

**EXTRA CURRICULAR ELEMENTARY SCHOOL CHOIRS:
A CASE STUDY OF BANGKOK CHRISTIAN
COLLEGE BOYS' CHOIR**

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Sukchai Pawakarnkadee

**EXTRA CURRICULAR ELEMENTARY SCHOOL CHOIRS:
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ABSTRACT

The purpose of this research was to study the BCC Boys' Choir, choir organization, as well as problems, and factors which concerning the choir's achievement. This research used qualitative methods, documentary research, formal and informal interviews and observation.

The choir was established in 1852 in order to worship God in important Christian ceremonies. The choir has many performances and obvious policies. At present the activities of the choir are under the control of the Chapel Department. The choir has a music teacher, who organizes all activities and plays a piano when the students are singing, and a special teacher who is the trainer and conductor and 35 members who are primary school students. The rehearsals take place in BCC Chapel which has many necessary materials, musical instruments, and equipment.

This research focused on an analysis of the choir's 2004 performances, budget, policies and planning. Publicity about recruitment and selection of the singers was done in class, before class, and in ethics class. The singer selection was done by an easy hearing and singing test. There were many pieces of sheet music imported from other countries in order to have enough repertoire for performances on any occasions. There were five structured rehearsals a week; and there were summer camps to develop the members' abilities. The choir performed 19 times both in and out of school and there were evaluations after every performance, done by informal methods of evaluation, teacher observation, member evaluation and audience evaluation.

The common problems were lack of music teachers, students, and an assistant conductor to take care of the choir's members when they performed. The factors which enabled the choir's achievements were the clear policies and objectives, having a person who had direct authority in choir organization, having an excellent teacher who was an expert in choral singing, having support from school executives, parents, and members, and having a permanent rehearsal place and useful evaluation.

**KEY WORDS: CHOIR / CHORAL MUSIC / BOYS' CHOIR / SCHOOL CHOIRS/
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การศึกษาวงขับร้องประสานเสียงเด็ก : กรณีศึกษา โรงเรียนกรุงเทพคริสเตียนวิทยาลัย
(EXTRA CURRICULAR ELEMENTARY SCHOOL CHOIRS: A CASE STUDY OF BANGKOK CHRISTIAN COLLEGE BOY'S CHOIR)

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บทคัดย่อ

การศึกษาเรื่อง การศึกษาวงขับร้องประสานเสียงเด็ก : กรณีศึกษา โรงเรียนกรุงเทพคริสเตียนวิทยาลัย มีวัตถุประสงค์เพื่อศึกษาสภาพวงขับร้องประสานเสียง ศึกษาการจัดการวงขับร้องประสานเสียง และศึกษาปัญหา อุปสรรค และปัจจัยที่ส่งผลกระทบต่อความสำเร็จในการจัดตั้งวงขับร้องประสานเสียง การวิจัยครั้งนี้เป็นการศึกษาทางดนตรีศึกษา ใช้ระเบียบวิธีวิจัยเชิงคุณภาพ ศึกษาข้อมูลจากเอกสารที่เกี่ยวข้อง การสัมภาษณ์แบบเป็นทางการ การสัมภาษณ์แบบไม่เป็นทางการ และการสังเกตอย่างมีส่วนร่วม ผลการศึกษาพบว่า

ด้านสภาพวงขับร้องประสานเสียง พบว่า วงขับร้องประสานเสียงก่อตั้งขึ้นตั้งแต่ปีพ.ศ.2395 โดยมีวัตถุประสงค์เพื่อขับร้องเพลงนมัสการพระเจ้าในวาระสำคัญทางคริสตศาสนา มีผลงานแสดงอย่างต่อเนื่องสม่ำเสมอ มีนโยบายในการจัดตั้งวงอย่างชัดเจน มีครูดนตรีประจำคนทำหน้าที่ประสานงานและเล่นเปียโนให้กับวง ครูพิเศษคนทำหน้าที่ในการฝึกซ้อมและอำนวยเพลง มีสมาชิกในวงที่ศึกษาในระดับชั้นประถมศึกษาจำนวน35คน มีสถานที่ฝึกซ้อมประจำ มีอุปกรณ์อำนวยความสะดวกต่างๆ รวมทั้งมีครูกันท์ทางดนตรีสำหรับการฝึกซ้อมและออกแสดง

ด้านการจัดการวงขับร้องประสานเสียง พบว่า มีการจัดทำแผนงานและงบประมาณประจำปีไว้ล่วงหน้า มีการประชาสัมพันธ์การรับสมัครและคัดเลือกนักเรียน มีการคัดเลือกนักเรียนโดยการทดสอบทักษะการร้องและการฟัง มีการคัดเลือกบทเพลงสำหรับการฝึกซ้อมและออกแสดง มีโน้ตเพลงเพียงพอและมีความหลากหลาย มีการจัดตารางฝึกซ้อมปกติในช่วงพักกลางวันและช่วงเลิกเรียน มีการแบ่งสัดส่วนในการฝึกซ้อม มีการเข้าค่ายฝึกซ้อมในช่วงปิดภาคเรียน มีงานแสดงต่างๆภายในและภายนอกโรงเรียน มีการประเมินผลการแสดงทุกครั้งหลังจบการแสดง

ด้านปัญหา อุปสรรค ที่มักเกิดขึ้นได้แก่ การขาดครูดนตรี การขาดสถานที่ฝึกซ้อมถาวร นักเรียนที่มาสมัครเข้าวงมีจำนวนน้อย การฝึกเสียง มีจำนวนสมาชิกไม่เพียงพอสำหรับการแสดง ขาดผู้ช่วยในการควบคุมดูแลสมาชิกในการออกแสดง ปัจจัยที่ส่งผลกระทบต่อความสำเร็จ ได้แก่ นโยบายและวัตถุประสงค์ในการก่อตั้งที่ชัดเจน การมีหน่วยงานและครูดนตรีรับผิดชอบดูแลโดยตรง ครูดนตรีที่ทำการฝึกซ้อมมีความเชี่ยวชาญในด้านการขับร้องประสานเสียง การสนับสนุนจากผู้บริหารโรงเรียน ผู้ปกครอง สมาชิกในวง มีสถานที่ฝึกซ้อมประจำ มีบทเพลงสำหรับการฝึกซ้อมเพียงพอและหลากหลาย มีการฝึกซ้อมสม่ำเสมอตลอดทั้งปี และมีการประเมินผลการแสดงทุกครั้ง

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CHAPTER I

INTRODUCTION

1.1 Rationale of Research

Music is an important part and has many influences to human being; in every gender, age, class, and religion. Music involves in human being daily life from the beginning to the end. Not only giving pleasure to the ears, but it also has many benefits to the man in both physical and mental health. Dusadee Panomyong Boontassanakul (2539:3) said that medical service found that music which is good in lyric, tone, rhythm, and sound frequency will stimulate the brain to flow more endorphin. It helps the body systems such as blood circulatory system; respiratory track system, digestive system, urinary system, reproductive system, and nervous system work well and help people have more memory, intelligence and creative thinking.

Music has an important part in cultivating human's mind; it makes people have good emotions and calm. Sakchai Hirunrux (2547: 19) cited Reimer, a music philosopher, who said that the world won't oblige to the law because of the worthlessness of the law which caused by social condition. There is aesthetics which is the only one thing to make the world happy. It never makes people believe in right or wrong, compete with each other like a big business ruins a small one, but it makes people know how to be a human being and how to judge each other with humanity. That is the role of music, the subject of aesthetics and emotional intelligence.

It is necessary to study music fundamental in childhood so that the youth will have a good physical and mental development, complete maturity and be a qualified citizen. Sugree Charoensook (2532: 12) said about the necessity of giving music education to children that music helps children have good physical, emotional, and social development. It is the important element in education and has many influences in human characteristic development. Furthermore, music is an equipment to promote children development and a subject of aesthetics which is known by self learning.

The ministry of education established National Education Act (B.E. 2544)2001 which has many essential substances to develop learner's life quality. There are 8 main substances to develop the learners as the curricula's objectives because of the change of economics, society, and the new idea of primary educational management which points in human development in physical constitution, mind, intelligence, emotion and society. They make people improve themselves and work with other people creatively. The Act is used in pilot school and network school since 2002 in grade 1,4,10 and will be used in every grade in 2004. In 2004, the Act will be used in every school which provides basic education in the same steps of the pilot school. The Act will be used in grade 1,4,10 and then in every grades in 2005.

Music is the second substance of the art group substance which is important in cultivating mind and developing creative thinking. Department of Education Technique (2545:1) said about the necessity of art group substance that it promotes creative thinking, imagination, and appreciation of aesthetics which affect to human life quality. Art activities develop the learners in physical constitution, mind, intelligence, emotions, society and environment. They help the learners have self esteem and creative self expression. In addition, they develop art learning process, observation and finding self potentiality which is the fundamental of continuing education and working in happier way.

To be successful in music learning by S.21 standard which make the student produce creative performances, analyze and criticize music value, and express feeling and idea freely as well as appreciate and apply in daily life (Department of Education Technique, 2545:11). It is vital to give theoretical and practical education so that the children can develop all skills such as note reading, listening, singing and performing etc. But the study of making music learning credit (Department of Education Technique, 2545:58) found that art group or music have 5 credits or 40 hours per year or 20 hours per semester , 5 hours per month or 1 hour a week. This limited time is so little because we can't pass on music knowledge in reading or reciting but have to practice regularly. It is important to provide more music classes such as a class in the morning, at lunch or in the evening. Narut Sutthajit (2540: 9) said about extracurricular music classes that they are important to have children play musical instruments in band because it is the ultimate skill. Musical skills not only make the learners good in

playing music but it makes them know how to be a part of the band and have many music experiences and understanding.

Singing is the easiest, most economical and beneficial activity because human voice is the most familiar sound for people. Singing is so economical entertainment for people because the main musical instrument is the voice cord which is in our body. Singing a song makes people fresh and the body system such as respiratory track system, blood circulatory, blood pressure, digestion and excreting work better.

Choral singing is an important music activity which is suitable for the beginning music study in any level or school and for solving problem from technology change, material growth and environment such as computer games, online games and drugs. Music is the low cost activity and many people can learn at the same time. It makes people have kind heart, disciplinable, good characteristic and can work with other people in harmony and it is the international activity which shown in special ceremony such as National Games to show potentiality, music standard, and unity of the nation. Narut Sutthajit (1994: 8-10) said about the value of the choir by Kodaly's idea as these following

- Choring is worthy to do because it makes people please, so people can be disciplinable and have good personality.

- The school should add chorus courses in music learning curriculum in primary level.

Generally, the chorus in primary level, secondary level, and higher education in Thailand educational institutions has the rehearsal in extracurricular classes such as in the morning, at lunch time, and in the evening. The form of the choir is different by the singers. In higher education, there would be 4-part chorus which contains soprano, alto, tenor, and bass (S.A.T.B.). In co-education secondary school, there would be 3-part chorus which contains soprano, alto, and baritone (S.A.B.). In girl secondary school there would be 3- part chorus which contains soprano1, soprano2 and alto (S.S.A). In boy secondary school there would be 3-part choir which contains tenor1, tenor2, and baritone (T.T.B.). In junior primary school to junior secondary school, the choir can be divided in two- part; those who have high voice belong to the high voice group, and those who have low voice belong to the low voice group.

Although many educational institutions in Thailand support chorus activity, there are only a few choruses when compared with other types of music organization. Especially in primary school which is the most appropriate time to teach music for children. There are only a few primary schools which appreciate and support the chorus, but many of them establish the chorus for short time and some of them set the chorus only in particular time. These problems are caused by lacking of skillful teacher who can sing or conduct the chorus well, text books, singing exercises, and suitable note. The most important factor is lacking of knowledge, understanding and the correct methods in choral organization. There are only a few schools which regularly have performance in public such as Watthana College Chorus and Bangkok Christian College Boys' Choir.

Bangkok Christian College Boys' Choir established in 1852 or more than 152 years ago. Bangkok Christian College Boys' Choir has various performances in school, other places and countries. Moreover, there are many popular artists who make many benefits for the society. From the success of the choir, it is found that if there is a study about the choir organization, the factors which affect to the choir's success and the choir's problems, there would be worthy benefit to music education development.

The researcher realizes about the importance and problems in children chorus organization so the researcher have studied about Bangkok Christian College Boys' Choir to know the solutions about the choral organization, to develop Thai choruses into international standard, to improve the choruses which were already established to have better qualification and more successful, to establish a foundation in setting up the choruses as well as create the ideas of studying about children choruses in the future.

1.2 Objective of this Research

1.2.1 To study the condition of Bangkok Christian College Boys' Choir.

1.2.2 To study the Bangkok Christian College Boys' Choir organization.

1.2.3 To study problems and factors which affect to the achievement of Bangkok Christian College Boys' Choir.

1.3 Applications and Benefits

1.3.1 Increase knowledge concerning the condition of Bangkok Christian College Boys' Choir.

1.3.2 Know the way to organize Bangkok Christian College Boys' Choir.

1.3.3 Know problems and factors which affect to the achievement of Bangkok Christian College Boys' Choir establishment.

1.3.4 The information obtained by this study can be utilized in any other educational institutions.

1.4 Scope of the Research

This research has the main points as the following.

1.4.1 To study the condition of Bangkok Christian College Boys' Choir in these points

1.4.1.1 History and development

1.4.1.2 School policies to the choir

1.4.1.3 Division under authority

1.4.1.4 Number of the teachers

1.4.1.5 Number of the choir members

1.4.1.6 Rehearsal space, instruments, and other materials

1.4.2 To study the Bangkok Christian College Boys' Choir organization in these points

1.4.2.1 Planning

1.4.2.2 Recruitment and selecting the choir members

1.4.2.3 Choosing the repertoires for the rehearsal and performance

1.4.2.4 Rehearsal.

1.4.2.5 Performance

1.4.2.6 Evaluation

1.4.3 To study problems and factors which affect to the achievement of Bangkok Christian College Boys' Choir in these points

1.4.3.1 School executives

1.4.3.2 Parents

1.4.3.3 Teachers

1.4.3.4 Choir members

1.4.3.5 Rehearsal space, instruments, and other materials

1.5 Fundamental Agreement

Study about Bangkok Christian College Boys' Choir in academic year 2004.

1.6 Special Definitions of Terms Used in the Research.

Choir Organization: systematic arrangement of the choir

Evaluation: assess or appraise

Rehearsal: the act or an instance of rehearsing

Performance: the act or process of performing or carrying out

Music teacher: the person who teaches music

Repertoire: songs for performance

Parent: a person who adopted the child or mother and father

Plan: a formulate and especially detailed method by which a thing is to be done

Children choir: a children group of singers which the member is studying in grade 3-6

Rehearsal Place: a place to have an instant of rehearsing

Media: the means of mass communication such as CD player, CD writer tape or video tape for the choir

Material: Musical instrument and any supporter

Choir condition: It consists of choir history and development, school policies, number of teachers, singers and musicians, rehearsal place, and material.

Tessitura: the comfortable singing range of the voice

CHAPTER II

LITERATURE REVIEW

2.1 Related Literature

2.1.1 Developmental Psychology of music

Thawatchai Nakwong (2543: 9-12) concluded that the primary student's music development in these following points.

