

DEVELOPMENT OF CURRICULUM MATERIALS TO TEACH
AMERICAN CHILDREN ABOUT THE CULTURE OF TAIWAN
THROUGH TAIWANESE CHILDREN'S SONGS

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PEI-YING LIN

Dr. Wendy Sims, Thesis Supervisor

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The undersigned, appointed by the Dean of the Graduate School,
Have examined the thesis entitled.

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Presented by Pei-Ying Lin

A candidate for the degree of Master of Art

And hereby certify that in their opinion it is worthy of acceptance.







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ABSTRACT

A multicultural approach to music teaching has become increasingly important in music education. Due to a lack of materials about Taiwanese songs in the United States, I designed music curriculum materials for American teachers to implement multicultural music education with four Taiwanese children's songs. Each song has four activities for different age levels of elementary students. These curriculum materials are designed based on the National Standards for Music Education. Included are an introduction to Taiwan, Taiwanese society, and the characteristics and cultural backgrounds of Taiwanese children's songs, so that American children may learn about Taiwanese culture and Taiwanese children's songs through these curriculum materials.

CHAPTER 1

Introduction

American children up until now have had little opportunity to learn about Taiwanese culture and music even though they often go to school with children from that culture. Because there are very few Taiwanese children's songs published in the United States, American music teachers have lacked the necessary materials to teach Taiwanese children's songs. Therefore, American students lose the opportunity to learn about Taiwan, to understand Taiwanese culture, and to gain knowledge of Taiwanese music. Although there are a few related studies about Taiwanese culture, they can not meet American music teachers' needs for teaching American curriculum with Taiwanese music. Anderson and Campbell (1989) stated that, "global musical experiences can foster understanding among the peoples of the world and help students develop musical flexibility" (p. 5). Taiwan is certainly a valuable part of the world; its unique culture and music should be respected.

The idea that music of diverse cultures should be taught in American music education was proposed over forty years ago. More and more researchers are reporting their studies of multicultural perspectives in music education and publishing articles and books on teaching world music. In 1967, it was stated at the Tanglewood

Symposium that:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to include music of our time in its rich variety, including currently popular teenage music and avant-garde music, American gold music, and the music of other cultures (Murphy & Sullivan, 1968, p.56).

In 1994, the Music Educators National Conference announced the Music Content Standards for Grades K-12. One of the standards is that students should be able to “understand music in relation to history and culture” (MENC, 1994). In this new standard, multicultural music curriculum is advocated:

The music studied should reflect the multimusical diversity of America’s pluralistic culture. It should include a broad range of genres, styles, and periods, including... music from the various cultures and ethnic groups that comprise American society, and authentic examples from the various musical cultures of the world (MENC, 1994, pp. 2-3).

Learning world music has been considered a positive value for children so that they would know music styles other than Western music and understand world culture through music. However, even though important documents such as the Tanglewood Declaration and the Music Content Standards set the expectations for music educators

to teach music of other cultures, music educators may still question the necessity of implementing multicultural music education in music classroom.

There are many reasons for implementing multicultural music education. First of all, more and more people continue to immigrate to the United States. In order to reflect America's multicultural society and to understand the cultures of this diverse population, multicultural curriculum should be taught in American classrooms (Banks, 2001; Sleeter & Grant, 1994). By learning through a multicultural approach, students could learn about diverse cultures and get to know the people from those cultures better. Volk (1998) asserts that the multiplicity of cultures is paralleled by the multiplicity of their music in America. Therefore, multicultural education in general and multicultural music education in specific should be taught so that students could not only learn broadly about the cultures of America's diverse populations but also understand the music of these cultures.

Secondly, multicultural music education helps promote better communication. For instance, students from diverse cultures could take home to their families the music they learned at school, thus broadening the relationship between children and family members. Students could also better communicate with people from different cultures through music. Campbell (1996) recorded ethnomusicologist Bell Yung's statement that discrimination is caused by unfamiliarity. People are afraid of

something they do not know or something they are not familiar with, resulting in discrimination or conflict. Campbell (2002) believed that multicultural songs and music demonstrates the characteristics of the music components of the culture from which it derives. Through music, people can express their feelings to others. Through multicultural music, people from different cultures are able to communicate, thus reducing alienation.

Thirdly, learning music of other cultures could help students to open their minds to global perspectives. Students should be aware that Western music is not the only valuable style of music. Through singing, listening to and playing world music students could experience and understand different kinds of music, opening their minds to music with which they are not familiar so that they would be able to appreciate music from cultures other than their own and respect cultures all over the world.

Moreover, critical thinking is another benefit of students learning multicultural music. Various kinds of music from all over the world have features both similar and different. Anderson and Campbell (1989) asserted that, “The perception of similarities is important in helping students understand the fundamental processes found in music around the world, and the perception of contrasts helps demonstrate the many different ways of organizing musical sounds” (p.5). Through learning multicultural

music, students would understand that there are different ways to organize music. They would be aware of the similarity of the music elements and develop the critical thinking about differences between multicultural music and the music with which they are already familiar. Fung (1995) argued that each musical tradition has its unique cultural background and musical materials. A single musical tradition does not present all musical possibilities in the world. Shehan (1985) believed that implementing multicultural music could not only increase students' tolerance of unfamiliar music but also develop more sensitive perceptions of familiar music. Therefore, music teachers should help students to explore diverse cultural music so that students would understand different musical possibilities.

Finally, although there has been limited discussion of the correlation between multicultural music curriculum and the music achievement of young children's music learning, researchers have discussed the effect of learning African-American music on students' music achievement. Whitworth (1977) found that secondary African-American students who were taught African-American music material in their general music class had a more positive attitude, better attendance, and greater musical achievement than those students who did not receive African-American curriculum. Woodard (1978) also found that students' musical achievement and attitude could be improved by having a curriculum of African-American materials for

African-American junior high students. To improve students' music achievement, music teachers may extend the African-American curriculum to world music curriculum.

Studies have revealed music teachers' attitudes toward multicultural music education: they believe a multicultural music approach can benefit students, and they perceive the need in music classrooms (Norman, 1999; Young, 1996). However, Moore (1993) and Stellacio (1995) indicated that teachers' insufficient preparation and content knowledge of multicultural music obstructs music teachers' ability to teach it. Other researches have pointed out that due to the limited resources, training, knowledge, and experience of various cultures, music teachers are not confident in approaching multicultural instruction or implement such curriculum with inappropriate practice even though they are interested in or willing to approach multicultural perspectives (Campbell, 1992; Norman, 1999; Okun, 1998; Teicher, 1997). Miralis (2003) asserted that music education courses related to the philosophy, history, implementation, performance, and teaching of multicultural music are extremely deficient.

Today, teachers are confronted with problems of how to teach music which is not from the teachers' own culture, how to teach world music authentically, and how to stimulate children's interests in learning world music. To solve these problems, not

only should music teachers explore world music themselves, but also music curriculum should be designed based on the premise that world music should be valued. In this study, four activities based on the National Content Standards are provided for each of four Taiwanese children's songs in different age groups (K-5). The curriculum materials could help music teachers to prepare for teaching multicultural music lessons with Taiwanese children's songs and stimulate American children to learn more world music.

Even after they understand the reasons for implementing multicultural music education, music teachers may still have questions about how to approach music education with different cultures. To teach music with multicultural perspectives, teachers' preparation and students' preference are important elements which every music teacher should consider.

First of all, good preparation could help music teachers reduce their anxiety about implementing multicultural music curriculum. Many researchers have indicated the relationship between teachers' preparation and the implementation of multicultural music education. Teicher (1997) pointed out that multicultural music experience has positive effects on preservice elementary teachers' attitudes toward future multicultural music teaching. Grant (1992) believed that high-quality research in multicultural education could help teachers' understanding and reduce discrimination.

Another study found that there is a high correlation between teachers' multicultural training and their subsequent multicultural music implementation (McDaniel, McDaniel, & McDaniel, 1988). Based on the result of this research, music teachers should understand that the more music teachers acquire multicultural music experience, the better attitude they would have toward implementing multicultural music instruction.

To obtain multicultural knowledge, publications, articles from authorities, theses and dissertations may help music teachers to understand music from cultures other than their own. Fung (1995) recommended that teachers should try to use recordings or live performances by native people while implementing multicultural music education. Campbell (1996) advocated that music teachers learn multicultural music through workshops, clinics, and seminars. She also lists professional societies where music teachers could go to for help, such as the Music Educators National Conference (MENC), the American Orff Schulwerk Association, the Organization of American Kodály Educators, the Society for Ethnomusicology, the College Music Society, and the International Society for Music Education (p.2).

Due to limited resources, high-quality materials such as publications, articles, academic research, and audiovisuals about teaching Taiwanese children's songs may not be available in the United States to help teachers prepare lessons. However, to

teach American children Taiwanese children's songs, music teachers could seek help from local Taiwanese communities, Taiwanese scholars in colleges, or from local Taiwanese musicians and ethnomusicologists. Also, by participating in the workshops, seminars, or conferences of professional music education organizations, there might be a chance to learn about Taiwanese children's songs.

Besides their own preparation, music teachers should be aware of students' preferences concerning multicultural music and use this as a basis for selecting music curriculum. There is much research regarding students' preferences for world music. Many authors have indicated that familiarity has a positive relation to students' preference for world music (Demorest, & Schultz, 2004; Fung, 1996; Shehan, 1985; Trammel, 1977). Shehan (1985) found that the preference for a non-Western piece which had been taught previously could not be transferred to another stylistically similar piece. Therefore, music teachers should not expect a preference for music pieces with a similar style based on only one example. Demorest and Schultz (2004) indicated that children prefer arranged versions over authentic world music recording. The authors attributed this to the fact that children are relatively more familiar with arranged versions than authentic world music. However, they do not suggest that music teachers stop teaching authentic world music, but rather that they introduce world music with a fusion of Western and non-Western elements. Fung (1996) found

that musical characteristics and musical training play an important role in students' preference toward world music. Besides Fung, there are many other researchers who have studied the effect of musical characteristics on students' preferences, such as the preference for fast tempo over slow tempo (LeBlanc & McCrary, 1983); for expressive dynamics over consistently even dynamics (Burnsed, 1998); for instrumental pieces over vocal performances (LeBlanc & Cote, 1983); for playing authentic instruments over playing traditional instruments (Pembroke & Robinson, 1997); and for currently popular style over non-popular style (May, 1985). For students who have never or rarely approached multicultural music, teachers could begin by creating curricular structures and strategies based on students' music preferences to introduce the new music. Once students have opportunities to explore world music, students then may begin to develop preferences for multicultural music.

Leblanc (1982) summarized the theory of music preference as being "based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (p.29). According to this theory, not only the music stimulus of input information but also the listener's cultural environment could affect the listener's preference for music. When children listen to music with which they are not familiar, they may compare the unfamiliar music to the music they are used to listening to or

transfer their own personal and cultural experience into the unusual music. However, if children do not get any information about unfamiliar music but only transfer their own experience to the multicultural music, this may affect children's music preference subjectively and distort the essence of authentic multicultural music. Nettl (1992) stated that "The importance of cultural authenticity is reflected in the notion that understanding the character and structure of a culture's music requires understanding the way in which that culture transmits its music." Based on research, music teachers should teach world music with its cultural background so that students will have a better understanding of and preference for multicultural music.

In addition to understanding the culture of music, the context of music is also important for children when learning multicultural music. Campbell (2004) indicated that "knowledge of music's context helps to further humanize it, personalize it, and associate it with students' interests, and to provide them an understanding of its cultural, historical, and social meanings" (p.217). Teaching music in its context is necessary not only for world music but also for the unfamiliar music of their own geography so that students could understand and gain musical meaning from cultural background material and learn to respect and appreciate diverse cultures through music (Reimer, 2003). In my study, in addition to various of curriculum materials, I provide an introduction to Taiwan, Taiwanese children's songs, and the cultural

background and meaning of the lyrics of each selected song to help children gain a better understanding of Taiwan and Taiwanese children's songs and motivate their multicultural music learning.

As a result of a multicultural approach to music education in the past forty years, there are various publications distributed to music teachers to implement multicultural curriculum. However, among those publications, there is no curriculum designed with Taiwanese children's songs. In order to compensate for this lack, music curriculum materials based on Taiwanese children's songs are provided in this study.

The purpose of this research is to develop curriculum materials which meet the needs of American music educators and students for teaching and learning multicultural music. This research abides by the Music National Content Standards. Therefore, music teachers will have the basis for teaching Taiwanese children's songs which comply with American music education policy. In order to help children have access to a larger global understanding, this research supplies curriculum materials sufficient for children to understand authentic Taiwanese culture. By learning Taiwanese children's songs, I expect American children would gladly learn culture and music outside their own and develop a more international world view. At the same time, properly sequenced curriculum materials of Taiwanese children's songs are given high consideration in this research in order to improve American children's

music skills along with their multicultural concepts. Besides advancing a multicultural approach to music education, I also expect to make Taiwanese music better known internationally by developing and designing the Taiwanese children's songs as music curriculum materials for Americans. I hope moreover to stimulate Taiwanese composers to compose more Taiwanese children's songs so that Taiwanese culture will spread all over the world.

Method

Reviewing literature and designing music curriculum materials are the methods of this research. I reviewed literature that allowed me to study the characteristics of Taiwanese culture, the features of Taiwanese children's songs, the goals of American multicultural music education, and the music curriculum benchmarks of children at different ages. Based on the result of the literature review, I designed appropriate music curriculum materials with Taiwanese children's songs and offered resolutions for the problems and difficulties which might occur while implementing these music curriculum materials.

Procedure:

1. Collect the literature about American multicultural music education.
2. Collect the Taiwanese children's songs and related literature.

3. Collect the literature material about the history, geography and culture of Taiwan.
4. Collect the literature material of children's music learning ability in different age groups.
5. Review and analyze all of the literature.
6. Choose four appropriate Taiwanese children's songs based on the literature.
7. Interview the composer of the selected songs, as well as another composer with expertise in Taiwanese songs.
8. Obtain permission from the composers to use their songs in written and audio form in this thesis (see Appendix A).
9. Design music curriculum materials for K-5 students based on National Content Standards and the literature.
10. Record the pronunciation of lyrics and provide a singing sample.
11. Have music teachers review these music curriculum materials and provide feedback.
12. Revise the music curriculum based on the feedback.
13. Complete the music curriculum materials and conclude the research report.
14. Offer suggestions for implementing these music curriculum materials.

This research is based on the review of the literature as a preliminary basis. The

literature includes periodicals, books, doctoral dissertations, master's theses, music scores, interviews with the composers, and audiovisual materials in both Chinese and English. Through reviewing and analyzing the literature, I chose four Taiwanese children's songs which are both representative and appropriate for American children to learn. Effective music curriculum materials were designed based on the characteristic of these four songs and the literature. These curriculum materials offer music teachers a basic understanding of the background of Taiwanese culture, the features of Taiwanese children's songs, the ways of learning Taiwanese children's songs, and the detailed procedures of teaching Taiwanese children's songs. In order to help music teachers with pronunciation and singing style, an audio auxiliary is provided in this thesis as well. Before the curriculum materials took final form, these materials were reviewed by music teachers. The reactions and feedback of the teachers were determinants for revising the music curriculum materials. Finally, based on the literature review and the feedback of music teachers, I discuss difficulties American teachers may be confronted with when they are implementing these curriculum materials and offer suggestions for teachers.

CHAPTER 2

Taiwanese Children's Songs

An Introduction to Taiwan

A brief history of Taiwan. All the information in the following section is based on three main resources, “台灣歷史” [The history of Taiwan] by H. Y. Hsueh (2001), “Island in the stream: a quick case study of Taiwan's complex history” by A. C. J. Lin and J. F. Keating (2000), and “A visit into Taiwan's history and culture” by the Taiwan Provincial Government (2000).

