

# Teaching Chinese students playing Thai music on erhu in Liyin art school, Hunan province, China

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## Abstracts

This paper presents the finding of a study that intended to seek the teaching result validity evidence of an instrument to measure the abilities of Chinese erhu students playing Thai music in Liyin art school. There are eight volunteers participating in 10 sessions divided into four stages, each stage containing a formative test. And there will be an additional review and performance exam for summative evaluation. This research used qualitative and quantitative research mixed methods. Research designed based Requirements for the Erhu Exam of the Social Art Level of the Chinese Musicians Association; academic research was used to study Thai sawduang music with item-objective congruence (IOC) reliability scale. In IOC, the constructed guidebook and lesson plan of “*Teaching Chinese Students Playing Thai Music on Erhu*” was verified its effectiveness by 4 key informants including two Thai music masters and 2 Chinese erhu experts to criticize and bring the results to revision for one round in total. The results of this study are: Eight students had stable increase in four formative tests and one summative test. By using reliability measurement for the guidebook and lesson plan. The minimum score passing the benchmark achieve 0.75 totally, evidenced the reliability of this study.

**Keywords:** Thai music; Sawduang; Chinese erhu; guidebook; Liyin Art School

## Introduction

China and Thailand have had a very good relationship since ancient times. Ancient Chinese classics recorded the close exchanges between China and Thailand, and described the friendly relations between the two countries. In September 2017, Professor Wang Liguang, Dean of the China Conservatory of Music, launched the *Global Music Education League* (GMEL). Researchers have found that Chinese students have little understanding of Southeast Asian countries and do not have suitable textbooks and courses to popularize to middle schools. In 2011, the Ministry of Education of China issued the new curriculum standard for art courses, which advocates cultural diversity and the appeal of the “*the Belt and Road*” (B&R). In order to improve this phenomenon, a course will be developed to teach Chinese students to play Thai music with erhu, and the erhu will be used as a bridge to open a window for the exchange and development of Chinese and Thai music and culture. This study adopts a combination of quantitative and stereotypical research methods, combined with on-site investigations and expert interviews, to summarize the teaching similarities and differences of Chinese and Thai stringed instruments. Using IOC to obtain an index of 4 experts on guidebooks and lesson

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plans, analyze the results of formative and summative tests on 8 erhu students from Li Yin Art School to determine the effectiveness of the course.

## Research Objective

1. To study Thai tunes on *saw-duang* style of playing.
2. Studying Chinese *erhu* playing method of playing.
3. Constructing the “Guidebook of playing Thai tunes on Chinese *erhu*”.
4. To experiment teaching Chinese students to play Thai tunes on *erhu*.
5. To know the result of teaching.

## Research Methodology

This research is using the quantitative and qualitative experimental mixed methods. Qualitative research is using methods of literature, interview, field investigation to compile guidebook and lesson plan. Quantitative research is to know the experimental teaching result-based guidebook and lesson plan by formative and summative tests. To test the reliability of the course, an IOC was designed with four experts participating in the filling out of the form. “1” represents agreement, “0” represents uncertainty, and “-1” represents disagreement. The average score obtained from the project is less than 0.5, indicating that the project has not been passed. If it is greater than 0.5, indicating that the project has received the consent of the experts, it can be used, as shown in the table 1.

The student grades are scored by the teacher, and the data is collected from the scores of four formative tests and one summative test. The total score, mean, standard deviation, and variance of the tests are statistically analyzed.

The IOC and testing evaluation projects are both derived from the social level grading requirements of the Chinese Musicians Association. Researchers classified and summarized 12 project evaluation dimensions based on the six levels of the cognitive domain in Bloom's Taxonomy, as shown in the table 2 and 3. This process is in line with the development logic of practical education, but the shortage is that the sample size is limited by region and major, and only targeted at specific erhu students.

## Research Scope

This article focuses on conducting twelve weekly Thai music experimental teaching sessions for 8 erhu students at Liyin Art School in Hunan Province to improve the phenomenon of cultural alienation in Thai music. It attempts to establish a knowledge framework for students through analogical research on music history, instrument band structure, tuning system, and musical notes. The research scope involves:

1. Principle of Thai music, Thai notation and Thai tunes specifically “*Khaek Borathet and Khmen Saiyok*”
2. Studying *sawduang* and *erhu* playing technique
3. Writing the “Guidebook of playing Thai tunes on Chinese *erhu*”.
4. Experiment teaching playing Thai tunes on *erhu* by using the “Guidebook of playing Thai tunes on Chinese *erhu*”.
5. Find out the result of teaching

## Research Findings

Panya (1980) introduces Thai music from two aspects: classical music and regional and popular music. Thai music is divided into 8 parts by literature, interview and field research. This is the main component of teaching Chinese students to learn Thai music guidebook. In order to construct a knowledge framework in the cognitive field, researchers have correspondingly written the history, structure, performance skills, tuning system, notation, erhu tuning, translation, and application of erhu.

