### **1.1 Population**

Participants in this study were students ( $N = 92$ ) from a small high school (single school in a rural community) in western Texas who were enrolled in the school marching band. These students included ninth-graders ( $n = 31$ ), tenth-graders ( $n = 26$ ), eleventh-graders ( $n = 17$ ), and twelfth-graders ( $n = 18$ ) comprised of males ( $n = 37$ ), and females ( $n = 55$ ).

## **2. Instrumentation**

In order to examine the factors that affected students' interests to continue in high school marching band, the researcher designed a survey, asking students to rate on a 1-7 scale the importance of various factors. In this study, the researcher limited the factors to: Parents (Davidson,



1995; Macmillan, 2004; Moder, 2013; Sichivitsa, Barry & Guarino, 2002; Sichivitsa, 2007; Zdzinski, 1992;1996), Band Director (Corenblum, & Marshall, 1998; Davidson, 1995; Moder, 2013; Sichivitsa, 2007), Friends (Moder, 2013; Sichivitsa, 2007), and Activities (including football games, marching band contests, marching band trips, etc.) (Corenblum, & Marshall, 1998; Moder, 2013; Stewart, 2005). In an earlier study, Iadpum (2015) interviewed members of a single family who were former students in the same music band. Each mentioned similar factors to have influenced them to be in the school marching band, and these factors were family, band director and activities. In addition, the researcher informally interviewed a few members in the marching band about their experiences in the marching band and factors that may have contributed to their continued enrollment in the marching band. Some of the contributing factors these students mentioned were associated with their families, teachers, friends, and various school activities. Based on the findings of the informal interviews, the researcher created a survey to be used in the study. The survey required participants to rate the four factors that may have influenced them to continue in the school marching band. The survey was reviewed for wording, clarity of language, appropriateness of the question, and reliability by music education graduate students and experienced music educators ( $N=10$ ). In addition, high school marching band students who were not involved in the study ( $N=15$ ) volunteer to evaluate the survey for understandably. However, readers' comments were the bases for modification. The resulting survey appears in Table 1.

**Table 1** Survey of Factors Affecting Students' Interests to Remain in Marching Band

Grade \_\_\_\_\_

Gender \_\_\_\_\_

Instrument \_\_\_\_\_

How long have you been in marching band? Including this year, circle the number of years you have been in marching band in high school and middle school.

1 year      2 years      3 years      4 years      5 years      6 years      7 years

Why do you continue in marching band? Please circle the number that indicates the importance of each factor that influences you to continue in the marching band.

1. Parents (not important)                      1      2      3      4      5      6      7 (very important)

2. Band director (not important)              1      2      3      4      5      6      7 (very important)

3. Friends (not important)                      1      2      3      4      5      6      7 (very important)

4. Activities (not important)                    1      2      3      4      5      6      7 (very important)

(Note: activities include: football games, marching band contests, marching band trips, etc.)

5. Others: (please list any other factors that influence you)

### 3. Data Collection

The study was conducted in the morning hours when participants were gathered in the music band hall. After a brief explanation of the purpose of the study, the researcher gave each participant a copy of the questionnaire to be completed individually. All protocols required for the protection of human subjects were followed. Participants were allowed to complete the survey within 10 minutes, after which all questionnaires were collected from the participants. On the survey, participants provided their demographic information, including grade, gender, instrument, and the number of years spent in the marching band. Participants rated each factor influencing their decision to remain in marching band using a Likert-scale 1 (not important) to 7 (very important). Additionally, participants were asked to write in a free responses section, any additional factors (other than those given) that may have influenced their participation in the marching band.

### 4. Data Analysis

The purpose of this study was to examine possible differences in the factors that affect students' interests to continue to participate in high school marching band in a single school district in a small city in western Texas. The results of the data collected through the survey are analyzed. The survey, asking students to rate on a 1-7 scale the importance of various factors. Data, consisting of ratings to each of four survey questions were analyzed using Kruskal-Wallis One Way Analysis of Variance to analyze the nonparametric data. For all tests used, statistical significance was established at  $p < .05$ .

### Results

The results of this analysis showed that there was a significant difference in students' ratings of the factors that influenced them to participate in marching band. Kruskal-Wallis One Way Analysis of Variance indicated that there was a significant difference among the four factors ( $H(3, 92) = 30.13, p < 0.0001$ ). Overall, students rated “Activities” as the most influential factor ( $M = 220.3$ ). Second highest rated was “Band Director” ( $M = 203$ ) followed by “Friends” ( $M = 174.7$ ). “Parents” was the lowest rated factor ( $M = 140$ ).

Because of a significant result in the ratings, the researcher used a Mann Whitney U analysis as a post hoc test. Results indicated that students rated Band Director significantly higher than Parents,  $U(1,92) = 5700, p < 0.0001$ . Another post hoc test indicated a significant difference between Parents and Friends. In other words, students rated Friends as significantly more influential than Parents  $U(1,92) = 5077, p < 0.0193$ . Additional post hoc test showed a significant difference between Parents and Activities, indicating that students rated Activities significantly more influential than Parents  $U(1,92) = 6015.5, p < 0.0001$ . There was also a significant difference between Friends and Activities (students rated Activities significantly higher than Friends)  $U(1,92) = 5315.3, p < 0.0023$ . However, there was no significant difference between Band Director and Friends,  $U(1,92) = 3566.5, p < 0.0658$ , and no significant difference between Band Director and Activities  $U(1,92) = 4661.5, p < 0.234$ . The means of each factor are presented in Table 2: (Activities = 220.3; Band Director = 203; Friends = 174.7; Parents = 140)

**Table 2** Result of Post Hoc Analysis of the Influence of Parents, Friends, Director and Activities

Activities	Band Director	Friends	Parents
220.3	203	174.7	140

Note: Underline indicates no significant difference at  $p < .05$

### Others factors

Students were given the opportunity to add additional factors that influenced their decision to remain in marching band in a free response section at the end of the survey. All responses are presented in their respective grade levels as shown in Table 6. The results appear below divided by grade in school.

**Table 3** Summary of "Other Factors" for Grades 9-12

Factors	Frequency of Mention
Love for music	11
Myself	4
My instrument	4
Food	3
Colorguard	3
Family	2
Future career	2
College Scholarship	1
Music therapy	1
To get an athletic "credit"	1
I don't like sports	1
To "prove" that I can	1

### Discussion

The purpose of this study was to examine possible differences in the ratings of factors that affect students' decision to continue in high school marching band given the categories of *Parents*, *Band director*, *Friends*, and *Activities*. The findings indicated that there were significant differences among the four factors. Overall, students rated "Activities" as the most influential factor. Second highest rated was "Band Director", followed by "Friends" and "Parents." Results indicated that Activities in this marching band such as football games, band contest, and marching band trips inspired students to continue to participant in music. Activities appeared to be the most influential factor for students continuing in marching band events when compared among grade levels. These findings seemed to imply that engaging in activities had the strongest impact in

student lives compared to other factors related to their decisions to remain in marching band. Activities outside school could be a vehicle for students to socialize. Students get to know each other during outside marching band practicing time in social events (Sara, 2016). However, results overall indicated a significant difference between Activities and Friends (with Activities being more influential) and a significant difference between Activities and Parents, but there was no significant difference between Activities and Band Director indicating the influential power of marching band activities and the individual band director in this particular high school.

These findings showed that the small differences between the Activities and Band Director might have happened by chance alone. Therefore, this study cannot conclude that Activities is the only factor the influences students to continue to participant in marching band, but also should include the band directors who seem to contribute motivation for students. These findings are similar to a previous study (Iadpum, 2015) where members of a single family were interviewed regarding their perceptions of the band director (same band director in the current study), in which they mentioned that the band director had high skills and knowledge, gave them support and inspired them to participate in the marching band. Similarly, Sichivitsas (2007) found that students' musical experiences were linked to a highly skilled, supportive, and knowledgeable director.

Parents were the least highly rated collectively and across each grade level. Overall students' ratings indicated a significant difference between: Parents and Friends, Parents and Band Director, and between Parents and Activities. These findings are different from those of the previous qualitative study which found that parents were the most important factor that influenced students to participant in marching band (Iadpum, 2015). Several factors could be responsible for these different findings including the different generations of the participants and family background or the fact that data were collected in the presence of their peers.

Students also mentioned other factors that might have influenced them to continue in marching band. Some of the factors mentioned included their love for music, family, scholarship, academic requirements, future career, music therapy, and social reasons. See Table 6. The majority of students mentioned “Love for Music” as a factor that influenced and inspired them to be in the marching band. Both males and females tended to agree with this, although slightly more girls mentioned it than boys. Out of those students who mentioned “Love for Music” as an influencing factor were percussionists, euphonium, French horn, clarinet and saxophonists. Particularly, one female participant mentioned that the reason she joined band was because she wanted to “prove” to others that she could do it. These factors mentioned by students are important because they provide insights about the many things that potentially inspire students to join and continue in the various musical activities.

## Conclusions

In this current research, the researcher primarily addressed only four factors (Parents, Friends, Band Director, and Activities). Other factors students mentioned were not fully explored or examined. Therefore, future researchers might consider examining the extent to which these “other factors” may impact students' decisions to continue to participate in marching band or other music ensembles and classes. Needless to say, the factors of “band director” and “activities” which



were the two most highly rated factors, appeared to play a significant role in students' decision to participate in this marching band. It may be therefore necessary for music directors to consider and maintain the quality of outside school activities in which students engage. It seems that if students are engaged in activities they love and value, their participation in the marching band will likely continue. More so, the band directors' social, professional, and personal behaviors with the students appear to be one of the major contributing factors in students' retention in the marching band. Even though results in this study may suggest things that could be done in school marching bands to achieve retention, these results should be generalized with caution.

### Suggestions

Future researchers may need to replicate this study with a larger population, in ensembles other than marching band, with marching bands under the direction of different directors, and also possibly explore how other variables including gender, age, ethnicity and multiculturalism, among others, may contribute and/or affect students' retention in high school marching bands.

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## A SWOT ANALYSIS OF THE NEW MUSIC PHENOMENON IN ZHUANG LANGUAGE

Tian Yun Yan\*

### Abstract

This study uses qualitative research methods and human musicology research methods. 1. The aim of this study is to investigate the whole process of the origin, prosperity and decline of "Zhuang language new music phenomenon" with the example of the HaLiao Band. 2. Take the band as an example to analyze the advantages, disadvantages, opportunities and challenges of the phenomenon of Zhuang language new music.

The results of the study are as follows: First, the development of the band has experienced the budding period, the development period, the peak period, the low tide period, the recovery period. Second, the advantages of new music of Zhuang: music culture of Guangxi has profound cultural background and strong national characteristics which keeping with popular aesthetics; Members' love of music. The disadvantages are that dialect barriers increase the difficulty of spreading sings; Lack of professional creative staff; The soil on which Zhuang folk songs depend is gradually disappearing. Opportunities are supports of national and local policies; Promotion of social forces; Demonstration of success stories. Challenges are that the market is less competitive than the prevailing culture; Lack of functioning of brokerage firms; No star effect.

**Keywords:** New music of Zhuang dialect, HaLiao, Swot

### Introduction

Guangxi is known as "song sea" reputation, Zhuang township children are good at singing to express life, express feelings. Pingguo County is a county under the jurisdiction of Baise City of Guangxi Zhuang Autonomous Region, located in the southwest of Guangxi, adjacent to Mashan County in the east, Wuming County in the southeast, Dahua Yao Autonomous County in the northeast, Tiandong County in the west, Tianding County in the southwest, Longan County in the south, and Bama Yao Autonomous County and Duan Yao Autonomous County in the north. Pingguo County is a settlement of many ethnic minorities, Zhuang, Han and Yao are the main ethnic groups, and the minority population accounts for 94% of the total population, of which the Zhuang population accounts for 89% of the total population, and Zhuang language is the main communication language. With the change of the times, the communication function of folk songs is gradually weakened, which has aroused the attention of cultural departments and government departments to the protection and inheritance of Zhuang folk songs. On the way of protecting inheritance and Zhuang folk songs, many musicians have tried different methods and paths successively. Among them, a group of aspiring people who love folk songs try to protect and develop Zhuang folk songs by combining folk songs with pop music. In 2009, the academic circles

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\* College of Music Mahasarakham University, Thailand

formally put forward the concept of "Zhuang language new music ", " Zhuang language new music, also known as Zhuang language new song, Zhuang language fashion music."Zhuang language new music" is "the traditional Zhuang music elements based on the use of modern audio music to recreate and deduce the original songs of pop Zhuang language "<sup>1</sup>. (Xu Xiaoming ,2009)

Pingguo County cultural infrastructure, literary and artistic teams, cultural activities, intangible cultural heritage and other cultural soil rich, public welfare mass cultural activities so Pingguo County cultural park as a symbol of the construction of 2 leisure cultural squares ,13 cultural centers (stations),181 rural bookshops ,83 village cultural rooms ,36 open-air theatres, basically formed the county, township, village three-level cultural service network. County cultural departments and the masses spontaneously set up a total of more than 60 urban and rural amateur literary and artistic teams, more than 1000 actors, according to their own strengths and characteristics, self-compiled and self-directed performance, and adhere to the major holidays and traditional song festival during the performance activities. Held "Zhuangxiang music festival of nature song fair ", " Zhuang story" and other literary parties , " red Pingguo red memory "singing contest, loud song king auditions and the first intangible cultural heritage exhibition and other exhibitions.

Zhuang song is one of the national intangible cultural heritage in Pingguo County, Guangxi Zhuang Autonomous Region. The contents and forms are varied, and the scholars divide them according to the characteristics of the songs, According to the length of five traditional long songs , " *March Song* ", " *Song of the Day* ", " *Song of the Walk* ", " *Song of the Thief* ", " *Song of the House* ", " *Song of the Poor Home* ", " *Song of Orphan* ", " *Song of Farewell* ", " *Song of the Moon* ", " *Song of the Water and Drought* ", and the newly collected and published "*Song of Love* "(4926)," *Song of Songs* "(4314)," *Song14*)," *Song of Songs*" *Songs of Guest* "(4832)," *Songs of New Songs* "(4884) are the most popular songs of China. Its content is extremely rich and colorful. Local grass and trees, birds and animals, landscape figures, people secular, farming technology, love marriage, national history, etc. The songs are all inclusive and are praised by experts as the "encyclopedia" of Zhuang nationality. From the different ways of making up the Liao songs,It can be divided into two categories: lyric song and narrative song. According to the length of the Liao song, the Lia o song can be divided into three categories: long song (hereinafter referred to as long liao song), short song (hereinafter referred to as short liao song) and middle song (hereinafter referred to as middle liao song). From the time of singing songs Liao songs are divided into two categories: day songs and night songs; From the tune of the song, Liao songs can be divided into "*that sea loud* ", " *ha loud* ", " *hissing loud* ", " *guest loud* ", " *long loud* "(that is , " *Huan* "), " *drink loud* " six kinds. Liao songs are original ecological folk songs, because of different regions, people's ecology and living environment are different, there are also obvious differences in the form of music expression, forming several kinds of special tunes :(1) ha loud and clear. (2) To hissing. (3) Tigray. The sea is loud and clear. (5) Long and loud. Drink loud and clear. <sup>2</sup>(TENG Kuan Yew ,2005)

How to make young people like the songs left by their ancestors, and consciously participate in the protection and inheritance of the songs, and how to create a new life on the basis of tradition and so on. To this end, Pingguo County Pingguo Zhuang Liao song cultural brand work leading

group leader Nong Minjian, put forward a new idea —— build a bridge between ancient songs and modern music, Pingguo Zhuang song and modern music elements. At the 14th CCTV young singer tv grand prix in 2010, the train of thought was a band that attracted wide attention from experts in its unique style. <sup>3</sup>(Wengkui ,2011)

This paper takes the HaLiao band as an example to study the cultural value of the Zhuang song in the process of social culture. This paper investigates the whole process of the origin, prosperity and decline of "Zhuang language new music movement ". Taking the Ha Liao band as an example, this paper analyzes the advantages, disadvantages, opportunities and challenges of Zhuang language new music phenomenon.

## Research Methodology

This paper mainly uses qualitative research methods in human musicology. Data sources are mainly based on field research, literature review, network data and so on.

### 1. Population and sampling

#### 1.1 Population

Interviews with representatives of the Zhuang language new music movement —— key members of the band, to understand their creative experience and the development of the band.

#### 1.2 Sampling

As the representative of Zhuang new music, Ha Liao band is the sampling of this research.

### 2. Data Collection

To collect relevant information on the historical origin, forms and characteristics of the songs of Zhuang nationality in Pingguo County.

### 3. Data Analysis

To analyze the series of problems encountered by Zhuang language new music in the context of social culture.

## Research Results

Anthropologist Li Yiyuan believes that culture can be divided into observable culture and unobservable culture, and observable culture includes material culture, community culture and expression culture. Pingguo County has a long history of national culture, Zhuang loud song resources rich and colorful. The state and local governments put forward a series of policies in the protection and inheritance of minority culture, which promoted the development process of local minority culture, and the Ha Liao band called out with the support of local policy. In 2005, Pingguo County made great efforts to build the music culture of ethnic minorities, and the leader of the leading group on the cultural brand work of Pingguo Zhuang Liao Song proposed to combine the original ecological song with pop music to develop the original ecological folk song. First from the domestic songwriter invited to create, and then according to the characteristics of local culture and music to develop local musicians, led by Zhao Yu music team formed naturally. Zhao Yu was

born in Liaoning, grew up in Pingguo County, graduated from the Nanning Branch of Guilin Institute of Technology, in 2003, and several young people who love music formed a "zebra crossing" band. In 2006, keypad players joined the band, officially renamed "Ha Liao ". Mo Mengze graduated from the Baise National Teachers' Music major, versatile, under the strong advocacy of the government to start new music creation, and in the later development has made a series of achievements. Loud and clear the main results of the author according to the time to organize.

The main achievements of the band are as follows:

TIME	Performances	Perform ance Session	Awards	Number of awards
2006	1. participate in the CCTV7 channel "China Quyi artists Association team" long March Road to send laughter, revolutionary holy land thousands of miles;; 2. At the invitation of CCTV to Beijing to participate in the CCTV music channel "Folk Song China" for 30 minutes of special program recording, showing the orchestra 7 original works; 3. Produced and published by Guangxi National Audio and Video Publishing House, the first album of the same name , " Ha Liao ".	3		
2007	1. attended the "Messenger of Friendship · Chinese National Song Concert" at Sydney Opera House, Australia.	1	1. song "Moon" won the third Guangxi Music Golden Bell Award works nomination award; 2. 2. song "First Line Workers" won the National Federation of Trade Unions new workers song bronze award.	2
2008	1. took part in the recording of "Crossing the Flood River" CCTV-4 《 Travelling across China to introduce the band's musical journey.	1	1. participated in the 13th CCTV Young Singer TV Grand Prix Guangxi District	2

TIME	Performances	Perform ance Session	Awards	Number of awards
			Competition, won the first prize in pop singing; 2. song "Moon" won the 2007 Guangxi Radio and Television Outstanding Works Award broadcast literature and art broadcast new song first prize.	
2009	1. participated in the "Bauhinia Dragon Situation in Jiangxi" TV gala jointly organized by Hong Kong TV and Jiangxi TV; 2. invited by CCTV to Beijing to participate in the CCTV music channel "Folk Song China" for a week of special program recording, showing the orchestra 8 original works; 3. The band joined the China Music News and published a brief introduction of the band on the New Work Promotion Table; 4. Attending "Australian Golden Flower Draft" in Sydney, Australia.	4	1、 The band works "Moon" won the Guangxi People's Radio "7th Guangxi song creation pioneer list "top 10 gold song awards.	1
2010	1. song "Moon" into the Guangxi National Young Singer TV Grand Prix recommended track.	1	1. participated in the 14th CCTV Young Singer TV Grand Prix Guangxi District Competition, won the first prize in pop singing; 2. China Central Television to participate in the "14th CCTV Young Singers TV Grand Prix ", to the finals,	2

TIME	Performances		Perform ance Session	Awards	Number of awards
			won the Group Competition Excellence Award		
2011	1. to participate in the 2011 Taiwan "Guangxi Minority Art Festival" tour.	1	1. Guangxi to create "Xijiang Golden Waterway" excellent original song collection activities, works " <i>Xijiang is waiting for you</i> " Liu minxiu words, Mo yance composition, won the creation award; 2. Won the Gansu Hezheng Western China Flower (Folk Song) Singer Invitational Competition Silver Award.	2	
2012	1. was invited to participate in Xi'an sixth China Western Cultural Industry Expo opening party, the fourth "Festival China Award" award ceremony performance.	1			



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2013	<p>1. Attended the award ceremony of "——2013 Monzang Champion Singer Competition of the Mongolian, Tibetan and Wei Dynasties;</p> <p>2. Attend the cctv15( Music Channel) to record "Singing a Folk Song to the Party 7.1 Theme Song "(" Singing a Folk Song to the Party" to celebrate the 92nd anniversary of the Communist Party of China theme song meeting;</p> <p>3. Attend cctv15( Music Channel) to record the 2013 Starlight New Folk Song Concert;</p> <p>4. cctv15( music channel) Chinese folk songs recording;</p> <p>5、 As a special guest to participate in Ningxia Yinchuan 11th Western Chinese songs (flowers) song opening ceremony party performance;</p> <p>6. Attend CCTV15( music channel)" Jiangshan picturesque "2013 National Day Concert "program recording;</p> <p>7. Acting on behalf of CCTV CCTV music channel to Vietnam to participate in the "2013- Asian-Guangzhou Federation of TV Songs ".</p>	7	<p>1. took part in cctv15( music channel) held the "contest for wonder and beauty ——2013 mongolia-zangwei return to the strong national champion singer contest" won the Zhuang champion.</p>	1
2014	<p>1. participate in Guangxi TV variety channel "beautiful Guangxi-2014 Guangxi original songs Spring Festival Gala" performance;</p> <p>2. participated in the CCTV Music Channel season 2" Qi Dou Yan - (Tujia) Miao Dai Yao Dong Da Ha "award ceremony program recording;</p> <p>3. Participate in the CCTV music channel "contending for wonders and contending-champion singer</p>	3		3

	hometown trip" Guilin Longsheng recording.			
2016	1. Mo yangce was entered into Guangxi National Publishing House "Beautiful South. Guangxi Story series, published in September 2016[ Beautiful South. Guangxi] Cultural Celebrity Interview.	1		1
2018	1. went to Dubai, UAE, with the channel of Guangxi TV Station to attend "Zhuang March 3". Guangxi story dubai tv show week folk culture performance activities; 2. The 60th Anniversary Award-winning Songs of Guangxi Zhuang Autonomous Region were jointly recorded by the Propaganda Department of Guangxi Party Committee and Guangxi TV Station to participate in the singing and MV recording of "welcome to Guangxi"	2	1. Zhuang song and dance drama music works "sun bird mother "- " hero ", " bird tribe children ", " eternal covenant" won the "15th world national film festival best original music award; 2. Pingguo "Sien Choir of Guangxi, China" participated in the "World Chinese Chorus Competition" held in Malaysia, and won the first prize in the competition track "Moon ".	2

Note: This table is based on the author's research interviews and related documents collated.

As can be seen from the table, from 2006 to 2018 a total of 12 years to participate in 23 important performances, 16 awards. The development of the band has experienced different stages in its infancy (2005), development (2006-2008), heyday (2009-2010), low tide (2011-2012), recovery (2012 to date). In the process of development, the HaLiao band has achieved good results, but at the same time there is a problem that can not be ignored. Under the background of social and cultural development, how to adapt to the development of the times and the balance between culture and economy has become a problem for the author to think about. Based on the background of the development of the band, the author made a SWOT analysis.



A SWOT Analysis of New Zhuang Music in Social Construction: SWOT, through the analysis of its own strengths, weaknesses, challenges, opportunities, effectively for the market internal and external comprehensive analysis. SWOT Meaning: strengths; weaknesses; opportunities; threats .<sup>4</sup>

(1) Advantages: the band has rich cultural resources in Pingguo County, Guangxi, and ethnic minorities are willing to accept local music culture, thus there are consumer groups. With the support of government policies, some music lovers devote themselves to music creation, which provides a new force for the new music re-creation of Zhuang language. The author carries on the detailed analysis from the resources, the audience, the creator.

① Guangxi has a strong culture of national characteristics, deep inside music culture, and has the reputation of "song sea ". Zhuang nationality is a singing nation , and has the traditional custom of "taking song as music, singing as play, relying on song to choose match ". There are many historical records about the good songs of Zhuang. Wu Yun compiled in the Southern Dynasty Liang Dynasty , " Ancheng (now Binyang County) Zhi " said : " Folk singing and harmony are the order of the day. " "The Northern Song Dynasty music history" Taiping World Records "that the Zhaozhou (now Guangxi Pingle, Zhaoping) the custom of "men and women in uniform, gathering for songs ". Ming Jiajing "Nanning government records ", " customs" also contained : " male and female song answer "for" far and near villages and the newly attached state "common phenomenon, "To answer songs for the matchmaker ", that is, the so-called" rely on songs to choose match ."From the history can see Guangxi people to the national music inheritance. Guangxi, as vast as a misty ocean, a wide variety of Zhuang folk songs for the creation of Zhuang language new music to provide a rich soil. Pingguo County is a representative area with special characteristics in Guangxi, where there are many ethnic minorities, Zhuang people account for about 89% of the county, the traditional culture protection is complete, and Zhuang language music has a deep cultural origin relationship, Zhuang language new music in Pingguo County is not an accidental phenomenon.

② "Cultural identity is the common understanding and recognition of human tendency towards culture. This kind of consensus and recognition is the sublimation of human's understanding of nature, and forms the thinking criterion and value orientation that dominates human behavior ". Nowadays, the society has a good self-identity and cultural identity to the popular culture and the popular aesthetic, and the new Zhuang language music conforms to the popular aesthetic. Zhuang language new music first in Pingguo County has been recognized by the Zhuang people, with continuous improvement and progress recognition has also been promoted. Zhuang people in the music culture recognition is also recognition of their own identity, thus found their own cultural recognition and pride. The creators of Zhuang language new music extract the essence of traditional Zhuang folk song melody, add the elements of pop music to the traditional Zhuang folk song tune to recreate, and produce a new work which is both traditional and fashionable. Zhuang music culture has been recreated on the basis of tradition, national music and pop music intertwined and merged, local cultural elements and fashion cultural elements collided, new music came into being, so that the public felt both cordial and trendy, refreshing.

③ People are the main body of culture, people have created and developed culture, Zhuang language new music production needs cultural soil more need music creators. First of all,

there must be music lovers do not create for other purposes to produce pure "music works ". In 2003, the band was founded with students, actors and workers, who were brought together out of their devotion to music. Later, they simply quit their jobs and devoted themselves to creation and performance. Zhao Yu, a member of the band, went to different villages to collect wind every time he was free. It was more than 5000 days and nights, almost all over Guangxi, and collected more than 1000 original ecological tunes. (Zhao Yu Interview 2017) The obsession with music is the biggest motivation for them to keep moving.

(2) Disadvantage:" The existence of checks and balances is obviously a special way of existence of matter and energy in the material world. The special thing is that this way of existence is always manifested in the orderly operation and aggregation of matter and energy under the control of a set of information systems. Because of the existence of checks and balances, the band has advantages in the social and cultural context, but also face disadvantages, the two are complementary. The author has carried on the concrete analysis from the creator's own question, the team present situation question, the living space question and so on.

①First of all, the dialect barrier increases the difficulty of singing. The song creation of Zhuang language new music, nutrition all come from Zhuang music, draw nutrition from traditional music culture to carry on new creation. After writing the lyrics and then according to the content of the lyrics, it is often the lyrics that resonate with the audience. It's a novelty for people to listen to the new Zhuang language music, but it is because of the limitation of language that it is difficult to spread and sing, so that the new Zhuang language music becomes very small and difficult to be widely popular.

②Lack of professional creative staff. The members of the band are non-music college graduates, lack a solid theoretical foundation. From writing songs, composing songs to performing, the band members do it themselves. The band members have not learned to compose music, only by their own feelings to combine the original ecological music and pop music. Zhao Yu admitted that he would not remember the music, all music by recording, almost all music is impromptu, after recording to modify. Mo yance has always said that he is from a humble origin, He has no rational analysis and interpretation of music. Zhao Yu said : " At first, people think that we are very simple, but the days have been tired of, to ha liao has a great sense of frustration. It is also because of our non-professional nature that we have missed a lot of room and opportunities to rise ." (Zhao Yu Interview 2017) The improvement of professional team is not well planned, and the construction of structure rationalization has not been carried out from the beginning to the development. Academics and professionals did not absorb into their own team, the lack of strength for the later low tide laid the groundwork.

③The space on which Zhuang folk songs live is gradually disappearing. With the progress of economic and social development and the improvement of social productivity, the people's way of life has also changed greatly. Young people are no longer confined to love with the opposite sex of their own people, nor are they dependent on folk songs to spread love. Traditional music and cultural performances are becoming fewer and fewer because of the simplification or decrease of traditional folk and religious activities. With the application of science and technology products, folk songs, as the main way for people to communicate with



each other and exchange emotions, have been gradually replaced. Face to face music communication is less and less, music soil is hit by technology, young people spend more and more time in virtual space, and the space for harangue band performance is checked and balanced. Harrier did not make full use of social software to display their music works, such as shaking sound, volcanoes and other app, and social technology and cultural products disconnect is also a factor in the lack of living space for Zhuang language new music.

(3) opportunity:" The existence and development of culture often also depends on cultural identity. When people agree that a culture has its own meaning, or that this culture is necessary for further development, then people will retain or improve for different motives to develop this culture ". In today's social and cultural environment, the band recognizes its own cultural value and significance, develops its own musical cultural process through international, national and local cultural policies, develops itself rapidly under the background of external forces, so as to strengthen its musical cultural space, and vigorously promotes the process of musical culture by external forces such as cultural policy, social forces, brand effects, etc.

①" Cultural policy is what the government chooses to do or chooses not to do, plus direct or indirect intervention or non-intervention ". Cultural policy plays an important role in the promotion of culture, and the support of the national and local policies of the new music band has gradually grown. In 2005, the General Office of the State Council issued "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage "(No .18 2005) and" Notice on Strengthening the Protection of Cultural Heritage "(No .42 2005). Guangxi governments at all levels carry out the contents of the document and strive to build a music brand for ethnic minorities, which provides a guarantee for the development of Zhuang language new music. In 2005, the Pingguo county government made great efforts to create a minority music culture activities, Zhuang language new music harangue band growth provided space for development. Nong Minjian, then director of the Pingguo County people's Congress, proposed to combine the original ecological song with pop music to develop the original ecological folk song, and the national local government staff directly participated in the promotion of music culture, which played a leading role in the rise of the Zhuang language new music. In 2008, the song was listed as the second batch of new national intangible cultural heritage projects. Under the guarantee of cultural policy, the band created and developed smoothly.

②The promotion of social forces provides external forces for Zhuang language new music. The development of Zhuang language new music has received the attention and support of social institutions, Zhuang folk songs and other institutions for the performance of HaLiao band to promote. The "change" of music culture is influenced by internal and external factors, such as time, science and technology, communication, transportation and so on. The participation of the news media has provided the stage for the Zhuang language new music propaganda, such as "Nanguo Morning Post ", " Nanning Daily ", Liu Guoxiong's program" original music time and space "and so on, has played the social communication role. "Zhuang online" website updates the development of Zhuang language new music in real time, and provides a platform for audience to appreciate and communicate. The progress of science and technology provides a more magnificent stage for Zhuang language new music, participates in the activities of different TV programs, and

plays an important role in the propaganda of Zhuang language new music. Social forces vigorously promote the band, for its development to provide a strong help.

③Previous success stories demonstrated the success of HaLiao band."The concept of a national brand is borrowed slightly from the ideas of the business community, especially from advertising techniques." Before the new Zhuang language music, there had been a combination of minority music elements and pop music, which had achieved great success, such as "Guests from afar please stay ", " Heaven" and other songs. "Guests from afar please stay" is Yi folk songs, Fan Yu ci, Jin Guofu original song, Mading collation and adaptation, in April 1953.The creative inspiration of this song comes from Yunnan Yi people's warm and simple ethnic compatriots. This song is composed of the main melody in the style of Yi Sani, while it is rubbed into the music of the folk song "Goat tune ". "Heaven" not only let the audience hear the beauty of Inner Mongolia prairie and their uncontested life, but also feel Teng Geer's strong love for his hometown, the song was sung by Teng Geer like a beautiful painting. Teng Geer into the distinctive singing method and style, the delicate voice of national vocal music, and the unique Mongolian folk song long tone artistic conception, brought people into the "blue sky, white sheep" prairie. The success of these songs, for Zhuang language new music is an example, but also encourage. Let the band see a new development path, the creation and development of the band played a catalytic role.

(4) Challenges: a balanced and complementary relationship between social opportunities and social challenges. Challenges come from social pressure, economic pressure, their own strength and a series of problems. How to meet the challenge in the future development work smoothly is a part of the author's research.

①Cultural feelings refer to the emotional orientation of people to their own culture. "Long-term influence of their own culture, so that people have a profound identity to their own culture, this identity is naturally reflected in people's feelings." <sup>12</sup>Zhuang language new music harangue band and the current mainstream culture, the market competitiveness is not big. First of all, due to the limitations of the nation, it is difficult for people who do not understand Zhuang to have emotional resonance with the new music of Zhuang language. followed by the limitations of musical elements. Zhuang language new music in the tune of music to absorb the music elements of Zhuang folk songs, with the expression of pop music to create, how to make the two better combined, which puts forward a higher demand for creators. Many of the works created, the audience is not wide, not much influence. Because of the lack of cultural feelings, it is difficult for Guangxi listeners to quickly accept the music of HaLiao band in a short time. It takes time to move people emotionally and culturally, and there is still a long way to go for Zhuang language new music.

②National music must adapt to the development of market economy in order to obtain vitality and vitality. Relying on the support of the government alone, it is difficult to develop for a long time, and its own hematopoietic function can be perfected to meet the needs of social development. The band lacks a brokerage firm and has never signed up for any brokerage or record company. The members of the band act as actors, creators and agents, and all of it has to be done by themselves, and everyone feels overwhelmed. At its busiest time, the band has many performances a year, except for a short stay at home, all the other time outside. At the end of the



day, the band members were upset to meet each other, and music was no longer fun. It is because of the lack of operation and marketing of brokerage companies that the band also has some economic difficulties. Economic benefits are not obvious, coupled with trifles, the band is facing dissolution. In 2013, Zhao Yu left the band and set up his own music studio, and Zhao Yu's departure also faced a big challenge for the development of the band.

③Lack of star effect. Since its formation, HaLiao band has not been directly and indirectly involved in the stars, it has not helped its own development and identity. A song, sung by a star or by an actor who is not well-known, has a very different focus and dissemination. The actors of the band are ordinary people who love music and do not have the ability to respond. To some extent, it also limits the dissemination of the work and the attention of the band, and it is difficult to build the cultural brand of the band.

## Conclusion

"With the blending of human culture, the category of human culture is gradually expanding, and the identity of human culture is constantly integrated in this blending, forming a new system, gradually exceeding the category of nation, region and country, and rising to the identity of all human culture ". The development of the new Zhuang language music has experienced the budding period, the development period, the heyday period, the low tide period, the recovery period. the process from cover-up to original, from underground to stage, from self-entertainment to business operation. The new music activity of Zhuang language has promoted the prestige and vitality of Zhuang's intangible cultural heritage in the real society of Zhuang nationality, promoted the Zhuang people's recognition and love of their own excellent cultural tradition, and was a successful attempt of folk spontaneous inheritance of intangible cultural heritage. The "re-creation" of traditional folk songs from policy, economy, society and culture is conducive to the integration and development of music culture.

## Suggestions

### 1. Suggestions to apply in the field

In the long run, Zhuang language new music is the cultural theme of cultural protection and inheritance in Pingguo County, especially how to let the young generation know their cultural foundation and identify with their Zhuang language culture is one of the responsibilities of the local government. Strengthening the diversity of music culture, while not forgetting the root of Zhuang music, is the creative principle and development direction of Zhuang language new music. Using scientific and technological means to create and display music, let more young generation understand Zhuang language new music, let Zhuang song pass down in a new way, influence a group of Zhuang family, so as to promote national culture, let Zhuang nationality culture rise.

### 2. Suggestions to apply in the future research

In view of the reasons that restrict the development of Zhuang language new music, I briefly put forward some suggestions as follows:① Form a professional creative team to ensure high quality works. ②Zhuang music can be popularized in schools, so that Zhuang music can be spread from generation to generation, so that the creation of Zhuang language new music successor.

③Brokerage companies participate in the operation to promote publicity. ④Strengthen the government's support for the inheritance of national music, and give corresponding guidelines and policies. ⑤The cultural propaganda is put in place, the cultural foundation work is solid, let the culture truly take root and germinate, thus has the tenacious vitality.

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## DISCUSSION ON INTEGRATED MATERIAL SCULPTURE - THE EXPERIMENTAL CREATION OF PLANTS IN SCULPTURE

Wang Ran Ran \*

### Abstract

Materials and their application have always been the most important way for sculpture to achieve its artistic effect. The novel way of work realization is an important means to get rid of the imitation of others. Therefore, the breakthrough of the existing experience system of art materials is an important strategy and means to obtain the new art presentation effect. In this modern art history, it has been fully and incisively played. With the passage of time, the change of society, the development of art and the difference of cultural connotations, artists' application of material experience has been reflected. Today, all kinds of art have changed in terms of concept and form. In order to seek new forms of artistic expression, artists draw nourishment from various new forms of art. Artists are involved in the sensory vision of sculpture in terms of artistic concept, work form and integrated materials. The paper along the plants in the application of sculpture with a series of experimental Chinese contemporary material sculpture art and western sculpture art cross comparison, with Chinese and western sculptor works as an example, its artistic style is a certain research, analysis, this paper expounds the experimental materials sculpture creation, and its art style, concept and expression.

In this paper, the author combines his views on art, experimental and creative experience, think domestic sculpture is created of material and composite material should have all rivers run into sea feelings, should not be affected by all kinds of artistic style, and looking for good nutrients from various kinds of art, try different experimental creation, to make the sculpture is full of vitality, composite materials sculpture is also with its unique charm reflects the time spirit become the sculptors and the whole art world endless topics.

**Keywords:** plant using, Concept of Art, Forms of works, Comprehensive material, Experimental creation

### Introduction

Western sculpture has always been dominated by humanistic spirit, and its fine techniques can be called perfect, but the real moving is indeed the profound humanistic connotation in the works. The world famous sculptures collected in museums are precious for a long time. It is because of this that the author pays attention to human nature and human emotions. European sculpture, pay attention to their own understanding of the world, inner art comes from life but higher than life, have a strong emotional color and personal language, whether it is a sculpture language or a sculpture techniques and materials used to express the spirit of the emotional service, as a form of aesthetic form of sculpture language, itself also has an important position can not be ignored. Chinese sculpture, from the Bronze Age to the sculpture of Buddha and then to the

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\* Silpakorn University, Thailand

contemporary art, is a great sublimation of art. In our country, what we have followed for many years is basically the Soviet style, and the sculpture works are rigorous and realistic. However, modern and contemporary sculptors have been deeply influenced by the European trend of contemporary art and created excellent works of lyricism and creativity. However, with the influence of contemporary art trend of thought and the popularization and extensive use of materials, the application of materials in sculpture has become vivid, which reflects the powerful vitality of sculpture in life. Therefore, I apply the knowledge I have acquired to my own creation.

Looking back at the whole history of sculpture, we can see that western sculpture has gone through ups and downs several times. With the changes of The Times, in a short period of time, the wind rises and the clouds rise. Ease-mounted sculpture has been gradually impacted and replaced by installation art, package art, performance art, activity sculpture, minimalism sculpture, image, etc. In the context of diversified contemporary art, traditional sculpture style seems to be unable to carry too many so-called ideas, and can no longer be expressed in the contemporary era. Based on the experimental creation of plants in sculpture, this paper discusses the application of materials in sculpture.

When we talk about some material, more is to discuss the cultural and psychological meaning, when we use some material in work means that we use this material in the form of evoked, some meaningless cultural codes and psychological information and more embodied in material use particular culture reflected in sense - that is, the language of the material itself, in the words of the specific expression of minimalist expresses the feelings expressed by the inner.

## **Chapter One: Overview of integrated material sculpture**

From the beginning of material sculpture up to now, any sculpture material we can see or be familiar with has acquired the corresponding material form, language and law through a long process of artistic evolution, which belongs to the category of application of sculpture material. In other words, in the process of human art experiments and practices, specific materials have been endowed with specific symbolic colors and symbolic codes. At the same time, with the development of The Times, people's concept changes, the rise and acceptance of material sculpture. Therefore, the author believes that first from the development of material sculpture understanding, and then the development of its context for a brief comb, as this chapter of material sculpture knowledge preparation.

### **The section one: synthetic material sculpture concept**

The cognitive materials are processed through inner feelings, and the intuitive material assembly of material media is used to express emotions  
A sculpture.

### **The section second: the rise of western synthetic material sculpture**

From the early stage of western sculpture to the establishment of the concept of cubist sculpture, Louis. Picasso, "Women In The Garden" metal (figure 1) to geometric

freedom back together to the development of western modern sculpture, namely: The Bauhaus after art movement in the 1960 s, before a period of time, Constantine. Brancusi , "The Muse of Sleep" metal (figure 2).Especially after world war ii, western countries rebuilt and developed their economy rapidly. This development process provided a useful place for western sculptors. A large number of metal sculptures emerged and broke away from shelf sculptures.A new generation of sculptors learn from the experience of the master and open a new period of integrated material sculpture.Miguel. Berrocal " Almudna "glass ((figure. 3).And surrealism art (angel. Fee rand "three women" marble (figure 4)) and pop art (Louis cloth Confucianism tile "the destruction of the father" (figure 5) comprehensive materials), the concept of art (

Joseph. Cusus "a chair and three chairs are finished (figure 6), Installation art (Edward. Keyenholtz, "tadpole pool of piano with woman on it" comprehensive materials (figure 7)) and the European new realism art (fernandez. Arman "bin no. 1" comprehensive materials (figure 8).



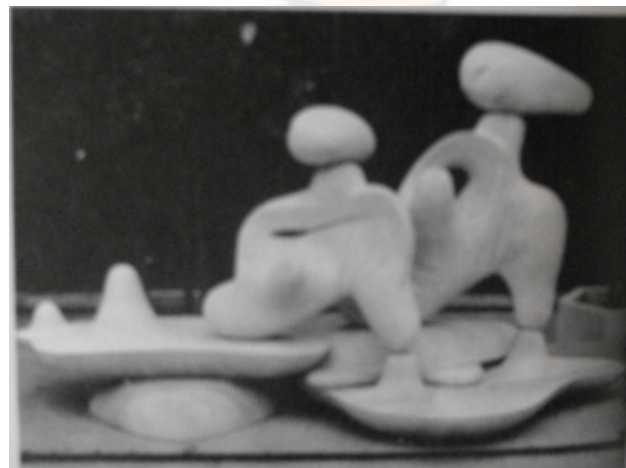
(figure 1)



(figure 2)



(figure 3)



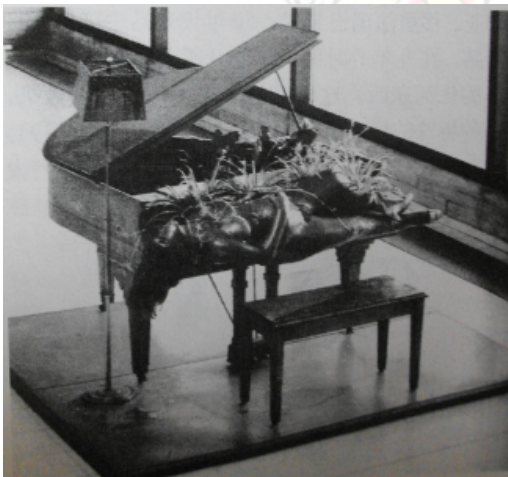
(figure 4)



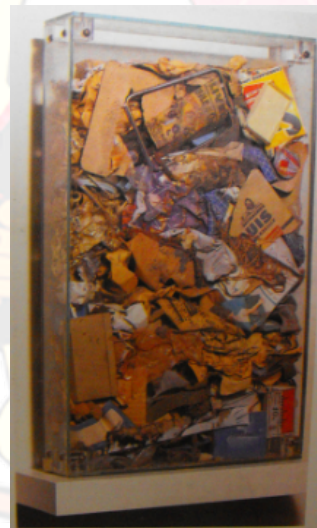
(figure 5)



(figure 6)



(figure 7)



(figure 8)

### **The section third: General situation of the development of Chinese sculpture made of synthetic materials**

Since the founding of new China, reform and opening up, economic development, along with economic development at the same time, the material and cultural needs and spiritual culture coexist, people more and more the attentionintrinsic tutelage, around 85 stylish and contemporary Chinese sculpture to the human spirit gradually into the optimization of artistic creation, with the liberation of people's ideological concept and thorough, the art form of expression freedom, greatly broaden the development of sculpture language itself.Since the development of Chinese sculpture in the late 1980s, artists have paid attention to the feelings of their surroundings and the description of the subjective world, and personalized language and private space have become the themes of creation.The language shaped by artists is no longer a manifestation of purely objective objects,

but a symbolic language with highly subjective visual and spiritual connotations in their works. (shi hui's compendium of materia medica is a comprehensive material (FIG. 9).



(figure 9)

## **The second chapter: the experiment and application of sculpture creation of synthetic materials**

### **The section one: the roots of experimental creation**

With the continuous influx of western cubism, brutalism, impressionism, expressionism, surrealism and other modern artistic trends, Chinese sculpture creation in the new era has had a great impact. Artists eagerly learn and imitate these exotic things. Some radical artists and young students hold high the banner of change, demanding progress, innovation and pursuing their own artistic style. The whole academic world has stirred up waves in artistic thoughts. In the tide of reform, the creation of integrated material sculpture also consciously ADAPTS to the requirements of The Times and seeks for new development space in the process of society.

### **The section second: the experimental sculpture creation of synthetic materials**

In recent years, the concept of art, modeling language. The material language has changed radically in China, where the volatile traditional sculpture has evolved and rehearsed itself through constant absorption and subastion, constantly experimenting with materials and ideas. When we say experimental, we usually mean criticizing some things, or questioning sarcasm, or better expressing emotional color or asking sharp questions. It represents the sharpness, extreme or emotional language of the subject matter. At the same time, as a kind of experiment, it is formed gradually in the continuous experiment process, which doomed the experiment to have the characteristics of immaturity and instability. In terms of art, it can be said that the exploration done by artists in each era at different levels of artistic creation is experimental.

At the present stage, the author believes that the experimental creation of material sculpture has the following characteristics: 1. Taking modeling as the starting point, taking figures and animals as the modeling basis and expressing the experimental exploration in creation through other materials as the media; 2.2. Different materials have different properties, and the experimental application of various new materials in creation; 3. Humanistic concept. In the hotbed of western contemporary art, from the beginning of the new trend of 85 art, China suddenly seems to be given the power of awakening, a variety of art groups around the country with vigour and vitality. They advocated new artistic ideas and new art forms. From that moment on, it seemed that China had entered the era of experimental art. Chinese sculptors began to explore various possibilities, breaking the old concepts and models, and integrating with other arts under the guidance of new artistic concepts to find greater space for artistic creation. At present, the works of sculptors such as Zhan Wang, Sui Jianguo, Shi Hui and Li Xiuqin are full of experimental spirit, leading the development trend of sculpture creation.

### **The section third: the use of synthetic materials**

Sculpture and material are inseparable. Although the material is only the medium of sculpture display, which is subordinate to the status of sculpture, once the sculpture leaves the material, it cannot be expressed. In the past, the sculpture materials mainly include: clay, wood, ceramics, stone, metal and so on., modern and contemporary sculpture material really rich, full of beautiful things in eyes of all kinds of new materials, such as: pulp, linoleum, dirt, cement, hemp rope, glass, silicon, plastic, foam, hair and so on, we can see material, sculptors are one thousand party hundreds of use, has asked to perform the work can be more perfect presented to the audience.

### **The third chapter: overview and exploration of experimental and plant application in sculpture creation of integrated materials**

#### **The section one: the source of experimental creation**

During the investigation: during the investigation of Yong Chang tomb with my tutor, I accidentally found some lying cows, lying sheep and stone statues growing grass between the broken stone cracks. The green grass has strong vitality and is strong with natural toughness. It is not so much a pity for the broken stone carvings as for the clever combination with nature, rather than the opposition, but rather the unity.

The strong vitality of plants brings people closer to nature, and sculpture works should have this effect to reflect the strong positive energy.

#### **The section second: experimental -- the creation process of plant sculpture**

The author takes people and animals as the carrier, separates them with quadratic plates, divides the space areas, plants seeds are planted in different space areas, and it takes 40 days for the germination process to shade the plants, which can be skillfully combined with the clay sculpture carrier. The author briefly describes the steps of this process as follows.

## Seed germination experiment

The author found silk stockings and soil, and cleared out the plant residues, gravel and other debris in the soil, so as to obtain a loose, breathable and flat base. After mixing the soil and seeds, he put them into silk stockings.(soil layer thickness is more than 3 cm) can!

1. Fertilization: in order to obtain healthy seedlings, a certain amount of organic fertilizer and slow effect compound fertilizer should be applied in the poor soil, so as to improve soil fertility and ensure the normal growth and development of lawn grass. Such as: compost, manure, peat are good organic manure. Also can use farm-house fertilizer, green fertilizer and some other organic fertilizer or N, P, K compound fertilizer as base fertilizer! After the seeds germinate to show green, make up a fertilizer, but pay attention to the concentration, so as not to burn the seedlings.

2. watering: after sowing should be timely watering, watering soil moisture to water, water volume is not too large to prevent the brewing of seeds, every day to maintain a proper temperature of about 20 degrees, and should be watered every 3-5 days, in order to keep the soil moist, 6-8 days germination.

## Transplant sculpture area

1. After waiting for 40-50 days, the green grass should be shaded, the silk stockings should be cut open, and the plants should be transplanted together with the soil into a block and laid in the area of the sculpture plate. The transplanted and excavated grass blocks should have neat edges, consistent thickness and close without evacuation.

2. During the transplanting process, the planting area of the sculpture plate needs to be covered with soil (less than 1 cm) first, followed by an additional fertilizer. After the whole area is paved, the plants are fixed on the sculpture with barbed wire, and then merged into one.

3. Water plants, the amount of water is not too large to prevent the soil from soft and sliding, maintain a proper temperature of about 25 degrees Celsius every day, and should be watered every 5-7 days, in order to keep the soil moist.

4. Wrap the entire transplant area for the first 7 days to prevent the temperature from reaching equilibrium.

## The section third: experimental -- the combination of plant and sculpture carrier

### Creation of experimental works 1

The author has been done in person or animal research as the carrier of the space, however, the experimental research is not dropped the compression or completely abstract physical, but to the object itself inherent form with more than secondary carrier Fang Yuan will divide the space region, in the space area replaced with other content: for example: space trees and houses in the area, fire hydrant, rocks, etc.

In his works "dream and memory", "dream and action" and "a game and a dream", the author

divided them into several areas with wooden tablets to green the environment and the beauty of their homes, so as to express the importance of green environment and the importance of advocating environmental protection to human life.

## Creation of experimental works 2

"Dream home 1" (figure 10),

In this quadratic space area, the author will use the material ready-made space area to replace, will be covered with plant turf and soil in the secondary square area, will be fixed in the screen to turn the shape of the sculpture in the secondary square area of space, to achieve unity. The ready-made plants have a strong vitality, the growth and the color of green at all times, the natural growth, more to convey the positive energy to the audience, the protection of the environment depends on everyone's sense of responsibility. Start from me, start from the small things around, can not be duty-bound. The continuation of life and its living environment need us to advocate, in order to reflect the importance of a harmonious social environment to people's life.



(figure 10)

## Creation of experimental works 3

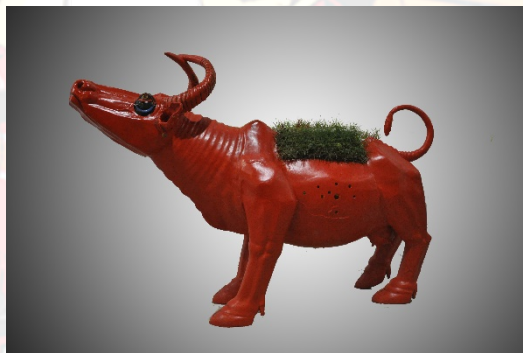
Work "dream home" (figure 11), the author in use animals as the carrier, the same with the plate, divide the space area, the sea turtle has a piece of planar texture, the author use this texture will be part of the mud draft in the empty shells, transplant earlier planting good vegetation, with barbed wire, make it with resin turtles do harmonious and unified, achieve the combination of clever. In order to advocate environmental pollution needs to rely on everyone to control and protect. Whether the earth or the sea, the ecological imbalance leads to the adverse effects of climate on people. Communicate the importance of protecting the environment. Life needs life as a guide,



Guiding the value of life, we need to build a comfortable environment  
(figure 11)

#### Creation of experimental works 4

Works "dream home 3" (figure 12), the author to cattle as the main body to express the dream of another world, I open the cow back empty, containing power supply box, light, oxygen bar, filters and a square tank, tank there is a small world in telling my dream home, the inside of the water, fish, grass, is so harmonious and natural growth. The author covered the back of the cow with finished soil, planted plant seeds, waiting for germination, pruning and transplantation, strong vitality in the upward development, full of vitality. A round hole is drilled in the belly of a cow to allow a reasonable view of the original world. In order to trigger the audience to realize that everyone has a responsibility to protect the environment.



(figure 12)

#### Creation of experimental works 5

In the work "self-description of dreams" (figure 13), the author USES the secondary radius on three little girls with different dynamics, which may be a constraint or a yearning for the outside world. We need to listen to the voices of different worlds, and to grow together we need to create harmony. Listening to your voice is an effective way to better understand others, society, and life. Only by listening to others' self-report can we better develop our life in social life. A harmonious society needs us to understand and create together.



(figure 13)

## Conclusion

The artistic charm of Chinese contemporary sculpture in the use of materials and its status in the history of contemporary art have greatly helped artists and scholars in the study of the language form and material nature of sculpture and made artistic contributions. The application of materials in sculpture shows a strong vitality, which is reflected in various fields of art and life, as well as in the enlightening significance to our spirit. It lays a foundation for the linguistic form of Chinese contemporary sculpture and has a positive guiding role for our future creative practice and study.

In the west, the changes of The Times have contributed to the development of art, no matter in different artistic schools or trends of thought. They have a good evolution process of western sculpture, some breakthroughs and developments in the use of materials, and some bold experimental creations that deviate from the tradition and carry out vigorous artistic revolution, all of which have opened a new vision and route for the history of world sculpture. Through the study and research in the past and recent years, the author has mastered the relevant knowledge and skills of experimental sculpture creation, and made tentative use of various materials.

At present, how to turn modern and contemporary Chinese sculpture of integrated materials into a future classic and let our Chinese sculpture show its unique charm to the world needs to be further explored.

## ON THE CONSTRUCTION OF THE PSYCHOLOGICAL QUALITY OF THE PIANO PLAYER'S MUSIC PERFORMANCE

Yang Qi Fei\*

### Abstract

This paper first briefly expounds the specific connotation of the construction of the psychological quality of music performance, and then analyzes the main characteristics of the construction of the psychological quality of music performance. At last, it puts forward the specific construction method of the piano player's psychological quality of music performance, hoping to provide reference and inspiration for the relevant personnel.

**Key words:** piano player, music performance, psychological quality, construction method

### Introduction

Music performance is an indispensable part of music art activities, and piano performance is a kind of music activity in which the performers turn the different symbols on the music into strong artistic flavor. In this activity, the performer plays the role of media and needs to convey his music experience to the audience. The creation of music is based on people's psychological activities, so the construction of the psychological quality of the piano player's music performance is particularly important.

### The concrete connotation of the psychological quality construction of music performance

According to the construction theory of performance psychological quality, the construction of psychological quality can be divided into several categories, namely, the construction of performance emotional quality, the construction of performance personality quality, the construction of performance cognitive quality and the construction of performance role adaptability. Among them, the construction of emotional quality is the key, which is embodied in emotional expression and emotional experience. The emotional expression includes the infectivity, coordination, selectivity and matching of expression, as well as the generalization and profundity of emotional transfer. Emotional experience includes emotional memory, feelings, imagination and intuition, as well as emotional intensity and agility. In addition, personality quality is also one of the important contents, including psychological control quality, persistence quality and power quality. Performance cognitive quality belongs to the basic quality, which is embodied in the perception of the situation, the understanding of the works, and the understanding of their own and other aspects. Adaptive quality includes the adaptation to professional role, professional role and artistic role. Only when these qualities are properly combined can a performer build a good psychological quality.

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\* College of Music Mahasarakham University, Thailand

### **The main characteristics of the construction of psychological quality of music performance**

The construction of psychological quality of music performance has three major characteristics, namely, reproducibility, object and regulation. Specifically speaking, the characteristic of reproducibility is to reproduce the art form. Through the integration of the environment, musical instruments and other factors in the music performance, we can express our cognition of the music work, and reproduce its situation, so as to endow the work with strong vitality. The object characteristic is to use piano performance to express their feelings, and to elaborate the feelings of music. In the process of performance, the performer will have a unique understanding of the work, and the work is the expression object of the theme emotion. The regulatory characteristics are embodied in space and time, which shows the continuation process of a variety of emotional experiences under the art form, as well as the different psychological states and intensity in the process. From the perspective of time, emotional experience belongs to the illusory time representation. From the perspective of space, this kind of emotional experience is produced in the change of virtual space. The regulation of time and space depends on the player's own conditions.