Taiwan was named “Taiyuan” in the seventeenth century. Taiwan is made up of aboriginal Taiwanese and Han Chinese who migrated from China over several centuries. Native Taiwanese belong to the Austronesian. The origin of the Austronesian is controversial; one of the theories claims that the Austronesians came from southeast Asia or Taiwan. Another theory asserts that the Austronesians came from the Malay Archipelago (Lee, 1999, p.14). There is no clear proof to demonstrate when native Taiwanese started to live on this island. However, archeologists assert that prehistoric relics found in Taiwan are similar to ones found in China from the same historic period (Taiwan Provincial Government, 2000, p. 8). According to

historical records, there have been a few Han Chinese living in Taiwan since the Sung dynasty (A.D. 960-1279). At the end of the sixteenth century, pirates and smuggling rings occupied Taiwan and were engaged in illegal maritime trade because of the prohibition of maritime trade by the Chinese government. Then, the pirates and smuggling rings encouraged Chinese from Zhangzhou (漳州) and Quanzhou (泉州) of China to migrate to Taiwan to begin its agricultural cultivation (Hsueh, 2001, p.24).

In the early sixteen century, Portuguese sailed to the east to expand their trade. They named the beautiful island they saw “Ilha Formosa” (the beautiful island.) From then on, Taiwan has been aptly known as “Formosa” around the world. In 1624, the Dutch occupied Taiwan as a base to establish business relationships with China. The period of the thirty-nine years of Dutch colonization brought the first influence of Western culture. For missionary purposes, the Dutch built churches and schools which not only affected Taiwanese religious beliefs but also developed Taiwanese education (Hsueh, 2001, p.29).

In 1662, an anti-Manchu Chinese, General Cheng Cheng-kung, drove out the Dutch and occupied Taiwan as a military base from which to overthrow the Manchu of the Ching dynasty in order to restore the Ming dynasty in China. Although he never succeeded, agriculture, commerce, and education in Taiwan developed during his governance. Because of his successful domination, more and more Han migrated from

China to Taiwan to work (Hsueh, 2001, pp.36-37). In 1683, military forces of the Ching court eliminated Cheng's force. Taiwan became a part of the Fujian Province of China for the next two hundred and thirteen years.

In 1895, Taiwan was ceded to Japan when the Manchu of the Ching dynasty lost the Sino-Japanese War. During the Japanese Colonization, the Taiwanese people became inferior citizens. Although during the Japanese governance industrialization was promoted in Taiwan, the intention of the Japanese was to earn their own profits rather than to meet the needs of Taiwanese (Taiwan Provincial Government, 2000, p.29).

In 1945, Japan was defeated in World War II and forced to return Taiwan to China. During that time, China was not governed by the Ching dynasty anymore, but was involved in a civil war. The Chinese Communist Party led by Mao Tse-tung and the Kuomintang, a revolutionary republican party, led by Chiang Kai-Shek fought for sovereignty of China. Finally, the Chinese Communist Party defeated the Kuomintang and established The People's Republic of China in 1949. The Kuomintang withdrew from China to Taiwan, continuing its regime as the Republic of China (R.O.C.). During the beginning years of governance, the Kuomintang dominated Taiwan with martial law leading to many conflicts between the Taiwanese and the Kuomintang government. Democracy movements and opposition parties took place successively.

In 1980's martial law was repealed. The Kuomintang government has gradually developed more liberal and democratic governance since then (Hsueh, 2001, pp.92-93). In 2000, Shui-Bian Chen, a presidential candidate of an opposition party, the Democratic Progressive Party (DPP), won the presidential election and was the first to replace the Kuomintang. Based on this, it is widely believed in Taiwan that the alternation between political parties has had an important effect on the liberalization and growth of democracy in Taiwan.

The geography of Taiwan. Most of the information in the following section is based on three main resources, "Geography of Taiwan" edited by S. H. Flora, F. Stevenson, and J. M. Hsu (2003), "台灣地理" [The Geography of Taiwan] edited by K. H. Teng (2002), and "Taiwan Info" from the National central library website.

The area of Taiwan including the island of Taiwan, twenty one outlying islets, and the Penghu archipelago is 36,000 sq. km. which is about two times the size of Hawaii or 1/255 of the size of the United States. The main island of Taiwan is 245 miles in length and 89 miles at its widest point. Taiwan is located in East Asia and faces China to the west, 124 miles away through the Taiwan Strait; the Philippines are located to the south through 217 miles of the Bashi Channel; the Pacific Ocean is to the east, and the East China Sea is to the North (Flora, Stevenson, & Hsu, 2003, p.1).

Taiwan is located on the edge of two plates, the Eurasia plate in the west and the

Philippine Sea plate in the east. The Philippine Sea plate compresses westward towards the Eurasian and forms the Central Mountain Range. Because of the plate movements, Taiwan became a mountainous island, those mountains occupying 30% of the total area. Most of the mountains are in the center. From the Central Mountain Range, the altitude decreases on both sides and includes hills, plateaus, and plains in these areas. The plate movement is continuous. It causes the mountains to rise constantly and earthquakes to occur frequently on this island.

The Tropic of Cancer crosses the middle of Taiwan. It divides Taiwan into two climates; above the 23.5°N latitude is the subtropical monsoon climate and below is the tropical monsoon climate which causes a slightly higher average annual temperature in the south (75°F) than the north (72°F.)

With the sea surrounding this island, the weather in Taiwan is humid and rainy. The average annual rainfall in Taiwan is 2,500 millimeters. In winter, the Northeastern monsoon brings rains to the north and east while the west gets less rain because the Central Mountain Range blocks the monsoons. In May and June, the Northeastern monsoon and the Southwestern monsoon are active simultaneously. This causes the highest rainfall and constitutes the rainy season. From July to September is the season of typhoon, which attacks Taiwan on the average of 3.5 times per year, creating hazardous conditions such as torrential rains, floods, landslides, and

inundations by the sea.

The population of Taiwan is 22.6 million people.¹ There is an average of 627 persons per square kilometer. Compared to the United States, where there are 295 million people² with an average of 31 persons per square kilometer, Taiwan is a country with a relatively high population density.

Due to this high population density, the agriculture in Taiwan is intensive. It was an important foundation of the economy during the Japanese colonization. More recently, with innovations in agricultural policies promoted by the Kuomintang government and economic support from the American government (1950-1965), development of agriculture climaxed during the 1950's and the 1960's. Consequentially, heavy industry was promoted in the 1970's while the development of agriculture declined inversely. Since the 1980's, the government has focused on the development of high-tech electronics. Electronic devices became one of the main export commodities of Taiwan. The Taiwanese electronics industry has established an important position in the global market. Unlike earlier times in Taiwan, today much farming is mechanized and only a small number of people work in this field. The traditional agricultural society has become an industrialized and service based society.

¹ Directorate-General of Budget, Accounting and Statistics. (2004). *Population Statistic.*, Taiwan: Executive Yuan.

² U.S. Census Bureau. (2005) Census bureau projects Nation's population to total 295 million on new year's day. Retrieved January 8, 2005. <http://www.census.gov/Press-Release/www/releases/archives/population/003161.html>

The structure of Taiwanese domestic production is now 1.9% in agriculture, 31% in industries, and 67.1% in services.³

The multicultural society. Taiwan is a multicultural society which is influenced by Chinese, Japanese, and Western cultures. Because of historical and political factors, Taiwan includes a variety of different languages, religions, customs, and cultures.

Language in Taiwan reflects the power structure. During the Japanese colonization, in order to dominate Taiwanese thinking, the Japanese forced the Taiwanese to learn Japanese at schools. Japanese educational policy forbade Taiwanese to speak their mother tongue and instead made them study only Japanese. In speaking with the Taiwanese of that generation, one can discover the great desire for self government after Japanese colonization. However, the Kuomintang's initial policy caused serious conflicts between the Taiwanese and the new Chinese immigrants. Like the Japanese language policy, the Kuomintang established a Mandarin language policy. The Taiwanese language was marginalized again because of politics. The development of the Taiwanese language, literature, music, and culture was blocked during the Japanese colonization and the Kuomintang governance. Today, Mandarin is still the official language of Taiwan. However, the government has started to pay more attention to the development of the Taiwanese mother tongues⁴,

³ Directorate-General of Budget, Accounting and Statistics. (2002). *National Income in Taiwan Area, R.O.C.*, Taiwan: Executive Yuan.

⁴ In 2001, Ministry of Education of Taiwan proclaimed that credits of studying the Taiwanese mother

such as, Holo, Hakka, and the languages of the aboriginal.

As reflected by its multiple languages, Taiwan is a multicultural society.

Taiwanese consists of aboriginal people and Han Chinese. Except for a few aboriginal people, most Taiwanese are Han Chinese whose ancestors migrated from China, such as the Holo who moved from the Fujian province and the Hakka who migrated from the Guangdong province of China several centuries ago⁵, or the new Chinese immigrants who came with the Kuomintang in 1949 from different areas of China.

Due to the multicultural society, most Taiwanese customs are derived from traditional Chinese culture. A few customs are affected by Western traditions which were introduced by the Dutch, the Japanese, and by Western missionaries (Taiwan Provincial Government, 2000, pp. 30-31).

As for religion, most Taiwanese inherited the beliefs of Buddhism and Taoism from Chinese culture. There are some practices, such as ancestor sacrifice, goods worship, and Buddha adoration which are held during the lunar festivals. Christianity and Catholicism have been preached in Taiwan since the seventeenth century. During the colonization period, the Dutch controlled aboriginals by religious beliefs and armed force. Aboriginals have absorbed Western culture and Western religious beliefs since then. After World War II, more missionaries came and expanded their mission to

tongue are required for students from the first graders to the sixth graders.

⁵ Fujian and Guangdong are the south coast provinces in China.

the Han Chinese in Taiwan.

Most Taiwanese celebrate holidays based on the Chinese lunar calendar with such events as the Chinese New Year's Day, the Lantern Festival, the Tomb-sweeping Festival, the Dragon Boat Festival, All Souls Month, and the Mid-Autumn Festival. The "week system" was first introduced by the Japanese in their colonization period. Because of the admiration of Western culture and the beliefs of Western religion, more and more Western holidays are now celebrated in Taiwan, such as Christmas, Valentine's Day, and Mother's Day.

Consistent with the dietary habits of people from southern China, the main staple of the Taiwanese is rice. The flavor of food is similar to that of southern China. Taiwanese food became varied especially after the mainlanders migrated from different areas of China. The characteristic of Taiwanese food is to start with a specialty of Chinese food from different provinces and then develop its own unique flavor. Today, not only Chinese food but also Western-style food influences the Taiwanese eating habits (Hsueh, 2001, p.184).

Taiwanese culture, including literature, music, painting and drama, mainly has been inherited from Han Chinese due to the Han migration. However, the Japanese government forbade Taiwanese culture during their colonization. Instead of learning Taiwanese culture, Taiwanese were forced to receive Japanese education and create

Japanese compositions, such as writing Japanese literary works, composing songs in Japanese, drawing or painting in the Japanese style. Taiwanese not only learned Japanese culture but also Western culture through Japanese education. At that time, local Japanese advocated Western culture. Gifted Taiwanese artists were sent to Japan to learn Western style of arts.

The Japanese played an important role in introducing a new culture to Taiwanese. However, this circumstance did not last long. When the Kuomintang came to Taiwan, both the Taiwanese and the Japanese cultures were banned. Instead, combat literature and songs against the Chinese Communist Party were encouraged. Now, because of freedom of speech and the democratization of politics, local Taiwanese cultures such as Holo, Hakka, and the aboriginal are being revived. Due to the influences from Chinese, Japanese, and Western culture, Taiwan is a society with multicultural roots. All of these influences combined with modern technology give Taiwan a global connection.

Taiwanese Language

The Taiwanese people are made up of aboriginal people and Han Chinese. According to Hsuan-Fan Huang's (2004) population estimation, only 1.7% of the Taiwanese are Aboriginal people (p.21). There are nine mountain tribes and eight plains tribes in Taiwan. All of these tribes speak their own languages which belong to

the Austronesian Language Family. Holo people constitute the majority (73.3%) of Taiwanese (Huang, 2004), and they speak the Holo language. Although the intonations of Holo language in China are different, the Holo in Taiwan speak a mix of Zhangzhou and Quanzhou intonations and developed a unique Taiwanese language which is influenced by Austronesian, Dutch, Japanese, and Mandarin. Another group to migrate to Taiwan was from the east of Guangdong called the Hakka. In Taiwan, 12% of Taiwanese are Hakka (Huang, 2004). When the Kuomintang withdrew from China in 1949, many Chinese from different areas of China followed them to Taiwan and are now called mainlanders. This last big migration from China to Taiwan makes up 13% of the Taiwanese (Huang, 2004). Mainlanders speak Mandarin. Although there are a small number of people who are mainlanders in Taiwan, Mandarin remains the official language of Taiwan because of the policy called “Mandarin National Language” established by the Kuomintang in 1945 (Wang, 1995, p. 140).

Thus, Taiwanese have four main languages: Holo, Hakka, Austronesian, and Mandarin. However, the Taiwanese language is often considered Holo for two reasons. First of all, Holo is the language which the majority of Taiwanese speak. Compared to Mandarin, Holo has a history in Taiwan more than three hundred years old. Because Holo has a such long history, it best expresses the culture and spirit of the Taiwanese. Therefore, many people believe that Holo, more than Mandarin, is the most suitable

language to represent Taiwanese. Secondly, in the time of Japanese colonization, according to the population census by the Japanese government, Holo people made up 83% of the Taiwanese population (Huang, 2004). This led the Japanese to consider the Holo people to be the majority of Taiwan. They called the Holo language the Taiwanese language (Wu, 1998, p.248). This concept continues today.

Due to the fact that Holo is a branch of Chinese languages, Holo reserves the linguistic form of Chinese languages. It is monosyllabic (單音節基調語言), which means every single syllable represents its own concept. Syllables can combine and create a new concept. For example, “hweh” in Holo means “fire,” and “chah” means “car.” Connecting these two syllables creates a new word, “hweh-chah,” meaning “train.” But, if “hweh” connects with another syllable “geh”(chicken), it becomes a different word “hweh-geh” (turkey). Basically, one concept (word) can be represented by one or more than one characters.

There are three elements in the construction of Holo syllables, including the initial consonant, a vowel sound, and a tone (Hsu, 2000). There are eighteen initials which should be followed by vowels, including some unusual voiced sounds and fricative sounds. For example, in the song, ”Dyahm Mah Gah”, there is a word “買” which is pronounced with a voiced sound “(m)bay” instead of “bay.” Also, there is a word “嘴” which is pronounced, “trwee,” a fricative sound made by rubbing the

tongue against the upper and lower front teeth instead of rolling the tongue as in “tree.” There are eighty vowels in Holo, including some unique characteristics of vowels like nasal sounds; for example, the vowel of a word “攢”-- “gwah” in “Choo Choo Choo” is pronounced as a nasal vowel.

Besides the interaction of the initial consonant and vowel showing the variations, intonation is another element of the syllable. Chen-Hafteck (1999) defined tonal language Cantonese as differentiating words based on pitch level. The same syllable could have different meanings at different pitch levels. Taiwanese is a tonal language as well. There are eight tones in Holo which makes the language full of music. However, learning Holo is far more complicated than this. The intonation of each word can be changed. Every single syllable has its own pronunciation. When two syllables combine and create another word, the first syllable should change the usual tone to harmonize with the second syllable, known as modulation, or the meaning would be totally changed.

Because of the varied intonations, speaking Holo is like singing. Many Taiwanese composers compose the melody of songs based on the intonation of the original rhymes. These songs are called tone-matched songs. The song “Beh Lyung See” is the best example of a tone-matched song. It not only shows the variety of the Holo language, but also is easy to sing and remember.

Holo is a complicated and varied language. Even in Taiwan, there is no unified system for young Taiwanese children to learn it. However, the Taiwanese government is encouraging scholars to formulate a unified system which can simplify learning Holo and preserve the culture of Holo. As the Holo language is promoted and preserved, the history and the culture of Taiwan can be more widely known and handed down for succeeding generations.

The Characteristics of Taiwanese Children's Songs

In this thesis, I concentrate on Holo Taiwanese children's songs. For convenience, I use the term "Taiwanese children's songs" to refer to children's songs in Holo.

There are many different kinds of Holo Taiwanese folk songs, such as songs for adults to release their emotion, songs from drama, recitative, dance songs, and children's songs. Most of them are love songs and narrative songs for adults. Only a few songs are for children (Hsu, 1992). Because of the limited number, most of the existent Taiwanese children's songs are well known nationally. There are many reasons that Taiwanese children's songs are not as popular as other kinds of folk songs. First of all, Holo is a language mainly for speaking. Although this language can be written in Chinese characters, there is no complete system due to the complicated features of the language. Since these Taiwanese songs were not written down or not written down in an understandable way, they did not become widely known. Secondly,

songs created by children usually remain local. These songs usually would not be disseminated because of their childish content. Adults control publishing and seldom would adults listen to children's singing, write it down, and publish it.