Generally, 6 years old children's eyes and hands are working together not very well. The gross skeletal muscle develops more than fine skeletal muscle. Body movement of 7 years old children is still developed. Coordination between eyes and hands are better. The children could concentration longer, and they are enthusiastic to learn by activities that use body's movement under parents care. The children at this age have many imaginations, so they usually imitate what they see. They are interested in the environment. At this time, the children are interested in sound, both the natural sound and artificial sound. They are interested in themselves, need encouragement and acceptance from their parents .They loved to do group activities and compete with friends.

Some children are still singing with soft voice in wrong pitch and have different voice ranges. Generally, they can sing 5-6 notes together (between middle C-G or A), if they move their body along when singing, the children will understand the tempo better. The children will understand the harmony when they are 8 years olds.

In the age between 9-11 years old, the children's body will grow up slowly. They can control their small muscle (ex. hands, feet and eyes) well. Their organs work together efficiently. The children are more interested in complex task and activities than before. They love adventure and joke. They have longer concentration, curiosity and interrogation. They can communicate and read better, their abilities and specific characteristics obvious appear. They can realize about right and wrong things, learn from teaching specifically or participating in the activities themselves. They will be one's own master, put their strength and spirit in the activities and work they loved, and imitate the person whom they believe.

The children in this age need the encouragement and acceptance from their teachers and the people around them. When they are close to amusing, warm, and understanding person, they will be attached to that person and start to learn how to be an adult from the person they admired, then they will know how to work with others.

2.1.2 Music activities for elementary education students

Narut Sutthajit (2537: 155-162) said that the idea of providing music activities for elementary education students in these following point

Considered point for the music activity providing

1. The teachers should make the learners get ready before teaching musical content to establish the foundation and review the knowledge that the children have learned in primary schools.

2. Teaching the musical content should start from the idea, sound is more important than the symbol, because music is sound. Therefore, the teacher should be concrete when teaching.

3. In the beginning, the teachers should use symbolic picture or symbol which is easy to remember. The symbol should be related to the object around the learners. After the student understand the idea of picture symbols well, the teacher can change from the picture symbol to the musical symbol.

4. Every hours, the teacher should give the student a chance to practice every skills, but specified in only one skill that the student love and let them practice as much as they can. The specific musical content should be in the same way. The singing is the skill that has to emphasize because it can develop children's music ability.

5. The teacher should organize the activities to support the student who love and are interested in music by give them the chance to play every kind of music. It can make children appreciate in the sound and exquisiteness of music.

6. The teacher should observe each student's skills and encourage those who have music ability and talent to study in the higher level.

2.1.3 Ideas of Elementary school Chorus Teaching

Sakchai Hirunrux(2537:16) cited Music Educators National Conference (MENC), which refer to elementary school chorus that

If the students are musically educated since they are in pre-elementary school, they should be able to sing a simple ostinato with a familiar song and sing a part in a round while maintaining a steady tempo.

By the completion of grade 6 the student should be able to sing one part alone or in small group while others sing contrasting parts and could harmonize in thirds and sixths.

Many students in grades 4-6 may participate in instrumental or choral groups as well as in the required classroom music. In addition to the outcomes listed for general classroom music, by the completion of grade 6, these students are able to:

- employ a system for counting rhythm;
- read simple music from notation;
- follow and interpret conducting gestures;
- perform with other students in an ensemble while controlling the individual instrument or voice to achieve the desired group result;
- perform expressively the music of several styles and periods;
- perform musically with an awareness of pitch, phrasing, and dynamics;
- recognize the need for individual practice;
- develop an understanding of the structure of some of the music performed;
- critique individual and group performances;
- demonstrate enjoyment and a sense of accomplishment from participating in a performing group;
- perform with correct posture and breath control; and produce a clear singing tone, with carefully enunciated words.

Orawan Banchongsilpa (2538:26-33) said about elementary school students' music behavior that

First period (5-7 years old): The students should know parts and how to sing easy two-part songs.

Second period (7-9 years old): The students know how to sing two-part rounds with partners.

Third period (9-11 years old): The students can sing two-part rounds, descants, and tonic triads.

2.2 Steps of Chorus Establishment

Wanee Laddaklom (2542: 23-27) concluded steps of choir establishment in these following points

2.2.1 Decide the chorus's size

A large chorus is more powerful but it makes the rehearsal more difficult. It is better to begin with a small or medium one and enlarge it later. The large chorus can be set up if the trainers have many experiences.

2.2.2 Singer recruiting

Decide about the qualification of the applicants, place and time of application, screening test and the announcement of the test result as well as the time of rehearsal and performance.

2.2.3 Selecting singers

It should begin with the individual test and the qualified person should have pleasant voice, good listening skill, good rhythmic skill, strong intention and have time for rehearsal

The National Association for Music Education (1991: 9) said about the selecting the singer that

Elementary school choirs should be as inclusive as possible, recognizing that recommended grade or age levels of children will differ with each situation. A group of forty to eighty members in two grade levels works well. In a K-6 school, children in grades 5 and 6 are likely candidates. Since children in grade 4 generally have had less musical experience than children in grades 5 and 6, their participation could discourage older children. In a K-5 school, children in grades 4 and 5 can be grouped together successfully. When auditions are necessary, children should be asked to sing

a short, well-known solo unaccompanied and to echo several patterns containing different intervals.

Duangjai Amatyakul (2546: 48-49) said about the selecting the singer that

The conductor will consider voice quality, musical basic and personalities of the singers. He should consider breathing, voice quality, vocal registers, pronunciation, wrong pitch singing, voice ranges, vibrato, interpretation, rhythm, dynamics, and musicianship. The selector should test the applicants by these following steps

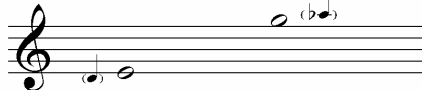
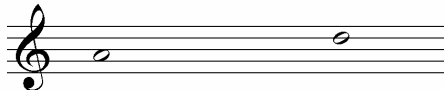
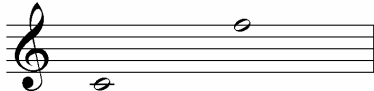
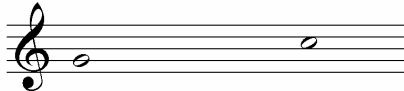
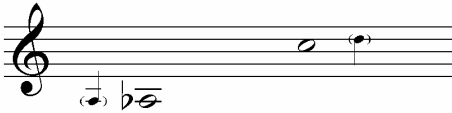
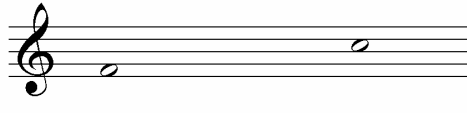
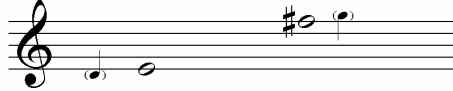
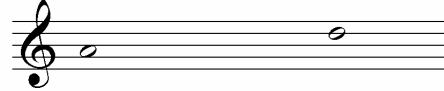
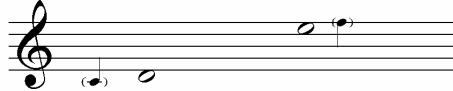
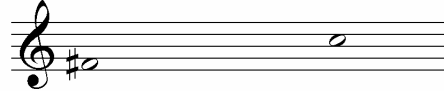
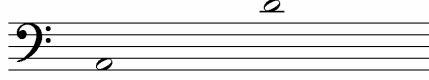
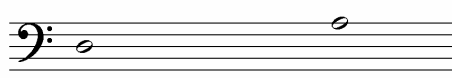
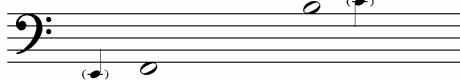
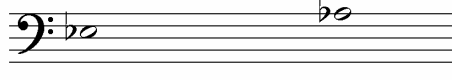
1. Interview the student, listen their voice characteristics and qualities, and then ask them about music knowledge and experiences.
2. Test the student with an easy exercise to observe their voice range and have they sung this exercise in half ascending and descending key
3. Do ear test by playing piano and tell them to sing follow
4. Have the student sing their familiar song with suitable key to know their tessitura and voice range.
5. Do both easy and difficult sight reading test by sight singing then have they sung again with piano to observe the development.

Each student should take 10-12 minutes for the test .The teacher should record any student's details to observe their development.

2.2.4 Vocal Ranges

In higher education, there would be 4 parts choir which contains soprano, alto, tenor, and bass (S.A.T.B.). In co-education secondary school, there would be 3 parts choir which contains soprano, alto, and baritone (S.A.B.). In girl secondary school there would be 3 parts choir which contains soprano1, soprano2 and alto (S.S.A.). In boy secondary school there would be 3 parts choir which contains tenor1, tenor2, and baritone (T.T.B.). In junior primary school to junior secondary school, the choir can divide in two parts; those who have high voice belong to high voice group and those who have low voice belong to low voice group.

General voice ranges can be categorized like this.

	Range	Tessitura
Soprano		
mezzo soprano		
alto		
tenor 1		
tenor 2		
baritone		
bass		

2.2.5 Selecting the Repertoire for the Rehearsal and Performance

The repertoire can be Thai or Western songs; English, Italian or French, so the singers should be able to pronounce and translate them correctly. The repertoire should have various tone and rhythm; slow, fast, enjoyable, cheerful, or desolate. The teacher should select the songs which are not too hard to sing and have suitable arrangement.

A song with solo or unison passages will make the performance more interesting and can reduce rehearsal time. Most of the audiences like solo passage, so it is important to select the excellence soloist. If the student have a chance to be a soloist, it will make them proud of themselves and they will motivate other students to try hard to be a soloist.

In the performance, it is good to begin with cheerful songs and then follows by those of other styles. The last song should be enjoyable and appreciating to impress the audiences.

The National Association for Music Education (1991:9) said about the repertoire for rehearsal and performance in Children chorus that

Young singers need to be introduced to music of different historical periods, styles, and cultures. Music stores, the choral libraries of colleagues in nearby schools, basic song texts, and many other sources are available for locating repertoire suitable for a particular group of children. Publishers, when requested, will often send sample copies for examination. A wealth of beautiful rounds and canons are available to those who will look for them. When searching for compositions of sufficient quality for your choir, you should establish a file card system that includes the title of a piece, voicing, composer, arranger, publisher and the publisher's code for the piece, and specific musical features that you may want to recall at the later time. This will bring real benefits as you select pieces for study and performance.

Sakchai Hirunrux (2537:16-21) said that there are many types of repertoire for young chorus which can be concluded as the following.

Echo Song: This type of song is easy-singing song which can be called information singing because students will repeat the lyrics sentence by sentence. Then teachers will divide the students into two groups and have group one sing before group two or have the student who sing well sing before the whole class. Singing echo songs makes students know harmony and have listening skill, and they will know about chusing both in homophonic form and polyphonic form.

Example of Echo Song

FOLLOW ME

Traditional

Come a-long, Sing a song, Fol-low me;
Come a-long, Sing a song, Fol-low
me;
It is eas-y, you can see. Ev-'ry day, in this
way Just re-peat, 'Till the tune's com plete.
in this way Just re-peat, com plete.

Round: This type of song make students know harmony and melody because they will hear the other students sing and can control their voice. When they sing frequently they will confide in themselves, sing beautifully and sing with their part. They will learn about harmony, polyphony and song's texture. Round have many level and teachers will choose the suitable songs for the students.

Wanee Laddaklom (2542: 29) said about the methods of singing 4-Part round that

1. Every one sang the melody of the song from the beginning to the end.
2. Divided the singer into 4 groups

3. The first group sang the first passage
4. The second group sang the first passage while the first group sang the second passage
5. The third group sang the first passage while the second group sang the second passage
6. The fourth group sang the first passage while the third group sang the second passage
7. Each part would sing the song twice or third times or as much as they want

Example of 4-part Round

THREE BLIND MICE Traditional round

1. Three blind mice, Three blind mice, 2. See how they run,

3. See how they run! They all ran af - ter the farm - er's wife, Who

4. cut off their tails with a carv - ing knife. Did you ev - er see such a

sight in your life As three blind mice?

Chant or Ostinato: Generally, this type of song is the familiar song and have simple chord (only one chord or two chords such as I and V7 chord). Teachers may have students sing twice or forth time before sing the melody. The chant could be sung with round songs to add texture of harmony.

Example of Chant or Ostinato

CHANT for THREE BLIND MICE

(Ostinati : 5 Chant)

Traditional

Arranged by Sakchai Hirunrux

The musical score consists of six staves. The top staff is labeled 'Melody' and contains a single melodic line. Below it are five staves, each labeled 'Chant 1' through 'Chant 5'. Each chant staff has its own lyrics. The lyrics for Chant 1 and 2 are 'Three blind mice, three blind mice, See how they run, Three blind mice, three blind mice, three blind mice, three blind mice, See how they run, Three blind mice, See how they run, Three blind mice, See how they run.' The lyrics for Chant 3 are 'Three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, See how they run, Three blind mice, See how they run, Three blind mice, See how they run.' The lyrics for Chant 4 are 'Three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, See how they run, Three blind mice, See how they run, Three blind mice, See how they run.' The lyrics for Chant 5 are 'Three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, three blind mice, See how they run, Three blind mice, See how they run, Three blind mice, See how they run.'

Chord Roots: Generally, teachers will teach the familiar song and simple chord to the student. Each song has 2-3 chords such as I, IV and V7 chord but it is necessary to begin with the two chord song. The teacher must teach the students until they sing melody well and play musical instrument to make them hear the harmony chord and then play musical instrument at the required chord root. In V7 chord, the student can sing the third pitch of the chord because it is easy to sing.

Descant: There was counter melody in this type of song, the counter melody has higher tone than the main melody and move in the opposite way of the main melody. Students like this type of song because it is easy and amusing to sing. There are methods of descant composition in exercise and teachers can compose themselves.

Example of Chord Roots and Descant

SILENT NIGHT FRANZ GRUBER

The musical score is presented in four systems, each with four staves. The first system is labeled 'Descant' and 'Melody'. The second system is labeled 'Chord'. The lyrics are: 'Si - lent night! Ho - ly night! All is calm, all is bright Round yon vir - gin Moth - er and Child.' The score includes a descant line, a melody line with lyrics, a chord line, and a bass line with 'loo' notes.

Thirds and Sixths: This type is easy and beautiful when students sing thirds they can sing sixth. If the second part has higher tone than the first part, teachers can adjust the harmonic easily.

Example of Thirds and Sixths

London Bridge

English Singing Game

Lon - don Bridge is fall - ing down, Fall - ing down, fall - ing down,
Lon - don Bridge is fall - ing down, My fair la - dy.

Canon Song: Wanee Laddaklom (2542: 23-27) said about canon song that this type of song was similar to round but it could be sung in different way. The student who is in the second part would sing in the middle of the passage and the students who sing the last will finish the last.

Example of 4-part Canon

To the Dance

I II III IV
Come and let us go a danc - ing lea - ping
Come and let us ve - ry mer - ry be.

Partner Song: There are two songs which have the same melody. The student love to sing because it is amusing and easy to understand. The teacher may have students sing the songs which have different melody to make them understand in music more.

Example of Partner Song

THREE BLIND MICE - ARE YOU SLEEPING

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of two staves each. The lyrics are: "Three blind mice, Three blind mice, Are you sleep - ing? Are you sleep - ing? See how they run, See how they run! They all ran af - ter the Bro - ther john, Bro - ther john. Morn - ing bells are farm - er's wife, Who cut off their tails with a carv - ing knife. Did you ring - ing. Morn - ing bells are ring - ing. ev - er see such a sight in your life As three blind mice? Dind, dong, ding! Ding, dong, ding!"