Table 1 presents 12 projects based on Bloom's taxonomy of educational objectives in cognitive domain, each corresponding to the teaching objectives of teaching Thai music to Chinese erhu students. Comply with the writing logic of the guidance book and teaching plan. Bloom (1956) refined the cognitive domain into six aspects: knowledge, comprehension, application, analysis, synthesis, and evaluation. They are divided like following:

1. Music Genre (MG): Students know Thai traditional music, folk music and classical music.
2. Thai Ensemble (TE): Students distinguish between Piphat ensemble, Mahori ensemble and Khruang sai ensemble.
3. Thai Instrument (TI): Students learn about various Thai musical instruments, such as membranophones, idiophones, chordophones and aerophones.
4. Thai Tuning (TT): Students learn about the Thai tuning system responsively, including the tuning system used by different instruments and ensembles in various settings.
5. Thai Notation (TN): Students recognize and read Thai music scores, including solfège notation (alphabet) and cipher notation (number).
6. Sawduang Stucture (SS): Students know the components, materials, assembly and usage of sawduang.
7. Transcribe (T): Students translate Thai music notation, Chinese notation and five-line notation.
8. Sawduang Practice (ST): Students learn and play Khmen Saiyok, Khaekborthat Thao.
9. Erhu Structure (ES): Students understand the components, materials, assembly and use of erhu.
10. Erhu Tuning (ET): Students self-tune to a range suitable for performance.
11. Erhu Skills (ESs): Students master common erhu playing skills and can connect melodies proficiently and smoothly.
12. Erhu Performance (EP): Students not only express musical emotion but also understand the meaning of music.

The Rubric assessment was applied to collect the scores. There are 5 levels:

5 4 3 2 1

5= Excellent

4= Good

3= Satisfactory

2= pass

1= Fial

The evaluation level should be awarded based on the reference of the Chinese Social Art Level Examination Standards and the Musician Association Standards (MAS). Starting from the 2022 academic year, the overall performance of erhu students in learning and performing Thai music courses will be graded as follows:

Table 1 Level Description of Items For Chinese Erhu Students Learning Thai Music	
Item	Level Description
<b>Music Types (MG)</b>	5 means students can fully explain the difference between Thai traditional music, folk music and classical music.
	4 means students can fully explain the difference between Thai traditional music, folk music and classical music.
	3 means the student can roughly explain the difference between Thai traditional music, folk music and classical music.
	2 means students can roughly explain the difference between Thai traditional music, folk music and classical music.
	1 means the student is completely unable to explain the difference between Thai traditional music, folk music and classical music.
<b>Thai Ensemble (TE)</b>	5 means the students are very familiar with the types, arrangements and performance occasions of Thai bands.
	4 means students have a better understanding of the type, organization and performance occasions of Thai bands.
	3 means students generally understand the types, arrangements and performance occasions of Thai bands.
	2 means the students are relatively unaware of the types, arrangements and performance occasions of Thai bands.
	1 means the student does not understand the type, organization and performance occasions of Thai bands at all.

<b>Thai Instrument (TI)</b>	5 means students are very familiar with various musical instruments in Thailand.
	4 means students have a better understanding of various musical instruments in Thailand.
	3 means students generally understand all kinds of musical instruments in Thailand.
	2 means students do not know much about Thai musical instruments.
	1 means students do not know much about Thai musical instruments.
<b>Thai Tuning (TT)</b>	5 means the student understands the Thai tuning system very well.
	4 means students have a better understanding of the Thai tuning system.
	3 means students generally understand the Thai tuning system.
	2 means the students do not know much about the Thai tuning system.
	1 means students do not understand the Thai tuning system very well.
<b>Thai Notation (TN)</b>	5 means the student understands Thai music notation very well.
	4 means students have a better understanding of Thai music notation.
	3 means students have a general understanding of Thai music notation.
	2 means students do not know much about Thai music notation.
	1 means students do not understand Thai music notation very well.
<b>Sawduang Stucture (SS)</b>	5 means students can master all the structures, materials and usage of sawduang.
	4 means students can master most of the structure, material and usage of sawduang.