It is not only difficult to disseminate Taiwanese children's songs but also hard to keep the songs in an original version. In early times, because the transmission of information was difficult and songs spread out orally, different versions occurred. There are two kinds of inaccuracies caused by this process of dissemination of Taiwanese children's songs (Wang, 1994). One is unconscious misdissemination. This happens when lyrics are misheard, or remembered incorrectly by the singers. Long songs become shorter or many fragments of familiar songs combine into a new one; the lyrics of one song misplace the melody of another song; or the content or melody might change because of children's inarticulacy or misunderstanding.

The other one is conscious misdissemination in which the changes in songs purposely. Songs may be changed purposely because of local cultural differences, or because of the differing accent of language in different areas. Therefore, the songs that I chose in this thesis may have different versions where certain notes are not the same or certain words have accents in different places. However, I chose the most common, popular, and original⁶ version to present in this thesis.

⁶ F. C. Shih (personal communication, June, 2004)

There are many unique characteristics of Taiwanese children's songs. These are discussed in the following two sections, lyrics and music.

Lyrics

Rhyme. Lyrics in Taiwanese children's songs are always rhymed. Rhymed lyrics are easier for children to sing and remember. Some of the lyrics rhyme with only one vowel sound in the entire song; for example, in the song "Beh Lyung See," there are four rhymes with "ee" in this eight measures song. In the "Dyoo Dyoo Dahng Ah" both lines of the song are rhymed "ah-ee," and in the song "Dyahm Mah Gah," "ah" is the rhyme of all four lines of the song. In order to have variations, some of the lines in the song rhyme, but the middle of the song is free from the rhyme. For example, in "Choo Choo Choo," the first four lines and the last two lines are rhymed "oo," but the middle of the song is not rhymed. Although rhyme is easy to read and remember, unitary rhyme may limit a composer's invention. Some of the songs rhyme every other line in the song for both smooth singing and elaborated creativeness; whereas other songs have one vowel sound rhyme in the first part of a song but shift the rhyme to another vowel sound in the second part of the song to enhance the variation of the lyrics.

Sentence pattern. There are then some lyrics which are not rhymed. Instead, composers use various sentence patterns as their basic line. Sentence pattern is

another element to express the structure of Taiwanese children's song. Lines which are made up of three, five, and seven words are the most common sentence patterns which show the influence of the Taiwanese language, the rhythm of human aspiration (the timing of breaths), and the influence of the Chinese classical poetry (Feng, 1982).

Every line is a sentence. Each line with the same number of syllables (words) is called the "regular sentence" (整齊句). Songs in my thesis are not composed entirely of regular sentences. However, if the expletive words (words with no real meaning) are removed there are two songs with the regular sentence pattern. In "Choo Choo Choo," each sentence/ line has five words except there are expletive words "ah/ee yoh" between the third and the fourth line. Also, in "Dyoo Dyoo Dahng Ah," the lyric seems made up of two long irregular sentences. However, if the expletive words are removed, this lyric is made up of two regular sentences with seven words in each.

The term, "Incomplete regular sentence" (不完全整齊句), refers to lines in the song that for the most part have regular sentences and interweave with a few irregular sentences occasionally. "Dyahm Mah Gah" is an example of the use of the "incomplete regular sentence." Every line in this song is formed by three words except the second to the last line which is made up of four words.

Another common pattern is called the "mixed sentence" (混合句) which consists of two or more regular sentences. For example, the structure of the sentences in "Beh

Lyung See” is 3 + 3 + 5 + 3 + 5. This is a mixed sentence pattern formed by two regular sentences of three or five syllables.

Rhetoric. In addition to rhyme and sentence pattern, there are other techniques of children’s literature present in Taiwanese children’s songs. Not every word in the line of Taiwanese children’s songs has meaning. The use of expletive words is to emphasize and create the mood. Using “Choo Choo Choo” as an example: The fifth line is a question, “How many loaches did you catch?”, and the sixth line is the answer, “I got two.” The expletive word “ah/ee yoh” between these two lines does not have any meaning but emphasizes the answer and makes the music sounds more interesting. There is a similar example in “Dyoo Dyoo Dahng Ah”: “ah/ee yoh” is placed after a series of onomatopoeic words in order to emphasize the meaning words that follow.

Besides expletive words which are meaningless, onomatopoeic words are also words with no meaning appearing frequently in Taiwanese children’s songs. Children are sensitive to sounds which they hear often in their daily lives. These sounds become subjects of songs when they are singing. They are common in Taiwanese children’s songs. Onomatopoeic words are the words which mimic sounds from the real world. “Dyoo Dyoo Dahng Ah” is a good example for demonstrating the use of onomatopoeic words. The original song is only two lines with seven words each. In

order to expand the length of the song and increase the interest, onomatopoeic words are added. The first line has an additional seven onomatopoeic words, while the second line has eleven to mimic the sounds of clicking coins.

Repetition is another rhetorical technique often present in Taiwanese children's songs. For children, it is easier to sing and remember songs in which many words are repeated. Also, children may not have a big vocabulary. Therefore, frequent repetition is common in children's songs. Sometimes, the same words appear in different parts of the lines. Sometimes, the same words repeat regularly. In "Choo Choo Choo" for instance, the initial two words of the fifth and sixth lines are the same; likewise so are the first two words in the seventh and eighth lines. It makes lines pair symmetrically and causes the impression of rhyme. Another kind of regular repetition is called linked rhyme. In this repetition, the same word that is used to end the first line is also used to begin the following line. A song entirely made up of this technique of repeated words is called a chain song (連鎖歌.) Usually, this kind of song consists of unrelated words which are connected by repeated words. In this thesis, there is no entire chain song among the songs I chose. However, this technique is shown once in the song "Dyahm Mah Gah;" "dee kah" is the repeated word occurring both at the end of the fourth line and the beginning of the fifth line.

Because of children's imaginations and naivety, the view described in children's

songs may or may not happen in the real world. Sometimes, personification is used. For instance in “Beh Lyung See” the egret is personified so that it can carry the bamboo scoop and act like a human farmer. Sometimes, exaggeration is utilized. For example in “Choo Choo Choo” the song suggests that greedy children should paste a loach (fish) on their eyes to avoid being envious. However, in real life, it is unrealistic and unfeasible to paste loaches on children’s eyes.

Content. A composer of Taiwanese children’s songs, Fu-Chen Shih, asserted that there are five types of content in Taiwanese children’s songs (Shih, 2003). These include lullabies-- songs a mother would sing while patting her baby to sleep; game songs-- songs children sing to accompany games; amusement songs-- songs children sing for fun and entertainment, such as counting songs; satiric songs-- songs in which children make fun of other people; narrative songs- songs in which children describe what they see or what they imagine (Shih, 2003).

The content of Taiwanese children’s songs is usually connected to children’s daily lives. Because of children’s incomplete cognitive development, songs with specific and concrete content are usually superior to abstract ones and would include such subjects as what they see, hear, or experience in their surrounding environment. Also, composers in order to draw children’s attention, choose content with which children are familiar, such as what happens in their daily lives; for example, the tar in

“Dyahm Mah Gah,” the egret in “Beh Lyung See,” and the loach in “Choo Choo Choo” are subjects which were common in children’s daily lives back in earlier times in Taiwan.

Using elements of fantasy is another characteristic in Taiwanese children’s songs. Unlike adults’ logical thought processes, children’s thought processes are often non-sequential. When the process occurs in songs, those songs may not make any sense to an adult. But, children, with their creativeness and imagination, may enjoy those irrational songs all the more. To have unconnected elements or images is common in Taiwanese children’s songs. As in “Dyahm Mah Gah,” the content of the first two lines is about tar sticking on children’s feet. But, after the third line, the subject changes to pork shank until the end of the song. For adults, this song is not coherent. But for children, it is not necessary that songs make logical sense.

Songs with simple words and content are easy for children to understand, sing, and remember. Due to children’s limited vocabulary, the songs created by children tend to have simple and brief vocabulary. Given this limitation, good composers write lyrics that are easy for children to understand. Those children’s songs with simple words and content are the ones that become popular in Taiwan.

Music

Taiwanese folk songs are mainly influenced by Han Chinese music. Because of

the Han migration from the south of China, Taiwanese folk songs are affected by the southern style of Han Chinese music. Compared to songs developed in the more harsh living conditions of the north, folk songs in southern China are more delicate, mild, and lyric-based compared to the folk songs of the north (Han, Trimillos, and Anderson, 1989). Besides the environmental factors, the intonation of the Taiwanese language has also affected Taiwanese folk songs. Regarding Taiwanese children's songs, they are influenced by the southern style of Han Chinese music the same as are Taiwanese folk songs.

In addition to the influences of Han Chinese music, Taiwanese folk songs are also influenced by Western music. Especially for the past century, more and more Taiwanese composers, including the composers of Taiwanese children's songs, have accepted Western music education and have written songs based on Western music concepts.

Taiwanese children's songs not only combine local Taiwanese culture, but also characteristics of Han Chinese music and Western music. Then, they develop their own unique features, such as form, rhythm and meter, range, key, and melody.

Form. According to the composer of Taiwanese children's songs, Fu-Chen Shih, there are three types of music form in Taiwanese children's songs: one-part form, two-part form, and three-part form (Shih, 2003).

In this thesis, all of Taiwanese children's songs that I chose have one-part form. One-part form is the most common music form in Taiwanese children's songs. It is a type of composition in which there is only one theme (monothematic) in the entire song. One-part form includes two phrases. The first phrase is called, the "question phrase" (問句), the function of which is to open the song, which usually ends in the note of the IV or V chords. The second phrase is called "answer phrase" (答句), which has the function of responding to the first phrase and always ends in the perfect authentic cadence (Chen, 1997).

Two-part form is made up of two sections with two different themes. Like one-part form, there are two phrases involved in each section called "open" (起), "inheriting" (承), "turned" (轉), and "closed" (合) (Han, Trimillos, and Anderson, 1989). The first section, the first two phrases, usually ends in a half cadence (semi-cadence) or authentic cadence. The second section, the last two phrases, ends either in a perfect authentic cadence directly or in a deceptive cadence followed by a coda and a perfect authentic cadence (Shih, 2003).

Three-part form is less common in Taiwanese children's songs. It has three sections with one theme in each section. In each section, there are two phrases. Sometimes, these three sections are made up of three different themes. But, usually, the third section is the recapitulation of the first section, as ABA'. Like two-part form,

the songs can be directly ended in a perfect cadence or in a deceptive cadence followed by a coda and a perfect authentic cadence at the end of the third section (Shih, 2003).

Rhythm and Meter. Most Taiwanese children's songs are in duple meter. This is inherited from Han Chinese music according to Chinese beliefs that everything on the earth exists in a balanced duality. The belief is also reflected in the meter of Han Chinese music. Like Han Chinese music, the majority of Taiwanese children's songs are in duple meter. Songs in triple meter are rare. All of the songs I chose in this thesis are in duple meter. Among them, three are in 2/4, but only "Beh Lyung See" is in 4/4.

The most common rhythmic pattern in Taiwanese children's songs is "short, short, long" (♩ ♩ ♩) (Lee, 1979). For instance, in "Beh Lyung See," the rhythm starts with the common pattern "short, short, long," (♩ ♩ ♩), and the rhythm spans the entire song based on the beginning pattern. However, songs with the same rhythm pattern in the entire song would be overly repetitious. For variety, there is another common rhythmic pattern which derives from the "short, short, long" into as "short, short, short, short, short, long." (♩ ♩ ♩ ♩ ♩ ♩). "Dyahm Mah Gah" is a typical example of this. The common rhythmic pattern shows ♩ ♩ ♩ in the beginning four measures and develops to ♩ ♩ ♩ ♩ in the last four measures.

Although most Taiwanese children's songs are in duple meter, there are a few

songs in triple meter. Like the rhythm in duple meter, most triple meter songs start with the short beat such as, “short, short, long, long” (). Although in general, the rhythm of Taiwanese children’s songs starting with short beats is more common than those which start with long beats, there are still some exceptions, such as “Choo Choo Choo” and “Dyoo Dyoo Dahng Ah” in my thesis.

Range. The most common range of Taiwanese folk song is the octave. Ranges wider than an octave, such as a major 9th, minor 10th or 11th are popular in Taiwanese folk songs as well (Chien, 2001). For instance, the range of “Dyoo Dyoo Dahang Ah” is a major 9th. Although there are a few Taiwanese folk songs with a range narrower than an octave, children’s songs are exceptions due to children’s limited singing range; for instance, “Choo Choo Choo” has a range of major 7th, and the “Beh Lyung See” has a range of a major 6th.

Key and mode. Taiwanese children’s songs that are old and by unknown, composers are usually influenced by the Han Chinese music. The song “Dyoo Dyoo Dahng Ah,” for example, uses the five-tone Han Chinese pentatonic scale. There are five degrees of pentatonic scales (Pian, 1967; see Figure 1). These may be transposed to start on any pitch. The scale used for any given song is determined by the final pitch of the song. For example, if all of the notes from “Dyoo Dyoo Dahng Ah” are arranged to form a scale start with its final pitch (F), the intervals between notes (see

Gong (宮調式)
 major 2 major 2 minor 3 major 2

Shang (商調式)
 major 2 minor 3 major 2 minor 3

Jiao (角調式)
 minor 3 major 2 minor 3 major 2

Zhi (徵調式)
 major 2 minor 3 major 2 major 2

Yu (羽調式)
 minor 3 major 2 major 2 minor 3

Figure 1. Five degrees of Han Chinese pentatonic scales.

Figure 2) are the same as the intervals in the Zhi (徵調式). Therefore, the song,

“Dyoo Dyoo Dahng Ah” is the Zhi of the Han Chinese pentatonic scales.

Different degrees of Han Chinese pentatonic scales have diverse characteristics not only due to the intervals between notes but also because different interval patterns result in different cadences which create different moods (Hsu, 1992, p.37). Among these five pentatonic scales, the Zhi (徵調式), the Yu (羽調式), and the Gong (宮調式) of the Han Chinese pentatonic scale are the most popular degrees in Taiwanese folk songs (Chien, 2001).

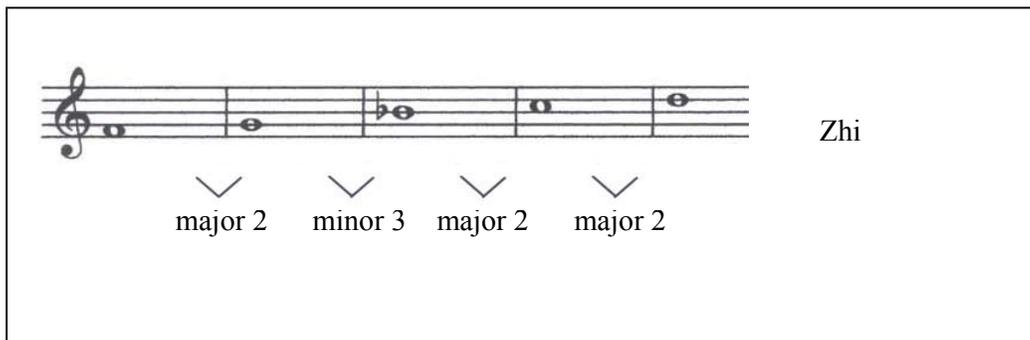


Figure 2. The relationship between notes from “Dyoo Dyoo Dahng Ah.”

Some of the Taiwanese children’s songs composed by contemporary composers are not only influenced by Chinese music style but also by Western music concepts, such as the key concept; for example, “Beh Lyung See” is in the key of F major; “Dyahm Mah Gah” is in the key of F minor; and “Choo Choo Choo” is in the key of

A minor. Although these songs were written in Western keys, they do not sound like Western music because of the different technique of writing melody and the different characteristics of language.

Melody. Most of the intervals in melody lines are conjunct or disjunct with small intervals. According to Shang-Jen Chien's statistical data, only 20% of the intervals are wider than a minor 3rd. The majority, 80% of the intervals, are made up of unison, a major 2nd, and a minor 3rd in Taiwanese folk songs (Chien, 2001).