### **Discussion the construction method of the psychological quality of piano player's music performance**

#### **1. Know yourself scientifically**

As a piano player, we should evaluate our own value correctly, so as to form a scientific cognition of ourselves. In the process of piano practice, there may be a variety of problems, so players need to clearly understand their performance level, and carry out reasonable practice according to their actual situation. In addition, we need to change the unscientific performance concept, and we can't think about the problem completely with our own ideas when practicing the piano. However, we should take full and comprehensive consideration in combination with practical factors. Finally, we need to maintain the confidence of piano playing and change our traditional cognition. In practice, no matter what problems you encounter, you should encourage yourself and give yourself confidence and courage. When players master certain skills, they will improve their requirements, so the intensity of practice will increase. In this case, the performer is easy to feel tired, so it is also necessary to scientifically adjust and deal with various problems according to their own conditions.

#### **2. Correct your mind**

When practicing, the piano player must get rid of distractions and make sure that he can concentrate on playing the piano. No matter in practice or in the process of formal performance, performers may be affected by various external factors, resulting in changes in mentality. But the performer must pay special attention, not because of the change of the surrounding environment to affect their mentality, should be free of distractions, concentrate on, with static brake. In addition, in the process of practice, we should always keep a positive attitude and try to avoid negative and negative emotions. If you encounter the bottleneck period of practice, you should also face it with a positive and optimistic attitude and constantly motivate yourself.



### 3. Exercise psychological quality

In order to construct the psychological quality of performance, it is necessary for the performer to cultivate his own correct performance concept, train his own psychological quality and maintain a rigorous and serious attitude towards piano performance. In daily practice, we should consciously cultivate good psychological quality, set up a scientific concept of performance, and focus on creating a tense atmosphere for competition and performance, so that we can get used to playing in such an atmosphere and improve the success rate of performance. During the training, we should strengthen our will, ensure the concentration, and carry out repeated practice for on-the-spot performance. When some players come to the stage to perform, it is easy to feel that it is difficult to concentrate. This is due to the impact of the external environment, which makes its heart shake. Therefore, to improve their concentration ability, players can find a quiet place to practice meditation every day and recall the process of piano playing in their mind. In addition, anti-interference exercises and psychological exercises can also be carried out. Anti interference is to get rid of the external influence and concentrate. Psychological practice is to get rid of the shackles of music score, which belongs to imaginary practice. Players can simulate small-scale live performance, find their best exciting point, and overcome stage fright.

### 4. Self psychological adjustment

First of all, players should be fully prepared before performing. Before going on stage, a series of technical methods can be adopted to improve the performance preparation. In view of the problems that are easy to occur in normal practice, simulation training should be carried out to overcome the tension from the psychological point of view. Before performing, we must keep a good and relaxed mind and fully understand our actual situation before performing. In the first few days of the performance, we should start to focus on training, and pay attention to maintaining the scientific training frequency, not too frequent or slack. For the problem of temporary stage fright, we can use professional methods to overcome it, such as self psychological suggestion, breath regulation, text assistant, etc.

## Result

From the above analysis, it can be seen that the construction of the psychological quality of the piano player's music performance is very important, which can determine the quality of a performance. As a piano player, we should know ourselves scientifically, correct our mentality, exercise our psychological quality and adjust ourselves. Only by building a good psychological quality, can we get a better performance effect.

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## THE DEVELOPMENT OF A WEB-BASED LEARNING ENVIRONMENT MODEL TO ISAN FOLK MUSIC SKILLS FOR BANDITPATTANASILPA'S STUDENTS

Yothin Phonkhet\*

### Abstract

This research aimed to: 1) develop a web-based learning environment model that would enhance folk music skills of undergraduate students in the field of Fine Arts Program in folk music and performing arts. 2) study the results of the use of the web-based learning environment model to enhance folk music skills for undergraduate students.

The study found that:

1) The developed web-based learning environment model to enhance folk music skills for undergraduate students of Fine Arts Program in Folk Music and Performing Arts consists of 4 main elements: 1. the principles, 2. the objectives, 3. the processes and activities, 4. the measurement and the evaluation of three sub-elements: the web-based learning environment, web-based learning and the development of folk music. The web-based learning environment consists of 4 elements: 1) introduction to the context, 2) data sources, 3) instruments, 4) the base of help. Web-based learning consists of 3 elements: 1) the lessons, 2) the communication, 3) the activities, and the development of folk music skills consists of 4 elements: 1) the encouragement of folk music structure, 2) the encouragement of folk music balance, 3) the encouragement of the expansion of folk music structure, and 4) the encouragement and support of knowledge construction.

2) The results of the use of the web-based learning environment model to enhance folk music skills for undergraduate students revealed the following:

2.1 The undergraduate students who studied the web-based learning environment model received pre-and post-points of – achievement (54.24% and 86.50%) The learning achievement increased at the .01 statistical significant level.

2.2 The undergraduate students, who studied through the developed web-based learning environment model, received points of pre-and post-evaluation of folk music skill (30.25% and 60.80%). The folk music skill of students increased at the .01 statistical significant level.

2.3 Learning achievement was related to the folk music skills at the .01 statistical significant level. The more points students earned on their achievement, the more points they received on their folk music skills evaluation.

2.4 The mean value of an overview of all aspects and each individual aspect of undergraduate students' satisfaction towards the web-based learning environment model was at a high level  $\bar{x} = (4.25 - 4.12)$ .

**Keywords:** Web-based Learning Environment Model, Isan Folk Music Skills

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\* Program Performing Arts in Roi-Et College of Dramatic Arts, Bunditpatanasilpa Institute

## Introduction

This paper is an output of the development of media Isan folk music education for students, sponsored by Bunditpatanasilpa Institute. In designing computer lessons, the lessons should be able to stimulate a student's interest in learning and have appropriate content that can initiate critical thinking. Development of the educational multimedia for *Isan* folk music is encouraged by the positive and high scores of research studies in the development of Thai music education and the use of information technology in the Thai education system;

Flynn and Klein (2001: 71-86) studying research on Influence of group discussions on case-based learning environment. The objective is to study the role of 4-5 small group discussion using cooperative learning to solve case-based learning problems. Target group is Year 3 and 4 students in the supply chain management field, 94 students from a large university in southwestern united stated that the study uses the posttest - only control group design. Students are divided into 2 groups. The first group uses the method of learning by discussion. Small group by selecting 1 class and randomly divided groups of 4-5 people, while the second group is individual learning. Are the remaining students by comparing the cumulative grade point average with t-test, the results showed that Students in both groups were not significantly different in their ability . The study variables were Performance of both groups and students' attitude. The results showed that the scores of practice and time in the small group discussion group were higher than those in the self - study group. There was a statistically significant difference between case 1, but no difference in case 2. In addition, the results showed that the attitudes of students were significantly different between the study group found that students who studied using the small - group discussion method all liked the learning methods more than those who learned by themselves with statistical significance. Students feel that they learn more about working in groups rather than working alone. And if having to work in class again have a passion for working as a group from the findings, the researcher proposed that using group discussions in the classroom based on case studies is an effective and motivational method of teaching. If students have prepared and have sufficient time for individual preparation and group discussions

Thiamprasert (2013), who applied a set of teaching media consisting of; 1 set of teaching materials for 12 hours, 18 sets of educational learning materials, 4 sets of music notes, 8 VDO training tapes and 11 sets of singing and vocal samples which the trainees would practice by themselves both individually and in groups. The results of applying the educational media were that the trainees singing capabilities were well developed. The opinions of the public from the questionnaire on the training package were also satisfied with the development because the content of the training package was clear and focused on providing practical singing lessons for students. All participants agreed that the educational media from the training set allowed students to increase their knowledge and vocal skills.

Kathleen M Snyder (2000: 321-325) studies through the internet that do not require teachers and students to study at the same time. Students can study through the network in the university that is set to or via another browser. The samples were selected by consisting of 20 experts from IBM company and 43 undergraduate students from New York University, totaling 43 people. The first variable in this study was the testing of the design process with 2 learning designs



which are 1) Is a simple character with audio narration. 2) Cognitive training package, which is a teaching design model aimed at developing thinking skills. Day is highly variable academic achievement in teaching skills at adult education levels conducted through the internet by using the Object Oriented Analysis (OOA) course, it took 6 weeks to complete. The research was conducted during the winter and spring classes in 1999. The results of the pre-test scores showed that both the groups had no previous knowledge in the said subjects. After the research process has been completed for 6 weeks, the sample group will take the test after studying, then require the faculty of 3 member experts to assess the behavior of students by considering the summary of quality in 4 areas as follows Interaction plan content. The results of the data analysis showed that while both groups progressed in the said course, based on their academic performance. The groups that received cognitive training were more expressive than those who learned from the usual characters. From observing the attention to learning, it was found that there was no difference between the ability and usage characteristics. The group that learned from the letter had a higher score because they were careful to create content until they understood the content. The findings also show that students spend time analyzing the most important things because of what they feel most comfortable in. All data analysis concludes that the subjects that received training from the cognitive set had better development of complex problem thinking than the group learning from the letters with narration.

Duchastel and Sue (1998) conducted studies on web design in the course of said that the web is a new phenomenon of information in the university. Used for teaching support. The web is a cultural form of teaching at the university. The innovative model of teaching on the web has been used fully, quickly. There is interaction between students and content. Which explains the benefits of using the web for various teaching methods as follows: 1) Having goals, objectives, and classifying learning content 2) Acknowledging the result, namely learning outcomes. 3) Ask questions from the creator by using web-based communication. 4) Assess the level of performance. 5) Build a team of learning. Do it yourself or in a group. 6) Communicate around the world.

Hsuwan (2009) concluded that web-based training is an effective tool for presenting information, searching for information, group discussions, and offering opinions. The website and webpage are training steps that substitute and duplicate classroom training and has the advantage of connecting multiple participants in multiple locations via the internet. The updated information and knowledge is transferred quickly and the content always updated at all times.

In designing computer lessons, the lessons should be able to stimulate a student's interest in learning and have appropriate content that can initiate critical thinking. Development of the web-based learning environment model to enhance folk music skills is encouraged by the positive and high scores of research studies in the development of folk music education and the use of information technology in the Thai education system;

The researcher has developed web-based learning environment model to enhance folk music skills for undergraduate students in the field of Fine Arts Program in Folk Music Arts by demonstrating each instrument step-by-step from the basic skills to advanced skills. Students in the fields of art, music, and folk performances can access the knowledge of *Isan folk music* at any time without limits to location and time. It helps to solve the problem of teaching in a classroom

that is limited with specific class time and instructor. Based on this significance, the researcher, therefore, developed the teaching media to teach Isan folk music and performance for students in the fields of folk music at Roi-Et College of Dramatic Arts, Bunditpatanasilpa Institute and those who are interested in learning Isan music. By introducing information technology as a tool for organizing activities of Isan folk music.

### **Purpose of study**

1. To develop web-based learning environment model to enhance folk music skills for undergraduate students of Fine Arts Program in folk music and performing arts.
2. To study the results of the use web-based learning environment model to enhance folk music skills for undergraduate students of Fine Arts Program in folk music and performing arts.

### **Research Methodology**

For this study to meet the objectives, set the researcher has defined the scope of research as follows.

#### **1. Population and sampling**

##### **1.1 Population**

The population used in this study is students of Fine Arts Program in folk music and performing arts, Roi-Et College of Dramatic arts, Banditpatanasilpa Institute, total of 30 people

##### **1.2 Sampling**

Sample groups in the research are students of Fine Arts Program in folk music and performing arts, Banditpatanasilpa Institute, 24 people using cluster random sampling by selecting each representative institution. Therefore determining the proportion of sample groups in each location by using a proportional stratified random sampling method to get 24 students from a population of 30 people according to the sample size from the opening table of Krejcie and Morgan. (1970:607-610)

#### **2. Instrumentation**

The instrument used in the research is the questionnaire, in - depth Interviews, observation on the needs of using educational.

#### **3. Data Collection**

The researcher studied documents, concepts, principles, theory and research related to educational media both domestically and internationally from textbooks, documents, research reports. academic documents published on the website by 2 steps as follows

Step 1: Study documents, principles, concepts, theories and related research. About educational media enhancing the potential of music playing to apply the principles. The corresponding concept is defined as the basic information of the educational media.

Step 2: Study basic information on the need to use educational materials by using questionnaires to explore basic information as follows.

- 1) Study the need for educational media to inquire about the need for media

use set the framework of 4 questions: 1) Activities 2) Objectives 3) Content 4) Educational media by doing the following

#### 4. Data Analysis

The data correction and research synthesis, the data were examined and corrected by Analysis

4.1 Analyze and synthesize data from research data.

4.2 Analyze and synthesize data from expert interviews by using the interview form.

4.3 Analyze and synthesize principles, objectives, components, procedures, and activities of the web learning environment model. From relevant documents and research

4.4 Course analysis and synthesis

### Result

The researcher has developed web-based learning environment model to enhance folk music skills for undergraduate students in the field of Fine Arts Program in Folk Music and Performing Arts by demonstrating each instrument step-by-step from the basic skills to advanced skills. Students in the fields of art, music, and folk performances can access the knowledge of Isan folk music at any time without limits to location and time. It helps to solve the problem of teaching in a classroom that is limited with specific class time and instructor. Based on this significance, the researcher, therefore, developed the teaching media to teach Isan folk music and performance for students in the fields of art, music and folk performances at Bunditpatanasilpa Institute and those who are interested in learning Isan folk music. By introducing information technology as a tool for organizing activities of Isan folk music.

1. The Development web-based learning environment model to enhance folk music skills for undergraduate students in the field of Fine Arts Program in folk music and performing arts. Developing a collaborative training model on the web to enhance the capability of folk music skills the researcher carried out the research results obtained from analyze and synthesize research documents related to web-based training. The researcher was drafted a web-based training model. And presenting the results of model development, divided into 6 steps as follows;

Step 1 Create a collaborative training model on the web to enhance the capability in information and communication technology.

Step 2 Assessment of the suitability of training model components. Cooperative on the web to enhance the capability in information and communication technology.

Step 3 Confirmation results of the web-based training model to enhance the capability in information and communication technology.

Step 4 Result of collaborative training website quality assessment to enhance the capability in information and communication technology.

Step 5 Result of collaborative training web site performance test.

Step 6 Result of the effectiveness of cooperative training website.

Principles of the web learning environment model to develop folk music skills consisting of 1) learning environment on the web 2) folk music skills 3) the process of developing folk music skills and 4) curriculum.

2. Objectives of the web learning environment model to develop folk music skills to use the learning environment model on the web to be a guideline for teaching and learning in educational programs is an activity to promote the development of folk music skills according to the higher standard qualifications framework regarding desirable characteristics of graduates and learning standards 5 intellectual skills, consisting of 1) having good judgment and 2) being able to compile, study, analyze, summarize problems and needs 3) Able to think, analyze and solve problems systematically including the use of information to make effective decisions 4) Have imagination and flexibility to apply relevant knowledge appropriately in the development of innovations or the extension of knowledge from the original creatively 5) Able to search for information and seek additional knowledge by oneself for lifelong learning and keeping up with changes in knowledge and new technology

2.1 Components of the web learning environment model to develop folk music skills consisting of

2.1.1 Components of the learning environment on the web

2.1.1.1 Entering the context

2.1.1.2 Data source

2.1.1.3 Tools

2.1.1.4 Help Base

2.1.2 Learning elements on the web

2.1.2.1 Lessons

2.1.2.2 Communication

2.1.2.3 Activities

2.1.3 Elements of folk music skills development

2.1.3.1 Stimulating the skills structure

2.1.3.2 Skill Balance Support

2.1.3.3 Promotion of skill structure expansion

2.1.3.4 Promotion and assistance in knowledge creation

2.2 Evaluation

2.2.1 Folk Music Skills

2.2.2 Academic Achievement

2.2.3 Comments / Satisfaction

2.3 Steps of the web learning environment model In order to develop folk music skills, it consists of 3 phases, which are stage 1, input stage, stage 2, process, and stage 3.

2.4 Activities of the web learning environment model to develop folk music skills, consisting of 1) activities of the web environment model and 2) learning activities on the web.

2.5 The experts assess the suitability of the web-based learning environment model. To develop folk music skills overall is suitable at a high level. And when considering each aspect found that The experts have assessed the suitability of the components. And the learning activities on the web were suitable at the highest level. The remaining 4 areas are related concepts and theories, principles, procedures and evaluation. Is suitable at a high level

2.6 The experts have evaluated the learning environment on the web. To develop folk music skills developed by the researcher according to the principles, objectives, composition,

procedures, and activities of the model. Overall the quality is very good. And when considering each aspect found that experts have evaluated the quality of media on the web. On the web environment the quality is very good. As for the content, the quality is at a good level.

2.7 Web environment performance analysis results. The efficiency of the web-based study environment to develop folk music skills equal to 81.40 / 82.35

2.8 Results of the web environment effectiveness index analysis effectiveness index of the web-based learning environment to develop folk music skills equal to .8725

3. The results of the use of the web-based learning environment model to enhance folk music skills for undergraduate students

3.1 Comparison of academic achievement before and after learning of students It was found that before learning, students had an average grade of achievement of 52.37 percent of the full score. After studying, students had a score of 92.40 percent of the full score, which increased significantly from before studying at the level of .01. The research shows that students learning with the web learning environment model have increased learning achievement.

3.2 Comparison of scores of assessment of folk music skills before and after studying of students It was found that before studying, students had an average score of intellectual skills equal to 28.26 percent of the full scores. After studying, students had scores equal to 56.60 percent of the full scores, which increased significantly from before studying at the level of .01. The research shows that the students studying with the model of learning environment on the web has increased folk music skills.

3.3 Analyze the relationship between academic achievement and folk music skills of students After studying with the learning environment on the web, it was found that the learning achievement correlated with the folk music skills at the statistical significance level of .01, that is, when the learning achievement increased, the folk music skills would increase accordingly. Folk music skill competency test skill assessment test and the attitude questionnaire on the use of information and communication technology as in Table 1.

**Table 1.** The comparison of the average scores of the information technology and communication technology competency tests from 60 points. The results of the data analysis are as follows:

Assessment	N	Training Result Rating		t	P
		$\bar{x}$	S.D.		
Before training	24	25.16	6.34	19.57	0.00*
After training	24	45.06	3.95		

\* Statistical significance at the level of .05

From Table 1, results of competency tests of information technology and communication in knowledge before training and after training the mean scores of post-cooperative training on the web were significantly higher than the pre-training scores at the .05 level of significance.

Skill assessment results Information and communication technology overall, at the operational level when considering the list in order according to the average order from highest to lowest, the first 3 are data storage or images for use. Managing files and folders with windows explorer. And finally, the average of the two is the use of the properties menu from my computer for details about computers. And send-receive E-mail, respectively

## Conclusions

Educational the develop web-based learning environment model to enhance folk music skills for undergraduate students of Fine Arts Program in folk music and performing arts, and can enhance the ability and skills of students of Roi-Et College of Dramatic Arts, Bunditpatanasilpa Institute. The developed web-based learning environment model to enhance folk music skills for undergraduate students in the field of Fine Arts Program in Folk Music and Performing Arts was efficient at 85.50/87.60 and developed in the format of computer-based training, virtual classroom, and social media. The developed course also includes using media in information presentations, knowledge queries, group discussions and opinions, which is accessible by collage's local intranet webpages. The designed course or guidelines are in steps that connect the students to the college's training course, evaluation and tracking of improvements and advancements through computer networks and social media. The educational media allows students to follow the guidelines without supervision. The educational media also open a media channel so that they can express their musical development and practices to their group and instructors.

Pruesakunans (2009) research on developing a model for information and communication technology competency for the personnel of the Office of the Permanent Secretary for Education Commissioners found that the average skill evaluation of users that utilized the Internet and website design and development had higher post-training skills. He also acknowledges that the participants gained practical skills in information and communication technology after applying the model, but there were still restrictions on studying, presentation and the practice of those learned skills because the environment was not equivalent to the same level as you find in fully equipped training rooms. Therefore, trainers and music instructors must arrange the training environment to be as conducive to the practice as much as possible. Such as providing interesting education media to enable students to understand the performance process and preparation of web-based learning tools so that instructors and students can further communication channels in a variety of formats and mediums. The high feedback scores from students and a high score of the assessment may be due to the format of the media, which was interesting because it included a variety of mediums such as still images, audio, video, text messages, and sound effects.

From research and development of a web-based learning environment model to develop folk music skills from the results of this research. There are interesting findings, should be discussed as follows.

1. Model of the learning environment on the web To develop folk music skills This developed consists of 4 main components which are 1) Principle 2) Objective 3) Procedures and Activities 4) Measurement and evaluation In line with the concepts of model development in the direction of Nakamani (2003), Anderson (1999), Arends (1999), and Joyce and Weil (2004) and the sub-elements of the model of the web-based learning environment. To develop folk music skills It consists of 3 sub-components which are 4 learning elements on the web: 1) getting into context 2) data sources 3) tools and 4) help bases

## Acknowledgment

This paper is an output of the development of media *Isan* folk music education for students, sponsored by Bunditpatanasilpa Institute.



## Suggestions

### 1. Suggestions to apply in the field

1.1 A Research experiment of using a web-based learning environment model to Isan folk music skills for Banditpattanasilpa's students, *Isan* folk music performance by comparing the learning features of the experimental group and controlled groups.

1.2 The instructor and learner must understand the process of training with web-based learning environment model, playing Isan folk music. Because they must follow the training procedure students must study according to the procedures specified by self-study and must do group activities exchange opinions through the chat. Which will result in cooperative learning.

1.3 Students must have skills in using computers. Should have teaching skills computer for students to prepare and prepare the computer with a network internet that is convenient for both time and off-school use

### 2. Suggestions to apply in the future research

2.1 should study the development of musical instrument in various forms during the study on the web and blended learning In order to create better interaction between learners and instructors

2.2 should study the results of the experiment using a web-based learning environment model to Isan folk music skills by comparing the learning characteristics of the experimental group and the control group studied in the classroom

2.3 should study and compare the level of cooperation and interaction in the use of a web-based learning environment model to Isan folk music skills to enhance the capacity of information and communication technology due to different levels of cooperation and interaction may affect student achievement and performance

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## STUDY ON THE VOCAL MUSIC THEORY AND METHODS OF SHEN XIANG

Zhang Di\*

### Abstract

Shen Xiang is a famous vocal music education in China in the second half of the 20<sup>th</sup> century. "The study on the vocal music theory and methods of Shen Xiang" focus on Shen Xiang's theoretical understanding and perspectives on Bel Canto, as well as the singing methods proposed for different singing factors. They are also the paper's objectives which are in order to help vocal music learners' theoretical cognition and singing practice. The paper uses the literature analysis method, which is mainly based on the book "The vocal Music Teaching Art of Shen Xing "," The study of Shen Xiang singing system" and the collection of relevant video resources, and presented in descriptive analysis format.

The research results for the Bel canto vocal music theory and methods of Shen Xiang from three parts: 1. The basic elements of singing, breathing, vocalization, resonance and language; 2. sound area and sound changing area; 3. dialectical teaching view. This paper not only studies the theory of vocal music teaching, but also enumerates the simple and practical solutions proposed by professor Shen Xiang for the specific singing problems. From the connotation point of view, the central idea of Shen Xiang vocal music teaching system is to grasp the moderate sense of singing, that is, "what should be used, what should not be used". For example, the "relaxation" in singing refers to the body cannot be too stiff, the breath should flow, but the state of the cavity cannot relax, need to maintain a positive sense of excitement, maintain the coordination and unity of the singing state, balance the elements, and ultimately serve the singing activities.

**Keywords:** Shen Xiang, Vocal music, Methodology

### Introduction

The 360Encyclopedia explains that Shen Xiang (1921~1993) is a famous Chinese tenor and a Chinese vocalist. He has formed his own unique teaching system of Bel canto based on his mastery of pure and profound knowledge, and has trained 12 famous singers and education in the field of Chinese vocal music today. He is known as China's world-class vocal music professor, with world-class music big.

Shen Xiang vocal music teaching system has a great value to the development of Chinese vocal music. The study of its vocal music theory and methods can provide scientific guidance for vocal music educators, vocal music learners and singers, and enable singers to go on the right path of vocal music progress smoothly.

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\* College of Music, Mahasarakham University, Thailand

This paper studies the vocal music theory of Shen Xiang singing methods and teaching methods from two aspects of theoretical knowledge and singing practice, scientifically explains the terms and concepts of singing, adopts popular and easy methods to help find out the abstract and difficult singing experience in vocal music, corrects the common cognitive misunderstanding in practice, and explores the meaning of Shen Xiang vocal music teaching.

## **Objectives**

1. This paper studies Shen Xiang's views on the singing theory of Bel Canto, and analyzes the overall singing activity into three parts.
2. Regarding how to solve the problems encountered in singing and how to effectively practice vocal music, he proposed the methods of Shen Xiang.

## **Research Methods**

### **1. Population and sampling**

The reason of this paper chose to study Shen Xiang is that since the introduction of Bel Canto into China in 1919, Shen Xiang can be described as the most prominent educator of Bel Canto teaching in China. He has cultivated many well-known singers in China, and has created a large number of vocal educators and has made outstanding contributions to the field of Chinese vocal education.

### **2. Data Collection**

The main research method used in this paper is literature research. The author searches through the Internet and books.

This paper can not use the research method of interviews, so the literature research method is used. Because Professor Shen Xiang did not have time to write a book, only left a valuable video of teaching, so we need to collect research materials in many ways. At present, the most authoritative research on Shen Xiang's vocal teaching is "The vocal Music Teaching Art of Shen Xing" by her wife and "The study of Shen Xiang singing system" by his student. The research in this paper will mainly come from them. This paper studies Shen Xiang's vocal music teaching art, theory and practice from multiple perspectives, with a view to providing guidance to vocal music educators and learners.

### **3. Data Analysis**

This study divides Shen Xiang's vocal music teaching system into three parts, and each part will analyze and study from the theoretical and methodological levels.

## **Result**

The teaching system of Shen Xiang vocal music can be divided into three parts :1. The basic elements of singing ;2. The sound area and the changing sound area ;3. Dialectical teaching viewpoint.

### **1. Basic elements of singing**

#### **1.1 Breathing:**

### **Theory**

Singing includes four basic essentials: breathing, vocalization, resonance and language. Breathing, vocalization, and resonance in the singing process are unified in the human instrument, they need to cooperate and coordinate with each other, and if the lack of one element and other elements will also lose balance, the timbre will be affected.

Breathing is the dynamic source of singing, and the breathing of singing is different from that of ordinary life. Shen Xiang believes that singing breathing needs mouth and nose to inhale at the same time, so sucking more. There are two groups of muscles that control inspiratory and exhalation respectively. The inspiratory muscle group consists of the front chest and the two sides of the ribs below, around the waist and back, and the mouth relaxes as if it were "scented" or "yawned" when inhaled, allowing the inspiratory muscle group to work and maintain the inspiratory shape. When exhaling, you should keep the status of inhaling, you can't let it all go down in one breath. When the inspiratory muscle group and the exhalation muscle group work at the same time, one side should keep the breath in, on the other hand, the breath physiological movement used in singing, both of them form a confrontation and produce pressure around the waist, which is the support force of singing.

Shen Xiang believes that the breathing resistance of singing is not fixed, according to the song's emotional, strong and weak, volume and other different tune. Li, Jinwei, and Li, Jin'ai (2008) showed that for breathing, resistance often arises on the way in. The moment the breath is sucked in, there is a confrontation between the inspiratory muscle group and the exhaled muscle group, and the inhalation of the breath should be moderate, the suction is more stiff, the suction is not enough, not the more.

### **Methods:**

About how to find the right breathing in singing, Professor Shen Xiang introduced two ways: one is to lean forward in a chair, with two legs apart, two elbows on the knee, relax the whole body, concentrate the strength on the elbow and then inhale, then feel the ribs, the back and the waist open and expand, the inhale becomes obviously deep and powerful, the purpose of which is to stand up and breathe in the same position. In this way, learners are more likely to feel deep breathing, but taking this position does not mean that breathing is stiff, and that wherever it is, it generates support from wherever it is. The second method is to bend down 90 degrees, two arms naturally relax and droop, two feet slightly apart to stand firm, when the inhalation breath is very natural suction around the waist, back and back expansion, this is the singing high-pitched gas position.

## **1.2 Vocalization**

### **Theory:**

Sound is produced when the breath strikes the vibrations of the vocal cords. How does the vocal cord work when singing? How to control the laryngeal knot adjusts the sound gate is the key ring of the singing pronunciation training. Professor Shen Xiang pointed out: "in the vocalization of the three elements (breath, voice, resonance) relationship, the most important is the breath and the sound of the relationship, singing voice must be the right relationship, in the most harmonious, the most reasonable state."

The correct vocalization in singing is the sound of passive vibration under the impact of the breath, and the relatively stable state of the laryngeal movement when the larynx remains "yawning", because the sinking of the throat is able to tighten the vocal cords, like the strings of the violin tension, and only in this way can the sound have a quality. The difficulty of singing is that we always have to keep the steady movement of our throats. Italians should forget that they can't feel their throats when they say they sing. Our behavior can complete abstract things under the control of consciousness, in response to this problem, professor Shen Xiang proposed that can use the feeling of "the back wall of the pharynx cavity sucking and singing" to sing, this method can solve the passive problem of throat raised by the way of diversion of attention.

### **Methods:**

Prof. shen pointed out that the correct pronunciation of mezzo-soprano was at the second button below the throat, and that mezzo-soprano absolutely required a mixture of true and false sounds, not only of the throat but also of the resonant state. Li, Jinwei, and Li, Jin'ai (2008) showed that the singer can feel his throat go down with the breath in his mental imagination as the melody goes up. But the throat sinks in a relaxed state, and it is extremely important that only the action of sinking the throat does not have the power to sink the throat. The throat sinks and the pitch goes up in the sense of reverse movement, for the singing of the high-pitch role.

### **1.3 Resonance**

#### **Theory:**

The resonance of singing is the same as the sound box of an instrument, which can amplify the volume and make the tone more full and round. Thoracic resonance, nasopharyngeal resonance and head cavity resonance all play important roles. Professor Shen Xiang has repeatedly emphasized the balance and unity of resonance, space and breath, and it is the singer who must strive to pursue it all his life. With the increase of age, the state of human organs will also change, to constantly adjust the balance of the three, to seek a sense of unity.

#### **Methods:**

The resonance cavity exists in our body and can not be seen and touched. Professor Shen Xiang proposed the method of "psychological representation" to help learners find resonance intuitively. Imagine the chest cavity is a "small mouth, thin neck, belly empty bottle, the trachea and pharyngeal cavity connected into a" tube "like the neck of the bottle, diaphragm like the bottle. When singing, follow the principle of "drop the sound", when the sound open mouth, feel the sound against the back wall of the pharynx cavity, as if to see the position of the second button in the chest to maintain the" yawn "inspiratory state, the sound back breathing down, the sound down to the bottom of the throat down the chest.

### **1.4 Language**

#### **Theory and Methods:**

There are two questions to pay attention to: one is to put your lips up no matter what you sing, which affects both the visual aesthetic and the pronunciation, and the other is to avoid singing all the vowels with a large mouth and a fixed mouth, which will also lead to unclear and unattractive vowel pronunciation. Professor Shen Xiang argues that the use should not be used. The resonant state of the middle-toned pronunciation is compared with that of life. The vowel

sound in the high-pitched region depends on the adjustment of the cavity, and the front of the mouth is passively assisted. But the Italian vowels a, e, i, o, and u should all be unified in the deep breath, in the stable and resonant cavity of the throat.

## 2. Sound Zone and Change Zone

### Theory:

Usually people divide the vocal area into the bass area, the mezzo-soprano area and the treble area, and the mezzo-soprano method requires that the location of all the vocal areas be unified, so that the audience sounds without transitional marks. In order to achieve the goal of "expand the range, unified sound area", we must use the method of true and false mixing, the proportion of true and false sound in the middle and low sound area is more, the proportion of false sound in the high sound area is more, and the ratio of true and false sound is adjusted according to the need of sound height. Professor Shen emphasizes the importance of the mezzo-soprano area in particular. Many of the difficult high-pitched techniques and vocalizations are derived from the stability and good condition of the mezzo-soprano, which requires students to practice the mezzo-soprano area first and not to rush to expand the range. In fact, the middle bass area is more difficult to sing than the high-pitched area, because similar to the frequency of life, singers are prone to make the mistake of habitual use of the state of life said singing, thus making the high and low tone color is not uniform, in order to avoid this problem, singers need to pay special attention to maintain the cavity state, strengthen respiratory support. Professor Shen Xiang, a good voice for measuring the sound area in the middle, summed up eight words: "unobstructed", "solid", "round", "bright", "pure", "relaxation", "live", "soft". To sum up is to sing a solid sound that is smooth and pure, round and full, soft and breath-supported in a state of comfort.

### Methods:

It is a common difficulty for vocal music learners to transition well into different areas. Besides having sensitive ears to distinguish timbre, singers also have exquisite skills to make it easy to turn without trace. Professor Shen Xiang's many years of singing and teaching experience, the general tenor (lyric tenor) with " $f^2$ " in order to change the sound point, the head cavity is obtained by entering the high-pitched region. First, before entering the high-pitched area, there should be the correct sound type in the middle area, and then the falsetto should be added when entering the high tone, so that the head cavity can obtain co-production. Conversely, if the mezzo-soprano area does not have the right type of sound ready to enter the treble, then the problem of sound will multiply at the treble, forming a bad singing habit is difficult to change. There's another way for baritones to get head-to-head resonance from the mezzo-soprano region into the high-pitched region, which is to add "u", not to say "u" on the lips, but to place the back wall of the oropharyngeal cavity while yawning. When speaking "u", there is space above the back of the soft palate, singing like a yawn inspiratory state of retention, able to use "u" to bring sound to the head cavity resonance. The female voice also sings in a "yawning" inspiratory state in the changing area, keeping the cavity open makes the sound more accessible. Generally speaking, the vocal area needs breathing support more, the neck muscles need to relax more, remove unnecessary resistance to get easy sound.

### 3. Dialectical Teaching Viewpoint

The "mask singing" is a singing sensation, which is a concentrated, bright, metal-rich, penetrating vocalization of the resonance cavities of the sinuses, maxillary sinuses, sphenoid sinuses, and frontal sinuses at the same time. "Mask singing" helps the singer get a concentrated, bright sound. But professor Shen Xiang reminded everyone to consider how the singing technique worked, whether it was acquired through full resonance or participation in other extra forces. Sometimes the educator's one-sided request for "mask" often leads to the singer's concentration to the brow, or to the face, but causes some place to be tight. In Professor Shen Xiang's view, "mask" is not the way but the result, can not let the student look for the mask, but gives the method to guide finally to find the mask, and only "mask" is not enough, the back of the head, the top should have a common. Therefore, in Professor Shen Xiang's teaching generally do not mention this singing method, in order to avoid students understand wrong, develop bad singing habits.

On the bright and dim problems of sound, Professor Shen Xiang thinks that the best sound is bright and dim. The so-called "bright" does not mean a sharp, harsh voice. Each person's timbre is different, in the singing we can not absolutely pursue the sound bright and the dim, the timbre reaches the best state is our eye. We need to constantly seek balance in the singing process, grasp the sense of moderation, and find the most comfortable state in singing, which is enough.

### Conclusion

Singing is a cooperative movement of the whole, and Professor Shen Xiang has always advocated that the beautiful singing must be a harmonious, balanced and unified sound. The four elements of breathing, vocalization, resonance and language in singing need to be coordinated, and each element needs to be flat. Breathing is the source power of singing, and the two movements that make up this movement, inhale and exhale, are opposing and restricting each other. The sound is a mixture of true and false sounds, with different pitch and intensity, the proportion of true and false sound needs to be adjusted at any time, and the high sound is false when it is used. Resonating cavity is due to the natural opening of comfortable breathing, breathing to the true and false sound can be naturally mixed together, when singing breathing, cavity, vocal cords are working at the same time, the three can cooperate to make a correct plump sound, can not simply pursue the sound of bright and dim. Professor Shen Xiang believes that volume balance is an important principle issue and should not be especially loud because the mezzo-soprano area is the easiest to play. Otherwise, the mezzo-soprano area will not be able to develop.

To grasp the sense of moderation is an important point of view of Shen Xiang's vocal music teaching. For example, the breathing in singing should use deep breathing, not the falling or stiffing of deep breathing. Resonance, using the opening of the cavity, should not use the opening of the cavity in addition to the addition of another force. The biggest resistance to singing is the tension of the jaw, neck and chest, and the training is to get rid of these obstacles. Singing to use the vocal cords, we should use the pressure of breathing to blow the vocal cords to produce resonance, without squeezing the strength of the vocal cords to cause sound stiff. All in all, the sentence "what should be used, what should not be used" is embodied in every element of singing, which requires the singer's heart to understand, through practice and practice to understand the true meaning and get a wonderful song.



## Discussion

Shen Xiang's vocal teaching system is consistent with the scientific nature of Bel Canto and is dialectical. He does not overemphasize the light and dim of sound also do not agree to overemphasize commonness, art is not mechanical. He argued that teaching should be based on scientific singing methods, adopt different teaching methods for different students' sound characteristics, highlight the advantages of students' sound, and retain one. The teacher-student relationship is a cooperative relationship, students can not serve the teacher's teaching point of view, whereas the teacher should serve the students. The author thinks that Professor Shen Xiang's teaching viewpoint embodies the students' subjectivity, which is the respect and responsibility to the students, and is very worthy of the study of vocal music educators.

From the theory and methods of vocal music teaching, Shen Xiang vocal music teaching is scientific, normative and systematic. Vocal music is an abstract art, professor Shen Xiang's interpretation of the theory of vocal music is popular and detailed, after the practice has proved to be scientific, whether to vocal music learners or educators have a profound theoretical guidance. In addition, the singing guidance method in Shen Xiang vocal music teaching adopts the way of association and metaphor, which is closely related to the behavior experience in life, which is convenient for operation and practice, and can get good teaching effect, so that the high-end and complex vocal music art becomes simple and operable.

## Suggestion

From a large number of singers and vocal music educators trained by Shen Xiang, we can see that Shen Xiang vocal music teaching system has important academic value. The author's current research scope is limited, and the research content stays in the macro theory and methods level, does not combine the concrete singing repertoire from the microscopic level to carry on the research, still can not fully embody the essence of Shen Xiang vocal music teaching system, hoped that the later research can deeply study from the microcosmic level, achieves the macroscopic and the microcosmic comprehensive union.

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## THE HISTORY OF SICHUAN QINGYIN

Zheng Yang\*

### Abstract

Sichuan Qingyin, once popular in Sichuan area, is one of the forms of Chinese folk music. It is a kind of folk rap music. In 2008, it was approved by the State Council and listed in the second batch of national intangible cultural heritage list. Sichuan Qingyin is unique in its performance form. Its singing techniques are integrated with national vocal music. It not only has a strong regional style, but also has a certain scientific nature. Understanding and researching Sichuan Qingyin will help broaden the horizon of music and increase knowledge, and play a supplementary and helpful role in the study of national vocal music. "Little Kite Flying" and "Cuckoo Grumbling" are representative works of Sichuan QingYin. The songs are compiled according to the linguistic tone of Sichuan dialect. The feeling of "speaking" and singing is very strong, and the singing tone is gentle and turning. The repeated "Haha tune" runs through the whole song, showing full charm. This paper takes "Little Kite Flying" and "Cuckoo Grumbling" as examples to explore the singing style of Sichuan QingYin. The first chapter gives an overview of Sichuan QingYin. The second chapter analyses the background, lyrics and singing style of the two songs "Little Kite Flying" and "Cuckoo Grumbling". The third chapter is about the singing experience of these two songs and summarizes them with the theory of vocalization.

This paper concludes the grasp of Sichuan Qingyin in style and the compatibility of national vocal music singing technology, and theoretically expounds how to better grasp the singing style of Sichuan Qingyin, which also contributes to the inheritance and development of Sichuan Qingyin.

**Keywords:** Sichuan Voice, Vocal Music, Style, Singing, history, Qing Yin.

### Introduction

Sichuan Qingyin is one of the forms of Chinese Quyi music. It is one of the most popular opera rap music in Sichuan. It is also one of the traditional opera operas in Sichuan Province. Since then, it has a long history, with a history of more than 200 years.

Sichuan Qingyin has a unique performance form and aria style, but over time, the music form has undergone continuous changes. Through reviewing and collating relevant materials,

In the past, Sichuan Qingyin performed in places where tea was consumed and where books were listened to. The style is called "sitting hall". When singing, the lead singer mainly plays Yueqin or Pipa, and sits facing the audience. Place an octagonal table, which is the same as other traditional Chinese musical arts. The teacher and the duet (added as needed) usually sit at the right side of the tea table. In addition, some artists will be invited to Singing in places such as mansions,

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\* Lecturer. Cheng Du University, China.

inns, open-air wharfs, etc. This is known by the artists "出堂会、钻格子、做水棚", and "liao di(撂地)" is a special term for selling songs along the street. After the founding of New China, with the establishment of professional singing teams. The theater became the main performance venue of Sichuan Qingyin. The artist changed the form of sitting singing to standing singing.

In the center of the stage, the drums were sung and the accompaniment band increased from 1-2 to 4-5



## Objectives of the Study

To study the the history of Sichuan QinYin and Singing style in china cultural performing arts.

## Research Methodology

This research is a qualitative study employing the research methodology of ethnomusicology and focusing on field data collection as the main source of research data. The research procedure is as follows:

## Results of the Study

The results of the study reveal the following:

### 1. Historical background

At the beginning, Sichuan Qingyin was not a characteristic of the Sichuan region, but was derived from the minor, mixed songs, tunes, and opera tunes of Jiangnan in the northern part of the Saibei. Forms of folk operas with dialect characteristics.

At the end of the Ming Dynasty and the beginning of the Qing Dynasty, with the development of commerce, the music culture also developed rapidly. Later, the large-scale immigration of "Hunan and Hubei fills Sichuan", folk songs from various regions fell into Sichuan,

forming a local dialect The combined unvoiced sound has strong local characteristics.

"In addition to the opening of trade ports in Chongqing, merchant ships from Sichuan and Chongqing in the middle and lower reaches of the Yangtze River, women's boarding performances performing musical performances, and some cultural vendors and government officials writing lyrics and arrangers for unvoiced voices, unvoiced voices have gradually become popular stand up.

But the "voice sound" at that time was "Chang yueqin"(唱月琴) and "Singing Pipa" (唱琵琶) Mainly because the singing form is performed by the singing girl holding Yueqin and Pipa. In the late Qing Dynasty and early Republic of China, many artists who sang "Qingyin" as their professions,

Organizing opera teams to perform everywhere, streets and alleys, and the vast rural areas of Sichuan also became popular, Qingyin has gradually become the most popular song in Sichuan. In 1930, the Qingyin artists in Chongqing established the Qingyin Song Improvement Conference, and later the Qingyin in Zigong, Chengdu and other regions meeting".

It was not until the founding of the People's Republic of China in 1949 that this traditional singing art was officially named "Sichuan Qingyin."

"Sichuan Qingyin" has become a key transformation object as the old literature and art. After the transformation, Sichuan Qingyin has changed from a social entertainment function to an education function.

The unvoiced artist was accepted by the government as a paid employee, They do n't have to go around for their livelihood anymore, The performance is much less motivated than before. Under the monitoring of the country's literature and art policies, the content of the tracks is also restricted.

In the 1990s, with the rapid development of pop music and electronic music culture, "Sichuan Qingyin" has been greatly impacted by the diversified cultural transmission channels, and the audience has been decreasing year by year.

It became more and more unpopular from popular genres. Fortunately, in the fusion and collision of various music cultures, some unvoiced specialists. Professional actors and art groups have a deeper and more rational understanding of this traditional singing art. Although they believe that the unvoiced sound is declining, it also has undeniable artistic value. In order for the unvoiced sound to continue to be inherited, In 2008, Chengdu Art Theatre of Sichuan Province declared Sichuan Qingyin as the "National Second Intangible Cultural Heritage List". The success of this move,

It is fully proved that the unvoiced voice has very important artistic value, At the same time, with the strong support and protection of the country, it has aroused everyone's attention and attention to voiceless sound.

Qingyin was mainly popular in Sichuan, so from the perspective of regional characteristics, it is inseparable from Sichuan's humanities and customs and geographical environment. Because Sichuan is vast, each place has its own characteristics.



## 2. Regional style

Qingyin has been divided into three major styles according to different regions. One is the "Shanghe Tune" centered on Chengdu.

It is mainly popular in the area of Chengdu Plain. Due to the relatively prosperous business in Chengdu and abundant product resources, the people's life is basically free from food and clothing. The characteristics of the Sichuan Qingyin style formed in the environment gradually tend to be gentle and smooth, delicate and gorgeous. The main representative songs are "Little Kite" and "Nun Down the Mountain". The second is represented by Yibin and Luzhou

The "Zhonghe Tune" is mainly popular in southern Sichuan. It is located at the intersection of the Yangtze River and Minjiang, Minjiang and Jinsha Rivers. It is an economic hub and material distribution center in Sichuan, Yunnan, Guizhou, and Chongqing. It has a rich historical and cultural background. People are hardworking and simple, and their personality is more sincere and cheerful, so this generation of Sichuan Qingyin mainly.

The style is concise and lively, the beats are neat, and there are relatively few decorative sounds in the melody. Its representative songs include "five knots", "Autumn River" and so on. Thirdly, the "Xiahe Tune", represented by Chongqing, is mainly popular in eastern Sichuan and eastern Sichuan.

The mountains are denser, the roads are rugged, and the geographical environment is more difficult. People living here need to trek all the year round.

Water has gradually formed a tenacious and unyielding personality, so the Sichuan Qingyin here is even more vigorous. The magnificent style, with more melody and flowers, is as undulating as the mountains here. The main representative songs are "Drunk Concubine", "Zhao Jun He Fan", etc.

## 3. Singing style

Sichuan Qingyin has different singing styles according to different periods. Before the founding of the People's Republic, performance venues were generally in teahouses or bookstores, as well as mansions or hotel inns.

Singing in the form of sitting and singing, placed in the center of the stage. A table of eight immortals, where a female artist sits on a stool and faces the audience, and sings and sings with her lute or Yueqin. She is accompanied by a male luthier and accompaniment. In addition to lutes and Yueqin, accompaniment instruments can later be added to Sanxian, Xiao Huqin, Erhu, etc., according to the needs of the song content, there are both solo, duet, and singing together.

After the founding of the People's Republic of China, the government collected many unvoiced artists on the rivers and lakes to form a theater group, and became a member of the national professional performance group. This has improved the social status of the artists, and they no longer have to travel around for livelihoods and performance venues. It also changed from scattered teahouses and bookstores to professional theaters and song and dance theaters. In order to enhance the expressiveness of singers, it changed from sitting to standing singing. Accompaniment instruments have also added drum stands, Zhong Ruan, and Da Ruan, Zheng,

Muyu, Dongxiao, Dizi, etc., and made a portable bamboo drum festival. Performers hit the drum board with their right hand and the sandal board with their left hand while singing. You can join a small ethnic band next to them.

In addition to the solo, there are also group singing and table singing by multiple people. The solo actor can add expressions, eyes and body movements according to the needs of the song content, and even let the side accompaniment help.

Today's Sichuan Qingyin performances are even more eye-catching. In addition to band accompaniment, you can also add vocal vocals with multiple voices, and even dance. The props are also innovative. As a result, the clothing is also made more elegant and unique, and the viewing is getting stronger and stronger.



#### 4. Moisturizing Techniques

Sichuan Qingyin the most distinctive moisturizing techniques are "haha" and "tongue". "Haha cavity" is similar to the coloratura in the Western Bel Canto. It is a fast and continuous pause. It needs ample and flexible breath, but not

The same is that the sound range of "Haha" is mainly midrange, and the real voice is used more when singing. "Haha

According to different singing styles, "timbre requirements are divided into" crisp haha ", " lazy haha ", " bright haha "and" dark. Haha "is used to express different emotions and atmospheres. These" haha accents "can appear in a continuous series of sentences

At the end, several sounds can also appear in the phrase, and one or two can appear in the middle of the aria. "According to lyrics .There are different pronunciations such as ha, ya, a, na, and wa. The "tongue" is often referred to by artists as "snoring". This is also a common singing technique in folk songs. The main purpose is to breathe the tip of the tongue with the breath, so that the tip of the tongue bounces continuously, forming a roll between the tip of the tongue and the upper jaw.

Makes active and interesting sounds, mainly used to express cheerful joy and warm emotions. The length of the short, "tongue" is used to decorate a certain word in the sentence, such



as "Cuckoo Cuckoo". There is a lyrics in this song that says pea, pea and bean, and bend down, and peas become "pea babies" after adding "tongue". Adding a moistening tongue with a springy tongue to the word "dou" makes the word more flavorful. Long "tongue" sounds Long, set off the entire phrase or passage, used to express the ups and downs of mood

## Conclusion

Sichuan Qingyin is one of the traditional operas. The lyrics are pronounced in Sichuan dialect. The melody and aria are also arranged according to the tone of the Sichuan dialect. For the singers of the national vocal music, studying the Sichuan Qingyin helps to broaden their horizons and increase their learning. It is of great significance to enrich the nationality of the national vocal music. the article first summarizes the historical background, regional style, singing form, and moisturizing methods of Sichuan Qingyin, and finally summarizes Sichuan Qingyin's artistic style and singing techniques, and demonstrates Sichuan Qingyin Singing style. The unvoiced melody, lyrics, and aria style are all formed in the Sichuan dialect's tone, tone, bite, and other language habits. It has a strong flavor of Sichuan dialect. Its singing technology can draw on the vocal theory of national vocal music. Singing not only has strong local characteristics, but also has a strong scientific character, which can play a beneficial role in promoting the development of Sichuan Qingyin, making it continue to be active on the music stage, generation after generation. Generations passed down.

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## A Summary of Researches on Zhao Yuanren's Vocal Music

Yao LinJiao\*

### Abstract

Zhao Yuanren (1892-1982), a native of Changzhou, Jiangsu, is a world-renowned linguist and a well-known composer in China. Mr. Zhao Yuanren loved music from his childhood, learning to play flute with his father, and singing folk songs and Kunqu with his mother. He studied abroad in the United States in his early years. He majored in Mathematics and Physics at Cornell University, and studied philosophy at Harvard University. During this time, he has studied professional composing techniques such as harmony, counterpoint and composition, and also studied piano and vocal music. He has extensive experience in Western European classical music and Modern music. These rich learning experiences, combined with his profound national music cultivation from childhood, made Zhao Yuanren, who only had music as a "sideline", an outstanding composer in China in the 1920s and 1930s.

### Introduction

Mr. Zhao Yuanren started his career in music creation in 1913. While devoting his entire life to linguistic studies, from 1913 to 1949, he composed more than 100 songs, one large chorus, and three piano pieces. The works are mainly compiled in "New Song Poems", "Children's Day Songs", "Xiao Zhuang Songs", "People's Education Songs", "Xing Zhi Songs" and later "Zhao Yuanren's Complete Works of Music". Zhao Yuanren composed songs such as "Wake Up Lion's Roar", "Self-Defense", and "Resistance", which is very inspiring and widely sung among the people. He can compose and lyric, sing and conduct, and can also play the piano. It shows his extraordinary talent in music.

### Material and Method

#### ■ The influence of linguistics in artistic songs

Zhao Yuanren's art songs are a treasure in the leading vocal arts of modern China, and still have a strong vitality and wide influence. As a linguist, he pays special attention to the close combination of words and tones in the creation of vocal music. We can analyze the characteristics of Mr. Zhao's artistic songs from the perspective of the movement of several basic elements such as tone, tone and mood, rhythm in phonetics, and provide a useful reference for contemporary song creation and research.

In Mr. Zhao's linguistic treatises, such as grammar, phonetics, pragmatics, as well as traditional phonology, dialect investigation, and the pronunciation and teaching of "Guo Yin", he has enjoyed a high status at home and abroad. He is in the composition. It is especially original to closely cooperate Chinese tones with song melody; while the research methods and recording methods of Chinese tones in speech have never diminished its vitality, especially for Chinese and

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\* College of Music Mahasarakham University. Thailand



foreign scholars. Zhao Yuanren used the advantages of linguists in music creation. In practice, he concentrated his music creation on the genre of songs, precisely because songs, a combination of music and language, can convey his "linguistic musicality" research with music, a more acceptable form. Under the guidance of this principle, Zhao Yuanren's art songs are based on Schubert and Schumann-style European art songs from the genre, and boldly explore the combination of lyric and song suitable for the phonological characteristics of the Chinese language. He believes that the song as a comprehensive Sexual art is different from other forms of music. In songs, lyrics and music are two aspects of one thing. He disagrees that some musicians have been arguing about the importance and importance of the two in the past. They argue that the relationship between lyrics and tunes should be equal, and the two should work together to create a musical image. Therefore, Zhao Yuanren's foothold in creating songs is to closely integrate lyrics and melody in tone, tone, mood, and rhythm to jointly shape the artistic image of birth.

Mr. Zhao keenly pointed out the biggest difference between Chinese song writing and Western song writing-Chinese songs not only pay attention to light and accent like Western songs, but also go up to the "four tones", that is, intonation. In combination with tunes. In terms of specific operations, he is obviously deeply influenced by elegant and standard classical poems, and he prefers to use the old syllables, recitations, and tunes on the basis of flat cymbals. Regarding the rules of the combination of phonics and melody movement, Mr. Zhao summarized The basic principles are: flat sounds are flat, do mi sol is appropriate, and the sound is lower when changing sounds; 仄 sounds are re fa la si or polyphonic; flat sounds are connected, flat low and high; the above rules only use The important words are the rhythm points of the lyrics, especially the rhyming words.

Mr. Zhao wrote a lot of relaxed and serious songs and movements according to his composition rules. He also wrote some songs based on dialect sounds and tones in the style of folk songs. ; Wuxi Yin's "Selling Cloth Ballads"; and Tianjin Yin's "Teach Me How to Don't Want Him". Mr. Zhao writes songs as fast as he writes academic papers, and is full of research spirit, sometimes written as a theme There are several variations, which are inseparable from his research interest and cultivation of speech.

### ■ Creative Features of Zhao Yuanren's Artistic Songs

Throughout Zhao Yuanren's musical achievements, especially artistic songs, one of the most obvious characteristics is that his creation has always been based on real life, taking the most pressing issues in real life as the object of his own music, and expressing the impact on society and society through various musical means. Close attention to life and strong sense of responsibility. His long-term linguistics and field investigation work has enabled him to understand the phonological characteristics of Chinese language and local dialects. As Mr. Zhao himself said: "Only in the works Only with "Chinese special flavor" can we make a "contributing contribution" to Chinese art songs. "Therefore," the truth-seeking and practical approach is to learn and take the road of combining theory with practice "is a pervasive aspect of Zhao Yuanren's musical thoughts. A red line.

## First, the background of Zhao Yuanren's artistic songs

### 1. Creative background in the 1920s

Zhao Yuanren is a musician who grew up after the "May 4th" New Cultural Movement in China. No doubt his music creation must be deeply influenced and inspired by the "May 4th" Movement. During this period, Zhao Yuanren's music works strived to be distinct. It embodies the spirit of "science" and "democracy" of the May 4th Movement, and expresses the eager pursuit of personality liberation of young people and deep sympathy for the oppressed masses. On the one hand, through music creation, it has promoted and promoted the music as soon as possible. Promote the role of vernacular. In this period, Zhao Yuanren's music creation was very fruitful, and he named his first collection of works as "New Poetry Collection", as a demonstration of his strong opposition to feudal oppression and active support of "Five Four" spiritual progressive positions.

### 2. Creative background in the 1930s

The rise of the "One Two Nine" movement in 1935 to the outbreak of the comprehensive anti-Japanese war in the "July 7" incident in 1937. In the upsurge of the nationwide anti-Japanese war, the anti-Japanese national salvation singing movement became a national upsurge. Zhao Yuanren was cherishing great patriotism. I also actively participated in it, and created a large number of mass songs that called on the people and fighting as the main material to fight the war of resistance against the Japanese and the military and civilians in the anti-Japanese struggle. In a timely manner, it played a great role in propagating the masses, inspiring morale, and uniting the people. Caused a great social impact.

## Characteristics of Zhao Yuanren's Creation

### 1. Timeliness

It is one of the more obvious creative characteristics of Zhao Yuanren's artistic songs with a distinctive era. The artistic songs written by Zhao Yuanren in the 1920s and 1930s expressed the author's clear democratic stance, his strong dissatisfaction with the rotten reactionary rule, Deep sympathy for the persecuted masses, and a firm patriotic stance during the War of Resistance Against Japan, the words of music have very distinctive spirit and characteristics of the times.

### 2. Nationality

Zhao Yuanren has been influenced by Chinese folk music since he was a child. He is proficient in Chinese phonology and opera vocals, and pays attention to the absorption of folk music language in his writing. His song works not only draw on the techniques of modern European multi-sound music creation, but also maintain the traditional Chinese culture And music features.

Zhao Yuanren's artistic song creation has always reflected the national artistic thought. Whether from the combination of lyric and song relations, from the persistence of using traditional Chinese recitation tones, or from the experiments of Chinese harmony, he has reflected his idea of creating national music. .He puts the polyphonic characters in the lyrics in a low flat tone, while the cymbal characters give more high notes or changes, so that the lyrics have an elegant charm; and according to the characteristics of Chinese language, rationally arrange the



pitch and rhythm to pursue the nation The language of the style, which makes its musical works have a distinct national character.

### 3. Innovative

Innovativeness is a very prominent creative feature of Zhao Song's art songs. When he studied linguistics, he could absorb the nutrients and inspiration of musicology, and he could draw on the theories and achievements of linguistics when he wrote songs. . He applied the results of language studies to the creation of musical works, and applied music knowledge and theory to language studies. In the process of creating musical works, Zhao Yuanren also did the nationalization of harmony and the clever combination of musicology and linguistics. He made bold breakthroughs and attempts. He actively explored the creation model and rules of artistic songs with national characteristics in China, combined national aesthetic habits with western music creation methods, and created a batch of contemporary, national and Innovative music works are precisely these creative characteristics, which make his music works have enduring vitality.