2.2.6 Rehearsal place

The rehearsal place should have enough area and not have too much curtains and sofas because they cause the unclear voice. There should be the window to make the air flows well and have enough lights.

Duangjai Amatyakul (2546: 107-108) said about the sound quality in the choral rehearsal room that

The room with mirrors or hard wall will cause echo and high frequency wrong pitch, when too large room or room with carpets or curtains which are sound absorbent material can cause low frequency wrong pitch.

Krit Buranawitthayawut (2547: 36) said about choral rehearsal room that

Choral rehearsal room is a large ensemble which has 40-100 singers. It should have raisers and piano. It should not be use as the same as the instrumental rehearsal room because the acoustic condition in each room is very different.

2.2.7 Voice Quality Development

The qualified sound will make the repertoire more impressive. A singer who has good voice quality will be an inspiration of other singers. The pleasant voice can create by correct practice.

Wanee Laddaklom (2545:1-8) said about the basic knowledge of singing which can be concluded as follows.

Posture: The singers should sit or stand in impressive way, not to bow their back and be relaxed. Hold the note at chin level, and stand on separated feet for good balance.

Breathing: Breathing is the vital fundamental of singing. It have to control the breath well and the conductor must tell the students to breath as deep as they can until their lungs are filled with air and exhale through a trachea, a nose, and a mouth.

Open Throat: Singing in high tone and low tone should be done by relax feeling by making the throat open like yawning. This followings are good method to practice.

1. Pronounce the word “How” in 4beats and 8, 10,12beats respectively, then notice the throat form and sing like that.

2. Pronounce the word “Peelork” or “Aeung-Ang” slowly with dropping jaws.

3. Put the right little finger between teeth at the right angle of mouth and pronounce “ah”, “eh”, “ee”, “oh”, “oo” in the same melody, then notice the throat form and sing like that.

Vocal Registers: Human voice has main three tones; high tone, middle tone, and low tone, which different from each other like these following.

1. Low Tone: It is the deep, powerful, bass tones which make the chest vibrate. The voice will be produced from the throat and the chest which is called chest tone.

2. Middle Tone: It is the tone between high tone and low tone which produce from nasal and oral cavities, and cheeks. It is called mouth and throat tone.

3. High Tone: It is clear and high tones which make the skull and forehead vibrate and called head tone.

Consonants and Vowel Pronunciation:

1. Vowel Pronunciation: If the singer pronounce the word correctly ,it make the words clear vowel have many influences in long or short pronunciation for example the words “MA” if the singers want to make long pronunciation ,they should emphasis the “a:” sound the words which have two vowels such as “FAI” which consist of “a:” and “i:” it should be emphasized “i:”

2. Consonant pronunciation: The singer should pronounce it clearly and keep the tongue and jaws in the correct position and sing rhythmically.

Consonant sound should be pronounced from the mouth not from the bottom of the tongue in short time to keep time from vowel pronunciation.

Some words have two consonants such as the word “Mak” the initial consonant is M and the last consonant is K. In English, the last consonant is very important so the word “Late” should be pronounced as “Lay –e- et”.

2.2.8 The Rehearsal

There should be a musical instrument playing along when singing to control the pitch, tempo, and blending. It should be a piano but we can use keyboard, organ, or guitar instead.

At the beginning, teacher must have the students listen to the song and explain all of its details, the read the lyric rhythmically in correct diction and dynamic. Each group should sing their own passage and the whole song to make them sing on pitch.

When any group is singing, the rest of the singers should listen to prevent singing in the wrong pitch. The teacher can use the tape recorder to make it easy. If the singers can't read the music well, the teacher can help by playing the song again

and again and motivate the students to notice the note pitch, develop their note reading and rhythmic singing skills.

The National Association for Music Education (1991: 10) said about the rehearsal guidelines that

The first rehearsal of the children's choir is very important. The rehearsal room should be arranged appropriately and should be ready prior to the rehearsal time. Folders (three-ring binders work well) and pencils should be available. The rehearsal order should be posted and explained. Vocalizes that assist in good tone production and focus on individual listening should be included. Using overhead transparencies with examples of rhythmic or melodic patterns or writing examples on the chalkboard will contribute to the teaching of music reading. Each rehearsal should be a learning and musical experience. Young singers are as capable of producing good musical results as older singers.

Puengchit Sawamiphakdi (2530:79) said about the rehearsal schedule that

At the beginning small group chorus, the rehearsal should take only one hour so that the singers will not be too tired. If the singers are experienced and have to rehearse for the performance, they should take a half hour to warm up and sing for one hour but should not over two hours.

The National Association for Music Education (1991:10) said about the rehearsal schedule that

Scheduling rehearsals for the children's choir will generally require some delicate planning involving the school administration and parents. Rehearsals during the school day are best, but it may be necessary to rehearse during recess, lunch time, after school, or at other times. Ask for help! Involvement by the school principal, music coordinator, colleagues within the school who are sympathetic to the music program, and parents will help to establish a workable plan. To begin, two well-planned, thirty-minute rehearsals each week are adequate. Stressing the need for commitment by the children and their parents at the outset is important to the success of the first choral experience.

Duangjai Amatyakul said about the portion of the rehearsal that

1. It should begin with exercises about 10-15minutes.
2. Sing the familiar songs for 5 minutes.

3. Practice the new or hard songs and the rest songs which have not sung yet for 15 minutes

4. Sing the whole of the song which everyone can sing for 10 minutes

5. Sing new songs and practice sight reading skill for 8 minutes

6. Inform news or other information 2-3 minutes

7. Sing the best song to get more willpower for 3-4 minutes

2.2.9 The Performance

Puengchit Sawamiphakdi (2530:79) said about the choral performance that

There were many objective of the chorus foundation such as perform to the audience to promote the school for academe and entertainment. The student who had many skills from regular rehearsals will have courage to perform and get many experiences. The conductor had to have the student perform as often as they could to make the student have more skills and can perform very well in the next big concert.

The National Association for Music Education (1991: 10) said about the performance of children's choir that

When the choir can perform at least two musical selections reasonably well, schedule a mini-performance. Invite the principle, a custodian, a teacher friend, and others to listen to a rehearsal. Make an audiotape recording of the choir and a videotape recording, if possible. Have choir members critique their performance. Schedule a performance of the two songs for the student body, residents of a retirement home, or another group. A full-length program is not always desirable, or necessary, to maintain the interest of the children.

Wanee Laddaklom (2542: 27) said about factors that affects to the performance that

There are many factors that affects to the performance such as the sound. If there is outdoor performance, it is necessary to have microphones and wood partitions at the back and both sides to unite all sound. If there is indoor performance, there would be problems from the curtains which absorb the sound. If there aren't any microphones, the singers should adjust the volume before sing. The microphones should se placed in the suitable distance to prevent them from picking up just only one

voice. It is good to have a podium for the conductor, so that the singers can see the signal easily. There must be a musician who plays along with the chorus because it is easy for the conductor to control the tempo between singing and music.

Duangjai Amatyakul (2546: 52-55) said about the chorus formation that the conductor can consider how to form it by room or stage condition.

Curve formation is the most popular method because the conductor will get more attention, and the singers can hear each other very well.

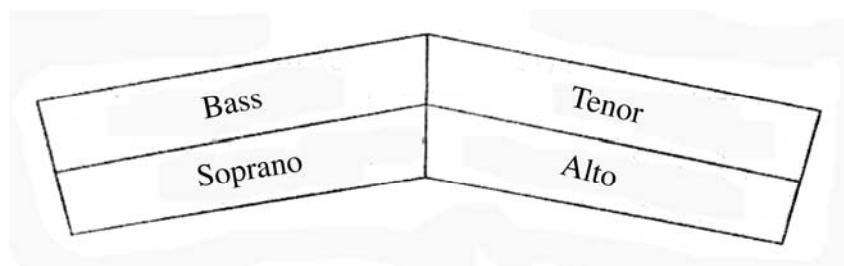
There are at least two rows of singers because the singers can adjust their pitch easier.

There can be three rows of singers but the more rows there are, the harder the singers can adjust their pitch.

It is necessary to have the singers stand on the riser in order to prevent wrong pitch singing which caused by the voice of those who stand in the back row disturb those who stand in the front row.

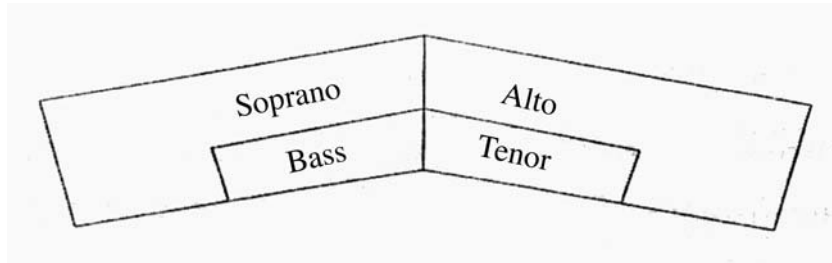
There are many method of sectional placement as follows.

1. 4- part singers



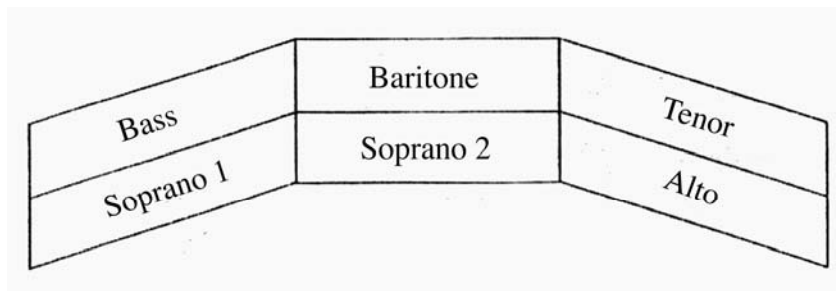
This placement have soprano and bass parts be base tone because alto and tenor have similar pitch. This method is good for small chorus.

2. 4-part singers



The male singers are in the middle surrounded by female singers. This method is good for chorus which the portion of male and female singers is much different. It has the same principle of the first method which soprano part is near bass part and alto part is near tenor part.

3. 6- part singers



This form is for a large chorus with many singers and parts by using the same principle.

4. 8- parts singers

Bass	Baritone	Tenor 2	Tenor 1
Soprano 1	Soprano 2	Alta 1	Alto 2

This form is for chorus with many parts

5. 8-parts of singers

Soprano	Soprano 2	Alto 1	Alto 2
Bass	Baritone	Tenor 2	Tenor 1

This form is similar to the fourth method but it used in the chorus with a few male singers.

2.2.10 Evaluation

It is essential to evaluate the performance by gather the data of satisfaction, good and bad feeling, recommendation from the audiences, the singers and organizers to analyze. The data can be collected by the questionnaires, evaluation form, or interviews.

Another method is recording the performance both sound and picture. This method will make the performers have an inspiration to improve performance techniques. The evaluation should be carried out with the committee later.

2.3 Related Research

Thawatchai Nakwong (2535) From his study about the relationship between children music learning achievement and parents' music love, environment, children's self confidence in their music ability and sex, he found that children's music ability and love can't derive from parents, and environment don't have any influence in children's music learning achievement. Furthermore, female have more music ability than male.

Ponglada Thampitukkun (2545) studied about music learning of grade two students in Chulalongkorn University Demonstrative School between traditional western music teaching and Kodaly's western music teaching and found that the children who are taught by Kodaly's idea have more singing and note reading skill than those who taught by traditional method at 0.5 level.

Mangkorn Jindawat (2546) studied about the organization of marching bands in the Group of Schools within St. Gabriel Foundation of Thailand and founded that the

4 schools have obvious future planning of recruitment and selecting new students, repertoire selecting, rehearsal performance and evaluation.

Wanee Laddaklom (2542) studied about choral exercises in the MSID 102 subject of Mahidol University and founded that the curriculum are more efficient than limited, both in theoretical and practical teaching.

Sumrit Khongtharat (2545) studied about western music activity of schools in the Department of Elementary Education in academic year of 2000-2001 to learn about setting up steps of the band, selecting the musicians and factors which affects to the band achievement, then founded that there is one hour a week for music activity in the curriculum.

CHAPTER III

RESEARCH METHODOLOGY

This research concerning a study of extra curricular elementary school choirs: A case study of Bangkok Christian College Boys' Choir which is the qualitative research made by informal and formal interview and participant observation. There are 7 steps for doing this research as the following.

- 3.1 Literature review
- 3.2 Primary information survey
- 3.3 Research tools
- 3.4 Field study
- 3.5 Data collection
- 3.6 Data analysis
- 3.7 Conclusion of the study

3.1 Literature review

Literature review was made by gathering the information from textbooks, seminar report, periodical, pamphlet, which were searched from these sources.

- 3.1.1 Main library of Mahidol University
- 3.1.2 Music library of the College of Music, Mahidol University
- 3.1.3 H.R.N Princess Mahachakri Sirindhorn Music Library, Mahidol University
- 3.1.4 Rangsit University Library

3.2 Primary information survey

Primary information survey was made by gathering information from other school teachers as follows

- 3.2.1 Mr. Sathit Sukchongchaipruk, Choral Director
- 3.2.2 Mr. Supphakit Jitklongsap, Assistant Conductor
- 3.2.3 Ms. Wiphaporn Sukchongchaipruk, Co-ordinator and pianist

3.3 Research Tools

3.3.1 Made the interview about these points

3.3.1.1 The condition of Bangkok Christian College Boys' Choir

3.3.1.2 Bangkok Christian College Boys' Choir organization

3.3.1.3 Problems and factors which affect the achievement of Bangkok Christian College Boys' Choir

3.3.2 A tape recorder to record the interview for convenience and accuracy

3.3.3 A camera to take a photographs of the activities such as the rehearsal, choir setting up, location, media, material and teaching techniques of singing and pronunciation.

3.4 Field Study

It was made by sending the official letter from the Faculty of Graduate to introduce the researcher and asked for collaboration as the following methods

3.4.1 The researcher observed the activities of the choir and recorded to analyze.

3.4.2 The researcher interviewed people who work for the choir in informal interview, formal interview in these points.

3.4.2.1 The condition of the choir such as history and development, school policies, Division under authority, teachers, choirboys, location, and musical instruments

3.4.2.2 Bangkok Christian College Boys' Choir organization such as planning, recruitment and selecting the choir members, choosing the repertoire, rehearsal, performance, and evaluation.

3.4.2.3 The problems and factors which affect the achievement of Bangkok Christian College Boys' Choir such as school executives, parents, teachers or conductors, the member of the choir and musicians and rehearsal place.

3.5 Data Collection

The researcher divided the data in two parts as follows

3.5.1 Data from documents

3.5.2 Data from the interviews

3.6 Data Analysis

3.6.1 Categorize the data in two types; data from documents and data from interviews.

3.6.2 Analyze the data in these following points.

3.6.2.1 General condition of Bangkok Christian College Boys' Choir in choir history, school policies, division under authority, number of music teachers, number of choir's member, a place for rehearsal, and musical instruments to know about advantages, disadvantages, problems and solutions.

3.6.2.2 Bangkok Christian College Boys' Choir organization such as planning, recruitment and selecting the choir members, choosing the repertoire, rehearsal, performance and evaluation.

3.6.2.3 The problems and factors which affect the achievement of Bangkok Christian College Boys' Choir such as school executives, parents, music teachers or conductors, choir members, rehearsal place, teaching media and musical instruments.