As for the trend (走向) of intervals, the trends moving up and down are usually balanced in Taiwanese folk songs which means melody ascending usually is followed by melody descending and vice versa. Especially, the melody moving with a wide interval is always resolved by the moving step going in the opposite direction (contrary). A series of notes either ascending or descending in the same direction are rare. Taiwanese children's songs have similar characteristics of range and trends of intervals not only because Taiwanese children's songs are influenced by Taiwanese folk songs but also because it is easy for children to sing songs with those features. For example, the proportion of intervals which are wider than a minor 3rd in the songs that I chose is not great,⁷ which means most of the intervals in these songs are conjunct or disjunct with small intervals.

⁷ The percentage of intervals which are wider than a minor 3rd in each song: "Beh Lyung See"-26%, "Choo Choo Choo"-12%, "Dyahm Mah Gah"-16%, and "Dyoo Dyoo Dahng Ah"-18%.

As for the first note and the end note of Taiwanese children's songs, the initial note usually starts with the root or the fifth note of the dominant chord, and the final note ends in the root of the dominant chord. Although songs starting with the root or the fifth note of the dominant chord are common, according to the intonation of the first word in the lyrics, some of Taiwanese children's songs may start with any other notes of pentatonic scale except Fa and Si (Shih, 2003). However, these songs are not as common as songs starting with the root or the fifth note. In this thesis, "Dyahm Mag Gah" and "Choo Choo Choo" are the two songs starting with the root; "Beh Lyung See" and "Dyoo Dyoo Dahng Ah" are the two songs beginning with the fifth; and all four of them end with the root of the dominant chord.

Another melodic characteristic of Taiwanese children's songs is the use of ornamentation. In fact, the use of ornamentation is influenced by the Taiwanese language. Because there are eight tones in Taiwanese, even when the lyrics are read without singing the melody, some words automatically have the effect of ornamentation. The use of ornaments in music can not only help people who can not speak complicated tones of Taiwanese sing well, but also make the pronunciation of words clearer.

Intonation and melody. The relationship between the intonation of the Taiwanese language and the melody of Taiwanese songs is close. Chen-Hafteck studied

children's responses to songs in another tonal language Cantonese. She stated that "Tone-matched songs encourage clear tonal articulation of the text, help to improve text recall, and possibly learning processes" (p.106). In Taiwanese songs, if the melody matches eight tones of the Taiwanese intonation, it helps to distinguish the meaning of the lyrics. However, if one mistakes the tone of a word, the meaning of the word would change. Therefore, it is important to compose Taiwanese songs according to the intonation of the Taiwanese language.

The trend of the intonation must match the music melody which means if the intonation is ascending, the melody has to be ascending. But if the direction of intonation and melody are contrary, the melody could change the meaning of the word. For example, the intonation of the word "hoh lyoo" in "Choo Choo Choo" is Sol-La. The interval of the word is ascending as in measure 4 (G-A) and in measures 7-8 (C-D). But, if the melody does not follow the direction of the intonation and the intervals descend instead, the word can be misunderstood. Therefore, a good Taiwanese song should match in intonation and melody. Consequently, the creativity of melody in Taiwanese song would be limited because of the intonation of Taiwanese language. Therefore, it is not easy to create a good Taiwanese song. Only a song which has both cooperation between intonation and melody and creativity can be considered a masterpiece of Taiwanese song.

In order for people to learn the Taiwanese language, Fu-Chen Shih established a Taiwanese language system which is derived from the Jiao mode tri-tonic scale (角調三聲音階) of Han Chinese music (Shih, 2001). According to this system, eight tones of the Taiwanese language could be presented by the notes Mi, Sol, and La. The second tone in Taiwanese (La-Sol) itself is a major 2nd interval, and the fifth tone in Taiwanese (Mi-Sol) is a minor 3rd interval.

In music, ornamentation could help singers to sing the second tone and the fifth tone of Taiwanese more clearly. For example, in “Choo Choo Choo,” the first note in the fourth measure is ornamented. The word of the note is the second tone (La-sol) in Taiwanese which matches the interval (major 2nd) of the ornamented B-A in the song. In “Beh Lyung See,” the word in the seventh measure is the fifth tone (Mi-Sol) in Taiwanese. Music is ornamented by a minor 3rd (D-F) to match the tone of the word. In addition to the interval of individual words, intervals could also occur between words. By using Fu-Chen Shih’s system, Mi, Sol, and La, intervals between words could be formed, such as unison, major 2nd (Sol- La), minor 3rd (Mi- Sol), and perfect 4th (Mi-La). The most frequently used intervals in Taiwanese folk songs are major 2nd, minor 3rd, unison, and perfect 4th in that order, match the intervals of Taiwanese intonation. These four intervals constitute 87% of the intervals of

Taiwanese folk songs.⁸ These data demonstrate that Taiwanese folk songs are strongly influenced by Taiwanese intonation.

⁸ According to Chien, Shang-Jen (2001), the percentage of intervals in Taiwanese folk songs is: major 2nd- 36.45%, minor 3rd- 25.3%, unison- 14.30%, and perfect 4th- 11.45%.

CHAPTER 3

Development of Music Curriculum Materials

The Reasons for Selecting the Four Taiwanese Children's Songs

There are tremendous numbers of children's songs in Taiwan. Although many of them are interesting, popular in Taiwan, and also have educational value, I chose only four of them for American teachers to teach in elementary school. There are some considerations for choosing these songs.

First of all, these songs had to be melodic. The definition of "children's song" in Taiwan includes nursery rhymes and melodic songs. However, I omitted nursery rhymes because their focus is in language and rhythm rather than in music. Although American teachers could use nursery rhymes for rhythm practice, I did not want to focus on Taiwanese language because learning Taiwanese is not the purpose of music education and may not be interesting or meaningful for American children. Therefore, I chose songs with melodic lines so that children could understand the Taiwanese music style by learning melodic songs.

Secondly, these songs needed to be popular in Taiwan. There are many Taiwanese children's songs which are pleasant and easy to learn. However, some of

them are so new that they are not popular yet in Taiwan. Some of them are local songs which are only known by people from specific areas. For teaching American children about Taiwanese songs, I prefer to offer songs which are popular in Taiwan in order to present the typical musical style of Taiwanese children's songs. All of the four songs in this research are more than 40 years old. They have often been included in Taiwanese music textbooks for elementary students. Since they are older songs, they have been sung by several different generations. Almost every Taiwanese can sing these songs. By presenting these four songs, I hope to provide American children an opportunity to know about popular songs which Taiwanese children usually sing in their daily lives.

Moreover, these songs had to be simple in order to be learned easily by American children. Children can learn new songs quickly. However, if new songs are too complicated, children would get frustrated easily and would resist learning new songs especially songs in another language. Some Taiwanese children's songs are very famous and interesting for American children to learn. However, many of them are too long for children to learn them in the time allowed. In order to avoid children's frustration, I tried to select songs which are short so that children would have less trouble learning them. In addition, simplicity was another element for selecting songs. Compared to "through-composed" music, songs with a repeated melody or text

would be easier for students to learn. For example, “Choo Choo Choo” is a song with four measures of repeated text in the second phrase. Also, songs with lots of sound words would be fun for students to learn. Although these sound words are in Taiwanese, they themselves have no meaning, but are just onomatopoeic. Children could learn these words by imitating the sounds from the real world. Two of the four songs I selected are relative longer than the others. “Dyoo Dyoo Dahng Ah” is the one with many of sound words which would reduce the difficulties in learning longer songs.

In addition to considering the difficulty level of the songs, the content of the songs should be appropriate for American children. In early times, most Taiwanese children songs reflected children’s daily lives in Taiwan. Given the children’s point of view, we see that their lives are different from adults’. Children look at things imaginatively and metaphorically. Although children may have no malevolence when they make fun of people, in early society, Taiwan was a closed society where abnormal people were not acceptable in public. Therefore, abnormal people were rare for children to see. Once children saw them, they became the children’s target for teasing. Also, in these early times, most people were so poor that fat people were few. Similar to songs about abnormal people, satirical songs about fat people were common, too. Today’s society has become more open-minded. Songs ridiculing a

person's physical shape are not suitable in the present day, especially in America, which is a country where human dignity is taken seriously. Teaching songs with these demeaning topics would not be appropriate for American teachers nor would students get benefit by learning them. Therefore, songs have been chosen which are not only appropriate for children but also suitable for American culture.

The Composers of Four Taiwanese Children's Songs

Among four Taiwanese children's songs which have been chosen in this thesis, three songs are from two Taiwanese contemporary composers: "Beh Lyung See" by Fu-Yu Lin, and "Choo Choo Choo" and "Dyahm Mah Gah" by Fu-Chen Shih. The fourth one is a folk song. In the following section, a brief biography of composers Fu-Yu Lin and Fu-Chen Shih will be provided.

The composer Fu-Yu Lin. Fu-Yu Lin, a Taiwanese composer, was born in 1932. In addition to composing music, he is a music teacher, a producer of popular music, a conductor, a tenor, and a piano player.

Ever since Fu-Yu Lin was three years old, his grandmother taught him Taiwanese rhymes. This inspired him to compose Taiwanese songs for these rhymes which he has been doing since the 1960's. Fu-Yu Lin believed that Taiwanese rhymes reflect the lives of the Taiwanese people (Lin, 2000). By singing songs which are based on Taiwanese rhymes, children could not only improve the Taiwanese language but also

preserve the Taiwanese culture for future generations. He hoped that Taiwanese culture could be disseminated all over the world by these songs (Lin, 2000).

The characteristic of Fu-Yu Lin's composition is that he is skilled in writing melodies that follow the Taiwanese language, which means the melody trends of the songs always match the rise or fall of the eight Taiwanese tones. Also, the rhythm follows the meter of the Taiwanese rhyme so that the lengths of individual notes are based on the meter of the Taiwanese language in the rhymes. Fu-Yu Lin is a productive composer. He was especially devoted to choral composition. He composed choruses and art songs for Taiwanese adults, hymns for solo and choruses, and songs for commercials. However, the most popular of his compositions are choruses for Taiwanese children.⁹

The composer Fu-Chen Shih. Fu-Chen Shih is a famous Taiwanese composer born in 1935. He is also a voice performer, a music teacher, and a choir conductor.

In his early life, Fu-Chen Shih's music intelligence was influenced by singing in the Christian church and by his sister, an amateur singer. Later, he accepted private music instruction and has been involved in the composition of Taiwanese children's songs since the 1960's. He has composed more than three hundred Taiwanese children's songs. Among these songs, some are composed based on the traditional

⁹ Lin, W. H. (2001). *Fu-Yu Lin*. Retrieved February 13, 2005, from <http://music.digitaiwan.com/musician/002.html>

Taiwanese rhymes, and some are written for his own lyrics (Ho, 2002).

There are many important elements of music style in Fu-Chen Shih's Taiwanese children's songs.¹⁰ First of all, Taiwanese language and music are coordinated.

Fu-Chen Shih is a master not only of Taiwanese language but also of music. Therefore, in his Taiwanese children's songs, he places importance on the relationship between the intonation of the Taiwanese language and the melodies of music. By doing so, the meaning of the lyrics can be expressed clearly, and the songs are easy to remember, making his songs popular. Secondly, he composes Taiwanese songs with a Western classical music key concept. Although the melody of the Taiwanese children's songs follows the tones of the Taiwanese language, Fu-Chen Shih asserts that the composition should still be based on the harmony concept of Western classical music (Chien, 1887). Therefore, his Taiwanese children's songs always integrate Taiwanese characteristics and Western musical style. Thirdly, the rhythms of his songs are simple. Fu-Chen Shih realizes that children like to learn songs in which the rhythm is simple and lively so that it is easy for them to learn (Chien, 1887). Songs with complicated rhythm may frustrate children. Therefore, he usually composes one or two simple rhythmic motives in a children's song, which he develops to some degree but does not expand too intricately. The limited singing range of children is also taken into

¹⁰ Fu-Chen Shih (personal communication, June, 2004)

consideration in Fu-Chen Shih's children's songs. He asserts that the range of a song for six-year-old children goes up to a 5th; seven to nine-year-old children sing up to a major 6th or an octave; eleven to twelve-year-old can sing a major 10th (Kang, 1997). Given children's singing ability, the range of an 11th or above is rare in his songs. Finally, the content of songs is related to children's lives. Fu-Chen Shih believes that the content is an important element of children's songs. The content must be understandable for children so that they can learn it fast and enjoy singing (Ho, 2002).

Besides writing Taiwanese children's songs, Fu-Chen Shih is also engaged in collecting Taiwanese folk songs, popularizing the Taiwanese language, promoting singing Taiwanese songs, and improving music education in Taiwan. He contributes much to maintain Taiwanese culture from generation to generation.

Curriculum Materials: Sixteen Lesson Plans

There are sixteen activities of music curriculum materials developed based on the four Taiwanese children's songs in this thesis. Each song has four activities for Kindergarten through 5th grade students. These sixteen activities are designed for American students to learn Taiwanese children's songs. Therefore, they are developed based on the nine National Standards for music education. Among the sixteen activities, all nine of the National Standards are presented. These include: (MENC, 1994)

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

In the following section, the introduction of the song's characteristics and the song's cultural background is presented. Through the introduction, music teachers will have a better background for understanding these Taiwanese children's songs. The music of Taiwanese children's songs, the translation of the lyrics, and the Pronunciation Guide will follow the introduction. In the music, Taiwanese pronunciation will be written with a phonetic system, and verbatim (word-by-word) translation will be given as well. Music teachers could read the lyrics based on their common sense and explain the lyrics syllabically to the children. However, verbatim

translation and phonetic pronunciation may not provide adequate knowledge for music teachers to teach Taiwanese songs confidently. The Paraphrase Translation and the Pronunciation Guide are designed to help music teachers understand the meaning of the entire song and the correct pronunciation of Taiwanese words.

Then, four activities for different age levels of students will be presented. These activities are written with the same format as the “Strategies For Teaching” series published by MENC. In each activity, objective(s), materials, prior knowledge and experiences, and procedures are provided so that music teachers could prepare properly and follow the procedures to reach the goal of each activity. Moreover, the National Standards used in each activity and appropriate students’ age level are indicated so that music teachers could choose the proper activity based on the National Standards they want to use or the age level of the students they are teaching. After implementing the material, Indicators of Success can help music teachers assess students’ achievement, and Follow-up could give music teachers ideas for extending the materials.

Sixteen activities based on four Taiwanese children’s songs will be presented in this order: “Beh Lyung See” (The Egret), “Choo Choo Choo” (Shame Shame Shame), “Dyahm Mah Gah” (The Tar), and “Dyoo Dyoo Dahng Ah” (Clinking Coins).

The song Beh Lyung See (The Egret)

Tempo: ♩ = 76-108

Measures: 8

Meter: 4/4

Form: One part form

Range/ Tessiture: c1-a1, Major 6th

Key: F Major

Rhyme: ee

The lyrics of “Beh Lyung See” are a Taiwanese children’s rhyme. As mentioned in the previous chapter, Taiwanese has eight tones which make the language itself melodic. In 1965, a composer, Fu-yu Lin, wrote the notation for the rhyme which he learned from his grandmother (Lin, 2000). Then, he composed this song as a choir piece (AA’ form). The melody of the song follows the intonation of the lyrics. As long as children know the lyrics, it is easy for them to remember the melody of the song. Therefore, the song became very popular.

In this song, the A’ part has the same text as the A part. In order to increase the variety of the song for choral purposes, the A’ has a similar melody but a higher range and more disjunct intervals compared to A. To teach American children to sing this song in unison, I selected only the A part of the song and omitted the A’ part in my

thesis so that the song would be easier for younger children to learn.

In the early days, Taiwan was an agricultural society. Instead of cultivating with machines, Taiwanese farmers worked in the fields with hand tools. To protect from the burning sun or heavy rain, they usually wore leaf hats and leaf raincoats.

Scarecrows made from rice straw were dressed up as farmers wearing leaf hats and leaf raincoats and were always set up on the farm to scare destructive birds away to prevent them from eating crops.