How to achieve a perfect combination of Chinese and Western tones, Chinese and Western tones and polyphonic polyphony in art songs has become a major topic for many students studying abroad in Europe and the United States to study in the early last century. There are only a few musicians who can contribute to this. However, Mr. Zhao Yuanren is one of the outstanding ones. As a linguist, language educator, composer, and music theorist who had a significant influence in the 20th century, the most prominent contribution in the creation of vocal art works is The successful practice of the combination of ci and song provided important composition experience for future generations.

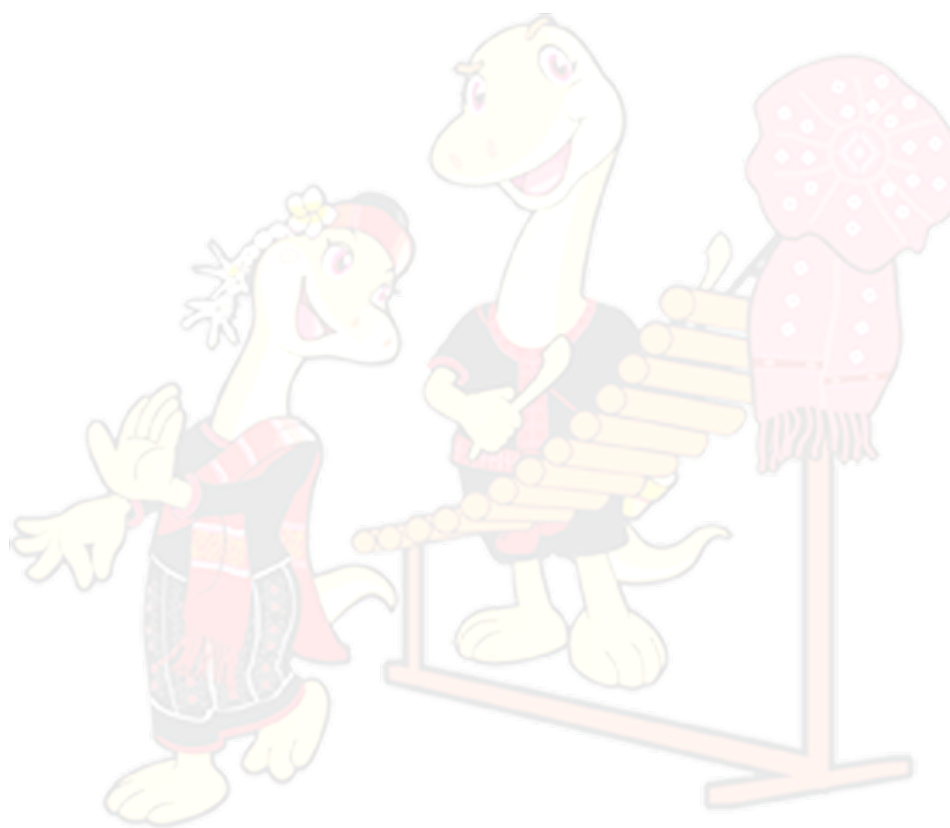
### Result

Although most of Zhao Yuanren's artistic songs were written before the 1930s, many works are still dated, which fully confirms the value and role of Chinese and Western elements in his songs. More than a hundred arts created by Mr. Zhao In the songs, each song has a distinctive national tone, period style and unique language characteristics. The successful practice of Zhao Yuanren's artistic songs has explored a new way for Chinese song creation and broadened the minds of composers and enriched the music. Expressiveness, language innovation of national music, etc. all have positive significance. Zhao Yuanren Ren left to posterity not only vivid musical works, but also its rich creative ideological connotations, which deserves serious consideration and research.

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## Singing Style of Jing Folk Songs, Guangxi

Zhang Guocheng<sup>\*</sup>

### Abstract

Guangxi Zhuang autonomous region in China, where 12 ethnic groups gather, has a rich and colorful traditional ethnic culture and art with unique flavor and is known as the "Sea of Songs". Five hundred years ago, the Jing people moved from Vietnam to the south coast of China and settled down there. Their ethnic culture has a deep imprint of Vietnam in religion, language, culture and customs. After hundreds of years of development, they have had frequent exchanges and a few changes with the surrounding Han and Zhuang ethnic groups.

The Jing nationality is the only Marine nationality in Guangxi, whose history, economy, culture, life and music are inseparable from the ocean. They have a wide variety of folk songs, most of which are about the relationship between singing and the sea, the trivialities of daily life and the eulogizing sentiments of national leaders. The language of the Jing nationality is light in pronunciation, clear in tone and short in pronunciation, so the singing is delicate and the singing is euphemistic, like the warbler singing. From the perspective of singing physiology, this article analyzes the language and vocal habits of Jing folk songs, and finally gives a scientific explanation of the singing style of Jing folk songs, which is convenient for singers to understand and master.

**Keywords:** Jing folk songs; Singing style; Singing method

### Introduction

#### 1. Select ingress

The Chinese nation has a long history with the characteristics of the multi-cultural system, and the history and culture of ethnic minorities is an important part of the Chinese culture. The Jing ethnic group, located on the coast of the South China Sea in China, it is the only minority of many ethnic groups of China living on the seaside. In the long historical years, the Jing people have also accumulated a rich and unique traditional music culture.

As an indispensable part of local traditional culture, folk songs play a vital role in the process of creating history. The history of Jing music culture is deep, folk songs are rich in kind, the tunes are unique and very individual. However, due to the long-term in the Han culture and Vietnamese culture edge zone, and with the progress of science and technology and the rapid development of contemporary economy and society, the fast-paced living environment on the protection and development of national music has caused a huge impact, the Jing folk songs are facing the situation of gradual extinction, so the non-material form of the Jing folk songs protection of inheritance has become the most important thing to protect national music and traditional culture. Through the trace of the history and culture of the Chinese folk songs, this paper expands the style discussion of the folk songs of the Chinese people, especially the exploration and summary of the

singing method, and provides an example-based basis for the inheritance and development of the singing of the Jing folk songs.

## **2. Research objects**

The article takes the folk songs singing in the Jing ethnic region of Guangxi Zhuang Autonomous Region as the research object, the article makes a detailed analysis and examination of the history and current situation of the Jing folk songs, focuses on the analysis of the local language, music style and the characteristics of the culture of the Jing ethnic group, summarizes and summarizes the singing skills and style of the native folk songs of the Jing ethnic group, pays attention to the music education of the Jing folk songs in the stage of colleges and universities, and puts forward some suggestions for rationalizing the folk songs of the Jing ethnic group.

## **3. Research status related to this topic**

The Jing ethnic group is located on the shores of the South China Sea in China and shares the same origin as the Vietnamese ethnic group of Vietnams. In the 1950s, domestic experts have carried out an investigation into the social history of various ethnic minorities, and with the importance of the state on intangible cultural heritage and further excavation and protection, domestic and foreign experts have been studying the problems related to Jing folklore.

In general, the research type mainly focuses on the following three categories: First, the cultural history of The Jing folk songs, the analysis of the song tunes and the summary and presentation of the types of lyrics. Such works and papers related literature such as: *"Jing Folk Songs"* (Deng Xuewen 1984) in a brief introduction to the types of Jing folk songs; Also Sea Deity of the lyrics of the Jing folk songs rhyme and rhythm, tone and melody characteristics; *"Singing Characteristics of The Jing Folk Songs"* (Shen Jia 1997), *"The Heritage and Development of The Jing Culture Seminar"* (Editor: Huang Has 2008) The works *"The Types, Characteristics and Current Situation of The Study of The Jing Folk Songs"*, *"The Jing-Ethnic Knowledge Series"* and *"The Jing People's History Song Collection"* and so on are also expounded in the literature. Secondly, it mainly expounds the origin history and development status of the Jing language, and the fusion phenomenon of Jing and other languages. There are few such related documents, such as: *"Pronunciation of Han and Yue and Word Whispering Research"* from Nanjing Normal University; and so on.

However, through the summary and comparison, it is found that these works and papers and other literature solely from the cultural background, historical status quo, language law and song type and other static aspects of the narrative, the Guangxi Zhuang Autonomous Region, the singing run-cavity style and singing method of application has not been mentioned.

In this paper, the singing style and technical application of Jing folk songs in Guangxi Zhuang Autonomous Region are the research object, in addition to the literature and folk songs kinds of horizontal research, a deeper step to the scientific nature of singing methods to explore the singing style of the Jing folk songs formed under historical conditions, and further summarize the singing method. The analysis of the singing language of the Jing folk songs, comparing the singing habits of all kinds of folk songs of the Jing ethnic group, using the relevant knowledge of singing physiology, explaining and summarizing the singing training and singing cavity design are the unique innovation points of this paper.



## Methods

First, widely read books. Local history and other aspects of the relevant literature, papers and publications, combined with the network search and other ways to grasp a large number of information, understand the relevant content at home and abroad research and data, for the writing of papers to make full preparations.

Second, field work. The history and culture of the Jing region, folk customs on-the-spot experience and collection, focus on understanding the local artists on the folk songs singing and understanding of the situation, and through the investigation to grasp the corresponding data, for the next step of analysis, comparison to provide data support.

Third, through the reading of literature and survey data, the information to compare, analyze, make it systematic, theoretical, the use of singing physiology as theoretical guidance, sum up and explore a more effective way to help the Jing folk song heritage and development of singing methods.

## Result

### Cultural accumulation of Jing folk songs

The Soviet aesthetician M.C. Kagon once said: *"Art is the reflection and representative of the culture to which it belongs, in this sense, art plays the role of 'cultural self-awareness'".* Because *"Art seems to be a mirror, from which culture sees itself, from which it knows itself, and only at the same time can we know the world it reflects."* With 500 years of history, the Jing culture, the influence and guiding effect of local folk songs, must not be underestimated.<sup>24</sup> Professor Du Yaxiong has also said that any culture has its time and space, and music culture is no exception. For the time of music culture in the Jing region, that is, the process of its emergence, development and change. The spatiality of music culture is its structural form.

### (1) Historical traceability

#### 1. Natural environment

At the southern end of Guangxi Zhuang Autonomous Region, facing the sea, backed by hundred or thousand mountains, concentrated in a hard-working, intelligent people, that is the Jing ethnic group. According to the dictation and related written records of the masses in the Jing region of China, it is generally believed that the ancestors of the Jing people in the coastal area of Guangxi, China, lived in Jipo, Vietnam, and later moved to Tushan (present-day near Haiphong City, Vietnam). The town covenant signed by the first year of Guangxu emperor of the Qing dynasty (1875) of the Jing people of the village of Wanwei, the city of Fangcheng port, is recorded in: *"The first grandfather spent years in Tu Shan in the third year of Hong Shun, drifting out to ... standing in the township, building villages, each has a pavilion. ('Hong Shun' is the year of the post-Li feudal dynasty in Vietnam, the third year of Hong Shun is equivalent to China's Ming Dynasty Wuzong Zhengde six years, that is, 1511.)* According to the Wanwei people, about the end of the 15th century, the beginning of the 16th century, the Jing people chased fish at sea drifted to an island on the shores of the Beibu Gulf (now Wutou), found that this is an uninhabited desert

<sup>24</sup> Peng Ji-xiang. An Introduction to Art (3rd Edition) Peking University Press.2006.

island, the island is lush forest, fertile land, the surrounding sea fish and shrimp rich, so settled here. After that, the Jing people migrated to this and nearby islands such as Wanwei, Shanxin and so on, after dozens of generations of reproduction, forming the current living pattern. The Jing ethnic group is a unique ethnic minority in Guangxi, known as the "Vietnamese" until 1958, and was officially named the Jing ethnic group in May 1958. Become a member of the Chinese nation's family.

The main ethnic group of Guangxi and Vietnam (now called "Vietnamese Ethnic Group") has similarities in language, dress, life customs, culture and art. The Jing folk songs are mainly sung in the three islands of The Jing ethnic, Jiangping Town, Dongxing District, Guangxi Province. "The three islands of the Jing ethnic group" originally refers to the three small islands of Wutou, Wanwei and Shanxin, which in the 1970s together because of the surrounding sea-building fields, merged into a peninsula with a total area of 20.8 square kilometers, connected to Vietnam's sea and land, separated by water, the distance is only eight sea miles, that is under the jurisdiction of Dongxing City of Guangxi. According to the 2000 national census, the total population of the Jing ethnic group is 22,517 people, most of which live in the city of Wanwei, Shanxin, Wutou, Hongkan, Tanji, Jiangping and the surrounding villages.

The Jing located in the southwest of the coastline of mainland China, the natural environment is particularly advantageous, at 20.5 degrees north latitude, with a subtropical monsoon climate with an average temperature of more than 22 degrees and an annual precipitation of more than 2,200 millimeter, light and heat and water are abundant, which is conducive to the reproduction of all kinds of aquatic and terrestrial plants. It has a unique location advantage, along the river, sea and border is the three-border area. The superior location advantage has laid a good foundation for the construction of the regional culture of the Jing region.

## 2. Cultural features

The emergence and development of Guangxi Jing folk songs also have a profound cultural background, as do other minority music. The unique natural environment has created the unique human characteristics of the Jing ethnic group. Because the area of Jing folk songs is close to the seaside, the "Sea Culture" plays an extremely important role in the emergence of Jing folk songs. The people of Jing eat the sea by sea, every time they go out to sea to worship the sea god to pray for a good harvest and peace, so the respect of the Jing people to the Sea God is unparalleled, Zhenhai Deity is enshrined in every Ha-pavilion and everyone is grew up accompanied by the story of the Zhenhai Deity. In the Ha Festival, the worship of god, the sacrifice of god, god-giving and other links, are deeply reflected in the worship and respect of the Jing people to god. In addition, there are many myths and legends and folk tales to form the unique cultural environment of the Jing people.

Every time the Jing people's major traditional festival - Ha Festival, the Jing people gathered in Ha Festival for the sacrifice of gods, ancestry, singing and other recreational activities, of which singing is the most important activities of Ha-Festival. "Ha" is the translation of the Jing language, is the meaning of "song" and "singing", Ha Festival includes singing and dancing and many other literary and artistic activities, therefore, the local Han people call it "Ha-Festival". On every Ha Festival, people will be singing and dancing all night long in and out the



"Ha-pavilion". The traditional folk cultural activities of the Ha Festival include sacrifice, solo piano performance, bamboo bar dance performance, fishing and sea ceremony, mass meal, Jing song and so on.

The Jing "Ha-pavilion" is a temple-style structure, divided into the main hall and left and right hall, the Deity of Zhenhai, the Deity of Mountain, the Deity of Comfort Soul and other Deity be worship in the main hall, the ancestral hall is in the left and right hall. At the same time, the people of the Jing hall have a shrine dedicated to their ancestors in their own home, whenever the New Year's Day, marriage or add baby, to burn incense worship.

On weekdays, the Jing people and the Han people have the same Spring Festival, Lantern Festival, Qingming Festival, Dragon Boat Festival and Ghost Festival, Mid-Autumn Festival and other festivals, in addition to the Qingming Festival slightly different, other holiday customs are about the same and Han people.

## **(2) The status quo of Jing folk songs**

Since the migration of Jing folk songs with the Jing people to the shores of the South China Sea in China, it has been widely spread in the fields and countryside. Folk songs play an extremely important role in the life of the Jing people, and they are happy to use songs to express their own lives and struggles and express their thoughts and feelings. From productive labor to class struggle, from love between men and women to ritual customs, from recreational activities to educating future generations.....Use a song instead of talking, to spread love. Jing folk songs have singing solo, duet, chorus and other forms. In the male and female song, usually shoulder to shoulder, hand in hand attached to the ear to singing the song.

### **1. Cultural atmosphere**

The music of each nation is closely related to the local religious beliefs, customs and culture. The Jing people are multi-religious, and the gods that the Jing people of our country believe in, mostly from Natural religion, Taoism and Buddhism, and a few people also believe in Catholicism<sup>25</sup>, at the same time, they are deeply influenced by Taoism. In the modern Jing villages, still retain the worship of Buddha, worship the sea god and other beliefs, The Jing fishermen every time out to sea operation, the elderly, women, children have to go to the beach to see off, and held a "Sea Sacrifice" activities, in order to pray for peace and harvest. In particular, the Ha-Festival activities, in the process of welcoming, sacrificing, taDeity up and sending god, through singing to the gods to praise the praise of life now. Because the main industry of the Jing people is fisheries, so in the many kinds of folk songs of the Jing people, the children's songs depicting the production of fishery are pinned upon by their parents' ancestors for the children's deep feelings, singing soft and smooth, singing pleasant and pleasant.

### **2. State of inheritance**

Since the migration of the people of Jing, although constantly affected by Zhuang and Han culture, but its own characteristic culture and folk song art still retain a strong national flavor. Before liberation, the Jing folk songs were mainly sung on the three islands of the Jing ethnic group, and now they have been covered to the nearby natural village, but still mainly

<sup>25</sup> Yunying Zhu: "The Influence of Chinese Culture on China, Japan, South Korea and Vietnam" Guilin, Guangxi Normal University Press, 2007. 9

in the area of the island of Wanwei. Although most of the Jing people prefer the Jing folk songs, but more young people tend to be popular songs, although usually will listen to folk songs, will sing folk songs, but the proportion of young people will sing is obviously much smaller. In the Singing gatherings and "Singing Ha", most of the situation is still by the elderly singing and teaching to pass on.

Because the Wanwei, Wutou, Shanxin and other places are the most important settlement of the Jing people, the spread and preservation of traditional culture of the Jing people is also more typical. In the daily life of the Jing people, the Fellows of the Jing ethnic group, in the daily labor, gathered together to sing songs, singing modern society, singing the feelings of men and women. According to the "*Chinese Folk Song Integration (Guangxi Volume)*" records, the ancestors of the Jing people have the traditional habit of worshipping ancestors and practicing the gods. Where the village of Jing will have "pavilions", where there are "pavilions" must sacrifice, where the sacrifice cannot be separated from the song and dance drum music. Therefore, from the "Ha Festival", there should be sacrificial song and dance. According to the "*brief log of Jing*" records, the Wutou "Ha-pavilion" was built in 1781, so the Jing sacrifice song and dance has been circulating for at least 200 years of history<sup>26</sup>. In addition, the 10th, 20th and 30th of each month are the "Singing gatherings" of the three islands of the Jing ethnic group, and in the "Song Dynasty", the Jing singers sing more love songs in the Jing dialect, but also in the Chinese and Cantonese dialects. From this point of view, although the Jing folk songs efforts to retain their unique style charm in the process of inheritance, but it is affected by the strong culture of Han, Zhuang and other ethnic groups, which had to improve the renewal of their own inheritance in the development of the same time and singing methods to adapt to modern society.

### **Types of folk songs**

Han Dynasty thinker Han Ying said, "The laborer sings about him to do". The folk songs created by workers from all walks of life are closely related to their labor and life content. The Jing folk song is the natural expression of the thought and feeling of the Jing people, singing the beautiful hometown, simple life, hard-working people. The structure of Jing folk songs is huge and rich in variety, which can be divided into "Hum" and "Praise" according to the subject matter. "Praise" is the history song of the Jing people, through the singing of the origin of the Jing people, "Hum" is the Jing religion used to spread the doctrine of the song, in addition, there are countless narrative songs, sea songs, ceremonial songs, bitter songs, religious songs, love songs and children's songs and so on. The Jing people use songs to "speak", to tell stories with songs, to pursue their own "Roots" with songs.

#### **1. Narrative song**

Among the many kinds of folk songs of the Jing ethnic group, the most valuable is the long narrative song of the Jing tradition, which is the favorite folk song of the Jing people. Each narrative song tells a complete folk story, that is a Jing "Sarcasm-Opera" when it be moved onto the stage. Most of the Jing narrative songs are about love as the theme, which not only describes the stories of a large number of talented people, but also fills the fate of women with

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<sup>26</sup> Chinese Folk Song Integration National Editorial Council: "Integration of Chinese Folk Songs (Guangxi Volume)", 1995. 5.



concern and sympathy. There are a lot of stories from the Han people in the Jing narrative songs, such as "*The Butterfly Lovers*", which are based on Han folklore and adapted into the Jing "four or six body" folk songs. This phenomenon reflects the close cultural exchanges and historical origins of the Jing and Han ethnic groups. In addition, there is a description of the migration of the ancestors of the Jing people and poor living, with high historical value.

## 2. Sea Song

The Jing ethnic group is a marine nation, and the sea culture occupies the first place in the overall culture of the Jing ethnic group. Because they rely on the sea to eat the sea, their admiration and worship of the sea god is the most solemn, Ha Festival in the "Welcome Deity" ceremony, and be welcomed is the Zhenhai Deity, the singing and praise to the Sea Deity is also the main component of the Ha Festival.

Fishermen have also created many songs in fishery production and labor. The sea song is simple and has a distinctive marine characteristic, which reflects the production customs and spiritual life of the Jing people. Sea song is one of the most interesting entertainment tools, in the heavy work, through singing to relieve depression, reduce fatigue, restore physical strength. In this process, the sea song to inherit and develop, spread to the present day.

## 3. Courtesy Song

The Jing ethnic group is a warm and hospitable, proud, re-righteous nation. In the folk songs of the Jing people, the vulgar songs include very rich content, singing in the marriage and marriage process, who can sing well and will be invited the wedding. After the engagement, welcome and send relatives and weddings are also to use songs to express the faithful love of new people. The "Tea Song", "Song of Worship" and "Thank Song" in the popular songs also directly reflect the good quality of hospitality and righteousness of the people's life of the Jing people.

At the same time, bitter songs, religious songs, love songs and children's songs and other Jing folk songs are also gradually formed in the long river of history and accompanied by the life and development of the Jing people singing, the Jing region's social history, the festival, marriage customs, fisheries folk customs, such as the cultural ecological environment and the relationship between the Jing folk songs is very close. The song not only records and sings the history of the Jing people, but also reflects the traditional culture and customs of the Jing people. The change of history and the political environment and the unique traditional customs of the Jing people also influenced the emergence and development of the Jing folk songs.

### The musical characteristics

The Music of the Jing ethnic group has its own unique artistic characteristics in the change of the history of the Jing people and the development of the economy, which is also the key to the difference between the music of other ethnic groups.

## 1. Music style

The Jing folk songs are full of charm, unique style, and the melody is tortuous and beautiful. Singing pay attention to the melodic decorative tone, singing in Jing, the lyrics are mostly from poetry, singing words vivid and simple, but also has a wealth of philosophy of life. Because of the characteristics of Jing's voice rhyme, the tone changes richly, so the Singing tone

of the Jing folk songs is unique.

In general, Jing folk songs in addition to the narrative song length is longer, other types of folk songs are short refined. Lyrics are more often presented in irregular long sentences, and the corresponding tunes appear in the form of varying lengths. From the overall structure, the structure unit with music segment as the basic, common in non-square one-segment, two-segment, and multi-segment structure types. How few of the number of music sentences that make up the music segment is, the simplest is only one, but this is rare. Most music segments are not less than four sentences, but most are non-even music sentences, asymmetric segments, coupled with the special method of melody development, so it is different of Han nationality traditional music structure model. In general, the structure of The Jing folk songs is very varied, very flexible, and some show a looser state. Common folk singing words are mainly in six words and eight words, followed by five words and seven words of freedom. Folk is called "the upper six down eight", if the last sentence is six words, the next sentence must be eight words, and four sentences, more use of foot rhyme.

The tune of Jing folk songs mainly has four kinds of change, and the tune alternates often appear in the Jing folk songs. According to the study *"Study of Jing Folk Songs"* of Prof. Lu Kegang: The tone of the Jing folk song is generally a five-tone or five-tone tone. the "Five-tone Incomplete" and double-court tunes and tune conversion are also very common in Jing folk songs.

## 2. Performance

In daily life, the singing of Jing folk songs appears in the form of "opening a song hall". This is a form of Jing people to show their own life, whenever the fishermen go out to sea during the day to work late, people gathered in a clearing to sing. It is not only the Jing compatriots who come to the song, the brothers and sisters of Zhuang and Han will also actively come to participate, therefore, the song hall not only has the Jing songs sung in Jing, but also the Chinese and Cantonese dialects singing mountain songs and small tunes. They extolled the new socialist policy, praised their new home, and had a large number of traditional national love songs. Jing folk songs are usually accompanied by a one-stringed piano when singing, and often used to musical instruments of three-string, erhu and other nationalities.

"Ha Festival" is the most important festival of the Jing people, the content of the three islands of the Jing people is the same but held at different times, the Wanwei Ha Festival is the lunar calendar June 9th to 15th, the Wutou is the lunar calendar August 1st to 7th, the Shanxin is the 10th to the 15th of the lunar calendar. Ha Festival is not only the most solemn and lively national traditional festival of the Jing people, but also the annual Jing people to "holy deity, celebrate the harvest, seek peace, spread culture" as the main content of the grand event, rich in the traditional cultural characteristics of the Jing people, the present and future of the Jing people have a far-reaching impact.

The main character of the Ha-Festival has one boy and two girls. Two girls take turns singing, and boy plays a solo piano accompaniment. The main girl stood in the middle of "Ha Pavilions", holding two pieces of bamboo, while singing while swaying and tapping. After the girl sang a sentence, boy played a section in tune, so sing one and one. This kind of singing will last



three days and three nights, Ha Festival in the ritual of worship followed by the singing at the same time.

### **The singing method**

Ethnography holds that "The Nation is The World", but the personality and characteristics of the nation are never lost. The unique language of the Jing ethnic group and the rich cultural life background, to the singing of the Jing folk songs added a more unique flavor.

#### **1. Language characteristics**

The Vietnamese ethnic group of the main ethnic group of the Jing and Vietnam is a cross-border homogeneity ethnic group, which is a marine ethnic group that has migrated from more and more five hundred years ago, so the native language of the Jing ethnic group, the Jing language, and the Vietnamese Mandarin, are basically the same in the daily oral expression. Like some other ethnic minorities in our country, the Jing people of Guangxi are also in a wordless state, but the language of a nation is always inseparable from the text. In the late Tang Dynasty of our country (circa 618 -907 A.D.), the Vietnamese Chen Dynasty invented a word "Whisper", also known as "word murmur" according to the calligraphy of Chinese characters.<sup>27</sup> The word "whisper" is generally created by the means of shape, meaning, false borrowing, etc., the left side represents the sound, the right side means meaning, has been used in the Jing area, in letters, stories, folk songs, proverbs and maxims are widely used. Since "Ha Pavilions" is a place to worship, dinner, and sing, the name and pair of "Ha Pavilions" are written in "whispers". With the passage of time, the Jing people and the surrounding ethnic groups interacted with each other, the Jing compatriots also slowly accepted and used the Chinese and Cantonese dialects and Chinese, "whisper" was eliminated by young people, it has gradually decreased record and exchange within the ethnic group. According to the survey statistics, at present, only seven elderly People of The Jing ethnic group can also read and write "whispers" fluently.<sup>28</sup>

Jing is a Zhuang-Dong language ethnic group undecided language branch of Han-Tibetan language family. In terms of speech, it takes syllables as the natural unit of language, each single section is composed of sound, rhyme, tone, and has a certain meaning; According to historical inferences, the Jing language and the Cantonese dialect (Cantonese) seem to have a subtle origin (the author believes that this statement has yet to be further examined). There are many nasal rhymes in the Jing language, which are lined with "ing" and "ang" in a considerable part of the tunes. In terms of vocabulary, there are simple words and synthetic words, the vast majority of inherent simple words are monophonic words, synthetic words mainly rely on the meaning and grammatical relationship between words and words to form; At the same time, the Jing language pauses at even syllables when using statements on a daily basis. In terms of grammar, its basic language order is the subject and predicate, while the noun-centered phrase, with the exception of the number and quantitative words, the rest of the modified elements are placed behind the central word.

<sup>27</sup> Wang Shaohui: On the Status of communication between the Jing language and The Chinese and Vietnamese languages in Guangxi. It is in the Southeast Asia. 2005.

<sup>28</sup> Chen Zengyu: The History of the Jing People's Songs, Beijing: National Press, 2007.

As a result of the long-term and Han mixed lives, the language used by the Jing people has changed greatly. This is mainly reflected in: the absorption of a large number of Chinese borrowed words in the Jing language, a large part of these Chinese borrowing words are Cantonese dialects (4 of the 28 vocalists in Jing are dedicated to spelling Chinese Cantonese dialects), the majority of the Jing people are fluent in the Chinese Cantonese dialect, and a considerable number of can speak Mandarin.

## 2. Singing

Jing national folk songs are rich in kind and have unique styles. The language in its singing voice makes corresponding changes according to the ups and downs of the music melody, the tight rhythm and the style, these changes and the Jing marine culture are closely related. The people of Jing live in the "Three Islands of The Jing Group", they are mainly engaged in fishery production, fishing and fishing vessels as the main production and means of transport, rowing rocDeity when the rhythm before short and long, which is also with the Jing language in daily use and when maDeity a statement, the characteristics of the pause at the even syllable coincide.

The language vocabulary of the Jing folk songs is short and long before, and the rhythm of music is also habitually adopted by this short one-long special phonetic type. Because of when playing a single-string harp, the main sound acquisition is to extract the overtones, while by the left hand to push and pull the rocker to get some other music. That is, elongating the strings to get a higher tone, so that the strings relax and get a lower tone. In actual accompaniment and performance, the actor needs to pause for a moment to complete the push-pull action, and thus naturally made a short-term rhythmic characteristic.

As far as the sound is concerned, the singing voice of the Jing folk songs has a natural language nasal rhyme. From the singing physiological point of view, this vocal method of throat muscle relaxation, good respiratory elasticity, mouth and throat resonance cavity open edgy. Although the volume of the song is not big, but the sound position is very high, a lot of overtones, strong penetration, more often sound round, bright, soft, like the simulation of the solo piano playing effect. In training singers to sing Jing folk songs, male singers sing more with the real sound, keep the vocal cords closed normally, use the nasal rhyme pitch position sound, plus adequate breath support, to maintain the relative stability of the throat. Such a sound has both high resonance and chest support, strong penetration, solid and thick. Female singers use more true and false mixed sound, the sound should be softer and more beautiful than the boys, high-frequency overtones are also indispensable, in the singing has a conscious integration into the tone of the single-stringed piano effect.

The singing cavity in the song, that is "the cavity". "Retouching" is China's various types of opera, music and genres to show their own musical style of the use of singing skills, techniques, that is, when singing with reference to the tone of voice to the melody to special artistic polish, to enhance the performance vitality of the tone, so that the singing and singing voice more rounded, more vivid, more divine. To put it more colloquially, we want to sing the authentic charm, we need to reflect the characteristics of this music in the singing.<sup>29</sup> Its common technique is to

<sup>29</sup> Xu Jie: Study on the characteristics of Hunan flower drum play. Shanghai: Graduate thesis of East China Normal University, 2009.



attach some small decorative sounds or some singing symbols to the existing melody, so that the melody flashes the bright spot, in the euphemistic and delicate line cavity to show the local flavor, remind the audience of aesthetic pleasure, it is closely practiced with the language. Jing folk songs by nasal hum took has unique style of vibrato, "ing" and "ang" rhyme to fall extended nasal rhymes, even the singing can let the listener as in the face of the taste of the unique string piano that soft, gentle, melodious sound of the piano.

Singing physiology emphasizes that singing requires "standard words and fruity cavity" voice. The mechanism of human vocalization requires that the bite organ and the sound organ can only do their part, if the biting organ does not actively bite the word, the resonance of the mouth and throat cavity will not open, which will increase the burden of the vocal organs. Simply put, problems such as snorting, throat lifting, throat tightness, dislocated words and low-position pronunciation follow, and if so, serious people will not be able to continue to perform songs. Jing people singing with nasal rhyme in the normal pronunciation of the word, with the word belly-based nasal rhyme mother with the music value of the singing, the word belly shortened, the rhyme length, by the pure nasal tone will rhyme the word to the nasal cavity resonance. This is a special technique to emphasize nasal color<sup>30</sup>. Because of the appreciation habits of the people of Jing and the preference for "hum", many words such as "nang" in the Jing song have a nasal rhyme, Jing language are similar and Cantonese rhyme, very stressed nasal rhyme.

### 3. Performance

In the Jing region, the scene of singing folk songs can be seen everywhere. Whether it's on a fishing boat, on the sea, in Ha pavilion, or by the sea. When singing folk songs, the singers dress up, there are a variety of props, especially the characteristic instrument of the solo string. In the daily singing performance, female performers generally wear light-colored long shirts such as pink, white and sky blue, with different colors of trousers. Because the Jing people live in the hot and humid monsoon climate zone in South Asia, and the Jing people all year round in the seaside to enrich the fishing activities, so the Jing people generally have excellent breathability, water easily dry, its main material is silk satin, silk and fennel yarn and other soft fabrics, sprinkling, flowing feeling. Students who once sang Jing folk songs in the teaching practice and reporting exhibition of the Department of Ethnic Art of Guangxi Art College fully explore the folk materials, and the costumes of the performance, in addition to wearing the Jing characteristic gown, and used the hat as props of the Jing ethnic group.

The Single-string instrument is a unique musical instrument of the Jing ethnic group, also known as "Pao". According to the *"Instruments Magazine"* contained, the Ancient Chinese musical instruments gold, stone, earth, leather, silk, wood, pao, bamboo in the eight categories, including this kind of "Pao". After the transformation, the structure of the "Pao" than the original has evolved and simple, so it is called a one-stringed piano. It has a long history, with a unique tone and style. Every day of the festival, there will be a hundred solo-stringed ensembles at the beach, the scene is extremely spectacular. The Jing solo piano has been continuously updated and perfected in the development of many musicians' improvement, and further popularized this

national musical instrument.

In the Jing ethnic, Neng Wang who is the one-stringed piano player once introduced: back to the first day of the Jing people on the coast, they pray for peace, the temple to do society, happy harvest, New Year's Day, singing and dancing are inseparable from the one-stringed piano. In playing the Single-string, with the after-play sound, as a push, pull the stick method to extract other sounds, which is very similar to the Jing people's nasal rhyme "um...", "ding...", "dong ..." and other sounds. As a folk musical instrument, the one-stringed piano was only taught at Guangxi Art Institute in recent years, and the playing skills of Jing students became more and more mature in their learning and display.

## Conclusion

Han Ying, a thinker of the Han Dynasty in China, said that "the laborer sings its things", and that the folk songs created by the workers are closely related to their labor and life content, and that the emergence and development of the songs of the Guangxi Jing people also have a profound cultural background. The unique natural environment has created the unique human characteristics of the Jing ethnic group. Jing folk songs have been spread in the fields and countryside since their introduction into China, and they play an extremely important role in the lives of the Jing people, who are happy to express their own lives and struggles with songs and express their thoughts and feelings.

The unique language and rich cultural background of the Jing ethnic group have added a more unique flavor to the singing of the Jing folk songs. The language in its singing voice is transformed according to the ups and downs of music melody, loose rhythm and style, which are closely related to the Jing marine culture. Jing singing contains nasal rhyme is a unique vocal charm, in the singing of the word belly-based nasal rhyme mother with the music value of singing, the word belly shortened, the rhyme length, by the pure nasal tone will rhyme the word to the nasal cavity resonance. This is a special technique that emphasizes the color of nasal tone, and it also a unique musical style of Jing folk songs.

## Discussion

Although the title of this paper is "The Singing Style of Jing Folk Songs", it differs from previous research results in that it adopts the theoretical method of ethnomusicology field collection to sort out and summarize the related materials of Beijing folk songs, and mainly analyzes the singing methods of Beijing folk songs from the perspective of singing physiology from the perspective of language characteristics and style.

The history of the Jing folk songs is the history of the development of the Jing people, who migrated from Vietnam and settled here, and gradually developed and developed. The Jing use Vietnamese mandarin for daily communication, but do not have their own national language. Because of its geographical proximity to Guangdong, the singing language is inclined to the pronunciation and style of Cantonese. By singing physiology and phonology Jing folk songs singing method and embellish chamber parsing, which records the music emotion of word of mouth in this article, in order to form a system theory achievement, do some foreshadowing for the research of others.



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## "INDRAJIT", A DRAMATIC COMPARISON STUDY ON THE CHARACTER'S ROLE: RAMAYANA – RAMAKIRATI

Akarin Pongpandecha \*

Chulachart Arunyanak \*\*

### Abstract

"**Indrajit**", formerly known in "**Ramayana**" Epic as "**Meghanada**" is one of the most important characters in Ramayana who is also praised as one of the most skilful warriors in "**Atimaharathi**" (*Wikipedia/maharathi*) or the Lord of the great charioteers class who reflects the shadow of "**Hector**" in Homer's celebrated epic, "**Iliad**". (*Wikipedia/Meghnad Bahd Kavya*)

Indrajit is a kind of antihero who defines heroism of his counterparts; "**Rama**" and "**Lakshmana**".

Ramayana depicts him as; a loving son to his father and Mother, "**Ravana**" and **Mandodari**, a loving husband to Sulochana, an important loyal subject and greatest warrior to his king, a most trustful battle comrades to his kin men and subordinate soldiers.

His living ensured the existence of his father's **Rakshasa** (*Wikipedia/Rakshasa*) kingdom and his fall sealed the destiny of **Lanka**. He was the last line of defence of his father king who also perished shortly after the son.

His death had been destined since the day he was born which was later informed to him by his great grandfather, "**God Brahma**", while granting him a boon and renamed him from "Meghanada" to "Indrajit", the defeater of Indra.

Nevertheless, these details as mentioned above, were least emphatically mentioned in "Ramakirati", the Thai adaptation of Ramayana, which is lack of deeper background and history as it should be form the original literature. Accordingly, it lessens performers in "**Khon**" performance to perform the role of Indrajit in deeper dimension to carry across the message the character tries to demonstrate in the original story (Ramayana)

This article aims to describe some of the missing essential information that may assist the Khon performing artists, Khon audiences and researchers to understand Indrajit's cause of action, his motivation, his role and the symbol he carries throughout the story.

### Keywords :

**Shastra and Astra** (Two major types of weapons in Hindu mythology; Shastra is handheld weapon in physical form, Astra is magical weapon in forms of energy created in accompanied of mantra chanting. Once released, Astra works like a self-guided missile. (*Wikipedia/ Indrajit*),

**Yugna** (Sacrificial rites and rituals),

**Boon** (Special condition or status granted by celestial beings)

\* Master of Performing Arts in Thai Classical Dance, the Graduate School, Bunditpatanasilpa Institute.

\*\* Assistant Professor Dr., Bunditpatanasilpa Institute.

## Introduction

There is no question that the culture of Southeast Asia is deeply rooted with the Indian civilisation which makes the majority of cultural proportion of people who have been living in the region for millenniums of years. From prehistoric period, aboriginal people of Southeast Asia had been gradually "indianised" by the Indian settlers and voyagers who travelled far from their home, in searches of, new settlements, natural resources, trading routes via sea, as well as asylum from warring states in their homeland.

Historic evidences, given them are archaeological sites, artefacts, documents mentioned about concentrated Hindu influence which had shaped the way of living of the locals who finally mingled with the Indian settlers and responsible for establishment of new Indianised kingdoms, for example: the Ramanyadesa (the Mon) such as Dvarvati and Hanthavaddy kingdoms, the Khmer Empire, the Srivijaya, the Cham and other sub ruling states in the area.

Amongst the Hindu influential elements in Southeast Asia, Ramayana and Mahabharata epics play the most important role in belief systems of the Southeast Asians. Ramayana, in particular, several races and kingdoms such as the Mons, the Siamese, Dvarvati kingdom were built around the story of Rama, whereas the story became the major story told and passed on for generations in forms of literatures, performing arts, as well as art objects and structural elements on ancient architectures.

Ramayana, in particular, became the core of Southeast Asian socio-political culture, which became stereotype of countries in this region until today. And although ethnological geography and cultural landscape of people in different nation states of Southeast Asia had changed through time, in regardless of religions and faiths, Rama still remains as an idealistic figure and legendary mentor of leaders of so-called traditional states.

In Siam, presently known as Thailand, Rama had become larger than just a Hindu based legendary heroic king, instead he became a divine status of all Siamese kings and remains the same, although not as obvious as in the former time, until today.

Perhaps, fading evidences may lie in the term "Siam" as well as the corporation of Rama's kingdom, Ayodhya, into the name of the Siamese's kingdom name. Not to mention an account of Siamese King's title as King Rama such as King Ramkhamhaeng, King Ramathibodi and so on.

Back to the Ramayana story, in order to amplify the glory of the heroic noble Rama, as well as other epics around the globe, the hero has to go through unimaginable hardship by confronting various obstacles until he or she managed to solve all the hardships that continually pour onto them. Rama had to suffer from the jealousy of his step mother which stripped him off his king-to-be status and accompanied luxury, driven into a decade and a half exile into jungle, and eventually lost his beloved Sita into the hands of Ravana, the Rakshasa king of Lanka, before going through a vicious cruel war against the kidnapper of his wife which caused millions of lives of both sides.

Rama-Ravana war, in particular, is one of the most talked about legendary war in Hindu mythology which ended with the defeat of Ravana, the cruel king and the initiation of worshipping tradition of numbers of characters from the story such as, Rama himself, Lakshmana, Hanuman,

Vibhishna and so on. Whilst Ravana, is still worshipped as an ancestral king of people of Sri Lanka, that have mostly converted into Theravada Buddhists, another figure, which is one of the most important Rakshasa figures mentioned in Ramayana is his son, Meghanada, who was later renamed as "Indrajit" after his victory over Lord Indra, the celestial king of heaven and the head of all Devas.

The victory of Meghanada was praised as the triumph of Asura (demon) (Wikipedia/Asura) over the Sura (divine) and sometimes considered as another Devasurasangrama (ญานลักร. 2552)

### Purpose of Study

To study the character's role, characteristic and behaviour of Indrajit as well as emotions of the character from involving literatures.

### Research Methodology

Comparative analysis of secondary sources, ie, involving literatures

### Instrumentation

Internet

### Data Collection

1. Thai Dramatical literatures involving Indrajit
2. Foreign literatures involving Indrajit

### Data Analysis

Analytical study on historical background and roles of the character from various Thai and foreign literatures.

### Results

1. Indrajit's story in Ramakirati drifted away from that in the original Ramayana rather significantly
2. The Ramakirati composer or composing team intentionally left out Rama from the battle with Indrajit for some reason.

### Discussion

#### Brief History of Indrajit (Wikipedia/Indrajit)

Indrajit was born the eldest son of Ravana with his queen Mandodari. Prior to his birth, Ravana, as one of greatest astrologists, forcefully urged all the celestial devas to gather their stars into the home of 11 which represents "accomplishment" and "success" for his son. However, "Shani" the Lord of Saturn who foresees Karma of all beings refused to move into the designated position and instead, moved into the house of 12 which represents "decay" which although extremely angered Ravana, he could not do anything about it. Therefore, since the day he was born,

Meghanada had already been destined to be eliminated by Lakshmana.

Meghanada was one of favourite disciples of Shukra, the celestial lord of Venus who taught him to arranged different Yugnas for retrieving celestial power and weapons. By this, Meghanada was also the possessor of numerous numbers of celestial Shastras and Astras after he had defeated their original bearers.

In order to convince Meghanada to spare Indra's life and release the King of heaven, God Brahma gifted him with powerful boon that Meghanada shall not be killed as long as he had accomplished sacrificial rite. The sacrificial rite, should he has completed, will present him with a magical chariot and horses which will enable him to travel in the sky and become invisible to his enemies. And as long as he fight on the chariot, he shall never be slain.

The God also presented him with one of the most powerful Astras in the universe known as "Brahmastra" which is consisted of the power of one of God Brahma's head. Nevertheless, warned by Bhrahma, Meghanada who was from then on, known as Indrajit, would face his destiny and killed by a man who approached him whilst his Yugna is being conducted and Agni, the lord of fire (Wikipedia/ Agni), has not yet received his offerings.

His might and magical strength, including the natural power of Rakshasa race that will become more powerful during the night made Indrajit the most difficult enemy to defeat by Rama and his brother, Lakshmana.

With this reason, Indrajit's capability emphasised the glory of Rama and his brother, for the reason that Lakshmana accomplished one of the impossible tasks to accomplish, by slaying Indrajit, the never before defeated even by God Indra and other Devas.

After Ravana had lost most of his powerful and faithful subjects namely, his brother; Kumbha-Karna, Mahodara, Mahaprashwa, his sons; Narataka, Trisiras, Devantaka and Atikaya, and others such as Prahashta and so on in only days of war, it was Indrajit who provided assurance to his father, revoked battling spirit in Ravana as appeared in Ramesh composed poem as:-

**"Shed no tears of sorrow, father!" Indrajit exclaimed in pride,  
While thy eldest son surviveth triumph dwells on Ravan's side,  
Raman and that stripling Lakshman, I had left them in their gore,  
Once again I seek their lifeblood, -they shall live to fight no more,..."**  
(Dutt, 2002: 126)

Nevertheless, Indrajit could only manage to keep his promise to his father in permanent. In his last battle, his Yugna (sacrificial rite) was interrupted and after a long exchanging of magical darts, his last arrow showed no effect on Lakshmana which made him realised his destiny which he finally embraced his final moment.

The death of Indrajit was swift and joyfully welcomed by all the celestial beings and rishis. For Rama's army, as described by Vibhishna, the most difficult stage of war had gone and the definite victory of Rama was at the only arm-reaching distance.

However, back in Lanka, the atmosphere was in total opposite. The whole kingdom mourned the death of their champion and realised full well that Lanka destiny was doomed.



Particularly, his father Ravana, who collapsed and sobbingly mourned of his most beloved son's death as portrayed by Dutt as:-

**In the skies the bright Immortals lisp thy name with terror pale,  
On the earth our maids and matrons mourn thy fall with piercing wail!  
Hark! the voice of lamentation waking in the palace halls,  
Like the voice of woe in forests when the forest monarch falls,  
Hark! the wailing widowed princess, mother weeping for her son,  
Leaving them in tears and anguish, Indrajit, where are thou gone?  
Full of years, - so oft I pondered, - when the monarch Ravan dies,  
Indrajit shall watch his bedside, Indrajit shall close his eyes,  
But the course of nature changes, and the father weeps the son,  
Youth is fallen, and the aged lives to fight the foe alone!"**  
(Dutt, 2002: 130)

The fall of Indrajit represented the last and strongest line of defence of Lanka and duly as well as quickly led to the fall of his father, along with his glorious Rakshasa kingdom.

Therefore, it is noticeable that Indrajit's story in Ramayana, which has been briefly described as above, rather portrays deeper dimension of the character than that in Ramakirati.

By comparing story of Indrajit in Ramayana with that in the royal composition of Ramakirati play script by King Rama I of Siamese Rattanakosin period, followings are some similarities and differences found in this initial stage of research:-

#### **Similarities (matching information) (สิบลพท. 2557)**

1. Indrajit was a son of Ravana and his queen, Mandodari. and heir to Ravana's throne.
2. He is an obedient child and major supporter of his father's decision and action without any regards of virtue and righteousness.
3. He was a clever young man who managed to accomplish his study in all Vedic education and retrieved celestial weapons through organising Yugnas.
4. Fire is the essential element of his Yugna.
5. He was the defeater of God Indra and his celestial army, by this, he was renamed as Indrajit, the defeater of Indra and became proudly arrogant of his victorious achievement.
6. Amongst all of his celestial weapons, he possessed "Nagapasha" and "Brahmastra" that he used them to defeat Rama's army.
7. He subdued Hanuman twice; the first time when Hanuman intruded into Lanka in seeking audience with Sita, the second time when he shot Hanuman in the battle with his celestial dart.
8. His first magical dart shot at Rama's army and successfully subdued the entire army was "Nagapasha", the serpent dart, which he shot from a hidden position behind the dark cloud in the sky. Subsequently, the second celestial weapon he used to subdue his enemy was "Brahmastra" the Astra of God Brahma.
9. In his every sacrificial rite, fire and black were one crucial elements.
10. He briefly argued with his uncle, Vibhishana, in battles and made a complaint

towards Vibhishana in his last battle before he was slain.

11. His last sacrificial rite was interrupted by Lakshman, Vibhishna and Hanuman, which resulted in his death.
12. The cause of his death was decapitation by Lakshmana's arrow.
13. His death caused his father's so much pain that Ravana temporarily lost his sensibility and was about to execute Sita, blaming her of the cause of his son's death.

#### **Differences, from Ramayana to Ramakirati (ศิลปะการ. 2557)**

1. All the inhabitants of Lanka were Rakshasa, not Asura or Yaksha that are different species. In Ramakirati, Ravana, Indrajit and others in his family and the citizens of Lanka were confusingly and alternately mentioned as Asura, Mara, Yaksha but least mentioned as Rakshasa as they are supposed to be.
2. Indrajit was named as Meghanada (Thunder, the lord of sky) when he was born whereas in Ramakien, his former name was Ranabaktra (the face of warrior)
3. He was the eldest son of Ravana. In Ramakien however, he must have been the third child of Dassaghandha after Palayakalpa and Suvarnmacha. Additionally, he was also younger brother of Angada from different father (Vali), older brother of Sita.
4. He was husband of Sulochana who underwent "Sati" ceremony by killing herself in the cremating flame of Indrajit. In Ramakirati, his wife is known as "Suvarnkanyuma" who later briefly became Hanuman consort by the order of Ravana.
5. There is no record of Indrajit's hier. In Ramakirati, he had 2 sons; Yamalivana and Kanyuvega.
6. His divine guru was Shukra, the God of Venus whereas in Ramakirati, his teacher was the hermit Goputra who was also teacher of Ravana in the Thai version.
7. The weapons under his possession can be categorised into 4: men's, Devas', Asuras' and the Trimurti's whereas in Ramakirati, he obtained three major Shastras/ Astras; Brahmastra from Shiva, Nagapasha from Bhrahma and Vishnupanum from Vishnu through a fire Yugnas.
8. In his father's war against Indra, he charged into Indra's celestial palace and freed his father of Indra's captivity before captured Indra and tied him to Indra's own chariot then brought back to Lanka for execution, whereas in Ramakirati, Ravana simply ordered his son to attack Indra and Indra managed to escape back to his celestial palace.
9. Brahmastra, the powerful celestial weapon, was given to him by God Brahma in Ramayana not God Shiva as described in Ramakirati
10. In Ramayana, he was renamed as "Indrajit" by God Brahma, his great grandfather and not by Ravana, his father.
11. In Ramayana, the first occasion when he defeated Hanuman in the garden of Lanka, he shot Brahmastra to Hanuman and not Nagapasa.
12. During argument in the House of Lanka when Vibhishna banished himself, Indrajit condemned his uncle for being a coward whereas in Ramakirati, he was seen as a person whom Vibhishana tried to take shelter from.
13. The battle in which Indrajit applied Nagapasha weapon on Rama's side was the first encounter he had with the Vanar army according to Ramayana, Indrajit shot Nagapasha noose at



both Ayodhayan brothers as a defensive launch against the initial attack of Vanar army. The arrow successfully brought down both Rama and Lakshmana but not the entire Vanar army. Ramakien indicates otherwise that Nagapasha was his second battle after the first battle with Lakshmana.

14. Indrajit did not arrange any ritual to revoke the power of Nagapasha noose. The entire story of Nagapasha rite and the interruption of the rite by Jambavan the king of bear (Jambhuvaraj in Ramakirati) does not exist in Ramayana.

15. Garuda came into rescue of both Rama and Lakshmana on his own, he was not called upon by Rama as in Ramakirati.

16. Indrajit's first battle happened before the fall of Kumbha-Karna, his uncle where as in Ramakirati, Kumbha-Karna fell before Indrajit engaged in the war.

17. Before his second battle, Indrajit organised a Yugna known as "Nikumbhila" (Kumbhila) for victory over his enemy according to the boon he was given by God Brahma. He did not perform the ritual to particularly revoke the power of his magical astra, "Brahmastra" as depicted in Ramakirati. Brahmastra was self-power weapon and need not any revocation. Nikumbhila was not Indrajit's last rite but every rites he performed in this was were Nikumbhila. Ramakirati addresses the rite as "Kumbhaniya"

18. His Nikumbhila rite was successful and was not interrupted by the bad news his father sent as told in Ramakirati.

19. After the rite was completed, as the result, Indrajit along with his chariot, charioteer, horses and all the powerful weapons disappeared into the sky that nobody could see. He did not transform himself and his army into Indra and divine troops to lure Lakshmana and his Vanar army as depicted in Ramakirati.

20. Rama and Lakshmana were well aware of the power of Brahmastra and decided to take the shot in respect of God Brahma. Nobody in Rama's army escaped the Brahmastra noose shot down from the sky by Indrajit. Everyone including Hanuman was shot, except Vibhishna. However, Hanuman was not seriously injured because the limitation of Brahmastra power that it can only knock the consciousness out of shot person once. In Ramakirati, Rama was not in this battle, only Lakshmana and the entire army was shot due to their carelessness in trusting the illusion of Indra, except Hanuman, who escaped the dart on his own ability.

21. After Rama and his army woke up from their wounds with the help of Hanuman who brought the entire mountain of medicine to cure them, Makaraksha, son of Khara, was sent out to defeat Rama's army and eventually killed by Rama. In Ramakirati, he was killed before Indrajit's second battle.

22. Before his last battle, Indrajit created an illusion of Sita to execute before the Vanar army in order to lure Rama, therefore, he could generate some time to perform another Kumbhanila rite. In Ramakirati, Indrajit had a prisoner known as "Sukhajar", a former deserter, transformed himself into Sita and had him executed before Lakshmana and the Vanar army, then announced that he would be on bound to attack Ayodhaya.

23. Having realised that the illusion was not Sita, with Vibhishna's instruction and revealed secret of Indrajit about the prince's curse, Rama sent out Lakshmana to interrupt the Nikumbhila rite which Indrajit attempted to perform again. Both Ramayana and Ramakirati describe the story similarly. However, whereas Ramayana indicates that this is the last fight

between Lakshman and Indrajit as the Rakshasa prince was beheaded by Lakshman's Indra noose in this incident. Ramakien, otherwise depicts that Indrajit escaped from this attack back to Lanka, regrouped and came back to face his destiny.

24. Neither Rama nor Lakshmana ever engaged in hand combat with Indrajit in Ramayana whereas in Ramakirati, Lakshmana and Indrajit fought hand to hand for numerous time.

### **Contents in Ramayana that do not Appear in Ramakirati (ศิลปะการ. 2557)**

1. The incident when Ravana forced all the stars to position themselves together for creating auspicious birth sign for Meghanada and the refusal of Saturn to move into Ravana's required position.

2. He was described to be an elegant looking person.

3. Ravana visited him while he was about to complete the last ritual in which he worshipped to Rudra (Shiva)

4. When God Brahma granted his great grandson, Indrajit, with boon, Indrajit asked for being immortality but Brahma rejected his request that it is against nature, instead Brahma granted him the boon that as long as Indrajit is on his chariot, he shall not be defeated.

5. When he captured Hanuman, he was obliged to use Brahmastra to knock Hanuman out of the sky. However, having seen the Rakshasa soldier released Hanuman off Brahmastra, he was disappointed to see that his magical weapon was wasted as Brahmastra only has effective impact on the same person once.

6. Indrajit was given duty to guard Lanka city from the western city gate.

7. His first battle was with Angad (Ramakirati - Ongkot), who managed to killed his charioteer and horses, then destroyed his chariot.

8. Prior to Indrajit's last battle, he successfully accomplished another Yugna (Nikumbhila) and applied the same tactic. However, this time, Indrajit only used Shastra (handheld weapons) to attack and successfully killed vast numbers of Vanar. Both sides, Rama/Lakshman and Indrajit exchanged darts across the sky and injured each other but the two brothers still cannot stop Indrajit's attack. Furious Lakshman then decided that he was going to use Brahmastra to kill all the Rakshasa in the world but abruptly forbid by his brother that it is immoral to rid all the Rakshasa given the reason that some of them are virtuous. With this, Rama tried to eliminate Indrajit particularly which worried Indrajit that he had to retreat back into Lanka. But came back out again after reminding himself of those braves that fell before him.

9. In his last Nikumbhila rite, Indrajit had to leave his ritual mandala to climb onto his chariot in order to support his troops' morale.

10. In his last fight, Indrajit was stunned by one of Lakshmana's shot of arrow, which created a fearful sound of thunder.

11. Indrajit and Lakshmana managed to destroy each other's armour in the last fight.

12. Indrajit shot Lakshmana and Vibhishna with multiple arrows at their foreheads but they were not critically injured.

13. The last arrow he shot at Lakshmana was Asura nooze which created various forms of weapons to attack the enemy but Lakshmana destroyed all of them with his Rudra nooze.



