

CHAPTER TWO

REVIEW OF LITERATURE

This chapter reviews the literature in five main areas along with a summary: Basic ideas and Attitudes of Thai Teenagers towards Thai Classical Music, History of Thai Classical music, Teaching Thai Classical Music in Thailand, Movements in Thai Classical Music Teaching Theory

2.1 THE THEORY OF ATTITUDE

2.1.1 Basic Ideas and Attitudes of Thai Teenagers toward Thai Classical Music

In order to understand the attitude of teenagers, the researcher needs to understand the definition of attitude clearly. Triandis stated that “An attitude is a mental and neutral state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual’s response to all objects and situations which it is related” (Triandis, 1971, p.2). There are three components in forming an attitude.

2.1.1.1 A Cognitive Component

This is a general idea or belief a person first has in mind or thinks about an object, a person, or a situation, which can be good or bad. If a person believes that the object is good or valuable, that person will have a positive attitude towards that object.

2.1.1.2 An Effective Component

This is the emotion which charges the ideas of a person i.e. how a person feels about something-good or bad, like or dislike, satisfied or dissatisfied. This component can show how Thai teenagers feel about Thai classical music. They may like or dislike, be satisfied or dissatisfied with it.

2.1.1.3 A Behavioral Component

It is an action based on their belief and perception. Attitude is developed from the experience and study of the person. Therefore, the attitude of a person can change all the time and in a variety of ways, depending on new experiences and information that person learns, either from other people or through the mass media that could produce changes in the cognitive component of the

attitudes. Attitudes also change through direct experience with the attitude object, or a person is forced to behave in a way that is inconsistent with existing attitudes. A behavioral component can describe the attitudes of teenagers towards Thai classical music precisely, because Thai teenagers will change their Thai classical music attitudes all the time from the new experience and information such as the movie regarding Thai classical music “The Overture” (Hom Rong) or TV channel

2.2 THE CONCEPT OF MOTIVATION

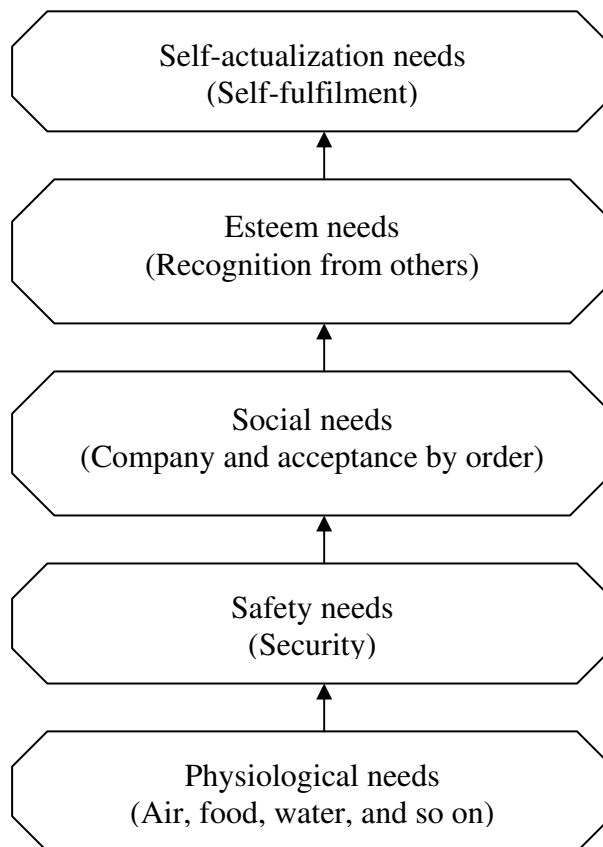
2.2.1 Motivation

Jewell (1998) stated that the various forces that produce, direct, and maintain effort expended in behavior are known as Motivation. Those forces might be observed from behavioral results. The teenagers who learn Thai classical music or are interested in listening to Thai classical songs as well as singing is said to have high motivation from environment factors: the Thai classical music curriculum of both public and private sectors, support of their parents, and dissemination of Thai classical music to the society.

2.2.2 Maslow’s Need Hierarchy

Jewell (1998) describes Maslow as a clinical psychologist who postulated that people have five common needs that can be arranged in a hierarchy of importance, as shown in Figure 1. It covers physiological needs, safety needs, social needs, esteem needs and self-esteem needs and self-actualization needs. Each need must be satisfied before going to the next level from lower to upper needs. Thai classical music, in the point of view of the researcher, is one program to fulfil social needs.

Figure1. Maslow's hierarchy of needs



2.3 HISTORY OF THAI CLASSICAL MUSIC IN THAILAND

Thanith Yupoh (ธนิต อยู่โพธิ์, 2530, น. 4) said that the evolution of Thai classical was initiated when Thai people tribes such as Thia Lue and Thai Khin move from the southern part of China. These Thai people moved their musical instruments and Thai classical singing to Thailand. Thai people in Siam adopted cultures into our country. The music of Thai tribes from southern China has spread throughout Siam from the northern part to the southern part becoming the Thai culture.