Another bird which was common on the farm in the early times of Taiwan was the egret. Unlike destructive birds, the egret was considered a valuable bird which helped farmers to eliminate destructive insects. There are different kinds of egrets in Taiwan, such as the little egret, the intermediate egret, and the great egret. The size varies according to different species of egret. Generally, they are all white and with an approximately size of 60-90cm. They usually appear in paddy fields and at the edges of streams. Their principal foods are fish, shrimp, mollusk, and insects.

The egret sways its neck and shoulder while walking, thus looking like a farmer carrying bamboo scoops on his shoulders. Because items in bamboo scoops are heavy, he would sway his body to balance these two scoops. Small children personify the egret as a farmer who works in the paddy fields. However, personification does not satisfy children's creativity. Naughty children made up rhymes about farmer egrets,

imagining an egret carrying bamboo scoops and then falling down only to discovering a penny on the ground. The song presents the view of agricultural life and describes people's destitute lives in the early times of Taiwan. Children's simplicity, slyness, creativity, and desire for money are all shown in this song.

Beh Lyung See (The Egret)

Composed by Fu-Yu Lin

Voice

Pronunciation: Beh lyung see chee/ah boon___ ghee chee/ah gow kay ah ghee
 Verbatim trans.: The egret carries bamboo scoop carries to stream edge

5
 bwah jee doh kyoh dyoh jee sehn jee_____
 fall one down find one cent money

Paraphrase Translation:

Beh lyung see	The egret
chee/ah boon ghee	carries the bamboo scoop.
chee/ah gow kay ah ghee	He carries it to the edge of the stream.
bwah jee doh	He falls down
kyoh dyoh jee sehn jee	and finds one penny.

Pronunciation Guide:

1. Words with a slash between vowels are pronounced fast, just like the compound vowels pronounced as one vowel.
2. see-- It is the same pronunciation as in "she." Said with smile but without puckering the lips.

3. ghee--The pronunciation of the consonant "gh" is the same as in "geese", not as in

"george."

4. jee-- The consonant of "jee" is the same as in "jean" and said "j" with wide smile

without puckering the lips.

5. sehn--It is similar to "sent" without the end "t."

Beh Lyung See (The Egret)—Activity 1

Objective

- While listening to the song, “Beh Lyung See,” students will learn to recognize key words in Taiwanese and act out the lyrics.
- Students will be able to sing the song correctly with others.

Materials

- One long stick (could be a tube of wrapping paper)
- Two buckets
- Two pieces of strings

Prior knowledge and experiences

- Students have prior experience singing this song.
- Students have experience adding gestures while listening to songs.

Standards

- Standards 1, 6, 8, 9

Grades

- Kindergarten through 3rd grade.

Procedures

1. Have the students sing the song, “Beh Lyung See,” at the beginning of the class.
2. Tie two buckets on the ends of the long stick with the two pieces of string. Be sure that the string is not too long for children to carry the “bamboo scoop” (buckets.)
3. Explain the farming society in Taiwan and the meaning of the lyrics of this song.
4. Ask students to form a circle. Have one of the students stand in the middle of the circle and carry the bamboo scoop on his or her shoulders like farmers did in the early years of Taiwan while the rest of the students sing “Beh Lyung See.” The student who stands in the middle will act like a farmer. He or she will carry the bamboo scoop and use his or her imagination to act out measures 1-4 of the song. In measure 5, the lyrics refer to falling down. The student will respond to the lyric by falling down on the floor and point to the next person who has not taken a turn.
5. Have all students repeat singing this song until every student has taken a turn in the middle of the circle.

Indicators of success

- Students will listen to the music while acting.
- Students will respond to the lyrics by acting.
- Students will sing the song, “Beh Lyung See,” with correct pitch, rhythm and pronunciation.

Follow-up

- Have students imagine the environment of

a farm and create some actions of farmers, animals, crops, or any other thing which can be seen on a farm. Ask students to act and move their body with the music.

- Teach other farm songs, such as, *Old MacDonald*, a traditional American song; *Farmer in the Dell*, a traditional American song; *Country Farms* by Lynn Freeman Olson (New York: McGraw-Hill, 2000); *Come to My Farm*, a folk song from Argentina; *My Farm*, a folk song from Argentina (New Jersey: Silver Burdett Ginn, 1995).

Beh Lyung See (The Egret)—Activity 2

Objective

- Students will learn to recognize the downbeats of the song by hopping on the scarecrow figure while playing the game and singing the song, “Beh Lyung See.”

Materials

- Chalk or colorful tape to make a scarecrow on the floor
- Two small rocks
- Enough space to play this game

Prior knowledge and experiences

- Students have experience singing this song, “Beh Lyung See,” in a prior class.
- Students have responded with movement to music.
- Students are able to hop on both feet.

Standards

- Standards 6, 9

Grades

- 1st grade through 3rd grade.

Procedures

1. Have the students sing the song, “Beh Lyung See.” Then, ask them to imagine a farm scene. Discuss what one sees on a farm with the students and explain the functions of egrets and scarecrows found there.
2. Sing the song again and have the students “fly around” as egrets, down on the first beat and up on the second beat with wings (arms) out-stretched. Play the triangle on the first beat of every measure and have the students squat down slightly when hearing those downbeats. Sing the song again but eliminate the triangle part. Have the students “fly around” and keep this movement pattern without the downbeat sounded, maintaining the up and down flying movements to the beat.
3. Discuss with the students the other actions besides flying that egrets make such as walking, running, hopping, and so on. Have the students hop when they hear the downbeats of the song.
4. See Figure 3 for a diagram of the scarecrow to be drawn on the floor.
5. Explain the following activity to the students: They will be divided into two groups (Group A and B). Have the students line up and sing the song repeatedly through the entire activity. The first person of Group A will throw a rock onto square number 1 of the scarecrow on the floor then hop onto square 1 on the down beat. This student retrieves the rock, returns to Group A and passes it on to the second student of Group A. The second person in Group A will throw the rock to square number 2 and, hopping on the downbeats, proceed

to square 1 and 2 to get the rock back. Then, the third student of Group A will throw the rock to number 3 and repeat the same process. If anyone in Group A throws the rock outside the correct square, Group B will take its turn. The first person of Group B throws the rock to the square missed by Group A and hops to get the rock back. The first group to throw the rock to square 10 of the scarecrow and hop back will win the game.

6. Make sure that students hop to get the rock and also hop back on the downbeats of the song; for example, if the rock is in square 4 of the scarecrow, students will hop four downbeats (in squares 1, 2, 3, and 4) to get the rock and hop three more downbeats (squares 3, 2, and 1) to come back.

Indicators of success

- Students will squat down slightly on the downbeats of the song.
- Students will listen to the song and find the downbeat to start hopping.
- Students will hop on each downbeat onto each square of the scarecrow.
- Students will be able to hop and sing at the same time.

Follow-up

- Teach other songs about farms with different meters, such as $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, and so on and play the same game.

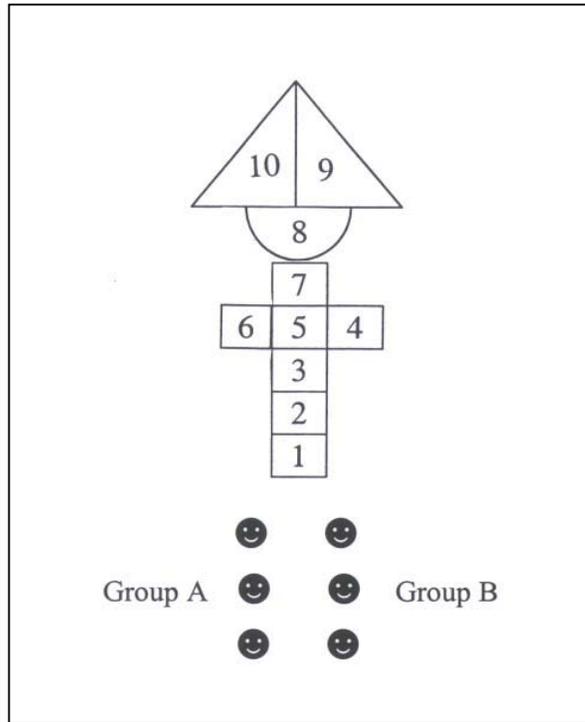


Figure 3. The scarecrow diagram and the position of two groups of students.

Beh Lyung See (The Egret)—Activity 3

Objective

- Students will be able to indicate the relationship between notes, such as repeating, ascending or descending while listening to the song, “Beh Lyung See.”
- Students will learn to recognize the ascending or descending grace notes while listening to the song.

Materials

- A magnetic blackboard
- 20 small stick-on magnets
- 20 cardboard egrets of the same size with magnets attached to the back. Among these 20 egrets, there are three egrets with different postures in the shape of their wings (see Figures 4-6)
- Make 17 cardboard egrets like Figure 4 to represent regular notes. Make 2

cardboard egrets like Figure 5 to represent ascending grace notes in measures 4 and 7.

Make 1 cardboard egret like Figure 6 to represent the descending grace note in measure 5

Prior knowledge and experiences

- During a previous class period, students have practiced singing this song.
- Students have experience listening to and describing music.

Standards

- Standards 5, 6

Grades

- 1st grade through 3rd grade.

Procedures

1. Have the students sing the song, “Beh Lyung See,” as a review while the teacher gives the Curwen-Kodály hand signs (New Jersey: Prentice-Hall, 1988).
2. Introduce the repeating, ascending and descending notes for the students by singing and putting the egret notes in relative positions on the magnetic blackboard. Repeating notes will be placed side by side. With an ascending note, the egret will be placed higher than the previous egret note in the horizontal row of notes. For a descending note, the egret will be placed below the previous egret note in the ongoing row of notes. This will give the students a visual picture of the relationship between notes.
3. Sing the first measure, and ask how many notes there are. Have the students answer the relationship (repeating, ascending, or descending) between the

first note and the second note, the second note and the third note, and so on. Put the egrets in different positions according to the relationship of the notes.

4. If the students answer the wrong relationship between notes, sing the wrong answer and put the egret in the wrong position. Ask them to listen carefully to see if the melody is right or wrong. Sing the right melody again and ask what the right answer is.
5. Show the students the egrets with spread-out wing postures and sing them the two ascending grace notes and one descending grace note. Ask them to tell which egret represents the melody in measures 4, 5, and 7.
6. Have the students look at the egrets on the blackboard and sing the entire song.

Indicators of success

- Students will listen to the notes and distinguish the relationship between notes, such as repeating, ascending, or descending.
- Students will be able to tell the position of the egrets according to the relationship (repeating, ascending, and descending) of the notes.
- Students will choose the egret with the right wing postures indicating ascending grace notes or descending grace notes while listening to the song.

Follow-up

- Have students put the egrets on the blackboard individually while they listen to the notes.
- Make egrets of different sizes to represent different rhythm duration of the notes such as eighth notes, quarter notes, half notes, and whole notes.

- Choose another song with more difficult melody and rhythm. Choose another objects to represent notes, such as cars, lions, flowers, and so on. Ask students to put the object on the blackboard in the correct arrangement while listening to the music.



Figure 4. The egret represents regular notes.



Figure 5. The egret represents ascending grace notes in measures 4 and 7 of the song.

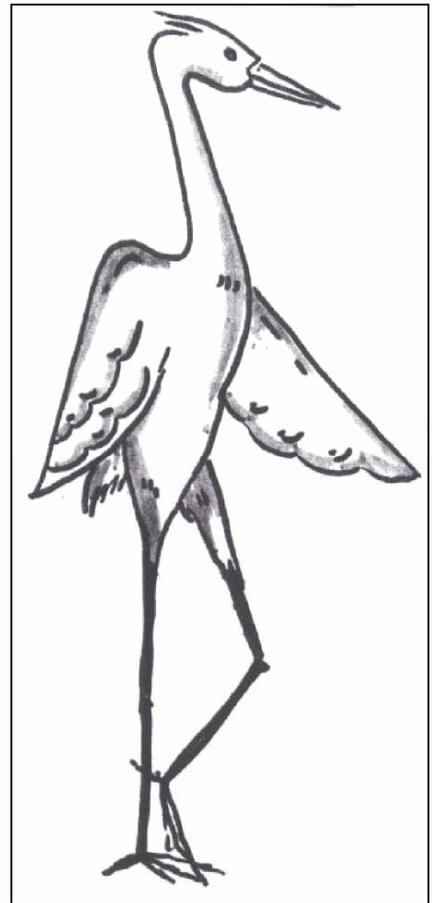


Figure 6. The egret represents descending grace note in measure 5 of the song.

Beh Lyung See (The Egret)—Activity 4

Objective

- Students will learn the meaning of a “Canon.”
- In pairs, students will learn to listen to the song, “Beh Lyung See,” in a two-part Canon while either slapping a partner’s hands in the rhythm or singing the song.

Materials

- None required

Prior knowledge and experiences

- Students are familiar with singing the song, “Beh Lyung See” in unison.

Standards

- Standards 1, 6

Grades

- 3rd grade through 5th grade.

Procedures

1. Have the students sing the song, “Beh Lyung See,” at the beginning of the class as a review. Then, introduce the meaning of a “Canon” to the students.
2. Divide the students into two groups. One group sings the song, and the other group claps the rhythm one measure behind. Have the singing group and the clapping group listen to each other while they are performing.
3. Have the students form two circles, one inside the other with the same number of students in each circle. The students in the outside circle should be facing the students in the inner circle so that each student has a partner in the opposite circle. Have the students of outside circle sing the song and have their palms up. The students of the inner circle slap the outside circle students’ palms in the rhythm of the song one measure behind.
4. Ask the students on the outside to listen to the slapping rhythm while they are singing. Ask the students of the inside circle to listen to the singing while slapping the palms in the rhythm of the song one measure behind.
5. After the song is sung once, have each student in the outer circle move one position to the right and sing the song again.
6. After several repetitions, have the students switch positions: the students of inner circle sing while the students of outer circle slap partner’s palms in the rhythm.

Indicators of success

- Students will be able to explain the meaning of a “Canon.”
- Students will sing the song in Canon without being distracted by the slapping group.

- Students will slap the rhythm of the song in Canon without being distracted by the singing group.
- Students will be able to listen to the other group while performing their own part.

Follow-up

- Have the students sing and slap the rhythm two measures behind.
- Expand this activity with a three or four-part Canon.

The song Choo Choo Choo (Shame Shame Shame)

Tempo: ♩ = 86-108

Measures: 20

Meter: 2/4

Form: one part form

Range/ Tessiture: c1-b1, minor 7th

Key: a minor

Rhyme: oo

This song was composed by Fu-Chen Shih in 1964. In the 60's, although Taiwanese had gradually returned to normal lives after World War II, they were confronted with desperate times and the conflicts with the Kuomintang government. Most Taiwanese were very poor at that time. Children did not have sufficient food so that if some child had a snack, it would catch other children's envious attention. This song is a satire on greedy children. It tells the greedy children to go catch loaches (fish) if they are starving, to catch a loach for eating and also to catch a loach to paste on their eyes so that they would not stare at children who are eating and envy them. The song not only reflects the deprived lives, it also reveals the agricultural living style in Taiwan.

The loach is one of the most common fish living in shallow water, such as rice

paddies, ponds, and ditches which are used for irrigating crops. The color of the loach is different depending on the environments in which they live. Generally, they are a dark brown color with ten feelers. The largest are 70 millimeters in length. They usually stay in the bottom of the water or dive into mud, surfacing at times to breathe. They eat organic matter, crustaceans, insects, earthworms, and green algae in the shallow water. From February to September, people would catch them by hand in the shallow water. In the 1960's, agriculture was still the principal part of the economy of Taiwan. Rice paddies and ditches were everywhere. Children liked to play around farmland and catch loaches in the rice paddies and ditches.

In addition to observing children's lives in the 1960's, the inspiration of this song came from the memory of the composer's childhood. The composer's grandfather was a fisherman. When he was a child, he always followed his grandfather to fish in the ditches (Shih, 2001). Based on these experiences, the composer wrote this song which creates a picture of agricultural society of the earlier times in Taiwan.

