Research Article

DEVELOPMENT OF A COMPETENCY-BASED APPROACH IN THE THAI CLASSICAL MUSIC CURRICULUM FOR LEARNERS IN FOREIGN COUNTRIES

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Abstract

This qualitative study aims to 1) examine problems and necessities of the Thai classical music curriculum for learners in foreign countries, and 2) develop a competency-based approach in the Thai classical music curriculum for learners in foreign countries. The data collection includes document analysis, interviews, and focus group discussion. The data were analyzed using content analysis and the results were presented in descriptive format. The findings show that problems and necessities of the Thai classical music curriculum for learners in foreign countries include eight aspects: 1) attitude towards Thai classical music learning, 2) reading Thai music notation and memorizing repertoire, 3) understanding lyrics and perceiving musical value, 4) duration of studying, 5) annual teacher change, 6) appropriate location and musical instruments, 7) learner levels, and 8) teacher skills. The developed curriculum consists of four Thai classical music performance competencies: 1) Knowledge acquisition and preparation in Thai classical music performance: basic components and history of Thai classical music instrument, 2) Thai classical music performance: instrument exploration prior to performance, posture, performing Thai classical music rhythmic instruments, and performing solo and in an ensemble, 3) reading and recording Thai classical music notation: knowledge about Thai classical music notation, and 4) maintaining Thai classical musical instruments: taking care of selected Thai classical music instruments properly. In addition, the four competencies are divided into six levels, sequencing the content from basic to advanced.

Keywords: Thai Classical Music Curriculum, Competency-Based, Studying Thai Classical Music in Foreign Countries, Curriculum Development

Introduction

The Promoting Thai Language and Culture in Foreign Countries Project of the Faculty of Education, Chulalongkorn University is operated under the Center for the Promotion of Language and Culture (CTCL) of the Faculty of Education, Chulalongkorn University initiated by Professor M. L. Chirayu and Professor Lady Poonsap Nopphawong. As of 2020, the project has been providing Thai language and culture instruction in the United States of America, Australia, and New Zealand continuously for 37 years (Faculty of Education, Chulalongkorn University, 2017).

During these years, the project has trained and prepared volunteer teachers, especially in teaching aspects prior to teaching abroad. However, regarding the curriculum, it exists only for Thai language, the Thai classical music curriculum has not been established yet. Instructions for Thai classical music and dance are currently in accordance with the background of each volunteer teacher and combine with learners' characteristics. The learners of Thai classical music and dance in foreign countries differ from those in Thailand as they have been raised in different cultures and languages. Also, their familiarity with melody and tradition of performance are different. Consequently, lesson plans for this group of learners should be organized specifically in order to produce appropriate outcomes.

Following the above, a specific curriculum is significant for providing efficient instruction. The CTLC has agreed to adjust the Thai classical music curriculum in terms of patterns, contents, learners' presentations, teaching materials, and evaluations.

According to initial data collection, it has been found that current Thai classical music curricula used for teaching in Thai temples overseas are diversified depending on the contexts, problems, and necessities of each temple or community. The current curricula can be categorized into standard repertoires for Pi-pat, strings, percussion, and folk instruments. Apart from the standard repertoires, learners have opportunities to perform on many occasions, for example, religious ceremonies, Songkran festival, or traditional events. Since the volunteer teachers arrange lessons according to their experience, the instruction of each temple varies. In order to standardize the Thai classical music curriculum for learners in foreign countries, the researchers believe that problems and necessities of Thai classical music instruction should be examined. Afterwards, the result will be used to develop the Thai classical music curriculum for the Promoting Thai Language and Culture in Foreign Countries Project of the Faculty of Education, Chulalongkorn University by using a competency-based approach because they can provide identification of the skills, knowledge, behaviors, and capabilities needed to meet current and future personnel selection needs, in alignment with the differentiations in strategies and organizational priorities (McClelland, 1973). The curriculum applies Thai classical music criteria (Office of the Higher Education Commission, 2010) and Taba's curriculum design (Taba, 1962) as a framework to standardize performance competency.

All things considered, developing a curriculum that is suitable for social and cultural contexts as well as diversified learners is critical. Therefore, the researchers are interested in developing a competency-based approach for the Thai classical music curriculum for learners in foreign countries for the Promoting Thai Language and Culture in Foreign Countries Project of the Faculty of Education, Chulalongkorn University. This curriculum will be

a guideline for Thai classical music instruction in foreign countries that aims to promote precious Thai culture academically.