14. Indrajit was ironically killed by Indra Astra, the nooze of Indra, which decapitated him.

**The detail that do not appear in Ramayana but appear in Ramakirati (ลิลปะการ. 2550)**

1. Indrajit bid farewell to his parents to learn Veda with his master when he was 15.
2. He spent 7 years, 7 months and 7 days to complete a fire ritual known as "Maha Kala Aghi" that summoned the Trimurti; Shiva, Vishnu, and Brahma to grant him with Trimurti weapons.
3. Shiva granted him with "Brahmastra" nooze and a mantra to transform himself into Indra whereas Brahma grated him with "Nagapasha" dart and Vishnu granted him with "Vishnupanam" dart.
4. Another Boon he was granted by God Brahma, but the story does not indicate when is that Indrajit shall not be killed on the ground but if he was, his decapitated head should create and inferno fire that wipe out every being in this world unless his head is place on Brahma's celestial plate.
5. In his battle with Indra, which he triumphed over the god, he managed to retrieved Indra's discus which he presented it to his father.
6. The first battle he had was with Lakshmana which the result was a due.
7. The Nagapasha ritual, which he performed within a gigantic tree to summon all the nagas and other poisonous animals to release their poison onto his Nagapasha darts, was interrupted by Jambhuvaraj (Jambavan) who transformed himself into a giant black bear to ward off all the poisonous creatures.
8. Indrajit transformed himself along with his entire army into Indra and his celestial army to entertain Lakshmana and his Vanar force before shot the entire army with his Brahmastra nooze.
9. After he failed to accomplish the last rite, he managed to escape back to Lanka with an arrow of Lakshmana stucked at his chest.
10. Indrajit could not pull out Lakshman's arrow, therefore, he sobbed back to his mother Mondo to bid farewell, however, Mondo saved his life by urging him to drink magical milk from her breasts, because she was given a boon by Goddess Uma that her milk can cure any injured people in the world.
11. Indrajit's life was safe by his mother's milk but the injury of Indrajit created anger for his mother towards his father that Mondo brought her son to seek audience with Ravana and complained to him about his decision in the war. Nevertheless, Ravana became angry and insulted Indrajit that if his son is afraid of death, Ravana himself, as an old man, will battle the enemy alone.
12. Indrajit did not want his parents to quarrel over his own safety. With the love to his father and pride, he volunteered his father to go out into battle for the last time.
13. Ravana gave him his own family's heritage nooze to fight the enemy.
14. Indrajit knew that he was not to return alive. Therefore, he bid farewell to his parents, his wife and consorts, then murmured to himself that his doom will be the end of Lanka.
15. There were inauspicious signs happened while his army was marching out of Lanka for the last time.
16. In the last battle, Indrajit fought until he ran out of all weapons, he decided to fly up into the sky, chanted a mantra to created dark cloud, then hid behind the cloud in the hope that he

will be about to chant Shiva's mantra to create rain of weapons fallen upon Lakshman's army. However, Vibhishna informed Lakshman to shoot a "Valayvata" nooze to destroy all weapons and revoke lives of all Vanars. The arrow continued to strike Indrajit on his chest that he could no longer pull out.

17. Indrajit realised that his ending was approaching, he cried and murmured that his death is caused by his own uncle and concerned about safety of Lanka.

18. Before Lakshmana shot his arrow, Vibhishana warned him of Brahma's boon that Indrajit's decapitated head is not to touch the ground unless placed on celestial plate. Lakshmana duly ordered Angada to beg for the plate from God Brahma. On his return, Angada raised the plate above his head in the sky, Lakshmana then shot his arrow to decapitate Indrajit whose head was then retrieved by Angada in the sky, prevented the inferno fire.

19. Finally, Indrajit's head was destroyed by the arrow of Rama.

## Conclusion

This comparison study on the story of Indrajit, as appeared in Ramayana and Ramakirati, reveals numbers of observations and hypothesis.

It clearly points out that Indrajit's story in Ramakirati drifted away from that in the original Ramayana rather significantly as some parts in Ramakirati involving Indrajit, as well as other parts in the story, may have been either incorrectly interpreted from the original story or told by different sources.

Secondly, there is an indication that, the Ramakirati composer or composing team intentionally left out Rama from the battle with Indrajit for some reason.

Regarding the distortion of the original story occurred In Ramakirati, there has been numerous details that were changed or twisted, intentionally or unintentionally:-

## The Trimurti's Celestial Astra

Strangely, in Ramakirati, the most effective weapon of Indrajit, Brahmastra, was handed to him by Shiva and not Brahma for some reason. By its' name, without referring to Ramayana story, one would immediately refer the weapon to Brahma who was also Indrajit's ancestor. In Ramayana, although Indrajit and Ravana were significant devotees to shiva and Indrajit were granted a several celestial weapons from Shiva, the most powerful weapons came from Brahma's stock namely; Brahmastra and Brahmashirsha. (Wikipedia/Indrajit) Perhaps, the author of Ramakirati was determined to praise Shiva somehow that he twisted the story to fit his own devotion to Shiva?

## The Transformation of Indrajit into Indra

Ramayana described Indrajit after he has accomplished his Nikumbhila rite, just before Indrajit made himself, his Chariot, the charioteer, his horses, along with his weapons invisible, as:-

**" ....Indrajit, whose appearance is too gorgeous beyond description....."**

(ศิลาปกร. 2557)



The author(s) of Ramakirati may intentionally or unintentionally interpreted this as Indrajit transformed himself into Indra. The fact that he was invisible by Rama, Lakshmana and the entire Vanar army may have been translated into the scene when Lakshmana and his army were stunned by the glorious appearance of Indrajit in Indra disguise who poured down the rain of Brahmastra arrows upon them while looking up into the sky.

### **Saddhasura is a manifestation of Indrajit in Ramakirati**

The action of Indrajit when he poured the rain of weapons down from the sky in his third battle may have been deviated into story of another Yaksha in Ramakirati known as "Saddhasura". (ศิลปากร. 2550)

### **Confusions over Indrajit's kin men**

Between his first battle when he used Nagapasha nooze and his second battle, Indrajit lost large numbers of his battle comrades who were his family members. Whereas some of them disappeared in Ramakirati, some of them remained, but had either lost or had been changed their relationship status with Ravana and Indrajit.

For example, Narataka, Devantaka, the twin sons of Ravana may have been the originators of Dassakirivana and Dassakiridhara in Ramakirati. Trisiras who was mentioned as brother of Dassaghandha in Ramakirati was in fact another son of Ravana. Atikaya, another most capable son of Ravana may have been responsible for the origin of Saeng-Atitaya, younger brother of Makaraksha, in Ramakirati.

Interestingly, Mahodhara and Mahaprashva that are only mentioned as generals of Ravana and survived the war in Ramakirati, in Ramayana, they were brothers of Ravana and perished in this occasion along with their nephews.

Prahashta, another brother of Ravana and uncle of Indrajit, whose role significantly appears throughout Ramayana, and also killed in this battle, is completely left out in Ramakirati.

### **Lessen Important Role of Indrajit and Highenning of Rama's Glory**

Upon the research on Indrajit's roles between Ramayana and Ramakirati, It has come to the author's knowledge that Indrajit's glorious importance and his roles in Ramayana story has been lessen in Ramakirati.

From a proud and most powerful Rakshasa Prince who feared no death before him in Ramayana, Indrajit's status was boiled down as a capable Yaksha warrior, who although had defeated Indra and other divines, triumphed over only Lakshmana and the Vanar army twice. Throughout the process, Indrajit repeatedly failed to accomplish his Yugas to furnish his celestial weapons with their most powerful capabilities due to the interruptions by Rama's Vanar soldiers under Vibhishana's instruction.

Firstly, in his battle against Indra and divine army. Ramakirati depicted the scene that Indrajit marched his army up to the foot of Meru mountain and the celestial army led by Indra marched down to engage the Yaksha army there. Having lost to Indrajit, Indra managed to ride his chariot back to his celestial palace and sealed the gate. Indrajit did not pursue his enemy and retire back to Lanka. This version of story clouded the detail in Ramayana that Indrajit raised his army and broke into Indra's palace, captured the god, tied him to the god's own chariot and brought him to Lanka to ready him for execution.

In the last rite "Kumbhaniya" (Nikumbhila in Ramayana) which he also failed to accomplish, he was shot with Lakshmana's arrow and could not discard it from his body by which he had to flee from the scene while crying all the way to bid farewell to his mother who had unintentionally shamed him by saving his life, the saving process in which obliged Indrajit to consume his mother magical milk from her breasts.

Having been saved by his mother, he allowed his mother to bring him to bid his father in exempting him from the further battle in order to save their child's life. However, He finally decided to face his destiny only because; he did not want to see his parents escalating their argument, fear of his father's wrath, and undo his father's insult over his courage.

Notably, unlike Indrajit in Ramayana, Indrajit in Ramakirati also ran out of his armouries that he had to use his father's weapon in the last battle.

Therefore, we can clearly see that although the character started off with pride, courage, and high battle capability, towards the end, Indrajit was made a totally different person in Ramakirati. He became a weak pity boy to his mother, warrior who feared of death, a wimpy character who cried over his destiny and a soldier who was low on essential weaponry.

On the other hand, Ramakirati highen status Rama in his army's battle against Indrajit for absolute.

First of all, we will not see Rama engaged in any battle with Indrajit. Khon masters explain that because Rama's status is higher than Indrajit. Therefore, according to the hierarchy of Siamese royal status, Rama sent out Lakshmana to deal with Indrajit instead because both of them held the same royal status, Indrajit as a crowned prince and Lakshmana as a viceroy.

Second of all, we shall not witness accomplishment Yugnas commissioned by Indrajit that ensured his victories over Rama.

Third of all, we will not see Rama shot down and fell on the ground by Indrajit twice in two battles with the Rakshasa's Nakapasha and Brahmastra nooses.

Finally, we shall see that Rama made a comment on decapitated Indrajit's head that it still looks nastily arrogant before destroying it with his arrow.

In conclusion, the author believe that the Thai version of Ramayana, apart from confusion over the timeline, characters and other smaller details such as weapons, places and names and so on, intentionally adjusted the story to highen the status and glorify Rama (and Indra) for some particular reason(s). Perhaps, both Rama and Indra are with the Kings of Siam since Ayutthaya period? By doing so, the author could have purposely lessen the glory, valour and capability of

the Rakshasa side, leaving out all the reasoning detail which justifies actions of both sides at war which unfortunately left the hollow in the story that could have been filled in by keeping the original content.

To the author, Indrajit is the symbol of "future" of the Rakshasa in Ramayana story. The future which has been doom since the beginning because it started off with the mistake. Indrajit was his father's dream, hope and future in accomplishing something the father could not accomplish by himself. Ramayana, set an example of a doomed future which bounds to a doomed end because of a doomed beginning. With this ancient philosophy, Indrajit's life and glory has been impermanent since the day he was born until the day he died, as well his father's dream and kingdom.

## Suggestions

### 1. Suggestions to apply in the field

The thorough understanding of Indrajit's historical background from Ramayana Epic through interpretative approach will assist in the lively synchronisation of Khon performing ability with meaning and symbol the character represents in Ramayana story.

### 2. Suggestions to apply in the future research

The comparative study approach between Ramayana and Ramakirati will assist in unlocking and clarifying numbers of unsolved content in Ramakirati.

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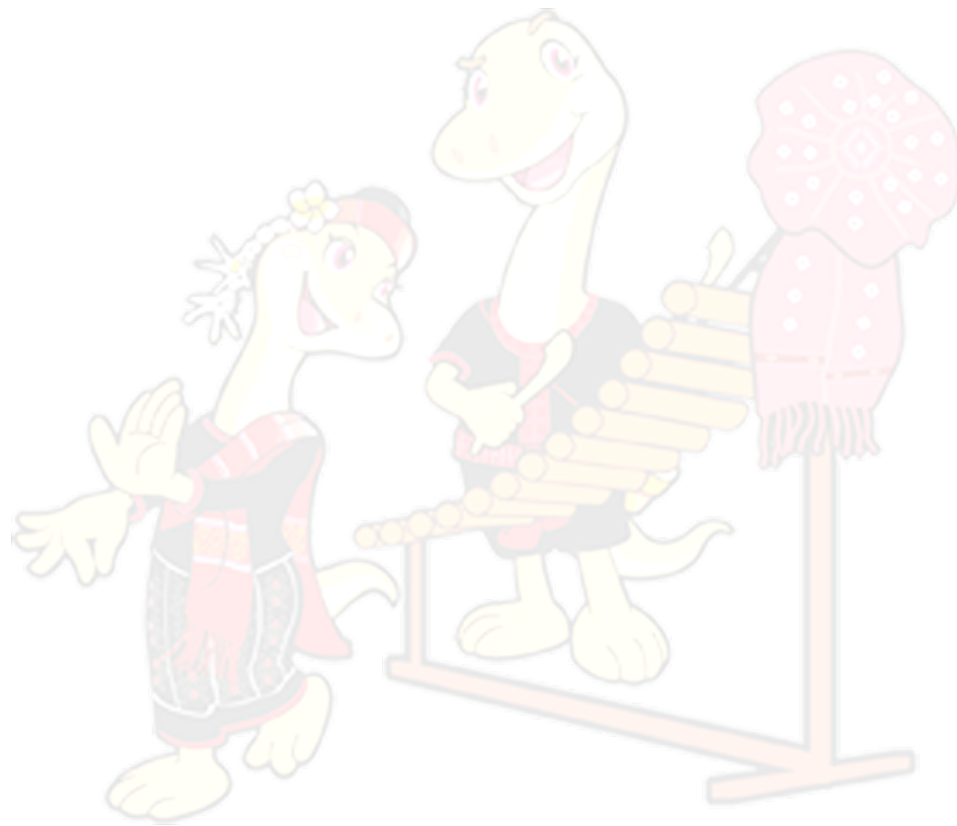
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## KLONGYAW PERFORMANCE

**Chainat Mapecht\***

### Abstract

The research "Long Drum" aims to preserve and realize the importance of Isan drum dancing in the way of life of Isan people. Isan folk dance performance, Isan dance drum set, inheritance and dissemination of Isan folk art and culture, this research uses qualitative research methods in accordance with research and development guidelines. By observing techniques, interviews and group discussions from knowledge workers, workers and general information service providers of the people in the city, Muang District and Si Somdet District, Roi Et Province, Wapi Pathum District, Maha Sarakham Province, used as a creative work for long drum show.

From the study, it was found that the creation of long drum dance performances was a dance consisting of long drum bands and Pong Lang bands. There are 34 dance moves that are created from ancient performances and creative gestures. The performers have to process the rows according to the steps of traditional drums and songs used. Musicians wear blue round neck shirts, cloth sarongs, and use a loincloth to decorate the waist and wrap around the waist. The actor's hair style is made using jewelry made from cocoons. Traditional silk shawls wear cream colored long-sleeved shirts, wear silk bags, wear silver accessories such as arm bracelets, belts, necklaces and earrings.

Creativity arises from the 12-month tradition of Isan people playing music and performing for fun.

The results of this research can be used as a guideline to develop or create performances related to plays and other traditions in order to preserve and spread the tradition of Isan people.

**Keywords:** tradition, long drum, creativity

### Introduction

The long drum band was born for a long time, has been improved and developed. The format used is very popular in the northeast region. Long drum groups are used for various processions. In the old days, long drums were used as the main musical instruments. And the drums attracted attention in the past. The long drum band lacked dance elements. Drama is an activity that is clearly demonstrated in concrete. It also states that art and beauty. Leaders of the Isan community have tried to study and find a pattern in the performance of the drama that shows the civilization of each. Each community in the past has tried to create dramatic works in order to be unique in their culture and way of living. Come to create and decorate as a work the long drum play is still in the tradition of 12 months of merit in the northeast. The creation and dissemination of Isan folk art and culture. The long struggle to instill the values and beliefs of the ancient people for people in modern times. Folk performances means the civilization and the uniqueness of the Thai national heritage.

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\* Roi-Et College of Dramatic Arts

## Objectives

The purposes of this research were as the following:

1. To examining Performance elements of Long Drum
2. To exploring develop the guidelines for preservation, transmission of

## Method of research

### 1. Data collection step

1.1 Study from documents In order to obtain the data for analysis according to the objectives as follows

- 1.1.1 Documents and research related to long drum
- 1.1.2 Documents and research related to lifestyle
- 1.1.3 Documents and research related to folk performances

### 1.2 Field study

- 1.2.1 Observation Participatory and non-participatory observation
- 1.2.2 Structured and unstructured interviews

### 2. Data analysis

The research team analyzed the data as follows:

Analyze the conservation, preserve, propagate and realize the importance of long drum dancing in the way of life of Isan people

### 3. Data presentation

The researcher presented the information. In the form of descriptive analysis

Educational tools

In this study, the researchers used the following tools

1. Camera
2. Voice recorder
3. Data log book
4. Interview forms

## Research results

The composition of the show is as follows.

### 1. Performance elements of Long Drum dance are divided into 2 groups:

1.1 Musicians is a person who plays more than 7 people, depending on the opportunity, the performance will come out with a long drum beat.



**Figure 1** Musicians

1.2 The dancers are 12 female actors. Came out to show a gesture combined with music in the form of slow tempo and fast tempo.



**Figure 2** The dancers

## 2. Musical instruments

The musical instrument for the drum performance is a band consisting of a combination of long drums and pong lang bands, including long drums. Rhythmic instrument and phin bass.



**Figure 3** Klong Yaw (long drum)



**Figure 4** Klong Tum (Rammana drum)



**Figure 5** Chap

**Figure 6 Phin****Figure 7 Phin Bass**

### 3. Costume

The costume of the long drum dance show. The performers wear in the traditional style, the actors wear cream-colored long-sleeved shirts, dress in silk, shawls, hairstyles decorated with artificial flowers. The choreography consists of 34 moves from ancient and newly created.

**Figure 8** the costume of the long drum dance



**Figure 9** the costume of the dancer



**Figure 10** Klong yaw performance: Intro



**Figure 11** Klong yaw performance: The combination



**Figure 12** Klong yaw performance: ending

### Discussion Conclusion

Education subject the long drum dance, the study of educational objectives has been defined in 3 points as follows

1. For conservation and awareness of the importance of the Long Drum in the northeastern way of life
2. To demonstrate Isan Long Drum Dance
3. To carry on and disseminate Isan folk art and culture

The result of the study shows that the creation of the long drum set, the host of the dance, consisting of the long drum group and Pong Lang band, the invention is derived from daily life and creative posture, consisting of 34 people, theatrical performances, costumes and Wearing long-sleeved T-shirts and shawls Red silk, silk cloth, wearing silver accessories.

The expertise in creativity stems from the birth of the Isan tradition of 12 months, which combines music and drama for fun.

The study can be discussed as follows;

The ways of life of Isan people Isan long drum plays a role in creating fun for the villagers in various merit traditions. In addition to providing fun and enjoyment, the long drum also shows the unity of the villagers in gathering, practicing in the performance for use. In the contest brighten the community. After completing the daily mission, the villagers will gather in the evening to practice dancing. With a long drum band in various rhythms, with their own dance moves And remembering from other villages, creating a unique identity of their own village, as Renu Kosinanon (1996: 1) gave the meaning of the folk show that Is the expression of the mind Emotion And beliefs according to traditions Which is connected as a cultural bond because of behavior, expression, and acceptance of each other's needs. Everyone in the society owns therefore, folk performances are like food, mentally, emotionally, socially, which becomes essential to the lives of local people.

## Suggestion

The study results lead to the following ideas and proposals:

1. There should be a study of performances related to the way of life of Isan people in other performances
2. Should compare northeastern drums with other regions for analysis.
3. Should study other arts and culture in the area to use as a guideline in creating the performance
5. The details of the long drum dancing should be recorded in each village in Roi - Et and Maha Sarakham provinces.

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## NORA RONG KRU RITUAL DANCE PERFORMANCE

Jintana anuwat\*

### Abstract

Nora Rong Kru ritual dance is a Thai traditional reverential performance associating with the Nora ancestors to come down to the ceremony in order to receive offerings and to bless the young Nora performers. The concept of this dance is similar to praise dance as well as spiritual dance in Thai 'Khon' drama. The purpose of the study is to examine the dancing patterns of the ritual dance Nora Rong Kru created by the Nora expert and national artist, Yok Chubua. The study gathers all the information from the relevant academic articles, observations, interviews and the experience of the author. The result of the study shows that the Thai traditional praise dancing will be performed only after the crowning ceremony and the most obvious characteristic is the mixing of dance and sung poetry which contains both sitting and standing dances.

The choreography consists of three main features which are 12-lesson, 12-song and 12-chapter section of dancing respectively. The 12-lesson section of dancing has a characteristic of dancing by using gesture language in order to convey meaning, whilst the 12-song section is dancing along with the melodies without any vocalization. The 12-chapter section of dancing is a continuous 12-part drama series with only two main characters and a clown. Thai traditional praise dancing for Nora teacher is considered a national cultural heritage educating morals and ethics to people through the process of ritual and beliefs. This is the heart of the southern people of Thailand and it goes without saying that this should be protect, conserve and pass on to the next generations.

**Keywords:** Nora Rong Kru, Thai Praise Dance

### Introduction

Nora is a type of dance drama originating in Southern of Thailand and the most outstanding features include costumes, poetry, melodies, musical theme, especially dancing steps which have been developed over the time. The two main objectives of the Nora dancing are for recreation and ritual. On one hand, an amusing purpose is to entertain the audiences with songs and dancing styles on a wide range of occasions, for example, festival, traditional or even auspicious events. The entertaining Nora can be categorized in two different forms depending on how many stages being used in the performance, which are the basic version in single Nora theatre and the battle version requiring more than one Nora theatre. Today, the recreational-purpose Nora is divided into three different formats according to the contents which are the original Nora, the modern Nora and the applied Nora. The applied Nora is the application of the Nora principles and other relevant field such as aerobics or gymnastics. On the other hand, the ritual-purpose Nora is a performance that involves in religious ceremonies, ancestors' spirits and black magic, namely votive deposit. This type of Nora is influenced by the various culture from the different southern parts of Thailand, but they are all related in the sense of sixth sense. For instance, the sea gypsies on the west side and the Muslim have belief in ghost as it can be seen from the play so called Nai-Mon [Mister Mon]

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\* The College of Dramatic Arts, Bunditpatanasilpa Institute, Ministry of culture

which represents communication between the living and the spirits. The mountain people have a local performance by singing a song to tell the news or stories to their neighbors. Hence, the Nora performance is a combination of beliefs in Buddhist and Brahman in a style of the southern people. (Isaradej, T., 2002, p. 129).



**Fig.1:** The Nora culture of Thailand in the vicinity of Nakhon Si Thammarat

**Reference:** Nikomrat, T. sāt nōrā khrū thammanit nikhom rat  
 [Nora by teacher Thammanit Nikomrat]. Retrived March 12, 2019,  
 from <https://www.facebook.com/1197439186979304/posts/2370954746294403/>

The Nora culture refers to plays of local people in the southern region of Thailand in the vicinity of the Songkhla Lake such as Phatthalung, Songkhla, Nakhon Si Thammarat and Trang. Kosolhemmanee, C.,2010, p.). These local people strongly believe that the spirits of their predecessors, so called Tah-Yay [grandparents] who passed away still stays with them to keep them safe and bless them prosperous. On the occasion of the approaching new year, the Nora ritual play shall be performed in order to connect the living and the dead dancing so they can meet each other through the process of the Nora praise, and this event shall take place separately between families as they focus on their own grandparents. However, some families would invite their neighbors, guests to attend such events. In the society’s perspective, this event would potentially be able to unite people and joining them together. This serves an excellent example of wisdom of ancestors for persuading people to love each other and make them stay together.

### **Purpose of study**

To study the details of Thai traditional praise dancing in the Nora culture called ‘Nora Rong Kru’ ritual dance in the version of the national artist, Yok Chubua.

## Research Methodology

This study utilizes a qualitative research method by examining the steps of both Nora ritual and a form of praising dance through relevant documents, articles, researches, participant and non-participant observation, interviews with the Nora artists including the experience of the author, following by triangulation validation before presenting the study results.

## Results

**‘Nora Rong Kru’** is a ritual which invites spirits of the Nora ancestors to join the ceremony for a few purposes, for example, to receive offerings, to bless the young Nora performers and to welcome the new Nora performers so called ‘Krop-Serd’ [crowning] or ‘Phuk-Pha’ [to tie a cloth]. This practice is considered significantly imperative manners in Nora performance society. The word Kru [Teacher] in the meaning of Nora has several meanings. Firstly, it refers to the inventors of Nora performance and it is also known as Kru-Mor Nora [Doctor and teacher], known in Nora societies such as Mother Sri Kongka or Mother Sri Mala, Phraya Sai-Fah-Fad, Khun Sri Sattha, Nang Nuan Thong-Sam-lee. The second meaning refers to the ancestor of the Nora performance and is also called Tah-Yay [grandparents] Nora. The last meaning is relevant to the teacher who teaches Nora arts performance to the Nora students.



**Fig.2: ‘Nora Rong Kru’ ritual performance**

**Reference:** Anuwat, J.(2018)

**There are three objectives of the Nora Rong Kru ritual performance as following;**

- 1. To pay homage to Nora ancestors and Nora teachers.** This is to say that all performers must pay respect and show gratitude to their teachers and traditional Nora praising dance is one of the ways to do this in Nora circles.

**2. To return the favor.** Nora societies believe that the Nora ancestors and teachers are holding sacred. When anybody has a problem such as illness, people are more likely to pray to those ancestors to help them get better or go through the difficult times in life. However, some people would pray for fame and fortune. Therefore, when they get what they ask for, they need to return the favor by performing the Nora Rong Kru ritual dance.

**3. To complete welcome ceremony named ‘Krop-Serd’.** One of the traditional practices in Thai artists society is called Krop [to cover with something]. This practice is named after the posture of putting the crown on someone’s head, particularly on any new arts-related students’ in order to welcome them and grant them a permission to study in any Thai traditional-related arts. The Nora dance, as well as other traditional arts in Thailand, has an extinguished ‘Krop’ ceremony, but it has a few different names such as ‘Krop Serd’, ‘Puk-Pah-Yai’ and ‘Tang-Phork’ ceremonies. When such ceremonies are held at any time, Nora Rong Kru ritual dancing is necessary to be part of the ceremony.



**Fig.3:** Pompetchnoy Darasilp



**Fig.4:** Jintana Anuwat

‘Krop Serd’ and ‘Puk-Pah-Yai’ ceremonies to welcome the new Nora performers.

Reference: Anuwat, J.(2007)

**The Nora Rong Kru ritual dancing has two distinct types depending on duration of the event, the grand one and the mini one.**

1. The grand Nora Rong Kru dancing is a completely and full length of the Nora ritual dance, which requires three days and two nights to complete which normally holds on Wednesday to Friday. This occasion often arises annually or every three or five years. Owing to long period



of time for preparation and additional cost, it is seemingly difficult to perform the grand Nora Rong Kru dancing.

2. The mini Nora Rong Kru dancing, also known as 'Kum-Kru' [to guarantee], is a shortened version of the grand Nora Rong Kru ritual dance as it lasts only one day and one night and usually begins on Wednesday evening and ending on Thursday. Although the full length and shortened Nora ritual dance serve the same purpose as mentioned before, finance and time availability must be considered to choose which type of the performance will be commenced.

Whether a full length or concise version of Nora Rong Kru ritual dance might be carried out, it is considered a good tradition of Nora artists anyway because this is an opportunity for Nora performers to show respect to their teachers and another advantage is to build strong relationship between Nora people and community as a whole.

The Nora Rong Kru ritual dancing is a combination between music-related performance and ritualistic events. The highlighted feature of the performance is the communication between the Nora ancestors' spirits, Kru-Mor Nora, and the living descendants through the psychics who is dressed in all white. The process begins with the invitation of the Nora teachers and followed by the grandparents and this event could take places either in a house or the Nora theatre. In the moment when the psychic starts to tremble, live music shall be played. People believe this moment, as knowns as 'Long-Kru' indicates that the spirits are already there in the body of the psychics. This ritual dancing is the traditions of the southern people that has been passed down from generation to another so as to encourage people during their difficult times in life, for example, to cheer up the unemployed to get employment or to help the illness to recover. It is often seen that children with the skin-related diseases attend this ritual event to seek for treatment from 'Kru-Mor' also known as 'Nora-Yeab-Sane'. It is being named after the action when the Nora teachers stepping their feet on the infected part of the body and turns out the disease going away. In some cases, the people associated with mental-related medical conditions whom their families more likely to believe they are victim of black magic as well as the people who are discourage in their careers would attend this kind of event to seek for help from Kru-Mor Nora by taking an oath. When they get better or succeed in life, they will return the favor by organizing the Nora dancing performance.

**The schemes of the study of Nora Rong Kru ritual dance only concentrates the form of Yok Chubua, the Nora artist and it can be summarized as follows;**

**The first day** of ritual begins on Wednesday and this practice applied for any purposes of the Nora ritual dancing performance, for example, crowning ceremony and vowing. The process emphasizes the importance of preliminary ceremony, for instance, praying to request to entry the boundary and the hall, setting up offering, monk ceremonies, opening ceremony, invocation, lighting candles and praying, worship to 'Kru-Mor' and the first day ends with the entertaining dancing.

**The second day** of ritual is set on Thursday and this day is considered the most important part of the Nora ritual performance. An extra costume shall be needed also known as 'Thang-Phork'

which refers to putting on the Nora traditional clothes. The main activity is all about organizing the Nora dancing performance and considered this as returning favor for their previous commitments. There shall be a break during the day and continue the process at dusk. Another main activity is related to the communication with the spirits in order to commence full ‘Krop-Serd’ ceremony to welcome the new Nora performers.

**The last day** is on Friday as it might be called ‘Shong-Kru’ [farewell to teachers] day because most of the activities relate to bid farewell to the teachers. There are both signing and dancing performance in this third day including worship the Nora teachers in both sitting and standing Thai traditional gestures. The final highlighted ceremony in this day is called ‘Thut-meuy’ which declares to the public that the previous obligations is now completely fulfilled.

**Thai praise dancing for Nora teachers** means the dancing is performed to pay an homage to the Nora teachers. This practice also introduced to another arts performance such as ‘Khon’ play. The dancing is performed only after the crowning ceremony with the mixing of dance and sung poetry which has both sitting and standing dances.



**Fig.5:** ‘Tang-Phork’ ceremonies by Yok Chubua, the national artist

**Reference:** Anuwat, J.(2003)

The original forms of praise dancing by Yok Chubua, the national artist, has sitting dance in the first part of the show and follow by standing dances in the later part. There are three different sections in this performance which are 12-lesson section, 12-song section and 12-chapter section, respectively (Narksen, S., 2011, p. 14-15). A special section is introduced in between the 12-song and 12-chapter section called ‘Tung-Meung’ [setting up] refers to the dancing and singing in faster tempo in order to ask permission from earth goddess and guardians to set up the Nora performance

## The 12-lesson section

The 12-lesson section dance performance is a type of dance mixed between singing and dancing in both designed and improvising patterns in order to convey the meanings to the audiences. The details of this section are as following;

### **Lesson 1: Sun-Sern Kru** (bot sanrasāen khūrū) [praising teachers]

This lesson represents singing to show gratitude to those Nora teachers to bless them knowledge and skills.

### **Lesson 2: Kru-Sorn** (bot khūrū sōn) [teacher]

This lesson indicates the basic and advance postures of movements in various parts of the body, for example, arms and leg setting so as to convey the meaning to the audiences. Yok Chubua's dancing form is different from other Nora as there is sitting dancing for only one verse whereas, the rest are in standing gesture. The key feature in this episode is to memorize the dancing steps to express the meaning on each position in order to ensure that the audiences perceive and understand the connotation of Nora performance.

### **Lesson 3: Sorn-Rum** (bot sōn ram) [teaching]

This lesson is the later lesson after the second episode Kru-sorn refers to various difficulties of Nora dancing which the performers must sing and dance simultaneously. Such various levels are separated by the complexity of dancing steps and this lesson has been created to emphasize dancing step with the specific parts of the body such as shoulder, chest or hip.

### **Lesson 4: Pra-tom** (bot prathom) [beginner]

This lesson is the completion of basic Nora dancing according to Nora dancing standard. This lesson consists of 8 subsections for singing with 32 lines with the wide range of contents, for example, nature, religion, way of lives, and the musical themes are diverse as well. To perform dancing in this lesson, 4-8 performers are required. The original Nora in southern part of Thailand, some words and phonations are slightly changed according to the area and the dancing steps are adapted depending on the teachers from different areas (Nikomrat, T., 2018, p. 77-78)

### **Lesson 5: Sun-Sern Marn-Dah** (bot sanrasāen khun māndā) [praising the mother]

This lesson is to describe the gratitude of the mother's virtue to give birth and raise a child.

**Lesson 6: Phon-Tok-Khang-Nue** (bot fon tok khāng nūa) also knows as Ar-Nij-Jang (bot 'anitchang) [impermanence]

This lesson comprises of the dancing and singing related to the content of impermanence and the law of karma. This explains that whatever you do contains in itself its consequence.



**Fig.6:** Praise dancing; The 12-lesson section, Pra-tom (bot prathom) [beginner]

**Reference:** Anuwat, J.(2018)

**Lesson 7: Chai-Chay** (bot chai chāi) also known as Ped-Ka-Nam (bot pet kānam) [the couple]

This lesson tells the story about relationship between the couples who have a simple and happy life and do care for each other. For example, the husbands go out for work while the wives stay at home and take care of housework.

**Lesson 8: Rue-Bai-Pah** (bot rūabai phā)[the sailboat]

This lesson implies the life as sailing boat. To keeping the boat stable means metaphorically live a life cautiously and bold.

**Lesson 9: Yang-Dang** (bot yāng dāng) also knowns as Dork-Jik-Dork-Ruk (bot dōkchik dōk chak)[the heartbroken]

This lesson tells the story of a heartbroken situation when a man was in pain for experiencing unsuccessful love story. The story of heartbroken is metaphor for planting a tree with deep care and logging for the flowers to bloom, but someone else come and take it away at the end.

**Lesson 10: Sang-Thong Sa-wan** (bot sāng thōng sawan) [heaven light]

This lesson is a dance describing the use of the curtain to prevent the sunlight at different times of the day. For example, if the sun shines in the morning, a simple white curtain would fit. On the contrary, when to sun goes down, the black curtain would be suitable to use.

**Lesson 11: Ra-Wai-Ra-Wek** (bōthōra wairawēk)[Spreading wing]

This lesson reflects the nature of Kinnara when they are joining and dancing together. Each one of them has a distinct personality which shows the diversity of choreography.

**Lesson 12: Plai-Ngam-Tam-Khong** (bot phlāi ngām tām khlōng) [The elephant]

This lesson tells the stories of the poor wild elephant which is portrayed by the main

performers. The poor wild elephant was captured by the hunter and the elephant was in the heavy pain physically and mentally.

### The 12-song dancing section

The 12-song dancing section is a dancing along the musical theme and rhythm to enhance the skills of the Nora leading performers through 12-song performance composed by Yok Chubua. The order of these songs subject to the advice from the Nora masters. Later, the Nora expert, Supat Narksen, has revised the order of these song for future use as followings (Kaewmee, N, Personal Interview, 2018, December 3);

The 1st song: Sord (phlēng sōt) refers to the beginning of the Nora dance

The 2nd song: Klao (phlēng khiao) refers to the hand's movement in the dancing steps

The 3rd song: Kru (phlēng khūrū) refers to 12 different positions of dancing steps

The 4th song: Mae-Lai (phlēng mālāi) refers to the improved dancing steps from the 3rd song

The 5th song: Sub (phlēng sap) refers to walking dance accompanied by the tempo, but not relies on the drum beat

The 6th song: Korn-Hern (phlēng khōn hōn) refers to a specific gesture in the 7th rhythm.

The 7th song: Nart-Cha (phlēng nāt chā) refers to slower hand movements.

The 8th song: Hua-Thab (phlēng hūa thap) refers to unique dancing steps depending on a drum beat

The 9th song: Jab-Ra-Bam (phlēng čhaprabam) refers to dancing in faster tempo and focusing on every part of the body movements

The 10th song: Nart-Rew (phlēng nāt reo) refers to faster hand movements, in contrast to the 7th song

The 11th song: Nart-Sub (phlēng nāt sap) refers to dancing in faster tempo and focusing on only foot movements

The 12th song: Phee (phlēngpī) refers to the last song on the performance enhancing dancing skills of the leading performers on the beat of the Thai flute. (Kaewmee, N, Personal Interview, 2018, December 3);



**Fig.7:** The 3<sup>rd</sup> song: Kru (phlēng khūrū)



**Fig.8:** The 4<sup>th</sup> song: Mae-Lai (phlēng mālāi)



**Fig.9:** The 5<sup>th</sup> song: Sub (phlēng sap)



**Fig.10:** The 6<sup>th</sup> song: Korn-Hern  
(phlēng khōn hōn)



**Fig.11:** The 12<sup>th</sup> song: Phee (phlēngpī)  
 Praise dancing; The 12-song dancing section  
**Reference:** Kaewmee, N (2018)

### The 12-chapter section

The 12-chapter section is a short drama performed continuously in 12 different chapters with only 3 main characters which are two Nora leading performers and a joker. The section of the performance is concise, capturing the story and ending very quickly along with the beat of the music and the narrative. The details of 12 chapters are as following;

- The 1st Chapter: Phra Suthon and Menora
- The 2nd Chapter: Phra Soderasen
- The 3rd Chapter: Phra Laksana Wong
- The 4th Chapter: Kobutra
- The 5th Chapter: Sangthong
- The 6th Chapter 6: Darawong
- The 7th Chapter: Phra Aphai Mani
- The 8th Chapter: Jantakorop
- The 9th Chapter: Sinurat
- The 10th Chapter: Sangsinchai

The 11th Chapter: Mani Pichai

The 12th Chapter: Krai Thong



**Fig.12:** The 1<sup>st</sup> Chapter: Phra Suthon and Menora



**Fig.13:** The 12<sup>th</sup> Chapter: Krai Thong

Praise dancing; The 12-chapter section

**Reference:** Anuwat, J.(2018)

Basically, the entire 12 chapters are not performed in a row, but sometimes a single of those chapters might be chosen to perform. For instance, the first chapter Phra Suthon and Menora could be performed in more details and this story is more fascinating compared to the entire 12 chapters.

### Conclusions and discussion

Thai praising dance for teacher in Noro Rong Kru ritual performance by Yok Chubua is extremely necessary in Nora dancing performance including dancing, singing and the play.

The section of 12-lesson dancing is a type of dance mixed between singing and dancing in both designed and improvising patterns in order to convey the meanings to the audiences. The 12 lessons are Sun-Sern Kru, Kru-Sorn, Sorn-Rum, Pra-tom, Sun-Sern Marn-Dah, Ar-Nij-Jang, Chai-Chay, Rue-Bai-Pah, Yang-Dang, Sang-Thong Sa-wan, Ra-Wai-Ra-Wek and Plai-Ngam-Tam-Khong.

The 12-song dancing section is a dancing along the musical theme and rhythm without any lyrics to enhance the skills of the Nora leading performers through 12-song performance composed by Yok Chubua.

The 12-chapter section is a short drama performed continuously in 12 different chapters with only 3 main characters which are two Nora leading performers and a joker. The section of the performance is concise, capturing the story and ending very quickly along with the beat of the music and the narrative. The details of 12 chapters includes Phra Suthon and Menora, Phra Soderasen, Phra Laksana Wong, Kobutra, Sangthong, Darawong, Phra Aphai Mani, Jantakorop, Sinurat, Sangsinchai, Mani Pichai and Krai Thong. Normally the show is performed not all 12 chapters, but sometimes a single of those chapters might be chosen to perform. For instance, the first chapter Phra Suthon and Menora could be performed in more details and this story is more fascinating than the entire 12 chapters.



**Fig.14:** Nora Rong Kru ritual dance is to build strong relationship between Nora people and community.

**Reference:** Reference: Kaewmee, N.(2020)

The prominence of traditional praise dancing serves a purpose of showing gratitude to the Nora antecedents and entertaining the audiences. Another main advantage of this performance is to represent the progress of the dancing, beginning with the basic dancing patterns in the 12-lesson section and ending at 12-chapter section. The section of 12-lesson not only attracts the audiences with the implication of dancing patterns and the rhymes, These contents are also consistent with the research as the saying that the contents and stories also inspire people to live the moral lives. (Samansuk, P.,2016.p259). This is how the ancestors educate ethics and morals to people included the performers and the audiences through the performance by adapting both wisdom, local traditions, beliefs and rituals.

### Suggestion

There are some minor inconsistency of the ritual process and styles of praise dancing in Nora Rong Kru ritual performance in different Nora families that has been passed down. Therefore, further study should be continued to protect, conserve and spread the precious wisdom of ancestors to the next generations

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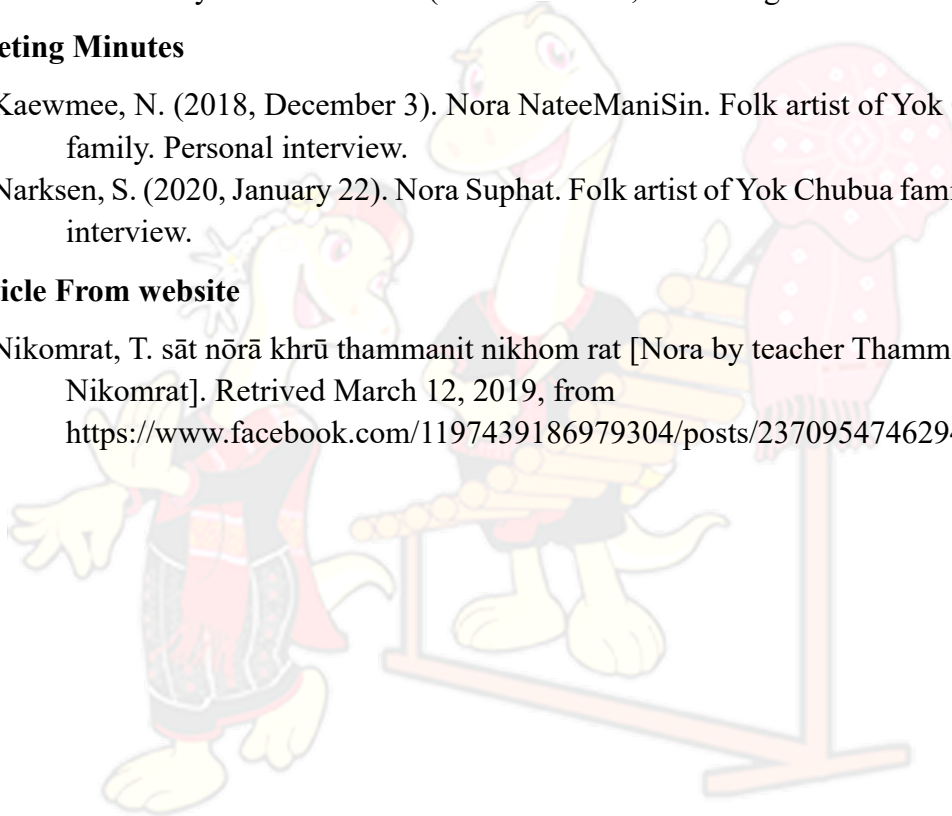
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## RUM NA-PHAT PRELUDE PERFORMANCE "PHRA KHANET SIA NGA"

Narongrit Chaokam\*

### Abstract

Thai dancing art, from time to time, is performed alongside with music either with lyrics or no lyrics in which music is considered one of the major performing elements of the dance. One of the most astonishing Thai dances is called "Rum Nha Phat" with the characteristic of dancing along with the songs known as "Pleng Nha Phat". The Thai word "Pleng" means song in English. This study focuses on this type of Thai dance normally performed in the prelude performance series "Phra Khanet Sia Nga". This drama presents the story of the conflict between Parashurama and Ganesh Chaturthi, causing Ganesh to lose one of his tusks. The study found that the songs performed in the mentioned drama can be divided into two different forms which are basic "Nha Phat" Songs including "Pleng Wa", "Pleng Ruew", "Pleng Cherd", "Pleng Reaw", "Pleng La", "Pleng Sa-mer", "Pleng Gorund-Nai" and "Pleng Chuy-Chai", while advanced "Nha Phat" songs are "Pleng Khuk-Phat", "Pleng Ruew-Sam-La", "Pleng Tra Narai" and "Pleng Klom". The study examines the choreography and the implied meaning of each song in this drama not only in order to learn in more details of this arts but also to preserve these valuable Thai dancing arts for the next generation.

**Keywords:** Na-Phat dance, Na-Phat song, Phra Khanet Sia Nga

### Introduction

Thai dancing arts, from time to time, is performed alongside with music either with lyrics or no lyrics in which music is considered one of the major performing elements of the dance. One of the most astonishing Thai dances is called "Rum Nha Phat" which has the characteristic of dancing along with the song, Pleng Nha Phat.

"Pleng Nha Phat" plays a crucial role in Thai music and Thai dances since they are performed in the dancing performances and major ceremonies, for example, royal ritual, public ritual, Buddhist ceremony, Teacher ceremony, Covering Ceremony for artists. (Kijkhun, C. 2010).

"Pleng Nha Phat" has a dominant characteristic and has been developed and inherited for a long period of time. The performers are only allowed in the performances when they have completed the covering ceremony by their teachers especially for the advanced songs and choreography. (Kijkhun, C. 2010).

In the "Rum Nha Phat" dancing performance, the actors are strongly required to dance according to the melody or the rhythm of the played music by manipulating the gestures in accordance with the rhythm of two-faced drum, drum sticks and melody. (Yensamran, C. 2015). The choreography combines both short and long dancing patterns. Each of "Pleng Nha Phat" song implies different meaning and used in different purposes, for instance, "Tra Nimit" (for avatar)

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\* Bachelor of Fine Arts Program in Thai Performing Arts, Faculty of Music and Drama, Bunditpatanasilpa Institute

and "Khuk Phat" (for supernatural power). To perform this dance, the performers must have a high level of skill in dances and completion of the "Covering Ceremony" by their teachers is a must.

"Rum Nha Phat" dancing performance has two different forms as follow;

1. Basic Rum Nha Phat dancing performance is the choreography portraying the character of common people, i.e. Pleng Cha, Pleng Reaw, Cherd, Ruaw, Lar, Odd, Pha-Tom, Low, Chub, How, Ta-yoy. (Kijkhun, C. 2010).

2. Advanced Rum Nha Phat dancing performance, also known as "Rum Pleng Kru", is considered as the holy songs. When this song is performed, any artists listening to these songs would raise their hands to pay the homage and gratitude. (Kijkhun, C. 2010).

Thai dancing arts is related with a number of "Pleng Hha Phat" songs in the performances such as Batrasakulnee, Tra-Nimit, Tra-Bong-Kun, Cham-Narn, Khuk Phat, Ruaw-Sam-Lar. The advanced "Pleng Nha Phat" is performed in accordance with the beat of drum and this is known as "Mai-Klong" meaning a drum stick. The performers are required to follow the melody and "Nha-Tab" rhythm which is also known as "Mai-Klong" (Drum sticks). (Kijkhun, C. 2010). "Pleng Nha Phat" songs are frequently played in "Khon" and "Lakorn" because it does not only to serve as an excellent tool to describe the purpose of the character but also for audience to understand the ritual appeared in the performance.

### **The prelude performance series "Phra Khanet Sia Nga"**

"Pleng Nha Phat" songs are appeared in the prelude performance. King Rama VI produced the drama and named it as "Duek Dam Ban" prelude performance series. According to the royal literacy, there are 4 episodes published in the event of celebration of Chao Phraya Ram Rakop in the year 1921. The prelude performance includes

1. Maha-Palee
2. Rue-See Seang Luk
3. Phra Nora-Sing Avatar
4. Phra Khanet Sia Nga

"Phra Khanet Sia Nga" is the royal work of King Rama VI by taking the plot from Brahma Wirawat Pura scripture and composed a new drama to suit Thai dance to present the beauty of natural postures.

"Phra Khanet Sia Nga" is the story of arrogant Brahmin, Parashurama believing that he is a favorite person of Shiva. The event occurred at the private room of Shiva and Parvati as Parashurama requested to meet Shiva in person but Ganesh Chaturthi intervened and ordered him to leave. Parashurama insisted to meet Shiva and began a fight with Ganesh. During the fight, Parashurama attacked Ganesh with the Vidyudabhi, the superpower halberd earlier awarded by Shiva, causing the damage on Ganesh's left tusk. When Parvati witnesses the injured tusk of her son, she was furious and unleashed her power to curse Parashurama to become paralyze. Soon after Shiva was aware of the situation, he transformed into a Brahmin to help Parashurama and convinced Parvati to unlock the curse.



**Figure 1 :** “Phra Khanet Sia Nga” Prelude Performance

Source : Office of Performing Art, Fine Arts Department



**Figure 2 :** “Phra Khanet Sia Nga” Prelude Performance

Source : Office of Performing Art, Fine Arts Department

“Pleng Nha Phat” songs in the “Phra Khanet Sia Nga” prelude performance are included as follow;

### 1. Wa

The main character is a character sitting in the bed at the end of the song. This song is usually performed at the beginning of “Khon” and “Lakorn” so as to inform the audience that the show is about to begin. The first appeared character will perform a dance at the end of the song or the curtain is opening at the end of this song.

### 2. Rnew

The song is used for the characters such as Parashurama, Ganesh, Vishnu and Brahmin. This song is performed when the character successfully completed muttering incantation and when character used magical or even for something happened abruptly.

### 3. Pleng Cherd

The song is used for the characters such as Parashurama, Ganesh, Vishnu and Brahmin. This song is performed for long-distance travel or travelling in a hurry of characters.

#### **4. Pleng Reaw**

The song is used for the character such as Brahmin. This song is performed for any travel of character and also to express happiness and pleasure.

#### **5. Pleng La**

The song is used for the character such as Brahmin. This song is performed right after Pleng Reaw when the character reaches their destination or taking a break during their journey.

#### **6. Pleng Sa-mer**

The song is used for the characters such as Shiva, Parvati and Ganesh. This song is performed for short-distance travel and this song is always followed by Pleng Ruew.

#### **7. Pleng Ground-Nai**

The song is used for the character such as Parashurama. This song is performed when the giant troops are lined up or for a gesture of a giant.

#### **8. Pleng Chuy-Chay**

The song is used for the character includes Brahmin. This song is performed for showing the feeling of pride in avatar of the character and the lyrics describes the appreciation of the appearance, the costume and the joyous movement.

#### **9. Pleng Khuk-Phat**

The song is used for the character such as Parashurama. This song is performed when the character unleashes their supernatural power or to express anger and fierce temper.

#### **10. Pleng Ruew-Sam-La**

The song is used for the character such as Parashurama. This song is performed when the character unleashes their supernatural power or to express anger and fierce temper. This song is also known as "Ruem-Sam-Rej". (Kijkhun, C. 2012).

#### **11. Tra Na-rai**

The song is used for the character such as Vishnu. This song is performed for Vishnu's transformation.

#### **12. Pleng Klom**

The song is used for the character such as Vishnu. This song is performed for "Khon" and "Lakorn performance in order to show the actions of the main characters whether they are flying or walking. This song appears in many dramas including "Rum Klom Na-rai", "Rum Klom O-rachun", "Rum Klom Ngo". The dancing alongside with this song are limited for only God-portrayed characters such as Vishnu, Arjuna and Sangkh. All of those God-portrayed characters are the main character which are the most important in each drama.



**Figure 3 :** “Rum Na-Phat” in the “Klom Na-rai” Song

Source : Office of Performing Art, Fine Arts Department



**Figure 4 :** “Rum Na-Phat” in the “Tra Na-rai” Song

Source : Office of Performing Art, Fine Arts Department



**Figure 5 :** “Rum Na-Phat” in the “Tra Na-rai” Song

Source : Office of Performing Art, Fine Arts Department

"Pleng Nha Phat" songs are categorized into two different forms which are 1) basic and 2) advanced version.

These two type of the songs serve different purpose in the performance and they are summarized in the table below.

**Table 1:** Basic "Pleng Nha Phat" in "Phra Khanet Sia Nga" prelude performance

No.	Name	Purpose	Type	Acting Style
1	Wa	This song is usually performed at the beginning of "Khon" and "Lakorn" so as to inform the audience that the show is about to begin. The first appeared character will perform a dance at the end of the song.	Basic "Pleng Nha Phat"	The first appeared character will perform a dance at the end of the song or the curtain is opening at the end of this song.
2	Ruew	This song is performed when the character successfully completed muttering incantation and when character used magical or even for something happened abruptly.	Basic "Pleng Nha Phat"	The song is used for the characters such as Parashurama, Ganesh, Vishnu and Brahmin.
3	Cherd	This song is performed for long-distance travel or travelling in a hurry of characters.	Basic "Pleng Nha Phat"	The song is used for the characters such as Parashurama, Ganesh, Vishnu and Brahmin.
4	Chuy-Chay	This song is performed for showing the feeling of pride in avatar of the character and the lyrics describes the appreciation of the appearance,	Basic "Pleng Nha Phat"	The song is used for the character such as Brahmin.

No.	Name	Purpose	Type	Acting Style
		the costume and the joyous movement.		
5	Pleng Reaw	This song is performed for any travel of character and also to express happiness and pleasure.	Basic “Pleng Nha Phat”	The song is used for the character such as Brahmin.
6	Pleng La	This song is performed right after Pleng Reaw when the character reaches their destination or taking a break during their journey.	Basic “Pleng Nha Phat”	The song is used for the character such as Brahmin.
7	Pleng Sa-mer	This song is performed for short-distance travel and this song is always followed by Pleng Ruew.	Basic “Pleng Nha Phat”	The song is used for the characters such as Shiva, Parvati and Ganesh.
8	Ground-Nai	This song is performed when the giant troops are lined up or for a gesture of a giant.	Basic “Pleng Nha Phat”	The song is used for the character such as Parashurama.

**Table 2:** Advanced "Pleng Nha Phat" in "Phra Khanet Sia Nga" prelude performance

No.	Name	Purpose	Type	Acting Style
1	Khuk-Phat	This song is performed when the character unleashes their supernatural power or to express anger and fierce temper.	Advanced "Pleng Nha Phat"	The song is used for the character such as Parashurama.
2	Ruew-Sam-La	This song is performed when the character unleashes their supernatural power or to express anger and fierce temper.	Advanced "Pleng Nha Phat"	The song is used for the character such as Parashurama.
3	Tra Na-rai	This song is performed for Vishnu's transformation.	Advanced "Pleng Nha Phat"	The song is for the characters such as Vishnu.
4	Klom	This song is performed in order to show the actions of the main characters whether they are flying or walking.	Advanced "Pleng Nha Phat"	The song is used for the character such as Vishnu.

## Conclusion

The "Rum Nha Phat" appeared in the prelude performance "Phra Khanet Sia Nga" are divided into two different forms which are the basic "Rum Nha Phat" and advanced "Rum Nha Phat". The result shows that selecting such songs in the show is crucial for the performers as they are required to obtain a high level of dancing skills and they must complete "Covering Ceremony" by Thai dance teachers. This support the idea of Chomnard that Thai dance performance consists of various "Pleng Nha Phat" songs for example, "Baht Kasunee", "Tra-Ni-Mit", "Tra-Bong-Kun", "Cham-Narn", "Khuk-Phat", "Ruew-Sam-La". These advanced "Pleng Nha Phat" songs have a specific rhythm called "Nha-Tab" (Rhythm of double-faced drum) and this rhythm is used to control the choreography of the performance. The performers are required to follow the melody and "Nha-Tab" rhythm which is also known as "Mai-Klong" (Drum sticks). This study suggests that the performers of this performance have a high level of dancing and acting skills in order to make this show perfectly perfect. In order to perform advanced "Pleng Nha Phat" performance,

the performers are required to study only from the teachers.

### Suggestion

“Rum Nha Phat” dance is an advanced level of Thai dancing arts. Thus, the performers are strongly required to pay more attention on the details of choreography as well as consistent practicing to assure the authentic and tradition of the Thai dance.

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## LAKON CHATRI OF PHETCHABURI: SACRED AND BELIEF IN THE RITUAL PERFORMANCE.

Navee Sasongkroh\*

### Abstract

Lakon Chatri Muang Phet is one of the folks performing arts of Phetchaburi province. Aside from being a performing art for entertainment, it also has the dignity and belief that appears in the performance rituals. This article is intended to study, analyze beliefs that appear in the form of performing by using the method of studying books and researches about Lakon, Chatri Muang Phet. The results showed that Lakon Chatri Muang Phet has clear evidence during the reign of King Rama IV by Mr. Suk Chansuk. People called his theater company "Mr. Thongsuk Troupe". He acted until he became famous. After that, the knowledge was transferred to the family and passed down to the present. The element of Lakon Chatri Muang Phet is Performing location, Actor, Costume, Musical instrument, Music, The script for acting, and Performance opportunities.

Lakon Chatri Muang Phet. Especially, the pre-performance of rituals that are also an important part of the drama. The show reflects the beliefs reflected in the form of the show as follows

1. Rong Churn (Invitation song), the invitation singing refers to the singing of songs with the lyrics composed for the sacred ceremonies that the employer has vowed
2. Ram Thawai Mua (Sacrifice dance), the sacrifices dance is an integral part of the drama for vowing.
3. Pra Kas Rong (Praise Song), the singing praises to the teacher, sing praises to the Buddha, Dharma, and Sangha, including sacred things, called "Bod Khat Kru"
4. Ram Zhat (Zhat dance), the actors had to dance and cast magic to prevent superstition that attacked the actors while performing
5. La khreng Sangwey (Moving the sacrifice), moving the sacrifice by the actors, actresses, and comedians.
6. La Rong (Farewell theater), the farewell to the theater will be inserted in the theatrical performances, as a signal that the drama will end

Lakon Chatri the belief in the sacred God "Pra Wissukaam or Pra Wisnukaam (The God of Mechanic work)" who descending to the pole in the middle of the theater in order to protect the actors from danger and help bless the performance successfully and praise of the teacher, it appears that the worship of the Buddha, Dharma, and Sangha, which are the beliefs of Buddhism,

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\* 125/3 Village No.6, Sanamchai Sub-District, Maung Suphanburi District, Suphanburi Province

the worship of the sun god, the moon god, and the hermit, called “Pra Bharata”. Including belief in superstition.

The performance ritual shows beliefs about gods, respect for teachers, and superstition. Performers convey their beliefs through two ways performances by singing and dancing to worship and praise the sacred.

**Keywords:** Lakon Chatrri, sacred, belief, ritual, performance

## **Introduction**

This study addresses the Lakon Chatrri of Phetchaburi which is one of the entertainment cultures of folk performances. People in Phetchaburi Province are familiar with Chatrri drama very well, especially when having the opportunity to pray at Wat Mahathat Worawihan. Chatrri dramas have often been performed in this temple for a long time. The significance of the drama is not only just for fun. The real purpose is to repay sacred things, such as the Buddha, the spirit, as well as the ancestors who have passed away, by using the drama as a gratuity to them.

Beliefs about the return of sacred things arise when humans have despair in destiny, cannot rely on themselves, and the reason for reality. Therefore, the sacred supernatural beliefs are their final dependence. Negotiating with supernatural powers would have a proposal to exchange something, so a proposal was offered to the sacred as a promise to repay with certain items such as food, beverages, clothing. Including performances to please the sacred things and help them. Negotiation is called “vowing”.

