



A study of Pedagogy of Molam teaching by ChumDet Detphimon

Sheng Wei

A Thesis Submitted in Partial Fulfillment of Requirements for

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### ABSTRACT

The purpose of this thesis is to study the teaching method of ChumDet Detphimon. The purpose of this paper is as follows :1)Study and analyze the biography of ChumDet Detphimon.2) Study the Moram pedagogy of ChumDet Detphimon. This paper is qualitative research, including relevant research, investigation, observation and interview. The data were collected from the life and biography survey of Teacher ChumDet Detphimon, as well asa field survey of 5 Molam teachers and 5 Molam students from the School of Music, Maharakham University. This paper analyzes the teaching method of ChumDet Detphimon from the perspective of Molam professional teachers and students.

Results of this paper are as follows :1) Let us know The personal Biography of ChumDet Detphimon; 2) Proposed the Molam Teaching method of ChumDet Detphimon. The research of this paper hopes to let more people know the teaching method of Teacher ChumDet Molam Detphimon. Meanwhile, Because Teacher ChumDet Molam Detphimon is the only teacher of molam teaching method to offer molam course in the University of Thailand at present,, so, we want to through this article research, to let everyone know that the current situation and molam molam teaching in colleges and universities teaching situation, the hope can through this article to molam education in colleges and universities to provide a reference model.

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I am honored to study at Mahasarakham University. Here, I have teachers who work hard and earnestly. At the same time, I have made many professional friends. They have accompanied me through two years of beautiful graduate life.

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## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS .....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES .....	H
CHAPTER I INTRODUCTION .....	1
1. Statement of the Problem .....	1
2. Research Objectives .....	3
3. Research Questions .....	3
4. Importance of Research.....	3
5. Definition of Terms .....	3
6. keyword.....	4
7. Conceptual Framework .....	5
CHAPTER II LITERATURE REVIEW.....	6
1. General knowlege about Molam.....	6
2. Writing biographies.....	11
3. Music education .....	14
4. Teaching plan .....	23
5. Music teaching in a conservatory.....	29
6. Related literature .....	30
CHAPTER III RESEARCH METHODS .....	34
3.1 .Research Scope .....	34

3.2 The research place is college of Music .....	36
3.3. ChumDet Detphimon's Method of teaching Molam .....	37
3.4 Research Process .....	38
3.5. Collection of information .....	38
3.6 Data management and analysis .....	39
CHAPTER IV The Biography of Chumdet Detphimon .....	47
4.1 Chumdet Detphimon Basic information and family origin.....	47
4.2 His learning experiences .....	47
4.3 His works.....	48
CHAPTER V Molam Pedagogy of Chumdet Detphimon .....	49
CHAPTER VI Conclusion Discussion and Suggestion.....	52
6.1 Conclusion.....	52
6.2 Discussion .....	52
6.3.suggestion.....	53
REFERENCES .....	55
BIOGRAPHY .....	61



## LIST OF FIGURES

	<b>Page</b>
Figure 1 Map of Isaan Thailand.....	36
Figure 2 Map of Mahashalakhm Thailand .....	37
Figure 3 Molam expert : ChumDet Detphimon .....	40
Figure 4 Mr. Sayam Chuangprakhon.....	41
Figure 5 Molam expert: Jarernchai Chonpairo .....	42
Figure 6 Rattanapon Sansri.....	44
Figure 7 Arthid khamhongsa.....	44



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# CHAPTER I

## INTRODUCTION

### 1. Statement of the Problem

The northeastern part of Thailand has a land area of 168,854 square kilometers, accounting for about one-third of the country's land area and a population of 22.7 million, accounting for 33.6% of the national population. Northeast of Thailand is adjacent to Laos, Cambodia.

([Http://khonkaen.mofcom.gov.cn/article/ddgk/201709/20170902640100.shtml](http://khonkaen.mofcom.gov.cn/article/ddgk/201709/20170902640100.shtml))

Thailand is divided into four regions-Southern, Central, Northern, and Northeastern. Each region has its own distinguished character, such as language and literature, ritual and beliefs, arts, food, costumes, housing, music, and performing arts.

The Northeastern Thailand is better known by another name-*Isan*, The beliefs in Animism, Hinduism, and Buddhism Isan people have played important roles in their lives. It is very obvious that arts, including literature, visual arts, music, and performing arts are parts of such beliefs. The Music and performing arts are presented as part of the festivals or rituals.

*Lam* or *Molam* Culture. Musical compositions of *lam* culture are also derived from two sources, poetic form and instrumental form. Vocal melodies are created from word tones and poetic forms. There are two types of poetic form used in lam singing, *klon tat* and *klon nyoen*. In terms of musical format, there are only three types of melodies, *lam thang san lam thang yao*, and *lam toei*. *Lam thang san* is sung in syllabic text setting, while *lam thang yao* is sung with long melismas. A *lam toei* melody is a type of short *popsong* of courting. From steps 1-7 *molam* singers use *lam thang san* melodies, only the last step *lam thang yao* and *lam toei* melodies are used. (Jarernchai Chonpairotl/Ratree Srivilai Bongsittiphorn:Music of Northeast Thailand:How a *Molam Klon* Singer Creates a *Lam* Melody)

At same time, the necessity and importance of introducing national folk music into Higher Education.

The Frist.in the teaching of music in higher education, the inclusion of folk music culture can expand course teaching resources, enrich teaching content, and make diversified teaching

objectives manifest. In addition, in higher education, putting folk music into music teaching can better inherit excellent historical culture and interpret excellent national art connotation, and the quality of music teaching is also improved accordingly. To understand the cultural concept of multi-ethnic folk people and expand the types of disciplines. Folk music teaching in higher education is an important carrier of transmission national folk music culture. The introduction of national folk music into higher education makes the teaching methods of national folk more systematic theoretical and scientific.(Song Jinhua, 2017)

The second, Higher Education have natural advantages and should become an important position for transmission and developing national culture. According to the form, it is very convenient and influential to carry forward national music culture in higher education. The high-level music teaching mode can present the local national music culture more comprehensively and vividly, which provides great convenience for students to master the national music cultural content effectively. Current, when the national music culture is more depend on the special folk art groups, but most of these arts groups are only together by common interests and hobbies, their lack of system planning, the lack of professionalism and randomness and instability are typical characteristics of these groups, on the contrary in the higher education, has the rich teaching resources, professional guidance, systematic planning, solid foundation of music theory, scientific teaching means, the stability of the teaching group. These natural advantages, whether on the strength or qualifications more able to assume the responsibility of transmission the national music culture. It is beneficial to transmission, development and innovation of folk Music culture. (Song Jinhua, 2017)

Reasons for choosing ChumDet Detphimon as research object.

The dean of the School of Music at Mahasarakham University once told me like this. First of all, ChumDet Detphimon created a molam major at mahasarakham university, and the first teacher to create a molam major at a university. He was also the first to introduce a molam major to the university. The teacher is also the first teacher who taught molam in the School of Music of Mahasarakham University. In the northeast of Thailand, his teaching method of molam is the most representative and one of the most authoritative molam teachers. He has a high social status and prestige in Northeast Thailand. His singing and teaching are representative. He has trained a lot of molam artists and stars for the whole of northeast Thailand and even Thailand, and

also trained many workers who are engaged in the art of molam . At the same time, the students also won excellent awards and rankings in the various competitions of the Molam for the Conservatory of Music of Mahasarakham University.

Because of this, Mahasarakham University has become the first university in Northeast Thailand to offer a molam course, and it is also the first in Thailand, and even Southeast Asia, the first university in the world to offer a molam course. It has been opened and has accumulated a lot of teaching experience. The teachers are perfect. The teaching tools and scale of Molam are also the first in Thailand. They have a complete teaching system and complete teaching equipment.

More importantly, it provides a reliable realistic and theoretical basis for the transmission and development of Molam. It provides a systematic and scientific basis for the professional development of molam. Therefore, it is very necessary and important that we choose Teacher Chumet Detphimon and the Conservatory of Music at Mahasarakham University. (Sayam Chuangprakhon, Retrieved November 10, 2019)

## **2. Research Objectives**

- 1) To study And analyze the biography of ChumDet Detphimon
- 2) To study Morlam pedagogy of Chumdet Detphimon

## **3. Research Questions**

- 1 ) What is the biography of ChumDet Detphimon?
- 2 ) What is the Molam Pedagogy method of ChumDet Detphimon?

## **4. Importance of Research**

- 1 ) We will know the biography of ChumDet Detphimon
- 2 ) We will know the Morlam pedagogy of ChumDet Detphimon

## **5. Definition of Terms**

- 1) Molam major

The molam program we refer to is the molam program of Music College of Mahasarakham University.

## 2) ChumDet Detphimon's biography

Refer to the teaching process of ChumDet Detphimon

## 3) Molam Pedagogy

This refers specifically to the Molam approach of ChumDet Detphimon, Maharakham University

## 4) Higher education

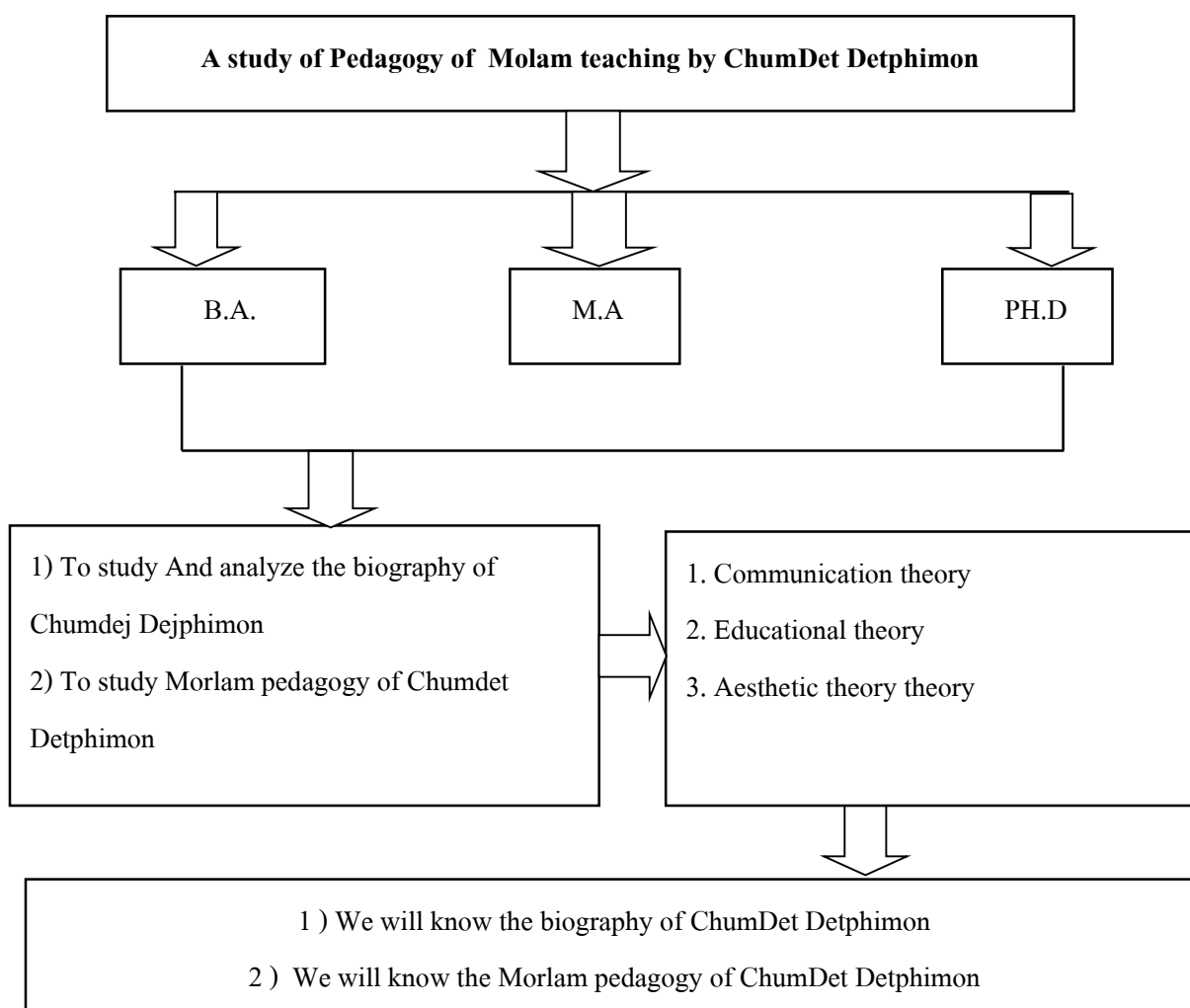
The higher education here is known as the Undergraduate, postgraduate and Doctoral Molam education of Maharakham University2)