Ministry of Education, The Fine Arts Department, National Museum Division (1993, pp. 210-216) reported that the story and development of music in Thailand can be divided into 3 ages: the pre-history, the historic age, and the Thai historic period.

Montri Tramote (1954) said that when Ayutthaya was the capital, it seemed that music became extremely popular with the common people everywhere. Besides the

musicians whose profession and occupation was to play music, everyone played music as a hobby and vocation. The principal instruments used were the stringed instruments and the flutes. This widespread musical activity continued without limitation until a royal decree appeared in the court regulations in the latter part of the fifteenth century forbidding singing and playing instruments in or near any royal household without permission.

2.4 TEACHING THAI CLASSICAL MUSIC IN THAILAND

Dusadee Boripat (คุษฎี ปริพัตร, 2522, น.143-148) identified that teaching Thai classical music in Thailand can be categorized into two types according to the period of time: Traditional teaching and modern teaching.

2.4.1 Traditional Teaching

In the old days, most successful singers started singing when they were very young, learning from their parents or relatives. Those with no close connection with a musical family found it difficult to get a teacher and often struggled to excel. This practice was common amongst the children of famous musicians. Ton Phlaeng Chin (Basic song for musician who needs to participate in stringed instrument ensemble) was used as an initiation piece for every beginner at that period. Feeding a baby with a drop of gold was widely believed to ensure that the baby would grow up to be golden-voiced. Thus, according to a Thai saying, singers with good voices were golden-voiced singers. Whether or not the pure gold had any effect on their voices, some of these children did in fact grow up to gain great distinction as famous singers with fine voices. The learning in the old day could be done bit by bit with regular practice. There were no fixed periods for lessons; singing teaching took place anywhere and at anytime in a holistic, life-embracing way. Meal times, gardening periods, even massage sessions were all opportunities for debate, correction and practice. The downside of this was harsh discipline and physical punishment for the lazy child. In the old days, singers exercised their voices by singing under water. The correction of already-learnt songs was a process of getting to know each other for both teacher and student. The student had a framework of knowledge against which to measure her new learning, and a ready-made comparison which allowed her to see the significance of her

new teacher's *thang* (style) and techniques. The teacher was able to measure his new student's ability and knowledge, while having a structure on which to build for the future. *Huang Wicha* (Knowledge Restriction) is a fascinating concept. Such a statement presents concept which the restriction of knowledge is under the control of musical identities. Probably as a consequence of *Huang Wicha*, there grew up the corresponding practice of *Kruu Phag Lag Jam* (Stealing Knowledge). If musician and singers could not extend their repertoire by fair means, they had to use foul means. *Khru Phag Lag Jam* refers to the practice whereby musicians and singers would attend performance by their rivals or superiors, trying to pass them off as their own.

Huang Wicha and *Khru Phag Lag Jam* still exist despite the advent of universities with their Thai music departments, and are indeed rife within their walls. *Khruu Phag Lag Jam* can be seen as a way of dissemination and widening knowledge of traditional music so that it is not lost. Musicians and singers can also enrich their own practice by studying and copying the techniques of others, and in fact they all do so, whether they are willing to admit it or not. In this way, whole schools can acquire characteristics from others, and stealing knowledge can be regarded as just one more way of learning.

2.4.2 Modern Teaching

In the past, in the pre-formal education era, *Ton Phlaeng Ching* was a popular choice for use with absolute beginners and *Thajeen* (Basic Thai traditional songs with Chinese style for beginner) was the unpopular choice. Nowadays, primary schools in which musical beginners are found, the mentioned songs for the beginner in the past have changed. School teachers choose to teach songs which contain much less *chan* (rhythm), such as *Khag Borthed* (two *chans* only), and popular songs for teaching become *Laaw Duang Dyan* (Moon Song in Laotian style) instead. Amongst these teachers, the song "*Tor Phlaeng Ching*" is put at the intermediate level. However, in a small number of schools where Thai classical music is seen as a serious subject, this ideal song is still employed for beginners.

Thus, in mainstream schools, a more modern approach has evolved. As well as teaching the less demanding songs already mentioned, a teacher now has a more graded method which they may employ. This is thanks to *Suksith Durijapranid*, a well-known and respectful singer born in 1927. In 1996, she developed a set of six cassette tapes of

Thai classical songs for teaching grades one to six, for use with either primary or secondary school beginners – Ton Phlaeng Chin was not to be seen.

At the same time, the Ministry of Higher Education announced that they intended to bring out their own Thai classical songs teaching cassette tapes which are almost different from Durijaranid's, in that they follow the same system of increasing chan and rhythmic cycles, and show a gradual increase in metric expansion level from song chan and sam chan diaw (three rhythm solo) and full thaw suites (the solo of three songs combined together as one songs) is included at level four. There are a further three levels aimed at professional singers, who will be expected to have memorized levels 1-6.