Chatrri drama is closely related to the way of life of people in Phetchaburi Province as well as neighboring provinces. In addition to watching dramas for entertainment, there is also a belief in black magic. Vowing to holy things occurs when they have a problem. Once they have achieved their objectives, they will give the sacred drama to them. They believe that The actors of Chatrri are magicians who can represent sacred things. Especially the main character who plays the male role. He has a direct duty to communicate the needs of those who vow to the sacred. (Navee Sasongkroh.2017: 3) Beliefs about magic as mentioned above then result in sacred rituals in the performance.

## **Purpose of the study**

This article intended to study the Performance rituals of Lakon Chatrri of Petchaburi and analyze the sacred and beliefs that appear in the performance.

## **Study methodology**

This study has methods for collecting knowledge from books, articles, photos, and thesis. About the history of Lakon Chatrri of Petchaburi, elements display style, and to analyze beliefs and sacred rituals of the performances.



## Study results

Chatri drama is the oldest dance drama in Thailand. Evidence appears from the early Ayutthaya period. It is assumed that Thailand was influenced by this show from India. By taking singing and dancing with the music. There are only three actors in the traditional male drama: male roles, female roles, and comedy roles. There are a few musical instruments that consist of a pipe, a pair of small drums (Called Chatri drums), and a pair of the Gong (Rhythm instruments). This type of drama is popular in the southern region of Thailand and often shows only "Manohra", southerners call "Nora" (Pradit Inthanin. 1993: 108) The history of Chatri drama It is assumed that the performances have been around since the Ayutthaya period and have continuously developed the style of the show and the transfer of theatrical styles to each other. As evidenced by the fact that the people of Nakhon Si Thammarat forcing to stay in Thonburi continuously. Rattanakosin beginning to appear as a drama in various royal ceremonies. Until during the reign of King Rama III, the immigration of Phatthalung and Nakhon Si Thammarat families came to Rattanakosin in Sanam Khwai Subdistrict. There is a family that is knowledgeable in the Chatri drama once again and has settled as a professional drama theater. Until during the reign of Rama IV, the announcement allowed women to perform in dramas. As a result, the drama progressed. Theatrical drama developed its own acting style to combine the values of society at that time which appeared as a new type of drama. Considered as creating a new identity for Chatri drama Until perfected during the reign of King Rama VI. Finally, in King Rama IX, the Fine Arts Department has improved the new Chatri drama called "Chatri drama series, Fine Arts Department".

Chatri drama is a performance that is generally played, not only in Bangkok. The show spread to large cities far away. Therefore, art and culture tend to grow with the capital city or be influenced by the capital spread to important cities and develop the style of acting along with the capital city but there are differences depending on the values and culture in each locality. That is, the drama in the capital is influenced by the court's acting style and therefore develops the style according to the tastes of high society. With the aim of watching the drama as a matter of beauty and fun, therefore, the ritual processes were cut to the extent necessary as according to the traditions that cannot be ignored while the Chatri drama played in the southern districts still remain. Performances related to the way of life, beliefs, rituals, and entertainment. Lakon Chatri appears in many areas spread out in the central region with religious or religious sites such as Bangkok, Ang Thong Province, Phra Nakhon Si Ayutthaya Province, Nakhon Pathom Province, Ratchaburi Province and Phetchaburi province, which is the province has many arts and culture. Especially, the folk art that is outstanding in another area has called "Lakon Chatri Muang Phet" ( The Chatri Drama in Phetchaburi province).



**Figure I:** Lakon Chatri Muang Phet ( The Chatri Drama in Petchaburi province)

### The history of Lakon Chatri Muang Phet

Lakon Chatri Muang Phet has clear evidence during the reign of King Rama IV by Mr. Suk Chansuk who was interested in the performing arts while he has the knowledge, ability, and acting in Nora performing. He traveled with the troupe to perform in various locations such as Phra Nakhon Si Ayutthaya, Bangkok, and Nakhon Si Thammarat until he had expert knowledge in drama. In the end, he gathered together his male friends and relatives to form a theater company. People called his theater company “Mr.Thongsuk Troupe”. He acted until he became famous. When King Rama IV proceeded to convert the Royal palace to a palace named Phra Nakhon Khiri in Phetchaburi Province. King Rama IV searched a drama Troupe to show for him. Mr. Suk’s troupe had the opportunity to perform in front of the throne. It appeared that the drama of Mr. Suk’s team performed well, being a favorite of King Rama IV. Every time King Rama IV went to Petchaburi Province, Mr. Suk’s troupe performed regularly. Mr. Suk ChanSuk taught the art of drama to his family, which originally trained for men only. After the announcement of permission to learn drama for women. He taught his wife and daughter Especially, Mrs. Muang to play drama and was the wife of Chao Phraya Suraphun Phisut (Thet Bunnak), ruler of Phetchaburi During the reign of King Chulalongkorn, Rama V, and she had the opportunity to learn royal drama. Finally, she returned to teach the royal theatrical style to her family until the grandchildren of Mr. Suk ChanSuk, the famous actor, Mr. Boonyang Jansuk. He was given the title during the reign of King Rama VI. His Majesty was granted a "Khun Phitak Tassana" and passed down to the present.

### Performance elements

A perfect performance has many kinds of elements according to the type of performance. Lakon Chatree Muang Phet has developed its acting until nowadays, are clear elements of the performance that makes the show popular and regarded as well with the composition of Lakon Chatri Muang Phet as follows.-

#### 1. Performing location

Initially, the drama will be played on the floor without a raised platform. Therefore, the theater must be built on the floor and use four poles of wood, laid in a square shape, make a roof

and put a pole in the middle, prepare a bench for the performers to sit with the open space on all four sides. The pole in the middle of the theater is believed to be the place of "Phra WisnuKaam" and for tying a basket of weapons, called "Song Khli". Currently, the actors or group owners do not build their own theaters. Because the theater was built for performing in temples or holy places. Sometimes the employer has already prepared a tent for the show.

## 2. Actor

In theater troupe consisting of not less than five actors, depending on the work received. If it is a big theater, there may be up to twelve people. The actors can be classified into four groups according to their roles: men, women, comedians, and prompter.



**Figure II:** The roles of woman and comedian. A prompter sit in front of the wooden pole.

## 3. Costume

Lakon Chatri MuangPhet is a drama that plays about the story of literature about the king. Therefore, the dress was imitated by the costumes of the king and noblewomen in the palace. The dress can be divided into three types, which are men's clothing, women's clothing, and miscellaneous costumes.

## 4. Musical instrument

The musical instruments used for the performance depend on the venue for the performance. The group owner can determine the number of musical instruments that are played more or less in the performance. It consists of musical instruments which are mainly xylophone, drum instruments are "Tone drum", "Tuk Drum" and the rhythm instruments called "Ching" and "Krab". All the performers must sit on the floor only.



**Figure III:** The instruments used for the performance from “An Analysis of the Identity of Nai Rong in Lakon Chatri of Phetchaburi Province”, by Navee Sasongkroh, 2016. p.98. Copyright by Bunditpatanasilpa.

## 5. Music

The music performed in the show has been inherited and developed continuously until now. From the study, it is found that there are two styles that are instrumental songs and singing songs.

1) Instrumental music is a song played with instrumental music without singing. It can be divided into three types which are The Overture song (Homrong), the song of the actor's movement (Phleng na-phat), and Miscellaneous music.

2) Singing songs are songs that the actors sing to the drama to convey the story, emotions, and feelings. There are two types of singing songs that consist of instrumental music and Songs that consist of drums and rhythm instruments

## 6. The script for acting

The script for acting is one thing that is important in acting. Each of the actors will have a script for the show that is inherited from their ancestors. The study found that the actors have played the literature about the past by remembering and writing in a book until in the time that books were printed the script for the show on sale and kept for use in the performance of their theater companies, by choosing only when having a fun story. The script for the performances can be categorized from the source of the three types, which are the script for the notes that are recorded, the script for the performances obtained from the printing house, and the script for the performances that come from literature.

## 7. Performance opportunities

The role of Chatri Muang Phet drama is to be a part of something that leads to sacred from vowing. In addition to playing for the vows, the show can also play other works such as religious work, tradition, etc. Due to the present, the entertainment that follows the trend of the new generation is more enjoyable than the folk drama. This makes Lakon Chatri MuangPhet less likely to perform in other works. Remaining for use in performance vows, based on the belief still

attached to the people of Phetchaburi, which is a good result that the Lakon Chatri MuangPhet can continue to inherit the performance till now.

### The Ritual performance

Religion and belief in supernatural sacred are universal things that can be seen in every culture. Although going through many eras Religion is directly linked to the sacred. Therefore, religion has worship or the relationship between humans and the supernatural. Which humans believe that they can control and influence nature Thai people believe that if telling the sacred to help, they must use a method called "vowing", which means asking for sacred to help by making a promise to give something in return for what they hope for success. (Wanchana Lerngsamut. 2010: 53) The belief in the sacred influenced the performance form of Lakon Chatri Muang Phet. Especially, the pre-performance of rituals that are also an important part of the drama. The show reflects the beliefs reflected in the form of the show as follows

#### 1) Rong Cheiy (Invitation song)

Invitation singing refers to the singing of songs with the lyrics composed for the sacred ceremonies that the employer has vowed. To allow the sacred to come to the venue and receive sacrifices. The meaning of the invitation song is mentioned as the worship of the sacred that is dependent on all human beings when in need, have already vowed. when the sacred help to succeed, the employer brought the show to dance along with food, fruit, and beverages. The actors would sing songs to invite the sacred to collect it and not to get stuck in the promise. The actors of the male role only will invite the number of sacred that has been vowed.

In singing to invite the sacred depends on the employer who can go to vow with any kind of sacred such as Buddha images, God, and spirits according to depend on beliefs of the individual. The actors have a role to act as a means of communication between humans and the sacred.



**Figure IV:** The actors of Lakon Chatri Muang Phet are singing to invite sacred.

#### 2) Ram Thawai Mua (Sacrifice dance)

The sacrifice dance is an integral part of the drama for vowing. The Actors have to perform for sacred before the normal performance by the male actor must sit in the front row and the other actors sit next to the back.



**Figure V:** The sacrifice dance (Ram Thawai Mue) of Lakon Chatri MuangPhet has performed in front of the temple.

### 3) Pra Kas Rong (Praise song)

Before the performance, the dancers have to pay respect to the benefactors who teach knowledge by sing praises to the teacher, sing praises to the Buddha, Dharma, and Sangha, including sacred things, called “Bod Khat Kru”. After that, sing praises to parents. The singer must be the male actor or the leader of the actors, who are the only permit to sing praises from the expert actor. While singing, the actors have to dance together, in the case of singing praises without dancing. The actors sing only songs of praise to the teacher and praise to their parents. (Choose only one song). The aforementioned singing is performed in the morning before the performance. After that, the praise song will sing again in the afternoon after a lunch break. The meaning of the praise describes the life and hardships of the actors in order for the audience to give love and compassion to the actors.

### 4) Ram Zhat (Zhat dance)

The dance is called “Zhat Na Bud” or “Zhat Na Teing”. Zhat dance is a sacred ritual and performed by males. The actors had to dance and cast magic to prevent superstition that attacked the actors while performing. In the past, the male actors had knowledge of magic. “Zhat dance” The performer walked to the left and then cast magic called “Chuck Yan”. At the end of the performance, then danced again, with the actor walking to the right. Then cast the magic back, called “Klai Yan”, with twelve dance movements, which are Tha Thep Phanom, Tha Khao Khwai, Tha Roi Dok Mai, Tha Sa But Jeeb, Tha Jeeb Yao, Tha Kwai Lang, Tha Low Khai, Tha Choo Chay, Tha Pha Phla, Tha Suea Lak Hang, and unknown name two gestures. the manner of stepping on foot called “Yang Sam Kum (Three steppings on foot movement)” by walking in a circle line. In the past, walking around the middle pole of the theater  
 Nowadays, superstition has diminished. The dance is no longer intended for casting magic. However, people still believe that if the actors dance it can create prosperity for the employer

### 5) La khreng Sangwey (Moving the sacrifice)

Sacrifice is an important ritual of vowing. Those moving the sacrifice must include The main characters, the female characters and the clowns, are to move the sacrifice. The pig's head gives to the main character to hold. Baisi (the object made of banana leaves and flowers) give to



the female to hold and the comedian to hold bananas or young coconuts. Then, all the actors stand in front of the chair. (The employer is prepared to represent the sacred by using a chair covered with white cloth and spread an umbrella outdoors in front of the performance venue). The main character stands on the right, the female character stands on the left side and the comedian stands behind the back. When the music is played on the song "Cherd", all actors perform the act of lifting the sacrifice up to the right, left, and front and then put the sacrifice back in the same place. The employer must prepare four banana leaves to put the sacrifice. The comedian cast magic to move the sacrifice. After that, invite the sacred go back. When the ceremony is finished, cut all the sacrifice pieces into four pieces and put it on the banana leaves together with some alcohol, some coconut water, and some drinking water to pour over the sacrifice, then put the banana leaves at the four corners of the theater for who passed away and then pick the leaves or break the incense sticks and say, "Tear each other", finish the ceremony. Sacrifice is divided into two parts, one for the employer and the other for the performer

#### 6) La Rong (Farewell theater)

The farewell to the theater will be inserted in the theatrical performances, as a signal that the drama will end. In which the farewell will be the actors in that scene, most of them are the main characters or the clowns. When the character making the script is going to travel to another location There will be cut short characters saying "The journey would not have been due in the evening, and the vow was already completed." Then said the sacred name that he had received the sacrifice. In the end, the actors blessed the employer with happiness and success in life.

### **Sacred and belief in the Ritual performance**

The role of Chatree Muangphet is tied to belief in a vowing of sacred, traditions, and rituals that are fundamental to belief has evolved according to the pattern that reflects the differences in social status. Traditions and rituals create a sense of auspiciousness or sacred, which is the morale of the organizers and collaborators. (Pattarawadee Phuchadaphirom.2006:5) Belief is an acceptance of something that existent or non-existent, that which the person has experienced or acknowledged and accepted, trust, may have reason to prove or can not to explain such as supernatural beliefs or magical powers.

The belief in the sacred God "Pra Wissukaam or Pra Wisukaam(The God of Mechanic work)". Pra Wissukaam is a sacred God associated with a theatrical performance, believed to be a deity descending to the pole in the middle of the theater in order to protect the actors from danger and help bless the performance successfully. This belief comes from inherited stories that Phra Thep Singhorn and Mae Sri Kongka are couples. They are experts in theatrical drama, but so poor and must travel to various places to perform a drama for a career. Their performed is very famous throughout the city to the heavens. The angels came down to watch his performance until they forget to meet the God Shiva. Shiva was very angry and there was a need for some dramas in order to destroy the performances of Phra Thep Singhorn and Mae Sri Kongka. Pra Wisukaam warns God Shiva that he is a great deity who will destroy those little ones that should not be appropriate, but the God Shiva will not agree and therefore arranges for his own performance. Pra Wisukaam was sympathetic to Phra Thep Singhorn and Mae Sri Kongka, so they told them if they would like

to show, Pra Wisukaam would protect, prevent them from the God Shiva. He came in the center of the pole at the theater and had stayed during performing all the time. As a result, the performing of Thep Singhorn and Mae Sri Kongka is not inferior to God Shiva's performance. Therefore, it is a belief that the theater has to have a pole in the middle. However, if the theater doesn't have any pole, the troupe's owner can choose the other poles to use instead. (Sujit Wongthet. 2008: 205-206) According to that belief, The performer worshiped the God WisuKaam on the pole of the theater by bringing the stems of the gooseberry tree to tied the top of the pole and then cast magic of worship to God Wisukaam and tied a red flag to the pole. The central pole of the theater is also part of the theatrical features of Lakon Chatri Mueang Phet that while performing, the actors must move around that theater. There must walk like the circle line around the pole of the theater center, it's called "Wiean Sao (Walking around the pole)". Nowadays, the venue has a permanent theater that does not have a pole in the center theater. However, the actors still maintain the walking pattern in the circle line as before.

The one important belief is the Worship of the teacher. A teacher in Thai culture is regarded as the benefactor who teaches knowledge to the students. In the past, who didn't have an educational system, teachers were the second most important people after the parent. The role of the teacher who teaches about the art of performing arts combined with the belief about art is the knowledge that is transmitted from the Gods, the word "Kru (teacher)", therefore has the identity of sacredness. Represent a person The spirits of ancestors and beliefs were expressed in the worship of teachers for respect. (Sumit Thepwong. 2005: 1-3) The performance of Chatri Muangphet has a clear belief about respect for teachers in the ritual of praising teachers before the performance. Worship and praise of teachers are expressed in two ways: singing and dancing. To praise the teacher, the singer often owns a troupe with the meaning that the grace of the great teacher is like a river. In the praise of the teacher, it appears that the worship of the Buddha, Dharma, and Sangha, which are the beliefs of Buddhism, the worship of the sun god, the moon god, and the hermit. The worship of the sun and moon god is a belief about the nature of that day and time Afterwards, to praise hermit, who is believed to be a teacher in the performing arts.

Hermit worshiping comes from Hindu beliefs. Hermit related to the performing arts, called "Pra Bharata", according to the legend of the dance process that Shiva wants gods and goddesses saw the dance of Phra Shiva, therefore invited Visnu, Brahma, and Hermits to attend the meeting together After that, Shiva danced and Phra Bharata recorded the dance. Phra Brahma had the idea for Phra Phatrata to perform in the theater, therefore he asked Pra Visukaam to manufacture the theater, and Pra Bharata wrote the book describing 108 gestures of Shiva dance and teach to humans. (Amara Klamcharoen. 1999: 5) Therefore, it is believed that Phra Bharata is the teacher of all the performances in the world so, singing praise to the teacher means worshiping the Pra Bharata. Another, teacher praise of Lakon Chatri MuangPhet is the dance, the actor has to dance various gestures. It is a model that is believed to be a procession of teachers taught to students from generation to generation. The meaning of the lyrics and the dance is to describe a teacher teaching students to dress, wear accessories, and learn to dance in different positions.

Finally, Lakon Chatri Muangphet has a belief in superstition. People believe that the actors are magic, and the belief that the ritual that appears in the performance. In particular, the dance as



mentioned above. The main actors in the past used men, which Thai men have learned, can read, write. As well as studying superstition also. The superstition appears in Lakon Chatri Mueang Petch starts from the creation of the theater, must choose the location, choose the auspicious direction, the mysticism spell while building a theater. Before the performance began, there was a ritual that brought musical instruments to the center of the theater and then performed a magic ceremony while the main actors are performing in the opening scene, actors tend to cast superstition to hypnotize the audiences with admiring, love, and compassion for the actors, a psychological act to encourage during the shows. At the end of the performance, the actors must cast a spell to cancel the superstitions that were spelled during the dance, or sometimes the superstition can be used to destroy other people in order to cause other drama groups to encounter problems in the show. Today, superstition has declined because most of the actors are women and some rituals have been cut, such as the construction of the theater, Zhat Chatri dance, therefore not using magic anymore.

### **The Other belief in the performance**

Aside from beliefs about holy things Theatrical performance also has other beliefs about the performing. Aside from beliefs about sacred, Lakon Chatri Muangphet has other beliefs about starting the show, believing that the first actors must not make mistakes because they will cause problems, not appreciated, and causing damage to the show. This belief is carried on until now. The importance showing of beginning theatrical performance because the audience is waiting to see, so if the drama has a good performance, not a mistake, it will make the audience impressed. Aside from beliefs about holy things Chatree Muangphet has other beliefs about starting the show, believing that the first actors must not make mistakes because they will cause problems. Not appreciated and causing damage to the show. This belief is carried on until present, showing the importance of beginning theatrical performance. Because the show has viewers waiting to see, so if the performance of the drama has a good form of acting, it will not make the audience impressed. Another reason has aimed at giving the actors consciousness, concentration, and determination in order to prevent mistakes.

Another belief that actors adhere to and act as good values, is respect for the elders. Because the actors of different age groups come to act together, sometimes the roles that are received must also be physically and psychologically offensive as well words and actions, before the show, the younger actors have to pray for the elderly actors, so they will be blessed to succeed in acting from the elderly. When the show ends, the younger actors having to apologize to the elderly actors, they forgive and wish good luck. Such actions cause a good relationship among all actors.

In addition, Lakon Chatri Muangphet's belief regarding the prohibition of performing, that is, the prohibition of teaching children on Buddhist Day, according to the teachings of Buddhism, based on morals. Sometimes, the teacher has to beat the disciples so that the students can practice the dance which is against the doctrine of harming others. Another is the day that Buddhists have to go to the temple, so that is the reason the teacher does not teach on the Buddhist day. Another prohibition against religion is not vowing, is allowed during the Buddhist Lent Day. This prohibition comes from the belief of Buddhism, during the Buddhist Lent, which is the day that

monks have to stay at the temple without traveling for three months, therefore believe that sacred will not come down to receive the vow. If analyzed, the rainy season is the period of Buddhist Lent Day, traveling to the show is difficult, sometimes the show will be splashed by rain, causing hurdles in the performance, therefore the belief in Buddhism and natural factors, therefore do not perform for vowing on that day.

In this final prohibition, actors have a prohibition against crossing costumes, crowns, and weapons for performances. Also, do not lie in clothing. This belief shows respect for occupational items and beliefs about the importance of body organs, which believe that feet are the bottom organs, do not step, do not cross objects, especially holy objects, or use them in your occupation. The prohibition against sleeping on the costume is intended for the actors to be careful with the costume because sleeping on the costume will cause damage to the costume. The most important thing about the performance does not drink during the performance when the actors are intoxicated, unconscious, unable to sing or act, then it will cause mistake, damage the reputation of oneself and the troupe.

### **Summary and discussion**

Lakon Chattri is an old Thai performance It is assumed to have been influenced by India that it appeared since the Ayutthaya period. There is clear evidence of the drama in the Rattanakosin period. The style of the show developed from Nora's performances of southerners who migrated to Bangkok during the reign of King Rama III. People believe that the actors of Chattri are magicians. Because the word "Chattri" means magicians, it is popular to use the drama as a symbol of vowing to sacred things. Theatrical performances have spread to many provinces, Phetchaburi Province has a history of drama plays since the era. King Rama IV by Mr. Suk Chansuk has learned to continue the drama and transmitted. Until now, there are many Lakon Chattri troupe in Phetchaburi province, called "Lakon Chattri Muang Phet".

The dramatic performance of Chatree Muangphet. In addition to performing for entertainment, there are rituals related to sacred things and beliefs, which appear in rituals. Invitations of holy things, worshiping, praise, teacher, dance Sacrifice And farewell to the theater, the performance ritual shows beliefs about gods, respect for teachers, and superstition. Performers convey their beliefs through two ways performances by singing and dancing to worship and praise the sacred.

Nowadays, Lakon Chattri MuangPhet still has an opportunity to perform because some people still believe and worship sacred things. The important thing is that our world has developed a wide range of science and technology knowledge. The future of Lakon Chattri that rely on supernatural beliefs and worship will end if people no longer believe and worship sacred things. This is a huge problem in preserving the performing arts and helping artists to remain sustainable for a long time.

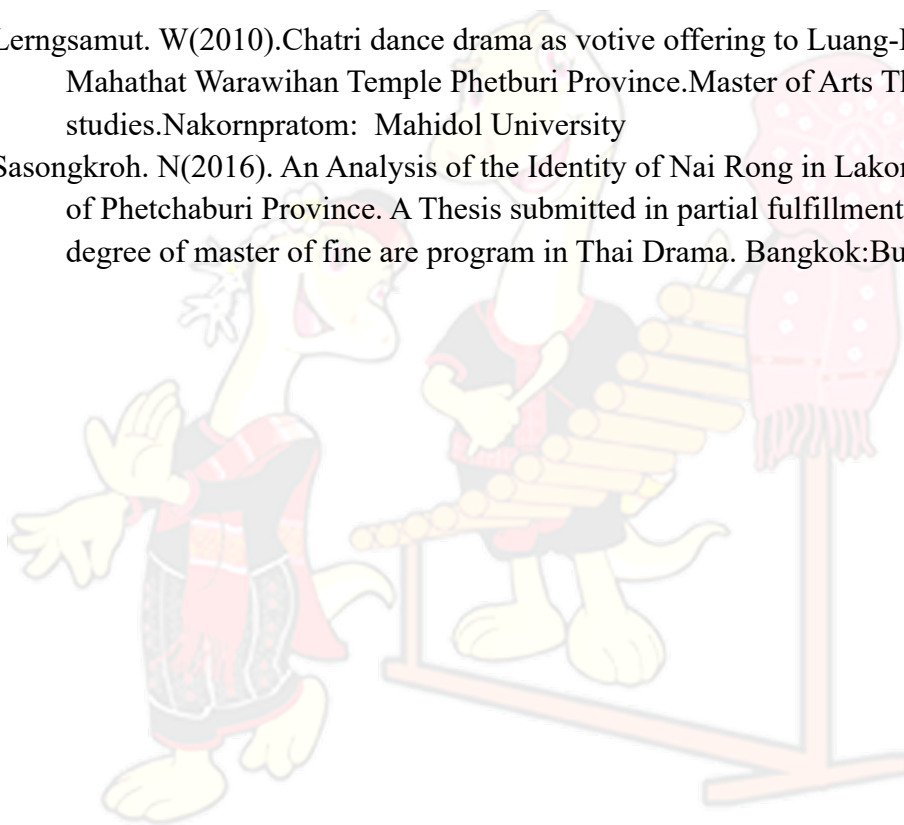
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## THE RELATION BETWEEN THE WEST AND THE SAO KRUA FAH DRAMA

Pimpika Makamart\*

### Abstract

The study of the relation between the West and the Sao Krua Fah drama has an objective to examine the relationship between the Sao Krua Fah the drama and the western culture utilizing the qualitative method. The studying process includes the relevant documents, interviews, data collection, analysis and presentation in an academic article.

The study shows that the Sao Krua Fah drama performance composed by the prince Narathip Praphanphong is a love tragedy play in a musical style combining singing, dancing, conversation and common gestures altogether. This musical performance is considered the most remarkable musical performance of the prince Naratip Praphanphong. There are some relations between this performance and the western culture which can be categorized in different topics, including plot, pattern, linguistics, gesture and apparel respectively. The plot is from the comic opera Madama Butterfly, whereas the pattern is blended from Malaya drama, Bangsawan, a European opera and opera-oriented dance drama into a new chorus performance. The linguistics in the performance is influenced by the western languages mixing between English words and the poem, whilst the gesture in this musical performance is known as "Palms and Fists" which excluded dancing style in normal plays and mimics human nature by manipulating natural posters to make it look more charming. The outfit of this musical performance is common dresses brought from the Panthang drama.

**Keywords:** Sao Krua Fah drama, Thai musical

### Introduction

Thai people have been established contacted with foreigners for a long time especially with the west which influencing Thai culture and society in a number of different aspects. In social science's point of view, western nations are considered more prosperous nations than Thailand and this causes their western cultures to shape Thai culture in a few perspectives, including military, education, sciences, western concepts and ways of lives.

In the viewpoint of culture, there are some connections between the western culture and Thai when the western culture became more widespread in Thai society during Ratanakosin Era, particularly since the reign of King Rama III. The bond became more solid in the reign of King Rama IV when the technology and other fields have been developed from the members of royalty who had studied abroad. Western culture has therefore become a significant integral part of Thai culture, in which some cultures have been gradually adapted to suit the Thai way of life and traditions. The most outstanding example is in the arts field, namely Thai drama, that the concept of western culture should be deployed in traditional Thai culture to create a new type of drama.

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\* Thai dance program, The College of Dramatic Arts.

This idea came up from the members of royal family who have watched western drama and desired catch up international culture, resulting in more modernised culture in Thai society.

The first drama combined between the western culture and traditional Thai is Dukkumbun play inspired by the European opera plays. The highlighted feature is the performers, by themselves, must sing and run the show as the original of the opera forms. It was due to extreme difficulty to find the skillful performers for this type of show, the prince Naratip Praphanphong decide to adapt and created a new performance style known as musical performance which is resemble the opera-oriented dance drama. While the key similarity is that the performers have to sing and dance by themselves, the main contrast is that there is the chorus supporting the performer to draw out the note in this lyric drama. The dancing style mimics human nature and the costume is brought from Panthang type of play. The most favourite play in the reign of King Rama V was the Sao Krua Fah drama.

### **Objective**

To study the relationship between Sao Krua Fah the musical performance and the western culture.

### **Studying Method**

Qualitative research has been deployed in this study by examine the relevant documents, researches, academic articles, agendas and relevant medias. Following this, exclusives interviews have been conducted and subsequently the data collections at site have been commenced by both participant observation and non-participant observation methods, before analyzing all gather information to locate the relation of western culture in the Sau Krua Fah musical performance and presenting in an academic paper.

### **Studying Result**

The Sao Krua Fah drama composed by the prince Naratip Praphanphong is the love tragedy plays in the style of musical performance which combined singing, dancing, conversation and common gestures altogether. The Sao Krua Fah was premier at the Dusit Palace in the occasion of Songkran festival in the reign of the King Rama V and it was please by the King and the royal families as they suggested to produce more performance in this style. Later, the prince Naratip Praphanphong build Preedalai Theatre in his own compound to produce more plays, including Panthang drama and musical drama. The most popular play in this theatre was Sao Krua Fah the musical.

The performance was under management of the prince Naratip's mother and his spouse, Khian Sirivan and Tuansri Voravan Na Ayudhya respectively. Khian Sirivan was the choreographer for the performance, whereas Tuansri Voravan Na Ayudhya was the song and music producer. The prince Naratip himself was working on the scripts. The Sao Krua Fah musical drama became more and more famous until 1931 when the Prince Naratip passed away. However, the performance continued from time to time organized by the private theatre

companies which were the member of Preedalai theatre. Later, the Sao Krua Fah musical drama was applied in College of Dramatic Arts. In 1979, Sao Krua Fah was publicized for the first time at The National Theatre held by Lamul Yamakup and Chaloe Sukhavanich.



**Figure 1:** The Sao Krua Fah drama performance organized by College of Dramatic Arts, 1979

**Reference:** Assistant Professor Teerapat Thongnim, PhD

According to detailed examination, the Sao Krua Fah musical drama is associated with the western culture in a several points of view. The western culture was blended into traditional Thai drama, resulting in a new drama concept and caused the development of Thai drama. The details can be summarized by the form and composition as the following:

### 1. The plot

The prince Naratip Praphanphong improved the story from the comic opera, *Madama Butterfly*, which located in the royal literacy of King Rama V named “Far From Home”. This royal work was written by the King Rama V when he was travelling in Paris. In the 183rd section of 39th edition royal writing quotes that

*“...Tonight, I watched the comic opera as I planned. It was called Madama Butterfly and it was famous at the time. The actress who portrayed as madame butterfly was madame Cary and I have seen her before. She had a beautiful voice and was good at acting. The story was about the Japan, for example, the scenes and the costumes all in Japanese style. The story introduced madame butterfly was a Japanese girl meeting an American naval officer who is friend of American ambassador. They were in love and got married according to the Japanese tradition. The girl loved his husband so much and later she converted her religious when she was being condemned by the Japanese priest, but her husband intercepted. They later had a son. Here came the first scene which was about the wedding ceremony in the garden with so much noise from the female guests. The second scene was about the naval officer went back to work for 3 years causing his wife to be sadden. There was another Japanese man who asked her to leave her husband, but she refused. Later, the man from the American consulate*



*delivered the good news that his husband shall return soon. Madame Butterfly was very happy when she observed the warship approaching through the binocular. Then, she and her maid prepared to welcome the naval officer by decorating the house with flowers as well as she and her son got dressed in more good-looking clothes. Her servant lit the lantern, while she was waiting outside. The third scene was in a house at the time of dawn and the bell was ringing when the light was coming through. Her maid suggested her to get some rest. Then, she brought her son who was sleeping back to the bedroom. Following that, the naval officer, the American ambassador and the naval officer second wife visited at the house. The navy asked the maid to bring the boy out, but she denied and came to tear because she was upset. Madame Butterfly came out from the room when the naval officer was hiding, left only his friend and his second wife at the garden. Madame Butterfly realized that the foreigner woman was his husband second wife. However, she knew that she was the wife who was legally married but the one who was standing with her husband was a mistress. The second wife was provoking Madame Butterfly and it worked out very well. Madame Butterfly was crumbling, and she cried herself to sleep. She was insane sometimes and attempted to kill her maid, but the maid defended herself by hiding behind Madame Butterfly's son. She cried when she was holding her son in her arms and later, she put her son to sit in the garden before she came back into the house and took the knife out, which the motto engraved on it as 'better to die than to be disreputable'. She committed suicide by cutting her throat. The knife dropped to the floor when her husband was barging in. Madame Butterfly crawled towards the door to unlock it but in the last moment before she could reach the door, she fell and died." (King Chulalongkorn, 2018, p. 735)*

It can be seen that the prince Naratip Praphanphong composed the musical drama in detailed from the plot of the royal literacy. The contents of Sao Krua Fha, including the stories and events, have been directly derived from the writing of King Rama V. The prince Naratip Praphanphong had a wild imagination by adjusting the characters into Thai plays very well. The madame butterfly was impersonated to Sao Krue Fah (the main actress), whereas the naval officer portrayed Second Lieutenant Prom (the main actor). While the US ambassador reflected the character of Phra-ram, Madame Butterfly's maid imitated Kum-Jerd. The Japanese noblewoman acted for Lord Sai-Nam-Peung (the ruler of Laos) and the second wife was altered to the Lady Jam-Pa.

It has been found that Madama Butterfly was an American fiction composed by John Luther Long and David Belasco, but it was later changed to be in three acts by Giuseppe Giacosa and Luigi Illica (Vongsayan, L., 1992, p.1). The storyline was impressive, and the musical theme was fascinating as the lyrics and the melody were written by Giacomo Puccini who was an Italian opera composer. In 1904, the Madama Butterfly opera was premiered at La Scala in Milan, Italy and it represented the love tragedy between a Japanese lady and the American naval officer.



**Figure 2:** Images of opera posters *Madama Butterfly*  
 Reference: [https://en.wikipedia.org/wiki/Madama\\_Butterfly](https://en.wikipedia.org/wiki/Madama_Butterfly)

## 2. The pattern of the performance.

The prince Naratip Praphanphong blended the styles of Malaya drama known as *Bangsawan*, the western opera and *Lakorn-Duk-Dum-Bun* [opera-oriented dance drama] (Virulrak, S., 2011, p. 156). together in order to create a new style of drama in Thai. His Royal Highness Prince Tisavarakumarn, the Prince Damrong Rajanubhab once assumed that the prince Naratip Praphanphong might have been conceived by the concept of *Bangsawan* drama of Malaya as it showed in the royal writing to the Prince Narisara Nuwattiwong which stated that

*“...In the year 1891, the King Rama V had traveling around Malay Peninsula. When he was in the city of Sai Buri, the city ruler brought him a new drama so-called Bangsawan which means Malay Opera. Not long after that, Bangsawan drama were performed around Wang Burapha in Bangkok. The Bangsawan drama was introduced and adapted by the prince Naratip and named it as the lyric drama which had been premiered at Preedalia threter at the time. Wenika Bunnag also brought this type of drama and performed on her own. People including Sir Josiah Crosby who was the British Envoy Extraordinary and Minister Plenipotentiary to Siam believed that the lyric drama was composed by the prince Naratip himself, but the truth was nobody knew that he got the idea from Bangsa Wan Malay drama.” (Wingwon, S., 2012, p. 121).*

Another reference illustrated that this Thai musical drama mimicked from the western opera. The Prince Narisara Nuwattiwong and Chao Phraya Thewet Wongwiwat (M.R. Lan Kunchorn) created a new style of drama, which the performers must both sing and dance. The actors had to respond the each other and the scenes were created and changed depending on the specific stories. There were additional lights and sounds to make it look more realistic by imitating from the opera. This performance was originally named after the name of the theatre itself called *Lakorn-Duk-Dam-Ban* [Opera oriented dance drama] and it was considered very popular at the time. The musical drama by the prince Naratip Praphanphong resembles the *Dukdamban* drama in the term of performers responding to each other and the scenes. The only key difference was that there was no more dancing and there was chorus to support alongside the main actors. This

performance had the same format as the western opera which did not emphasize the gestures of the actors but focused on singing and aesthetic music.

Another important features in the play was about how it ended the story. In the ending scene of the Sao Krua Fah musical drama was a death scene of the main character, Sao Krua Fah, which was contrast to traditional Thai play because normally traditional Thai play would not set the last scene about death, believing it would be bad luck. However, the Sao Krua Fah performance had the same death scene as the comic opera Madama Butterfly, and this represented how authors were influenced by modernization of the west.

### 3. The linguistics

The prince Naratip Praphanphong intentionally shaped the language in his play by putting English words in Thai poem in order to show the language proficiency. There were multiple languages spoken in the Sao Krua Fah performance and those varied depending on races and background of each character. For instance, the character of Sao Krua Fah came from the northern of Thailand who spoke Thai in northern accent including Laos, whereas the character of the Second Lieutenant Prom came from the capital city and spoke Thai in good accent and English words as addressed that

“โอ้เจ้าบัววาปี เดียร์ลี่เอ๋ย	แสนสวยกระไรเลย
หอมหวานน่าเซย์ขึ้นอุรา	เดือนหงายพระพรายพา
ถวิลเหมือนพร้อมด้อมมา	ชมโฉมเครื่องฟ้าขึ้นใจเอ๋ย”
“ <i>ō čhaobūa wāpī dearly ē</i>	<i>sæn sūai krarai lăi</i>
<i>hōmhūan nā chăi chūn ‘urā</i>	<i>dūanngāi phra phrāi phā</i>
<i>thawin mūan phrōm dōm mā</i>	<i>chom chōm khruā fā chūn čhai ‘ăi”</i>

[These lines illustrate flirty conversation of Second Lieutenant Prom as he metaphorically describes that Sao Krua Fah is so beautiful here tonight and he desires to get closer to her] The highlighted word “dearly” is an English vocabulary which refers to lover].

Another good example of introducing of English vocabulary is stated that

“ดอกเอ๋ย เจ้าดอกลิلى ชอบเซย์ตลอดช่อม สวีตฮาร์ทของพี่พร้อม นะน้องเอ๋ย”

“dōk ‘ăi čhao dōk **Lily** chō **Cherry blossom** sweetheart khōng phī phrōm nanōng ‘ăi”

There were some western expressions included in the script of the play, namely lily and cherry blossom. In Christian, lily is symbolizing a saint, virginity and devotion, whereas cherry represents charming. The author needed to describe the main character Sao Krua Fah as a blossom because she was very beautiful and just reached adulthood recently. This expression illustrates the Western culture in Thai drama. (Wingwon, S., 2012, p. 335). This example aims to show that the relation between English and Thai literature have begun since the reign of King Rama V.

#### 4. The gestures

The gesture and dancing styles were designed by Khian Sirivan who was responsible for choreography. She improved the gestures in be more international by controlling the palms and fists movements and imitating human gesture. The gestures and the music along with the lyrics were mixed together into the play called Lakorn-Kum-Bea [one of drama genre which allow to use only palms and fists] (Virulrak, S., 2011, p. 161). and this was likely to introduced from the European opera which using only palms and fists to convey the meaning of each characters.



**Figure 3-4:** The examples of palms and fists movement of main characters in the drama  
 Sao Krua Fah

**Reference:** Pimpika Mahamart



**Figure 5-6:** The examples of palms and fists movement of main characters in the drama  
 Sao Krua Fah

**Reference:** Pimpika Mahamart

In order to use only palms and fists to convey the meaning to audiences, the movements of both palms and fists must be very precise on each line of the scripts and controlled by Thai dance experts. The actors were not allowed to improvise any unapparelled hands or fists movements and they must follow the tradition patterns used in Preedalia theatre. However, traditional Thai dance has been included in some part of the play, for example, in the dressing scene, on order to keep some features of Thai play. Thanks to the remarkable talent of the producers who created the Sao Krua Fah musical drama that well combined between the modernism of the west and the tradition of Thai, casing the drama to be favorite until today.

## 5. The Apparel

The outfit of this musical performance was common dresses brought from the Panthang drama which had been influenced by the western drama style. Unlike seeing lead characters with, for example, the crown and sceptre, like in traditional Thai dance, the more comfortable costumes were seen in this type of the show because the performance itself focused on the simplicity and ethnicity of the characters. For instance, the Second Lieutenant Prom was a naval officer, so he got dressed in military uniform. Even though Sao Krua Fah was a common person, dressed in a folk style, her outfit must be enhanced to her more remarkable.



**Figure 7:** The outfit of character Second Lieutenant Prom in military uniform

**Source:** College of Dramatic Arts, 2015

The Second Lieutenant Prom was in the military uniform which was the dress style in daily life basis. This concept was considered the fresh characteristic for the lyric drama by the Prince Naratip Praphanphong. The gestures were limited only for palms and fists as well as the only common dresses are allowed in the performance, in contrast to other Thai drama which contents and gestures imitating the king. Owing to the story of common people in Sao Krua Fah drama, dressing in accordance with the role and the story was imperative for the drama in order to communicate as realistically and naturally as possible.

## Conclusion

The Sao Krua Fah musical drama performance composed by the prince Narathip Praphanphong is a love tragedy play in a musical style combining singing, dancing, conversation and common gestures altogether. It was premiered at the Dusit Palace during Songkran festival in the year 1909 and the audiences were pleased and fascinated with the performance. King Rama V was very pleased and complimented the main actor, whose character was the Second Lieutenant

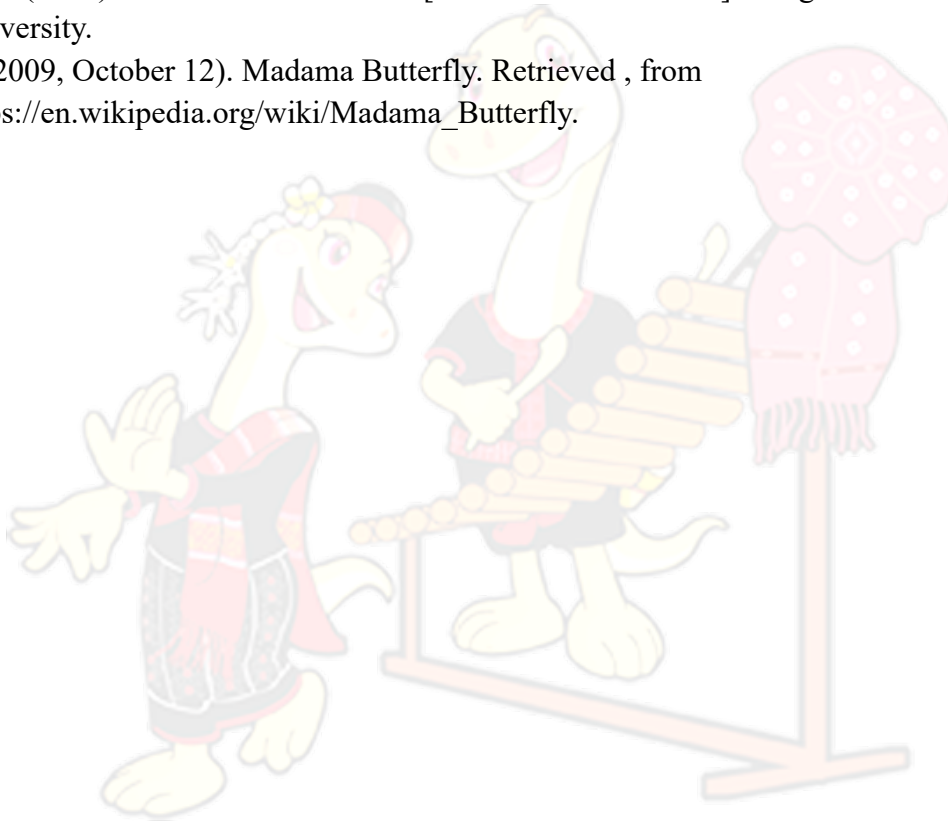
Prom, that he was very good at acting and awarded him a hundred baht in cash. This musical performance is considered the most remarkable musical performance of the prince Naratip Praphanphong, which was favored by the nobility, and had been performed multiple times at Preedalai theatre. The choreography was planned by Lamul Yamaku and Chaloey Sukhavanich who memorized all the dancing steps from Khian Sirivan back in the day when they watched the play at Preedalai theatre and studied in Suan Kularb Residential Hall. According to an exclusive interview with Assistant Professor Chulachart Aranyanak, PhD, it has been found out that both Lamul Yamaku and Chaloey Sukhavanich were the genius teachers by educating dancing styles of Sao Krua Fah from their experience, before entering government service as a teacher at College of Dramatic Arts where they passed on their knowledge and dancing skills to their students, Udom Angsuthorn and Wenika Bunnag respectively in order to premier to the public at the National Theatre in the year 1979 for the first time.

According to detailed examination, the Sao Krua Fah musical drama is associated with the western culture in a several points of view. The western culture was blended into traditional Thai drama, resulting in a new drama concept and caused the development of Thai drama. The details can be summarized by the form and composition as the following: 1) The plot The prince Naratip Praphanphong adapted the ploy from comic opera the Madam Butterfly which was an American fiction composed by John Luther Long and David Belasco, but it was later changed to be in three acts by Giuseppe Giacosa and Luigi Illica. The storyline was impressive, and the musical theme was fascinating as the lyrics and the melody were written by Giacomo Puccini who was an Italian opera composer. In 1904, the Madama Butterfly opera was premiered at La Scala in Milan, Italy and it represented the love tragedy between a Japanese lady and the American naval officer. 2) The pattern The prince Naratip Praphanphong blended the styles of Malaya drama known as Bangsawan, the western opera and opera-oriented dance drama together in order to create a new style of drama in Thai. The Prince Narisara Nuwattiwong created a new style of drama so-called the musical drama, which the performers must both sing and dance. The actors had to respond to each other and the scenes were created and changed depending on the specific stories. The only key difference was that there was no more dancing and there was chorus to support alongside the main actors. In the ending scene of the Sao Krua Fah musical drama was a death scene of the main character, Sao Krua Fah, which was contrast to traditional Thai play because normally traditional Thai play would not set the last scene about death, believing it would be bad luck. However, the Sao Krua Fah performance had the same death scene as the comic opera Madama Butterfly, and this represented how authors were influenced by modernization of the west. 3) The linguistic The prince Naratip Praphanphong had introduced a new language format in this play in order to be more modern as the west by deploying simple English words in Thai poems, for example, dearly, hot, sweet, heart and angry. 4) The gestures Only palms and fists were allowed to move on this performance in contrast to traditional Thai dancing. The designed gestures aim to mimic human nature but had to be more fascinating. Combining between limited gesture and the lyric and music causing a new play style called Lakorn-Kum-Bea to express the meaning of the characters. 5) The apparel The common dresses were used in the performance and this idea came from Lakorn Pan Thang, which had been influenced by the western drama style. Unlike seeing lead characters with, for example, the crown and scepter, like in traditional Thai dance, the more comfortable costumes

were seen in this type of the show because the performance itself focused on the simplicity and ethnicity of the characters.

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## THE CHARACTER OF LAKSHMANA IN THE RAMAYANA KHON PERFORMANCE

Tanakorn Suwanampha\*

### Abstract

**Lakshmana** (also spelled as Laman or Lakhan) is born to earth at early morning, 3.05 with the golden-looking body and it is believed that he is an avatar from conch and the Naga throne. He is the descendant of Dasharatha and Sumitra and has a maternal half-brother, Shatrughna, and two paternal half-brothers, Rama and Bharata. Lakshmana is an attractive nobleman and he is wearing the same well-embellished tunic with gold-work thread as the king does and known as "Yeun-Kreung" [king-dressing cloth in Thai dance society. He learns Three Vedas from hermit Vasitra and Swamitra. He owns two types of ultimate weapon which are arrow and a crystal sword. He possesses three different arrows and one of them is awarded from the Rama called "Sorn-Parn-Jun" Carrows that has power causing earthquakes), whilst the crystal sword is rewarded by the giant Kumbhakarna. When he joins the war, he uses both arrows and the crystal sword to fight, especially the sword to battle with the enemies' spear, There are 20 episode of Lakshmana's achievements and other 29 episodes of shared accomplishments with Rama in the Ramayana series. Besides being a comrade, he also works alongside Rama as a consultant during the governing hours. In the epic of Ramayana, Lakshmana has a number of accomplishments no less and he is considered a decent and devotee man. It goes without saying that Lakshmana is a supportive, honest and devotee of Rama and his sister-in-law. When it comes to a danger, he always protects his loved ones without any hesitation. He is not only considered a brave warrior in the battle but also kind to his subordinates. Although he sometimes lowers his guard, he is always saved by someone in time.

**Keywords:** character, Lakshmana, Khon, Ramayana

### Introduction

Thai people are familiar with the epic of Ramayana very well, the great war between the rhesus monkeys and the giants. Ramayana has been presented through both literature and plays for a long time but only a handful of characters have been recognized, for instance, Rama, Sita, Ravana, Hanuman and Lakshmana. It appears that Thai people only recognize Lakshmana as the Rama's younger siblings. In fact, Lakshmana is a very fascinating character in terms of his background and his way of living.

There are some different roles of Lakshmana in Ramayana epic, depending on the situations in the story. The variety of situations in the epic causes a wide range of characters. For example, Kumbhakarna is Ravana's younger brother and he was a decent man before helping his brother to fight against Rama, even if his brother was the one who started the war. Other good examples are about a man of justice, Vibhishana but Shurpanakha is a woman of no shame for

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\* Acting Sub Lt. Tanakorn Suwanampha, The College of Dramatic Arts, Bunditpatanasilpa Institute

being a mistress. The same form applies to Lakshmana whose character is a prominent role in the story, despite he is being overlooked sometimes when he is with Rama. Lakshmana has many roles which should be studied more in details in order to understand his character very well, including life during school age, role as a son of his parent, role as a younger brother, role as a warrior, role as the nobility and role as a brother-in-law respectively. It is necessary for any performers to understand and see through the background and the characteristics of the role they are reflecting on so as to perform very well because knowing the acting process is never enough. Therefore, Lakshmana is considered a main character in the Thai "Khon" dance drama as well which requires deep understanding of the both background and characteristics in order to reflect the authenticity of the character.

### Objective

To study both background and characteristic of Lakshmana in the Ramayana royal literacy work of the King Rama I

### Studying Method

The study develops from both the Primary Sources and Secondary Source. The primary source relates to the documents that have never been published, including documents from the National Archives of Thailand. This source also refers to textbook, literature, plays, researches and theses. The royal literacy work "Ramayana" of the King Rama I provide information about the analysis of the plays. The Secondary Source refers to the document that have published in the form of Book, including the thesis, Wongkasikorn, C. (1986.) The theatrical analysis of Ramakian by King Rama I. Master Thesis, Srinakharinwirot University. which indicates the drama analysis of the royal literacy work "Ramayana" of the King Rama I as well.

### Studying Result



**Figure 1:** Lakshmana in the Ramayana Khon performance

**Reference:** Tanakorn Suwanampha, 2018

## Life during school age

Lakshmana has studied strategy and practiced the Three Vedas including magical power the same time as Rama, Bharata and Satrughna. At the time when Ashwapati appoints Bharata to govern Kekaya kingdom, whom Dasharatha asks Satrughna to accompany with. This allows Lakshmana to spend more time and make friend with Rama at Ayodhya city. The bond between them has increasing when they together fight against Yakshini, also known as Tataka, for destroying ritual of hermit and turns out that she is killed by Rama. After that, her children, Maricha and Subahu, return, looking for revenge and this war has put Rama and Lakshmana fighting side by side and growing strong bond between them.

## Role of Lakshmana as a son

At the time when Dasharatha intends to renounce his throne to Rama and Lakshmana but he is being thwarted by Kaikeyi [the third consort of King Dasharatha] calling on Dasharatha to make good on the promises he has. This leads to Rama being exiled and ordained for 14 years and makes Bharata sitting on the throne. Dasharatha reluctant agrees to what Kaykeyi asks for. When Lakshmana realizes about this, he is upset and ready to take revenge on Kaykeyi, but he is immediately forbidden by Rama. This can say that Lakshmana is a devotee for Rama and willing to do what it takes for his older brother who is come before his own parents which addressed that

“ทูลจิตโลภล้นพ้นประมาณ	สาธารณจจิตริชยา
ไฝสูงให้เกินพักตรา	ขับพี่ยาไปอยู่ไพร
อิฉาทรลักษณ์จึงไร	กู่จะฆ่าให้ม้วยชีวี”
“ <i>thutcharit lōp lonphon pramān</i>	<i>sāthān chong chitritiyā</i>
<i>fai sūng hai kēn phaktrā</i>	<i>khap phī yākū pai yū phrai</i>
<i>‘itchā thōralak chāngrai</i>	<i>kū cha khā hai mūai chīwī”</i>

[Kaykeyi is a greedy woman and she envied Rama. It is due to her ambition; Rama is exiled to wander in the jungle and Lakshmana will seek for revenge.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 478).

When Rama enters the monkhood, Lakshmana certainly joins him. Despite Rama suggestion for him to look after his parents, Lakshmana insists to follow Rama. This is because Lakshmana believes the Rama’s pilgrimage would be more difficult, so he decides to take care of Rama instead of his parents in the palace by reasoned that

“พระพรตเขาได้ไศวตฉัตร	ก็จะปรนนิบัติรักษา
นี้พระองค์องค์เดียวเอกา	อนาถาสารพัดจะกันดาร
“ <i>phra phrot khao dai sawēttachat</i>	<i>kō cha pronnibat raksā</i>
<i>nī phra ‘ong ‘ong dīeo ‘ēkā</i>	<i>‘anāthā kandān”</i>

[Bharata becomes the ruler of the city and Lakshmana is willing to accompany his brother to the remote area.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Book 1, 1964, p. 481).

## Role as a younger brother to Rama

### 1. Love and respect to Rama

Lakshmana is an honest man and devotee for Rama more than anyone else could do. For instance, by the time Sita reaches adulthood, Janaka [father of Sita] organizes a Swayamvara [in ancient India, is a practice of choosing a husband, from among a list of suitors, by a girl of marriageable age] in Janakpurdham [a city where Sita is born] with the condition that Sita would marry only that person who would be able to string Pinaka, the ultimate bow of the god Shiva as Janaka knew that the bow of Shiva was not even liftable for ordinary mortals, and for selfish people it was not even approachable. Rama and Lakshmana participate in this event and Rama asks his younger brother to try to lift the Pinaka first. Lakshmana knows that he would be able to lift it but he pretended he was unable to do so and let his older brother do it in order to get married with Sita. This is because he has a principle that a good young brother must think about the benefits of his elder more than his own which stated that

“ครั้นถึงจึงยื่นพระกร จัปศรพระสุรีนาถา  
แต่เขยื้อนก็แจ้งในวิญญาน กลับมาเฝ้าองค์พระจักรี”

“*khran thung chung yūn phrakōn chap sōn phrasurīnāthā*  
*tā khayūan kō chāng nai winyā klap mā fao ‘ong phra Čhakrī*”

[Once Lakshmana touches the string Pinaka, he immediately knows that he is able to lift it up, but he chooses to ignore it and returns to Rama] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 378).

Lakshmana joined the Rama's pilgrimage in the forest for 14 years instead of serving another older brother, namely Bharata in the city. Despite earning a high rank in the royalty if he stays with Bharata, he is willing to experience inconvenience by being with Rama in the jungle which stated that

“แม้จะเสียชีวาไม่อาลัย จะตามไปเป็นเพื่อนพระพี่ยา  
ยากไร้จะได้เห็นกัน ที่ในอรุณแนวป่า”

“*māe čha sīa chīwa mai ‘ālai čha tām pai pen phūan phra phī yā*  
*yāk rai čha dai hen kan thī nai ‘Aran nāopā*”

[Lakshmana is not afraid of death and he is willing to be his brother's companion in the jungle.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 480).

During Rama's pilgrimage in the jungle, Bharata visits them so as to invite Rama back to the throne. Lakshmana misunderstands with Bharata's intention and volunteered to have Bharata killed, but Rama stops him before it is too late. Lakshmana has taken a good care of his brother and sister-in-law, Sita as if they were his own parents.

“ปรนนิบัติรักษาทระจกัรี                      กับทั้งพี่น้องสิดา  
ตั้งองค์สมเสด็จพระปิตุเรศ                      ชนนีก่อเกศเกศา”

“*pronnibat raksā phra Čhakrī                      kap thang phī nāng sīdā*  
*dang ‘ong som sadetphrapiturēt                      chonnanī kō kēt kēsā*”

[Lakshmana takes a good care of his brother and sister-in-law as if they were his parents.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 456).

“รักดีปรนนิบัติพระพี่ยา                      กับนางสิดาดวงจันทร์  
ตั้งองค์ปิตุเรศชนนี                      ไม่รังเกียจเดียดฉันท์  
เที่ยวหาผลไม้เผือกมัน                      เป็นนิจทุกวันเวลา”

“*phakdī pronnibat phra phī yā                      kap nāng sīdā dūang čhan*  
*dang ‘ongpiturēt chonnanī                      mai rangkiatdīatchan*  
*thīeo hā phonlamai phūak man                      pen nit thuk wan wēlā*”

[Lakshmana loves and respects his sister-in-law more than anyone, including in small details such as preparing food for her.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 610).

Lakshmana is very thoughtful person. For example, Rama is sleeping, and Lakshmana choose not to wake Rama when Hanuman visits for the very first time which stated that

“ครั้นจะขับสำเนียงเสียงดัง                      ก็ระวังบรรทมพระจกัรี  
จึงยกพระหัตถ์ขึ้นโบก                      กระชอกแต่พอจะให้หนี”

“*khran čha khap sumnīang sīang dang                      kō rawang banthom phra čhak krī*  
*čhung yokrahat khun bōk                      krachōk tæ phō čha hai nī*”

[Lakshmana is trying not to make any noise to disturb his brother while he is sleeping. When Hanuman visited, he waves his hand to Hanuman to get lost.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 182).

