Abstract
The study of Thai music in the past was in oral form of Residence-style music education or called "The House". When the House is very famous, they may have the opportunity to be recruited as part of an ensemble of any top noble royal palace, who regularly hosts the band at their own place. This opportunity is to be an honor for the House. The period between 1857-1932, is the golden age of Thai music. Since 1932, when administration change in Thailand was influential, the administrative power and regime were transformed into the democratic regime. The constitution became the most powerful law from the absolute monarchy regime and the cultural popularity shifted from the royalty. The government then established a school of music, the College of Dramatic Arts, and introduced Thai music into the university curriculum. The Thai musicians in the Residence-style music education were fading away under the rising new Institution, which was training the musicians in the “School-Student” system. Nowadays, many universities have begun to offer Thai music as a major course of study and have expanded rapidly throughout the country. These problems over the curriculum by departing from “Thai music,” from the listening and nurturing the culture into the lives of the Thai people. This article is an introduction to the teaching of Thai music from the past to the present, the current situation of the Thai music, the problems of teaching Thai music in universities, and the solutions to these problems, which are sustainable.

Keywords: Thai music in Education, Thai music in university, Thai Education
The Development of the Thai Music Education

The study of Thai music in the royal courts in the past was divided. Since the Ayutthaya period (1350-1767), the selected ladies of the palace were divided into three categories: high class, middle class and ordinary class. The status and the opportunity with the education of the three categories vary. The high class ladies, such as the daughters of the King, were born and educated in the Royal Palace. They practice both manners and etiquettes. Their studies are the various types of embroidery, knitting, cooking, and even the teachings of Buddhism. Teaching would be terminated after they can read and write. Then the adult ladies will choose who are doing good and which ones can continue. Then they bring them to the inner court section, where they receive a pension depending on their duties. The main duty of the court ladies at that time was only for the royal palace. There is a wide range of studies, but the first is Writing and Literature. The court ladies will learn how to write and compose poems. As a court staff, they work on a regular basis in the imperial court. Advanced studies are learning music and dramatic dance, called Lakorn-nai. To be selected to enter these studies, they are often chosen as intelligent at a young age, because these studies are difficult. The learning and practice of these studies in dance and music take time before they are ready to entertain the palace people.

Whereas, the music education for the common people is training for theatrical performances, such as theatrical plays and puppetry. The music that is played is not very difficult for the audience to focus on and understand the story. The emphasis is on beat, dance or chorus. The education is a residence-host form that covers both music and dance. Income comes from the hiring of the host to play on various occasions, both sacred and secular. There is a Thai Music House in every community to entertain the community, and teach music to the children in their own communities and create their own disciples to continue and maintain the core of their music. In the Ayutthaya period, communication between the communities was rather difficult. People during this period communicate and travel by long boats and/or on foot. Larger communities have more people practicing the art of music and dance.

This teaching style and schooling continues until the Rattanakosin period (1782-present) by the community-based Music and Dramatic Arts, but there are more forms of entertainment. In addition, the new music style called Pleng Sepa in the reign of King Rama 3, in which the role of the Pipat (a Thai traditional band) began performing concert music. People listen to the Pleng Sepa, which is a narration with verse. Sepa is the narrative form of storytelling but switching to the music of Pipat.

Pleng Sepha started to gain popularity quickly, causing the birth of many houses around Bangkok (Phra Nakorn), including the Pipat of the royals and the noblemen. These musicians learn musical instruments from their teacher and followers must have faith and confidence as well as practice so that they can play a key role in earning for their houses. When their house become famous, they will have the opportunity to become a band for high-ranking palace royalties, who regularly host concerts in their own palaces. It is an honor for the Thai Music House to dream of going to the palace as a master, because it would make for them a very comfortable living.
King Rama VI, who reigned in 1910–1925, upheld the education of dance and drama during his reign. His Majesty the King founded the school called Pran Luang High School that was inherited from the Royal Military Academy under the royal patronage, to conduct education as an example in the country. The idea came from the public schools in England. The educational management of Pran Luang High School focused on the teaching of Thai music, western music and dramatic arts. Students must study common subjects. It is the first institute of music and dance education in Thailand. Upon graduation, students of Pran Luang School have the status and role as students under the patronage of the Royal Thai Chamberlain, who serves close to the King and as an artist in the Department of Arts. It made the period between 1857-1932 the golden age of Thai music that flourished in the teaching and learning system of the Royal Department of Music and Dramatic Arts and the educational system in the same way as foreign countries.