## 6. keyword

Morlam Pedagogy Mean The process of Mr.Chumdet Detphimon teaching Morlam have 3 step; 1) Preparing step 2) Teaching Step 3) Evaluation step

## 7. Conceptual Framework

According to the needs of the subject and field research, research methods combining qualitative and quantitative research are used. At the same time, data were collected through observations, interviews, group discussions and other methods. In addition, a detailed survey was conducted on the curriculum and teaching process of the molam specialty taught by ChumDet Detphimon. According to the following conceptual framework:



## CHAPTER II

### LITERATURE REVIEW

Title:

A study of Pedagogy of Molam teaching by ChumDet Detphimon

In this study, the researchers conducted relevant reviews of various literary works in order to obtain information used in analytical studies. Finally, the researchers followed the following themes:

#### 1. General knowlege about Molam

1.1) Molam's social and cultural status in the Isan region.

Thailand is divided into four regions-Southern, Central, Northern, and Northeastern. Each region has its own distinguished character, such as language and literature, ritual and beliefs, arts, food, costumes, housing, music, and performing arts.

The Southern region has *nang talung* (shadow puppet) and *Manora* dance, whereas the Central region has various types of folk songs, *lam tat* (a type of courting song), *li-ke* (opera), and court music and dances. The Northern region has *phleng so* (a type of courting song), and *fon lep* (finger-nail dance), while the Northeast region has *molam* (a type of courting song and opera) performance, *pong lang* (xylophone) music, *kantruem* (a type of folk music of the Khmer heritage) music, *rueam anre* (stick dance of *Surin* province), *saek ten sak* (stick dance of the *Saek* ethnic group of *Nakhon Phanom* province) dance, and *phleng korat* (korat folk song.). (Jarernchai Chonpairot, 1987)

In the past the Northeast region of Thailand was part of the *Khmer empire*. Thus, we can find a lot of *eidences* of the *Khmer* culture, such as stone castles at *Phimai*. at *Phanom Rung*, and archeological objects at various sites. There are also the Khmer spoken population in *Surin*, *Buriram*, and *Si Saket*, and other related ethnic minority groups. After the fall of the *Khmer empire*, the region had been under either the *Siamese kingdom* or Lao Kingdom for sometimes. The *Thai-lao* population, from time to time and for various reasons, has migrated from *Laos* into Northeast Thailand. These include lowland Lao as well as *Phuthai* and *Thai Dam* ethnic groups. This historical events caused assimilation and mixture of the *Isan* culture.

The Northeastern Thailand is better known by another name-*Isan*, as *phak isan* (*san* region), and *khon isan* (*Isan* people.) The *Isan* region is now divided into 19 provinces with the population of about 20 millions. For either administrative purpose or geographical means, the *Isan* region have been divided into two or three sub-regions Northern *Isan* and Southern *Isan*, or Northern *Isan*, Central *Isan*, and Southern *Isan*. But, In the past most of *Isan* population are rice farmers. The main staples were, and still are, *khao niao* (sticky rice), *pla daek* (fermented fish), and *tam mak hung* (*papaya salad*.) The people spent most of their times in paddy fields for land preparation, rice seeds preparation, rice transplantation, rice nurture, harvest crushing, storing, pounding, and cooking. Different types of household works were taking care by the family members according to their age, sex, and status.

Members of the society or community were tied together by rituals and beliefs Most of the *Isan* people believe in animism, Hinduism, and Buddhist. There are two important types of rites, individual rites , and communal rites. The individual rites are the rites of passages: birth rite, ordination rite, marriage rite, special-occasion rite, old-age rite, sickness rite, and death rite. The most important individual rites are ordination rite and death rite. The communal rites in *Isan* is call hit *sipsong*, meaning rites for the twelve months. These twelve rites are held in the form of the festivals; the most popular festivals are *bun song kran* (Thai New Year festival), *bun phra-wet* (*Vessantara* festival), *bun khao pansa* (Buddhist Lent Festival), and *bun pi mai* (New Year Festival.)

The beliefs in Animism, Hinduism, and Buddhism of *Isan* people have played important roles in their lives. It is very obvious that arts, including literature, visual arts, music, and performing arts are parts of such beliefs. The Music and performing arts are presented as part of the festivals or rituals. We find that the *Isan* music and performing arts are performed at *bun buat* (ordination festival), *bun song kran* (water pouring, or Thai New Year festival), *bun phrawet* (*Vessantara* festival), *bun krathin* (gift giving to the monks at the end of the Lent season) festival, *bun pha pa* (gift giving to the temple or the community beyond the *krathin* season) festival, and *bun pi mai* (New Year) festival. The music or any performing arts, especially a *lam* performance-- the most popular entertainment, usually starts at nine o'clock p.m. and continues until dawn. They are free outdoor concerts; The audience are also free to come and go as they like.



## 1.2) *Molam* related information

*Lam* or *Molam* Culture. Musical compositions of *lam* culture are also derived from two sources, poetic form and instrumental form. Vocal melodies are created from word tones and poetic forms. There are two types of poetic form used in *lam* singing, *klon tat* and *klon nyoen*. Literally, *klon tat* and *klon nyoen* means shortened poem and long, slow, or prolonged poem respectively. There is no limit of numbers of phrases in *klon tat poem*. That is, a *klon tat poem* can be ended at any phrase. Each phrase consists of seven syllables, divided into four beats or pulses. The last syllable of the preceding phrase is rhymed with the third syllable of the next phrase. Besides, the rhymed syllable must have the same tone mark. *Klon nyoen poem* consists of a numbers of stanzas. Each stanza consists of four phrases; each phrase consists of between seven to twelve syllables or four beats. Within a stanza there are ceretain numbers of tone-marks for certain beats. Again, the last syllable of the preceding phrase must be rhymed with either the first or second down beat of the next phrase.

*Lam* performing arts can be classified into 4 main types: *lam phifa*; *lam phuen*; *lam klon*, and *lam mu*. *Lam Phifa* is believed to be the oldest type of *lam* performing arts; this *lam* was not for entertainment, but for sickness healing. *Phifa* means sky spirit. In *lam* performing arts, the poetries are prewritten; *molam* singers have *tod* memorize and store them in their memory stock. Then the appropriated poetries will be drawn out from their memory stock to use during their performance or stage. The melodic patterns of the main body of *lam* poetry are derived from a stanza of the poetry---pitches from word tones and duration of tones from short and long vowels. all senior *molam* singers in *Laos* always improvise instantly on spot, since they were trained to improvise when they were *lam* students. During their training period, between 6-12 months, *lam* students had to sit alongside with their teachers or the whole performance to learn, to observe and to memorize every aspects of *lam* traditions, demonstrated to them by their teachers. ( Jarenrchai Chonpairot : Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for *Molam* in *Mainland Southeast Asia*,1990) (Jarenrchai Chonpairot, 1990)

In the old day, young boys and girls around 12-15 years old who were interested and wished to become professional *molam* singers would attend *lam* performances in the village festivals, especially during winter and summer seasons-- November -May. After they got acquainted with *lam* performances and decided to get formal training, their parents would take

them to the chosen *molam* teachers, asking the *molam* teachers to accept these young boys or girls to be his or her students. Normally there was no school of *lam* performing arts, but only the teacher's house which could be called a home school. The student has to do the household work as other regular members of the family, such as cooking, clothe washing, water carrying from the well to the water pots, or taking care of young children, as well as cattle. Some famous *molam* teacher may have as many as more than one hundred students. In every evening or daytimes, teacher gives a written *klon lam* text to students and teach them to read aloud in accordance with tonal and rhythmic of the poetic form. Then the teacher sung and the student imitated the teacher, making melodic pattern which conform to the poetic form of *klon lam* poetic text. After that the students had to sing with a *khaen* mouth organ accompaniment. ( Jarernchai Chonpairot/Ratree Srivilai Bongsitthiporn/ Yotika Srivilai Bongsittiporn: *Lam Klon* Performing Arts in Northeast Thailand)

In terms of musical format, there are only three types of melodies, *lam thang san lam thang yao*, and *lam toei*. *Lam thang san* is sung in syllabic text setting, while *lam thang yao* is sung with long melismas. A *lam toei* melody is a type of short *popsong* of courting. From steps 1-7 *molam* singers use *lam thang san* melodies, only the last step *lam thang yao* and *lam toei* melodies are used. (Jarernchai Chonpairot, 1983)

*Lam thang san* is a style of *lam* singing in rather fast or meddle tempo, with steady beat or pulse without any melisma, except at the introduction part. There are two types of *Lam thang san* poetic text--*klon kap* ( or *klon tat*) and *klon yoen*. There are two types of *klon Lam thang san*: one is called *klon kap* or *klon tat*, the other one is called *klon nyoen*. A *klon lam thang san*, either in *klon tat* or *klon nyoen* form, each consists of three parts—introduction, main body, and conclusion. ( Jarernchai Chonpairot: *klon lam* poetry for *lam* singing :Classification and Formal Structure )

*Lam thang yao*, meaning, long singing, is a type of *lam* melody, sung in a sad Mode, A C D M G A, D F G A C D, or E G A B D M with melismatic style of text setting. The poetic text of *lam thang yao* singing is written in *klon yoen* form.

*Lam toei*, meaning courting song, is sung in lively tempo. Although *lam toei* is sung in a sad mode, the same mode used in *lam thang yao* singing, it gives a very happy expression. There are two types of *toei* melodies, *toei* with Isan dialect text and *toei* with Central Thai dialect text.

*toei* with *Isan* dialect text is written in *klon yoen* form, while a *toei* with Central Thai dialect text is written in a loosely poetic form.

*Lam*, a traditional Lao folk art form of *sung*, extemporaneous poetry, is part of the social fabric of most *Lao* villages. At funerals and at festivals one can hear the familiar melodies of the bamboo pipes of the *khene* and the flowing poetry of the *molam* singers. In recent years this familiar art form has also been heard at political gatherings and over the always, sounding the praises of one or another of the many political factions in *Laos*. Interspersed among descriptions of conditions in the country at the time of the particular performance which is the subject of this paper are references to Buddhist stories and teachings, as well as expressions of the feelings of the singers for the plight of their countrymen.

In earlier days one could not travel far in Laos without coming upon villagers gathered for various social events at which the songs of the *molam* blended adaptively to each occasion. Today, too, traditional themes and current issues and events may be interwoven in a performance of *lam*. The social context is taken into consideration wherever *Molam* singers perform, and new variations of old stories and themes seem to be spun effortlessly from their lips.

Traditionally, a facility with oral poetry was developed by many *Lao*, though only a few would eventually become *Molam* singers. At one time, *Lao* children were exposed to poetry from their early days, and many childhood pastimes included rhyming games. During the courting years, a young man's ability to take part in dialogue in sung poetry was highly regarded, as was the ease with which a young woman could respond with lines of *kham phañaa*, a short, pithy poetic answer.