Choo Choo Choo (Shame Shame Shame)

Composed by Fu-Chen Shih

Voice

Pronunciation: Choo choo choo choo choo gwah nah ah kyoh hoh lyoo choo choo choo choochoo
 Verbatim trans.: shame shame shame carry basket catch loach shame shame shame

7
 gwah nah ah kyoh hoh lyoo long tsong kyoh ___ wah tseh ah/ee yoh long tsong kyoh ___ nung
 carry basket catch loach total catch how many hey total catch two

12
 (m)bweh jee (m)bweh tsoo lah/ee jee/ah ___ ** ** jee (m)bweh goh (m)bah
 pieces one piece cook eat (lips smacking) one piece paste eyes

17
 joo Huh!! choo choo choo choo choo
 Huh!! shame shame shame

Paraphrase Translation:

Choo choo choo choo choo	Shame, shame, shame.
gwah nah/ah kyoh hoh lyoo	Carry the basket to catch loaches.
choo choo choo chooc choo	Shame, shame, shame.
gwah nah/ah kyoh hoh lyoo	Carry the basket to catch loaches.
long tsong kyoh wah tseh ah/ee yoh	How many loaches did you catch? Hey,
long tsong kyoh nung (m)bweh	I got two.
jee (m)bweh tsoo lah/ee jee/ah	Cook one of them to eat, Yummy!
jee (m)bweh goh (b)bah joo. Huh!	And paste the other one on the eyes. Huh!
choo choo choo choo choo	Shame, shame, shame.

Pronunciation Guide:

1. Words with a slash between the vowels are pronounced fast, just like the compound vowels pronounced as one vowel.
2. (m)bweh—Combine the "m" and "b" sounds quickly to make the plosive "b" more mellow.
3. jee-- The consonant of "jee" "j" is the same as in "jean" and is said with a wide smile without puckering the lips.
4. (m)bah—Combine the "m" and "b" sounds quickly to make the plosive "b" more mellow. Also, pronounce "ah" short instead of a long duration "ah."

Choo Choo Choo (Shame Shame Shame)—Activity 1

Objective

- Students will learn to recognize their classmates' singing voices.
- Students will learn to identify different unpitched percussion instruments by listening.

Materials

- Unpitched percussion instruments such as jingle bells, triangles, tambourines, wood blocks, drums, shakers, pair rhythm sticks, finger cymbals, and so on (two for each instrument)

Prior knowledge and experiences

- Students have experience singing this song in the previous lesson.
- The students are familiar with each others' voices.
- The instruments

have been introduced in previous classes.

- The students have prior experience playing those instruments. They are familiar with the sounds of those instruments.

Standards

- Standards 1, 2, 6

Grades

- 2nd grade through 4th grade.

Procedures

1. Review the song, "Choo Choo Choo." Have all of the students sing the first ten measures and assign two students to sing the measures 11-12 which provide the answer to the question in measures 9 and 10. The same two students will clap measures 13-14 and measures 16-17. All of the students will make sounds in measures 15 and 18 and sing the last two measures, 19-20.
2. Divide the class into groups of two. Each pair chooses one kind of unpitched percussion instrument. Each pair takes the identical instruments and decides who will play first and who will play second. Have the pairs stand next to each other, forming a circle. Choose one student to stand in the middle of the circle with closed eyes. Have all of the students sing the first 10 measures.
 - ◆ Measure 1-4: students move counterclockwise.
 - ◆ Measure 5-8: students move clockwise.
 - ◆ Measure 9-10: students stop moving.
 - ◆ Measure 11-12: the pair of students standing right behind the student in the middle of the circle will sing.

- ◆ Measure 13-14: one of the students in the pair plays the instrument in the rhythm of the song.
 - ◆ Measure 16-17: the other student plays the instrument in rhythm.
 - ◆ Measure 15, 18, 19-20: everyone makes sounds and sings.
3. Have the student standing in the middle guess who was singing and what the instrument was.
 4. Give some hints if the student can not get the right answer. Then, have one of the students who just played the instrument take turns standing in the middle of the circle. Repeat the process until every student gets a turn standing in the middle of the circle.

Indicators of success

- Students will sing their part (the question or the answer) at the correct time.
- Students will play the instruments in rhythm at the correct time.
- The student standing in the middle of the circle will be able to recognize who is singing and what instruments are being played.

Follow-up

- Change the unpitched percussion instruments to pitched instruments such as recorder, glockenspiel, harmonica, and so on.

Choo Choo Choo (Shame Shame Shame)—Activity 2

Objective

- Students will apply their knowledge of math addition when singing the song, “Choo Choo Choo.”
- Students will learn to count numbers in Taiwanese.

Materials

- A basket
- Some loaches (fish) which are made of cardboard. (see Figure 7) Minimum: ten; Maximum: one for each student
- Blackboard

Prior knowledge and experiences

- Students have practiced singing “Choo Choo Choo” in a previous class.
- Students have experienced playing a game activity while singing a song.
- Students are familiar with math addition.

Standards

- Standards 1, 8, 9

Grades

- 3rd grade through 5th grade.

Procedures

1. After learning the song, “Choo Choo Choo,” in a previous class, students will sing this song by themselves.
2. Explain the meaning of the lyrics to the students.
3. Ask students to form a circle. Every student holds a cardboard loach in their hands. One student in the center of the circle will be carrying a basket and gathering loaches from classmates in the circle.
4. Ask this student to take two loaches from two classmates while the rest of the students are singing this song to ask how many loaches that student got (measure 1-10). Then, the student in the middle of the circle will answer by singing alone (measures 11-14, and 16-17). The rest of the students will make sounds and sing in measure 15 and 18-20.
5. After students are familiar with the song and the game, teach the numbers from one to ten in Taiwanese (see Figure 8). Ask students if they know how a number consists of two numbers; for example, the number 5 can be shown as $1+4$, $2+3$, $3+2$, or $4+1$. Ask students to practice these numbers in Taiwanese a few times to make sure they will be able to put the correct numbers into the song. Write down the pronunciation of numbers from one to ten as a hint on the blackboard if students need it.
6. Explain to the students how to put the numbers in the song; for example, 2 can be broken into $1+1$. So, in the original song “nung” for 2 is in measure 11. “jee” for 1 is in measure 13 and another “jee” for 1 is in measure 16.
7. Have all students think of one number and decide how to break this number into two parts in their minds before the game starts.

8. Using number 10 as an example, the student in the middle will gather 10 loaches while the rest of students are singing measures 1-10. Then, he or she will sing the Taiwanese word “dzahp” for 10 to replace “nung” in measure 11. After that, he or she will break this number into two parts, for example 6 + 4. The student will substitute the Taiwanese word “lah” for 6 for the word “jee” in measure 13, and “see” for 4 in measure 16.
9. The song can be repeated with a different student gathering the loaches each time.

Indicators of success

- Students will sing “Choo Choo Choo” with others at the right time.
- The student in the middle of the circle will be able to sing alone at the right time.
- The student in the middle of the circle will sing the right word for the number of loaches in the basket. Then, divide this number into two numbers and sing the words in Taiwanese correctly.
- Students will recall the meaning of the lyrics of this song.

Follow-up

- Teach other songs about math, such as *This Old Man, There Were Ten in the Bed, Over in the Meadow*, traditional American folk songs; *Fish Counting Song*, a traditional song from the Philippines (New Jersey: Silver Burdett, 1985); *By'm Bye*, a folk song from Texas (New York: Macmillan Publishing, 1988); or *Counting Song*, a Mexican children's song (New Jersey: Prentice Hall, 1998).

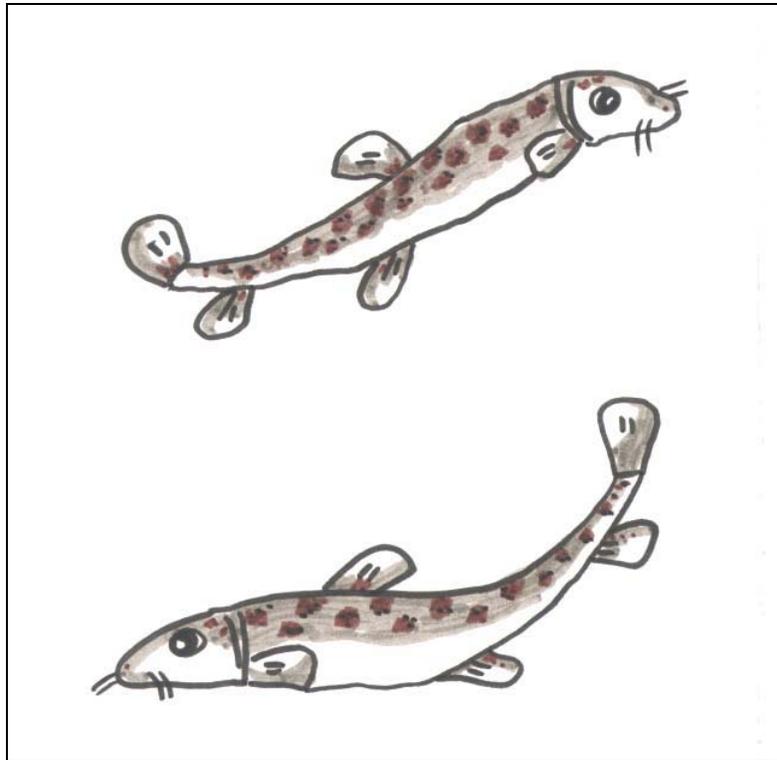


Figure 7. The sample designs of a loach.

1	jee	6	lah
2	nung	7	chee
3	sah	8	beh
4	see	9	gah/oh
5	(n)goh	10	dzahp

Figure 8. The numbers in Taiwanese.

Choo Choo Choo (Shame Shame Shame)—Activity 3

Objective

- Students will learn to apply various music terms when singing the song, “Choo Choo Choo.”
- Students will learn to explain the reasons why they perform the song in a particular way.
- Students will evaluate the performance of their classmates.

Materials

- Eight music terms from two categories, dynamics and tempo are written on separate pieces of cardboard
- Each category will contain four terms
- In the Dynamic category, the terms could be forte, piano, crescendo, decrescendo
- Four terms in the Tempo category, could be Largo, Andante, Allegro, Presto

Prior knowledge and experiences

- In a previous class, students have experience singing the song, “Choo Choo Choo.”
- Students have been taught the meaning of the two categories and of the eight music terms in previous classes.

Standards

- Standards 1, 6, 7

Grades

- 4th grade through 5th grade.

Procedures

1. Have students review the song, “Choo Choo Choo,” at the beginning of the class.
2. Mix all of the cardboard terms on the floor. Divide the class into four groups. The teacher will call out one of the two categories. Each group sends one person to pick up one cardboard term that is from that category. Have the students discuss with their team members and agree that the term is in fact from the category the teacher called out. Each team shows the teacher what they chose. If a team gets a wrong term which does not belong to that category, ask the team the meaning of the term and to which category that term belongs. Then, help that team discover the right answer.
3. Explain to the students that they will work as a team to decide how to present the term they chose in regards to the music. Then, they will perform the song, “Choo Choo Choo,” for their classmates, demonstrating the use of the term. Give the students five minutes to practice.
4. Show everyone the term before a team performs. While a team is singing, have the rest of the

students evaluate their performance. After the performance, discuss with the students each presentation--does their performance correspond with the term they picked? Discuss what was good about their singing and the reasons they decided to demonstrate the term in that particular way. Give comments and suggestions before moving on to the next team.

5. Repeat the same process with the other category.

Indicators of success

- Students will be able to categorize music terms.
- Students will sing the song demonstrating the term they picked.
- Students will be able to explain the reasons why they performed in that particular way.
- Students will be able to evaluate the performance of their classmates according to how well the music term was applied in singing the song.

Follow-up

- Do not show the terms to the rest of the students before the performance. Have them guess which terms the performance team was using.
- Have the students choose two terms at a time, one term from each category, and demonstrate those terms while singing the song.

Choo Choo Choo (Shame Shame Shame)—Activity 4

Objective

- Students will play the Orff instruments to accompany the song, “Choo Choo Choo.”

Materials

- Orff instruments:
 - 1 Glockenspiel;
 - 1 Soprano metallophone;
 - 1 Soprano xylophone;
 - 1 Bass metallophone;
 - 1 Bass xylophone;
 - 1 crank ratchet;
 - 1 gong

Prior knowledge and experiences

- Students know how to sing the song.
- Students have experience playing instruments to accompany a song.

Standards

- Standard 2

Grades

- 4th grade through 5th grade.

Procedures

1. Review the song and have the students clap and smack their lips in measure 15.
2. Have the students pat the rhythm of (1) on their legs (see Pages 85-87).
3. Sing the song and have them pat that rhythm. Remind them to clap and smack their lips in measure 15.
4. Have the student who can successfully pat the rhythm of (1) play on the instrument.
5. Ask the rest of the students to sing while that student is playing the instrument. Have him or her hit the mallets and smack lips in measure 15. Repeat the process from (1) to (5) to have students play on other instruments.
6. In measure 18, make sure that instead of playing the instruments, all of the students say “Huh.”
7. Have one student play the crank ratchet in measure 15.
8. Have another student play the gong in measure 18.
9. Have all instruments play together while the rest of the students are singing.

Indicators of success

- Students will play stable accompaniment.
- Students will play the instruments at the correct time.

Follow-up

- Add more instruments to accompany the song so that all of the students can play all the instruments.
- Have all students sing the song while playing the instruments.

Choo Choo Choo (Shame Shame Shame)

Composed by Fu-Chen Shih
Arranged by Pei-Ying Lin
Yi-Ju Chen

(1) Glockenspiel

(2) Soprano Metallophon

(3) Soprano Xylophone

Ratchet

Gong

(4) Bass Metallophon

(5) Bass Xylophone

The musical score is written in 2/4 time. It consists of seven staves. The first five staves are for percussion instruments: (1) Glockenspiel, (2) Soprano Metallophon, (3) Soprano Xylophone, Ratchet, and Gong. The last two staves are for (4) Bass Metallophon and (5) Bass Xylophone. The score is divided into two sections by a double bar line. The first section ends with a first ending (marked '1') and a second ending (marked '5'). The second section begins with a first ending (marked '1') and a second ending (marked '5'). The Ratchet and Gong parts are represented by short horizontal lines on a staff with a 2/4 time signature.

(1) G

(2) SM

(3) SX

Ratchet

Gong

(4) BM

(5) BX

Detailed description of the musical score: The score consists of seven staves. Staves (1) G, (2) SM, (3) SX, (4) BM, and (5) BX are written in treble clef. Staves Ratchet and Gong are rhythmic staves with square notes. The music is divided into measures by vertical bar lines. Measure numbers 9 and 15 are marked above the BM staff. The notation includes various note values, rests, and rhythmic symbols like 'x' on the SX staff.

18

(1) G
Huh!

(2) SM
Huh!

(3) SX
Huh!

Ratchet
Huh!

Gong
Huh!

(4) BM
18
Huh!

(5) BX
Huh!

The song Dyahm Mah Gah (The Tar)

Tempo: ♩ = 76-92

Measures: 8

Meter: 2/4

Form: one part form

Range/ Tessiture: c1-c2, octave

Key: f minor

Rhyme: ah

This song was written in 1964 by a famous composer of Taiwanese children's songs, Fu-Chen Shih. One afternoon, while he took a nap, outside his apartment, there were children yelling, "dyahm mah gah lyahm dyoh kah" which means "the tar sticks to the feet." It sounded like a rhyme with a short melodic phrase which made the composer come out of the apartment. Some children were washing their feet under the hydrant and yelling "dyahm mah gah lyahm dyoh kah." Those children had walked on a road just paved with the tar without wearing shoes. This incident gave Fu-Chen Shih the inspiration to compose "Dyahm Mah Gah"¹¹.

¹¹ F. C. Shih (personal communication, June, 2004)

Dyahm Mah Gah (The Tar)

Composed by Fu-Chen Shih

Voice



Pronunciation: Dyahm mah gah lyahm dyoh kah gyoh ah bah (m)bay dee kah dee kah koh—

Verbatim trans.: Tar stick feet call father buy pork shank shank sliced



goon nwah nwah yow gwee (n)gyeen nah low trwee nwah
stewed juicy greedy children slobber

Paraphrase Translation:

Dyahm mah gah

lyahm dyoh kah

Our feet are stuck with tar off the road.

gyoh ah bah

(m)bay dee kah

We are asking father to buy pork shank.

dee kah koh

goon nwah nwah

Sliced shank stewing gets juicy.

yow gwee (n)gyeen nah

low trwee nwah

Greedy children are drooling.