Before the appearance of pre-recorded cassette tapes in primary and secondary schools, there was still a widespread use of tape recorders to record singing lessons by both private and university singing teachers, so that students could take these recording home for extra practice. The use of tape recorders is almost universally accepted now, reduces the huge amount of effort which constant repetition caused teachers in an oral discipline.

Naruth Suthajit (ณรุทธ์ สุทธจิตต์, 2544, น.1) reported that the curriculum of Thai classical music in Thai schools has been implemented in not only primary schools but also high schools. The curriculum to teach can be categorized into two types: general music curriculum which is a compulsory subject for every student to learn and specialized music which offer a specific curriculum designed for students who want to study in major of Thai classical music only. The specialized music curriculum is implemented in university as both a minor and major subject. And general music curriculum can be observed in kindergarten as well as high schools.

2.5 THE MOVEMENT IN THAI CLASSICAL MUSIC TEACHING THEORY

In 1986, the 5th National Plan was launched; one of its subjects was preservation and promotion of Thai culture. This led to the first ever national conference on Thai classical music on 20-22 October 1987 at Mahidol University. The conference discussed several issues, including the role of higher education institution in preserving

Thai music and giving support to musicians and singers. It also discussed the initiation of the development of a teaching method for universities and the role of higher education in popularizing Thai music amongst the general public. Finally, it debated to the lack of extremely excellent musicians and singers, and set out a plan to increase their number.

As a consequence, in 1998, the Ministry of Higher Education set up a committee under Warawud Sumawong and Poonpit Amatyakul. Then the committee set up the process to develop Thai classical music as a follows.

1. The committee would encourage research regarding Thai classical music, so that high quality treaties would be created.
2. The committee would set a musical curriculum from primary schools right through high school.
3. The committee would encourage excellent musicians and singers including musical academics, by providing regular performance as well as certification for them so that they might be employed by the public sector.
4. The committee would create a standard knowledge of Thai classical music, and provide jobs for a number of Thai students graduating from Thai classical music majors each year.
5. The committee would promote the performance of Thai classical music as a tool for moral development. Then the following concrete proposals put into action are as follows.
 - 5.1 The grading of musical composition in terms of their complexity.
 - 5.2 The grading of music theory in terms of its complexity.
 - 5.3 The standardization of examination system for music performance.

2.6 RELEVANT RESEARCH

In a study carried out by Watcharapa Khunsum-aung (วัชรภา ขันสำอางค์, 2543), it was found that learning environment influences the learning potency of students, because a good learning environment supports the children's learning development leading to the free thinking of students. And freedom of thinking is the factor affecting effective learning which supports the comfortable feeling of students, positive attitude

toward learning as well as the good relationship between teacher and student. (วัชรภา)
Therefore, the learning environment for Thai classical music needs to be developed by teachers who provide interesting class activities and effective teaching materials.

Sompan Wongdee (นางสมพันธ์ วงษ์ดี, 2544) stated that teaching music in the education system can increase the learner's experience. For example, when the learner plays music, his satisfaction level can be increased. The learner can express their feelings deep inside that cannot be revealed in daily life. Listening to music let humans imagine something based on their experience. Therefore, humans can come to their dream world through music. (สมพันธ์) Since Thai classical music can relax people in a stressful society, Thai classical music should exist in Thai society.

Panya Roongruang (ปัญญา รุ่งเรือง, 2533) said that teaching Thai classical music can be improved by developing a Thai classical music curriculum which is one of the solutions for better Thai classical music teaching. Although a Thai classical music curriculum had previously been developed, the curriculum could not attract learners to be interested more. (ปัญญา) Well-developed curriculums can lead to positive attitudes of Thai students towards Thai classical music.

Prayut Thaithani (ประยูทธ ไทธานี, 2546) stated that although test of Thai classical music cover skills of several Thai classical music instruments, students focused on some music instrument, dulcimer and xylophone, because of mass media which broadcast these musical instruments as attractive musical instruments for people. (ประยูทธ) Mass media should present more kinds of Thai classical music, such as alto fiddle, three-stringed fiddle or oboe. And also they should present TV programmes which support positive attitudes of Thai students towards Thai classical music. (ประยูทธ)

Orawan Komwattana (อรวรรณ ขมวัฒนา, 2523) said that any organization dealing with Thai classical music teaching should promote Thai classical music and support children to play Thai classical music more. Parents are one of the main factors to help their children play Thai classical music more. (อรวรรณ)

2.4 SUMMARY

In this chapter, the theories and relevant research are related to the attitudes of Thai teenagers towards Thai classical music. Thai classical music has the development since the pre-history age. Right now, Thai classical music becomes symbol of national which Thai teenagers neglect. Modern teaching as well as curriculum of Thai classical music should be improved to change the attitude of Thai teenagers.