It is a time when Brahma [Hindo creater God] throws the crystal sword to the giant Kumbhakarna as a reward, but the giant is too arrogant to accept because he is not hand delivered by the Brahma. Lakshmana brings this ultimate weapon to Rama who perceived its power promptly, so he grants this sword back to Lakshmana. Although he is eligible to keep the weapon to himself, but he decides to give it to this brother. This shows the infinity love of Lakshmana to his older brother.

When Ahiravan [one of Ravana's sibling] imprisons Rama at underwater world, Lakshmana is being in deep pain and sorrow and he is thinking about committing suicide because he believes that Rama would have been dead by then. However, Vibhishana [one of Ravana's sibling and

Rama's ally] brings him to his senses and advises the plan to save Rama. Not long after that Rama is finally safe and returns.

There is a time when Lakshmana is injured and passes out because of Brahmashirsha Astra [one of ultimate weapon]. Vibhishana is blubbering about Lakshmana's loyalty as following.

“จะหาไหนได้เหมือนสุริยวงศ์      ซื่อสัตย์ต่อองค์พระทรงลังค์  
 สัจจิตไม่คิดแก้ชีวัง      ตั้งหน้าอาสาจนวายปราณ”

“*ĉha hā nai dai mīan Suriwong sūsat tō ‘ong phra song sang  
 sutcharit mai khit kē chawang      tangnā ‘āsā ĉhon wāiprān*”

[Lakshmana is the most honest man more than anyone and he is willing to fight for his brother until he dies.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.2, 1964, p. 182).

In addition, Lakshmana always fight side by side with Rama in every battle. Rama appoints him to govern Danda Kingdom including a number of rewards, fame and fortune which he is never logging for as described that

“ถึงจะมีสมบัติพลสถาน      โอรหาดั่งดาวดั่งสรวงสรรค์  
 ประกอบด้วยสนมกำนัล      แสนหมื่นหกพันอนงค์ใน  
 แม้นไกลเบื่องบาทพระจักรี      เรานี้หาเจตนาไม่...  
 จะขออยู่สนองรองบาทา      ไปกว่าจะสิ้นชีวัน”

“*thung ĉha mī sombatphatsathān      ‘ōlān dang dāowadung sawan  
 prakōp dūai sanom      sēn mūn hok phan ‘anong nai  
 mēn klai būang bāt phra Ćhakrī      rao nī hā ĉhēttanā mai . . .  
 ĉha khō yū sanōng rōng bāthā      pai kwā ĉha sin chīwan*”

[Despite being offered fame and fortune in the city, Lakshmana chooses to stay close to his brother in more difficult environments until the last moment of his life.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.3, 1964, p. 688).

This is to show that Lakshmana loves and admires his older brother with all his hearts. Despite having an easy and peaceful life in the palace, he chooses to stay close to his brother in more dangerous circumstances.

## 2. Lakshmana bow to Rama as he believes Rama is avatar of Vishnu

There is a time when Sita spotted the golden deer and she desires it. Rama proceeds to catch it but later he realizes that the golden deer is Maricha [an ally of Ravana] transforms into a golden deer to lure him. Sita is extremely paranoid, so she asks Lakshmana to help her husband. Lakshmana confidently replies that.

“อันองค์พระนารายณ์อวตาร

ฤจะแพ้พวกพาลยักษ์”

“*‘an ‘ong phra NārāI ‘awatān*

*cha phā phūak phān yaksā*”

[Lakshmana believes his brother is the avatar of Vishnu god, defeating all the enemy.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 686).

Sita complains that Lakshmana does not love his older brother, but he insisted that he had to inevitably follow Rama’s order to protect Sita which mentioned that

“ให้ข้ารักษาพี่นางไว้

กว่าพระภูวไนยจะกลับมา

แม่นไปภายหลังมีเหตุ

ทรงเดชจะลงโทษ

ด้วยลงพระราชบัญชา

ตัวข้าก็สิ้นสุดปราณ”

*“hai khā raksā phī nāng wai  
māen pai phāilang mī hēt  
dūai lūang phra rāt banchā*

*kwā phraphūwa nai yō cha klap mā  
song dēt cha longthōsā  
tūa chā kō sinsut prān*”

[Lakshmana replies to his sister-in-law that he is ordered by his brother to stay close to her for her own safety. If he disobeys the order, he will be punished by his brother] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 688).

Sita gets angry even more and accused Lakshmana for betraying his older brother. Lakshmana is obliged to go out to help Rama and he asks the angel guardians to look after Sita when he is away. Once Lakshmana meets Rama, he is condemned to leave Sita alone. Lakshmana takes full responsibility without blaming anyone as mentioned that

“พี่นางไม่เชื่อฟังคำ

พิไรเพียงรำเพยสิ้นสังขาร

พ้อตัดขาดแค้นโกรธา

จำใจมาตามบทศรี

ซึ่งข้าลวงราชวาที

โทษนี้ถึงสิ้นชีวัน”

*“phī nāng mai chūafang kham  
Phō tat khatkhān krōthā  
sung khālō wong rāt wāthī*

*phirai phīang ram phīang sinsangkhān  
cham chaimā tām botthasī  
thōt nī thung sin chīwan*”

[Sita does not listen to Lakshmana’s reason and insulted him for betraying his own brother. So, Lakshmana took full responsibility for disobeying the order.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.2, 1964, p. 18).

During the war against Ravana, Lakshmana always proclaims that he is a sibling of Vishnu and comes down to destroy all the giants which addressed that

“ตัวกูเป็นน้องพระจักรี

มีนามชื่อว่าพระลักษมณ์

อวตารมาผลาญสุธา

ฤทธาปราบได้ทั้งไตรจักร”

“*tūa kū pen nōng phračhakkrī*      *mīnām chūwā phra lak*  
*‘awatān mā phlān wasuthā*      *ritthā prāp daithang traičhak*”

[In the fight with Mulapalam, Lakshmana announces that he is the younger brother of Rama and has a power to destroy any enemies.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Book 3, 1964, p. 68).

“ตัวเราเป็นอนุชา      องค์พระจักราทรงครุฑ  
 เทวาประชุมเชิญแบ่งภาค      มาจากวาระกระเชียรสมุทร”

“*tūa rao pen ‘anuchā*      *‘ong phračhakkrā song khрут*  
*thēwā prachum chān bāngphāk*      *māčhāk wān krasān samut*”

[In the battle with Indrajit, Lakshmana declares that he is the younger brother of the great Rama and came from Kshir Sagarthe, referring to the ocean of Milk in Hindu cosmology.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.3, 1964, p. 554).

### 3. Always getting hurt instead of his brother

Instead of sitting on the throne, Rama is exiled from the city which causes Lakshmana to upset about the situation. Therefore, he declares war and wants to kill Kaikeyi for being the cause of all misfortune. Rama forbids Lakshmana for killing Kaikeyi to keep his father’s word and honor as stated that

“จะยกลูกมันผู้น้อง      ให้ขึ้นครองเมืองก็เป็นได้  
 อิจฉาทลัษณ์จิ้งไร      กูจะฆ่าให้ม้วยชีวา”  
 “*čha yok lūk man phū nōng*      *hai khun khroṅ mūang kō pendai*  
*‘itchā thōralak čhangrai*      *kū čha khā hai mūai chīwa*”

[Lakshmana is upset with the outcome and he is willing to kill Kaikeyi for revenge.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 478).

When Lakshmana is aware of Bharata sending out the troops in the jungle, he is furious and volunteers to have Bharata killed for Rama.

“ฝ่ายแม่ริษยาอาศัย      ให้องค์พลัดจากราฐาน  
 ตัวได้ครอบครองศฤงคาร      สำราญแล้วยังไม่หน่ายใจ  
 บัดนี้ยกพลตามมา      จะทำร้ายเคียวฆ่าเราให้ได้”

“*fāi mērityā ‘āsat*      *hai ‘ong phlat čhāk rāthathān*  
*tūa dai khroṅphroṅ sarungō dān*      *samrān lāo yang mai namčhai*  
*batnī yok phon tām mā*      *čha thamrāi khīeo khā rao haidai*”

[Lakshmana blames Kaikeyi for causing his brother trouble when he observes the army barging in. He presumed that the army would come for him.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 557).

Once Hanuman changes side to join Ravana, Lakshmana is utterly angry and feeling hurt instead of his brother, especially when Humaman insulting Rama for being neglected and never receiving any rewards and joining with Ravana who brings him fame and fortune which stated that

“ได้ฟังดั่งแค้นแน่นอุรา	จึงมีบัญชาตอบไป
เหวี่ยงเหวี่ยงคำแห่งหนุมาน	ตัวเองก็คิดอ่านเป็นไฉน
พระเชษฐาพากุมายู่ไพร	จะได้สิ่งใดให้ปัน”
<i>“dai fang dangkhæn næn ‘urā</i>	<i>čhung mī banchā tōp pai</i>
<i>wæi wæi khamhæng hanu mǎn</i>	<i>tūa ‘ēng kō khi ‘ān pen chainai</i>
<i>phra chētthā phākū mā yū phrai</i>	<i>ča dai sing dai hai pan”</i>

[Lakshman is furious when he knows that Hanuman changes side to join Ravana.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.3, 1964, p. 466).

## Role as a warrior

### 1. A skillful warrior in life-and-death situations

Lakshmana has ability to improve the situation in the battlefield. For instance, Rama and Lakshmana are in a war against Bhairava, where he is using black magic to blind Rama and his brother and abducts Sita from them. While Rama is in shock, Lakshmana bring him to senses and suggests him to destroy the Bhairava's dark magic. Rama follows his brother's advice and kills Bhairava. Sita is finally saved and returns as it mentioned that

“พระองค์จึงแผลงแสงศร	ให้เป็นทินกรจํารัสศรี
จึงจะเห็นตัวอสูร	ภูมิจะได้รอนรอน ”
<i>“phra ‘ong čhung phlæng sæng sōn</i>	<i>hai pen thinnakōn čhamrat sī</i>
<i>čhung čha hen tūa ‘asurī</i>	<i>phūmī čha dai rōn rōyō”</i>

[Lakshmana suggests Rama to shoot the superpower bow in order to destroy the black magic, so they can see the enemy.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 559).

In the first war against Indrajit, supernatural power is being used against each other. When Indrajit attacks and knocks allies of Rama, namely Sugriva, Angada and the monkey army down, Lakshmana shoots the ultimate arrow to restore their power and counterattacks Indrajit's men. Later, Indrajit shoots another fire arrow to Rama's troop, but Lakshmana manages to defend by shooting rain arrow and injures the opponent until they fall back.

In the great war between Rama and Ravana, Ravana has prepared poison spear and intend to kill Vibhishana with this weapon. During the fight, Lakshmana tries to protect Vibhishana and take a hit causing him mortally wounded. This is to say that he is a brave man, risking his life to protect others as he is ordered by his brother to protect Vibhishana at all costs. Lakshman is later recovered by Vibhishana's antidote.

## 2. Being a brave warrior, never afraid of death

Lakshman always volunteers for wars, although sometimes he may have fallen, for example, being wounded by Kumbhakarna's spear, being injured by formidable Indrajit's spear, being attacked by Mulapalam or even mortally wounded by Ravana's poison spear. He never surrenders and still keeps fighting alongside with Rama. He is also accredited for multiple kills. For instance, he executes Indrajit in the final battle as well as Mulapalam. Lakshmana also kills two of Ravana's sons, Narantaka and Devantaka.

## 3. Deceived by the strategic trap in warfare

Lakshmana is being attacked for multiple times during the war and these causes him fatally wounded because he sometimes does not pay enough attention, particularly in the event that Lakshmana is under the delusion, in fact it is Indra's army as he described that

“อันโกสียกับเทพบุตร	ถือศาสตราวุธหาวันไม่
มีทั้งนางรำระบำใน	มิได้เคยเห็นแต่ก่อนมา
ฤจะเป็นเล่ห์กลอุบาย	มารยาเยบคายยักขา”
<i>‘an kōsī kap thēpphabut</i>	<i>thū sātrāwut hā wēn mai</i>
<i>mī thang nāng nai</i>	<i>midai khāi hen tæ kōn mā</i>
<i>cha pen lēkon ‘ubāi</i>	<i>mānyā yāepkhāi yaksā</i>

[Lakshmana sees the parade of Indra's army and he feels that is so fascinating and finally he is attacked by the enemy because of this strategy.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.2, 1964, p. 649-650).

Even though Hanuman has warned him beforehand. This causes him to seriously injure by Indrajit's spear as Hunuman once mentioned that

“พิศวลงพลินจำเรียวตา	พระอนุชาที่เคลิ้มสติไป”
<i>“phitsawong long phlān rān tā</i>	<i>phra ‘anuchā kō khlām sati pai”</i>

[Lakshmana is under the delusion and he loses his sense] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.2, 1964, p. 650).

This causes Lakshmana seriously injured and when Rama is aware of his brother being injured, he was complaining that.

“โธอินิจาเจ้าเพื่อนยาก	แสนทุกข์แสนลำบากด้วยพี่
ตั้งใจจะช่วยปราบอสูร	ฤมาด้วยชีวิตรายชนม์
ไฉนหนอพอจึงประมาหนัก	ให้ต้องอาวุธยักยถึงสามหน”
<i>“‘ō ‘anitchā chao phūanyāk</i>	<i>sān thuk sān lambāk dūai phī</i>
<i>tangchai cha chūai prāp ‘asurī</i>	<i>mādūai chīwī wāichon</i>
<i>chainai nō phō chung pra mā nak</i>	<i>hai tōng ‘āwutyak thung sām hon”</i>

[Rama sympathized with his brother and complains that his brother was thoughtless, and he has been under attack for 3 times.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol. 2, 1964, p. 675).

When Vibhishana returns from getting some supplies, he realizes that Lakshmana is wounded, and he also mutters that.

“พิเภกว่าโอ้พระอนุชา	มาต้องศรอสรวาใจหาย
ทั้งนี้เพราะไม่ระวังกาย	จึงแพ้ภัยแสนร้ายถึงสามครั้ง”
<i>“Phiphēk wā ‘ō phra ‘anuchā</i>	<i>mā tōng sōrō surā nā chaihāi</i>
<i>thangnī phrō mai rawang kāi</i>	<i>chūng phāe yak sǎn rāi thung sām khrang”</i>

[Vibhishana also complains that Lakshmana was incautious and have been wounded for three time.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.2, 1964, p. 675).

There is a time when Hunaman revise the ruse to deceive Ravana, whom he is pretending to join with, and marches the army to attack Rama. Lakshmana falls for Hanuman’s ruse and condemns him. Later, Lakshmana brings this up to inform Rama, on the contrary Rama does not get angry because he already knows about the plan as Rama mentioned that

“พระลักษมณ์ยังอ่อนแก่ความนัก	ไม่รู้จักขึ้นเชิงกระบี่ศรี”
<i>“phra lak yang ‘ōn kǎ khwām nak</i>	<i>mai rūchak chanchǎng Krabī sī”</i>

[Lakshmana is considered lack of experience and war strategy] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.3, 1964, p. 476).

### **Roles as the leader**

Lakshmana shows great leadership as can be seen when he rescues Vibhishana from death. Even though he outranks Vibhishana, but he resists to let anyone dies on his watch. Besides being a leader, Lakshmana is a generous man and the crew can rely on him as well. For instance, when the Lanka was is over, Rama is willing to award Lakshmana for his meritorious achievement by appointing him to rule Danda kingdom, but Hanuman intervenes and explains that he would have no more support if Lakshmana is being distant because Lakshmana is man who knows and understands his men very well. Therefore, Hanuman requests Rama to appoint someone else.

### **Roles as a younger brother-in-law**

Lakshmana loves and respects Sita as if she is his mother. He listens to her and put her top equal after his brother and takes a good care of her without any hesitation as he stated that

“ตัวน้องจงรักพระเจ้า	ดังมารดาเกิดเกล้าเกษี”
<i>“tūa nōng chongrak phrachao</i>	<i>dang māndā kǎetklo kēsī”</i>

[Lakshmana loves his sister-in-law as if she was his mother.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 688).

“อันพระพี่นางผู้ทรงลักษณ์	กับพระหริรักษ์นาถา
มีคุณข้าบาทอนุชา	ตั้งองค์บิดามารดร”
“ <i>an phra phī nāng phūsong lak</i>	<i>kap phra harirak nāthā</i>
<i>mī khun khā bāt ‘anuchā</i>	<i>tang ‘ong bidā māndōn</i> ”

[Lakshmana loves and devotes to his brother as well as he loves his father.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.3, 1964, p. 547).

Lakshmana always protects and keeps Sita out of harm’s way. There is a time when Shurpanakha is attacking Sita and is thwarted by Lakshmana who cut off her hands, feet, ears and nose.

There is a time when Sita asks Lakshmana to help her husband from being lured by Maricha transforming to the golden deer. Sita is mistaken and condemns Lakshmana for refusing to help his brother, Lakshmana is still calm because he knows all the truth about the lies. Finally, Lakshmana is afraid that Sita would be very angry, so he decided to go out for his brother and Sita once quoted that

“จึงว่าอนิจจาเจ้าลักษณ์	นี้เฝ้าว่ารักพระเขนา
จะให้ตามไปช่วยพระจักรา	มากลับคิดร้ายไม่อาจใจ
ทั้งนี้เพื่อจิตเจ้าคิดคด	ทรยศต่อองค์พระเชษฐา”
“ <i>chūng wā ‘anitcā chao lak</i>	<i>nī wā rak phrakhēnā</i>
<i>cha hai tām pai chūai phrachakkā</i>	<i>māk lap khit rāi mai ‘āt chhai</i>
<i>thangnī phūa chit chao khithot</i>	<i>thōrayot tō ‘ong phra chēthā</i> ”

[Lakshmana is decried by Sita because he refuses to go out and look for his brother who might potentially be in danger. Sita accuses him as a traitor.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.1, 1964, p. 678-688).

Rakshasa, the expert magicians and illusionists, beguiles Sita to drawing Ravana’s portrait. Later, Rama finds out about this and gets extremely angry. Rama alleges Sita that she is having an affair with Ravana and punishes her with death penalty. Lakshmana is in utter shock but only must follow his brother’s order as mentioned that

“ครั้นจะขอโทษทัณฑ์ก็ลยา	เห็นว่ายังทรงพระโกรธนัก
จำเป็นจำรับพระโองการ	ของพระอวตารทรงจักร”
“ <i>khrañ cā khōthōt than kanlayā</i>	<i>hen wā yang song phra krōt nak</i>
<i>champen cham rap phra ‘ōngkāñ khōng phra ‘awatān song chak</i> ”	

[Lakshmana plans to request forgiveness for his sister-in-law from Rama, but Rama is still angry. Therefore, he is forced to follow the order to execute Sita.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.4, 1964, p. 398).

Soon after escorting Sita into the wood, Sita asks Lakshmana to kill her by the order of her husband. Lakshmana denies hurting her because he loves and respects her as well as he sympathizes with her unborn child. Sita commands Lakshmana to execute her, so she pretends to allege Lakshmana for betraying his older brother. Lakshmana worries that this accusation might spread, and people would believe it to be true. He finally kills Sita before he cries himself to sleep. Later, he regains consciousness and sees that Sita is still alive which makes him so liberated. He separates with Sita in the wood and heads back to the city, bringing a fresh heart of a random deer on the way to the palace to prove Sita's death to Rama.

“สุดคิดที่จะล้างชีวลัย      เชิญเสด็จไปตามเวรตัวข้าจะคืนเข้าธานี  
จะป่วยเปื่อยกราบจุลพระทรงฤทธิ์      ถึงผิดก็จะรับไม่เกศ  
จะแทนคุณพระพี่นางด้วยรักดี      มิได้มีอาลัยแก่ชีวัน

“*sutkhit thī čha lāng chīwālai      chāen sadet pai tām wērā tūa khā čha khūn khaothānī*  
*čha bāibāng krāp thūn phra song rit      thung phitkō čha rap mai kēt*  
*čha thāen khun phra phī nāng dūai phakdī      midai mī ‘ālai kē chīwan*”

[Lakshmana separates with Sita as he is returning to the city and he will try to evade Rama about the execution.] (Phra Bat Somdet Phra Phutthayotfa Chulalok Vol.4, 1964, p. 400-401).

## Conclusion

The most completing context and character of Lakshmana is referred to the royal literacy work Ramayana plays of King Rama I as the king had a royal intention to allow people to read for recreation purpose as well as for referring in theatrical performance. His highness, then, composed the Ramayana epic in the form of poem, including naming the songs and musical songs for each chapter.

**Lakshmana** is born to earth at early morning, 3.05 am. with the golden-looking body and he is believed that he was an avatar from conch and the Naga throne. He is the descendant of Dasharatha and Sumitra and has a maternal half-brother, Shatrughna, and two paternal half-brothers, Rama and Bharata. Lakshmana is a good-looking gentleman and wearing the same well-embellished tunic with gold-work thread as the king does and known as “Yeun-Kreung” [king-dressing cloth] in Thai dance circles. He learns Three Vedas from Master Vasitra and Swamitra. He owns two types of ultimate weapon which are arrow and a crystal sword. He possesses three different arrows, including Sharanga, Narayanastra and Garudastra. Another arrow is awarded from the Rama called “Sorn-Parn-Jun” [arrows that has power causing earthquakes], whilst the crystal sword is rewarded by the giant Kumbhakarna. He rarely uses the crystal sword in the battlefield, but only uses it when it is necessary, namely, for punishing Shurpanakha. Royal Chariot is the vehicle he has for transportation. He has a number of accomplishments, including volunteering in both great wars and adventures, for example, 14-year travelling with Rama,



assassinating Bhairava and Kumbhakarna, joining the war against Indrajit, intercepting Indrajit to perform soaking arrow ritual and finally killing him, suppressing Shurpanakha, Yakshini and Ayomukhi, joining the great war against Ravana. Besides, joining the wars, Lakshmana is a good adviser to Rama and accomplishes in governing the city. It goes without saying that Lakshmana is a supportive, honest and devotee of Rama and his sister-in-law. When it comes to a danger, he always protects his loved ones without any hesitation. He is not only considered a brave warrior in the battle but also kind to his subordinates. Although he sometimes lowers his guard, he is always saved by someone in time.

### Suggestion

Literature is considered imperative in the terms of writings and performance. Deep understanding of the characters' background can be beneficial for performer themselves in order to further develop in education and improve the advance plays.

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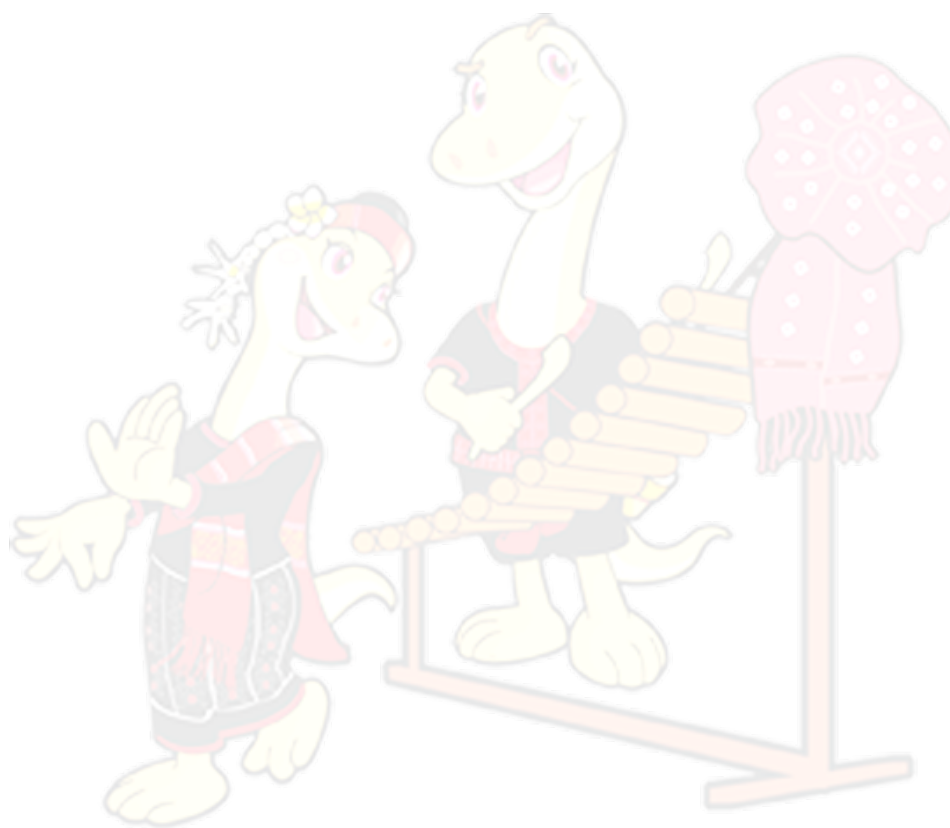
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## DANCE IN LUANG VICHIT-VADAKAN PLAYS

Rudeechanok Gajaseni\*

### Abstract

In Lakorn Luang Vichit-Vadakan, it includes Ra-bum dance [type of dance intended solely for the beauty of the dance art with a variety of deployment formations]. The purposes of putting this type of dance in the performance are not only to narrate the storyline, but also to present the skills of the composer, meaningful lyrics, choreographers as well as the performers themselves. According to the study of Thai drama history, it has been found that Ra-bum dance in Lakorn Luang Vichit-Vadakan has been the most popular and impressive dance drama at the time since Thailand underwent a change in system of government from an absolute monarchy to a constitutional form in the year 1932. According to the knowledge and experience of the author, Ra-bum dance in Lakorn Luang Vichit-Vadakan can be divided into 4 categories depending on their purposes which are to rouse patriotism, to encourage unity and morality, to express amusement and miscellaneous dances.

**Keywords:** Ra-bum dance, Lakorn Luang Vichit

### Introduction

Lakorn Luang Vichit-Vadakan, also known as Lakorn Luang Vichit, is a type of dance drama which brings history and chronicle into the performance and attach the love story of the main characters in to show in order to create entertainments for audiences. Although the story might not completely correspondent to what exactly happened in the past, it is still considered the best performance which gained more attention than any other drama at the time. In such drama the actors have to sing by themselves with the chorus band and the music is using traditional Thai music instruments and western classical music instruments. The choreographies in this performance are not limited to only palms and fists dancing styles but also the standard Thai dancing style (whole body movement). Ra-bum dance are being seen during the scene changing and this is called Ra-bum-Sa-lub-Chak [interlude dancing] as well as it can be seen frequently in the middle of the story. Rabum dancing is more likely to present the simple lyrics with a number of actors in order to enhance the characteristics of performance and to attract the viewers.

### Objective

To distribute the knowledge of Ra-bum dance specific in Lakorn Luang Vichit-Vadakan and to share the accumulated experience to Thai dance teachers in various educational institutions including those interested in Thai dancing arts.

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\* Thai dance Program, The College of Dramatics Arts.

## Studying Method

Gathering and examining the information from documents, texts, biography of Luang Vichit-Vadakan including scripts of the drama as well as conducting the exclusive interviews with the successors of Luang Vichit-Vadakan and the relevant performers together with the author's experience as one of the former actresses in Lakorn Luang Vichit performance.

## Studying Results

Since Thailand underwent a change in system of government from an absolute monarchy to a constitutional form in the year 1932, Ra-bum dance in Lakorn Vichit-Vadakan has been the most overall popular and impressive dance drama. Lakorn Luang Vichit drama was written to arouse patriotism and to create unity between Thai people and also to educate people to sacrifice their personal happiness for the benefits of the nation. Major-General Luang Vichit-Vadakan was responsible as the Director General of The Fine Arts Department in the government of Marshal Plaek -Phibunsongkhram when he composed and introduced both dramas and songs to gradually plant patriotism in Thai people.

Lakorn Luang Vichit-Vadakan drama is the new type of drama resulting from integrating between knowledge and experience of Major-General Luang Vichit-Vadakan himself. Both palms and fists dancing style and traditional Thai standard dancing style are utilized in this drama as the storyteller and as interlude dance during scene changing. The scenes are set up corresponding with the plot. The costumes in this drama are mixed between traditional Thai costumes for dancing, also known as “Yeun-Kreung” [king-dressing cloth], and ethnicity dresses as well as the common dresses. There are both dialog and signing in the performance, which the actors themselves must sing along the story as well as during the interlude dancing session. The music instruments consist of both traditional Thai music and the western classic musical instruments. There are more than one dancing style in this performance, namely, Fon dance [dance varied in different local culture and costume], Ra-bum dancing for describing the story, for patriotic rousing and for interlude dancing.



**Figure 1:** Major-General Luang Vichit-Vadakan  
**Reference:** Vichitra Rangsiyanon

Lakorn Luang Vichit-Vadakan is the combination of additional variety of dancing styles to enhance entertainment such as weapon dance, weapon showdown, Fon dancing, various Ra-bum dances and interlude singing. One of the contents that has potential to attract the most audiences is a various type of Ra-bum dances which the key is the movements.

There are 7 different aspects of the characteristics in the performance as following; (Hongcharu, C., 2013, p. 150).

1. To make the show more attractive and entertaining and to make the viewers enjoyed.
2. To create an appropriate atmosphere which organizes the most suitable a sequence of events to fit the contents or circumstances.
3. To emphasize the characteristics of each character in the term of how they look or move such as elegantly, independently and clumsily which might help to reveal the important personality of each character
4. To make the audience understand the story easier and quicker than using long dialogues.
5. To transform boring events into amusement, for example, the welcoming party scene can be replaced with festive dances that imply the same meaning
6. To use movements as a tool in the performance in order to be accustomed with the different level of real-world situations. The dance might be able to help people to accept the reality in daily life because the performance is more likely to be unrealistic as people do not communicate by singing or dancing in the real life.
7. To create main ideas and to create clarity to convey the meaning by creating the right atmosphere and develop quick actions, emotion and gestures.

According to the author analyzation, there are four different type of Ra-bum dancing in Lakorn Luang Vichit.

### **1. Dance for patriotism arousing**

The key feature observed in Lakorn Luang Vichit-Vadakan dramas was the creativity of Ra-bum dancing especially in the patriotic dramas. This was one of his remarkable works and it also represented patriotism very well through both lyrics and melodies, including having many actors to conduct an acting to show the power of patriotism. Major-General Luang Vichit-Vadakan organized some of characters to describe how important to be a patriot through the dialog in the beginning of the show. At the end of speech, a rousing song would be played, and the dancers would be deployed to gain more attention from the viewers.

Major-General Luang Vichit-Vadakan was very high proficiency in Thai language. His mind was very precise but admirably balanced and he was a true patriot. This was the reason why he composed the patriotic songs which was able to reach people of all ages, with the simple language that the audience can perceive the meaning promptly. He often inserted the patriotic rousing Ra-bum dancing in various stages throughout the performance. Chamber orchestra was selected to play for this type of dancing in order to increase excitement with the faster rhythm and the number of actors including actors' costumes were both used to fascinate the audiences.

According to the exclusive interview with the national artists Suwannee Chalanukroh, she mentioned about the interlude Ra-bum dancing that

*“Ra-bum dancing created by the Director-General [refers to Major-General Luang Vichit-Vadakan] in each performance required a number of actors. At the time, the teachers were gathered and assigned to give a beat by counting a number in the military style before standing by behind the theatre. His Ra-bum dancing was not focus on the dancing skills and only palms and fists gestures were allowed in the performance in order to harmonize all the performers. The more gestures the performers made, the less unity it represented.”*

Even though only palms and fists were allowed in the Ra-bum dancing performance, tradition of Thai dance must be taken into account. To represent the word about life, left hand must be put on the chest or the left thumb must be pointed to the chest, whereas in order to refer the word about death, both hands were required to be opened. Another feature that can draw attention from the viewers was the deployment in different formations. Foot stamping corresponding with the rhythm led to a variety of formations. Today, the collection of arousing songs can be played along with the variety of deployment formations to suit the age of the actors and to make to look more modern. At this point, new deployment formation and dancing style are allowed to create, and they are not considered inconsistent. However, to modify the arousing Ra-bum dancing, lyrics and choreographies must be considered to assure the meaning is relevant to patriotism. For instance, the actor should point their finger to the ground or wipe their hands downwards. Despite new creative gestures allowing in the performance, the performers singing along the songs during the performance is a key feature that should be not be removed from rousing Ra-bum dance.

The choreographers responsible for designing and practicing of Ra-bum dance in Lakorn Luang Vichit-Vadakan were the important factors, namely Lamul Yamakup, Manlee Kongprapad and Tuan Phataranawik. The rousing Ra-bum dance in Lakorn Luang Vichit emphasized the power of unity in harmony with the lyrics in various dramas composed by Lakorn Luang Vichit-Vadakan. This type of dance, rousing Ra-bum, has been put into the curriculum of the Thai dance program of College of Dramatic Arts and various educational institutions as well as it has been performed to public on various occasions.

Both men and women are eligible to be performers in rousing Ra-bum dance. In the cooed educational institutions that have both male and female students, they can perform in pairs. However, in the gender-isolated educational institutes, proper arrangement might be needed to allocate characters to only female students.

The following quote serves as a good example of lyrics in rousing Ra-Bum dancing so-called Leard-Supan [refer to the unity of local people in Suphan Buri province in Thailand] as following

...“มาด้วยกัน มาด้วยกัน เลือดสุพรรณเอ๋ย

เลือดสุพรรณ เข้าประจัญ อย่าได้พรีนเลย”...

[This is a persuading statement from the song named Leard-Supan which aimed to arouse patriotism from people to join in the war and it uses the group of people in Suphan Buri, also commonly known as, Suphan, as a symbol of brave men.]

This rousing Ra-bum dance was included in the drama Leard-Supan which was composed and premiered in the year 1935. This drama was the first work of Luang Vichit-Vadakan while he was in charge of Director-General of The Fine Arts Department. This song has been considered an immortal song and still play from time to time. It is more likely to be played or sung especially in the chorus lines in order to persuade friends to do something together.

## 2. Dance for encouraging unity and morality

Besides rousing Ra-bum dance, Major-General Luang Vichit-Vadakan also composed the songs to encourage unity among Thai people, namely, Ra-bum-Laem-Thong. This song was used in the play Suk-Thalang [war in Thalang district] which was composed and premiered in 1937 as well as the song called Ra-Bum Jeen-Thai Sa-muk-kee for the play Phra Chao Krung Thon [Taksin the Great or the King of Thonburi] was created and released in the same year.

In the year 1938, song for Ra-bum-Thai Noi Thai-Yai was created and released for the drama Jao-Ying-San-Wee [based on true story of love story of the ruler in Keng Tung district]. By 1954, song for Ra-bum-Ar-thit-tan was written and released for the drama Ar-Nu-Phap-Por-Kun-Ram-Kum-Haeng [refers to the Majesty of King Ramkhamhaeng, the third king of the Phra Ruang Dynasty].

The example of lyrics from Ra-bum-Laem-Thong is quoted as following

“...แหลมทอง ไทยเข้าครองเป็นแดนไทย  
รักกันไว้ เราพวกไทยในแดนทอง...”

[These lines from the song called Laem-Thong, refers to the Golden Peninsula in Southeast Asia where Thai people, long time ago, gathered and built the nation together, therefore Thai people should love each other]

The main characteristics of Ra-bum-Laem-Thong performance was the gestures of palms and fists and the costumes were mixed from a variety of ethnicities. The performers could present the various deployment formations for this song including foot stamping. This performance is often played in special occasions and the audiences would be entertained with the content of the play which explaining the background of Thai people in the term of where they came from and how they dressed. The dancing style is flexible and can be adjusted as appropriate. Additional props, formally known as (theatrical) property, could be used on the stage, namely a flag or an umbrella, to increase the beauty in the performance.

### 3. Ra-bum dance to express happiness and cheerfulness

There is another type of Ra-bum dance in the patriotic rousing drama by Luang Vichit-Vadakan which commonly known as Ra-bum-Ruen-Rerng. This type of dancing is associated with the happiness and cheerfulness in the drama. This kind of dancing is normally performed in the auspicious ceremonies, social events including reception events for important guests which dancing can be considered as blessing. The example of this type of amusing Ra-bum dance is Ra-bum-Yup-Pa-Dee from the drama Ben-Cha-Pet [twenty-five-year old], composed and premiered in 1937. Ra-bum-Chern-Chom-Dok-Mai dance was created and released from the drama Jao-Ying-San-Wee in 1937 as well. In the next following year, Ra-bum-Ouy-Chai was written for the play Ar-Nu-Sao-Wa-Ree-Thai [Thai monument].

The following lines were extracted from the song which was used in the drama Ben-Cha-Pet in 1938 that

“...ให้วันรมย์สุขสำราญ      เหมือนดอกไม้บานยามเช้า  
หอมมะลิ      หอมหวานน่าใจชม...”

[This lyrics from the song Yup-Pa-Dee describe that the flowers bloom in the morning metaphorically meaning the happiness and cheerfulness of life.]

There are both traditional Thai musical instruments and western classic instruments in this Ra-bum-Yup-Pa-Dee from the drama Ben-Cha-Pet performance which is appropriate to use for blessing occasions. This Ra-bum dance has a specific gesture which is to clap the hands by the ears, then stretch both arms. The meaning of the songs is about a bride in the wedding day and it addresses the name of the bride in the lyrics. This is the reason why this song is not as popular as it should be. However, this song is still considered suitable for use in wedding ceremony. There was a time nearly 20 years ago that the author was practicing this song but still not yet pass on to the next generations

### 4. Miscellaneous Ra-bum dance

This type of Ra-bum dance is completely different from other three categories. Those types were introduced on the dramas of Luang Vichit-Vadakan, whilst this miscellaneous Ra-bum dance was created for a variety of events, for example, Ra-Bum-Bud-dra-kun [refers to Buddha's grace], Ra-Bum-Chay-Chart-Ta-Harn [refers to brave men] and Ra-Bum-Sang-Wei [refers to making a sacrifice].

The example of lyrics from Ra-bum-Bud-dra-kun is quoted as following;

“...ขอพุทธคุณปกป้องคุ้มครองไทย      เป็นที่ดำรง เป็นแหล่งพระธรรมและพระวินัย  
ให้อยู่เย็นงา แผ่ไพศาลไป      ทุกแดนแผ่นดิน...”

[These lines refer to the song Bud-dra-kun which means the Buddha and the meaning of these lines is about praying to the Buddha to protect Thai people as well as the nation forever.]

The Ra-Bum-Bud-dra-kun dance has a content relating with praying to the Buddha to protect and bless the nation. This type of Ra-bum dance is frequently used at the beginning of the show to announce that the show is already started. Another practice of performing this Ra-Bum dance is more likely to use for blessing before another performance or in the auspicious events. The choreography for this type of Ra-bum dance is associated with traditional Thai dancing style, palms and fists gesture is omitted for this type of Ra-bum dance. The performers are dressed in the costume of Thailand central region and the western classical instruments shall be played for this type of Ra-bum dance.

The author has accumulated experience as a former student and currently as a teacher at College of Dramatic Arts. The author therefore has suggestions for managing and organizing Lakorn Luang Vichit performance as following;

### **1. Songs**

The concept of employing both traditional Thai musical instruments and western classical instruments should be preserved, and the singing style should follow the original as precise as possible.

### **2. Choreography**

Most of time the Thai dancing teachers are allowed to modify the dancing pattern of Ra-bum dance to comply with the age of performers. Nevertheless, some dancing steps must not change for the traditional reason. For example, the gesture of clapping hands by the ear in the song Tuen-Terd-Chao-Thai and the postures of circling the candle inwards the chest for three times, then wiping candle smoke outwards in the song Chern-Kwan. These are omitted to change according to the traditional Thai dancing style.

### **3. Costumes**

The Thai dancing teachers are allowed to adjust the costumes in Lakorn Luang Vichit-Vadakan as they see fit by studying the details of the drama, so they would be able to identify the time period of the story which leads to select the clothing more appropriately in the term of era and races. For example, the Ra-bum-Chern-Chom-Dok-Mai dancing requires the costume in the style of Tai Yai people. To perform Ra-bum-Ar-thit-tan dancing, round-necked sleeveless collar shirt and traditional Thai loincloth for younger performers, whereas Thai traditional breast cloth, commonly known as Sabai [a long piece of silk, about a foot wide, draped diagonally around the chest by covering one shoulder which its end drops behind the back] and Nung-Na-Nang [a long skirt with the front pleat] are required for grown-woman performers.

The Ra-bum dancing performance in Lakorn Luang Vichit-Vadakan drama is one of the most fascinating drama not only because of the unison of the performers but also because of the connected events in the story. Besides these reasons, other highlighted factor contributing to the successful drama are summarized as following

1. The songs were melodic and song lyrics were easy to recognize.

2. Major-General Luang Vichit-Vadakan applied discretion to choose either Thai music or western music for each performance in order to gain the most impression from the viewers.

3. The majority of actors in Lakorn Luang Vichit-Vadakan were the students of dancing arts so as to sharpen their skills on the stage and advantages of having many students on the show was able to enhance the drama to be spectacular.

4. By the time this drama was created, the student just began to practice dancing, and this was why only palms and fists were included in such performance. Even though the dancing style was limited, it was not considered a drawback because there were other advantages to compensate.

5. Because the dancing school was just established and the budget for clothing was limited, the existing costumes were adapted for the show. Later, it has been developed over time in accordance with the contents of the story.

The article about Ra-bum dancing, which contained in the drama performance of Lakorn Luang Vichit, aims to demonstrate the different types of Ra-bum dance in order to educate Thai people about the patriotism, unity and virtue through the enjoyment of the songs.

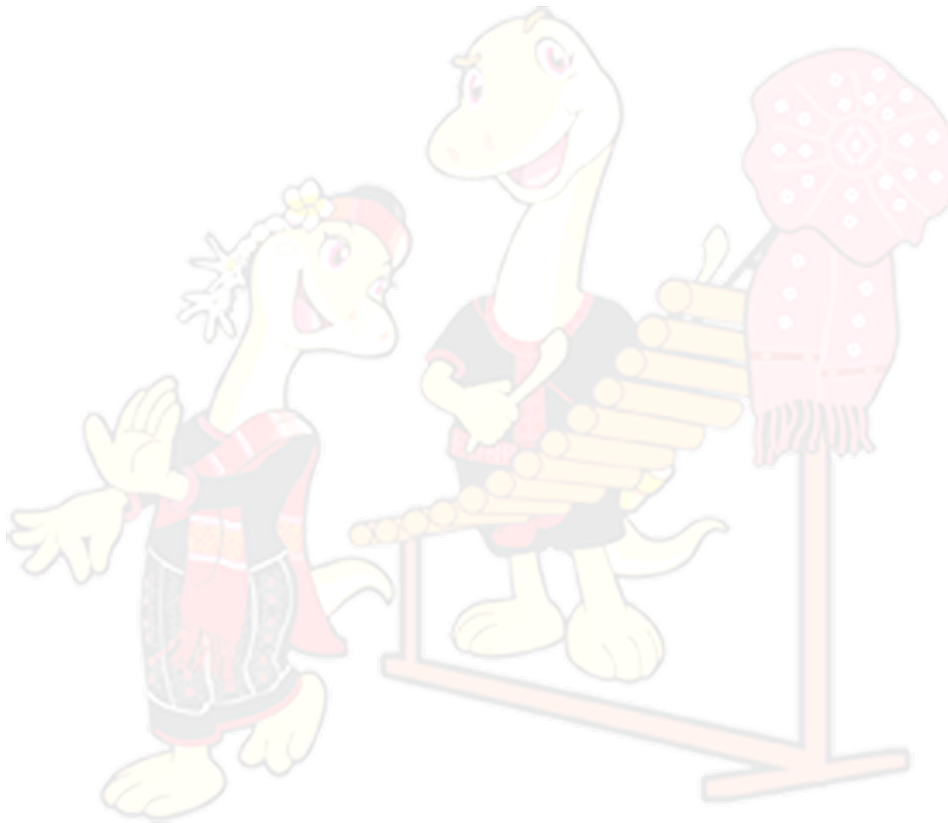
### Suggestion

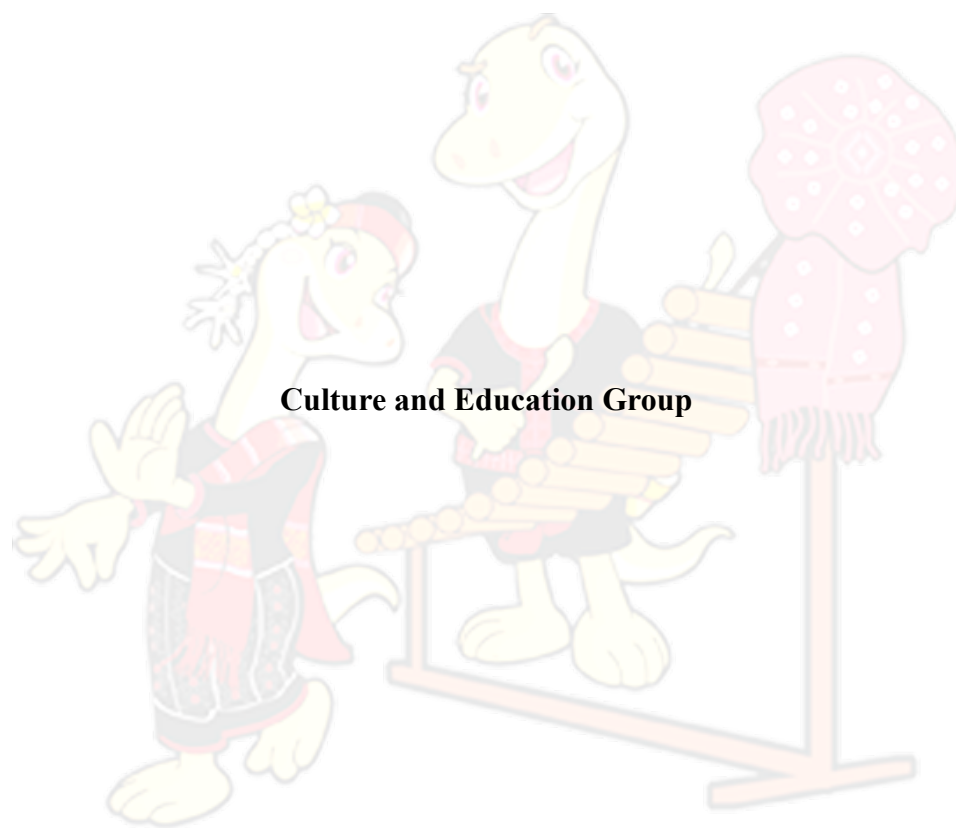
The relevant educational institutes that perform Ra-bum dancing in the drama performance of Lakorn Luang Vichit should carefully consider the authenticity of the choreographies and the appropriate costumes being used in order to preserve the original forms and style of dances in Lakorn Luang Vichit performance.

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## THE FACULTY BUILDING ABOUT VOICE TEACHERS OF POP SONGS IN SOUTHWEST UNIVERSITY, CHINA

Chang Yanxi\*

Khomkrich Kari\*\*

### Abstract

This paper was written from dissertation "A Study of the Undergraduate Curriculum for Voice Major Program in Popular Songs in Selected Normal Universities in China." The objectives are to improve the construction of voice teachers in the pop singing direction about undergraduate stage in Southwest University. The study employs the qualitative research methods and data from the fieldwork. The results are following: 1) The educational structure of full time teachers in pop song direction of voice major needs to be improved. 2) The comprehensive quality of the teachers needs to be promoted. 3) The reserve of knowledge needs be broadened. On this basis, the author puts forward the methods to improve the faculty building of voice teachers in pop singing direction in Southwest University in China by combining the discussion and fieldwork investigation.

**Key words:** Faculty building, Voice teachers of pop songs, Southwest University

### Introduction

In the long-term teaching and research of pop singing performance, and long-term study of singing performance in the normal universities, the author always pays attention to the curriculum of pop singing performance program. In reality, the lack of theoretical research on undergraduate curriculum of pop singing performance in the normal universities makes the author deeply to feel the importance and urgency of construction of the voice teacher on pop singing program.

The author went to Southwest University for the fieldwork in 2019. Voice program of popular songs is in music performance department. In 2005, music performance major was opened. The basic supporting disciplines of music performance major are musicology, music education, music psychology, music aesthetics, etc. With the improvement of people's cultural and living standards and their desire for traditional culture, people's demand for music works and performing talents, is growing day by day. Especially for primary and middle school teachers, vocal music ability, piano ability, instrumental music ability and the ability to organize a band have almost become one of the necessary conditions for music teachers. After graduation, students of this major can enter art troupes, colleges and universities, primary and middle schools and other relevant institutions and schools, with good employment prospects (<http://www.swu.edu.cn/>).

In 2012, voice program of popular songs is opened in music performance major. There is no separate course training plan for the voice program of popular songs in Southwest University,

\* College of Music, Mahasarakham University, Thailand

\*\* College of Music, Mahasarakham University, Thailand

so it is included in the music course training plan for the voice performance program in Southwest University. Therefore, I summarized the curriculum training plan for the voice program of popular songs according to the training plan for the performance major, the class schedule, interviews and questionnaires of teachers and students. It should be able to more comprehensive reflection of the status of voice program of popular songs in Southwest University (<http://www.swu.edu.cn/>).

### **Research Objectives**

The objectives are to improve the construction of voice teachers in the pop singing direction about undergraduate stage in Southwest University.

### **Research Methodology**

This is a qualitative investigation adopting the fieldwork. Data for this investigation were collected from both field work and documents analysis in Southwest University in China.

1) My populations are 6 top-rated normal universities with voice major of pop songs. There are about 2879 universities in China. Therefore, we can do the research only in top-rated universities. Music major is in 11 Conservatory of Music, 6 Universities of Arts, numerous normal universities and numerous comprehensive universities. Only 6 normal universities are in 211 universities program, which is the construction facing the 21st century, about 100 colleges and universities and a number of key disciplines. Only the 6 normal universities are under ministry of education in China, with long history of music faculty at the same time, which are Beijing Normal University, East China Normal University, Northeast Normal University, Central China Normal university, Southwest Normal University, Shanxi Normal University 6 normal universities. Only Northeast Normal University and Southwest Normal University offer voice major of pop songs.

2) My sample is Southwest University. Southwest normal university was renamed southwest university in 2005, but it is still considered a normal university, because it has the characteristics of a normal university.

The field study includes collecting data、interviewing the teacher and the students、questionnaire for the students. Through the fieldwork in Southwest University, the author concludes the curriculum program of voice major of pop songs, which consists of curriculum objectives、curriculum requirements、length of schooling、minimum graduation credits and degrees awarded, course classification and credits distribution, composition of teaching staff, enrollment, course evaluation.

The author finished the 6 steps about this kind of research: Introduction and problem presentation; Establish the thesis; Field research (questionnaire, interview, data collection, literature analysis); Classification and Summarization; Presentation of the ideas; Conclusion and recommendation.



## Results

Research and efforts have been made on the curriculum program, and the construction of voice teachers are showed in the pop singing direction in Southwest University in Table 1 and Table 2.

TABLE 1 HERE

TABLE 2 HERE

The results of the study were found as follows:

1) The educational structure of full time teachers in pop song direction of voice major needs to be improved, which is not balanced. Currently, the direction of popular music in music performance department in Southwest University has 3 voice teachers, 1 is full time teacher, who is Master degree, accounting for 33%, and 2 are part-time teachers, who are Bachelor degree, accounting for 66%. In May, 2019, there are 9 senior students, 11 junior students, 8 sophomore, and 5 freshmen in pop song direction of voice teacher. For 33 students, 1 full time teacher is not enough, whose position is lecturer, and the ratio between the full time voice teacher and the students is 1: 33 (<http://www.swu.edu.cn/>).

2) The comprehensive quality of the teachers needs to be promoted. The full time voice teacher has been the staff in the office to manage the students, not to be a teacher, without Ph.D degree. And 2 part time teachers never stayed in art troupe, lack of comprehensive performing experience, without Master degree. Their professional experience is not suitable for cultivating versatile pop singers.

3) The reserve of knowledge needs be broadened. The knowledge structure of full-time teachers and part-time teachers comes from classical music, which lacks the multifunctional teaching ability of pop singing subjects. The part-time teachers with unstable characteristics, is not conducive to the expansion of knowledge, who cannot meet the needs of the cultivation of popular singing specialty talents.

## Conclusion

1) Due to the lack of full-time vocal music teachers in the popular direction in Southwest University, it does not have the characteristics of balanced structure of ages、 the structure of education background and professional post. Since there is a shortage of people with both Ph.D degree and a senior professional post in pop singing in China, universities and colleges need to bring in Ph.D degree teachers and give them a senior professional post policy preference.

2) According to the educational background and working experience of the full time teachers and part time teachers in the pop singing direction in Southwest University, they do not have the comprehensive ability to teach the popular singing direction. Teachers should enjoy various forms of continuing education, including on-the-job Master's and doctoral studies, visiting scholars at home and abroad, scientific research projects.

3) Due to their learning and working experiences, the vocal music teachers in the direction of pop singing in Southwest University lack the professional characteristics and multi-functional

abilities of the pop singing. When teaching professional skills, teachers need to stimulate students' learning and understanding ability, to impart knowledge and skills. Therefore, if teachers with part of professional skills and knowledge of pop singing, do not enrich their knowledge structure and strengthen their cultural accomplishment, it is difficult to meet the training needs of the market of pop singing talents.

## Discussion

Through literature review, there are a few researches on the subject of voice major in popular songs in universities. For example, in the article Teaching Practice of Popular Music in Universities in Multicultural Context, the author takes the popular music singing major of Nanjing Art University as the research object. And the present situation, teaching system and various practices of this major are comprehensively and deeply expounded and analyzed, without fieldwork. However, there is no study on the construction of voice teachers in pop songs.

The faculty building of teaching staff is the key to the cultivation of special talents in pop singing. At present, there are not many pop singing teaching talents in China. Therefore, the construction of current pop singing teachers in Southwest University should be improved and promoted, which is showed as follows, and alleviate the shortage of teachers in Southwest University, meet the need to improve their professional level.

### TABLE 3 HERE

Firstly, it is to promote the educational level of teachers and improve the structure of teachers of pop singing direction in Southwest University. From the perspective of social development and the market demand for pop singers, it has shown the tendency of demand for different types of high-level pop singers. With the growing demand and requirements for the cultivation of talents of different types of pop singing, the structure of the teaching staff to cultivate high-level and multi-type pop singers needs to be constantly improved. The overall function of pop singing teachers in Southwest University also needs to be further improved.

In terms of structure about age, a reasonable proportion of teachers of the old, middle and young ages should be considered, when Southwest University introduce and employ pop singing talents. To ensure that the age structure of teachers can develop towards younger age, a discipline echelon should be formed with young and middle-aged backbone teachers as the main body and modern advanced teaching concepts.

In terms of educational structure, at present, the educational background of pop singing teachers in Southwest University is generally not high. To some extent, the academic structure determines the overall theoretical level, teaching quality and scientific research ability of the teaching staff. Therefore, it is imperative to improve the educational level of pop singing teachers in normal universities. All young teachers should be encouraged and supported to improve their educational level through further education, to improve the educational structure of the teaching staff.



In terms of the structure of professional titles, a fair evaluation and employment mechanism should be established. To formulate the detailed rules of professional title assessment in line with the actual situation of our university, and to provide more opportunities for exchange and learning for the majority of young teachers and teachers of emerging disciplines, the staff should stick to the method of internal training and external recruitment, to stabilize the existing backbone teachers and train new academic leaders; to ensure the improvement of teachers' teaching level and improve the scientific research ability of teachers, which ensure that teachers reach a higher level of medium and high professional posts.

In a word, according to our national conditions, we should take practical and feasible measures to strengthen the cultivation of teachers of pop singing in Southwest University at the level of higher education. Therefore, those high-level talents with deep cultural quality, high professional level and strong professional ability should be constantly enriched into the teaching staff of pop singing talent cultivation in Southwest University, so that the teacher structure is improved.

Secondly, it is to advocate multi-channel training to comprehensively improve the comprehensive quality of teachers of pop singing direction in Southwest University.

High quality teachers are the foundation of high quality education, and lifelong education is the condition to guarantee high quality teachers. On one hand, pop singing teachers in Southwest University must have good professional quality and profound knowledge. On the other hand, the teachers should know how to use appropriate teaching methods to improve the teaching effect. Moreover, teachers must use the modernized teaching equipment skillfully.

Therefore, teachers of pop singing in Southwest University should spend their spare time to read and study more about pop singing, to strengthen training. To improve comprehensive quality comprehensively, teachers' professional training should be the breakthrough point to fully explore and utilize the potential of pop singing teachers, to promote its continuous reflection and improvement. According to the professional development needs, teachers should enjoy various forms of continuing education, not to affect work.

If an independent art university has various teacher training programs, to conduct on-the-job master studies and doctoral studies, and conduct domestic and foreign visiting scholars and research projects, etc. On the one hand, it provides opportunities for young teachers to further study systematically. On the other hand, it also creates favorable conditions for the promotion of their professional post. In the foreign teacher's continuing education aspect, the science and technology culture developed has formed the quite complete system. For example, in the former Soviet Union, since the end of the 1970s, more than 40 institutions of higher learning have established further education departments in new subject areas. Most of the students enrolled are those aged between 25 and 35 with an actual working age of 3 to 8 years. Some states in USA also use their vacations to organize art teachers to attend extensive classes. These multi-channel training forms can also be used in the training of pop singing professional teachers. Resources and experience sharing should be strengthened between universities and teachers, as soon as possible to improve the professional level of pop singing teachers.

Thirdly, it is to make clear role positioning and broaden teachers' knowledge and skills reserve. Pop singing teachers in Southwest University should make clear their role positioning, One is to ensure that their professional level to constantly improve; The other is to clarify the requirements for the cultivation of pop singers and combine them with the actual level of students, make reasonable and specific training objectives for each student. Moreover, the teachers should stimulate students' ability of learning and comprehension when teaching professional skills, to understand the techniques of imparting knowledge.