Research Questions

1. What are the problems and necessities of the Thai classical music curriculum for learners in foreign countries?

2. How can a competency-based approach in Thai classical music curriculum for learners in foreign countries be developed?

Objectives

1. To examine the problems and necessities of the Thai classical music curriculum for learners in foreign countries.

2. To develop a competency-based approach in the Thai classical music curriculum for learners in foreign countries.

Methodology

Procedure

This study is a qualitative study that examines the problems and necessities of Thai classical music instruction under the Promoting Thai Language and Culture in Foreign Countries Project. Thereafter, the findings are used for curriculum development. The procedure consists of four steps as follows:

Step 1 The study of problems and necessities of the Thai classical music curriculum for learners in foreign countries. This step consists of document analysis, in-depth interviews, and focus group discussion.

Step 2 Curriculum design. The researchers use Taba's curriculum development (Taba, 1962; Sutthirat, 2013) as a framework which comprises seven processes: 1) analyzing necessities, 2) specifying objectives, 3) selecting content, 4) sequencing content, 5) selecting learning activities, 6) sequencing learning activities, and 7) determining what to evaluate and evaluation methods.

Step 3 Curriculum validity. The researchers validate the developed curriculum using two methods: 1) evaluation by experts using a 5-point rating scale, and 2) a focus group discussion that allows former volunteer teachers from the United State of America, Australia, and New Zealand to criticize and comment on the developed curriculum in terms of quality and suitability to the contexts.

Step 4 Adjusting the curriculum according to the comments of the experts and former volunteer teachers.

Population/Sample

Population/Sample of Step 1 There are seven groups: 1) three experts in Thai classical music teaching, 2) three former volunteer teachers who teach Thai classical music in foreign countries per country, 3) three monks and coordinators of Thai Temples in the US, Australia and New Zealand 4) one project director, 5) two former project head teachers, 6) three students, and 7) three parents or guardians.

Population/Sample of Step 2 There are three groups of people regarding validating the curriculum: 1) three experts in Thai classical music teaching, 2) three national artists and/or experts in Thai classical music from the Fine Arts Department, and 3) three former volunteer teachers.

Research Instrument

1. Document analysis form used for analyzing related documents. The form is validated by three experts in research disciplines.

2. Structured interview questions form used for collecting data from interviews. The scope of the interview includes the status, needs, and problems of Thai classical music education for learners in foreign countries. Regarding the focus group discussion, the topics include the criticizing of the developed curriculum in terms of quality and suitability to the contexts.

3. Curriculum validation form, which is created using the curriculum's content. There are eight topics for validation: 1) Principle of Curriculum, 2) Goals of Curriculum, 3) Thai Classical Music Performance Competencies, 4) Competency in Performing Thai Classical Music standard, 5) Competency Standard Structure, 6) Repertoire standard, 7) Instruction Guideline, and 8) Measurement and evaluation Guideline.The form is validated by three experts in curriculum and research disciplines.

Regarding topics for the focus group discussion, they are created from the curriculum's content together with data from the interviews. They include teaching instruction, teaching techniques, content, and evaluation methods. These are used in a discussion regarding applying and adjusting the curriculum between the researchers and former volunteer teachers that have experience teaching in either small- or large-sized Thai temples. The findings are then published as a guidebook for teachers.

Data Analysis

1. Using content analysis for analyzing data from documents and focus group discussion as well as data regarding competencies and repertoires in the curriculum.

2. Analyzing, interpreting, and inductively concluding data from in-depth interviews and focus group discussion.

3. Using quantitative analysis: mean and standard deviation, for analyzing data regarding evaluation of the developed curriculum.