3.7 Conclusion of the study

The researcher has presented all the data examined and analyzed in the form of descriptive analysis in the main topic as follows

3.7.1 Study about general condition of Bangkok Christian College Boys' Choir in choir history and development, school policies to the choir, division under authority, number of music teachers, number of choir's members, a place for rehearsal, and musical instruments and study about planning, recruitment and selecting the choir members, choosing the repertoires for the rehearsal and performance, rehearsal, performance, and evaluation. These mentioned studies are in Chapter 4: Bangkok Christian College Boys' Choir condition and organization.

3.7.2 Study about the problems and factors which affect the achievement of Bangkok Christian College Boys' Choir such as school executives, parents, teachers and choir members, rehearsal place, teaching media and musical instruments. These mentioned studies are in Chapter 5: Problems and factors which affect the achievement of Bangkok Christian College Boys' Choir.

CHAPTER IV

BANGKOK CHRISTIAN COLLEGE BOYS' CHOIR CONDITION AND ORGANIZATION

The researcher have studied about BCC Boys' Choir condition and organization in these following factors by gathering the information from documents, interviews, and observations.

4.1 The condition of Bangkok Christian College Boys' Choir

4.1.1 Bangkok Christian College Boys' Choir history and development

4.1.2 School policies to the choir

4.1.3 Division under authority

4.1.4 Number of the teachers

4.1.5 Number of the choir members

4.1.6 Rehearsal space, instruments, and other materials

4.2 Bangkok Christian College Boys' Choir organization

4.2.1 Planning

4.2.2 Recruitment and selecting the choir members

4.2.3 Choosing the repertoires for the rehearsal and performance

4.2.4 Rehearsal

4.2.5 Performance

4.2.6 Evaluation

4.1 The condition of Bangkok Christian College Boys' Choir

4.1.1 Bangkok Christian College Boys' Choir history and development

Bangkok Christian College is a school for boys. There are over 5,000 students from grade 1 to 12. Bangkok Christian College Boys' Choir developed together with the establishment of the school by Presbyterian Missionaries in 1852. The BCC Glee Club, its' former name, had sung song to worship God. The students were taught how to utilize their voice correctly and how to sing chorus in the school chapel.

In 1963, Robert Collins reorganized the BCC Glee Club, giving it more structure. Later on Mrs. Carolyn Kingshill, a professional music teacher, developed the musical standards in both theory and practice. The chorus has been famous and well-known to the Thai general public ever since.

In 1988, the BCC Executive Committee began to support the BCC Glee Club more fully and change its name to the BCC Boys' Choir. Thereafter it was placed under the supervision of Dr. Jared Ongkasuwan with Mr. Jen Sukchongchaipurk as the conductor.

In 1992, the Bangkok Christian College Boys' Choir was under the director of Mr. Sathit Sukchongchaipurk with Mr. Jen Sukchongchaipurk as the choir Advisor.

Various performances of the BCC Boys' Choir have included: the celebration of His Majesty the King's and the Queen's Birthdays on National Thai television. The International Languages Exhibition, the Saijai Thai Foundation's Christmas Concert. The Christmas celebration at the former Prime Minister Chatchai Choonhawan's resident, and the Inauguration Ceremony of the Executive Directors of the Rotary club of Bangkok. The 50th anniversary of His Majesty's ascension to the throne at Thailand Cultural Centre.

The Choir was invited to attend the Missoula' 4th International Choral Festival, Montana, and has given the concert in Los Angeles and San Francisco. The choir had been invited to sing at the Welcome Ceremony to Thailand of the Emperor and the Empress of Japan at Thailand Cultural Centre. The choir also was invited by the Cultural Department from Beijing to attend the International Choral Festival in Beijing, China.

4.1.2 School policies to the choir

Penchant Watthanamongkon (interview) said that the choir had been established at the same time of the school because there was choiring in the school's chapel. Up until now, the school directors have been appreciated in choiring and provided many good supports. The school policies could be concluded as follows.

4.1.2.1 To praise and worship God.

4.1.2.2 To have the students show their potentiality in singing and appreciate themselves.

4.1.2.3 To develop the students’ music and singing potentiality.

4.1.2.4 To develop the students’ attitude, ideas, and value judgment through songs.

4.1.2.5 To promote the school by the activities of the choir.

4.1.3 Division under authority

Jintana Preechajan (interview) said about the division under authority of the choir that the committee had considered the choir to be under authority of the department of the Assistant Principal in Student Affairs.

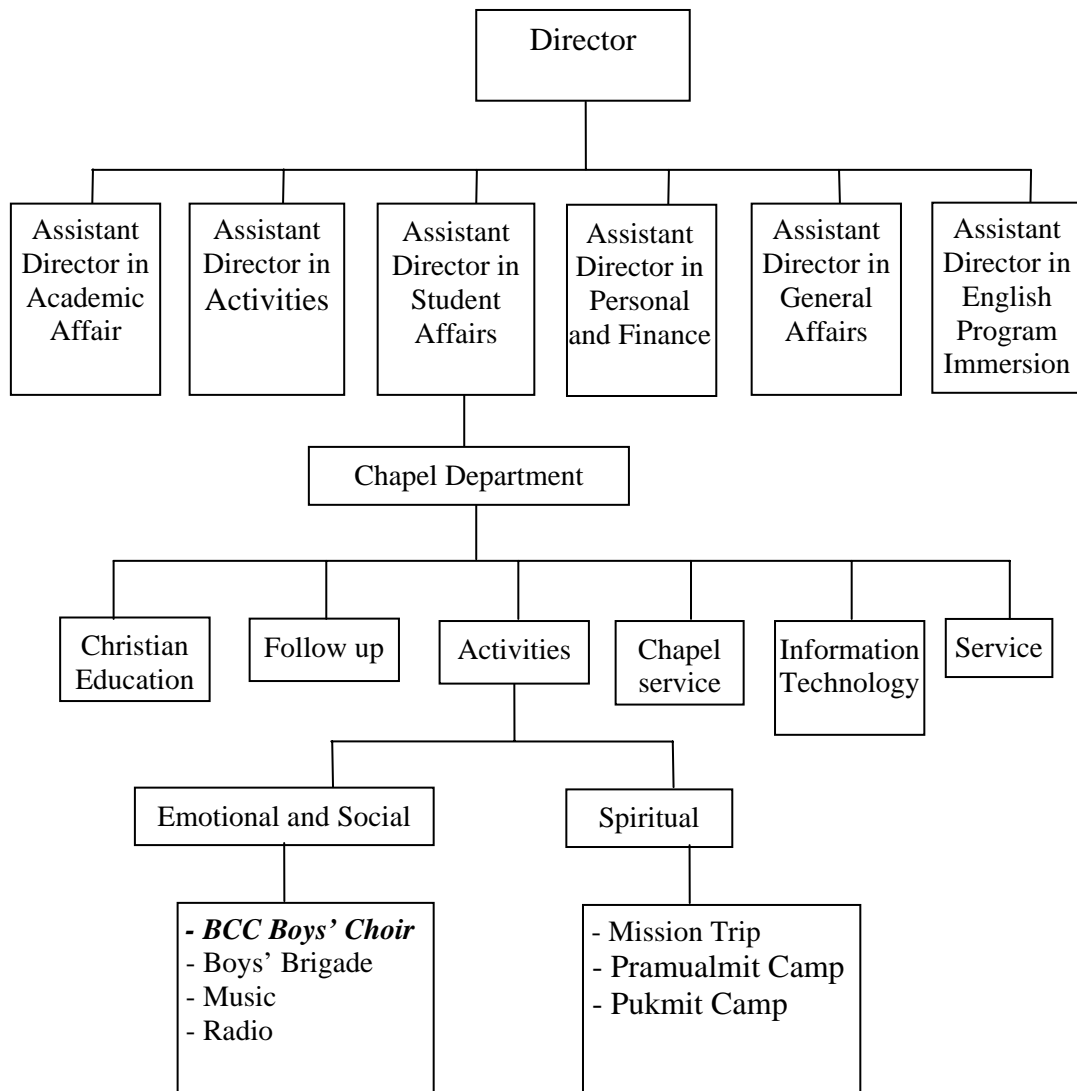


Chart 1: The Board chart of the Bangkok Christian College Boys’ Choir

4.1.4 Music Teachers

Jintana Prechajan (interview) said about school choir music teachers that from the beginning, the music teacher who taught the student in the choir were Mr.Robert Collins, Ms.Carolyn Kingshill, Mr.Bunsong Daengreun, Mr.Pakdi Watthanajankun, Mr.Wiwit Suriyakam, Mr.Nat Yontrarak, Mr.Pratin Saengsawang, and Mr.Sathit Sukchongchaipruk. They were experts who developed the choir to be good enough for the performances in school, other places and countries.

At present, the music teachers who are in charge of the choir organization and rehearsal are:

1. Ms.Wipaporn Sukchongchaipruk, the teacher of the Chapel Department, who is in charge of the choir's organizer and pianist.
2. Mr.Sathit Sukchongchaipruk, Choral Director

4.1.5 Number of the choir members

Wipaporn Sukchongchaipruk (interview) said about the choir members that there were 35-50 elementary school boys (grade 1-6) each year. In 2004, there had been 35 elementary school boys in the choir and 15secondary school boy (grade 6-12) in BCC Glee Club.

4.1.6 Rehearsal place and musical instrument

Wipaporn Sukchongchaipruk (interview) said about the rehearsal place and musical instrument that the rehearsal took place at the scripture hall which had an area of 600 square feet. The room had sound absorptive materials such as the curtains and lining of the ceiling, and many of materials for convenience such as air conditions, lights, and musical instruments.

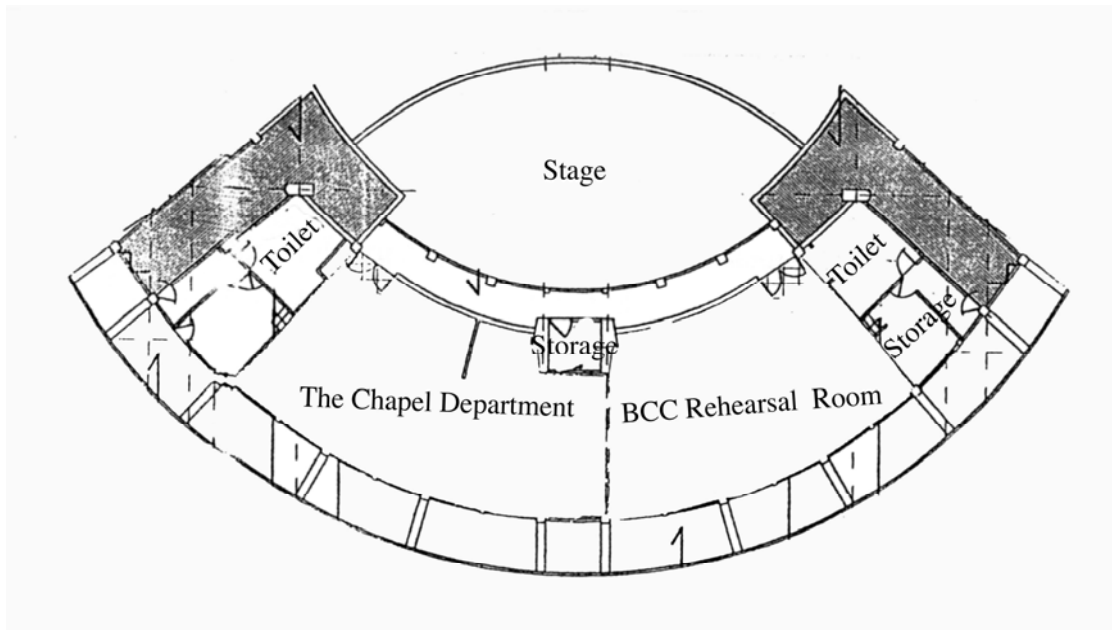


Figure 1: Rehearsal place’s pattern

Table 1: Musical Equipments of BCC Boys’ Choir

No.	Content	Number of Items	Note
1.	Choral Workshop	8	complete
2.	Music Sheet	120	complete
3.	Music Folder	60	complete
4.	Podium	1	complete
5.	Riser	3	complete
6.	Riser	6	complete
7.	Sound Board	6	complete
8.	Microphone for Singer and Piano	4	complete
9.	Choir Uniform	60	complete
10.	Tuxedo	60	complete
11.	Christmas Uniform	60	complete
12.	Choir’s Lope	60	complete
13.	Cassette Tape	20	complete
14.	CD.	70	complete

Table 2: Musical instruments of BCC Boys' Choir

No.	Content	Number of Items	Note
1.	Upright Piano	2	complete
2.	Keyboard Teaching	1	complete
3.	Music Stand	1	complete

Table 3: Other Equipments of BCC Boys' Choir

No.	Content	Number of Items	Note
1.	CD/VCD/DVD Player	2	complete
2.	Television 29 inch	1	complete
3.	Cabinet for music sheets	3	complete
4.	Cabinet for music folders	2	complete
5.	Cabinet for choir uniforms	4	complete

4.2. Bangkok Christian College Boys' Choir Organization

4.2.1 Planning

Wipaporn Sukchongchaipruk (interview) said that as the organizer, she planned the projects and asked for the budget approval with the department of religious affairs to make the short time and long time projects run successfully. Annually, there were many projects as follows

4.2.1.1 Choir members project:

This project begins in May to February makes the singers have regularly rehearsal and development. The budget is divided in many parts such as the wage for teacher, membership fee for foreign journal, documents and notes, food and miscellaneous expenses. In 2003 and 2004 the submitted budget for this project is 145,000 baht and 163,000 baht respectively.

Table 4: Budget for Choir Member Project of BCC Boys' Choir in academic year 2003 and 2004

Budget	Amount	
	Academic year 2003	Academic year 2004
1. Instructor	80,000 baht	80,000 baht
2. Documents and music	26,000 baht	8,000 baht
3. ISCCDA Annual membership Fee	4,000 baht	4,000 baht
4. Food and Drink	30,000 baht	5,000 baht
5. Choir uniform	-	60,000 baht
6. Miscellaneous expenses	5,000 baht	6,000 baht
Total	145,000 baht	163,000 baht

4.2.1.2 Choir Music Camp Project:

This project is made to develop singing skill and prepare the members to be ready for the performance in any ceremony such as Christmas or annual concert. It is made twice per year. In 2003 and 2004, the submitted budget for this project is 25,000 baht and 74,000 baht respectively.