Later in the reign of the 7th King, a school of Music and Drama was established, which later became the College of Dramatic Arts, using the same teaching style as the royal school. There are three levels of admission to the elementary school. Graduates of the sixth grade receive a diploma in basic music and dramatic arts. If students want to continue studying, they will study for another three years to get intermediate music and dramatic arts diploma, which is equivalent to upper secondary school. At the end of the intermediate class, students can study for another two years. Most of the graduates at the advanced level are often taught in the field of dance, which have been established in various regions of the country and some of them work as artists in the Department of Fine Arts.

Music in Thai’s Democratic Period

In the early stages of music education, there was no bachelor degree at that time. The Naval Music Academy recruited students who are talented in Thai and Western music at the end of elementary school (6th grade) to play recreational music for governmental offices and for the general public. In the early stages of Thai music, Thai music was taught in the form of a closed society for students to spend their free time. Teachers are invited from government agencies such as the Fine Arts Department and teachers from the famous music houses to train. Later, Thai music was established for higher education, so that various musical societies in the universities could meet and perform Thai music as an activity that has continued up to the present day.

Until about 1970, M.L. Pin Malakul, the Secretary of the Ministry of Education at that time, foresaw the beginning of a serious music instruction in the secondary school curriculum in 1960 (BE 2503), and instructed the curriculum of music instruction in the secondary schools and in the Department of Teacher Training to be considered.

At present, Ban Somdet Chaopraya Rajabhat University offers high school diploma programs. By 1979, it has become the first teacher training institute in Thailand. The undergraduate program majors in Thai music and followed by the International Music major program. Later, the undergraduate program of the Teacher’s College began to be taught in major provinces around the country. For the music courses in the university, a general education in Thai Music History is the first stage, and Thai Music Practices was offered as a selection.
In 1977, when the demand for school music teachers increased, Chulalongkorn University opened the undergraduate music program, majoring in Thai and Western Music. The system of learning is Thai music theory and practice with other undergraduate studies. Teachers and students provide hands-on experience to students. The faculty members are Thai professional musicians. The ambition of the students is to graduate as a teacher of Thai music. At that time, around 1973, the University of Education, Srinakharinwirot University launched a two-year program of music education to complete a bachelor's degree.

For Thai musicians, they have a lot of talent because they can take part in musical performances, including ceremonial and ritual events. It was found that in that period, there are still many bands in the community able to feed themselves, and encourage children in the community to apply as students. As a result, there are more children demanding to enter the educational system than professional musicians and attend regular classes. Entering the education system, their qualifications can be packaged into becoming a public school teacher. However, university music courses is degraded in musical skill improvement because in the university curriculum, the students are required to study ordinary subjects and other specialized subjects.


The demand for Thai music graduates is growing. Many schools lack music teachers. Most of the music teachers want to enter only the big school for career development. Most institutions receive no more than 15 students on a score-based system. The proportion of general studies to music is three to two in general. Most candidates with Thai music skills achieve the intermediate level from the School of Music and Drama, which is not good in general studies and much less than those who study western music from a school with a good foundation in general studies, and who are more selective than Thai music candidates. On average, 15 students major in Thai music to 10 in Western music.

When the demand for Thai music graduates is high, they produce less. Universities cannot proceed to increase the number of students. They have limited space, as well as the inability to set up integrated faculties. Many universities tried to solve this by founding the Faculty of Fine Arts, with a guideline for producing music graduates but using the concept of producing graduates as professional artists. The Faculty of Fine Arts teaches the Arts, Music and Performing Arts, in accordance with the university’s ability. Some colleges with a Faculty of Arts are covered by Silpakorn University. The Faculty of Arts and the Faculty of Architecture are not under the Faculty of Fine Arts. And Thai music was opened under the Faculty of Arts. Later, the Faculty of Music was opened, but there was no curriculum in Thai music.