Research Framework

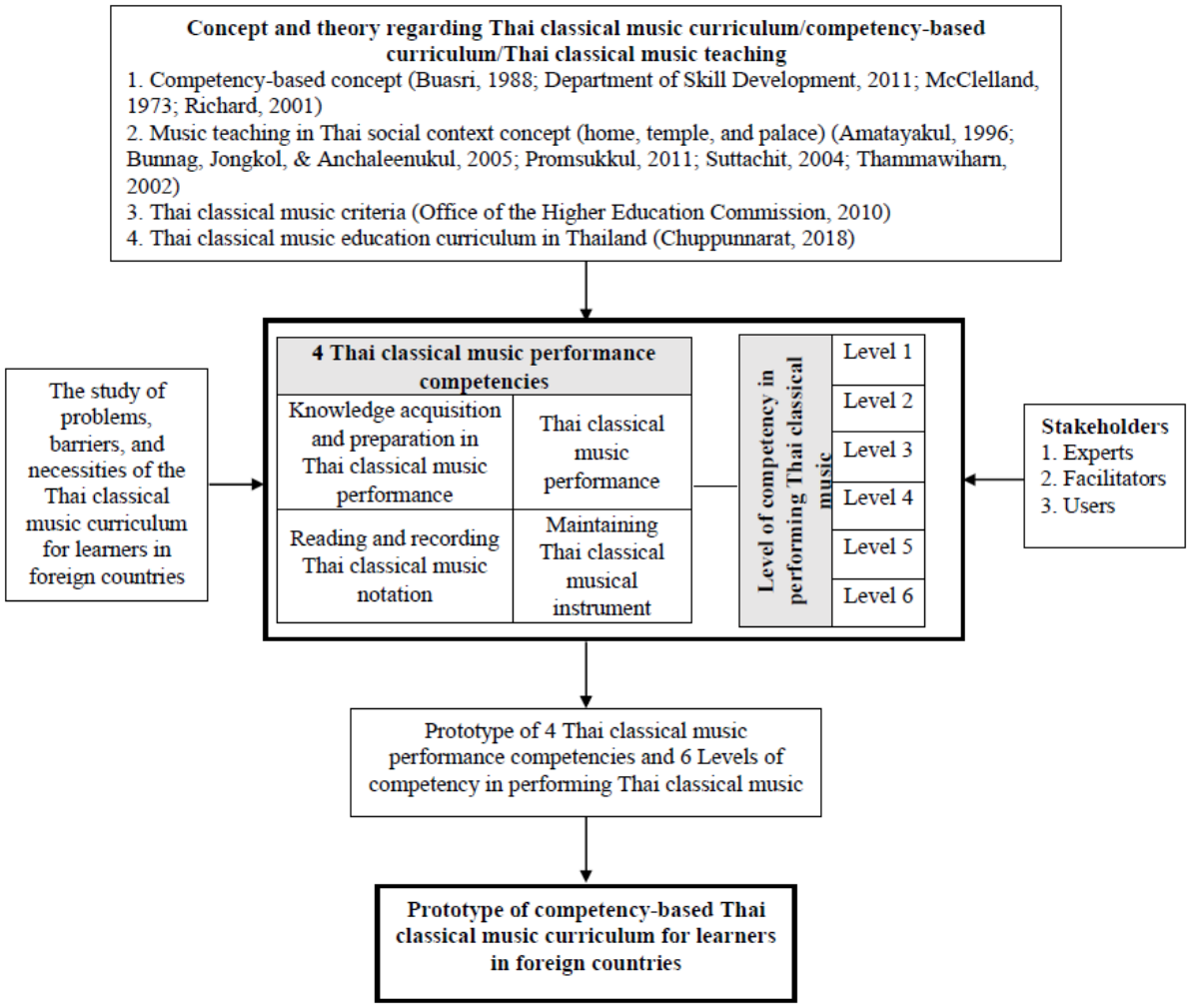

Figure 1 Research Framework

Findings

The findings are summarized and presented following the objectives of the study as follows:

1. Problems, barriers, and necessities of the Thai classical music curriculum for learners in foreign countries

1.1 Problems, barriers, and solutions of current Thai classical music instruction in foreign countries

There are eight aspects of problems and barriers: 1) attitude towards Thai classical music learning, 2) reading Thai music notation and memorizing repertoire, 3) understanding lyrics and perceiving musical value, 4) duration of study, 5) annual teacher change, 6) appropriate location and musical instrument, 7) level of learner, and 8) teacher's skills. All of these aspects are summarized in Table 1 as follows:

Table 1 Problems, barriers, and solutions of the Thai classical music curriculum for learners in foreign countries