According to Sang sin chai, the classic *Klon an* is the prototype of *Klon lam*. In *Isan's* classical literary history, *Sang sin chai* or *sin chai* poetry collection is a household name. As it is a precious literary epic accumulated by generations of *Isan* people's artistic creation works and linguistic wisdom, most of the works reflect social life and the philosophical thoughts of people at that time. Especially in creation, *Sang sin chai* is the most classic one recognized as the standard form of *Isan* as *Klon lam's* poetic style. (Jarubot Reangsuwan, 1978, pp 97-104)

Today, the ability to *lam* well is still admired, and each region of Laos has its own style of *lam*. Of these many styles, the *Khon Savan* style of the *Savannakhet* is presented here in a performance which took place some years ago. The material was obtained during a recent stay in

Laos under a *Pulbright-Hays* Dissertation Research Grant. Thanks are due to *Phomma Cantharaacak* who worked with me on the translation. However, responsibility for the final form is mine. A transcription of the verses of *koon* poetry is provided along with this translation. Hopefully, this material will arouse the interest of others in the liquid language of the *Lao Molam*. (Jarernchai Chonpairot, 2004)

*Lam* is a type of traditional vocal music of the villagers of Southern *Laos*; it is usually accompanied by a bamboo mouth organ called *khaen*. There are many styles of *lam* singing in Southern Laos, each style having its own characteristics influenced by the speech tones of the local dialect. Each style is named after a village, town, or city.

The study found that the melody of *lam khon sawan*, as in other kinds of *lam* singing, is generated from its speech tones, between five and six tones according to the dialect. However, the relationship between speech tones and sung tones is not rigid. Several variables, some rigid, some flexible, govern the process of creation. In terms of pitches, mid tones and low tones are sung as single pitches, while falling tones and rising tones are sung as gliding tones. *Lam khon sawan* is sung in duple time. The melody is divided into four phrases; (Terry E. Miller, 1990, pp 403)

The Aesthetic in poetry is the upgrading of the narrative, the proverbs, the story content in *Klon lam*, because the narrative, the proverbs that give the reader or the listener the power to experience the situation. (Tongkom Onmanison, 1998)

## 2. Writing biographies

Biography is a literary work that systematically describes and introduces the life, life, study, work and spirit of typical characters. It requires "authenticity, objectivity, influence and representation" in order to express and respond to characters' characteristics and deep spirit. Personage biography is an effective record form of person or personage information, which is of great significance to the study of history and the change of times.

Personage biography is the subject of recording personage's behavior, and it is also the important content of biography. The character biography has two characteristics: its first characteristic is true, the other distinctive characteristic is vivid. (I.e., authenticity and literariness)

Biography must be truthful and reliable, conform to the historical facts, account of the character also must adhere to the scientific attitude of seeking truth from facts, one, two, work is

work, too, is not fiction, not YinEYangShan, not the high fulsome, reduced not durn, records according to the objective facts, be serious, about, say true, image, to let people trust on the real example, to real and touching.

1 ) Collect extensive data and make repeated textual research. For a biography to be authentic, it must first be comprehensive

The collection and possession of a wealth of detailed information, so that the biography of the figures reflected in the life is accurate, complete. The information generally covers five basic areas:

The name, sex, place of birth and nationality of the character

1. Date of birth and death of the character.
2. Educational background, resume, party and position of the personage.
3. Contributions, achievements and works of the characters.
4. Typical events that can reflect the essential characteristics of the characters' ideological style.

For the collection of a large number of data, but also careful identification, strict selection of materials, do a "discard the rough to extract the fine" and "eliminate the false and retain the true" analysis, research, textual research, strictly adhere to the reliability of historical facts, accuracy. In this way, it can be recognized by the society, can stand the test of history, if the historical facts are wrong, the argument is not correct, so when writing a biography, you must have rich, detailed, true and reliable data before you can start writing.

2 ) Grasp the essence of the character and explain the person from the environment.

When writing a biography of a character, one should place the character in his or her social relationship

The surface phenomenon goes deep into the inner relationship between the characters and various social relations, and describes the nature of the characters. Marx pointed out that the nature of human is "the sum of all social relations". Everyone's thought and action are restricted by certain social relations. Character biography is to write a certain social relations to create a certain person, and how this person exerted a certain influence on the social relations at that time.

Marx's argument provides the most important guiding ideology for the creation of biographies, and also points out the correct direction for the true description of the essential

characteristics of the characters. Some prominent thinkers and writers have been pointed out, also written biographies must put the figure in the history of his environment to describe, not out of the historical environment at that time, this is the basic ideas of historical materialism, if regardless of the intrinsic relationship and social relationship, don't put people into the historical environment at that time, cannot write realistic characters, even distort the real appearance of historical figures, even like a great French writer Hugo, his "little napoleon" because do not understand French class struggle caused a social situation at that time, It makes it possible for a banal and ludicrous figure, Louis Bonaparte, to play the role of hero. Marx said that Hugo failed to see that "when he says that this man represents the most powerful individual initiative in the history of the world, he makes him not a little man but a great man". And this, in other words, is divorced from the truth of history.

It can be seen that to write a good biography of a character, one must understand the historical environment and historical background in which the character lives, place the character in a certain historical environment and historical background, and on the knowledge of the real person in the world, the character can be written in a typical and real way.

### 3) Make a fair evaluation of the characters from their complexity.

History is a colorful kaleidoscope, and historical figures have their complexity. In the intricate Under the historical conditions, a large number of historical figures have their own merits and faults. Some have done more than they have done, and some have done more than they have done. Therefore, we must comprehensive study of a historical figure, concrete analysis, divided into two parts to see the good and bad characters, work with and must not be late because a person is bad, the credit off early, nor did some wrong, because the other aspects of the contribution all boil, but to respect facts, respect history. Readers feel that it is authentic, so when we write biographies, we must start from the objective conditions of social history at that time, record and evaluate historical figures in a factual manner, and truly reflect their true features.

### 4) Vivid narration

The so-called vivid, is to write the character alive. It is written as a vivid body of flesh and blood, not as a dry and boring idol or a robot that only ACTS but has no thoughts. It also more truly reflects some of the state and feelings at that time, making others feel that even after many years of reading this person is still a person of love, justice and flesh and blood.

Engels also wrote a lot of biographical sketches of his characters. The excellence of Engels' biographical sketches, like That of Marx, lies in the tight grasp of the characters' personalities and highlighting the class characteristics represented by the characters. Therefore, in his pen, Marx, Yanni Marx and other figures, are alive reappeared. Therefore, a successful biography should not only reflect the differences in stage, occupation, cultural quality, belief, experience, encounter and its influence, but also reflect the differences in character caused by the same stage, occupation, quality, belief, encounter and influence. It is necessary to highlight the personality of the characters and reflect the inevitability of their formation and development. Only in this way can the characters be vividly portrayed.

From

[https://wenku.baidu.com/view/654276e3c8d376eeaea3190.html?rec\\_flag=default&word=undefined&fr=pc\\_oldview\\_relate-1001\\_1-5-wk\\_rec\\_doc2-1001\\_1-16661ed9ad51f01dc281f105-654276e3c8d376eeaea3190](https://wenku.baidu.com/view/654276e3c8d376eeaea3190.html?rec_flag=default&word=undefined&fr=pc_oldview_relate-1001_1-5-wk_rec_doc2-1001_1-16661ed9ad51f01dc281f105-654276e3c8d376eeaea3190) 2020.9.20

### 3. Music education

#### 3.1 Definition of Teaching

Teaching method refers to the learning method under the guidance of a certain teaching philosophy and principles in order to achieve the teaching purpose and complete the teaching tasks. It is a teacher teaching method, and it also includes the student's learning method under the teacher's guidance. It is a teacher teaching method Highly integrated and organically united with the students' methods in teaching activities. Therefore, in teaching, a good, reasonable, effective, and advanced teaching method should be mastered to better, faster, and more effectively improve teaching efficiency. Retrieved December 1, 2019)

From <https://wiki.mbalib.com/wiki/%E6%95%99%E5%AD%A6%E6%96%B9%E6%B3%95>

Pedagogy, most commonly understood as the approach to teaching, refers to the theory and practice of learning, and how this process influences, and is influenced by, the social, political and psychological development of learners. Pedagogy, taken as an academic discipline, is the study of how knowledge and skills are imparted in an educational context, and it considers the interactions that take place during learning. Both the theory and practice of pedagogy vary greatly, as they reflect different social, political, and cultural contexts. Pedagogy is often

described as the act of teaching. The pedagogy adopted by teachers shapes their actions, judgments, and other teaching strategies by taking into consideration theories of learning, understandings of students and their needs, and the backgrounds and interests of individual students. Its aims may range from furthering liberal education (the general development of human potential) to the narrower specifics of vocational education (the imparting and acquisition of specific skills). Conventional western pedagogies view the teacher as knowledge holder and student as the recipient of knowledge (described by Paulo Freire as "banking methods", but theories of pedagogy increasingly identify the student as an agent, and the teacher as a facilitator. (Retrieved December 1, 2019)

From <https://en.wikipedia.org/wiki/Pedagogy>

On the very first day of an academic year, teachers walk into classrooms full of students with diverse attributes. More often than not, attributional diversity among students of the same grade far outnumber their similarities. It is not unusual for teachers to face students from varied linguistic, social, religious, cultural and national backgrounds. Neither is it unusual for to have in a classroom students with different physical and intellectual abilities. Teaching such a varied group of students in a way in which each student successfully meets the standards set forth by the curriculum is in itself quite exacting. Moreover, a more difficult challenge lies in trying to engage all those students with variegated grade levels and learning styles, needs and interests without compromising the learning objectives of the curriculum. A differentiated approach in pedagogy—as opposed to a one-size-fits-all approach—could help teachers fulfil those objectives more efficiently and effectively. (Dronashish Neupane "A new pedagogy". The kathmandu post , Retrieved 8 June 2018.)

From <https://kathmandupost.com/opinion/2018/06/03/a-new-pedagogy>

Pedagogy, study of teaching methods, including the aims of education and the ways in which such goals may be achieved. The field relies heavily on educational psychology, which encompasses scientific theories of learning, and to some extent on the philosophy of education, which considers the aims and value of education from a philosophical perspective. (Edwin A. Peel, Retrieved December 1, 2019)

From <https://www.britannica.com/science/pedagogy>



Initially, interest in pedagogy was reawakened by the decision of Paulo Freire to name his influential book *Pedagogy of the Oppressed* (first published in English in 1970). The book became a key reference point on many education programmes in higher education and central to the establishment of explorations around critical pedagogy. It was followed another pivotal text – Basil Bernstein’s (1971) ‘On the classification and framing of educational knowledge’. He drew upon developments in continental debates. He then placed them in relation to the different degrees of control people had over their lives and educational experience according to their class position and cultures. Later he was to look at messages carried by different pedagogies (Bernstein 1990). Last, we should not forget the influence of Jerome Bruner’s discussion of the culture of education (1996). He argued that teachers need to pay particular attention to the cultural contexts in which they are working and of the need to look to ‘folk theories’ and ‘folk pedagogies’ (Bruner 1996: 44-65). ‘Pedagogy is never innocent’, he wrote, ‘It is a medium that carries its own message’ (op. cit: 63). (Retrieved December 1, 2019)

From <http://infed.org/mobi/what-is-pedagogy/>

The different pedagogical approaches could be broken down into four categories: behaviourism, constructivism, social constructivism, and liberationist. The details are as follows:

1. Behaviourism A behaviourist pedagogy uses the theory of behaviourism to inform its approach. A behaviourist pedagogical approach would say learning is teacher centred. It would advocate the use of direct instruction, and lecture based lessons. The theory of Behaviourism in a classroom setting came from pedagogical research by Thorndike (1911), Pavlov (1927) and Skinner (1957). Behaviourist pedagogy is the theory that the teacher should be the sole authority figure, and leads the lesson. Knowledge should be delivered in a curriculum where each subject is taught discretely (as opposed to topic based learning, for example). In a lesson using a behaviourist pedagogical approach, you could expect to see a mixture of lecturing, modelling and demonstration, rote learning, and choral repetition. All of these activities are ‘visible’ and structured, as well as being led by the teacher. However, during the course of the lesson, the shift may come where the student is the centre of the activity, and demonstrates their learning. Behaviourism is also sometimes described as a traditional teaching style.
2. Constructivism Constructivism is a theory that people learn through experiences and reflection. A Constructivist pedagogy puts the child at the centre of the learning, and is sometimes called

'invisible pedagogy'. A constructivist approach would incorporate project work, inquiry based learning, and might adopt a Montessori or Steiner method. Constructivism is based on the pedagogical research of Piaget (1896-1890). Piaget wrote extensively about 'schemas', an idea that learners come ready to learn, and the teacher must build activities to facilitate their learning. Younger children work things through physically, whereas older children tackle symbolic and abstract ideas. A lesson might include individualization, a slower pace, hidden outcomes, the mantle of the expert, and less teacher talk. Some adopters of this pedagogy would also place emphasis on being outdoors, and engaging with nature. Constructivism is also sometimes described as a progressive teaching style.<sup>3</sup> Social constructivism. A Social constructivism pedagogy could be considered to be a blend of two priorities: teacher guided, and student centred. Cognitive psychologist, Lev Vygotsky developed social constructivism, building on the work of Piaget, but argued against the ideas of Piaget that learning could only happen in its social context, and believed that learning was a collaborative process between student and teacher. The teacher would use group work elements, but would use smaller group sizes, and limit the choice in topics. The teacher might also use teacher modelling, questioning, and a mixture of individual, pair, and whole class instruction.<sup>4</sup> Liberationism is a critical pedagogy developed by the Brazilian educator, Paulo Freire. Freire was the Director of the Department of Education, and developed an approach of teaching where he was able to teach illiterate adults to read in just 45 days. Freire focussed on removing the two barriers to learning: poverty and hunger. Freire was then imprisoned following a military coup. Once he was released, he wrote a book called 'Pedagogy of the Oppressed' where Freire wrote about the dehumanisation of students in schools, and argued for cooperation and unity. A liberationist approach is one where the student voice is placed at the centre, and a democracy is put into the classroom. Value is placed on having the teacher as a learner, and the class discovering subjects together. The teacher might use examples of literature that contain non-standard constructions, such as hip-hop, or graffiti. Students may take on the role of the teacher, and decide upon the topic of the lesson. The teacher should provide space and opportunity for the students to showcase their learning, and this can take the form of a performance, speech, or dance. (Tes Editorial, 10 December 2018, What is pedagogy? Retrieved December 1, 2019)

From <https://www.tes.com/news/what-is-pedagogy-definition>

### 3.2 Different model of music teaching

What is the teaching model

Teaching mode refers to a relatively stable, systematic and theoretical model of teaching activities, which is formed based on certain teaching ideas and teaching theories. The teaching mode is a systemic generalization of teaching theory in combination with reality, and it is a systematic generalization of teaching experience; it can be formed by theoretical generalization directly from rich teaching practice experience, or it can put forward a hypothesis under certain theoretical guidance. , Formed after many experiments. ( Retrieved November 30, 2019 )

From

<https://wiki.mbalib.com/wiki/%E6%95%99%E5%AD%A6%E6%A8%A1%E5%BC%8F>

It is a psychological teaching model and was developed by Robert Glaser in 1962. This model explains the relationship between teaching and learning. It is basic model based on basic principles of psychology. Nelson L Bossing called the model the Classroom Meeting Model. Glaser Model consist four elements :

1) .Instructional Objectives These are defined objectives which the students should achieve at the completion of particular instruction. These objectives are based on Bloom's Taxonomy of behavioral objectives. The objectives may be stated in general, specific or behavioral terms. Generally, Mager's approach is adopted for stating 'cognitive' and 'affective' objectives in behavioral term.

2).Entry Behavior Once the objectives have been decided, the teacher tries to assess the entry behaviour of the learners i.e. their previous knowledge, level of intelligence, motivation state and interests are found out.3.Instructional Procedure On the basis of objectives and entry behavior of the learner, the teacher select the content, teaching strategy and proper audio visual aids. At this step, interaction between pupils and teacher take place. Teacher present the content matter before learners. 4.Performance Assessment The teacher tries to evaluate the outcome of teaching. It can be done with the help of tools and techniques of evaluation. This model is flexible in the sense that if a student shows low achievement in attaining the desirable objective, feedback is provided till he achieves the desired instructional objectives. (Robert Glaser 1962,Basic Teaching Model, Retrieved December 2, 2019)

From <http://studylecturenates.com/basic-teaching-model-by-robert-glaser-1962/>

The best substitute for a theory of teaching is a model of teaching. Teaching models merely suggest how various teaching and learning conditions are interrelated. In many fields models are prototypes of theories because they make possible our early conceptualization and study of phenomena. Unlike theories, in their early state of development models lack factual support. Eventually useful models give way to empirically supported theories. The term model is used to mean a teaching episode done by an experienced teacher in which a highly focussed teaching behaviour is demonstrated, in it an individual demonstrating particular patterns which the trainee learns through imitation. It is a way to talk and think about instruction in which certain facts may be organized, classified and interpreted. Bruce Joyce and Marsha Weil describe a Model of Teaching as a plan or pattern that can be used to shape curricula, to design instructional materials and to guide instruction in the classroom and other settings. Thus teaching models are just instructional designs. They describe the process and producing particular environmental situations which cause the student to interact in such a way that specific change occurs in his behaviour. According to N.K. Jangira and Azit Singh (1983): "A model of teaching is a set of inter-related components arranged in a sequence which provides guidelines to realize specific goal. It helps in designing instructional activities and environmental facilities, carrying out of these activities and realization of the stipulated objectives." Models of Teaching are designed for specific purposes—the teaching of information concepts, ways of thinking, the study of social values and so on—by asking students to engage in particular cognitive and social tasks. Some models centre on delivery by the instructor while others develop as the learners respond to tasks and the student is regarded as a partner in the educational enterprise. at the same time, Utility of Teaching Models in Teaching:

1. Teaching models are useful in developing social efficiency, personal abilities, cognitive abilities and behavioural aspects of the students. It helps in selecting and stimulating situations which causes the desirable changes in students.
2. Teaching models help to establish teaching and learning relationship empirically. It helps in making the teaching more effective.
3. Teaching models helps in providing a theoretical rationale to the teaching. ( admin, Models of teaching , Posted on November 28, 2013 Retrieved December 2, 2019)

From <http://www.vkmaheshwari.com/WP/?m=201311>

### 3.3 Different forms of music teaching methods

Joyce (2009) introduced teaching models related to the teaching of musical skills in Thailand, 1) emphasizing forms of meditation practice, 2) information processing forms, and 3) social interaction and teaching styles. At the educational level, Thai music is generally taught in practice, because Thai music skills focus on practice, that is, learners learn from behaviors and actions. Pedagogical principles describe how learners can understand the purpose of teaching in order to determine instructional guidelines. Text is used as a teaching principle. It must be a message worthy of trust, acceptance, testing, and proof, because instructional principles will be used as a way of creating instructional theories.

In addition, Tyana Khammane (2016) discusses teaching methods, which provide a definition of how teachers educate their pupils. Presentation, induction, discussion, role playing, etc. 1) However, in the past, oral communication was the basic method for teachers to give lectures, and imitation was also the basic method for students. Teachers can use a variety of teaching methods, such as explanation, presentation, giving and giving. It depends on the context of the course.

The Saskatchewan Institute of Education (1991) organized and discussed teaching methods, describing the characteristics and methods of each teaching method. 2) Indirect teaching is a teaching method for students to experience and feel learning. 3) Experiential learning is the learning experience of learners. Direct teaching is characterized by teacher-centered teaching. For example, lecture teaching, question teaching. Such teaching is an effective and focused teaching strategy in the area of information, content or step-by-step skill development. In addition, to provide other teaching methods or improve the knowledge of learners, so that learners can effectively participate in the completion of the teaching. This teaching method is widely used by teachers, especially in high level teaching. The main feature of this teaching is that it requires the evaluation of the curriculum. The teaching is led by the teacher. This teaching method requires criticism and learning among learners in order to cultivate the ability, development process, and even the formation of character and attitude are closely related. However, teaching using this approach may require teaching in other ways, including in order to allow for greater participation and experience in the mental and physical domains of the learner. Teachers should be able to use a variety of teaching strategies. This indirect policy directive is considered a policy. In contrast to direct teaching, this indirect teaching emphasizes the characteristics of learners as the core

through which teaching is conducted. The role of the teacher will change from the original role, the teacher is the narrator or guide, students are the main participants, this will have a fundamental change.

Teachers must provide lessons and learning opportunities that involve participants and provide feedback or evaluation to students along the way. In this way, the learning experience is carried out in cooperation with the teacher. This kind of teaching makes it easy for students to find their own problems and try to solve them at the same time. This kind of indirect teaching is very suitable for students to participate in teaching, such as participating in observation, investigation and so on. It is also an important way to develop learners' interests and encourage them to make choices and solutions. In addition, indirect teaching has strong adaptability. Students learn in a variety of ways of their own choosing and go back to thinking in pursuit of achievement or accuracy. Indirect teaching will help learners to give play to their creativity and development space. Experiential learning is a kind of recessive learning method which takes the learner as the center. It also focuses on activities. An important factor contributing to this experience is reflection. Students can review the situation in the following ways: 1) They can participate in the activities. 2) Students can retrieve useful information from existing materials or experiences, and 3) students can learn to work in new places. Encounter new problems, put forward new thinking, solve new problems, this is the focus of this teaching. However, teachers can be less concerned with the occasional outcome of the family and, more importantly, allow students to experience the learning process, which is complementary to the student's experience in and out of the classroom. Instructional strategies may not be implemented in many cases, and for many reasons, because teaching of this nature requires a great deal of effort to organize the curriculum. And organize students to participate in the experience. But at the same time, students can learn a solid foundation in this way, increase interest, and also encourage students to learn. Teachers can also use teaching techniques to help them teach, improve the teaching process, methods and curriculum design, and make teaching more efficient. How to set up teaching course, teaching practice or carry out teaching operation to improve teaching quality and efficiency. For example, to help students use more techniques for learning, such as reinforcement training, explain that reinforcement is one of the factors that encourage the expression of expected behavior. 1) Reinforce positive reinforcement by adding stimulus to the process, e.g., give them

grade A, if the student attends class in time, etc. 2) Reinforce by removing stimulus or reminders from the process or action (e.g., add A point to the grade in time), etc. In addition, there are two concepts that promote learning and improve efficiency. In learning, according to behavioral theory, 1) reward 2) punishment is the evaluation and action after giving any thing or behavior in the hope that students' behavior will stop or decrease in this way, etc. (Atruth Sutthujit, 1998).

### 3.4 Measurement method or effect evaluation of music

3.4.1 Measurement and Evaluation of musical skills Based on the principles and methods of evaluation. The measurements are always shown as Numbers. Evaluation refers to the value that has been measured and evaluated, and its evaluation form is qualitative value judgment, judging whether it is good or not. In principle there are four things to measure and evaluate:

First thing. Measuring and evaluating qualifications include measuring and evaluating accuracy and confidence to ensure that students improve the teaching process through effectiveness, the benefit is to measure learners' achievement, and to measure behavior through the content used in learning. Using measurement tools such as tests for teaching, reliability is the belief of evaluation, it is the result of measurement, using the same tool, will not change in multiple measurements.

Second thing. Measurement and evaluation methods should have two characteristics: measurement and evaluation in the course of shaping the course.