Table 5: Budget for Choir Music Camp Project of BCC Boys' Choir in academic year 2003 and 2004

Budget	Amount	
	Academic year 2003	Academic year 2004
1. Instructor	5,000 baht	15,000 baht
2. Documents and music	5,000 baht	1,000 baht
3. Food and Drink	5,000 baht	30,000 baht
4. Transportation	8,000 baht	12,000 baht
5. Accommodation	-	10,000 baht
6. Miscellaneous expenses	2,000 baht	6,000 baht
Total	25,000 baht	74,000 baht

Table 6: The steps of BCC Boys' Choir running in academic year 2004

Project Planning	Schedule												
	2004								2005				
	May	Jun	July	Aug	Sep	Oct	Nov	Dec	Jan.	Feb	Mar	Apr	
1. Set up the Committee	•												
2. Planning	•												
3. Recruit Choir Member		•											
4. Rehearsal		•	•	•	•	•	•	•	•	•			
5. Performance				•	•	•	•	•		•			
6. Choir Camp Project I						•							
7. Choir Camp Project II											•		
8. Conclusion and Evaluation													•

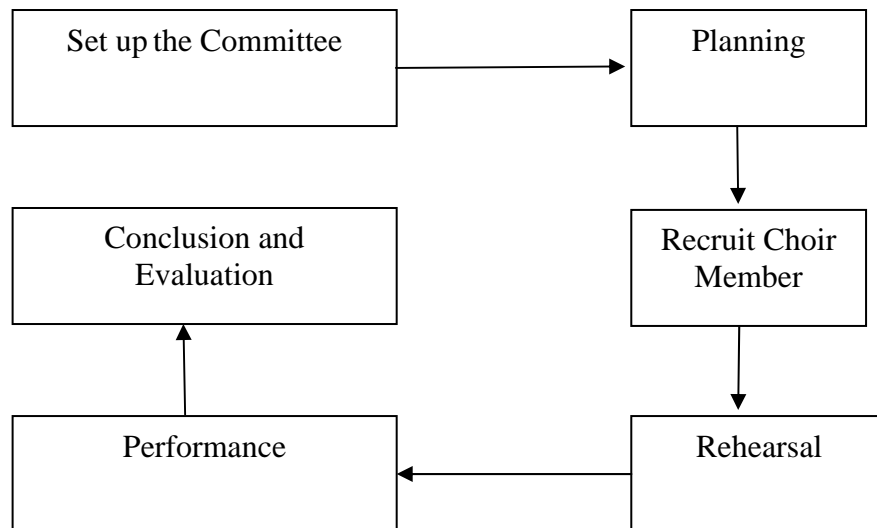


Chart 2: Activities of BCC Boys' Choir in academic year 2004

4.2.2 Recruitment and Selecting Choir Members

Each year, there are many students who leave the choir when graduate, so it is necessary to recruit and select new singers. The music teacher has to inform students about the recruitment and select them to be singers later.

Wipaporn Sukchongchaipruk (interview) said about recruitment and selecting the choir members that there was the recruitment at the beginning of the semester. The details and steps of the recruitment were:

4.2.2.1 Giving information

The choir informed the students about the recruitment in these following times.

4.2.2.1.1 In the scripture hall when the students obtain moral education

4.2.2.1.2 Before classes

4.2.2.1.3 In classes

4.2.2.2 Application

The students had to sign name, then get the test appointment. If there were a few applicants, the teacher would have the whole student of each classroom test their voices.

4.2.2.3 Qualifications of the Applicants

Wipaporn Sukchongchaipruk (interview) said that the choir needed only grade 3-6 students, especially students in grade 4-5 because they had qualified voice were able to remember the part of their voice and were easier to teach than students in grade 3. The students in grade 6 had only short time to be the members and their voice will changed. The students in grade 1 and 2 were too young to teach and they had short attention span.

4.2.2.4 Selecting the Singers

Sathit Sukchongchaipruk (interview) said that the applicants had to be tested in group of 10, by these steps

4.2.2.4.1 The teacher had the whole students sing in C Major Scale both ascending and descending.

4.2.2.4.2 The teacher had each student sing in ascending and descending C Major Scale.

4.2.2.4.3 The teacher had each student repeat after piano in high and low tones to test their hearing skill.

The students who had high hearing skill, voice quality, and sung on pitch would be selected to be the choir's members.

4.2.2.5 Result Announcement

Wipaporn Sukchongchaipruk (interview) said that the teacher would attach the name list of the selected students on board of the rehearsal room, and then told them about the meeting to inform the plan of the rehearsal, rules, and performances. The school sent the letters to the parents to ask for permission. If got, the teacher would appoint the students to test their voice to divide in parts.

4.2.2.6 Voice Grouping

Sathit Sukchongchaipruk (interview) said about the voice grouping and the choir arrangement that the teacher would divide the students in two groups at the beginning, and when the students had more experiences they would divided in three groups. If there were secondary school students, they could be divided in four parts by have the elementary school students sing in soprano and alto parts and secondary school students sing in tenor and bass parts.

4.2.3 Selecting the repertoire

Wipaporn Sukchongchaipruk (interview) said that there were many school ceremonies each year, the conductor would select the suitable repertoire for each ceremonies by avoiding to select the same songs which had been sung last year. For the performance at any other places, the conductor would select the repertoires which were appropriate to the concept of the reception.

Sathit Sukchongchaipruk (interview) said about the song that except from the school ceremonies, there were many performances in other places each years, so it

was necessary too prepare many various songs to perform, both Thai and Western songs. The songs could be divided in these following groups.

4.2.3.1 The songs for praise and worship

4.2.3.2 The songs for important ceremony such as mother day or the day for paying respect to teachers.

4.2.3.3 The folk songs of Thai and other countries

4.2.3.4 Popular songs

4.2.3.5 Christmas songs

Sathit Sukchongchaipruk (interview) said about note which were provided for the rehearsal and performance that Thai song note were arranged and given by Lady Malaiwan Bunyarattawet, The western song and other teaching were imported from foreign countries such as the U.S.A. The school gave the budget for the music and teaching media. There were two types of music as the following.

1) Sheet Music: Most of them were popular music for 2part and 3part choir. At this time, the choir had over 120 songs.

2) Set of Choral Workshop: There were many songs which were bided together such as the songs for god praise, Christmas songs, and traditional songs. Each set of note consisted of this following.

- Ten books of songs for chorus, which have more than 260 songs for two part and three part choir.

- Ten CDs of the songs in books to listen and practice.

- A manual which explain songs, style, and prominent points.

At present, there were 8 set of choral work shop at school

Table 7: Repertoires of BCC Boys' Choir in academic year 2002

No.	Repertoires	Type
1.	Bangkok Christian College Song	School song
2.	BCC Spirit Song	School song
3.	Kroo (Teacher)	Respect Teacher Day
4.	Sawasdee	Tradition
5.	I will be Faithful	Hymn

Table 7 (Cont.): Repertoires of BCC Boys' Choir in academic year 2002

6.	Still on my mind	His Majesty King Bhumibol
7.	A Holiday Sing - Along - Deck The Hall - Jingle Bells - O Christmas Tree - We Wish You a Merry Christmas	Christmas Carol
8.	Amazing Grace/Pachelbel's Canon	Hymn
9.	Chariot Comin'	Spiritual
10.	For The Beauty Of The Earth	Hymn
11.	Go Tell The Good News!	Christmas Carol
12.	Panis Angelicus	Sacred song
13.	The Best That I Can Be	Baccalaureate
14.	The Lord Bless You And Keep You	Baccalaureate
15.	You'll Never Walk Alone	Baccalaureate

Table 8: Repertoires of BCC Boys' Choir in academic year 2003

No.	Repertoires	Type
1.	Kroo	Respect Teacher Day
2.	Ja Preang Por Mai	Respect Mother Day
3.	Jai Haong	Baccalaureate
4.	BCC Spirit Song	School song
5.	Cantabo A Song Of Praise	Hymn
6.	Fum, Fum, Fum	Christmas Carol
7.	Give Me Oil In My Lamp	Hymn
8.	Jingle All The Way	Christmas Carol
9.	Oh I Say	His Majestic King Bhumibol
10.	Sawasdee	Tradition
11.	Silent Night	Christmas Carol
12.	Siyahamba	Spiritual

Table 8 (Cont.): Repertoires of BCC Boys' Choir in academic year 2003

13.	Sound The Trumpet	Hymn
14.	We Wish You A Merry Christmas	Christmas Carol
15.	What Child Is This	Christmas Carol
16.	Winter Wonderland	Christmas Carol

Table 9: Repertoires of BCC Boys' Choir in academic year 2004

No.	Repertoires	Type
1.	Ja Preang Por Mai	Respect Mother Day
2.	With Your Hands	Respect Mother Day
3.	Mother	Respect Mother Day
4.	My Mother	Respect Mother Day
5.	Angles We Have Heard On High	Christmas Carol
6.	Away In A Manger	Christmas Carol
7.	Fum , Fum, Fum	Christmas Carol
8.	Go Tell It On The Mountain	Christmas Carol
9.	God Will Make A Way	Baccalaureate
10.	Good Tiding To You	Christmas Carol
11.	May You Be Led By The Highest Star	Baccalaureate
12.	Silent Night	Christmas Carol
13.	That Cause Can Neither Be Lost Nor Stayed	Hymn
14.	Tutira Mai	Tradition

4.2.4 Rehearsal

4.2.4.1 Rehearsal schedule

Wipaporn Sukchongchaipruk (interview) said that the choir set the rehearsal time at lunch and in the evening. In academic year 2004, there were five times of rehearsal a week as follow.

- 1) Monday at 11.20-12.00
- 2) Tuesday at 11.20-12.00
- 3) Thursday at 11.20-12.00
- 4) Friday at 11.20-12.00 and 15.20-16.30

4.2.4.2 Rehearsal portions

Sathit Sukchongchaipruk (interview) said that there were only 40-60 minutes for rehearsal, so the teacher would set the time as follows.

- 1) Warm up / Vocalize 10 minutes
- 2) Sight Reading 10- 20 minutes
- 3) Rehearsal 20- 30 minutes

4.2.4.3 Checking students' name

Sathit Sukchongchaipruk (interview) said that the teacher called over students' name, then had them sign in rehearsal record form. The students who were late had to sign name after the rehearsal time and the students who didn't come have to sign "absent"

4.2.4.4 Rehearsal Guideline

Sathit Sukchongchaipruk (interview) said that the teacher had to practice the student how to use voice more than how to sing in order to make the students sing beautifully. It made the students know correct singing techniques and how to have good diction and beautiful voice.

4.2.4.5 Methods of Voice Practice

Sathit Sukchongchaipruk (interview) said about the methods of voice practice that elementary school students would practice in Major fifth range by pronouncing vowel sound such as "ah", "eh", "ee", "oh", "oo", and then practiced in the range of octave. When students had enough basic, the teacher taught more songs. At present, there were many methods for creating good diction.

Example of stomach utterance exercise

Ha Ha Ha Ha Ha
Hee Hee Hee Hee Hee
Ho Ho Ho Ho Ho
Hu Hu Hu Hu Hu

Staccato

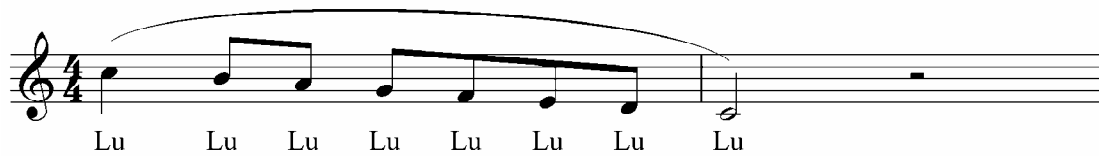
Ya Ha -----

Ma -----
Mu -----

Ha Ha Ha Ha Ha ----- Ha
Na Na Na Na Na ----- Na

Example of head tone utterance and opening the throat exercise

Na Na Na Na Na Na Na Na Na
Lu Lu Lu Lu Lu Lu Lu Lu Lu



4.2.4.6 The Rehearsal

Sathit Sukchongchaipruk (interview) said about rehearsal that the teacher had the students sing passage by passage as these following steps.

- 1) Each part of students practiced sight reading and singing by repeating after teacher
- 2) The teacher had all students pronounce the lyric rhythmically and correctly
- 3) The teacher had high tone part sing after the teacher and piano, then had them recite the lyric
- 4) The teacher had low tone part sing after the teacher and piano
- 5) When each group of students sung correctly in their pitch, the teacher had the whole students sung together

4.2.5 Performances

The school should support the chorus activity by having the students perform appropriately and enough because children would be proud and be confident in them, and have more will power to do this activity.

Sathit Sukchongchaipruk (interview) said about the performance that the school executives supported the choir to have many performances. The performances could be categorized in two groups as follow.

4.2.5.1 School ceremony

4.2.5.1.1 Religious ceremony such as: Christmas worship service, Baccalaureate

4.2.5.1.2 School activities such as: Thank you Party, Christmas carol for teacher, Retired Teacher Day, Mother Day

4.2.5.2 Annual performances in other places such as: Christmas Lighting Opening, Christmas carol at Peninsula Hotel and Assumption Convent (Silom) School.

4.2.5.3 Other performances such as: The Voice Line Concert, International Children Choral Festival

Table 10: The performances of BCC Boys' Choir in academic year 2003

No.	Date	Performance	Place
1.	23 Aug. 2003 9.00-9.30	BCC 151 Anniversary	BCC Exhibition Room
2.	2 Sep. 2003 10.00-11.00	Visiting school Of a permanent Under-Secretary of a ministry of Education	BCC Sirinard Building Meeting Room#1
3.	11-12 Sep. 2003 08.00-19.30	Worship Service for BCC 151 Anniversary	BCC Chapel
4.	17-22 Oct.2003 9.00-15.00	Choir music camp	BCC Choir rehearsal room
5.	2 Dec.2003 17.30-19.30	Christmas Lighting Opening	Peninsula Hotel
6.	8 Dec.2003 12.00-12.30	Teacher Aaree Foundation Meeting	BCC Meeting Room #4
7.	13-14 Dec.2003 14.30-17.00	Christmas carol	Peninsula Hotel
8.	18 Dec.2003 11.20-12.00	Christmas carol for teacher	BCC Primary section teacher room
9.	19 Dec.2003 12.00-12.30	Christmas carol for teacher	BCC Secondary section teacher room

Table 10 (Cont.): The performances of BCC Boys' Choir in academic year 2003

10.	22 Dec.2003 10.00-11.00	Christmas carol	Assumption Convent (Silom) School
11.	22-23 Dec.2003 08.00-14.30	Christmas worship service for students	BCC Chapel
12.	22-23 Dec.2003 16.30-18.00	Christmas worship service for all teachers	BCC Chapel
13.	24 Dec.2003 11.20-12.00	Christmas carol	BCC Executive & office teacher room
14.	7 Feb.2004 9.00-9.30	Baccalaureate	BCC Chapel
15.	13 Feb.2004 9.20-10.00	Retired Teacher Day	BCC Meeting Room #1
16.	3-4 Mar.2004 9.00-15.00	Choir music camp	BCC Choir rehearsal room
17.	8 Mar.2004 9.00-9.30	Thank you Party for parent support and students that bring the honor to school.	BCC Chapel

Table 11: The performances of BCC Boys' Choir in academic year 2004

No.	Date	Performance	Place
1.	11 Aug.2004 10.50-11.40.	Mother Day	BCC Chapel
2.	9 Sep.2004	Worship Service for BCC 152 Anniversary (Primary section)	BCC Chapel
3.	10 Sep.2004	Worship Service for BCC 152 Anniversary (Secondary & Teacher section)	BCC Chapel
4.	29 Sep.2004 19.00-19.30	2004 Lausanne Forum opening ceremony	Peach Center Pattaya Royal Cliff Hotel

Table 11 (Cont.): The performances of BCC Boys' Choir in academic year 2004

5.	21-22 Oct.2004 9.00-15.00	Choir music camp	BCC Choir rehearsal room
6.	9 Nov.2004 19.30-21.00	The Voice Line Concert	National Theater
7.	27 Nov.2004 19.00-19.30	BCC 152 Anniversary	BCC Soccer Field
8.	11-12 Dec.2004 14.30-17.00	Christmas carol	Peninsula Hotel
9.	14 Dec.2004 11.20-12.00	Christmas carol for teacher	BCC Primary section teacher room
10.	15 Dec.2004 12.00-12.30	Christmas carol for teacher	BCC Secondary section teacher room
11.	18-19 Dec.2004 14.30-17.00	Christmas carol	Peninsula Hotel
12.	21 Dec.2004 11.20-12.00	Christmas carol	BCC Executive & office teacher room
13.	21 Dec.2004 14.00-15.00	Christmas carol	Satjapittaya School
14.	21 Dec.2004 12.00-12.30	Christmas carol	Assumption Convent (Silom) School
15.	22-23 Dec.2004 08.00-14.30	Christmas worship service for students	BCC Chapel
16.	22-23 Dec.2004 16.30-18.00	Christmas worship service for all teachers	BCC Chapel
17.	5 Feb.2005 9.00-9.30	Baccalaureate	BCC Chapel

4.2.6 Evaluation

Sathit Sukchongchaipruk (interview) said about evaluation that there was an evaluation each performance by these methods

4.2.6.1 Teacher's Observation

Sathit Sukchongchaipruk (interview) said that the teacher observed the performance and discussed about good and bad points. If the performances were in other places, it was necessary to discuss the performance as soon as possible to prevent the student forget how they perform.