The opening of music courses with the Faculty of Fine Arts and the Faculty of Humanities made the old Thai university's aspirations disappear. The universities, that are clearly defined as a university, such as Chulalongkorn University and Thammasat University, focus on law. Mahidol University focuses on medicine. Kasetsart University focuses on agriculture. Silpakorn University emphasizes on arts. Srinakharinwirot University and Rajabhat University focus on the production of teaching students. Every university is comprehensive and open to extend, and many courses are overlapped.
Although Thai music is becoming more and more popular in many universities, it only focuses on the qualifications or training of teachers who need a degree. The foundation of Thai music comes from the practices in training. The emphasis on training the traditional Thai musician’s skills is divided into other subjects such as English, the Thai language, and social studies. Thai music studies is majored in the same way as other majors. They must follow the course of the university, but is not in the matter of practicing skills. Therefore, the practice of Thai music skills is less. Other basic subjects must be taught in accordance with the curriculum set by each university.

Later in the year 1990, Mahidol University launched a master's program in the field of musical cultures. Many universities have begun to offer Thai music as a major and have expanded rapidly throughout the country. There are also many master's and doctoral programs. The program includes music education, ethnomusicology and musicology. This is an option for those who want to study at a higher level, but not Thai music performance which is the root of Thai music. Problems over the course is also caused by the growing disappearance of Thai music and Thai ceremonial culture as the Thai’s way of life. Many music graduates do not have the proper Thai music skills.

“Thai Music Criteria” was created by the Office of the Higher Education Commission (OHEC) in 1990. The criteria is classified into 12 steps, based on basic music to advanced music and also classified by instruments, which currently are not being brought to force the educational institutions with Thai music majors seriously.

**Concluding the problems of learning Traditional Thai music today**

1. The Thai music program is unnecessary.
   All courses are focused on the Thai teacher. The course overlaps. Even if the Thai teacher's music course is successful, not every student cannot get a place at the available positions. Some provinces lack Thai music teachers because very few, if not no one, can pass the test.

2. Low Number of FTES (Full Time Equivalence of Students)
   Normally, the number of students must be 8 students per teacher, and if it is a university level, it must include a teacher who has completed a doctoral degree. Back to the main problem, the cost of studying a doctorate is quite high. At present, each university is focused on providing scholarships to teachers who want to study. Those who are not teaching must pay their own tuition fees. When this teacher graduates, there is no more demand to study and run the course at this level.

3. Number of students is not equal in each university.
   Major universities are more prestigious than some of the lesser-known universities, which receive less than capacity almost every year. When there are less students, the university has to solve the problem of teaching. By the way, every music teacher does not have the aptitude to teach in every subjects and the income of the faculty is not enough to hire the need of a specialist
teacher. And if the teacher's workload is reduced, this will impact on the salary scale.

4. Scholarships are waived such as in universities with a good income. For example, universities with income from hospitals or from the land’s rent. This draws competent teachers and students from remote areas. This affects the quality assurance in each institution and leads to the closure of the faculty in the future.

**Ways to solve the problem**

1. Establishing Thai Music Foundation
   Although this may be difficult because the current basis of Thai music is not the same in each institution, there are many Thai music teachers who are better off than the ones from small schools. The solution is to train Thai music teachers throughout the country continuously. The training should be under the standard Thai professional music, in order to allow the teacher to have a similar background and students will be able to develop the same foundation basis.

2. Inputting the other academic cultures such as English to the teaching process
   The disciplines should provide students with more knowledge. At the same time, these other knowledge has to be integrated into the knowledge of Thai music.

3. Building up confidence in Thai Music
   It is difficult however because nowadays the way of Traditional Thai music is not part of the Thai society already. At present, Traditional Thai music students only need to be teachers to ensure that they are not unemployed upon
graduation. There are teachers who do not have confidence in Thai music. When they go to work, they cannot build up their belief. Therefore, the creation of Thai music faith is difficult, time-consuming and has to be done in accordance with various policies. Whether it is mass media must be important to Traditional Thai music. Not showcasing Thai music only by focusing on the novelty but more on disseminating its own unique aesthetics and knowledge. Nowadays the channel of the Traditional Thai culture is very limited. Without these things, believing in Thai music can be difficult.
References