Third thing: Completeness In the adequate measurement and evaluation of musical materials, multiple evaluation methods should be used to ensure accurate measurement and evaluation. This enables you to get practical results from the students. In order to measure and evaluate musical materials, it is necessary to measure and evaluate musical skills and attitudes in the field of musical composition

The fourth thing. The convenience and rationality of measurement evaluation (practicability) is that lecturers consider choosing convenient measurement and evaluation methods. Moreover, the most complete and accurate information can be obtained.

In order to measure and evaluate musical skills, the prescribed official assessment methods are usually used. The measurement is based on behavioral performance and reflects students' real ability, knowledge and thinking.

3.4.2 Evaluate the psychological attributes of students with the minimum error by measuring and evaluating the actual situation. Students' ability is measured in the learning process according to three criteria: 1) cognitive ability is measured; 2) cognitive ability is measured; 3) cognitive ability is measured. Practice/ability. Teachers also need to choose and think in order to measure actual behavior.

3.4.3 In the case that the instructor will be assigned, there are four methods to evaluate students' learning situation according to the authenticity of the assessment, such as the workload practice provided, teaching process, evidence and performance of participants' workload, etc.

1. Observation is the use of informal observation methods to collect data, behaviors, characteristics, performance and activities, so as to track the progress of students and collect the most realistic information.

2. The interview will be helpful to understand the student and to provide more understanding. Interviews are often used in conjunction with observations, which help to obtain more detailed and in-depth information.

3. Executive evaluation is to evaluate and test students' ability to practice and solve problems. It evaluates and evaluates students' executive ability through simulation similar to the actual situation.

4. Practice evaluation method. A combination of grades, abilities, attitudes and practical skills that reflect the student's achievement and development, which is the result of actual learning.

In short, in the measurement and evaluation of music skill teaching. The real assessment is based on the importance of assessing individual learners by observing interviews to assess their ability to practice skills in the real world.

#### **4. Teaching plan**

The curriculum plan, also known as the teaching plan, is the overall plan of curriculum setting and arrangement. It is the guiding document about school education and teaching formulated by the national education department according to the educational purpose and the



training goal of the school, and it is the comprehensive arrangement of school teaching and various educational activities.

Specific provision shall set up a school disciplines and activities, as well as their opening order and the class hour, and the semester, the school year, holidays, reflects the unity of the state school curriculum requirements, is the basic platform of running a school and the main basis, is the basis of curriculum standard and textbook writers, also be the basis of supervision and evaluation of school education teaching work.

Since modern times, especially under the condition of the implementation of subject curriculum, teaching plan is mainly subject plan or just subject list. With the new development of social economy and science and technology, educational structure has been constantly reformed. Modern education and teaching theory advocates the implementation of reform on the structure of teaching plan.

In addition to teaching, productive Labour, scientific and technological activities, physical development and health promotion activities, artistic activities and social activities should also be included in the teaching plan and should be interpenetrated between instrumental and general scientific knowledge courses, natural and social subjects, general and vocational education courses.

Under the situation of the constant emergence of new knowledge, the single structure of only compulsory courses and no elective courses cannot meet the requirements of students' individual ability development and knowledge diversity. It has become a development trend to add elective courses appropriately. Some elective courses may become compulsory courses under certain conditions.

from <https://zhidao.baidu.com/question/244257948.html> (2020.08.09)

#### 4.1 Significance of teaching plan

Have a plan, be equal to clear the direction of teaching job and method, had the standard flow of the job. They don't teach blindly. The teaching plan is divided into the following points:

1) Teaching plan is an effective means to improve work efficiency:

The content of the plan is far more important than the form. There is no need for flowery words. Simplicity, clarity and operability are the basic requirements of the work plan. The plan is mainly composed of the following elements:

1. (Teaching content) Define the target, quantity, amount and degree.
2. (Division of teaching) Define who will complete it and implement the responsibilities and standards.
3. (Teaching method) Define the method of completion, including personnel mix, service content, sales method and product structure.
4. (Teaching schedule) Specify the completion time.
5. (Teaching feedback and evaluation) Found problems in the implementation process, made more reasonable adjustments to personnel and methods, and ensured the smooth progress of teaching work plan.

A plan that cannot be completed is a meaningless plan. The plan should be scientific and serious. Constant compromise in front of the plan will make people lose confidence and morale, will form a loose work style, will develop a bad quality of no sense of responsibility. Therefore, the people who pay attention to the plan, must be the people who work well; It must be a goal-oriented, organized person. Let planning and management to regulate our work, we are a beautiful scenery, because the plan let us know the direction of the sea.

2) Teaching plan is an important form of communication and coordination within the teaching management department:

Because our work is separate, each in his own position, who do not know what the other is doing, between the level do not know, between the superior and the subordinate do not know, the leader do not know, obviously the problem is bound to happen. So we need to transform the work from invisible to tangible. If we have a teaching plan, we can refer to our own teaching schedule and check it at any time. So a teaching plan is a good tool! .

3) Ensure the implementation of the work plan:

The teaching plan is written, the purpose is to carry it out. The plan itself is a framework. Only when the work is put in the framework, can the overall consideration, analysis and evaluation be carried out from all aspects, and the possible situations or problems be set up to deal with the plan. If the plan cannot be carried out, it means that it is out of control. The occurrence of too many unpredictable situations will seriously affect the daily operation of the team, and even lead to the chaos of the whole teaching.

Implementation is not what people usually think of as "the plan of work has been put forward. Implementation is the responsibility of the executive. What goes wrong is also the executive's own level. The implementation needs us to do enough investigation and understanding according to the actual situation. In combination with the teaching reality, the plan made will be well executed. Furthermore, individual work plans should be brought to regular meetings for public discussion. Its purpose is twofold:

1. Check the feasibility of the scheme through everyone's wisdom;
- 2, everyone's work will inevitably involve other departments or colleagues, through discussion to win the support of superiors and other departments at the same level of cooperation.

In addition, the work plan should be adjustable. When the execution of the teaching plan deviates from or goes against our purpose, it needs to be adjusted. It cannot be planned for the sake of planning. In addition, in the course of the implementation of the teaching plan, the superior supervisor should always track and check the implementation and progress. When you find a problem, fix it on the spot and move on.

From:[https://zhidao.baidu.com/question/540546201.html?qbl=relate\\_question\\_5&word=%BD%CC%D1%A7%BC%C6%BB%AE%B5%C4%D2%E2%D2%E5](https://zhidao.baidu.com/question/540546201.html?qbl=relate_question_5&word=%BD%CC%D1%A7%BC%C6%BB%AE%B5%C4%D2%E2%D2%E5) (2020.08.09)

## 4.2 Teaching plan

4.2.1 In order to prevent students from overloading, the weight and difficulty of teaching materials and teaching hours should be controlled. According to the age characteristics of students and the characteristics of different disciplines and activities, the fixed class hour system of 40 minutes (or 45, 50 minutes) for each class and the class hour system of experimental activities should also be appropriately changed. Compiling teaching plan is a research work of educational science. It will improve the theoretical and practical nature of the teaching plan to be worked out by relevant scientists, educational practitioners, educational theorists and educational administrators.

The elements of teaching plan include subject setting, subject sequence, class hour allocation, academic year establishment and school week arrangement.

- 1) Subject setting
- 2) Subject sequence

The curriculum system stipulates that each subject should neither advance in parallel nor advance in a single subject. It should be arranged in a reasonable way according to the prescribed number of years, subject content, the connection between various subjects and the development level of students, from easy to difficult, from simple to complex, so as to lay a foundation for the subjects to be learned later.

### 3) Class allocation

Class allocation includes the total number of hours taught in each subject, the number of hours taught in each academic year (or semester) and the number of hours taught each week for each subject. The teaching hours of each subject should be appropriately allocated according to the nature and function of the subject, the weight and difficulty of the textbook.

### 4) Academic year establishment and school week arrangement

This part mainly refers to the division of the academic year, the number of teaching weeks of each semester, the time for students to participate in various activities, holidays and festival provisions.

#### 4.2.2. Basic principles of the teaching plan:

##### 1) Ensure the realization of educational objectives and training objectives

The formulation of the curriculum plan must ensure that the students in moral character, intelligence, physical ability, aesthetic, labor and other aspects of comprehensive, harmonious development, for their graduation into a higher level schools or participate in the socialist construction to lay a solid foundation. In terms of curriculum setting, we should reflect the characteristics of basic, comprehensive and contemporary, that is, while strengthening the teaching of basic subjects, we should timely expand and update the original subjects, maintain the coordination and balance among all kinds of subjects, in order to comprehensively cultivate and improve the quality of students in all aspects, and lay a good foundation for them to become the pillars of the nation.

2) According to the scientific curriculum theory, rationally arrange various courses and activities based on teaching

The subject curriculum and activity curriculum, subject-based curriculum and integrated curriculum, the common culture courses and vocational and technical courses such as organically, according to all kinds of curriculum and the status, function and characteristics of all kinds of activities and the inner link between them, as a whole reasonably arrange the teaching order and teaching hours, in order to reflect the integrity of the curriculum structure.

### 3) Pay attention to the relative completeness and cohesion of education grades

The development of curriculum plan takes into account the relative integrity of each grade, so that students at each stage can receive a more complete comprehensive education, for their smooth employment to lay a good foundation. At the same time, the two stages of education should be connected with each other. In terms of curriculum and textbook content, proper arrangements should be made to reduce unnecessary cycles and repetitions, so as to ensure that young people can continue their studies.

### 4) A combination of unity and flexibility

When making lesson plans, must consider the local characteristics, from place to place, because the university condition is allowed in the part, have certain flexibility, adapt to the rule of students' physical and mental development, at the same time, consider the general characteristics and individual differences of students' development, combine unified requirements and according to their aptitude, in order to make students personality get full development.

From <https://zhidao.baidu.com/question/244257948.html> (2020.08.09)

## 4.3 How to make teaching plan

### 4.3.1 The composition of the teaching plan can be divided into the following aspects

- 1) The general objectives and requirements of teaching
- 2) A brief analysis of the students' situation
- 3) The contents of the teaching materials of this semester, brief analysis of the teaching materials, key points and difficult points of the semester
- 4) Main measures to improve the quality of classroom teaching in this semester
- 5). Class hour allocation and schedule of teaching topics

### 4.3.2 Requirements for making academic year and semester teaching schedule

- 1.) The analysis of teaching materials should meet the requirements of the outline, with strong generality, clear organization and comprehensive knowledge points.

2.) In terms of teaching objectives: the structure of teaching should be emphasized, the standards that students can achieve through teaching should be emphasized, and the objectives should be practical

Line. It is necessary to "highlight the program and guide the intellect". The teaching plan should be concise and to the point, which knowledge and skills should be imparts, what ability should be cultivated, what problems should be solved, and the main steps should be listed clearly. Don't write long, long paragraphs.

3.) The key points and difficult points in teaching: the key points and difficult points should be separated. Teaching can be made according to the syllabus and teaching reference books

Learn key points and difficult points. In addition, in the teaching, the teaching difficulty has certain relativity, therefore must determine according to the understanding to the student

Learning difficulties of students at different levels.

4.) In terms of teaching measures: Teaching measures are based on the teachers' "third familiarity" with the syllabus, textbooks and students

On, the teaching measure should reflect the teacher to outline, the teaching material accurate grasp and the thorough analysis to the student situation, must "according to the outline deduction.

"Ben", and "something new". Attention should be paid to the ingenious, novel and essential "three combination". Teach and cultivate students' knowledge ability

Force is the starting point and final destination of teaching.

5.) In terms of class hours and progress: generally speaking, it should be arranged in accordance with the provisions of the syllabus.