4.2.6.2 Choirs Member' Evaluation

Sathit Sukchongchaipruk (interview) said that the teacher played the video of the performances and had the student discuss how they played. In choir camp project the student had to fill the evaluation form, and the teacher summed them up later.

4.12.3 Audiences' Evaluation

Wipaporn Sukchongchaipruk (interview) said that sometimes the committee had the audiences fill evaluation forms, so the teacher would collect information, summed up the result, and inform the students to make the improvement.

CHAPTER V

PROBLEMS AND FACTORS WHICH AFFECT THE ACHIEVEMENT OF THE BCC BOY'S CHOIR

The researcher studied into problems and factors which affect the achievement of BCC Boys' Choir from the concerning documents, interviews from school executives, music teachers, the choirs' members and their parents, and the researcher's observation. This study contains details about problems and factors which affect the achievement of BCC Boys' Choir as following

5.1 Problems

According to the study, the problems were categorized in these following

5.1.1 Problems about music teachers

A good school choir should have excellent music teachers who are experts in choiring and devote themselves to take care and be responsible for its activities.

Sathit Sukchongchaipruk (interview) said about the number of music teachers that he had to train both of old and new members at the same time, so it took long time in training the new students. The old members might be bored with waiting and could not develop their skills continually and efficiently, so the choir had Mr. Supphakit Jitklongsap and Ms.Wipaporn Sukchongchaipruk, the teachers in the Chapel Department, train the students in each part when there were the rehearsals of two or three parts songs.

Wipaporn Sukchongchaipruk (interview) said about music teachers that the school executives tried to provide as much music teachers as possible, but there were only a few music teachers who were excellent in this field. Many of music teacher conduct more than 3-4 choruses. Some of them taught only 1-2 hours in some days because the chorus was extra curriculum activity. The BCC Boys' Choir invited Professor Sathit Sukchongchaipruk to be choral director. In 2004, the school provided 80,000 baht as his wage.

5.1.2 Problems about the recruitment

According to the study, there were many problems of the recruitment and selecting the members as following.

5.1.2.1 The students who were interesting in chorusing is too little.

Sathit Sukchongchaipruk (interview) said that the parents were usually not interested in children' activities and only 10 students could pass the selection.

5.1.2.2 The students not had enough music knowledge

Sathit Sukchongchaipruk (interview) said that most of the students not had music knowledge. They didn't have sight reading and dictation skills, so the choir was slowly developed. From these problems, the choir arranged the choir camp twice time each academic year, the camp took four or five days in October and May, from 9.00-15.00 to study fundamentals of music as well as sight reading, diction and choiring skills.

5.1.2.3 The students who had pleasant voice is too little

Sathit Sukchongchaipruk (interview) said that boys often shouted when playing, so their voice was hoarse and there were only a few students who had pleasant voice. The teacher had to tell them not to shout when playing.

5.1.3 Problems about the rehearsal

From the study about the rehearsals, there were many problems as follows

5.1.3.1 There was too little time for the rehearsal

Sathit Sukchongchaipruk (interview) said that although the most suitable time for the rehearsal was after school because there were much time enough, some students had to participate in tutoring classes or go home with the school bus that make some students could not rehearse with class mates. This problem had been solve by setting the rehearsal time after school only on Friday, and the teachers will ask the parents to drive the students home and setting tutoring classes on the other days.

5.1.3.2 The members often came not at the same time

Sathit Sukchongchaipruk (interview) said that there were the rehearsal at lunch but some students were absent because they had to do another activity such as mathematic or science competitions. Some of them came late; especially students in grade 5 and 6 who had to buy lunch themselves so their singing skill would not develop continually.

5.1.3.3 Some members did not pay attention to the teachers and have discipline

Sathit Sukchongchaipruk (interview) said that some students talked with another student and did not look at the conductor. If there were this problem, the conductor would stop the rehearsal and taught the students that it is important to pay attention to the conductor and have meditation.

5.1.3.4 The students could not sing in the right way

Sathit Sukchongchaipruk (interview) said that the voice of boys and girls were different, so some students could not sing powerfully. Some of the students sang powerfully only in the first five notes (Do-Sol), and then they sang discordance voice or shouted in the other notes. The teachers had to teach them how to sing high notes powerfully by had them sing staccato, used the air from the stomach and open their throat.

5.1.3.5 The students did not gaze their mouth when singing

Sathit Sukchongchaipruk (interview) said that it is vital to gaze when singing to make the throat open wide, so their voices would be louder and clearer when singing the high note. Some of the new members usually do not open their mouth wide, so the teacher asks them to put three fingers in their mouths and sing, and then put the fingers out.

5.1.3.6 The students could not remember their part

Sathit Sukchongchaipruk (interview) said that singing in the harmony were difficult for Thai students who hardly listen to choral music. When the students

sing two part songs together, they often forget the harmony and sing in unison. This problem is very common among the students who sing the alto part. The teachers solve this problem by having the students sing phrase by phrase again and again or sing the harmony part before the melody.

5.1.3.7 The students often shouted when they sang.

Sathit Sukchongchaipruk (interview) said that when the conductor asked the student to sing loudly or in the high pitches, most of them would be shout because they did not know how to open their throat wide. The teachers had to teach them how to open the throat by having them put two fingers in their mouth, then put 3 fingers and then notice the change. If the students opened their mouth and throat, their voice will be soft and powerful.

5.1.3.8 Some students learned slowly.

Sathit Sukchongchaipruk (interview) said that some of the students could not remember the music in their part or sang in the wrong pitch. The teacher had to call them for extra classes or had they stand by the students who sing correctly as well as had they sang softly.

5.1.3.9 Some songs had difficult lyrics or language.

Sathit Sukchongchaipruk (interview) said that in general, the lyrics of the songs were Thai or English, there were a few of songs in other languages. If there were a song with difficult lyrics and language, the teachers would write the lyrics into the music sheet and copy to the students.

5.1.4 The problems about the performance

5.1.4.1 There were not enough singers for the performances

Sathit Sukchongchaipruk (interview) said that the choir always sent parents the letter to ask for permission, if there were a performance after school. Sometimes there were only a few of parents who let the students come because the students had to study in tutoring classes, go home by school bus and some of the students' home were far away from the school. If the teacher knew about the

problems, they would talk with parents to make understanding and ask for collaboration.

5.1.4.2 There were too many performances

Sathit Sukchongchaipruk (interview) said that many years ago there had been too many performances, so there had been extra-rehearsals that had made the members study slower than their friends. Four years ago, the choir had performed only in important ceremony, and there had never been extra-rehearsals.

5.1.4.3 Problems about transportation

Wipaporn Sukchongchaipruk (interview) said that if there were problems of transportation such as traffic jam or the bus broke down, the teachers would call to inform the parents.

5.1.4.4 There was not any teacher who took care of the students.

Sathit Sukchongchaipruk (interview) said that there were two teachers who came with the students; Mr. Sathit Sukjongchaipreuk, the conductor, and Ms. Wipaporn Sukchongchaipruk, the pianist, but it is necessary to have at least one teacher who took care of the students so that the conductor and the pianist could concentrate. The Chapel Department sent teachers to take care of the students, but if there were the performance after school, there were only a few teachers who could accompany the choir because of inconvenient transportation.

5.1.4.5 Unsuitable place and equipment for the performance

Sathit Sukchongchaipruk (interview) said that sometimes there were problems in the place and equipment for the performance such as the piano were too far from the choir or there were not enough microphones, so the music teachers should survey the place for the performance in many details such as public address system, how to set up the stage and necessary equipment to ask for suitable preparation.

5.1.5 Problem about rehearsal place

Sathit Sukchongchaipruk (interview) said that sometimes the other groups of activities have to use the rehearsal room. If there was this problem, the choir would have the rehearsal in the room of Chapel Department or meeting room #5 on the second floor of the BCC Chapel because there were pianos.

5.2 The factors which concerned of the choir achievement

5.2.1 School policies

5.2.1.1 Obvious Objectives in the choir establishment

Penchan Wattanamongkol (interview) said that the school executives had appreciated in chorus and had had obvious objectives in the choir establishment as following.

- 1) To make the students sing to praise God in school ceremonies
- 2) To make the students efficiently show their specific ability in singing
- 3) To make the students appreciated in themselves because they believe that if students fully used their potentiality, they would be happy and confident in themselves. From these policies, the choir had run perfectly up until now.

5.2.1.2 Serious policies to support the choir activities

Penchan Wattanamongkol (interview) said that except from the obvious objectives, there were school policies to support the choir's activities which made the choir succeed from up to now.

5.2.2 Support from school executives

The school executives were the important part in the decision about school policies and how to run school activities. Moreover, they should support school activities in budget, place and personnel in order to make them succeed.

According to the interviews from music teachers, parents, and the choir members, the school executives appreciated and found the choir important and they supported the choir in many points as following

5.2.2.1 Music teacher support

Penchan Wattanamongkol (interview) said that the school provided an excellent teacher who is the expert of choiring such as Mr. Sathit Sukchongchaipruk, the conductor and Wipaporn Sukchongchaipruk, the music teacher and pianist, so the choir activities ran perfectly and there were continuous development.

5.2.2.2 Budget support

Wipaporn Sukchongchaipruk (interview) said that the school provided the budget regularly, so the choir ran its activities such as performances and concerts in school or other places and countries. In 2004, the school had provided the budget for the choir activities about 237,000 baht as following.

Table 12: Budget for all projects of BCC Boys' Choir in academic year 2004

Items	Amount
1. Chorus Project	
1.1 Instructor	80,000 Baht
1.2 Documents and music	8,000 Baht
1.3 ISCCDA Annual membership Fee	4,000 Baht
1.4 Food and Drink	5,000 Baht
1.5 Choir uniform	60,000 Baht
1.6 Miscellaneous expenses	6,000 Baht
total	163,000 Baht
2. Chorus Summer Music Camp Project	
2.1 Instructor	15,000 Bath
2.2 Documents and music	1,000 Baht
2.3 Food and Drink	30,000 Baht
2.4 Transportation	12,000 Baht
2.5 Accommodation	10,000 Baht
2.6 Miscellaneous expenses	6,000 Baht
total	74,000 Baht
Total	237, 000 Baht

5.2.2.3 Teaching Media and Musical Equipment Support

Sathit Sukchongchaipruk (interview) said that each year the school provided budget for teaching media and musical equipment such as piano, tape and CD players, music folders and microphones, etc.

5.2.2.4 Recruitment and selecting singers support

Sathit Sukchongchaipruk (interview) said that the school gave the chance to inform the students about the choir in classes, before classes and in moral education classes and have the teachers selected the singers from every classroom.

5.2.2.5 Performance Support

Penchan Wattanamongkol (interview) said that the school supported the choir to perform regularly to give the chance of having encouragement, complement and applause from the audience to make them proud of themselves and motivate them to develop their singing skill.

Wipaporn Sukchongchaipruk (interview) said that the school provided the budget for food and drink, clothing and transportation in every performance.

Sathit Sukchongchaipruk (interview) said that the school executives supported the choir to perform in foreign countries such as China, U.S.A., Germany, Hungary, and Austria. They asked for donation from teacher and parent association, companies, and shops for teachers, transportation expenses and they had the parents pay for student's transportation expenses.

This activity made the students have experiences in singing with other excellent choir from other countries, and extend their vision. Furthermore, the students have more motivation for the choir development.

5.2.3 Music teachers

5.2.3.1 There were excellent music teacher who was an expert in conducting the choir

Suphakit Jitklongsap (interview) said that at the beginning, the teacher were not expert in chorus but now the school invites Mr. Sathit and Mr. Jane

Sukchongchaipruk, who were the experts in chorus to be conductors, so the choir was good enough to show in other countries.

5.2.3.2 There was a music teacher who can manage the choir activities

Penchan Wattanamongkol (interview) said that it was necessary to have someone who organized the choirs' activities such as calling the members for the rehearsal, checking their name, helping the students when dressing and making up and was a backstage. In 2004, the school had assigned this job to Ms. Wipaporn, the teacher of the Chapel Department, and she had done it very well.

5.2.2.3 There were music teachers who devoted themselves for the choir

Sirawit Teewakun (interview) said that except from the unity of the members of the choir, one of the important factors that concerned of the choir achievement was the teachers. Up until now, there were many devoted teachers, so the choir had developed well and had fantastic achievement

5.2.4 The Member of the Choir

5.2.4.1 The members came to rehearse regularly

Wipaporn Sukchongchaipruk (interview) said that the members of the choir had intentness in practicing their skills. They came to rehearse and perform instead of played with their friends or did homework, so they could improve their skills continually and efficiently.

5.2.4.2 The members loved and were attached to the choir

Sathit Sukchongchaipruk (interview) said about the unity of the members that because the students did many of activities together, they knew how to live and work with other people and learned to help each other. Older students helped younger students get dress or stand in rows. Finally, they would attach to each other, and had more intentness for rehearsals and performances.

Sirawit Teewakun (interview) said that most of the members came to rehearse regularly and rehearsed intently. If someone sang in the wrong pitch, they would notice and tell him, then try to sing in the right pitch again.

Chomnad Termpongnurak (interview) said that most of them had intentness to participate in every activity; they improved their own habits from the one who do anything slowly to the one who was very enthusiastic in order to adjust themselves with the choir.

5.2.5 Parents Support

5.2.5.1 Their permission for the children to do any activities

Supphakit Jitklongsap (interview) said that the choir could rehearse and perform constantly because of the permission and support by the parents

5.2.5.2 The parents always give the students a drive

Wipaporn Sukchongchaipruk (interview) said that most of the parents gave their children a drive, so the rehearsal and performances ran conveniently.

Anchalee Kunadilokkan (interview) said that some of the choir members went home by school bus, but there were rehearsals after school so the parents had to drive students home. Most of the parents give collaboration in this point, so the students could perform and rehearse in the evening.

5.2.5.3 The parents encouraged the students and support some of the equipment

Amphan Jitrungreungnit (interview) said that the parents encourage the students when they were depresses from the hardness of the songs, how to divide the time to do many things and they help the students in their self preparation such as teaching their homework or preparing their clothing and other equipments

5.2.6 Place for the rehearsal and music equipments

Wipaporn Sukchongchaipruk (interview) said that there were a suitable rehearsal room in the scripture hall which had enough area and complete materials for convenience such as air conditioner, light, raiser, toilet and dressing room. Furthermore there were full of musical equipment such as piano, music, equipment in public address system and clothing which made any activities of the choir completely success.