From the perspective of knowledge structure, teachers of popular singing in Southwest University should have the characteristics of one specialty with multifunctional abilities. The so-called one specialty refers to a singing skill that is good at pop singing, and multifunctional abilities refer to the knowledge related to pop singing art should be mastered. For example, in the course of comprehensive theory of pop singing, teachers should be familiar with knowledge of relevant subjects such as philosophy, aesthetics, culture, psychology, and so on, besides singing, playing and dancing.

Therefore, pop singing teachers should not only have certain professional skills in pop singing, but also a relatively deep and broad theoretical basis. The richer the teacher's knowledge is, the more artistic is in the classroom, and the better the teaching effect is. The author thinks that teachers generally accept the comprehensive concept of subject but it is difficult to implement, which is largely due to the limitation of teachers' own cultural quality. It is difficult for a pop singing teacher with incomplete knowledge structure and lack of cultural foundation to realize the subject integration in pop singing teaching. Although it is impossible for a teacher to master every subject, the teacher's knowledge should be as broad as possible, to pay more attention to subjects other than art, such as common sense in the natural sciences and social sciences, so as to make oneself more broad knowledge field of vision. In this way, teachers can target in the process of guiding students.

Due to the long-standing misunderstanding and prejudice on pop singing education in China, it is also the main reason that the knowledge structure of pop singing teachers is relatively single. All the time, the training of pop singing teachers is more in line with professional skills. Theoretical knowledge related to art education, such as general pedagogy, psychology and pedagogy, is often hard to be valued. Therefore, to train the pop singing teachers comprehensive artistic quality and cultural quality is neglected. As a result, the teachers trained are not guaranteed with quality while the educational quality is weak. Especially in pop singing research teaching, teachers will feel the lack of their own educational ability. Students in the new era tend to have higher cultural attainment with a wide range of knowledge, that are interested in pop singing problems often involve a wide range of areas. Teachers who go into the front line of teaching often encounter this problem. For example, students often show a strong interest in interdisciplinary subjects of pop singing and other subjects, and ask some cross-subject questions, to make it difficult for teachers to deal with. Therefore, the comprehensiveness of pop singing makes teachers a broad and rich range of knowledge. Not only should teachers have a comprehensive knowledge of pop singing professional skills, but also understand the theoretical knowledge related to pop singing and the interdisciplinary basic knowledge with pop singing



subjects. Therefore, if teachers do not enrich their own knowledge structure, either not to strengthen their own cultural cultivation, it is difficult to meet the training needs of pop singing talents with only some professional skills and knowledge of pop singing.

### Suggestions

The design and implementation of curriculum is a complex, dynamic and developing system. The construction of teachers is important part of curriculum implementation. Its development follows unbalanced - balanced - new unbalanced, showing a tortuous upward trend. The author can only give some suggestions on the voice teacher of pop songs in Southwest University, and the further research of curriculum implementation could be explored in other universities. If the research results are used to solve the problems of voice teacher of pop songs in other universities, the characteristics of the program in other universities should be combined.

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## A STUDY OF UNIVERSITY STUDENTS OF NAKHON SI THAMMARAT COLLEGE OF DRAMATIC ARTS ATTITUDES TOWARD LEARNING ENGLISH

Chotika Chanasi\*

### Abstract

This paper presents the results of a survey that was carried out, to identify Nakhon Si Thammarat College of Dramatic Arts students' attitudes towards learning the English language and to investigate whether the students' English proficiency is affected by their attitudes. The study sample consisted of 83 students at Nakhon Si Thammarat College of Dramatic Arts (first and third-year students who enrolled 2 English subjects in the second semester of the academic year 2019). A questionnaire and a 60-question placement test were used for data collection. The findings showed that the majority of the subjects of the study had moderate attitudes (not unfavorable or favorable) and positive attitudes towards learning the English Language. There was no negative attitude from the subjects at all. Interestingly, the findings revealed that students' attitude didn't influence students' English proficiency. Although, the majority of the subjects had good attitudes toward English language, but only 5% of the participants passed the CEFR B2 placement test. This research deserves to be studied in the further in-depth details by doing the interview and the subjects should be the students from every year. Interestingly, the result from this study will be advantage for the college to support students to improve their English proficiency because of their positive attitudes through appropriated learning activities which consistent to their needs.

**Keywords:** English, attitude, Thai learner

### Introduction

Presently, English Language is one of the most important languages in the world, seen it being used by a large number of people in different countries around the world and it being accepted as a global language. According to a survey undertaken by the British Council, the majority of respondents either agreed or strongly agreed that English was and would remain the dominant language of world communication in the future (British Council, 1995). Moreover, Nunan (2001) reported that the demand for English Language and English Language education has seen an exponential rise in light of economic globalization. Furthermore, Prasongporn (2009) has also suggested that:

*“English, more than any other language facilitates mobility and development in several spheres, including commerce, tourism, study, and this, in turn, contributes towards the prosperity of individuals and nations”.*

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\* Nakhon Si Thammarat College of Dramatic Arts



Thus, in relation to the above-mentioned paragraph, it can be said that the English Language is very important as a global language as it plays a crucial role in allowing people around the world to communicate with each other for various reasons.

Moreover, the use of English as International Language (EIS) has been significantly increased through many fields, which is proved by the use of standardize examinations employed in companies and institutions. The English proficiency tests (TOEIC, TOEFL, and IELTS) are used as one of the requirements in the recruitment process. (Yuyun et al., 2018)

Phusit and Suksiripakonchai (2018) identified that English is spoken in 3 differences area or English-speaking countries around the world can be classified into 3 concentric circles based on the history, role and status of English of the countries which are; the inner circle or the countries where English is spoken as the first language such as the United States of America, the United Kingdom, and Australia; the outer circle or the countries where English is spoken as a second language such as India, Singapore, and the Philippines; and the expanding circle or the country where English is studied as a foreign language such as Japan and Thailand (Crystal, 1997; Kachru, 1986; Jenkins, 2003). Therefore, this can be seen that English has truly been the international language or the most important world language that people from different countries, different culture and different languages all around the world use for communication.

### **English Language Teaching (ELT) in Thailand**

In Thailand, English is often used as the lingua franca. As such, it is frequently taught as a second language. In 1995, the Thai Ministry of Education (MoE) saw the need for Thai people to gain a competence in English and launched a policy that saw all schools teaching English as a compulsory subject from Grade 1 onwards (Keyuravong, 2008 and Foley, 2005).

According to Foley (2005), whilst Thai is the national language of Thailand, there are also several other languages that are spoken (such as Lao, Khmer, Malay and Chinese). Although there is no official second language in Thailand, English is a compulsory subject in schools. Furthermore, there are also many domains in which English is used widely - for instance in tourism, tertiary education, communication, international law, economic affairs and in international trade. Nevertheless, Thailand has always been a monolingual society as it was never colonized by a foreign power. Whilst the official language has always been Thai, Portuguese was used as the first lingua franca between the 12th Century and 14th Century as a result of the international trade during that period. Subsequent to this, English Language became the new lingua franca and has been used and taught in Thailand as a foreign language since its introduction in the 17th Century (Punthumasen, 2007, Durongphan et al, n.d. and Tripasai, 2005).

Later, around 1977-1980, there was a change in the national curriculum in which attempts were made to introduce a Communicative Language Teaching approach (CLT) into the ELT via assistance from the British Council. Here, the British Council ran a series of in-service training courses designed to improve the teaching of English within the Thai education system (Wongsothorn, 2000). Prasongporn (2009) points out that ELT in Thailand should include the training of teachers and an incorporation of the needs of students alongside the methodology studies. As such, the CLT approach needs to be adjustable in its positioning as a new methodology

for language learning, especially given its focus on activities that are designed to facilitate communication. This idea may help and support students at all education levels to have access to more effective English language learning.

**Table 1** A brief history of ELT in Thailand

Year	Events
1800	English was first introduced to Thailand.
1895	English became an optional subject in secondary schools.
1909	English was studied in primary schools.
1921	English became a compulsory subject beyond grade 4.
1960	English became a compulsory subject for upper elementary level.
1978	English was reversed to be an optional subject, grouped With Work Oriented Experience Area in the Special Experience Group.
1980	English was classified as an elective subject in primary schools, but a compulsory subject in secondary schools.
1996	The revised version of English language curriculum was Introduced.
2001- Onwards	The English curriculum was revised again with the introduction of the national foreign language standard and benchmarks. English became a compulsory subject in primary and secondary schools. At university level, English courses have twelve credits, which consist of six credits in general English and six credits in English for specific purposes (ESP).

(Source: Foley (2005); Khamkhien (2010); Methitham and Chamcharatsri (2011); Waluyo (2019)

Besides, Thailand is a member of the Association of South-East Asian Nations (ASEAN) which the member countries are from diverse cultures and languages. English is used as the common language in the communication of the members. For instance; a Thai and an Indonesian may communicate with each other by speaking English because it is their common language. (Bern, 2009) English is not used for only education but also for job applications and work promotion. It is one of the working languages in the ASEAN Economic Community (AEC). (Pitsuwan, 2014) In 2007, the ASEAN declared English to be its official language and, at the end of 2015, English was also implemented to be official language for the AEC (Crocco and Bunwirut, 2014) Therefore, this can be seen as the crucial role of English in the ASEAN region.

In context of Thailand, English is taught to students almost 9-12 years until the tertiary level. Students spend much time in learning English in formal education but they do not have satisfactory proficiency in English and have low motivation to learn. As a result, there is an attempt to solve this problem and motivate learner to achieve better English competency from the Ministry of Education (MoE) which is the new English Language reform policy with the use of CEFR or

the Common European Framework References in the design of language curricula, learning goals, testing and assessment as well as the teaching development. (Pratoomrat and Hiranburana, 2018) (Ministry of Education, 2014) The CEFR was firstly published in 2001 describing users as Basic (A1, A2), Independent (B1, B2), and Proficient (C1, C2). Although, the CEFR was initially used as a planning tool to provide a common language for communication between the member countries of the Council of Europe now it has spread to other parts of the world include Asia and the Asia-Pacific. (Saville, 2016). Currently, the framework is also used as a proficiency benchmark for both English teachers and students in Thailand. The CEFR version in Thailand (FRELE-TH) is the attempt to indicate and illustrative scales used in CEFR in terms of English.

The influence of CEFR in Thailand has officially begun in 2015 when the office of Basic Education Commission under the Ministry of Education (MoE) launched the new policy which is indicated that the students who graduated Prathomsuksa 6 should be at Level A1, Level A2 for Matthayomsuksa 3, and Level B1 for the those who graduated Matthayomsuksa 6 or with a vocational certificate. Moreover, on 12 April 2016, there was an announcement from the Office of Higher Education Commission stated about the new policy to reform the education and learning in Thailand to develop both learners and teachers to be able to have more potential English proficiency. All learners in higher education have to be tested in English proficiency according to their institutes' English tests which should be compared with the CEFR or other standards and should receive the result at Level B2. It can be seen that the CEFR will be used as the standard framework of English teaching and learning in Thailand. Therefore, students in all education levels have to be tested by using the CEFR to know their English proficiency.



Figure 1: The Six Common Reference Levels of CEFR (Source: <https://s3media.freemalaysiatoday.com/wp-content/uploads/2019/05/graf.jpeg>)

**Table 2** The Six Common Reference Levels of CEFR comparing with the standardized tests  
 (Source: <https://www.efluc.net/ielts-and-toefl/>)

TOEIC	TOEFL Paper	TOEFL CBT	TOEFL IBT	IELTS	Cambridge Exam	CEFR
0 – 250	0 – 310	0 – 30	0 – 8	0 – 1.0		
	1	1	1	1		A1
255 – 400	347 – 393	63 – 90	19 – 29	2.0 – 2.5		A1
	397 – 433	93 – 120	30 – 40	3.0 – 3.5	KET (IELTS 3.0)	A2
					PET (IELTS 3.5)	B1 (IELTS 3.5)
405 – 600	437 – 473	123 – 150	41 – 52	4.0	PET	B1
	477 – 510	153 – 180	53 – 64	4.5 – 5.0	PET (IELTS 4.5)	FCE (IELTS 5.0)
					FCE (IELTS 5.0)	B2 (IELTS 5.0)
605 – 780	513 – 547	183 – 210	65 – 78	5.5 – 6.0	FCE	B2
	550 – 587	213 – 240	79 – 95	6.5 – 7.0	CAE	C1
785 – 990	590 – 677	243 – 300	96 – 120	7.5 – 9.0	CPE	C2
<b>Top Score</b>	<b>Top Score</b>	<b>Top Score</b>	<b>Top Score</b>	<b>Top Score</b>	<b>Top Score</b>	<b>Top Level</b>
990	677	300	120	9		

It can be seen from figure 1 and table 2 that the higher education learners have to graduate and achieve CEFR Level B2, according to the policy from the MoE, when comparing with other standardize tests will be equivalent to the IELTS band score 5.5-6.0, TOEIC score 605-780 and TOEFL CBT score 183-210.

### **Banditpatanasilpa Institute and Nakhon Si Thammarat College of Dramatic Arts**

Nakhon Si Thammarat College of Dramatic Arts is supervised by Banditpatanasilpa Institute the same with other 11 colleges around the country. The College of Dramatic arts is a specialty college conducts learning and teaching about dance, music, arts and crafts at the local, traditional, nation and international level from the basic vocational to higher vocational education that consistent with Banditpatanasilpa Institute’s vision. The learners here will be taught and have opportunity to improve their related skills. Due to the instruction which is mainly focuses on the Dramatic arts, this cause the lower competency among the learners in other ordinary subjects, especially for English language. Therefore, this study aimed to answer the following research questions:

- 1) What are attitudes of Nakhon Si Thammarat College of Dramatic Arts students towards English language learning?
- 2) Do the learners’ attitudes toward learning English language affect their proficiency?

## Definition of Attitude and The Importance of Studying Attitudes

Many theorists have defined various definitions of attitude, for instance; attitude is organized through experience and influenced by personal response to all related objects and situations. (Allport, 1935) Another definition of attitude is psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor. (Eagly and Chaiken, 1993)

For language learning, studies of attitude have begun since 1960's (Jenkins, 2007) Attitudes have inevitably relationship with foreign language learning achievement (Gardner and Lambert, 1972) The studies of attitude have focuses on positive or negative outcome on language learning (Meerleer, 2012) and the findings indicated that attitude can influence students' success of failure in their learning. This means that students with positive attitudes toward language tend to do better than students with negative attitudes. (Rodriguez-Brown and Ruesta, 1987) (Karahan, 2007)

The importance of studying attitude can be benefit in different ways, firstly, language teachers, educator and researchers are able to investigate into students' attitude and this effective method will lead to better understanding into the language learning and teaching process. Secondly, students have different educational background and learning style. these factors can lead to negative reactions. (Noursi, 2012)

## Research Methodology

### Population

The population for this study were 48 first year students and 35 third year undergraduate students who enrolled in English for Career Preparation subject and English for job application subject in the second semester of 2019. The reasons for choosing these students because they were a group of students who had already enrolled in English courses. Thus, this was convenient for data collection and good cooperation from participants.

### Research Instruments

The research instruments for this study were questionnaire and an English standardized test. The questionnaire used to answer research question 1 in this study consists of 40 close ended questions with a five- point Likert scale ranging from 5= strongly agree to 1= strongly disagree. To analyze the kind of attitude of students toward learning English, the rating from all the questions were summed. Thus, the maximum point was 200 while the minimum point was 40. Then, the participants' results were divided into three levels to determine the kinds of attitudes they hold towards learning English. The results are shown in Table3. As can be seen from table2, a point between 40 and 94 indicated a negative attitude; a point between 95 and 149 indicated a moderate attitude while a point of between 150 and 200 was considered positive. This process was adapted from a study among Arab students by Noursi (2012).

The standardize test used to answer research question 2 in this study was taken from various reliable publication which there were 4 parts; vocabulary, conversation, grammar and reading. There were 60 questions, 15 questions each part, every question was based on the content that related to the CEFR level B2 which is the level that the learners at tertiary level should attain.

### Data Collection

The participants responded to the items of the questionnaire at the end of semester 2 of the academic year 2019 via online through google form website. Students were assured that the purpose of the study was to improve language teaching and learning in the college. They were encouraged to answer all questions as honestly and accurately as possible. Also, they were told that all answers would be anonymous and totally confidential.

Moreover, on 2nd February, 2020, all participants took the standard English Examination which took place from 9.00-10.30 a.m. This means that the test took 1 hour and 30 minutes. Most participants finished the exam after an hour.

### Data Analysis

Descriptive statistics, percentage was used to measure the attitudes of the respondents and analyze students' English proficiency from doing the test.

**Table 2** Criteria in Determining the Type of Attitudes of students toward learning English

Score range	Type of attitude
40-94	Negative
95- 149	Moderate
150-200	Positive

**Table3** Students Towards Learning English

Attitude	Unfavorable Or Negative	%	Moderate	%	Favorable Or Positive	%	Total	%
No. and Percentage	0	0%	49	59%	34	41%	83	100%

## Result and Discussion

Realizing the importance of English and the importance of attitude to language learning, this study was conducted to explore students' attitudes towards learning English, and to investigate whether the learners' attitude have any affect toward learning English proficiency. Due to the definition of attitude towards English in general as mentioned earlier, the results indicated that students generally have positive attitude towards learning English language which can be seen the result from table3.

### Results Related to Question 1

What are attitudes of Nakhon Si Thammarat College of Dramatic Arts students towards English language learning?

In order to investigate the type of attitude students at Nakhon Si Thammarat College of Dramatic Arts have towards learning English, they were requested to do a 40-item questionnaire. Table 3 shows the number and the percentages representing all subjects' responses on the three kinds of attitudes.

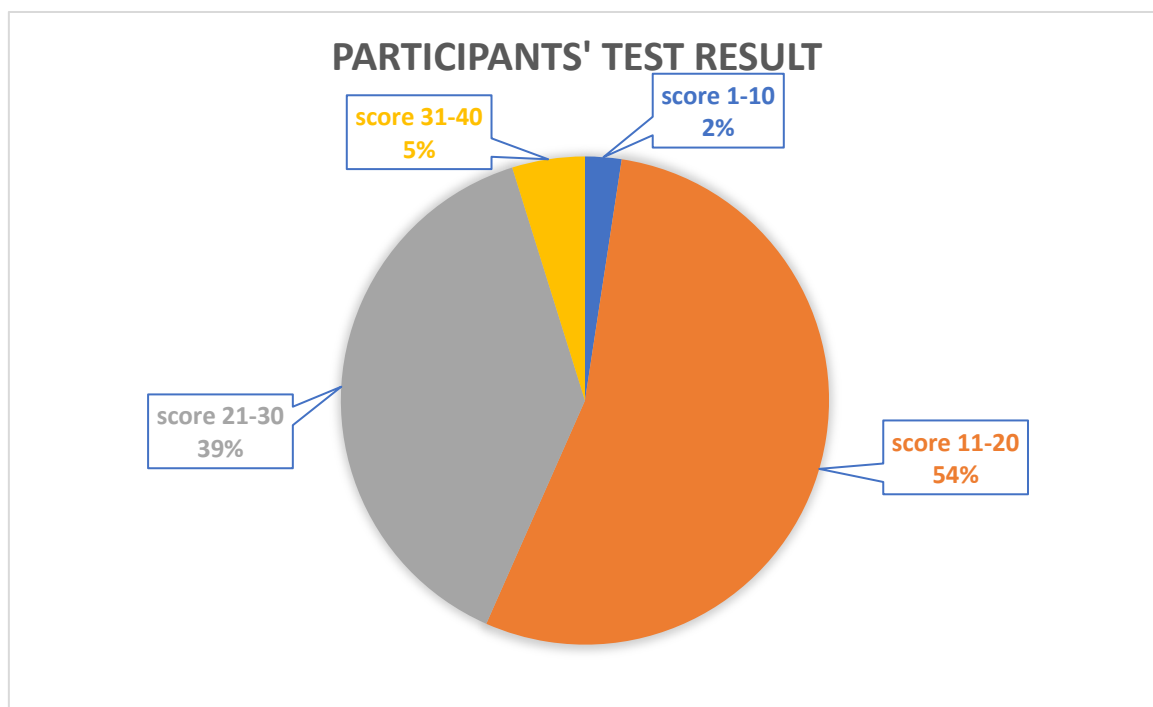
Results on students' attitudes towards learning English reveal that the number of students who have moderate attitude (59%) is higher than positive attitude (41%) toward learning English. Interestingly, the study also found out that no students had negative attitude towards learning English.

These moderate and positive attitude towards learning English may be best explained by the fact that students at Nakhon Si Thammarat College of Dramatic Arts are aware that learning English language is essential for academic and career life; they recognize that high level of proficiency in English is the key for successful life. Almost 77% of the participants strongly disagreed with the statement "I don't think that I need English in my future job." This result produces a favorable attitude towards learning English and valuing its role in career future success. The results clearly indicate that the students felt the need for English as a school subject or at least accepted the English requirements at the school.

Additionally, according to the widespread use of English Language in the country and all over the world, students hold positive attitudes and good level of motivation towards learning English. As such, the participants of the study reflected their willingness and motivation in learning English on their responses to the questionnaire of the study; they responded positively to statements like "I love learning English", "I find learning English interesting" and "I believe I can learn English very well". They also responded negatively to statements like: "Learning English is a waste of time.", "I find learning English language boring", and "I don't like to speak English in class". Then it can be easily concluded that there does exist a predominately positive attitude among the students at Nakhon Si Thammarat College of Dramatic Arts toward learning English as a second language. Although, the instruction at the College of Dramatic Arts is mainly focus on dance and music skills rather than the ordinary subjects like in the other normal college or university, but it can be seen from the result that most of the learners have positive attitude toward learning English.

## Results Related to Question 2

Do the learners’ attitudes toward learning English language affect their proficiency? In order to answer this question, a 60-question English placement test CEFR level B2 was used as a tool to identify the English proficiency among the participants and to analyze how their attitudes effect to their proficiency. The test consists of 4 parts and 15 questions for each part which were; vocabulary, conversation, English grammar and reading comprehension. The result from the placement test can be seen from figure2



**Figure 2** Participants’ score from the English Placement Test

From figure2, the test result showed that, most of the participants’ score were in the range of 11-20 (54%), then 21-30 which was 39%. Next, score 31-40 which was 5% and score 1-10 which was 2%. There was nobody got the score in the range of 41-50 and 51-60. This means that the first rank of the score was in the range of 11-20 and the second rank was in the range of 21-30. It also means that most participants got the score under 50% from the full score or it can be said that they failed the test, only 5% of the participants were able to pass the test.

## Conclusion

The current study had been conducted to identify the College of Dramatic Arts students’ attitudes toward learning English language and whether the type of the attitude affected to their proficiency or not. The findings indicated that the students hold moderate and positive attitudes toward learning English language and that their English proficiency didn’t relate to each other which can be seen from the result of this study that most participants hold moderate and positive attitudes and their score were under 50 % from the full score. This means that although most of



them failed the test but they mostly hold moderate and positive attitude, no negative attitude at all. So, this can be concluded that learners' attitude toward learning English language don't have any effect to Proficiency. Although they have low proficiency of English language but they have good attitude toward Learning English Language.

### Limitations and Suggestions

This study was limited to only the first- and third-year students enrolling 2 English courses in the 2 semester of 2019 Academic year. Therefore, the findings of this study might not be used as generalization or representative of students in other College of Dramatic Arts in Thailand. Besides, this study aimed to explore students' attitude toward learning English and their proficiency. Therefore, it better to conduct the study with students from every year and the result might become more generalization and more acceptable.

Moreover, the research instruments used with in this study were online questionnaire and a standard English placement test CEFR level B2. It will be interesting to conduct on interview section in order to gain more insight of students' attitudes toward learning English language in the College of Dramatic Arts where the instructions were mainly focused on various Arts skills rather than academic skills.

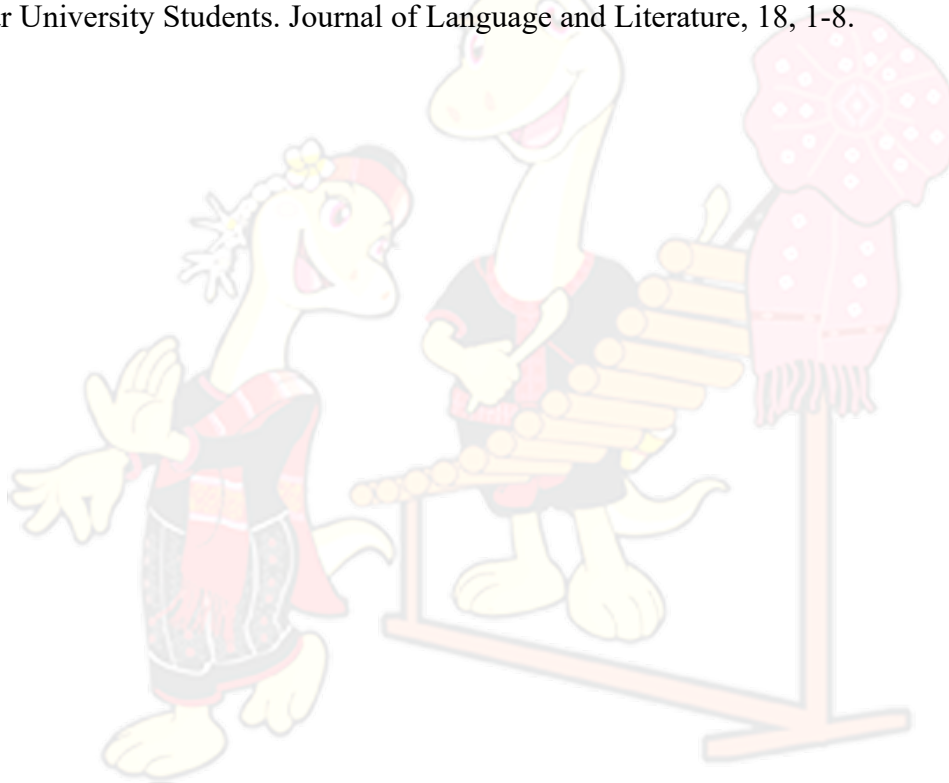
Lastly, the result from this study will be advantage for English language instruction at the college. According to the learners' positive attitudes toward Learning English, the appropriate of teaching methods and interesting learning activities will empower learners' English proficiency effectively.

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## **THE DEVELOPMENT OF MULTIMEDIA CAI ON LESSONS OF THE BASIC 3 STRINGED SUENG PLUCKING PRACTICE OF MATAYOM SUKSA 5 STUDENTS, LOPBURI COLLEGE OF DRAMATIC ARTS, BUNDITPATANASILPA INSTITUTE**

**PAPAR-ORN KAEWSAWANG\***

### **Abstract**

This research aimed to develop the Multimedia CAI on lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts to accord with the efficient criterion of 80/80 standard, to study the students' achievement and satisfaction after the lessons. The sample consisted of Matayom Suksa 5 students of Lopburi College of Dramatic Arts, Lopburi, in the second semester, academic year 2019, which was obtained from the cluster random sampling using the classroom lottery drawing as a random unit. The students in Matayom 5 were 15 students. The instruments employed in this research were (1) structured interview form constructed for experts on Multimedia CAI and on contents (2) lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students (3) achievement test (4) Sueng plucking skills evaluation criterion form and (5) satisfaction questionnaire. The data analyzed were percentage, mean, standard deviation, dependent t-test, and content analysis.

The results of the research can be summarized that (1) the efficiency of the lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts, was 88.40/81.22 which was higher than that set before. (2) The students' achievement

**Keywords:** The lessons of Multimedia CAI, the Basic 3 Stringed Sueng Plucking Practice

### **Introduction**

Arts and culture are souls of human's lives that have been inherited, and then created since days of old, and that they become national identities, developing societies and also making progress on societies, and at last becoming sustainable forms called "wisdoms" that make human's lives better, living harmoniously and happily (Poonpit Amartayakul, 1987, p. 3), So, arts and cultures maintenance and also dissemination which are Thai identities are duties of all Thai like those of northern Thai people well-known as Lanna arts and cultures that have been their long own history and identities Important Lanna cultures are language, food, costume, architecture, performing arts, and so on. Lanna music has been one of great Lanna cultures that has been developed, showing Lanna people's prosperity and excellent local wisdoms (Theerayoot Yuangsri, 1987, p. 42).

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\* Lopburi College of Dramatic Arts



The Sueng is a Lanna traditional plucked fretted lute formed from local wisdom mixed with Lanna culture. The Sueng is mostly played with other Lanna musical instruments in a northern traditional ensemble called the Salaw Saw Sueng Ensemble in both auspicious and inauspicious ceremonies (Rakkiat Punyayod, 2010, p. 15). For education, moreover, in Ministry of Education, the Sueng is taught in formal education as both compulsory core and free-elective. In informal education, the Sueng is taught in temples, private schools, communities, and so on.

To realize Thai people especially children and students on understanding the importance of Thai wisdoms, arts and cultures, scholars, administrators concerned, including teachers have to take responsibility in managing arts and cultures education well and earlier. They have to make everyone to realize the importance of gaining Thai wisdoms of Thai ancestors who had centered experiences for a long time, and to take participation in studying, conserving and disseminating those wisdoms and capable of using them in their lives sustainably that link to compete with others in this age of globalization according to the educational administration and management by the State in the National Education Act of B.E. 2542(1999). Besides, in Section 22 in Chapter 4: National Education Guidelines, of the National Education Act of B.E. 2542(1999), scientific and technological knowledge and skills are used in the national education management. CAI (Computer-Assisted Instruction) as a systematic approach to developing students' knowledge and/or skills that uses a computer as a central feature to support instruction via activities including, but not limited to, presenting materials, assessing progress, and guiding activities. CAI is used in teaching and learning so as to solve the problem of personal differences of students: the students themselves learn as well as they can according to their abilities (Kidanan Malithong, 2012, p. 23-24). In addition to this, CAI (Computer-Assisted Instruction) provides students with a stimulus for developing their idea proficiency, as well as for solving their study problems like tutors, different background knowledge, time and teacher shortage

### **Research Aims**

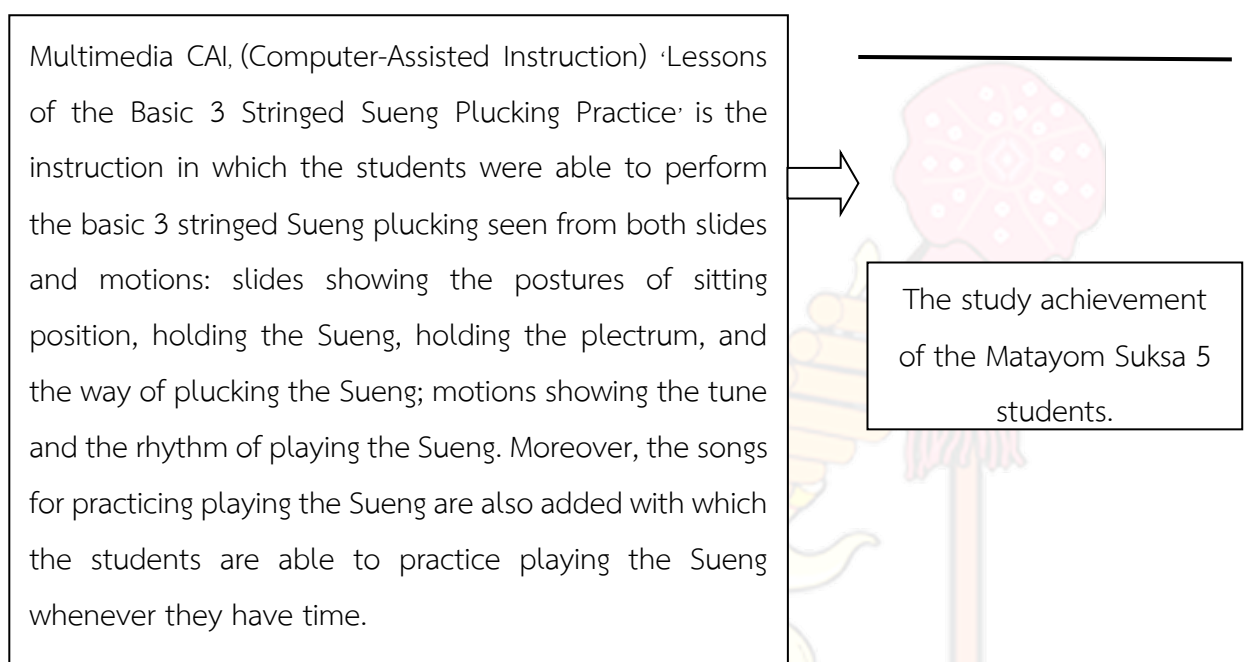
This research, 'Development of Multimedia CAI (Computer-Assisted Instruction) on Lessons of the Basic 3 Stringed Sueng Plucking Practice of Matayom Suksa 5 Students, Lopburi College of Dramatic Arts, Bunditpatanasilpa Institute, Ministry of Culture' is a research and development method with its 3 aims as follows: 1) to develop the Multimedia CAI (Computer-Assisted Instruction) on lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts to accord with the efficient criterion of 80/80 standard; 2) to study the students' achievement after the lessons; and 3) to study the students' satisfaction towards the lessons.

### **Research Methodology**

The research, 'Development of Multimedia CAI (Computer-Assisted Instruction) on Lessons of the Basic 3 Stringed Sueng Plucking Practice of Matayom Suksa 5 Students, Lopburi College of Dramatic Arts' is an experimental research. The sample consisted of Matayom Suksa 5 students of Lopburi College of Dramatic Arts, Lopburi, in the second semester, academic year 2019, which was obtained from the cluster random sampling using the classroom lottery drawing

as a random unit. The students in Matayom 5 were 15 students. The instruments employed in this research were (1) structured interview form constructed by the experts on Multimedia CAI (Computer-Assisted Instruction) gave comments on the experiment and on contents; (2) lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students; (3) achievement test; (4) Sueng plucking skills evaluation criterion form; and (5) satisfaction questionnaire (using a rating scale with 5 levels ; 5.00 = the highest level 4.00 = high level 3.00 = medium level 2.00 = low level 1.00 = the lowest level) The data analyzed were percentage, mean, standard deviation, dependent t-test, and content analysis. They were analyzed and presented in the forms of tables and description.

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**Figure 1** Research Framework

**Source:** Researcher, 2019

## Results of the Research

1. The efficiency of the lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts was 88.40/81.22 which was higher than that set before 80/80.

2. The students' achievement in the lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts, was significantly higher than prior at the level of .05

3. The students' satisfaction towards the lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts was at the highest level with the  $\bar{x} = 4.52$  , S.D. = 0.59 as the assumption set before.



## Conclusion and Discussion

The efficiency of the Multimedia CAI (Computer-Assisted Instruction) on lessons of the basic 3 stringed Sueng plucking practice of Matayom Suksa 5 students, Lopburi College of Dramatic Arts was higher than that set before because of the factors as follows: the researcher herself followed the principles, the methods and the methodology of the research, and in the end of each lesson, she reinforced the students; the systems of the research were well-developed: planning, instrument construction, correction, adjustment, revision, and development, and all stages were guided through experts; the photo-syllabus was well-constructed and suitable for the students, and it was corrected, improved and then tried out before implementation (Kitanan Malithong, 2012, p. 36). Besides, the photo-syllabus was interesting and efficient as there were both slides and motions: slides showing the postures of sitting position, holding the Sueng, holding the plectrum, and the way of plucking the Sueng; motions showing the tune and the rhythm of playing the Sueng, and the songs for practicing playing the Sueng are also added with which the students are able to practice playing the Sueng whenever they have time.

The students' achievement after studying the lessons of the basic 3 stringed Sueng plucking practice via multimedia CAI (Computer-Assisted Instruction) was higher than prior because the photo-syllabus was suitable for the students and practical that made the students study the lessons understandably. Besides, the photo-syllabus was checked, corrected and improved via experts and tryouts. Also, for the tests, before implementation, they were checked on their quality through content validity, wordings, difficulties, discrimination, and reliability. As for the photo-syllabus's design, the researcher designed the lessons that suit for the students on the contents, procedures, and instruction medias that gain students' attention by applying the northern Thai music theories to the northern Thai music lessons of the basic 3 stringed Sueng plucking practice via multimedia CAI (Computer-Assisted Instruction).

The students' satisfaction towards the lessons of the basic 3 stringed Sueng plucking practice via multimedia CAI (Computer-Assisted Instruction) was at the highest level with the of 4.52 as the assumption set before because the students were able to study the lessons on their own abilities at any time and at any place that the students did not get bored easily in class. The students could get rapid feedback, reinforcement and mistake correction that is called Active Learning (Wijarn Panich, 2013, p. 2). The most important thing of the CAI (Computer-Assisted Instruction) is Student Center and this made the students pay more attention to the lessons, understand the lessons well and have positive attitude towards the lessons.

In conclusion, the researcher herself acting as a teacher teaching northern Thai music realizes the values of Lanna arts and cultures on music which is a local wisdom and Thai cultural heritage. Thus, following the Section 22 in Chapter 4: National Education Guidelines, of the National Education Act of B.E. 2542(1999) (Office of the National Education Commission, 1999, p. 25), scholars, administrators concerned, and teachers have to take responsibility in managing this Thai cultural heritage by giving the children especially the students knowledge of Thai arts and cultures and teaching them so as to make them study, understand, realize their values, love, adore and cherish Thai wisdoms, arts and cultures forever.

## Suggestions

### Suggestions for Practical Implementation of the Research Results

1. From the research result, the media of multimedia CAI (Computer-Assisted Instruction) on lessons of the basic 3 stringed Sueng plucking practice in a course ‘Salor-Sueng’ which is a free-elective, assigned for Matayom Suksa 5 students, was just for students to study basic 3 stringed Sueng plucking practice and to revise their Sueng plucking accuracy individually. As for advanced Sueng plucking skills, teachers need to pay close attention to students so as to take care of, advise and correct lesson defects.

2. From the research results on the students’ achievement in the lessons and on the students’ satisfaction towards the lessons, they were proved efficient and effective. Thus, multimedia CAI (Computer-Assisted Instruction) should be experimented within other regional musical instruments like Salor, Phin-Pia, Pong-Lang, and so on.

### Suggestions for Further Research

1. There should be studies of construction and development on other Thai musical instruments via multimedia CAI (Computer-Assisted Instruction).

2. There should be studies of students achievements’ comparison taught via multimedia CAI (Computer-Assisted Instruction) and other teaching methods on music skill practice.

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## DESIGN AND IMPLEMENTATION THE INSTRUCTOR'S ONLINE EVALUATION SYSTEM (IES) OF THE CHANTHABURI COLLEGE OF DRAMATIC ARTS.

Rungrote Kuawattanaphan \*

### ABSTRACT

The educational institute concern about continuous improvement of education performance in various fields. One of the most important activities that affect education performance is the instructor's teaching quality. The student's feedback opinions at the end of each semester are one of the elements that can be reflected in the instructor's teaching quality. The student's feedback opinions will be collected with various areas such as teaching pedagogies and methodologies by using the questionnaire. After the completed collection process, the student's feedback opinions will be analyzed, interpreted, and summarized. This paper presents the instructor's online evaluation system (IOES) instead of traditional paper-based instructor's evaluation by paying attention to paper-less systems, time reduction, energy saving, carbon reduction, and environmental protection. The proposed IOES system aims to help the instructor's evaluation task of Chanthaburi College of Dramatic Arts by combining the benefit of the online system and the benefit of the online databases.

The results of the proposed IOES system show that the proposed IOES is working properly and can complete the instructor's evaluation task with accuracy.

**Keywords:** Instructor's Online Evaluation System, Instructor's Teaching Performance, Feedback Opinions System.

### Introduction

Nowadays, educational institutes need to evaluate the quality of teaching and learning in various fields for continuous improvement of education performance. One of the actions that can improve education performance is instructor evaluation. The instructor evaluation is feedback opinions from students who enrolled subject in each semester (Nathenson & Henderson, 2018). The students' feedback can be collected when near the end of each semester by the survey questionnaire from various perspectives. The survey questionnaire does not only measure from the knowledge and qualification of an instructor but also their commitment and dedication in their classroom (Danielson, 2013). The students' feedback data will be analyzed, interpreted, summarized and made a report to the department head, the curriculum chair, and the quality assurance office in an educational institute. This feedback report is one of the other elements that can be reflected in the preliminary quality of teaching in the educational institutes (Wachtel, 1998).

The traditional instructor evaluation uses the paper-based system as a survey questionnaire. The survey questionnaire sheet will be distributed to students in the class. Then,

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\* Department of General Education, Chanthaburi College of Dramatic Arts.

the students will be checked their items and return the survey sheets to the administration office. After satisfaction completing the survey for all subjects in a semester, there are needed a group of people to enter the students' opinions on the computer. The number of a group of people depends on the number of students and their enrollment of each semester. One student enrolls five to nine subjects for each semester and each subject have ten to twenty-five students by approximately. Therefore, there is so much data needed to be keyed in by hand. Normally, the data entry task uses several days to complete. Obviously, the traditional instructor evaluation needs so many survey paper sheets, human labor, and time-consuming (Ho, 2009). During the traditional process, it does not concern about energy saving, carbon reduction, and environmental protection (Pornphol & Tongkeo, 2019).

Recently with convenience technology, the online system adopts web-based technology and online databases to cope with paper-less systems, time reduction, energy saving, carbon reduction, and environmental protection (Wright, 2005) (Pornphol & Tongkeo, 2019). The online system can be applied to the instructor evaluation system as the instructors' online evaluation system (IoES) (Hamid, Waycott, Kurnia, & Chang, 2015) (Means, Toyama, Murphy, Bakia, & Jones, 2009). The IoES combines the benefit of the online system with the instructors' evaluation system. All of the instructors' evaluation process can be done via the internet and computer at any time and any place. Students can access the IoES via Web Brower to submit their feedback. Every feedback data will be stored in online databases automated without human labor. The feedback reports are automatically generated and accessible on demand.

This paper proposed the instructors' online evaluation system (IoES) of Chanthaburi College of Dramatic Arts. Chanthaburi College of Dramatic Arts is in the east of Thailand that has six hundred students. Every semester will evaluate the teaching quality of the instructors by using traditional paper-based instructors' evaluation. The IoES will be designed and implemented that aim to help the instructors' evaluation task for continuous improvement of education performance.

### **Purpose of study**

The objective of this research is to design and implement the instructors' online evaluation system (IoES) of Chanthaburi College of Dramatic Arts.

### **Research Methodology**

In order to attain the objective of this research, the traditional paper-based instructors' evaluation of Chanthaburi College of Dramatic Arts has been considered. All of the requirements were studied, analyzed, and identified with respect to the continuous improvement of education performance. The proposed IoES combines the benefit of the online system and the benefit of the online databases (Hamid, Waycott, Kurnia, & Chang, 2015) (Means, Toyama, Murphy, Bakia, & Jones, 2009). With combined these advantages, the proposed IoES is able to operate the transactions of 600 users at the same time (Chanthaburi College of Dramatic Arts has 600 students by approximately). Moreover, the students' feedback report will be automatically generated on demand by any time and any place without human labor. The proposed IoES aims

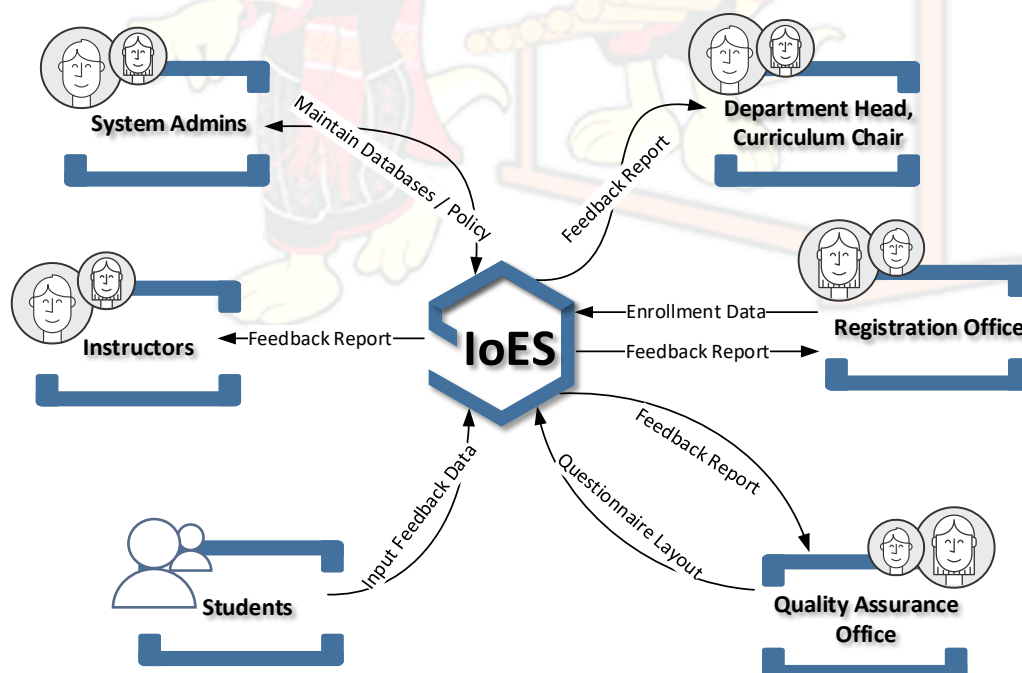
to help the staff members who are responsible for the conduct and analyze this task of the quality assurance office and the registration office of Chanthaburi College of Dramatic Arts. Utilizing software development techniques and tools have been applied in the logical design that will be suitable for any programming environment (Peters & Pedrycz, 1998) (Van Vliet, Van Vliet, & Van Vliet, 2008) (Sommerville, 2015). User interfaces and interaction methods have been developed. There are three phases of the proposed IoES functional planning that includes 1. Logical Designs 2. Coding and Database Design 3. Teaching Score Equation as follow:

### 1. Phase I: Logical Designs

In order to achieve the design of the proposed IoES, this phase separates into three sections that each section can be explained as the following:

#### 1.1 Context diagram of the proposed IoES

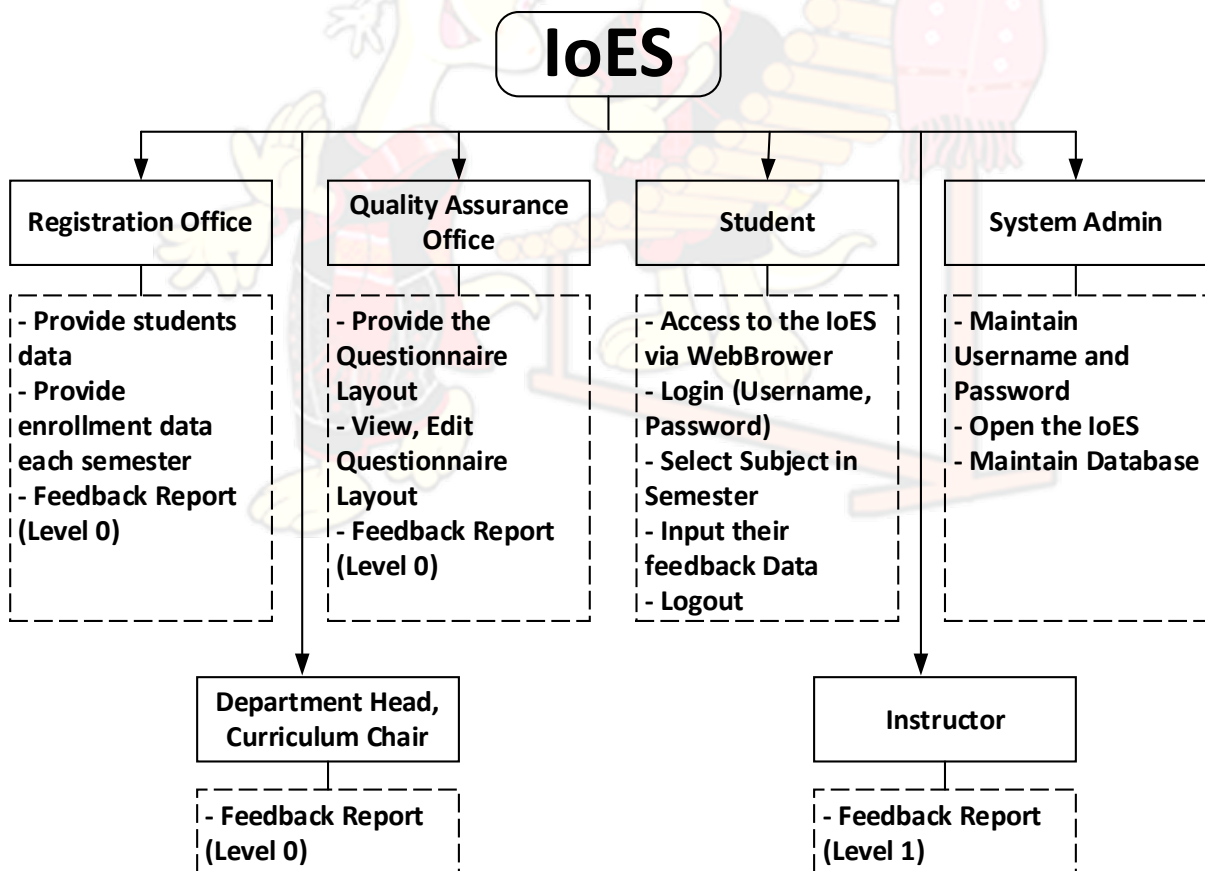
Figure 1 shows the context diagram that describes people who involved in the system of the proposed IoES system (Sommerville, 2015). The registration office provides the enrollment data of students who have enrolled the subjects in each semester into the IoES system. Also, the registration office has a priority that can generate, access, view, and download the feedback report. The quality assurance office provides questions and questionnaire layout into the IoES system which can edit and view afterward. Also, the quality assurance office has a priority that can generate, access, view, and download the feedback report. Students have given their satisfaction scores into the IoES system. The system admin maintains the database and policy access level of each user of the IoES system. The instructor, the department head, and the curriculum chair have a priority that can generate, access, view, and download the feedback report.



**Figure 1:** Context Diagram of The Proposed IoES.

## 1.2 Viewpoint hierarchy of the proposed IoES

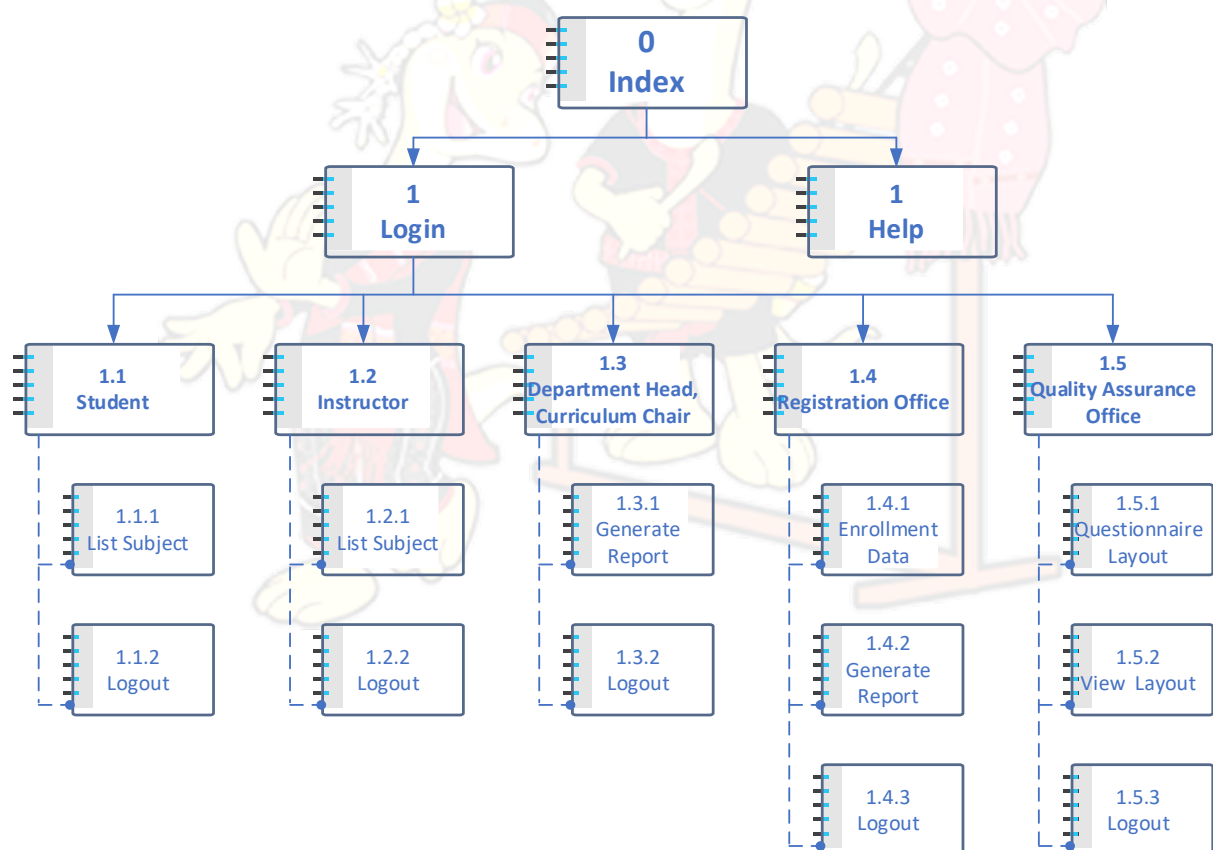
Figure 2 shows the viewpoint hierarchy diagram that describes all services which the proposed IoES provides to main users and sub-users of the system (Alkhafaji & Sriram, 2013). Students are only the main users of the proposed IoES system. There are four kinds of related parties that are involved in the input service process of the IoES system. Those are the registration office, the quality assurance office, the students, and the system admin. Before students enter their satisfaction scores into the IoES system, the IoES requires three sets of data include the student data, the enrollment data, and the questionnaire layout for initial setup the IoES database. The student data and the enrollment data can be generated from the registration office. The question and questionnaire layout can be generated from the quality assurance office. After the IoES gets three sets of data already, the system admin can be activated the IoES system. Now, the IoES is ready to serve for the satisfaction scores from the students. After all of the students enter their satisfaction scores, the feedback report can be generated by demand depend on the access level of users. The access level consists of two-level includes level 0 and level 1. Level 0 is a root privilege that can generate, view, and download all of the feedback data. On the other hand, level 1 is a user privilege that can generate, view, and download only their own feedback data. For example, the instructors can generate, view, and download only their classroom feedback data but the department head can generate, view, and download all of the feedback data.



**Figure 2:** Viewpoint Hierarchy Diagram of The Proposed IoES.

### 1.3 Sitemap design of the proposed IoES

Figure 3 shows the sitemap diagram that is a high-level diagram where represents the general structure and architecture of the proposed IoES (Gasston, 2013). After the login page with username and password, the IoES process the access level of each user. The IoES automatically links the privilege page depend on the users’ access level. The users’ access level of IoES separated into five-level include when the users’ role as a student, an instructor, a department head or a curriculum chair, a member staff of the registration office, and a member staff of the quality assurance office. For example, after login with username and password, the IoES verifies the access level of the user. Assume that, this username and password verify as student role. The IoES links to the list subject page (1.1.1) see in Figure 3 for a response to enter the students’ satisfaction scores in each subject that enroll this semester. After entering satisfaction scores in all subjects, a student links to the logout page (1.1.2). This link action will be the same as other users’ roles that depend on responsibility in each users’ role. The responsibility of each users’ role describes in the above section.



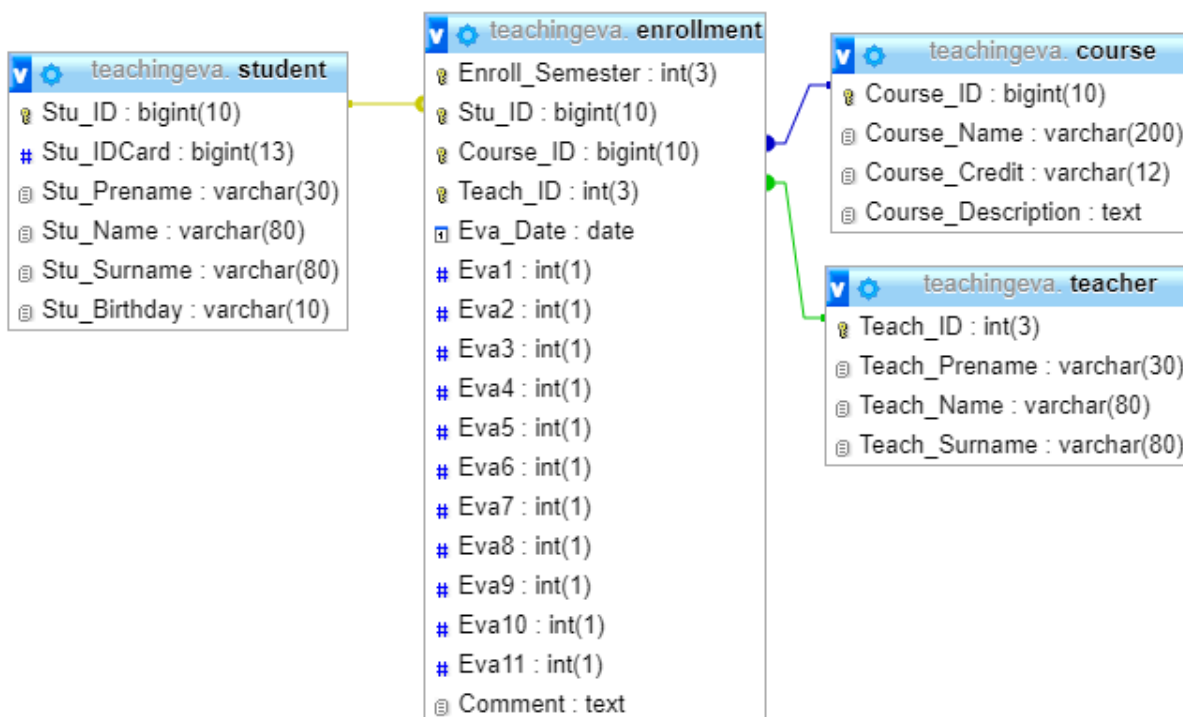
**Figure 3:** Sitemap Design of The Proposed IoES.