From:[https://wenku.baidu.com/view/ac66c22b0522192e453610661ed9ad51f01d542c.html?fr=search-1\\_income5](https://wenku.baidu.com/view/ac66c22b0522192e453610661ed9ad51f01d542c.html?fr=search-1_income5) (2020.08.09)

## 5. Music teaching in a conservatory

### 5.1 Undergraduate Level

### 5.2 M.A level

### 5.3 PHD level

## 6. Related literature

Keawta Chantaranuson (2003) *Alternative: The change of worldviews in The I made contemporary klon lam ruang Khon lam*, in view of The world changes, found that The modern *Klon lam*, content is mostly related with *Isan* countryside people life, yearning for a better life, after working in face of difficulties, let The life more upset, these *Klon lam*, The content of The relatively short, have more dialogue, in order to make poetry content more simple and rapid.

(Jarencchai Chonpairot, 1990) *Lam* is the most popular type of folk entertainment in Northeast Thailand; a *lam* singer is called *molam*. Traditionally, a *lam* performance consists of at least one *molam* singer and one *khaen* (bamboo mouth organ) player; however, the most important genre of *lam* singing is *lam klon*. A *lam klon* ensemble consists of one male *molam* singer, one female *molam* singer, and one male *mo-khaen* player. Literally, *mos* means a skill person, *lam* means to sing, and *sklon* means *poemi*. Although all type of *lam* singing have to use poems for their singing, the term *molam klon* has been used because the dominant feature of this type of *lam* singing have to compete with each other (between male and female singer) by using the poems as their tools.

Kongrit Khangrang (1994) *The khon Lam song tests of Molam Sutthisomphong sathan-an*. Doing *The khon Lam of Sutipong Molam*, he found *The pattern of Sutipong Molam*: beginning by paying homage to *The master*, using seven lines of poetry, eight lines of poetry, nine lines of poetry and ten lines of poetry. *Klon lam* here is characterized by three characteristics: *Klon tant*, *Klon yen* and *Klon tei*. Poetry creation can express emotions and use figurative methods to reflect social phenomena of *Isan* and contemporary religious beliefs.

Pornpimon Pimsawat (1999) *Aesthetics in Paiwarin Khaongam 's Literary Works*. *The Pailin Ngam poetry Literary Aesthetics* research, study summarizes four characteristics: 1) mode of Aesthetics, 2) the language Aesthetics, 3) the significance of Aesthetics and 4) fusion of Aesthetics. His research argues that the aesthetic model has two characteristics: the use of one's own style and the skill of selection.

Yaowapa Domnetre (1993) *The ways of life oe The Isan people from Lam thang yao texts*. Through *Molam's poems*, he studied *The social life of Isaan people with political aspects*,

such as loyalty to The king and defense of The country. Economic aspect, talk about start a business, go to other places to work. In terms of education, we talked about the education of male students and female students as well as ordinary people. In terms of religion and belief, we talk about the importance of Buddhism, dharma, Buddhism, ghosts, witchcraft, astrology. In terms of cultural traditions, we talk about employment, lifestyle and entertainment.

Chun (1999) Studied dance and dance instruction. The locality has changed, especially the distinctive characteristics of the dancers. Caused by the personality of the dancer Want to maintain native dance styles And develop the strategy of local dance therefore study .The human movement with dance and then experimented with the School of Dance. In the university Studies show that physical development contributes to dancing lessons.

YanJiang (2013) The music course itself is a very practical course. If there is no music practice in the process of music teaching, then students can't feel the beauty of music, can't appreciate the charm of music art, the transmission of folk music. There is no way to talk about it. Only by putting music practice into music teaching can students improve their interest in national music, cultivate their ability to perceive and appreciate music, and their creativity in music.

Carkin (1985) Research *Likat*: The most famous form of drama of Thailand and the role in Thai society, the most famous drama series in Thailand. There has been continuous development for many centuries. With applications and changes popular Widespread throughout .The aim of the study is to reach a conclusion, Picture meaning model.

Jinhuan Song (2017) Culture should be regarded as a whole rather than an individual. The folk and folk music culture is one of the elements that cannot be ignored in the national culture. It combines the different cultural characteristics of different nationalities. The development of national music culture needs political, economic, social, cultural and other factors. Therefore, music culture also develops and interacts with these factors to form a unique music culture content, and this important content It is very necessary for the strong support of education to be successfully completed. Through the special means of school music education, people have a positive impact on the music culture, so that people can appreciate the comfort of the soul. Because the cultures of different ethnic groups are different, they also exhibit different characteristics in terms of music culture. There are corresponding differences in their musical styles, music contents and expressions. No matter what nation, they have their own national



music culture. The development of national music culture needs the support of college music education, which can provide the possibility of integrating and integrating other music cultures, and make them form a whole, so that they can exert the charm of national music culture with the greatest energy. Where, promote the healthy development of culture.

Terry E. Miller(1990) *Lam* is a type of traditional vocal music of the villagers of Southern *Laos*; it is usually accompanied by a bamboo mouth organ called *khaen*. There are many styles of *lam* singing in Southern Laos, each style having its own characteristics influenced by the speech tones of the local dialect. Each style is named after a village, town, or city.

There are nearly 100 articles (mainly Thai) for the study of "*Molam*" in Thailand, mainly researching its history, culture, performance classification and transmission. There are some English articles, mainly written by Jaremchai Chonpairot. For example, "*Molam klon* Performing Arts in Northeastern Thailand" starts with the historical development process, and studies the most important performance form of *Molam*, *Molam klon*, to analyze the content, form and tone of the singing. , has a high reference value. "Basic Elements of *Molam* Singers in Northeastern Thailand" discusses the basic conditions, learning process and performance process of becoming a famous *Molam* singer, and introduces the basic situation of some *Molam* artists.

There are also some foreign researchers, like Tradi E. Miller's, who wrote "Traditional music of the Lao: *Kaen* playing and *molam* singing in Northeast Thailand", from the singing of the northeast of Thailand and the musical *kaen*. a high reference value.

At the same time, in China, There are 24 articles on the study about *Molam*, which are basically general academic papers, such as Dr.Lu Xiaoqin. "Viewing the Relationship between Zhuang and Thai Ethnic Groups from the Folk Singing Tradition - Taking the comparison between the Chinese "*Molun*" and the Laos, Thai "*Molam*". and 2 are master's thesis papers; for example, "The Zhuang Nationality's End Culture and Its Industrialization Development Research" mainly from the origin, development status and literature of GuangXi *Molun* Research on characteristics And specific measures of industrialization. There are also a few articles that are analyzed from the perspective of art, such as "Guangxi *Molun* Music and Transmission Research",

In summary, we have seen a lot of descriptions about *molam* music, as well as regional divisions, division of songs, analysis of tunes, and regional differences, Including research on

*molam* artists and stars,. However, from the perspective of *molam* education, research is still rare. In particular, the status quo of *molam* in college education is even rarer. Therefore, there is a certain research space for this topic.

## CHAPTER III

### RESEARCH METHODS

**Title: A study of Pedagogy of Molam teaching by ChumDet Detphimon**

Using quantitative and qualitative research methods. Collect data through observations, interviews, and group discussions. The research method is as follows:

#### 3.1 .Research Scope

##### 3.1.1 ChumDet Detphimon's Personal biography

###### 1) His personal information

Date of birth, place of birth, family status (this information is temporarily missing, pending further field interviews)

###### 2 ) His learning experiences

- Graduated from Prathom 3, Municipal School of Burapha Phirab School (population Burana) in 1965
  - Grade 7, Wat Phai Lom School (Pool Pracha Upatham) Nakhon Pathom, academic year 1969
  - Mathayom 3, Phra Pathom Witthaya School Nakhon Pathom Province, academic year 1972
  - Mattayom 5, Suankularb Wittayalai School, Bangkok, academic year 1974
  - Bachelor of Arts (BA), Thai major Silpakorn University, Academic Year 1978
  - Master of Arts (MA), Major in Thai Case Studies (Focusing on Human Sciences), Maha Sarakham University Academic year 1987
  - Bachelor of Arts (Music Education), Maha Sarakham Rajabhat University
  - currently studying for a Ph.D. Mahasarakrm university
- From:<https://music.msu.ac.th/mod/book/view>.

###### 3 ) His works

- Title: Molam's influence on the people of Northeast Thailand
- Imprint: School of Art, Silpa Gong University, 1978



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- Title: Morlam klon

Imprint: Mahasarakham University. 1983

- Title: Isan Puppet show Roi Et

Imprint: Mahasarakham University. 1988

- Title: Isaan Puppet show

Imprint: Mahasarakham University. 2005

- Title: Isaan Puppet show

Imprint: Mahasarakham University. 2011

(Retrieved December 6, 2019)

From <http://lib3.msu.ac.th/>

4) His working institutrs :

College of music, Mahasarakham University.

5) His specialties: Molam teaching

6) His resume :

He born September 29, 1956, Roi Et , Growing up in the northeast of Thailand, he has absorbed a lot of the essence of folk art in this magical land. Especially he knows the music of ISAN in northeastern Thailand. He is versatile and not only sings traditional Thai molam songs. Moreover, he has a very strong ability to sing and compose improvised. This is because he has lived in the land full of folk music from isan since he was a child, and he also has many traditional folk instruments. He is also experienced in improvisation. He has accumulated a lot of Thai folk music materials. He has deep research and accomplishments in folk art in the northeast of Thailand. Folk music has a high status and prestige. At the same time, he was also the first to introduce Thai Molam art into college education, making Molam art an ancient and emerging discipline, and turning Molam, a folk music, into a systematic and scientific art education discipline. In the teaching of molam, he has accumulated a wealth of teaching experience, outstanding teaching ability, can teach according to his aptitude, and gradually formed a set of his own molam teaching method. At the same time, a lot of Molam's artistic talents, actors, singers, stars, and even Molam artists have been cultivated. It is precisely because of this that many of the students he has cultivated make a living from this and also solves the employment problem.

(Sayam Chuangprakhon2019)

### 3.2 The research place is college of Music

Mahasarakham University, and the research object is Molam of Teacher ChumDet Detphimon, because Teacher ChumDet Detphimon is an honorary teacher for life here



Figure 1 Map of Isaan Thailand

From <http://siam-longings.com/1isaan-maps/map-of-isaan-thailand.htm>

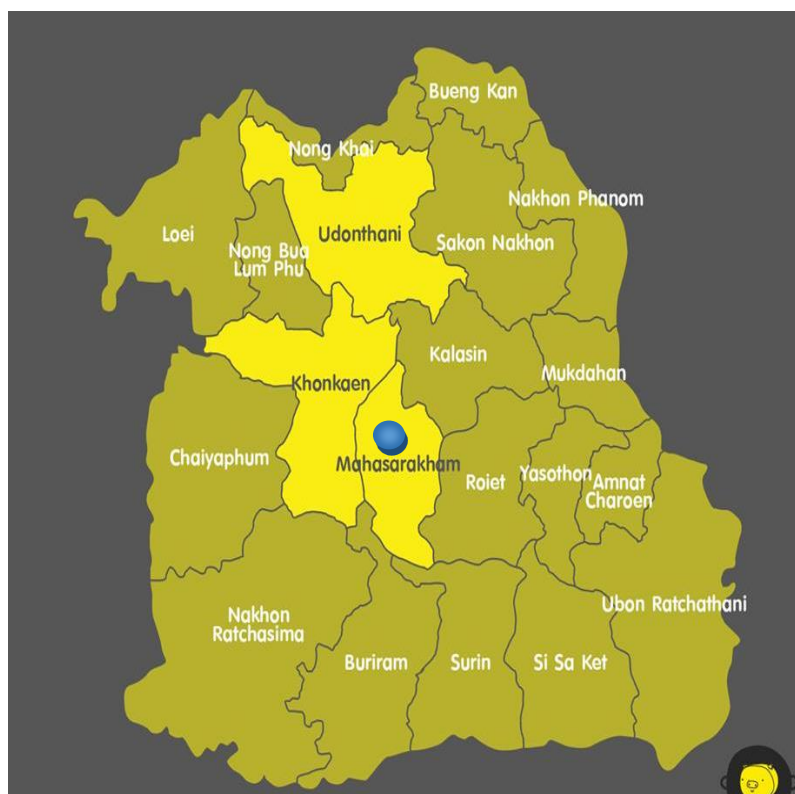


Figure 2 Map of Mahashalakhm Thailand

From

<https://www.facebook.com/kinnsthebuta/photos/a.867514086658194/867518373324432/?type=3>  
&theater