5.2.7 Project Planning

5.2.7.1 There were projects of planning and budget every year

Wipaporn Sukchongchaipruk (interview) said that the choir joined with the department of religious affairs to plan about yearly projects and budget to submit to school executives. The projects that were arranged every year were choir project and choir camp, the special projects were concerts and performances in foreign countries.

5.2.7.2 There were short time and long time rehearsal planning

Wipaporn Sukchongchaipruk (interview) said that in academic year of 2004 there were rehearsal plan and steps from June 2004 to February 2005, choir camp in October and March and there were brief rehearsals before lunch and after school 5 times in four days as following.

- Monday 11.20-12.00
- Tuesday 11.20-12.00
- Thursday 11.20- 12.00
- Friday 11.20- 12.00 and 15.20-16.30

From these regular rehearsals, the students could develop their skills until they could perform well.

5.2.8 The choir's repertoires

5.2.8.1 There were enough repertoires for the rehearsal and performances

Wipaporn Sukchongchaipruk (interview) said that the school bought music of suitable songs from the shop in Thailand and foreign countries. Now there were 8 volumes of Choral Work Shop (each volume had 260 songs) and more than 120 sheets music, so the choir had many songs to sing in the performance.

5.2.8.2 There were many types of song

Sathit Sukchongchaipruk (interview) said that the school provided the budget for buying music from foreign countries. Furthermore, there were Thai songs which were composed by Lady Malaiwan Boonyarattanawet, so the choir had many types of songs for the rehearsal and performance such as modern pop songs,

Christmas songs, Thai and foreign folksongs, worship songs and songs for the important ceremony such as Mother's Day or Day for paying respect to the teacher.

5.2.9 Rehearsal

5.2.9.1 Regular rehearsals all year long

Sathit Sukchongchaipruk (interview) said that there were rehearsals five times a week from June 2004 to February 2005, so the members could develop their singing skill perfectly and have qualified performance both in school and other places for many years.

5.2.9.2 There were choir singer project on vacation

Sathit Sukchongchaipruk (interview) said that there were not enough time to teach all of the students in regular time, so there were choir camps 2 times a year for 4-5 days on October and March to reinforce music theory, music reading, singing skills and prepare songs for the performances. There were much time each day, so the students could concentrate to learn many skills and develop their singing skill more efficiently

5.2.10 Evaluation

5.2.10.1 There was evaluation in each performance

Sathit Sukchongchaipruk (interview) said that the teacher would observe the performance and told the students how to improve, so the students knew what the problems were, and how to improve themselves in the next performance.

5.2.10.2 The teacher let the student participate in the evaluation

Sathit Sukchongchaipruk (interview) said that sometimes the teacher played the record of the performance and let the student discuss about them with their music teachers, so the students knew what the problems were, and how to improve themselves in the next performance, so the students knew what the problems were, and how to improve themselves in the next performance.

CHAPTER VI

SUMMARY, DISCUSSION OF THE RESULT AND SUGGESTIONS

This research--A study of extra curricular elementary school choirs: A case study of Bangkok Christian College Boys' Choir was studied in three research objectives. First, to study about general condition of the choir in the aspect of school policies, division under authority, the number of music teachers and the members, rehearsal space, instruments, and other materials. Second, to study about the choir management in the aspect of planning, recruitment and selection of singers, selection of repertoires, rehearsals, performances and evaluations and the third is to study about problems and factors which affect to the achievement of BCC Boys' Choir. The study could be summarized as following

6.1 Conclusion

6.1.1 General condition of the choir

BCC Boys' Choir had been established in 1852, at the same time of the school's establishment, to praise and worship God in the important occasions and ceremonies. The choir had many performances in and out of the school and other countries as well as produced the well known artist who brought many benefits to the society.

From up until now, all of the school executives appreciated chorus and had evident objectives in chorus establishment and strong policies in all aspects of the promotion of the choir' activities.

The activities of the choir were under supervision of the Chapel Department, Assistant Principal in Student Affairs, and the school director respectively. Now, there were two music teachers who managed the running and rehearsal of the choir; Ms.Wipaporn Sukchongchaipruk; the organizer and the pianist, and Mr.Sathit Sukchongchaipruk; the conductor and special teacher. In academic year 2004, there

had been 35 elementary school and 15 secondary and high school students as the members.

Generally, the choir rehearsed in a room in the chapel which had the area of 600 square feet. The room had been improved to be a suitable rehearsal room of the choir by having attached the sound absorber on the walls and ceiling and providing curtains, air conditioners, lightings, facilities and musical equipments such as piano, riser, CD and tape players.

6.1.2 BCC Boys' Choir Organization

The choir joined with the Chapel Department to plan about yearly projects and budget to submit to school executives to make their activities and development run continually.

The choir would manage the recruitment by having students who were in grade 3-6 apply for the choir. If there were not enough applicants or the choir wanted to have more applicants the choir would conscript the student to be the choirs' members.

The applicants would be selected by testing in group, each group had ten students. The students who had clear and powerful voice, sung in C Major Scale on correct pitch, and had a good hearing skill would be selected to be the choir's members.

The study of selection of the repertoires revealed that there were many types of songs for the rehearsal and performance. The Choral director would select the suitable repertoires for each ceremony by avoiding select the same songs which had been sung last year. Now there were more than 1,000 songs which were enough for selection for the rehearsal and performance in any occasions.

In academic year 2004, there were rehearsals 5 times in four days at lunch and after school a week; Monday, Tuesday and Thursday at 11.20- 12.00, and Friday at 11.20- 12.00 and 15.20-16.30 There were 3 portions of the rehearsal; 1) Warm up and pronunciation practice, 2) Sight reading practice and 3) Song practice. In addition, there were choir music camps in October and March which took 3-5 days each. From these regular rehearsal, the students could developed their skills until they could perform fantastically

According to the study, the school executives supported the choir to perform all year in many ceremonies such as religion ceremonies, school activities, and other performances and concerts. In academic year 2004, the choir had had 19 performances which were 11 times in school and 8 times out of the school.

There were evaluations in every performance by teachers' informal observation and evaluation by the choir's members. Sometimes, there were evaluations from the audience too.

6.1.3 Problems of BCC Boys' Choir

There were problems about music teachers because there was only one music teacher, Ms.Wipaporn Sukchongchaipruk, who took care of the students, organized the choir's activities and played piano when performing and rehearsing. Furthermore, the school invited Mr.Sathit Sukchongchaipruk to be the choral director but there were not other music teachers who helped him train the new students to sing, so he had to train both of the old and new members at the same time. The old members might be bored while waiting, so the choir had Mr.Supphakit Jitklongsap and Wipaporn Sukchongchaipruk, the teachers in the Chapel Department, helped him train the students.

When there were activities in the BCC Chapel, the rehearsal room always made to be a dressing room, so the choir had to rehearse in the room of the Chapel Department or meeting room # 5 on the second floor.

The problem about the recruitment was that there were not many students who were interested to join with the choir. In academic year 2004, there were only 60 students applied in the choir and there were only 10 students who pass the test. If it is necessary to use many students, the choir would conscript the student to be the choirs' members. Then the students were tested music skills in easy way. The students who had clear and powerful voice, sung in C Major Scale on correct pitch, and had a good hearing skill would be selected.

Problems about the rehearsal were that there were not much time for the rehearsal, some members didn't pay attention to the teachers and talked with another student. Most of them sung in discordant voice, didn't gaze their mouth, shouted when singing, couldn't remember their harmony and learned slowly. The teachers

solve these problems by taught them in extra classes in Friday evening and asked them to pay more attention. In addition, the teachers have the students pronounce staccato by using the air from the stomach, pat three fingers in their mouth and sing, and open their mouth wide. The teachers should teach harmony part before the melody and have the students sing phrase by phrase, again and again. For the students who couldn't remember the music in their part or sang in the wrong pitch, the teachers had to call them for extra classes or had these students stand by the students who sing correctly as well as had them sang softly.

When there were performances out of the school, the school would send letters for permission to the parents but sometimes there were only a few of parents who allowed their children to perform, so the teachers had to explained them about problems and asked them for collaboration. When there were problems about transportation that make the time of arrival delay, the teachers would call to inform the parents about the reason. If there was not any teacher who took care of the students when performing, the choir would ask the Chapel Department to provide some teachers to organize, and take care of the students. Sometimes there were the problems about the place to perform and unsuitable equipments, the music teacher would prevent them by surveying the place, the stage, and asking for the required equipment to the organizer.

6.1.4 The factors concerning with the achievement of BCC Boys' Choir

The choir had been established with obvious policies and objectives to make the students can sing hymns in school ceremonies, and develop their music and singing skills as well as promote the school by the choir's activities. Moreover, there were the policies and the specific department to support all of the choir's activities such as the Chapel Department, so the choir had run perfectly up until now.

From the past to present, the school executives were appreciated in the choir activity and found it important. They played the important part in promoting the choir until success by supporting in providing excellent music teachers to teach, giving budget for any project, and teaching media. Additionally, the school executives supported the choir in the recruitment, performances, food and drink, clothing, transportation, and going to other countries.

There were music teachers who organized the choir activities directly and the expert music teachers who teach the students so the choir's activities ran continually and effectively and have the correct way and standard of singing development. The choir could have the performance in school, out of school and in other countries.

Most of the members intently and dedicated themselves for the choir's activities. They loved each other and work in team and they rehearsed and performed enthusiastically. The choir performed efficiently because of their collaboration, unity, and enthusiasm.

The parents play an important role in supporting the choir's activities. They allowed the students to rehearse and perform, drove them home and encourage them and provided required equipment to the choir.

The choir had the suitable rehearsal place which had enough area, could absorb the echo well, had full of equipments and musical instruments, so the choir could run conveniently.

The project and budget planning were submitted to the school executives every academic year and there were rehearsal plans in short time and long time all year long, so the activities of the choir could be run continually and the members' skills could be developed until there were many of qualified performances that released to the audience.

The school provided the budget for buying notes from the shop in Thailand and foreign countries, so the choir had various and enough songs to sing in any occasion. Most of the songs came from the set of Choral Workshop which had notes and CDs to have the students hear and repeat after.

There were rehearsals all year long and there were summer camps on vacation to improve the student's skill and make them learn about music skill constantly, so their development seemed to be more efficient.

There were evaluations by teacher's observation and students' evaluation, so the students could know about their deficiencies and how to improve themselves until they could develop their skills and performances efficiently.

6.2 Results Discussion

To make the research show their results evidently, the researcher would present the results discussion by discussing the problems and factors which concerned about the choir's achievement together with general conditions and management of the choir.

6.2.1 General Conditions of BCC Boys' Choir

School policies to the choir

According to the study, the school executives were appreciated with the choir's activities. The choir had obvious policies and objectives to make the students can sing hymns in school ceremonies, give them the chance to show their abilities and develop their music and singing potential as well as cultivate the good attitude, value in the students' minds through songs, and promote the school by the choir's activities. Moreover, there were the policies and the specific department to support all of the choir's activities, so the music teachers who had responsibility for organizing the choir could decide the plan which conformed to the policies and objectives of the choirs' establishment. This reason was the advantage for the school to establish the choir because the most important thing to found a choir was the strong objectives, roles, and policies to make the choir run its activities stably. It was different from some school which found the choir by the school director because when the director retired the choir would be neglected until it failed.

Division under authority

According to the study, chorus was the activity that many people were involve in such as students, parents, music teachers, and school executives. It was activity that needed knowledge, understanding and collaboration from those who concerned. BCC Boys' Choir had the specific department to take care of its activities; the Chapel Department and there were the teachers who were responsible for organizing the choir; Ms. Wipaporn Sukchongchaipruk. It was shown that the school executives understand in the special characteristic of chorus activity. The obvious categorization of responsibilities made the music teachers and other people understand in their roles and can plan and run the choir's activities fantastically and are supported in budget

systematically. It is necessary to have specific department and someone who was responsible for all activities to make the choir's plans, rehearsals, performances, and evaluations run completely.

The Number of Music Teacher

There was a music teacher who organized the choir and a special music teacher to be a choral director to make the activities of the choir ran completely and efficiently. The students had standard skills and could perform in and out of the school as well as other countries

According to the study, there were not music teachers who helped the conductor practice the new students to have the same basic of the old members, so the old members might be bored. It would be excellent if there were music teacher who were good in chorusing helped choral director practice the new members about 2-3 months, and then had them rehearse with the old members when they had good basic, but it would be perfect if there was a project to develop music teachers in the school to be an another expert in chorusing to practice the student's pronunciation and singing skill, and be the conductor instead when the old conductor were busy.

The number of the members

The study revealed that in academic year 2004, there were 35 members who applied to the choir and had the permission from their parents. Most of the members dedicated themselves to do this activity. They were united and attached to each other, and they rehearsed and performed enthusiastically, so the choir could perform in many places efficiently.

The choir which had 35 members was a medium size, so sometimes there were not enough students to perform because their parents not allowed them to go, so there should have the information about the advantages of the choir and the campaign to make the students join more and more because it was easy to perform according to their abilities. It was necessary to practice the new student to replace the students who leave the choir and develop the singing skill of the old members because there were more members and efficient to perform in any occasion.

Rehearsal place and musical equipment

The study revealed that there were the rehearsal in the room of the chapel which was suitable for the choir. There were 600 square feet area, sound absorbent material, curtains, air conditioner, and lighting and there were complete musical equipments such as piano, music stands, three steps riser, tape, CD, VCD and DVD players, 29" television, wardrobe and music folders.

According to the study, there was a problem when there were other activities in that room. If the school wanted the more efficient rehearsal, it was necessary to have a special rehearsal room which had ventilation, anti-echo and lighting systems, and it was vital to have complete facilities. The National Association for Music Education (1986:29-52) said that the rehearsal should have at least contains 1,200-1,800 square feet of floor space, with a ceiling at least 14 feet high and double-entry door. Rehearsal and practice rooms maintain a year-round temperature range between 65 and 72 degrees with humidity between 40 and 50 percent and air exchange rate double that of regular classrooms. At least 70 foot-candles of illumination are provided. Lighting and ventilation systems are designed so that all rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25. Each rehearsal rooms contains at least 32 square feet of chalkboard, with permanent music staff lines, and 24 square feet of corkboard. Each room contains a grand piano or a quality upright at least 44 inches high, sufficient music stands, and quality sound reproduction equipment. Each room has convenient access to audiovisual equipment. A set of portable choral risers is conveniently available to each room in which choral music is taught. The rehearsal room should have note filing system to make it easy when finding notes. The National Association for Music Education (1991:9) said that When searching for compositions of sufficient quality for your choir, you should establish a file card system that includes the title of a piece, voicing, composer, arranger, publisher and the publisher's code for the piece, and specific musical features that you may want to recall at the later time. This will bring real benefits as you select pieces for study and performance.

6.2.2 The BCC Boys' Choir Organization

Planning

There were short time and long time rehearsal plan all year, and there were yearly project and budget planning in every academic year. The decision about the budget was made by the project possibility not by an amount of the budget, so it was necessary to plan all activities both in short time and long time in advance to make all the activities of the choir run perfectly.

Recruitment and selecting the singers

There was the recruitment at the beginning of the first academic years and the singers have to be those who were studying in grade 3-6. The informing of the recruitment had been done in classes, before classes, and in morality classes. The selecting had been done by test in group of ten students. The students who were selected must have clear and powerful voice, can sing in C Major Scale correctly, and have a good hearing skill. After that the teachers would send the parents letters for asking permission and divided the students in group. In academic years 2004, there were 60 students applied for the choir but only 10 students could pass the test.