Pronunciation Guide:

1. (m)bay—Combine the "m" and "b" sounds quickly to make the plosive "b" more mellow.
2. yow-- The vowel of "yow" is the same as in "cow."
3. (n)gyeen-- The consonant of "gyeen" is the same as in "geese." While pronouncing "g," instead of plosive, put the "n" in front of "g" to pronounce as the tongue rubs the palette.
4. low--The vowel of "low" is the same as in "cow" but not as in "mow."
5. trwee-- The sound is pronounced forward with tongue on the teeth, but not rolling the tongue as in "tree."

Dyahm Mah Gah (The Tar)—Activity 1

Objective

- Students will sing the song, “Dyahm Mah Gah,” only in their heads while clapping the rhythm of the song.

Materials

- None required

Prior knowledge and experiences

- Students have experience responding to music with body percussion.

Standards

- Standards 1, 2

Grades

- Kindergarten through 2nd grade.

Procedures

1. The teacher says the greeting, “Good morning, How

are you?” with the rhythm. 

Then, have the students echo the greeting. Next, the teacher repeats the greeting with clapping. Have the students echo the greeting and clapping. Create a melody to sing this greeting and have the students echo with singing and clapping. Ask the students to sing the greeting only in their heads while clapping out loud.

2. Sing the song “Dyahm Mah Gah” while clapping the rhythm. Have the students echo this, two measures at a time.
3. Sing the song one measure at a time, but do not clap. Have the students echo with clapping so they focus on the rhythm without the teacher model.
4. Ask the students if the rhythm stays the same every measure for the entire song, or if there is a different rhythmic pattern anywhere. Help them to find the measures with a different rhythm (measures 5, 7.)
5. Sing the song again, one measure at a time, and have the students clap the rhythm while echoing the melody in their heads, not out loud.
6. Practice the song again with two, four, or eight measures at a time.

Indicators of success

- Students will clap the rhythm comfortably and correctly while singing the melody only in their heads.
- Students will be able to tell the different rhythmic patterns (measures 5, 7).
- Eventually, students will clap the entire song while singing the melody only in their heads.

Follow-up

- Instead of clapping, have students play the rhythm on unpitched percussion instruments.
- Have students play body percussion or unpitched percussion instruments for other songs with more complicated rhythms.

Dyahm Mah Gah (The Tar)—Activity 2

Objective

- Students will compose four measures of rhythm with quarter and eighth notes.
- Students will perform their composition by clapping their hands.

Materials

- Chenille stems and pompons with the same color enough for each group
- Shape the stems and hook the stems to the pompons to represent quarter and eighth notes
- Give each group:
 -  (quarter note)—
8 pieces.
 -  (two eighth notes connected)—
8 pieces
- Stems with black color to represent bar lines
- Blackboard

Prior knowledge and experiences

- Students are familiar with the duration of a quarter note and eighth notes.
- Students have learned the song, “Dyahm Mah Gah,” in a previous class period.
- Students should be able to read quarter or eighth notes with the rhythmic system the teacher prefers. For example, the Kodály’s rhythm duration syllables.
- Students have experience listening to and responding to music with body movement.
- Students are familiar with math addition.

Standards

- Standards 2, 4, 5, 6

Grades

- Kindergarten through 2nd grade.

Procedures

1. Explain the meaning of meter and the function of bar lines on the blackboard; for example, “Dyahm Mah Gah” is in 2/4 meter. A quarter note gets one beat. There are two beats in one measure. Each two beats are separated by a bar line.
2. The teacher will sing the song and clap the rhythm. Then, have the students echo with singing and clapping the rhythm one measure at a time. Ask them to read the rhythm pattern with the rhythmic system you have taught. Write down the rhythm of the notes on the blackboard. After writing down the rhythm of the entire song, ask the students if there is anything missing. Help them to count beats and draw in the missing bar lines.
3. Divide the students into groups of two. Give them the pompon notes. Clap and read the rhythm two

measures at a time. Have the students work as a team to arrange the notes on the floor in the order of the song. Also, remind them to put the bar line at the correct spot. After each group is done, show them the correct answer and explain it.

4. Have the students set up four bar lines on the floor. Ask them to fill out the notes between bar lines in $\frac{2}{4}$ meter (two beats in one measure).
5. Check each group to see if they are counting beats correctly and correct them only if they are making mistakes.
6. Have each group clap their composition for their classmates.

Indicators of success

- Students will recall the meaning of $\frac{2}{4}$ meter and the function of bar lines.
- Students will recognize quarter and eighth notes by listening.
- Students will be able to count beats and put the bar line at the right spot.
- Students will compose rhythm creatively.
- Students will be able to perform their compositions.

Follow-up

- Invite students to play their compositions on unpitched percussion instruments or pitched instruments.
- Add other notes with different duration to the activity such as half notes, sixteenth notes, rests, and so on.
- Play the same game with other meters such as $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$.

Dyahm Mah Gah (The Tar)—Activity 3

Objective

- Students will walk in the rhythm of the song while singing, “Dyahm Mah Gah.”

Materials

- Four big circle cutouts (12”) and twelve small (6”) circle cutouts which are made of black cardboard

Prior knowledge and experiences

- Students have practiced singing, “Dyahm Mah Gah,” in a previous class.
- Students have experience using body movement while singing songs.

Standards

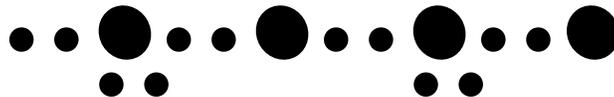
- Standards 1, 5, 6, 8

Grades

- Kindergarten through 3rd grade.

Procedures

1. Sing the song, “Dyahm Mah Gah,” at the beginning of the class as a review.
2. Explain to the students what tar is and its function.
3. The big circles represent quarter notes and the small circles represent eighth notes. Put twelve black circle cutouts in a row on the floor to represent the rhythm of the first four measures of the song. Then, add two small circles below the first big circle to represent the second beat of measure 5 and two small circles below the third big circle to represent the second beat of measure 10. Therefore, the circles in the first row show the rhythm of the first four measures of the song. To walk the varied rhythm in measures 5-8, students will go back to the start with the two small circles in row one then move the two small circles under the first big circle, return to the main row until the third large circle when they shift to the two small circles underneath, then back to the main row.



4. Explain the meaning of the lyrics to the students. Ask them to imagine that the circles are tar. Ask them to explain the difference if feet are stuck on a small circle of tar or on a big circle of tar.
5. Explain that with a big circle of tar, it would be harder to get rid of so feet would be stuck longer than with a small circle of tar.
6. Demonstrate to the students by walking on the “tar” in rhythm while singing the song, “Dyahm Mah Gah.” Remind students of the different rhythmic patterns between the first four and last four measures.

7. Let the students take turns walking on the “tar” in the song’s rhythm while all of the students are singing the song, “Dyahm Mah Gah.”

Indicators of success

- Students will be able to sing the song, “Dyahm Mah Gah,” and walk at the same time.
- Students will walk in the accurate rhythmic patterns of the song.
- Students will recall what tar is and what its function is.

Follow-up

- Instead of teachers putting the black circles on the floor, students themselves will set the “tar” in the correct order while listening to the song, “Dyahm Mah Gah.”
- On another day, have children play this game activity accompanying other music with the similar rhythm, such as the refrain of *Jingle Bells* by James Pierpont (New York: Random House Children’s Books, 1990).

Dyahm Mah Gah (The Tar)—Activity 4

Objective

- Students will compose ostinatos to accompany the song, “Dyahm Mah Gah.”

Materials

- Several envelopes containing letters with a pattern drawn on each letter (see Figure 9)
- Unpitched classroom percussion instruments

Prior knowledge and experiences

- Students have experience singing this song, “Dyahm Mah Gah,” in a prior class.
- Students have prior experience composing accompaniments to a song

Standards

- Standards 2, 3

Grades

- 3rd grade through

5th grade.

Procedures

1. Explain to the students that the Taiwanese composer who wrote this song left out the accompaniment. He wrote letters to American students, hoping that they would compose the accompaniment for him based on the designs in these letters.
2. Have two or three students work together as a team. Each of the teams will receive a letter from the composer. Each team can choose any kind of unpitched percussion instruments to play the pattern provided on the letter. Give the students practice time to play a consistent ostinato accompaniment based on the pattern in the letter accompanying the song, “Dyahm Mah Gah.”
3. Show the pattern in the letter to the other students before each group performs. Each group will play their ostinato accompaniment while the other students are singing the song, “Dyahm Mah Gah.”

Indicators of success

- Students will create an ostinato accompaniment based on the pattern provided in the letter.
- Students will choose unpitched percussion instruments whose sounds are balanced to accompany the song.
- Students will perform the ostinato accompaniment with a stable and steady beat.

Follow-up

- Draw more complicated patterns in the letters.
- Have students play ostinato patterns on pitched instruments.

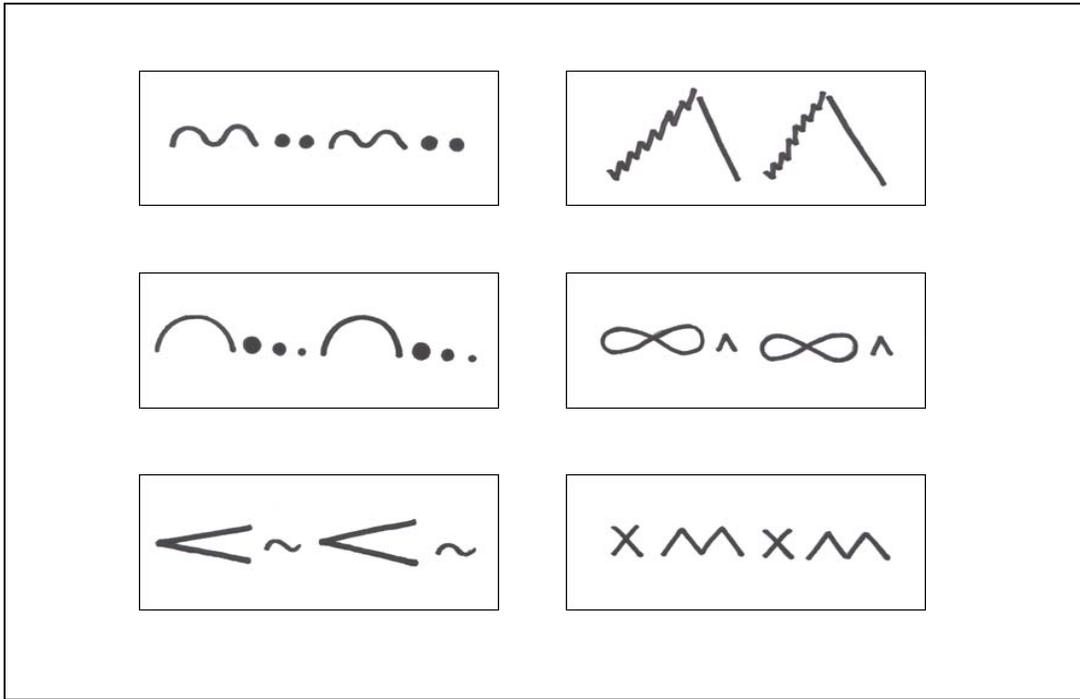


Figure 9. Sample designs of the patterns in the letters.

The song Dyoo Dyoo Dahng Ah (Clinking coins)

Tempo: ♩ = 112-120

Measures: 14

Meter: 2/4

Form: One part form

Range/ Tessiture: c1-d2, Major 9th

Key: The Zhi of the Han Chinese Pentatonic Scale

Rhyme: ah/ee

This is a song from I-Lan, a county in the northeast of Taiwan. From there, the song's popularity spread throughout the entire country. The exact origin and the composer of this song is unknown. I chose the two most common explanations of its origin. First of all, this is a song about a train going through a tunnel and the sounds of the water dropping on the train. I-Lan is a plain with mountains surrounding it. Due to the geographical condition, the development of I-Lan was later than in Western Taiwan. In 1924, the first train was built from Taipei, the capital of Taiwan, to I-Lan. The song shows people's excitement about taking a train ride and the exquisite description about the train going through the tunnel. In the song, there are many onomatopoeic words which describe the sounds of water dripping in the tunnel.

The other explanation of this song's origin is that "Dyoo Dyoo Dahng Ah" is a

sound describing a kind of gambling game which was popular in the early times of Taiwan. To play this game, participants take turns by playing the finger-guessing game. They drop coins on a flagstone. Success or failure is based on the numbers of heads and tails of coins on the flagstone. This song is about railroad workers gambling when they take a rest during work time. The onomatopoeic words in “Dyoo Dyoo Dahng Ah” represent the sounds of coins dropping on the flagstone. Although the origin of the title of this song is explained by the second statement, the onomatopoeic words which are the sounds of coins dropping and the text describing an incident of a train running through a tunnel with dripping water are not necessarily related. However, a famous Taiwanese composer, Chuan-Sheng Lu, described this song as a vivid picture of train workers gambling, a train passing through a tunnel, and beggars begging in early times.¹² He composed a choral piece based on this folk song with an introduction which includes a rhythm pattern showing beggars playing a rhythm while begging. I chose not to teach the introduction because no one is sure if the original folk song had the idea of “beggars begging”. However, I chose to retain both the explanations of the dripping water and the gambling game in order to avoid bias.

¹² C. S. Lu (personal communication, May, 2004)

Dyoo Dyoo Dahng Ah (Clinking Coins)

Taiwanese Folk Song

Voice

Pronunciation: Hweh chah geeah gow ee doh ah moh ee doh dyoo ah/ee yoh bohng kahng —

Verbatim trans.: The train runs hey tunnel

lah/ee bohng kahng eh dzwee ee doh dyoo dyoo dahng ah ee doh ah moh ee doh
within tunnel water

dyoo ah ee doh dee loh lah/ee
drop

Paraphrase Translation:

Hweh chah geeah gow ee doh ah moh ee doh dyoo ah/ee yho bohng kahng lah/ee

The train runs through the tunnel.

bohng kahng eh dzwee ee doh dyoo dyoo dahng ah ee doh ah moh ee doh dyoo ah ee

doh dee loh lah/ee

The water drops in the tunnel.

Pronunciation Guide:

1. Words with a slash between vowels are pronounced fast, just like the compound vowels pronounced as one vowel.

Dyoo Dyoo Dahng Ah (Clinking Coins)—Activity 1

Objective

- Students will listen and respond to a particular word in the lyric while singing this song, “Dyoo Dyoo Dahng Ah.”

Materials

- None required

Prior knowledge and experiences

- Students have experience doing activities while singing songs.

Standards

- Standards 1, 6

Grades

- Kindergarten through 3rd grade.

Procedures

1. Have the students sing the song to review it.
2. Tell the students that most words in the song are onomatopoeic words. Ask them if they know what the sound mimics. If they can not guess the answer, explain that the sounds imitate the sound of clinking coins. Explain to students the origin of this song and the meaning of the lyrics.
3. Have two pairs of students face each other and hold up both hands to create two tunnels. The rest of the students line up in two lines and put their hands on the shoulders of the student in front to form two trains (see Figure 10).
4. Explain to the students that “bohng kahng” is “tunnel” in Taiwanese. So, when the “trains” hear “bohng kahng,” they need to find a “tunnel” made by their classmates to go through. And, the “tunnels” freeze to let the “trains” go through. Have “the tunnels and trains” walk around while singing the song. Ask them to listen carefully for the two occurrences of the word “bohng kahng” in the song.
5. Let students take turns as “tunnels” and the head of the “trains.”

Indicators of success

- Students will be able to sing the song and play the train game at the same time.
- Students will listen carefully for the words “bohng kahng” and take the correct actions as either “trains” or “tunnels.”

Follow-up

- Add other words as actions. Students will perform those actions while they hear the words in the song.