### 3.3. ChumDet Detphimon's Method of teaching Molam

This section investigates Teacher ChumDet Detphimon's Molam teaching method through a questionnaire, which is divided into three groups:

1. The main information provider chosen by the researcher was Teacher ChumDet Detphimon, because he was the first Molam course teacher in the Conservatory and the first Molam course creator in Thailand. So he was a whistleblower who gave Molam information about the teaching process, which was consistent with the first research purpose;
2. The researcher selects the secondary information through specific selection to interview the information, so as to provide a complete answer for the first research purpose, and

then the obtained data will respond to the second research purpose. The main sources of information are administrators and teachers at Mahasarakham University:

Jarernchai Chonpairot Assistant professor, expert in folk music, college of Music, Mahasalakan University

Sayam Chuangprakhon Assistant Professor, Associate Dean, college of Music, Mahasalakan University

Arthid Khamhongsa college of Music, Mahasalakan University. Molam class teache

Rattanapon Sansri college of Music, Mahasalakan University. Molam class teache

3. Interview 5 Molam students from college of Music ,Mahasalakan University

- 1) Kunargorn Phantass
- 2) Phaowarin suwannakaro
- 3) Wachara. Hompan
- 4) Suwanan Soyprao
- 5) Miss.Jirawan Wongwangchan

### **3.4 Research Process**

#### **3.4.1 Create tools**

The researcher used questionnaire survey as the main tool for data collection. The researcher made two questionnaires and asked questions according to research purpose 1 and 2. Through the steps of generating the cross-questionnaire, the researcher USES the research purpose as the main body to create the questionnaire when completing the questionnaire. Then, the researcher sent the tutor to check and correct it to ensure its integrity, and make modifications and improvements as suggested by the tutor. Finally, the data collection begins. In addition, the researcher established an interview model to determine the topic according to the purpose of the research. As questions in the interview, the interview should also be conducted after the supervisor's examination and correction.

### **3.5. Collection of information**

In the preliminary study, the researcher collected information about the research topic from the literature, including the history of Molam and Molam's teaching courses. The history of

music School of Mahasalakan University in order to obtain preliminary information. Then, the information providers that meet the above requirements are selected. Then, the researchers arrange each information provider to conduct interviews. In addition, in order to obtain the most comprehensive information, the teaching of Teacher ChumDet was observed.

### 3.6 Data management and analysis

The data collected by the researcher were classified, including the information about Teacher ChumDet Detphimon's Molam teaching course and the information about the curriculum setting. The researcher used analytical description in the data analysis writing

This chapter according to the requirements of the acquisition data of the third chapter, we take an interview and survey tools, I mahasarakham university school of music for the investigation and field survey, mainly for data processing is to point to use appropriate statistical data processing analysis method to analyze a large amount of information collected, the function of the data in order to maximize the development, the role of the data. It is the process of studying and summarizing data in detail in order to extract useful information and form conclusions. The purpose of data processing and analysis is to extract the information hidden in a large number of seemingly random data in order to find out the internal rules of the object of study. In practice, data analysis can help people make judgments so that they can take appropriate action. Therefore, we conducted a survey and questionnaire survey on the four key groups of respondents previously specified. Now I will present and analyze the data as follows:



### 1) Key Informant refers to key information providers



Figure 3 Molam expert : ChumDet Detphimon

Name: ChumDet Detphimon

Time: 30 March,2020

Place: 209 Moo 15 Ban Ha Khua, Tha Khon Yang Subdistrict, Kantharawichai District  
Mahasarakham Province 44150

Content:

When we came to ChumDet Detphimon's home for investigation and interview, I could feel that ChumDet Detphimon was a funny, cheerful and humorous teacher. When we did a questionnaire to him, when we talked about a certain type of Molam, he also sang their different performances for us, which was really personal and very spiritual. It's in great shape. In molam teaching was spoken of, he said the development of this subject is to set up together by everyone, I am just on behalf of the people as an organizer of subjects to complete the teaching mission, also got everyone's help, also got college managers' support and help, so in the teaching progress, our best effort for our mahasarakham university music college training more molam teachers and students, I have been precept on teaching, one-to-one teaching mode, to let the students face-to-face teaching, I sing a student 1, teach them how to speak, teach them how to performance, Teach them how to love. I am sincerely happy with their progress and growth. Therefore, every time the

performance succeeds or fails, we calm down to analyze the reasons for it, which is the reason why we are more perfect. We constantly summarize, constantly teach, constantly encounter and solve problems, and promote the progress of Molam discipline. I also strive to promote the development and progress of MOLAM major in colleges and universities



Figure 4 Mr. Sayam Chuangprakhon

2) College administrator:

Name: Mr. Sayam Chuangprakhon,

Time: 26 March,2020

Place: Home of College of Music Kham Rieng Subdistrict, Kantharawichai District  
Mahasarakham Province 44150

Content: Mr. Sayam Chuangprakhon, as the school of management, detailed introduces the mahasarakham university music institute now molam professional teaching scale, teachers and discipline construction, etc., the course is 1997, by Jarernchai Chonpairo professor for the first time in mahasarakham university music courses, school history there have been 23 years, currently has molam professional experts, a professor at 5 to 10, molam professional teacher 5-10 people, There are 18 molAM students in various stages of education (undergraduate, graduate, doctoral). At the same time, the teaching courses of the Conservatory, especially molam, are the

core courses required for undergraduates, which are also the characteristic teaching courses of the Conservatory. Master's graduate students and doctoral students can also according to your own interests to take molam this course, and have special national folk music teacher make joint molam syllabus and teaching curriculum, provide a scientific system for molam student subject, adopting the teaching mode of teaching, the students can be very intuitive to accept to the teacher's teaching methods, teaching more meticulous, directly. At the same time, teachers and students have the practical ability to perform and perform, and the team of teachers has strong teaching skills, teaching experience and research academic ability. Also has the rich performance and the teaching research ability, simultaneously cultivates the student to have the rich MOLAM teaching skill and the specialized knowledge.

At the same time, Mr. Sayam Chuangprakhon mentioned ChumDet Detphimon when the teacher gave a high evaluation, think ChumDet Detphimon is thought very responsible teacher, not only has a strong teaching ability, as head molam professional teaching, a strong sense of responsibility, organizing professional teaching ability is outstanding, cultivate a lot of good molam professional teachers and students, teaching method is very close to the needs of students, can according to their aptitude.

### 3) Molam expert:



Figure 5 Molam expert: Jarernchai Chonpairo

Name: Jarernchai Chonpairo

Time: 28 March,2020

Place: 464 Santi Thani Village, Mu 16 , Tambon Ropmuesng, Amphoe Mueang, Roi Et Province 45000, Thailand.

Content:

In this field in an interview with a group of molam experts, Jarernchai Chonpairo teacher said, though he the molam as music professional course in university, oneself also written a lot of books about molam, so far, the whole Thailand in English thesis writing molam professional is not much, but Jarernchai Chonpairo such books and literature, to fill the gaps of the folk music literature, also provides a strong theoretical basis for discipline construction, At the same time he knows every bit of Molam, from its origin, to its development, institutions, and composition, Jarernchai Chonpairo knows it inside out. When referring to ChumDet Detphimon teacher, Jarernchai Chonpairo, says prof ChumDet Detphimon teacher is a good actor, have very strong molam performance ability, he understand molam all kinds of style, can also be performed in various occasions, also can improvise, is a rare folk artists and teachers, at the same time as professor molam professional experts, representative of his teaching, also for the northeastern Thailand many molam teacher and actor, It fills the former teaching mode of Molam which can only be used in folk apprenticeship. It is introducing MolAM into university in a sense, and spreading and inheriting it as a subject of university with systematic and scientific teaching mode. At the same time, he is humble and Molam expert : Molam expert : ChumDet DetphimonChumDet Detphimon approachable. He has a very good relationship with students. He teaches students according to their aptitude and truly becomes a teacher.

4) Casual Informants refers to people who teach Molam Professor teacher :

Professor teacher : Rattanapon Sansri



Figure 6 Rattanapon Sansri

Name: Rattanapon Sansri

Time: 3 April,2020

Place: 147 Moo 16, Khoklam Subdistrict, Chaturaphak Phiman District Roi Et Province

Professor teacher: Arthid khamhongsa



Figure 7 Arthid khamhongsa

Name: , Arthid khamhongsa

Time: 5 April,2020

Place: 173 Baan Kham Thao, Kham Tao Subdistrict, Kantharawichai District Mahasarakham Province 44150

Content:

Two teachers are all molam professional teachers, have strong ability and teaching ability, the time they are in their own professional and has a high reputation, is still active in the northeast of the stage, bring molam performance, well liked by his people's love and students and two teachers talking about ChumDet Detphimon teacher's teaching method is fully affirmed the

ChumDet Detphimon education method, at the same time they also ChumDet Detphimon student, also thank you very much for the teacher to their instruction and guidance, Let them have access to the pleasure of Molam performance, what is more valuable is that they can receive the most traditional Molam education in colleges and universities, not only learn skills, but also get a degree, which has changed their lives.

They think that ChumDet Detphimon's teaching is a successful teaching method. He is delicate, directional, rigorous and lively and humorous. He teaches by example and words, does his own work, is responsible for students, CARES about students in daily life and makes them feel warm.

5) Students of molam major 5 people

Name: 1.Kunargorn Phantass

2.Phaowarin suwannakaro

3.Wachara. Hompan

4.Suwanan Soyprao

5.Miss.Jirawan Wongwangchan

Time: 8 April, 2020

Place: college of Music, Mahasarakham University

Content:

in the study of five students are ChumDet Detphimon teacher's students, their average age is around 20 years old, from the northeastern Thailand different middle school, and no contact before molam this major, later because of interest, so start learning molam in college, and they all thought ChumDet Detphimon kind teacher, in the process of learning not depressive, easy to learn, at the same time let students enjoy the pleasure of learning molam, encounter problems patient and meticulous, and demonstration in person, not again, the second time demonstration, Until they do, then ChumDet Detphimon teaches them not only the singing of Molam, but also the history, origin, analysis of molam's musical structure, its types, and how to make sounds when singing Molam, including high notes, low notes, short notes and trills. Not only that, in the performance also gave them a lot of help, give them a stage to perform, show themselves, and in the stage performance, teach them how to act, how to dance and sing, gestures, expressions, dance

steps, etc., serious and responsible teaching, rigorous and lively, they all like ChumDet Detphimon teacher. Have good relationship with teachers and students.

#### 4.2 summary

The above field survey and questionnaire survey have provided molam experts and professional teachers from Maharakham University School of Music with a clearer understanding of Teacher ChumDet Detphimon's teaching method. Now the summary and analysis are as follows:

- 4.2.1) One-to-one classes, teaching by words and deeds
- 4.2.2) As a required course, undergraduate students are the necessary basis for talent selection
- 4.2.3) It has professional curriculum and teachers corresponding to the major
- 4.2.4) There are standardized teaching programs, teaching methods and teaching materials
- 4.2.5) Combining the vocalization skills of Thai songs in teaching
- 4.2.6) Recite Thai poems, such as teacher's poem, greeting poem, chorus poem, fable story and so on, as a rich vocabulary foundation
- 4.2.7) There is a special sound system, such as how to make high, low, short, trill and so on
- 4.2.8) The history of molam will be introduced in class, so that each student can understand the history, development and status quo of molam, and tell students how to develop and inherit the folk music form of molam.