## 2. Phase II: Coding and Database Design

In order to achieve the design of the proposed IoES, this phase separates into two sections that each section can be explained as the following:

### 2.1 Database design of the proposed IoES

Figure 4 shows the database schema diagram that is a blueprint of the structure described in a formal language which is supported by the database management system (DBMS). The blueprint of the structure refers to the organization of data that how the database is constructed (Elmasri, 2008). The database design of the proposed IoES consists of four tables include student, teacher, course, and enrollment tables. The student table contains student data. The teacher table contains instructor data. The course table contains the subject data. The enrollment table contains the feedback data of each subject in each semester from each student. The student table has six attributes that have student\_id serve as a primary key. The teacher table has four attributes that have teacher\_id serve as a primary key. The course table has four attributes that have course\_id serve as a primary key. The enrollment table has seventeen attributes that have enrollment\_semester serve as a primary key and student\_id, teacher\_id, course\_id serve as a composite key. The relation of four tables shown in Figure 4.



**Figure 4:** The Database Schema Diagram of the proposed IoES.

### 2.2 PHP Site Scripts of the proposed IoES

PHP is one of the most popular general-purpose scripting languages that is especially suited to web development (Beighley & Morrison, 2008). PHP code is usually processed on a web server, called server-side scripts. Also, PHP can collaborate with online databases such as MySQL (Oracle, 2020). PHP and MySQL are non-fee to use. That is a suitable solution for the proposed IoES system.

### 3. Phase III: Teaching Score Equation

The questionnaire scoring designs with a Likert scale that uses a 5-point Likert scale include very satisfied (5), satisfied (4), normal (3), dissatisfied (2), and very dissatisfied (1) (Allen & Seaman, 2007). If the students do not enter their satisfaction scores, no score will be store in the database. The total score of the feedback data is calculated according to the reliability of how many students should enter their satisfaction scores and how many students actually finish enter their satisfaction scores. Reliability depends upon how many students access the IoES system to finish entering their satisfaction scores and how many students should access the IoES system to finish entering their satisfaction scores.

The weighted arithmetic mean is a measure of the central tendency of a set of quantitative observations when not all the observations have the same importance (Weighted Arithmetic Mean, 2008). For example, each question of the questionnaire layout does not have the same importance. Assume that, question number 1 has more impacted to calculate the average value than question number 2. Thus, the weight value of question number 1 should be more than the weight value of question number 2. To calculate the average value in this case, the proposed IoES can apply the weighted arithmetic mean to find the average value. The weighted arithmetic equation can calculate the sum of observations multiplied by their weights divided by the sum of their weights.

#### 3.1 Calculate the average feedback data of each subject ( $\mu_A$ )

$$\mu_A = \frac{\sum_{i=1}^{N_t} \sum_{j=1}^Q X_{ij} W_{A_{ij}}}{\sum_{i=1}^{N_t} \sum_{j=1}^Q W_{A_{ij}}} \quad (1.1)$$

Where,  $N_t$  is the total number of students who finished entering their satisfaction scores in each subject.  $Q$  is the total number of questions in the questionnaire.  $X_{ij}$  is the satisfaction scores of student  $i$  at question number  $j$ .  $W_{A_{ij}}$  is the weight of question or reliability of subject  $i$  for student  $i$  at question number  $j$ .

#### 3.2 Calculate variance of each subject ( $\sigma_A^2$ )

$$\sigma_A^2 = \frac{\sum_{i=1}^{N_t} \sum_{j=1}^Q (X_{ij} - \mu_A)^2}{N_t \cdot Q} \quad (1.2)$$

### 3.3 Calculate the average overall feedback data of each instructor in the semester (all theirs's subject) ( $\mu_I$ )

$$\mu_I = \frac{\sum_{\forall A} \sum_{i=1}^{N_t} \sum_{j=1}^Q X_{ij} W_{A_{ij}}}{\sum_{\forall A} \sum_{i=1}^{N_t} \sum_{j=1}^Q W_{A_{ij}}} \quad (1.3)$$

### 3.4 Calculate the average overall feedback data of each department ( $\mu_D$ )

$$\mu_D = \frac{\sum_{\forall D} \sum_{\forall A} \sum_{i=1}^{N_t} \sum_{j=1}^Q X_{ij} W_{A_{ij}}}{\sum_{\forall D} \sum_{\forall A} \sum_{i=1}^{N_t} \sum_{j=1}^Q W_{A_{ij}}} \quad (1.4)$$

Where,  $N_t$  is the total number of member staff in each department.

## Result

The result of instructor evaluation in terms of each subject separated by the department are shown in Figure 5 and Figure 6. Figure 5 is shown the result of the first of 2019 semester and Figure 6 is shown the result of the second of 2019 semester. In the first of 2019 semester in Figure 5, the department of Dramatic Arts has the instructor evaluation score mainly between 3.5 to 5.0 and the extreme value of the instructor evaluation score is 4.7 which is approximately 25% of the instructor staff in the department. The department of Music has the instructor evaluation score mainly between 4.5 to 5.0 and the extreme value of the instructor evaluation score is 5.0 which is approximately 18% of the instructor staff in the department. The department of General Education has the instructor evaluation score mainly between 4.4 to 4.9 and the extreme value of the instructor evaluation score is 4.8 which is approximately 35% of the instructor staff in the department.

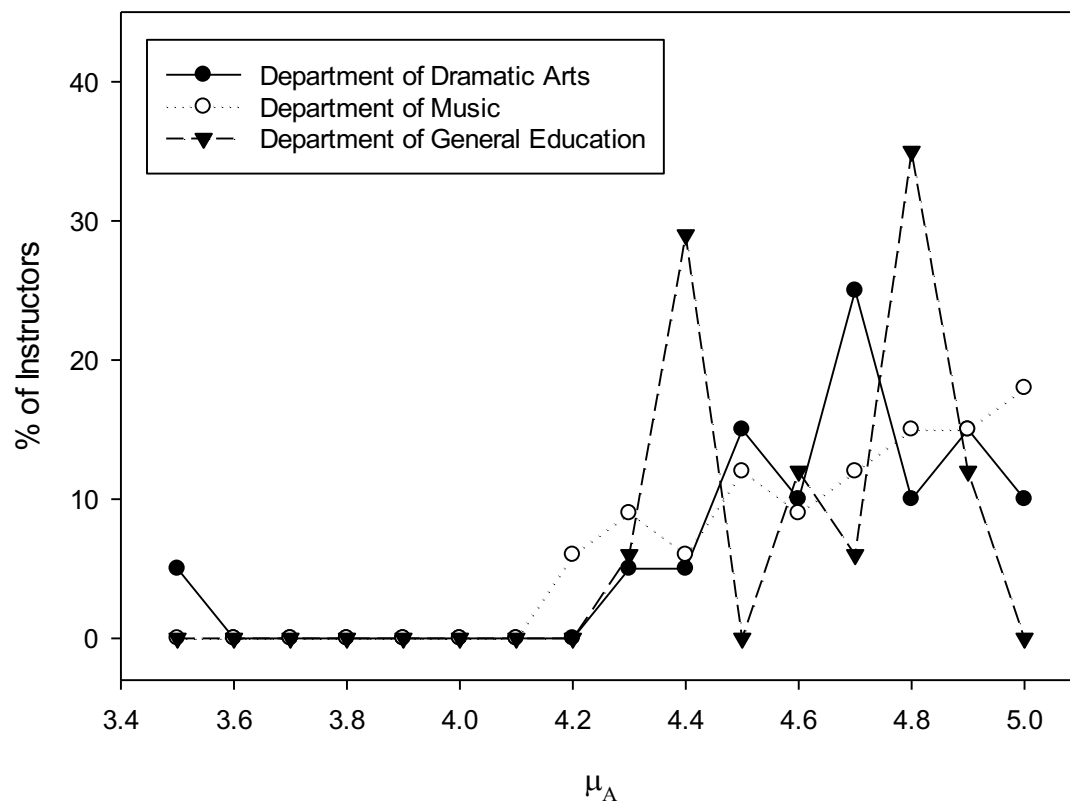


Figure 5: The Scoring Proportional Distribution of Each Department in the First of 2019 Semester.

In the second of 2019 semester in Figure 6, the department of Dramatic Arts has the instructor evaluation score mainly between 4.3 to 5.0 and the extreme value of the instructor evaluation score between 4.6 to 4.8 which is approximately 60% of the instructor staff in the department. The department of Music has the instructor evaluation score mainly between 3.5 to 5.0 and the extreme value of the instructor evaluation score is 4.7 which is approximately 33% of the instructor staff in the department. The department of General Education has the instructor evaluation score mainly between 4.1 to 5.0 and the extreme value of the instructor evaluation score is 4.4, 4.9 which is approximately 50% of the instructor staff in the department.

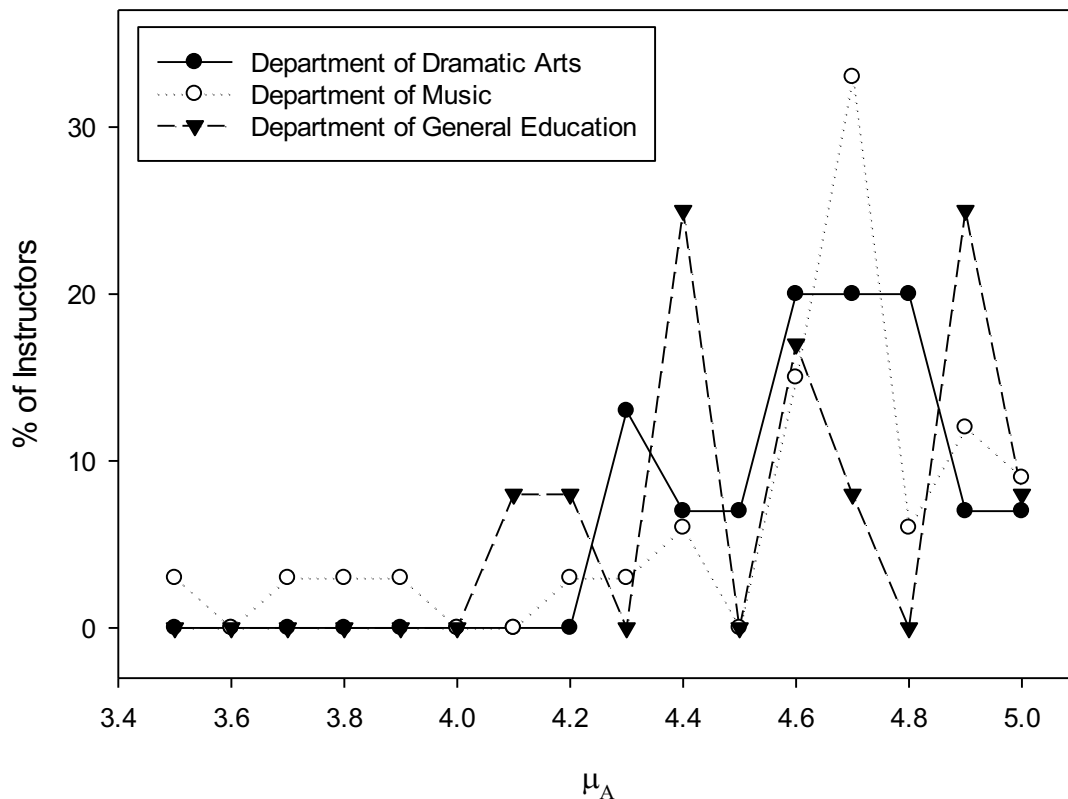


Figure 6: The Scoring Proportional Distribution of Each Department in the Second of 2019 Semester.

## Conclusions

To evaluate the quality of teaching for continuous improvement of education performance, the proposed IoES system is designed and implemented. The proposed IoES system aims to help the instructors' evaluation task of Chanthaburi College of Dramatic Arts. The benefit of the online system and the benefit of the online databases are combined in the proposed IoES system for the purpose of paper-less systems, time reduction, energy saving, carbon reduction, and environmental protection. The advantage of the proposed IoES system does not only eliminate inconvenient of the traditional evaluation system but also prevent missing and duplication of survey papers, increase data security, minimize time and cost, accommodate the increasing number of students in the educational institutes. Moreover, the proposed IoES system applies non-fee tools such as PHP and MySQL for the server-side scripts and the online database respectively. The results of the proposed IoES system show that the proposed IoES is working properly and can complete the instructors' evaluation task with accuracy.

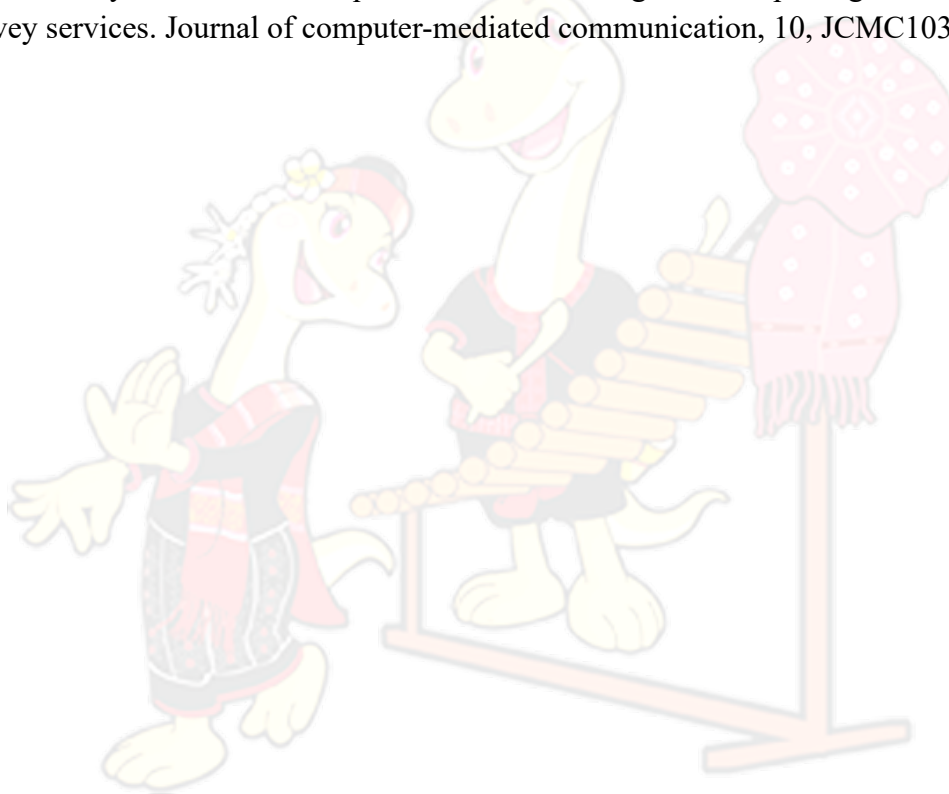
## Suggestions and Future Scopes

1. The students' feedback opinions directly affect teacher occupation. Thus, this feedback data should be collected in an unbiased environment for precise reflective results.
2. Observation from the results, the instructors of a small class that consist of the number of students between 1 to 5 peoples have a very good evaluation score which near the full score or get the full score. This manner may have occurred because the students don't want their instructors to know that who enters the low satisfaction score. These low feedback opinions may directly affect the subjects' grade in next semester.
3. There are some problems related to the online evaluation system such as the lower response rate, and etc. The lower response rate has been studied in many research papers such as (Crews & Curtis, 2011), (Miller, 2010), and etc.

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## **Design of Teaching Model of the Piano Improvisation and Singing Lesson Based on SPOC: Take Chongqing as an example**

**Sha Xin\***

**Khomkrich Karin\*\***

### **Abstract**

This research applied the methods of literature survey and data analysis to take the theory of music pedagogy as the theoretical basis. The aims of the study were to explore a new teaching mode based on the analysis of the current situation of piano impromptu singing and piano courses in Chongqing, using SPOC as a platform.

The research results was as follows: 1. The piano improvisation course offered by the university music major in Chongqing is still based on the traditional teaching mode, which has been unable to meet the needs of the current teaching form and the transmission of diverse information. 2. The SPOC teaching mode applied to the piano impromptu singing and singing course is a very advantageous teaching mode. This article also proposes a new design for the piano teaching mode based on SPOC.

**Keyword:** SPOC, the Piano Improvisation and Singing Lesson, teaching model design

### **Introduction**

#### **1. SPOC**

MOOC is a new teaching model brought by the development of information technology in recent years. With the in-depth application and research of the MOOC model, some of its shortcomings have also begun to highlight. Therefore, the study of the MOOC teaching model has begun to change from fully autonomous learning to blended learning, flipped classrooms, and research-based learning. SPOC, as a typical application paradigm in the "post-MOOC" era, can integrate the respective advantages of online learning and traditional classroom teaching, realize the deep integration of information technology and traditional education, and effectively solve the low MOOC completion rate, incomplete learning experience, and learning Such as low attention and lack of personalized guidance. Students can complete the online self-study before class on the SPOC platform, and then enter the classroom to conduct teaching by turning over the classroom. This has formed a mixed online and offline teaching, which fully exerts the value of the SPOC curriculum and truly realizes it. "Student-centric" teaching and learning.

The full name of SPOC is Small Private Online Course. "Small" refers to a small scale, generally ranging from dozens to hundreds. "Private" means that restrictive entry conditions must be set for learners. Only those who apply and meet the requirements can enter the course. SPOC can be seen as the product of the combination of MOOC and traditional classroom teaching. Comparing the two, SPOC shows obvious advantages. For example, because MOOC learning is

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\* Ph.D. at College of Music, Mahasarakham university

\*\* Asst. Prof. Dr. at College of Music, Mahasarakham University



completely self-learning online, the completion rate is very low. According to survey results, only about 10%, but SPOC combines online and offline learning and assessment, The completion rate is close to 100%; the communication and interaction between learners and teachers in the MOOC model cannot be as extensive and deep as in the SPOC model.

## **2. Piano Improvisation and Singing Lesson**

Piano Improvisation and Singing Lesson is a very practical and comprehensive technique. It is a form of artistic performance that combines playing with singing, improvisation, and form and work analysis. Piano Improvisation and Singing Lesson is also one of the basic skills of music teachers engaged in classroom teaching and artistic practice, especially in music basic teaching. In recent years, China has paid more and more attention to art education, the reform of music education has continued to deepen, and piano improvisation training has received more and more attention.

### **Objective of the Study**

To study a new teaching mode based on the analysis of the current situation of piano impromptu singing and piano courses in Chongqing, using SPOC as a platform.

### **Research Methodology**

In order to ensure the accuracy and comprehensiveness of the research, the following research methods were selected.

1. Consult the China Digital Periodicals Network, collect domestic and foreign literature and works on music education, educational reform, and aesthetic education, as well as papers contained in various domestic and foreign education and music journals, and perform effective retrieval of relevant literature and related materials Classification, analysis, and refinement provide theoretical data for the discussion and analysis of this article.

2. In the form of a questionnaire, follow the principles of questionnaire design, design and screen questions for the content to be investigated, analyze and study the data obtained from the actual survey, and grasp the actual situation from the front line of the teaching to finally get relevant in conclusion.

3. In the process of investigation and analysis, statistics, numbering, and classification of the collected questionnaires were sorted out, and the data were sorted out. The results can be seen at a glance through the graphs, and data theoretical support was provided for problem exploration and cause analysis.

### **Results of the Study**

#### **1. Status and Problems of the piano improvisation and singing lesson in Chongqing**

At present, the teaching mode of piano improvisation and singing lesson in Chongqing is still in the traditional classroom mode, that is, the teacher talks to the students, and there are some auxiliary exercises in the classroom. Schools with good conditions have digital piano group

lessons and other forms, but classroom teaching is still based on traditional models. With the continuous deepening of comprehensive education reform, the current trend for music education is to focus on cultivating students' practical ability and innovative spirit, and to cultivate music teachers and professionals with innovative thinking and practical ability. The traditional teaching model has been unable to meet the needs of the current society and the transmission of diversified information. The teaching model must be adjusted and reformed accordingly.

According to surveys, the main problem with piano improvisation classes is the lack of innovation in classroom teaching. The teaching mode of piano playing and singing is still indoctrination. It emphasizes teaching rather than learning. Teachers teach too long and there are fewer opportunities for students to practice and participate. Most of the students' practice time is out of class. If they encounter difficulties, they cannot get teachers in time. In the classroom, due to time reasons, it is not possible to carry out personalized teaching; teachers' teaching methods are relatively single, it is difficult to attract students, and the classroom atmosphere is dull, which causes many students who have a weak foundation in singing and singing to gradually lose interest.

## **2. Advantages of SPOC teaching mode applied to piano improvisation and singing lesson**

First of all, the piano improvisation and singing lesson is a discipline that places equal emphasis on both theory and practice. The traditional classroom teaching model is incapable of teachers' individualized teaching and practical process for students, and MOOC's completely online learning obviously cannot meet the practical characteristics and requirements of this discipline. SPOC combines the integration of online and offline, network and traditional classrooms, which can give full play to the teaching effect of the course, and perfectly fits the disciplinary characteristics of the piano improvisation and singing lesson.

Second, the learning resources can be adjusted flexibly, and teachers can selectively supplement the teaching resources in real time. This can more effectively improve students' learning efficiency and teaching effect.

Third, because the learning order of the traditional teaching mode is reversed, students can learn theoretical knowledge through online resources in advance of the class, freeing up more physical classroom time, increasing the time between teachers and students, and between students. Communication, discussion and practical operation have significantly improved the quality of teaching.

## **Discussion and Conclusion**

Aiming at the characteristics of the piano improvisation and singing lesson, the content is large, the practice is strong, and unbalanced needs of students, the author has redesigned the curriculum model based on physical classroom teaching by studying the research of many scholars, combining the characteristics of SPOC and the needs of learners.

### **1. Building a SPOC learning platform**

The first step in setting up a platform is to design learning resources centered on "micro-classes." Micro-learning is a scenario designed and developed based on micro-teaching videos as the main carrier, aiming at a subject's knowledge (such as key points, difficulties, doubts,



test points, etc.) or teaching links (such as learning activities, topics, experiments, tasks, etc.) New online video course that supports multiple learning methods. The piano improvisation and singing lesson of traditional teaching mode is usually where the teacher first explains the theoretical knowledge, demonstrates the singing and singing process, and then the students actually operate. The introduction of the micro-lecture teaching mode has broken the original mode of focusing on teachers, taking students as the center of learning activities, diversified teaching content and fragmented learning methods to improve teaching quality.

Second, build a SPOC learning platform. Incorporate existing micro-lecture resources into the SPOC platform, and be able to flexibly adjust the time, sequence, and deletion to increase teaching content. Good combination of online learning resources and traditional classrooms, stimulate students' active learning interest, and enter the entity with questions and reflections Classroom; complete online theoretical study before class, discussion and practice in physical class, organic integration of consolidation and practice after class, and then improve learning efficiency and teaching effect. Take the section of Triad and Dominant 7th in the piano improvisation and singing lesson as an example. First, students learn the concept of Triad and Dominant 7th on the SPOC platform and the basic chord connection, with exercises to consolidate. After the students practiced on the piano, they entered discussion forums and brought unresolved questions into the physical classroom. Teachers explained them through matching teaching materials and practical improvisations. Students can further practice and discuss with reflection.

## **2. Entity teaching based on "flipped classroom"**

"Flipping classroom" refers to turning over the traditional teaching model, changing the form of teachers teaching knowledge in class, and completing the homework assignments after class. Students watch teaching videos or PPT to learn new knowledge independently before class, and discuss and in-depth in class Scientific experiments to complete the internalization of knowledge, to achieve a teaching model led by students' autonomous learning.

The piano improvisation and singing lesson is a course which combines theory and practice closely. Therefore, the author divides the course into three stages: before class, during class and after class.

Pre-lesson stage. At this stage, teachers should carry out micro-lectures, arrange related theoretical knowledge learning tasks, design assignments, and organize online communication activities according to the students' specific learning situations. Students complete the learning content, assignments and online communication activities according to the teacher's requirements. The "protagonist" is a student. In the video learning uploaded by the teacher, the students summarized what they did not understand or their opinions.

During the lesson. Students have mastered part of the knowledge through the pre-class preview, and in the classroom through the communication with teachers and classmates, plus more practical operations than the traditional classroom model, the knowledge is further consolidated and internalized. For example, before class, we learned the forms and characteristics of different piano accompaniment textures, used different styles of songs to play in the classroom, which textures are suitable for which style, and which accompaniment textures can be used in the same style. Explore and test. This mode of classroom teaching jumps out of the original framework

and improves the quality of teaching.

This learning process is dominated by teachers. Teachers don't need to spend too much time on explaining concepts and basic knowledge; they can strengthen the practice of counterpoints, difficulties, and representative repertoires; allow students who have the ability to learn more to expand their knowledge and have more space to practice And practice. Teachers can arrange valuable classroom time more reasonably and effectively, abandon the past "cramming method of teaching", and improve classroom efficiency.

After class. The characteristics of the piano improvisation and singing lesson decided that it is not enough to rely on pre-class study and communication discussions during the class. Therefore, not only to consolidate what you have learned, but also to set up group work in group practice, such as a duo combination of two pianos and two voices in collaboration with two students, as well as playing and recording small videos with each other.

### **3. Diversified evaluation methods**

The teaching evaluation mode in the SPOC environment runs through the entire teaching activity, combining online evaluation and classroom evaluation to form a variety of evaluation methods. For example, the teacher evaluates the student's learning progress and after-school exercises on the online platform; and evaluates the participation in classroom discussions and the effect of the piano improvisation and singing lesson in the classroom, and finally obtains a relatively objective and comprehensive teaching evaluation result.

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## LISTENING, COMPLEXITY, AND TRANSFORMATION THROUGH THE KHAEN

Randy Raine-Reusch\*

### Abstract

The simple decision to study the khaen in Thailand set a career path for the author to tour the world, recording and performing with some of the world's top musical artists. This paper documents that journey while discussing the use of the khaen as a primary vehicle for expression to explore a wide range of musical structures, to develop new forms of improvisation, to instill extended listening within performance, to interpret and integrate synaesthetic perceptions, to actualize complexity theory, and to transform music practice into metaphysical experiences.

The khaen, a free reed mouth organ from Laos and the Isan region of North East Thailand, has been a powerful catalyst for change in my life and career. My decision to play the khaen took me initially to Thailand to study, and then around the world to record and to perform with some of the world's top artists. The khaen was also responsible for a parallel journey as a primary vehicle for me to explore a wide range of musical structures, to develop new forms of improvisation, to instill extended listening within performance, to interpret and integrate synaesthetic perceptions, to actualize complexity theory, and to transform music practice into metaphysical experiences.

I was interested in world music from a young age, and I started my professional career by mixing folk, jazz and Asian elements on the Appalachian dulcimer. As my career grew, I found my artistic voice on an ever-increasing number of instruments from around the world. Four of these remained as primary to my expression: the dulcimer, the khaen, the Japanese ichigenkin and the Chinese zheng. The khaen was my first non-western instrument, laying the groundwork for my studies abroad and growth as an artist.

I first heard the khaen in the mid 1970s on Howard K Kaufman's Music of Thailand, released in 1960 on Folkways Recordings. I was immediately fascinated with the instrument. A couple of years later I saw Allan Swennson playing the khaen onstage at the Northwest Folklife Festival in Seattle, Washington. After his performance, I went up, introduced myself, and expressed my interest in the instrument. Allen had studied khaen from a visiting Lao professor at the University of Washington a few years earlier. He gave me a quick lesson, sold me a khaen, and presented to me a photocopy of Dr. Terry Miller's book on playing the khaen. Using Dr. Miller's book, I experimented with all the khaen modes, trying to get a sense of what I heard on the recordings. However, instead of learning the traditional music, I was often seduced by the rich sound of the khaen, which launched me into lengthy improvisations.

The reeds of the khaen are placed flush with the side of each pipe and are surrounded by a wind chamber which the pipes pass through. This locates the reeds immediately in front of the

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\* Box 1119 Stn A, Vancouver, BC, Canada

player's mouth when played. As the 16 pipes are arranged in two parallel rows and sit at a right angle to the player's face, the sound moves back and forth between the player's ears when pipes in alternate rows are sounded. Although the effect of notes sounding in different positions in space is common in the free reed mouth organ family, the spatialization on the khaen is much more pronounced. The sound of the khaen filling my ears with notes that shifted in space reminded me of listening to the rain as a child.

I was born with very poor eyesight. For the first five years of my life I lived in a world of coloured shapes with no distinct edges. Large shapes I learned to distinguish as a chair or table, but smaller objects like bowls, cups, or toys were either invisible or only discernable as vague nebulous forms. Any new shape or a new surrounding was a challenge. Out of the house, I would constantly get lost, even in places I was familiar with. I could not make out the faces of people, not even my parents. I could only recognize them by body movements and the sound of their voices. I would constantly walk up to people and ask them a question, to hear their voice, to "see" if they were my parents or not. With this kind of vision, my other senses became very important to me. I had to feel, hear, smell or taste something to identify or verify what it was. All my senses grew increasingly acute. Although I did not realize it at the time, I was experiencing the world differently from those around me.

One of my greatest pleasures as a child was sitting at an open window and listening to the rain. I would spend hours isolating the sounds of individual raindrops on a surface and listen to each consecutive one as it landed, somehow slowing the sounds down a bit to hear more in detail. I would pay attention to the rhythm of the drops, as well as the uniqueness of each, as even in consecutive drops one felt different from the next. I would then simultaneously listen to a drop beside it, making sure I could hear both with the same detail. I marveled how my brain was challenged to simultaneously maintain a detailed focus on two separate events. I would keep adding more drops, dividing my focus again and again while maintaining the details of each, until I could distinguish a vast field of drops, drips, and splashes. This was a strange state - listening to a multitude of minutely detailed events. As I listened to this expanse of rain, it would shift and change as if it was a living moving being. The sound at one end of the street would shift with the other end responding, everything interreacting. I would feel these movements as well as hear them, and often it seemed I could feel them even before I heard them. I sometimes thought I felt the rain falling through the air. Although inside my house, I would hear individual raindrops as sensations on my skin and feel sensations of the rain's motion deep in my bones and core. It felt like my whole being was in motion, as if I had become the body of the rain. As it moved, so did I. My whole body was acting as a receiver. I tasted the rain in my spine. I smelled the rain in my muscles. With my body I could "see" a raindrop touch a leaf across the street and, at the same time, I could feel a raindrop bounce off a rock down the block. This combination of hearing, feeling, and sensing the rain was exhilarating for me, and an extremely beautiful experience. Over time, I transferred this way of listening and sensing to the wind in the trees, to mountain streams, to the ocean, and eventually to my music.

At the age of nine I started to learn accordion. I was wearing large thick glasses to correct my vision, but they didn't fully work. Even with glasses the staff lines in a musical score would

curve and twist in constant motion, and I never knew where the notes were. To read the music, I had to bring the score very close to my face to see it. To play the score in class, I had to memorize it completely. I found the music we were given extremely boring, so instead of practicing the sheet music, I began pressing as many notes down on the accordion at once as possible and listened to the resulting chordal clusters for hours. There I found another complex world of sound that I could listen to as I did the rain. I would isolate the sound of one reed in the cloud of notes and then listen to how it interacted with other notes, one by one or in groups, and then I would transform all those relationships by changing air pressure on my bellows. I entered a microscopic world of sound, of minute changes to the envelope of each note, and to the subtle interactions of all the reeds with changing wind pressure. This felt like an alternate reality, as if all the small sounds were magnified tremendously to become giant shapes moving through the air around and through me. The experience was so powerful and engaging that I got lost for hours within these sounds and gave up trying to play the structurally simplistic songs my teacher gave me. My parents thought I was wasting time and sold the accordion.

The khaen launches me into a similar voyage of sensory discovery. Every time I play it, the sound dances between my ears as the music assembles in coloured shapes in the air, and I feel the chords grow and ebb on my skin. I savoured the warmth and intimacy of the khaen, while relishing in its wide expressive dynamics. The khaen's capability to simultaneously play a melody, a rhythmic chordal accompaniment, and a drone provides a unique versatility of expression. The khaen continues to provide a never-ending supply of new aural/ visual/ kinesthetic experiences.

The translation of one sense into another is a form of synaesthesia, a medical condition where the brain translates one sensory input into another, often uncontrollably. However, there are other synaesthetic experiences that are not pathological, such as intersense stimulation<sup>31</sup>, which occurs with the addition of a second sense to the original perception thereby increasing the acuity of the perception. In other words, using a second sense to heighten the experience of the first. Intersense transfer<sup>32</sup> occurs when a stimulus from one sense can be represented in a second sense. Many people feel music in this manner. Playing khaen, I would go back and forth between these various forms of synaesthetic experiences, hearing, feeling, seeing, and sensing.

The khaen provided an exciting new world of listening and synesthetic experiences, but also a fresh voice for exploring the world through improvisation. I had studied improvisation at the Creative Music Studio in Woodstock, New York in 1975 with creative music luminaries such as Karl Berger, Dave Holland, Jack DeJohnette, Leroy Jenkins, Fred Rzewski and others. This was an intensive program that provided me with the tools to perform with the world's premier artists. Many approaches to listening and sensing music were presented at the workshop. Participants were immersed in a range of improvisational techniques and approaches, with daily jam sessions to actively exercise them. We played constantly within a variety of structures, and sometimes free from any. Highly influenced by jazz, the structures that the instructors used the most stressed a performance hierarchy in which the soloist was on top, supported by a series of positions that

<sup>31</sup> Carol A. Donnell and William Duignan. "Synaesthesia and Aesthetic Education." *The Journal of Aesthetic Education*. 1977. Vol. 11, No. 3., p. 70.

<sup>32</sup> Ibid.

created the foundation for the solo; and we were taught how to play within each supporting role, and when to shift positions.

Improvisation on an instrument is a constant exploration of the boundaries between oneself and the instrument. As the khaen was new to me, almost everything I played was new and enchanting sonic territory. However, as my knowledge of khaen music was only from recordings, the more I played, the more I felt that I needed to go to Thailand to experience the khaen within its traditional cultural context and soundscapes. I needed to dive deeper and understand more about the instrument. As a working musician, I could not afford such a trip, so I researched alternative methods for funding. At the time, the Canadian Government offered a research grant for musicians to study in Europe through the Canada Council of the Arts. Even though the grant was specifically for classical musicians to train in London or Paris, I applied to study khaen in Mahasarakham in 1983. My application was turned down. The next spring, I did a small performance tour to Canadian art galleries which took me to Ottawa where the Canada Council for the Arts office is located. I went in and asked if there was any other grant available to study khaen. The officer who responded to my previous application told me in a somewhat brusque voice that they did not have such a grant. Being a polite Canadian, I thanked her and turned to leave when she asked: “Aren’t you from Vancouver? What are you doing here?” In response I simply pointed to my concert poster on the wall with a big picture of me playing khaen. She asked, “What is that instrument?” “That is Thai khaen. That is what I am wanting the study grant for,” I replied. She then invited me back to her office and I talked about the khaen, and told her what I wanted to do, and why. I think that was when she realized that I was known in Canada for my appearances on national radio demonstrating instruments from around the world, and she finally understood my objective to study a non-western instrument within its culture. After a couple of hours of discussion, she said I should reapply for that grant. A few months later my new grant application was accepted, and I started to prepare to go to Thailand. I found out years later that this was the very first grant of its type awarded by Canada Council for the Arts for a musician to travel to any part of the world besides Europe to study music. Based on our conversation, the officer had appealed to her bosses to change the rules, and this opened the door for generations of Canadian artists travelling anywhere in the world to study.

Between 1984 and 1985 I travelled to Mahasarakham to study khaen. I had taken some lessons in spoken Thai, enough to get around but not enough to carry on even the most basic conversation. I could not speak any Lao, used widely in Northeastern Thailand. I had never been overseas before, nor had I previously studied an instrument in its home culture. I didn’t know what to expect.

My host was Thai ethnomusicologist Dr. Jarernchai Chonpairot, who introduced me to study with khaen master Nukan Srichrangthin. I also studied with Sombat Sinla for a couple of days near the end of my stay. I didn’t have a translator for my lessons so I would listen to my teachers playing and try to copy what they played to the best of my ability. This was the way local khaen players learned, by aural transmission, listening to and copying other khaen players. I was briefly exposed to aural transmission with a percussion instrument in Bali, shortly before arriving in Thailand. The teacher would play a 15-minute-long piece then hand me the mallets. I would get



through four of five notes of the very complex music before making a mistake, at which point he would take back the mallets and play the complete piece again. After a couple of hours of this I gave up in frustration. Then his five-year-old son came out, took the mallets and played the skeleton structure of the piece. I realized then that I had the wrong teacher. In Thailand, I found myself in a similar situation, as my teachers were the leading khaen players in the country. They demonstrated how they normally played, rather than demonstrating the skeleton of the music. I felt totally out of my depth but tried to do my best regardless.

I had khaen lessons almost daily, and after I would practice many more hours into the evening, to the point I got tendonitis in my shoulders. Initially I was confused about what I was learning, as every day my teachers would play something different. It took my quite some time to be able to hear that my teachers were improvising around melodic frameworks.

After I figured out the frameworks of the pieces, I began to attempt to improvise on them, like my teachers did. However, my improvisations sounded wrong. Growing up in Canada, I listened to folk, jazz, blues, rock and early music. These structures were familiar to me and I could easily improvise within these idioms. The structure and idioms of traditional khaen music, on the other hand, was new to me. I didn't have the benefit of growing up in the community and hearing the khaen regularly. My improvisations on the khaen were not idiomatic, and often sounded more like jazz, or Irish folk music. It was the same as my spoken Thai, I was communicating with a pronounced western accent. I realized that to play the khaen with well-defined idiomatic gestures was going to take a lot longer than what my grant allowed.

I also struggled in my evening practice sessions through being regularly distracted by the amazing complexity of the sound of the night insects. I had never before experienced the sheer number of different kinds of sounds in such a multiplicity of layers. It was not just a soundscape, it was a vast sound universe which enticed me to enter on the khaen. The spatial effect of being surrounded by thousands of small insect sounds was exhilarating, and I could not help expanding my ears to listen to all the movements through the air. I could feel and see the structures around me, constantly shifting and changing yet still at the same time. The khaen amongst these intricate sounds added yet another dimension of complexity that somehow was profoundly comforting to me. The khaen within the night insects reminded me of both listening to the rain and playing chordal clusters on the accordion from my youth. I felt at home to play within this expanse of complex sounds, and I felt free to move anywhere musically within these vast living structures.

When not taking lessons, Dr. Chonpairot took me to radio stations and TV shows to perform and talk about my study. He wanted to use my experience as an example to inspire local youth to value the khaen. According to Dr. Chonpairot, rural Thai youth preferred to listen to western pop music and used the electric keyboard to replace the khaen in local music. To encourage an interest in the khaen, I was asked to play short renditions of the traditional music I had learned, as well as play some pieces in a jazz or blues style to demonstrate the versatility of the instrument.

However, the experience of Thailand was a profound culture shock for me. Almost everything I encountered in Thailand was unfamiliar. The birds, the flowers, the spicy food, and patterns of life around me were all extremely different, especially the open-air markets, modes of transportation, patterns of traffic, houses on stilts, kids riding water buffalo to school, bowing to

everyone, youth breaking out in song at gatherings, and even the khaen maker's use of an elephant thigh bone for an anvil. As the rhythms of life and language were different in Thailand from what I was used to, it was not surprising then to find that that local music placed stress on different beats and followed different forms. It took a while for me to adjust to Thailand, to adapt to the life, the lessons, and for the differences of the music sink in. My brain was anxiously trying to grasp something familiar, until one day it finally give up when I thought I felt it turn sideways in my head. I finally accepted Thailand and accepted all the differences I experienced there and embraced them as part of my life. I came to Thailand to learn the khaen, what I learned was a new way of being in the world.

Returning to Canada, I played the khaen daily and tried to fully process all my experiences in Thailand. I featured the khaen regularly in my shows on national radio, TV, and numerous festivals across Canada. However, I was still searching for the music I wanted to play on it.

Expo 86, the six-month long world's fair in Vancouver, was where I started to find my sound on the khaen. I had over 50 contracts with Expo that included creating the soundscape for the United Nations Pavilion, a bio-feedback performance system for the Canada Pavilion, and the premiere of my composition for 10 trombones, *Trombones Over Water*. I was onsite most of the Expo performing khaen and a selection of other world instruments in hundreds of solo and ensemble shows, most of which were improvised.

Previous to Expo my improvisations tended to be long meandering pieces that responded to the soundscape, or the world around me. I was not very concerned with form or structure, and my improvisations were predominantly idiomatically North American. However, the festival environment of Expo, with many events vying for the audience's attention, demanded short pieces that were more idiomatic to the different instruments I was using, such as the khaen. Rather than reproduce traditional music from cultures not my own, I improvised on short frameworks inspired from the numerous world traditions performed daily in the Expo shows. Sometimes these frameworks were from a traditional melody that I would break up into parts and improvise over. Or they were a traditional structure that I would place my own improvised melody over within the appropriate musical idiom. Often though I would mix musical idioms within a single piece, infusing the music with techniques, motifs, and aesthetics from a variety of music traditions around the world. This kind of blend of traditional music forms is now known as World Music, a term coined in 1987.

I further refined the use of composed frameworks in my performances on my 1987 tour to Korea and the Philippines, and at Expo 88 in Brisbane, Australia as an artist-in-residence. I had created set structures, melodic frameworks, and idiomatic performance styles for my improvisations for each of the instruments I performed on. For an example, I composed a melodic and rhythmic framework for the kulintang, an instrument from the south of the Philippines. Upon this structure, I combined a number of elements from traditional kulintang music in my improvisation, and my performances of these pieces within the country were highly praised in the press.

In 1988, Bruce Fairbairn, a record producer in Vancouver, who had heard me play khaen and other instruments on national radio, called to ask if the rock group Aerosmith could come and



visit my instrument collection. I knew of the group but they were not that popular at the time. A few days later singer Stephen Tyler and guitarist Joe Perry walked up the three flights of stairs to get to my studio on the top floor of an old warehouse in East Vancouver. They certainly looked like rock musicians with black nail polish and leather jackets, but they were exceedingly polite, in contrast with their image. After I demonstrated about 50 instruments, they chose the khaen and about 30 other instruments to bring to the recording studio. I spent the next week with them, recording musical interludes, incidental sounds, and other finishing touches for their album PUMP, released in 1989. These musical interludes were short improvised pieces from thirty seconds to three minutes long. These were contemporary interpretations of idiomatic performance styles that I performed on a variety of world instruments. We experimented with each instrument until we got something that sounded right for the album, using the editing tools available in the studio. This was the first time I experimented with the khaen using multi-layered tracks, turning the sound backwards, or using electronic effects. Finally, we settled on most of the interludes performed as solo acoustic works, while a couple were treated electronically, like the khaen piece Hoodoo/Voodoo Medicine Man which I played with vocalist Stephen Tyler and guitarist Joe Perry. The album was extremely successful, winning a number of Grammy Awards in 1991. I collaborated with producer Bruce Fairbairn again on For the Faithful Departed by the Cranberries in 1996 and The Ladder with the supergroup Yes in 1999. We again experimented with the khaen on both albums, but Bruce passed away just before the final mix of the Yes album and the khaen is hard to hear. Jon Anderson, the lead singer of Yes, came to my home one night and we experimented with a few instruments, and ended with a very long jam using the khaen, which unfortunately was not recorded. The Aerosmith and Cranberries albums brought the sound of the khaen to a worldwide audience and my name along with it.

In 1989, I went on an extensive trip to Malaysia, China, and Thailand to continue my research of mouth organs. I was both excited and nervous to see my teacher Nukan again. By this time my approach to the khaen had started to form into something that was quite different from the tradition, yet still relating to it. My intent was to add to the tradition, to find other possible avenues for creative exploration on the khaen. Fortunately, Nukan accepted my work without judgement and I felt encouraged to continue this direction.

In 1990, I released Doors to the Forbidden City, an album inspired by my experience in Asia the year before. I felt that the two khaen pieces recorded for this album had captured the essence of my vision for expression on the instrument. Both of these pieces were improvisations on frameworks inspired by Indian and North Eastern Thai music respectively, but the sensations and colours of the music in each are very different. On Shadows of the Night Sky, I play a version of an alap, the rhythmic-free section at the beginning of a North Indian raga, over a tanpura drone. Supported by a low drone I slowly move through shifting clouds of chords with fleeting wisps of melodic fragments, cautiously forming waves of sound and texture that swell then recede until all is settled. The Fields of Isan, on the other hand, is a homage to the khaen tradition in the Lai Nyai mode. This piece is comprised of two repeated sections of elongated chordal lines and disjointed rhythmic motifs. The former piece is derived from the soundscape of Canada's west coast wilderness, and the latter is in reference to lam, a traditional Northeastern Thai musical form.

The khaen was a key to unlocking my ability to create music that fully expressed my synaesthetic experience: starting from intently listening to every sound around me and slowly integrating everything from the world in my music. In developing *Shadows of the Night Sky*, I spent long hours watching khaen chords blossom in amorphous shapes in front of me. Listening and sensing deeply, I often experienced the delicate interactions of the khaen reeds as tickles in my ear or as minute trickles of water down my arm. The *Fields of Isan* came from the contrasting feelings of the cool air sitting under the stars in a rice paddy, with the intense heat of Thai traffic under the midday sun. I felt a deep sense of satisfaction in finally being able to express my ways of sensing the world through improvisation on the khaen.

In 1991, I formed the highly successful world fusion group ASZA. Over the next decade, the group toured to Singapore, Malaysia, Vietnam, South Africa, India, and Thailand. The members of ASZA came from four different cultures, each with experience in the music of multiple genres. In addition to all being experienced improvisors, one of group's strengths was the ability to weave many culturally idiomatic playing styles into a single piece. For instance, in our concert closer, a rock/funk version of the North Eastern Thai khaen piece called *Teoi Kong*, I played an extended freely improvised introduction that would change with every performance, from blues, to Irish, Indian or even experimental. The improvisation in the middle of the piece was usually played with a blues feel, but a flamenco, Arabic, or Latin solo was also possible. With a simple fixed melody and sections for improvisation, this work created an exciting framework for collaboration between ASZA and musicians from around the world, including performing with the South Indian percussion master Trichy Sankaran on one of our TV specials. I had also played khaen with Sankaran in free improvisation concerts. Sankaran was famous for his commanding rhythms and percussive fireworks, creating such an expansive foundation that I could take the khaen in any direction, often reaching a deeper level of expression than I had experience before.

Also, in the early 90s, I organized an Asian Pacific music festival of featuring musicians from the various cultural communities in Vancouver. and in the years following the festival, I hosted many evening jam sessions. These events were hotbeds of cultural exchange and cross-cultural music that became the genesis of the World music scene in Vancouver. Through these events I became well known to a number of local cultural groups and was asked by the Vietnamese community to assist Khac Chi, the world's leading Vietnamese dan bau player who had just arrived in Vancouver. In meeting Chi and his wife Bich, I learned both of them were outstanding multi-instrumentalists and decided to help them to get into the western market. Within a few years, I was touring with them and had produced their first CD, *Moonlight in Vietnam*, released in 1997 on the well-respected Rounder Records label. We had been playing the Vietnamese version of *Teoi Kong* on tour as there was a small khaen tradition in Vietnam. However, for the album they chose to include the khaen on a folk tune called *Forest Love*. Although all the pieces on the album were idiomatically Vietnamese, Chi and Bich opted for elements of both North Eastern Thai and western idioms in *Forest Love*, which made it quite unique. This album launched them onto the international marketplace and they toured the world for many years.

During a recording trip to New York in 1992, a random sound on the khaen prompted me to explore yet another new method of playing. I visited the legendary American composer, and



pioneer of indeterminacy in music, John Cage (1912-1992). In demonstrating a few instruments he had not heard before, I played khaen for him. Cage was immediately captivated by an unintended soft sound produced by misaligned reeds, stimulating a discussion on how these sounds were generated and the randomness of their appearance. Although I had already been incorporating indeterminate sounds within my music, it was Cage's interest in this small sound that made me embark on playing completely without intent. Cage passed two days after our meeting and the khaen was one of the last musical instruments he heard.

Inspired by Cage to play without intent and exploring structures at Expo 86 prepared me for the next phase of growth through the khaen – meeting and playing with American composer/performer Pauline Oliveros (1932-2016). On a tour of her studio in the early 1990s, Oliveros invited me to sit down and improvise with her using the Expanded Instrument System invented by David Gamper (1945-2011). This was simply four analog echo boxes with a foot pedal for each, that bent pitches up or down by changing the speed of the echo. We each controlled two echo boxes. Our sounds were played back into the room and with four microphones around us and the system repeatedly recorded the speaker sounds, multiplying them exponentially. Gamper was at the board making sure that no feedback loops occurred. The result was that we were quickly and literally swimming in multiple layers of our own sound swirling around us. It was incredible and very inspiring. On this first piece, I played khaen and Oliveros on one of her specially tuned just intonation accordions. Pleased with the sounds, we ended up playing all day and well into the evening, with me trying a few different instruments. Gamper had recorded the whole session, which was later released in 1997 as *In the Shadow of the Phoenix* as part of the *Driftworks* box set for the Black Cat label based in England. This was the beginning of many collaborations with Oliveros and the other members of the Deep Listening Band, electronics whiz David Gamper, and Trombonist Stuart Dempster. I recorded with Oliveros again in 1999 with Gamper, Dempster and trumpeter Joe McFee. Gamper had by then designed a complex interactive computer system which the group were recording with. McPhee and I played acoustically, with Gamper running our sounds through various effects. Within a couple of hours of improvising in different configurations of performers we had more than enough music for an album. This album was released on my Za Discs label in 2013 and was called *Looking Back*, in honour of Gamper who passed away in 2011.

Oliveros developed Deep Listening, a method to train musicians in extended listening through workshops in focused listening, soundscape meditations, and listening with the whole body. Her methods paralleled my own life-long practice in many ways, and our differences were complementary enough that we could just sit down and play as kindred explorers of microtonal shifts, performance soundscapes, and comprehensive listening. In both of these sessions one of us would often play a drone which supported and contextualized all of our other sounds, very similar to my earlier piece with the tanbura. These drones often grew into shifting chordal clusters that continued to provide a foundation while simultaneously interacting with the other performers. When performing together, we played "in the moment," using extended listening, perceiving with all our senses, our whole body, our lifelong memories, and experiences. We were deeply aware of each other and every detail around us, while in a kind of extended state of consciousness where nothing had shape or individuality. Working with Oliveros helped me realize that, although unique, my way of hearing and relating to the world had parallels to methods used by other performers.

Through this collaboration I saw great potential for the khaen in creative improvisation of this type.

The next step in my development was recording and performing with bassist Barry Guy whom I first met in a project that toured across Canada in 1995, with Tuvan contemporary vocalist Sainkho Namtchylak. In 1997, I performed with Barry Guy and Robert Dick on flutes at the Vancouver international Jazz Festival, and the day after we recorded the album GUDIRA, released in 1999 to stellar reviews.

Barry Guy is well known in the Free Jazz world for producing a barrage of sounds, from notes to clicks, clacks, buzzes, and growls. He is a formidable artist at the top of his form. Listening to him in our first rehearsal for the Canadian tour I realized that although I had been an improviser for many years, my palette of sounds was too small. I went home and started to explore the khaen and my other instruments to find every sound possible on them, building up my palette to freely use them in an improvisation.

On tour, Guy's approach of unforgivingly filling the air or soundspace was a problem for Namtchylak. She was used to be out front or on top of the band, but Guy's method demanded that everyone locate and define their own space around or beside him, common in the Free Improv world but even more so with Guy. Although both of them were trying to echo and answer each other, they kept fighting for space. To make the ensemble work, I used my Creative Music Studio training to create a foundation in a separate soundspace that supported and conversed with both of them. In this role, I would translate Namtchylak's sound to Guy and Guy's to her, weaving the two together. The khaen was particularly useful in this respect as I could use a drone as a foundation and then use the chords and melody pipes to weave everyone's sounds together. A number of musicians in the audience commented on the effectiveness of my approach in this ensemble.

Playing with Oliveros and Guy led me to treat other performer's sounds as part of the soundscape, rather than musical agents, to stand back, extend my listening to a much greater field, and experience everything as shifting elements in a vast system of events. Not only did this place me in my own distinct but complimentary soundspace but it also facilitated playing the khaen, a fixed pitch diatonic instrument, with instruments capable of playing pitches beyond the chromatic scale. Listening to other musician's performance as moving dynamic fields of sound, I could regard them functioning as dynamic drones to support my sounds, choosing when and how to interact with them. I found that I could easily build my own soundspace with the khaen by playing it as a constantly shifting chordal drone. Rather than thinking in a narrow "music" sense, I had expanded my focus and let go of any preconceptions and barriers. I simply played with what I sensed around me.

Playing the khaen as a constantly shifting chordal drone was also essential to performing with the Mei Han Art Ensemble at the 2005 Festival de Musique Actuelle in Victoriaville, Quebec, with Han on zheng, Coat Cooke on sax and pianist Paul Plimley. Within this ensemble, I used the khaen to provide a foundation to contextualize, yet freely interact with the other instruments. This was also my approach in the 2009 recording of Kamūra and live performance with Henry Kaiser on electronic guitar and Torsten Müller on acoustic double bass. Each performance was freely improvised, building on structures that we individually and collectively sensed in the moment. Playing shifting drones with chordal clusters and melodic fragments, I used the khaen as a dynamic



foundation that could also converse with, dance around, and sail between the sounds of the other musicians as air drifting through the reeds.

Moving the sound of the khaen through space was something I experimented with acoustically and electronically. In the Kamūra concert we played without microphones or a sound system which gave me the freedom to move with the khaen. A slight change in my body position changed how the khaen sounded in the room, allowing me to subtly enhance its voice. Before microphones were used in Thailand this was a normal part of khaen performance, although I am not sure if local players intentionally used spatialization to modify the sound. I noticed this effect while practicing at home but seldom had the chance to use it in a live show, and now I use it when I can. I also moved the khaen through space electronically when working in 2006 with interactive computer programmer Stefan Smulovitz using his Kanaxis system. As I played the khaen, Smulovitz would manipulate my sound in the computer and then position the altered sound in the room through an eight speaker surround sound system. Smulovitz could manipulate my sounds in a variety of ways, changing pitch, envelope, delays, volume, and position in space. Thus, a large swirling mass of khaen sounds could be moved in multiple directions, all from just a few notes that I played into the system. As Smulovitz could make a sound disappear or reappear in a different manner, I never knew what I was going to hear next. Intensive listening, improvisational skills, and practice with the system were required for each successful performance. These kinds of interactive systems are getting better and more interesting and I continue to experiment in this manner.

Listening was an essential part of my journey with the khaen. In my practice sessions I initially played slowly, listening to how each individual reed sounded, then added a second note to analyze how they interacted. Slowly, I added more notes to my listening practice until I reached large chordal clusters that enveloped me in a plethora of harmonic and enharmonic interactions. This was my method for knowing the possibilities of the instrument. I extended my listening practice to the sounds around me, the soundscape, becoming aware of how the khaen interacted with my sonic surroundings. This was similar to the type of intensive listening that I used when it rained as a child, except that now I included the khaen. My listening at this point was not just with my ears, but synaesthetically, using all my senses to listen, what some people call body listening. The next step was developed from working with high level improvisors and that was to extend my listening to include everything, without defining what I heard. This opened an almost metaphysical or spiritual experience where all sounds seem to be self-organizing, all fitting together in a vast space composed of millions of parts but experienced as a harmonious whole.

I seemed to find my music in improvising around the vast shifting structures I experienced through extended listening. Improvising with other musicians without any preconceived form was an intensely satisfying interaction. Our communal musical choices randomly created structures that shifted and changed as pieces continued. These dynamic structures feel very alive. As I learned to play without intent, listening intensely without any thought or preconceived notion, and simply adding a sound to what I heard, was akin to a spiritual experience. Like the following the Tao, the way, something that can't be seen but is sensed if one lets go of intent. Placing one or two sounds into a vast structure is easily achievable, but to continuously play without intent is achieved only

with time. Somehow with this type of listening and playing, experienced performers can anticipate what otherwise would seem to be random occurrences. This suggests that the placement of sounds without intent within a soundscape is either a way of responding to an otherwise unperceived structure, or is a process of defining a new structure that random sounds fit within.

Playing within dynamic structures without intent finds parallels in Complexity Theory where interacting individuals randomly self-organize to create structures that were neither planned nor predictable. When done well, an amazing music arises out of this spontaneous self-organization of sounds and musical elements. According to Complexity Theory, this happens specifically because there was no central or agreed upon plan. Responding to the chaos within the universe, musicians constantly shift and adapt to changes in the soundspace and respond to any unanticipated sound produced by the other players. Many musicians mistakenly call this as playing “free,” without any structure. However, these various combinations of random musical elements form dynamic structures. These structures may be so large that they are not easily identified, but they are sensed by experienced improvisors within the genre and traversed easily.

There are infinite possibilities in this form of improvisation for musical expression, especially when approached without thought or intent. This has been my journey with the khaen and my life. I have without intent navigated a life path that has led me to distant parts of the world to randomly engage with musicians self-organizing to become a single entity rather than a group of individuals and perform as synergistic systems that define a structure while concurrently functioning within it. Then randomly travel somewhere else and do it again, always seeming to sense when is the right time to engage with someone or travel somewhere. Looking back, my journey with the khaen seems logical and deliberate, although at each moment I thought I was making random choices. In retrospect, I was just listening and improvising, with life.

The khaen continues to be a vehicle for me to experience states of consciousness and awareness that are so profound that they are life changing. Through the khaen I have become aware that, to quote Dr. Neil Thiese in his article on Complexity Theory and Buddhism, “We do not live in the universe, we are the universe<sup>33</sup>.”

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<sup>33</sup> Neil Thiese, From the Bottom Up: What Buddhists can learn from ants, atoms, and complexity theory Tricycle the Buddhist Review, SUMMER 2006.





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