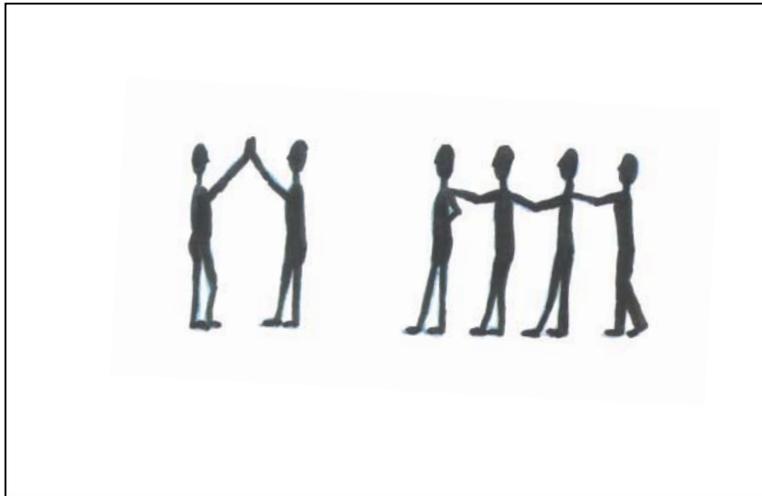


Figure 10. The students' postures of the "tunnel" and the "train."

Dyoo Dyoo Dahng Ah (Clinking Coins)—Activity 2

Objective

- Students will perform body percussion at the right time.

Materials

- None required

Prior knowledge and experiences

- Students have learned to sing this song in a previous class.
- Students have experience echoing rhythmic patterns by chanting and body percussion.

Standards

- Standards 2, 6

Grades

- 1st grade through 3rd grade.

Procedures

1. Ask students to echo the onomatopoeic words “ee doh ah moh ee doh dyoo” by chanting and patting their bodies in the rhythmic pattern.
2. Explain to the students that this rhythmic pattern imitates the sounds of clicking coins. Ask students to raise their hands when they hear the rhythmic pattern appear in the song the teacher is singing. Ask them how many times this rhythmic pattern occurs in the song. Sing the song slowly again and give the students hints when the rhythmic pattern occurs. Next time, still singing slowly, ask them to chant and pat the rhythmic pattern in the right spots of the song.
3. Repeat this song many times and speed up the tempo every time. Have the students chant and pat these rhythmic patterns in the right spots of the song when the tempo is changed.

Indicators of success

- Students will be able to echo the rhythmic patterns correctly.
- Students will listen to the song carefully and chant and pat the rhythmic patterns in the right spots.
- Students will be able to chant and pat the rhythmic patterns when the tempo is changed.

Follow-up

- Have students choose instruments which are suitable to represent the sounds of clicking coins. Then, have them chant and play the rhythmic patterns on the instruments they chose.

Dyoo Dyoo Dahng Ah (Clinking Coins)—Activity 3

Objective

- Students will play the “glass instrument” to accompany the song, “Dyoo Dyoo Dahng Ah.”
- Students will sing and play the “glass instrument” at the same time.

Materials

- Two glasses filled with different amounts of water. When hit with sticks by the teacher, these two glasses sound the interval of major second which are the first two notes of the song. Make sure that the pitches of these two notes are suitable (not too high or too low)
- Two metal sticks
- Water

Prior knowledge and experiences

- Students have learned the song, “Dyoo Dyoo Dahng Ah,” during a

previous class period.

- Students have experience accompanying songs with ostinatos on different instruments.
- Students have the experience of singing and playing an instrument at the same time.

Standards

- Standards 1, 2, 8

Grades

- 3rd grade through 5th grade.

Procedures

1. Have the students sing the song, “Dyoo Dyoo Dahng Ah,” as a review.
2. Have the students practice the ostinato pattern,



- by tapping with their left and right hands as “L R L-R L-R.” Then, have them sing and tap the ostinato pattern at the same time.
3. Play the “glass instrument” and ask if students can distinguish which glass has a higher sound than the other one. Relate the “glass instrument” to the scientific principle that hitting glasses of the same size filled with different amounts of water will result in different pitches. Ask them if putting in more water will result in a higher or lower pitch. Give some examples to prove the principle, showing the keys on the xylophone (the smaller key has the higher tone) and the sizes of recorders (the smaller size has the higher pitch). Then, demonstrate the pitch of the “glass instrument” (the less water, the higher the pitch.)
 4. Choose a student who taps the rhythm correctly to play on the “glass instrument.” Set up the

lower tone glass on the left hand side and the higher tone glass on the right hand side. While singing the first measure to the students, ask if they can distinguish which note is higher so that they can determine which glass they should hit first. Let the student practice the rhythm on the glass instrument while the rest of the students are singing.

5. After the student finishes playing the song, have the rest of the students tap the rhythm for four measures while the student passes the metal sticks to the next student.
6. Have each student take a turn.

Indicators of success

- Students will be able to sing and at the same time tap the ostinato pattern in a steady beat.
- Students will explain the scientific principle of how different sounds are made.
- Students will be able to sing and play the “glass instrument” at the same time.
- Students will play the right rhythmic pattern on the “glass instrument.”
- The student who gets the metal sticks will be able to start playing the “glass instrument” in time.

Follow-up

- Have the students improvise different ostinatos and practice playing them on the “glass instrument” while singing. Have all of the students evaluate the ostinato patterns. Discuss the advantages and the drawbacks of creative work and the ways to improve the ostinato patterns.
- Add more glasses with different pitches. Have more students play different ostinatos.

Dyoo Dyoo Dahng Ah (Clinking Coins)—Activity 4

Objective

- Students will create a rhythmic pattern with vocal sounds to accompany the song, “Dyoo Dyoo Dahng Ah.”

Materials

- None required

Prior knowledge and experiences

- Students have experience singing this song in the previous class.
- Students have prior experience creating accompaniments for a song.

Standards

- Standards 1, 3, 8

Grades

- 3rd grade through 5th grade.

Procedures

1. Explain the meaning of the song to the students. Have the students discuss the sounds of train stations; for example,
 - ◆ Passengers’ clamor: hurry up ()
 - ◆ The whistle of the train: woo~
 - ◆ The sounds of the wheel: choo choo choo choo
 - ◆ The water dripping in the tunnel: tongue clicks
2. Divide the class into groups of four. Ask each student to create vocal sounds imitating the sounds related to trains. Give the students ten minutes to practice the sounds to accompany the song. Each student in a group should create a vocal sound which harmonizes with the sounds of group members. Each group then performs their composition for their classmates.
3. Give four extra measures in front of the song as an introduction to represent the train departing. Have one group of students perform the vocal sounds they have created and accelerate the tempo during the first four measures to the proper tempo at the beginning of the song. Have the rest of the students sing the song for the group while the others are performing their vocal sounds. Give four extra measures at the end of the song as a coda to represent the train arriving. Have the students decelerate the tempo until the “train” stops.
4. Have each group take turns performing. Discuss their performances with the students.

Indicators of success

- Students will create various vocal sounds with a rhythmic pattern.

- Students will create their vocal sounds harmonizing with their group members.
- Students will perform their vocal sounds to accompany the song with a balanced sound effect.
- Students will coordinate the tempo with their group members in the introduction and coda.

Follow-up

- Have students use vocal sounds to accompany other train songs, such as *Down by the Station*, a traditional southern song (New Jersey: Silver Burdett, 1985); *Paddy Works on the Railway*, an Irish-American railroad song (New Jersey: Silver Burdett, 1985); *Clickety Clack* by Hap Palmer (New York: Macmillan Publishing, 1988); *Same Train*, an African American folk melody (New Jersey: Silver Burdett Ginn, 1995); and *I've Been Working on the Railroad*, a traditional American folk song.
- Have students transfer these vocal sounds to pitched instruments. Be sure that the students have prior knowledge and experience of harmony so that the pitched vocal sounds of their composition will accompany the song well.

Suggestions and Conclusions

As I reviewed the literature, I came to know more about the culture and music of my country than I knew before. I also learned how to select appropriate songs which would represent typical Taiwanese culture and interest American children simultaneously and also then developed curriculum materials which could satisfy the needs of American children's music learning. During this process, I studied the different musical abilities of children at different age levels in order to design music activities which would be suitable for a specific age of children. In order to get authentic information about the children's songs, I interviewed Fu-Chen Shih, the composer of the songs, "Choo Choo Choo" and "Dyahm Mag Gah". From the interview, I gained much valuable knowledge of Taiwanese children's songs and the cultural background of his compositions. I learned the relationship of Taiwanese intonation and melody in the songs and the inspiration for these two Taiwanese children's songs.

Collecting literature on Taiwanese children's songs was a major challenge of this study. Not only in the United States, but also in Taiwan there is a lack of information about them. In order to increase knowledge and enjoyment of Taiwanese children's songs nationally and internationally, Taiwanese composers should write more Taiwanese children's songs representing Taiwanese culture. And also Taiwanese

and international researchers should work on the study of Taiwanese children's songs.

Another challenge of the thesis was to indicate Taiwanese pronunciation with English letters so that music teachers will be able to guide the students in the pronunciation of Taiwanese words using both common sense and the Pronunciation Guide. However, there are still some limitations of this phonetic system. Based on the feedback from various music teachers, the most difficult challenge of implementing the music curriculum materials of this study is that they are not confident in teaching the pronunciation of Taiwanese. Although one of the American teachers said that the Pronunciation Guide was very helpful, most teachers may still feel some anxiety about correct Taiwanese pronunciation.

Researching the literature or looking for auxiliary materials about these four Taiwanese children's songs is difficult since so little has been published about them in the United States. To relieve American teachers' anxiety, the pronunciation and sample of the four Taiwanese children's songs are attached in this thesis. Also, since there is a large population of Taiwanese in the United States, music teachers should still be able to teach the pronunciation of these songs by acquiring assistance from their communities.

Teaching multicultural music material from around the world is an important way for teachers to implement modern multicultural values. If material from around

the world cannot be obtained in the United States, it will be difficult for American music teachers to provide adequate multicultural music curriculum materials. Since there is little available at present on this topic, I suggest future study to introduce more Taiwanese songs to Americans and to create more curriculum materials based on these songs so that American music teachers will be able to enrich multicultural music education. I also hope that people all over the world will make their own cultures and music available so everyone can know, understand, and appreciate the cultures and music of the world.

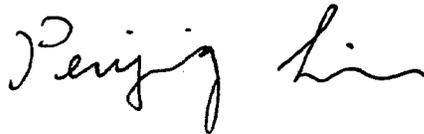
Appendix A

Copyright Permission from Composers

Dear Mr. Fu-Chen Shih,

I am writing to you concerning two Taiwanese songs, "Choo Choo Choo" and "Dyahm Mah Gah," by Fu-Chen Shih which I will be using in my thesis, "DEVELOPMENT OF A CURRICULUM TO TEACH AMERICAN CHILDREN ABOUT THE CULTURE OF TAIWAN THROUGH TAIWANESE CHILDREN'S SONGS." These two songs will be used as part of the curriculum discussed in my thesis and recorded as an audio file attached to the thesis, which I expect to have completed by May 2005. This letter is a request for formal permission to duplicate any or all parts of these songs in both written and audio forms for use in my thesis.

Sincerely,



Pei-Ying Lin
University of Missouri-Columbia

Please sign below if you are willing to give permission for use of this material in both written and audio forms to Pei-Ying Lin for her thesis, "DEVELOPMENT OF A CURRICULUM TO TEACH AMERICAN CHILDREN ABOUT THE CULTURE OF TAIWAN THROUGH TAIWANESE CHILDREN'S SONGS" in completion of the Master's degree at the University of Missouri-Columbia.

Yes, I give permission for two Taiwanese songs, "Choo Choo Choo" and "Dyahm Mah Gah," by Fu-Chen Shih to be duplicated in both written and audio forms in this thesis.

Fu-chen shih *2005. 5. 3.*

To whom it may concern,

I am writing to you concerning a Taiwanese song, "Beh Lyung See," (Egret) by Fu-Yu Lin which I will be using in my thesis, "DEVELOPMENT OF A CURRICULUM TO TEACH AMERICAN CHILDREN ABOUT THE CULTURE OF TAIWAN THROUGH TAIWANESE CHILDREN'S SONGS." The first two phrases of this song will be used as part of the curriculum discussed in my thesis and recorded as an audio file attached to the thesis, which I expect to have completed by May 2005. This letter is a request for formal permission to duplicate this song for use in both written and audio forms in my thesis. Also, I give Fu-Yu Lin's family permission to publish any or all parts of my thesis relevant to this Taiwanese song with the appropriate citation.

Sincerely,



Pei-Ying Lin

University of Missouri-Columbia

Please sign below if you are willing to give permission for use of this material in both written and audio forms to Pei-Ying Lin for her thesis, "DEVELOPMENT OF A CURRICULUM TO TEACH AMERICAN CHILDREN ABOUT THE CULTURE OF TAIWAN THROUGH TAIWANESE CHILDREN'S SONGS" in completion of the Master's degree at the University of Missouri-Columbia.

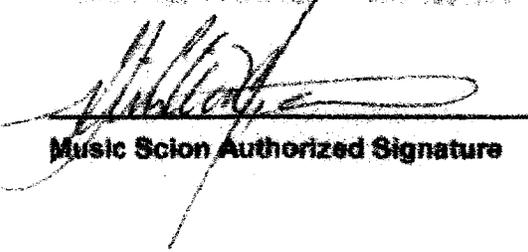
Yes, I give permission of a Taiwanese song, "Beh Lyung See," (Egret) by Fu-Yu Lin to be duplicated in both written and audio forms in this thesis. Also, I understand that I may duplicate or publish any or all parts of this thesis relevant to the Taiwanese song, "Beh Lyung See" (Egret) by Pei-Ying Lin with the appropriate citation.

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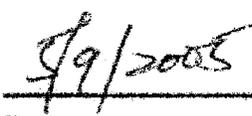
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3503 188th St. SW. Lynnwood, WA 98037

Phone: 425-778-3425 Fax: 425-673-4195



Music Scion Authorized Signature



Date

Notice: Music Scion LLC. is retained and officially authorized to represent copyright owner(s) of Mr. Fu-Yu Lin's music compositions by way of managing and administering all Mr. Fu-Yu Lin's music copyright licensing transactions and activities.

Appendix B

Four Taiwanese Children's Songs with Accompaniments

Beh Lyung See (The Egret)

Composed by Fu-Yu Lin
Arranged by Yi-Ju Chen

The musical score is presented in three systems. The first system includes a Voice line and a Piano line. The Voice line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: "Beh lyung see chee/ah boon___ ghee chee/ah gow kay ah". The Piano line consists of two staves, with the right hand playing a melody of eighth and quarter notes, and the left hand playing a steady eighth-note accompaniment. The second system continues the music, with the Voice line starting at measure 4. The lyrics are: "ghee bwah jee doh kyoh dyoh jee sehn jee___". The Piano accompaniment continues with similar rhythmic patterns. The third system shows the end of the piece, with the Voice line having a whole rest and the Piano line having a whole rest in both staves.

Choo Choo Choo (Shame Shame Shame)

Composed by Fu-Chen Shih
Arranged by Yi-Ju Chen

1

Voice

Choo choo choo choo choo gwah nah ah kyoh hoh lyoo choo choo

Piano

6

choo choo choo gwah nah ah kyoh hoh lyoo long tsong kyoh— wah tseh ah/ee yoh

Pno.

11

long tsong kyoh— nung (m)bweh jee (m)bweh tsoo lah/ee jee/ah— (lips smacking)

Pno.

16

jee (m)bweh goh (m)bah joo Huh!! choo choo choo choo choo

Pno.

The musical score is written in 2/4 time. The voice part is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The score is divided into four systems, each starting with a measure number (1, 6, 11, 16). The lyrics are written below the voice staff. The piano part consists of chords and rhythmic patterns that support the vocal line. The final system ends with a double bar line.

Dyahm Mah Gah (The Tar)

Composed by Fu- Chen Shih
Arranged by Yi-Ju Chen

Voice

Dyahm mah gah lyahm dyoh kah gyoh ah bah (m)bay dee kah

Piano

5

dee kah koh — goon nwah nwah yow gwee (n)gyeen nah low trwee nwah

Pno.

Dyoo Dyoo Dahng Ah (Clinking Coins)

Taiwanese Folk Song
Arranged by Yi-Ju Chen

Voice

Hweh chah geeah gow ee doh ah moh ee doh dyoo ah/ee yoh bohng kahng —

Piano

6

lah/ee bohng kahng eh dzwee ee doh dyoo dyoo dahng ah ee doh

Pno.

11

ah moh ee doh dyoo ah ee doh dee loh lah/ee

Pno.

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