The problems about the recruitments were that there were only a few students who applied for the choir and most of them didn't have music skill. The choir must conscript the students from each classroom and test them in hearing and singing skills.

The study shown that there were collaborations between school executives and music teachers, music teachers and the class advisor in facilitating the recruitment, and there was collaboration between the music teachers and the parents for the permission to rehearse. If the school needed many qualified members, it must pay attention to the recruitment because the recruitment was the important steps of the choir's establishment. There should be campaigns to enlarge knowledge and understanding about the advantage of chorus activities. There should be the exhibition about the choir's work and success to motivate the student to join with the choir. The selecting the singers should add more tests of hearing skills such as clapping or singing after the piano.

Selecting the repertoire

The school supported the budget for buying the notes from the shop in Thailand and foreign countries, so there were more than 1,000 songs and CDs for practicing at present. The Choral director would choose the repertoires which were suitable for the ceremonies and not sung last year. The school must have the budget for providing the repertoires by selecting various styles, rhythm, and arranging. Wanee Laddaklom (2542: 23-27) said that the selected repertoires should have various styles such as slow, fast, amusing, gay, and tragic. The repertoire must not be too hard and had arrangement suitable for singers' abilities.

The Rehearsal

There were rehearsals at lunch and after school four days a week. The rehearsals were divided in three parts as followings

1. Warm up and diction practice
2. Sight reading practice
3. Singing practice

Moreover, there were choir music camp twice times a year, so the members were developed their singing skill constantly and efficiently.

Problems about the rehearsal were that there were not much time for the rehearsal, some members didn't pay attention to the teachers and talked with another student. Most of them sung in discordant voice, didn't gaze their mouth, shouted when singing, couldn't remember their harmony line and learned slowly. The teachers solve these problems by taught them in extra classes in Friday evening and asked them to pay more attention. In addition, the teachers have the students pronounce staccato by using the air from the stomach, pat three fingers in their mouth and sing, and open their mouth wide. The teachers should teach harmonic tone before the main tone and have the students sing again and again. For the students who couldn't remember the tone in their part or sang in the wrong pitch, the teachers had to call them for extra classes or had these students stand by the students who sing correctly as well as had them sang softly.

There should be regular rehearsals at lunch or after school. It would be good if the rehearsal didn't cause inconvenience to the parents or affected to study time. The schedule of the rehearsal should be made by teachers and parents. The National Association for Music Education (1991:10) referred that the school and parents played important role in deciding the rehearsal schedule. The rehearsal should be on school days and might be on vacation. It was vital to portion rehearsal time systematically and suitably to make the students develop their music skills such as singing and note reading skill efficiently. In addition, the balance portion between singing techniques practice and songs practice would create the lively and efficient rehearsal. There should be steps of the rehearsal which was suitable for the member's abilities to create the interesting and effective rehearsal. Duangjai Amatyakul (2546: 66-67) said about steps of the rehearsal that it should begin with exercises, then sing the familiar songs, then practice the new or hard songs and the rest songs which have not sung yet, then sing the whole of the song which everyone can sing for improvement and fluency, then inform news or other information, and finally sing the best song to get more willpower.

The Performance

According to the study, the school executives supported the choir to perform all year in many ceremonies such as religion ceremonies, school activities, and other performances and concerts. In academic years 2004, the choir had had 19 performances which were 11 times in school and 8 times out of the school. Most of them were short time performances which there were only two or three songs to be sung.

When there were performances out of the school, the school would send letters for permission to the parents but sometimes there were only a few of parents who allowed their children to perform, so the teachers had to explained them about problems and asked them for collaboration. When there were problems about transportation that make the time of arrival delay, the teachers would call to inform the parents about the reason. If there was not any teacher who took care of the students when performing, the choir would ask the Chapel Department to provide some teachers to organize, and take care of the students. Sometimes there were the

problems about the place to perform and unsuitable equipments, the music teacher would prevent them by surveying the place, the stage, and asking for the required equipment to the organizer.

According to the study, the performance were important to the choir's development because they made the children prided and confided in themselves, had good experiences and willpower to practice themselves because there were obvious success waiting for them. Peungjit Sawamiphak (2530: 97) said that the choral boy had to practice many of music skills, if they were ready to perform, they would know many things from the performance. The school should give them the chance to perform regularly both in and out of the school. It might begin with a small one such as small performance at lunch time or after school.

Evaluation

There were evaluations after the performance by teacher's observation, students' evaluation and audiences' evaluation, so the students could know about their problems, deficiencies and advantages to improve and develop themselves until they could develop their skills and performances efficiently. It was necessary to evaluate each activities especially the performances and it was good if there were data gathering because everyone would know about their advantages, deficiencies, and suggestions from the aspect of music teachers, students, and audiences which make the choir improve and develop their performance efficiently. Wanee Laddaklom (2542: 23-28) said about evaluation that there was an evaluation each performance by gathering all information in good and bad points and suggestions from the audience, performer and organizer in the form of questionnaires, evaluation forms or interviews, and analyzed them later. Recording the performance was another good method because it made the evaluation and technical improvement easy. Moreover, the evaluation of the concert must be done with the committee.

6.3 Suggestions

6.3.1 Suggestion from the research

From the discussion of A Study of The Elementary School Chorus: A Case Study of Bangkok Christian College Boys' Choir the researcher presents the suggestion as following

The number of the music teacher

The school should provide at least one music teacher who were excellent in chorusing to be the conductor of the choir and one music teacher to be a pianist.

The number of the member

The boy usually though that singing was the activity for the girl so there should have the information about the advantages of the choir and the campaign to make the students join more and more because it was easy to perform according to their abilities. It was necessary to practice the new student to replace the students who leave the choir and develop the singing skill of the members because there were more members and efficiency to perform in any occasion.

Rehearsal place and musical equipment

There should have the special rehearsal room which had enough area, standard facilities and musical equipment such as piano, music stands, riser, tape, CD, VCD and DVD players, television, wardrobe, notecase and the equipment for public address system and the note filing system to make the choir' s rehearsal and performance continue and effective.

Planning

The organizers have to plan about short time (1 year) and long time (3-5years) in advanced in order to develop singing and performing skills to conform to any future activities such as performance in foreign countries or a big concert. It was necessary to explain about the steps and advantage of the project clearly to make the school executives decision of budget providing easy.

Recruitment and selecting the singers

There was the recruitment at the beginning of the first academic years and the singers have to be those who were studying in grade 3-6. The informing of the recruitment had been done in classes, before classes, and in morality classes. The selecting had been done by test in group of ten students. The students who were selected must have clear and powerful voice, can sing in C Major Scale correctly, and have a good hearing skill. After that the teachers would send the parents letters for asking permission and divided the students in group. In academic years 2004, there were 60 students applied for the choir but only 10 students could pass the test.

The problems about the recruitments were that there were only a few students who applied for the choir and most of them didn't have music skill. The choir must conscript the students from each classroom and test them in hearing and singing skills.

The study shown that there were collaborations between school executives and music teachers and music teachers and the class advisor in facilitating the recruitment, and there was collaboration between the music teachers and the parents for the permission to rehearse. If the school needed many qualified members, it must pay attention to the recruitment because the recruitment was the important steps of the choir's establishment. There should be campaigns to enlarge knowledge and understanding about the advantage of chorus activities. There should be the exhibition about the choir's work and success to motivate the student to join with the choir. The selecting the singers should add more tests of hearing skills such as clapping or singing after the piano.

Selecting the repertoire

The conductor would choose the songs which were suitable for the ceremonies and had various styles, rhythm, and harmony. The repertoire must not be too hard and suitable arrangement.

The rehearsal

There should be regular rehearsals all year. The schedule of the rehearsal should be made by teachers and parents. There should be balance portion between singing techniques practice and songs practice to improve all singing skills. The suitable steps of the rehearsal were important because they could create the interesting and effective rehearsal

The performance

According to the study, the school executives should support the choir to perform all year in many ceremonies, and should provide some teachers to organize, and take care of the students. Before the performance, the music teacher should survey the place, the stage, and asking for the required equipment to the organizer.

Evaluation

It was necessary to evaluate each activity especially the performances and have the members evaluate themselves by gathering all information in good and bad points and suggestions to make the improvement and development easy.

6.3.2 Other suggestions

6.3.2.1 There should be the seminar for elementary school executives to inform about advantages of the chorus and make them appreciated in this activity.

6.3.2.2 It was necessary to provide more experts in choral singing because there were only a few teachers who could conduct the elementary school chorus

6.3.3 Suggestions for research

It was crucial to do the research to study about the details and problems of the chorus in these following points

- The study of secondary school chorus establishment
- The study of university chorus establishment
- History and development of chorus in Thailand

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สำนักพิมพ์จุฬาลงกรณ์มหาวิทยาลัย.

APPENDIX



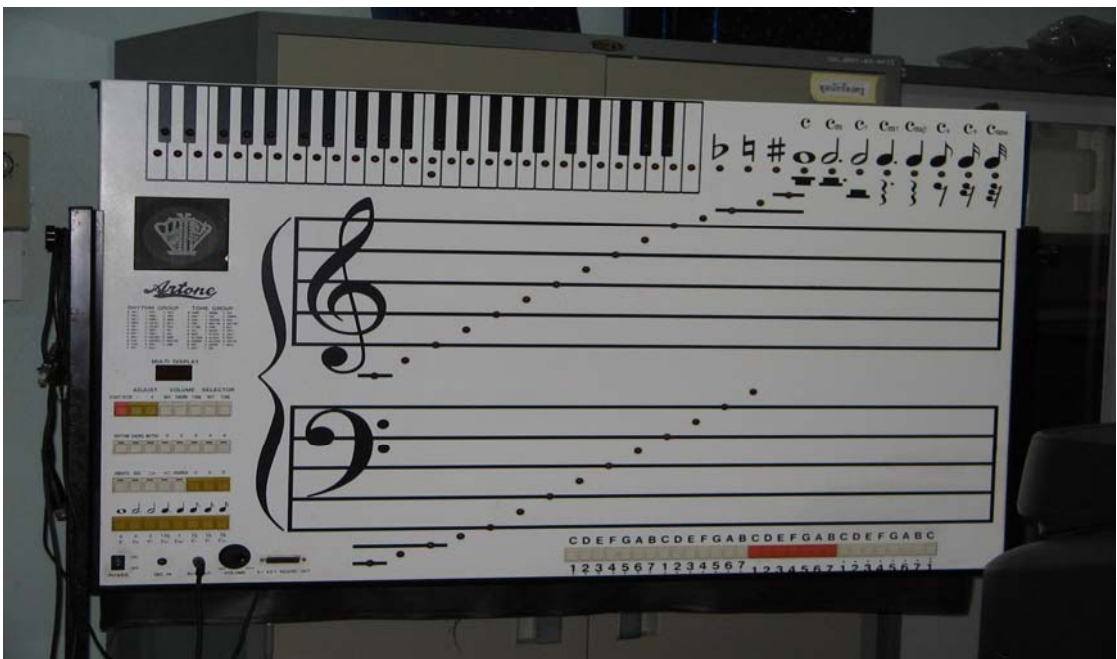
Picture 1: BCC Choir rehearsal room



Picture 2: Rehearsal in BCC Choir rehearsal room



Picture 3: Acoustic Piano



Picture 4: Keyboard Teaching



Picture 5: Cabinet for music folder



Picture 6: Riser



Picture 7: Cabinet for choir uniform



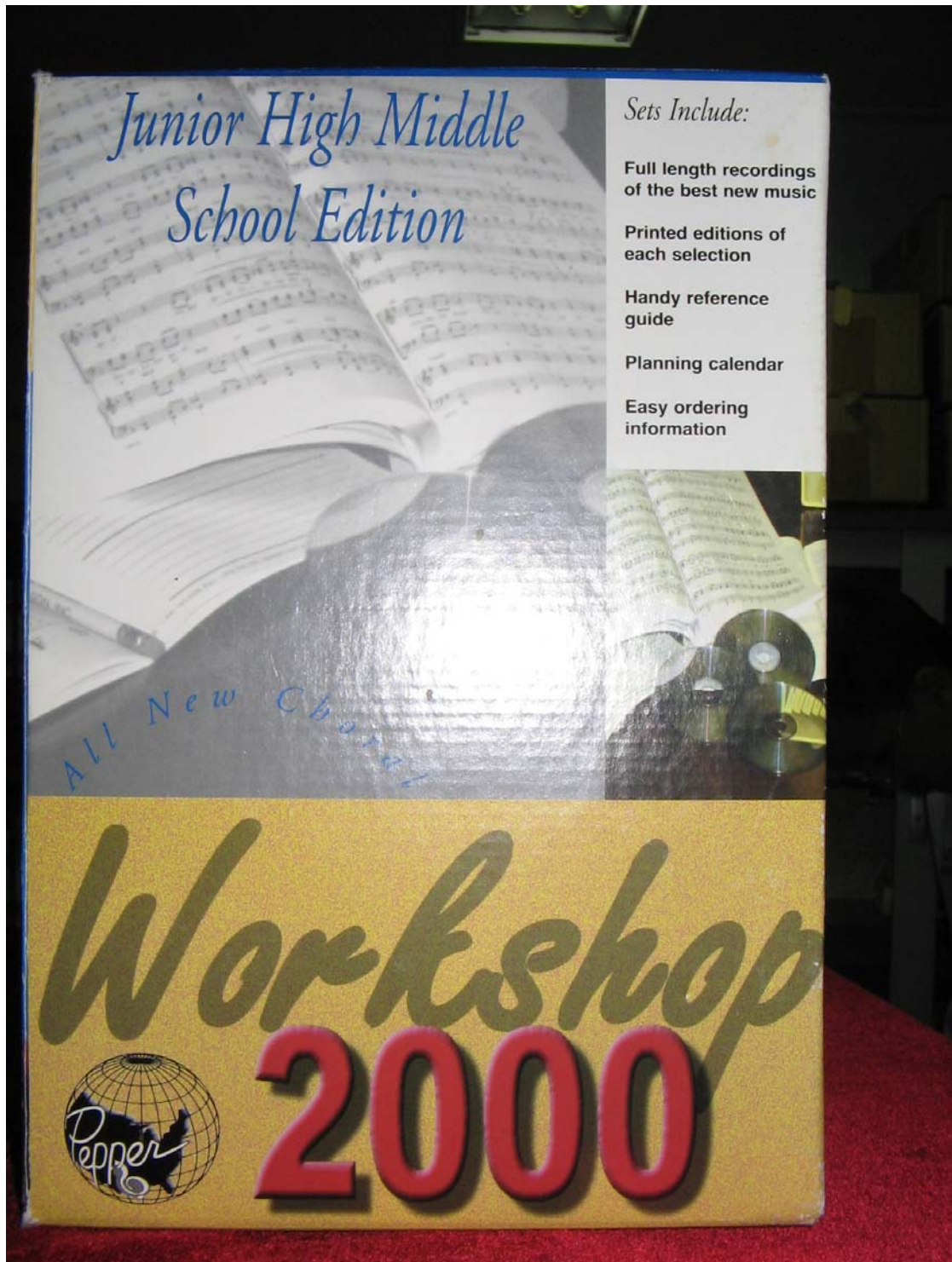
Picture 8: Christmas uniform



Picture 9: Choir uniform (tuxedo)



Picture 10: Choir uniform



Picture 11: Choral Workshop

BIOGRAPHY

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