## CHAPTER IV

### The Biography of Chumdet Detphimon

This chapter briefly introduces the history of Chumdet Detphimon in various aspects

#### 4.1 Chumdet Detphimon Basic information and family origin

4.1.1 ) His resume : He born September 29, 1956, Roi Et , Growing up in the northeast of Thailand, he has absorbed a lot of the essence of folk art in this magical land. Especially he knows the music of ISAN in northeastern Thailand. He is versatile and not only sings traditional Thai molam songs. Moreover, he has a very strong ability to sing and compose improvised. This is because he has lived in the land full of folk music from isan since he was a child, and he also has many traditional folk instruments. He is also experienced in improvisation. He has accumulated a lot of Thai folk music materials. He has deep research and accomplishments in folk art in the northeast of Thailand. Folk music has a high status and prestige. At the same time, he was also the first to introduce Thai Molam art into college education, making Molam art an ancient and emerging discipline, and turning Molam, a folk music, into a systematic and scientific art education discipline. In the teaching of molam, he has accumulated a wealth of teaching experience, outstanding teaching ability, can teach according to his aptitude, and gradually formed a set of his own molam teaching method. At the same time, a lot of Molam's artistic talents, actors, singers, stars, and even Molam artists have been cultivated. It is precisely because of this that many of the students he has cultivated make a living from this and also solves the employment problem. (Sayam Chuangprakhon2019)

#### 4.1.2) Family origin

#### 4.2 His learning experiences

- Graduated from Prathom 3, Municipal School of Burapha  
Phirab School (population Burana) in 1965



- Grade 7, Wat Phai Lom School (Pool Pracha Upatham) Nakhon Pathom, academic year 1969

- Mathayom 3, Phra Pathom Witthaya School Nakhon Pathom Province, academic year 1972

- Mattayom 5, Suankularb Wittayalai School, Bangkok, academic year 1974

- Bachelor of Arts (BA), Thai major Silpakorn University, Academic Year 1978

- Master of Arts (MA), Major in Thai Case Studies (Focusing on Human Sciences), Maha Sarakham University Academic year 1987

- Bachelor of Arts (Music Education), Maha Sarakham Rajabhat University

- currently studying for a Ph.D. Mahasarakrm university

From:<https://music.msu.ac.th/mod/book/view>.

#### 4.3 His works

- Title: Molam's influence on the people of Northeast Thailand

Imprint: School of Art, Silpa Gong University, 1978

- Title: Morlam klon

Imprint: Mahasarakham University. 1983

- Title: Isan Puppet show Roi Et

Imprint: Mahasarakham University. 1988

- Title: Isaan Puppet show

Imprint: Mahasarakham University. 2005

- Title: Isaan Puppet show

Imprint: Mahasarakham University. 2011

(Retrieved December 6, 2019)

From <http://lib3.msu.ac.th/>

## CHAPTER V

### Molam Pedagogy of Chumdet Detphimon

This chapter briefly describes Mr. Chumdet Detphimon's teaching method of Molam and how his course is developed. The process is divided into three stages.

#### Step 1 : Preparing

During the teaching process, we clearly saw Chumdet Detphimon

Teacher, in this link, very careful preparation of the teaching content, and in the teaching of step-by-step:

- 1) Lesson preparation: Prepare music score and props
- 2) Sing the songs in class by yourself
- 3) Make corresponding teaching design and teaching plan before class
- 4) Videos of relevant teaching contents were prepared

#### Step 2: Teaching

##### 1. Introduction

For every subject or every course, there is a step-by-step approach, and Chumdet Detphimon's teaching in Molam is the same. For the students who just get to know Molam, it is really impossible to sing a whole song smoothly immediately, so Chumdet Detphimon also has an entry-level teaching method in teaching:

- 1) Be familiar with the lyrics and read the lyrics quickly
- 2). Complete the feeling of melody and the rhythm of the song
- 3) Analyze the artistic conception and situation of the song
- 4). Teachers demonstrate more and cooperate with instrumental accompaniment

##### 2. Teaching

- 1) One-to-one classes, teaching by words and deeds
- 2) As a required course, undergraduate students are the necessary basis for talent

selection

- 3) It has professional curriculum and teachers corresponding to the major



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4) There are standardized teaching programs, teaching methods and teaching materials

5) Combining the vocalization skills of Thai songs in teaching

6) Recite Thai poems, such as teacher's poem, greeting poem, chorus poem, fable story and so on, as a rich vocabulary foundation

7) There is a special sound system, such as how to make high, low, short, trill and so on

### 3. Conclusion

Through our ChumDet Detphimon on-site interviews and teacher's course of molam professional experts and teachers and molam professional study interviews and questionnaire survey, ChumDet Detphimon teachers teaching slowly clearly emerge in front of us, we can feel ChumDet Detphimon love of teaching, the teacher and the love of molam, and the love for the students, study molam teaching unceasingly, has a full set of their own teaching method, It promotes the continuous development of Molam, provides a reliable theoretical basis for schools and folk to train more Molam performing talents, and plays a very good role in promoting the development of Molam art in Thailand.

#### Step 3 :Measure (evaluate) the result

In ChumDet Detphimon's teaching, teaching has achieved good results through the setting of teaching courses and the improvement of teaching courses. However, teaching evaluation and evaluation of teaching results are also important ways to test teaching results, because ChumDet Detphimon also has a set of teaching evaluation and evaluation methods

1) First of all, in the teaching process, each class review and singing is a way to test the learning effect, and students' status can be checked to see whether they have mastered the content and singing skills of this chapter.

2) Second, mid-term and final examinations, which is a periodical examination of the syllabus, because after a semester of study, students in this stage of performance and ability cultivation, whether in line with the law of teaching and progress requirements. At the same time, the preparation and plan of the next teaching can be worked out.

3) through the practice of molam performance, which is the best test of the knowledge and skills students have learned, whether they can return to practice, to serve life, to

serve the audience, my art and entertainment services. At the same time, we can see the differences in students' learning and their ability. How to better provide students with a better practice platform, shorten the differences, and let students make progress together.



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## CHAPTER VI

### Conclusion Discussion and Suggestion

#### 6.1 Conclusion

##### 1) General conclusion

through detailed planning and careful preparation, we fully understand that Teacher ChumDet Detphimon's teaching method can promote the teaching of Molam, promote the continuous development of Molam cause, cultivate more molam performing talents for the school and the folk, and provide a reliable theoretical basis for the development of Molam, a folk folk music, in colleges and universities

Molam as Thailand's traditional folk music form, rooted in Thailand in 1997 mahasarakham university music college system, standardized teaching up to now, has a history of 23 years, from a just precept of apprenticeship teaching now, after a mahasarakham university national folk music, with the help of the teachers construction become a complete, scientific discipline, has a perfect curriculum, a complete syllabus, have enough university faculty, scientific system of the teaching mode of a discipline, I think it is a successful example of folk music entering college education. Moreover, in the whole Thailand, only Mahasarakham University has the unique teaching scale and faculty, which has both old and new majors, allowing the folk music art of Thailand to flourish.

#### 6.2 Discussion

This research is aimed at molam course offered by colleges and universities, and ChumDet Detphimon' is also the first to popularize the teaching of Molam course as a subject in colleges and universities. And no one to do so before, so we are doing research, also met a lot of unfavorable factors, such as less information, English literature is quite limited, and because the cultural background and living habits of the problem, we have no way to very in-depth to explore molam the true meaning of music, but at the same time I also am a foreigner, the language is also an important obstacle, but I still do my own ability to do research, but also because no one is in Thailand this debate with traditional music teaching research results, and no one had their similar

before Thailand national music in colleges and universities, As an example of subject teaching, so the sample did not refer, for my own research has caused a lot of difficulties, at the same time, molam the development of the discipline, from the initial appearance, curriculum development has become a perfect, perfect teaching stage, complete the teachers troop is very great things, ChumDet Detphimon teacher played a key role in it. Of course, there will be a lot of problems in this teaching, maybe not found now, also waiting to find, also hope you do not be stingy with their own opinions, for the construction of this subject, we work together, hope that this subject will be better and better, the teaching will be more mature, the performance will be better and better

### 6.3.suggestion

#### 6.3.1Some advice for the next researcher and reader

One more thing, I think is very important, also hope that the next researchers, can avoid the problem, because I as researchers, Thailand without a good command of language and culture, is to communicate in English, so there is no way to go to very good to communicate ChumDet Detphimon for molam singing teaching, on the state of singing and vocal there's no way to use language to speak, although I itself is the bel canto teacher, but I don't have a good learning molam vocal skills and what are the problems with voice, so I hope the next, the researchers can make up for the inadequacy of such In this way, molam's singing method can be better scientific and systematic.

#### 6.3.2 Some advice from ChumDet Detphimon

After our interviews with faculty, faculty, and students, we also combined several points to give our advice to Mr. ChumDet Detphimon:In the field trips and investigations, though, we saw a lot of is on ChumDet Detphimon ◦ However, many teachers and students also put forward their own ideas and different opinions. I think this is a good way to promote its development and progress and make it more perfect. Therefore, I collect my opinions as follows:

- 1) Teachers are expected to use more advanced technology to teach
- 2) I hope teachers can provide more platforms for students to participate in molam performances
- 3) I hope the teacher can extend the class time, because the happy time always flies

4) I hope that the administrators of the college can put forward more Suggestions and policy directions for molAM's development

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## Questionnaire (For students)

**Dissertation Topic: A study of Pedagogy of Molam teaching by ChumDet Detphimon**

**Explanation:**

This questionnaire is used as a tool for opinion of the students. There are 2 parts:

Part 1 is the personal information of the respondents.

Part 2 is information about Pedagogy of Molam teaching by ChumDet Detphimon

Part one

What is your name ?

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2. How old are you?

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3. What your address and telephone number?

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4. What is the highest level of education you have received?

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5. List all degrees you have earned. Give the name of the institution from which each degree was earned and the field of study of each degree.

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Part two

1. Have you learned the molam Pedagogy of Molam teaching by ChumDet Detphimon before

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2. What do you think of ChumDet Detphimon's molam teaching method?

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3. Through your study of molam, please describe the advantages and disadvantages of the ChumDet Detphimon method.

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4. What do you think needs to be improved in ChumDet Detphimon's molam method, or do you have any better ideas?

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Thank you for your cooperation!

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**Questionnaire (College administrator and Teachers)**

**Dissertation Topic:**

A study of Pedagogy of Molam teaching by ChumDet Detphimon

**Explanation:**

This interview form is used as a tool for interviewing key information. There are 2 parts as follows.

Part one: The personal information of the interviewee.

Part two: Information about Pedagogy of Molam teaching by ChumDet Detphimon and teaching Model for Higher Education

**Part one**

1. What do you think of ChumDet Detphimon's molam teaching method?

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2. How many students are learning Molam with ChumDet Detphimon? Including undergraduate and graduate

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3. Where does ChumDet Detphimon's teaching method succeed?

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4. How many molam experts and teachers are teaching in our university? How do they use ChumDet Detphimon's teaching method?

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**Part two:**

1. How to promote the teaching mode and method of Molam in universities

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2. When was the molam major created?

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3. Who was the first to establish a Molam major at the college of Music at Mahasarakham University?

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4. How many Molam experts are teaching at school now ?

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5. How many MOLAM professional teachers are there now ?

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6. How many professional teachers are there ?

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7. Does molam have a special curriculum?

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8. Do you think there is a problem with the teaching management of Molam?

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9. Who wrote the current curriculum or syllabus?

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10. Whose pedagogy is based on now?

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11. What do you think of the effectiveness of AJ ChumDet Detphimon's pedagogy?

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12. What do you think the Molam major needs to be improved in teaching?

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**Thank you for your cooperation!**

## BIOGRAPHY

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