	3 means students can roughly grasp the structure, material and usage of sawduang.
	2 means students can master the structure, material and usage of a small part of sawduang.
	1 means students cannot master the structure, material and usage of sawduang.
<b>Transcribe (T)</b>	5 means students are fully capable of translating Thai sheet music.
	4 means students can translate most Thai musical notation.
	3 means students are able to translate a small portion of Thai sheet music.
	2 means students are able to translate individual Thai sheet music.
	1 means students are completely incapable of translating Thai sheet music.
<b>Erhu Structure (ES)</b>	5 means students can fully understand the structure of Erhu.
	4 means students can understand most of the structures of Erhu.
	3 means students can understand a small part of the structure of erhu.
	2 means students can understand the structure of individual erhu.
	1 means students do not understand the structure of the erhu at all.
<b>Erhu Tuning (ET)</b>	5 means students can autonomously tune according to all the music.
	4 means students can autonomously tune most of the music.
	3 means students are able to independently tune individual pieces.
	2 means students make non autonomous tuning based on individual pieces of music.

	1 means students are completely unable to tune.
<b>Erhu Skills (ESs)</b>	5 means students can master all the playing techniques of erhu.
	4 means students can master the vast majority of erhu playing techniques.
	3 means students can master some erhu playing techniques.
	2 means students can master individual erhu playing techniques.
	1 means students are completely unable to master the techniques of erhu playing.

Interviews with four experts found that the teaching models of Thai sawduang and modern Chinese erhu are similar. The teaching method of oral and heart-to-heart instruction embodies an attitude of protecting tradition, also known as "classics", as much as possible. Experts have given high scores to researchers on their performance in learning sawduang and erhu, demonstrating their teaching ability. The results of the IOC index participating in the guidance book and teaching plan are highly consistent. As table 2 and 3, the reliability results regarding the guidance book and teaching plan. Four experts filled out tables for twelve projects, with the lowest Index of IOC value of 0.75 and the highest value of 1. According to Crocker and Aligns (1986) was handled to calculate the Indices of IOC, there is a high degree of consistency between the project and its objectives.

Based on the four stages of teaching content, four formative tests were organized for 12 projects as table 4. The total score of the eight students' four grades gradually increased, with an additional summative assessment.

## Discussion

According to the five purposes of the study, the following conclusions are summarized.

By studying Thai sawduang, I gained an understanding of the history of Thai music and the performance of Thai instruments.

By studying Chinese erhu, I established a connection between Chinese and Thai music.

3.Drawing on the professional practice book of Chinese erhu and the teaching method of Sawduang, a guide book for teaching Chinese students to play Thai music has been compiled. And relevant teaching plans and evaluation methods have been developed.

Experimental teaching was conducted on 8 erhu students from Liyin Art School. After four formative tests and one summative test, the students' grades showed an increasing trend.

The research results show that experts are satisfied with the researchers' learning of Tai Le. The scores of students in the five exams show an increasing trend. Experts show a high degree of consistency in the IOC index results of textbooks and teaching plans.

In the process of learning musical instruments and compiling the guidebook, it is worth considering whether to respect the local culture of Thai music or follow the Chinese erhu teaching model. The obstacles in audition is a created gap in cross regional music performances. Researchers have discovered through learning that these problems may all be solved, and it is worth considering whether such courses are truly beneficial to students' self-improvement and development.

## Recommendation

### Theoretical Recommendation

Following the steps of China's "the Belt and Road" strategic development by focusing on the small button of Chinese music and Southeast Asian music. Researchers have the following simple suggestions for research purposes:

Encourage students to explore the Thai tuning system and theoretical knowledge of Thai music, stimulate their internal learning motivation. From the cross national and cross-cultural unipolar music education interconnection between Sawduang and erhu to multipolar cooperation

### Practical Recommendations

Writing relevant guidebooks and teaching plans, reasonable content should be set around teaching objectives to provide effective guarantees for course development. In the process of educational practice, both teachers and scholars themselves should uphold their love for music, be good at identifying problems, and provide students with solutions through guidance books and teaching plans to ensure the effectiveness of teaching.

For any research, in the face of music education issues, both researchers and teachers need objective and comprehensive educational evaluation strategies to help students' growth and development.

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