Problems and barriers	Details	Solutions
1. Attitude towards Thai classical music learning	- Learners do not emphasize Thai classical music - Learners are not interested in the fundamental skills required for performing Thai classical music	- Building positive attitude in learners - Selecting interesting or popular repertoire - Teachers should combine traditional and new methods of teaching
2. Reading Thai music notation and memorizing repertoire	- Some learners cannot read Thai language - Imitating teachers' playing makes learners memorize the piece at a slow pace	- Learners should spend more time on practicing - Recording sound or video for later practice
3. Understanding lyrics and perceiving musical value	- Learners do not understand lyrics' meaning - Expressing music	- Learning lyrics through the Thai language subject - Teachers should explain the meaning of the piece briefly and demonstrate to learners
4. Duration of study	- Limited practice time - There is only one teacher per group of learners which results in slow teaching	- Apart from teaching only on weekends, teaching on weekdays may be included - Dividing learners into two groups: ones with experience and beginners
5. Annual teacher change	- Discontinuity of learning	- Teachers may be changed every two years - Allowing teachers to be prepared before going abroad
6. Appropriate location and musical instrument	- Classrooms at some temples are small and inadequate - Musical instruments are inappropriate for learning and performing	- Dividing learners into groups and alternate studying - Some students bring their own musical instruments
7. Level of learner	- Putting diversified learners in one classroom	- Teachers should classify learners into beginner, intermediate, and advanced levels in order to provide suitable instruction to each level
8. Teacher's skills	- Teacher's teaching skills	- Teachers should develop skills in teaching young and new learners, which are the groups that enroll yearly

Problems and barriers	Details	Solutions
	- Teacher's English communication skills	- Teachers should be trained to be able to use English in different situations - Teachers should have the courage to speak English

Source: Data organized by the researchers on April 10, 2020

1.2 The necessities of Thai classical music instruction in foreign countries currently and in the future

The results include 11 aspects: 1) promoting Thai classical music interests currently, 2) expectation of learning Thai classical music in the future, 3) applying Thai classical music knowledge, 4) importance of performing in an ensemble, 5) Thai classical music education management, 6) desired characteristics of Thai classical music teachers: teachers' teaching behavior, instrument specialization, preparation before going on duty, and general knowledge, 7) importance of family and community in supporting Thai classical music learning, 8) fostering Thai culture with Thai classical music learning, 9) evaluation methods for music learning, 10) designing the Thai classical music curriculum, and 11) other suggestions: adding contents and repertoires from each period, and allowing government sectors or local communities to support Thai classical music activities in foreign countries.

2. Development of a competency-based approach in the Thai classical music curriculum for learners in foreign countries

The researcher developed the Thai classical music curriculum for learners in foreign countries using a competency-based approach which aims to develop learners' competencies by integrating knowledge, skills, and attitude into their work. It identifies tasks that learners can perform and also specifies what learners should know and do in order to achieve the work outcomes. Furthermore, this approach sequences contents and learning activities from basic to advanced levels relevantly and includes evaluation methods to assess tasks. So, the competency-based Thai classical music curriculum for learners in foreign countries applies a performing competency standard that derives from analyzing and synthesizing Thai classical music professional standards (Office of the Higher Education Commission, 2010), Thai classical music teaching tradition: home, temple, and palace systems (Amatayakul, 1996; Bunnag et al., 2005; Chuppunnarat, 2018; Promsukkul, 2011; Suttachit, 2004; Thammawiharn, 2002), and contexts of Thai classical music instruction in foreign countries. These elements have been examined by Thai classical music experts and people with experience in teaching Thai classical music in foreign countries and used as a framework in considering contents, learning activities, and evaluation methods in order to follow the tradition of Thai classical music performance and conform to the contexts of Thai classical music instruction in foreign countries. The curriculum framework can be summarized as follows:

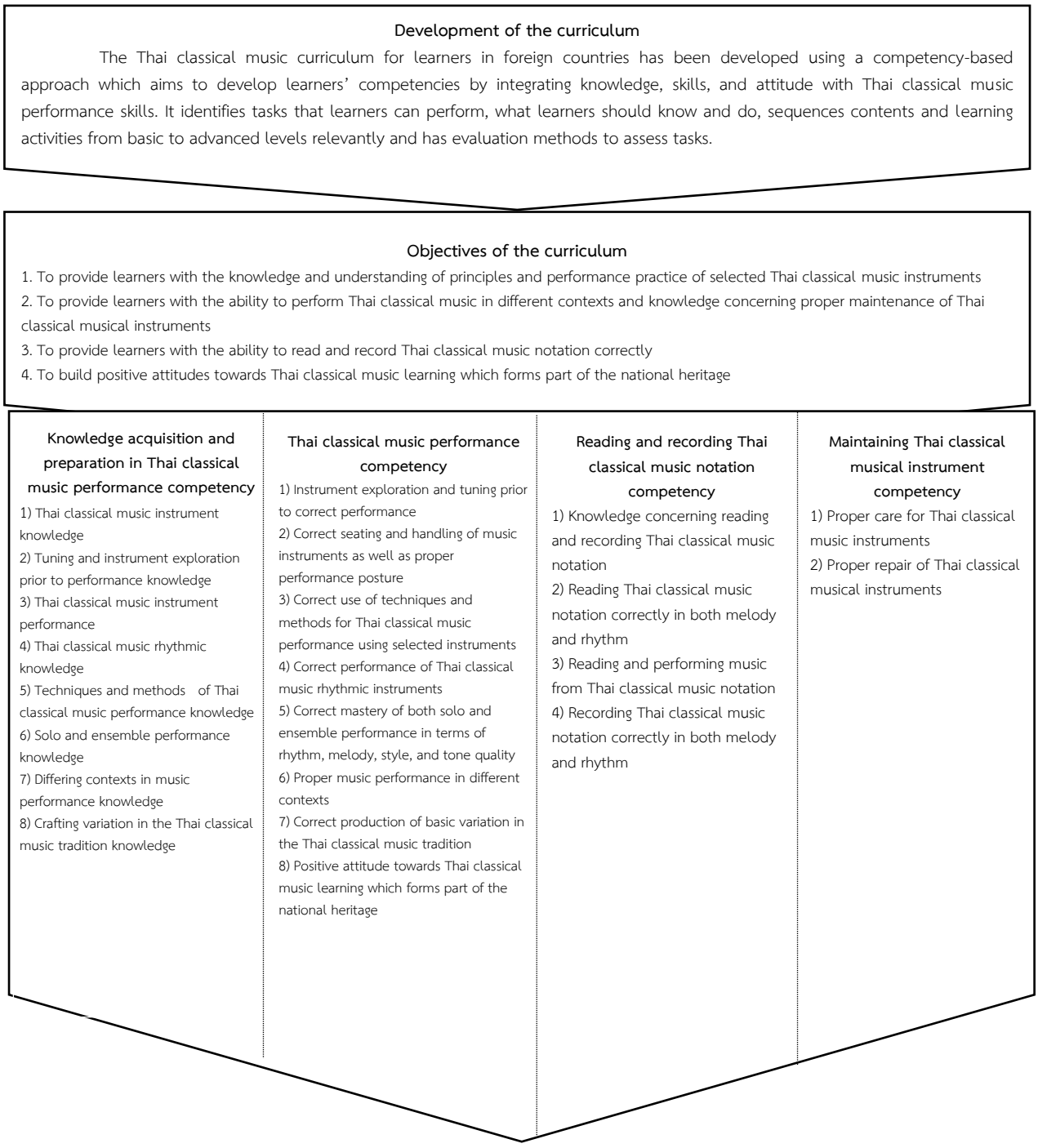

Figure 2 Competency-based Thai classical music curriculum for learners in foreign countries

From Figure 2, the developed curriculum consists of four Thai classical music performance competencies and each competency has various sub-competencies. In addition, the four competencies are divided into six levels which can be summarized in Table 2 as follows:

Table 2 Six levels of four Thai classical music performance competencies

Competency in performing Thai classical music						
4 Thai classical music performance competencies	**Level 1**	**Level 2**	**Level 3**	**Level 4**	**Level 5**	**Level 6**
1) Knowledge acquisition and preparation in Thai classical music performance	Knowledge about Thai classical music instrument components, performing instrument, basic rhythm, performance methods, solo and ensemble performance, and performing in different contexts	Level 1 + knowledge about history of Thai classical music instruments, instrument exploration prior to performance, and Ching rhythm (*Song Chan*: medium tempo)	Level 2 + knowledge about instrument types and performing posture	Level 3 + knowledge about tuning prior to performance and musical vocabularies	Level 4 + knowledge about Thai rhythmic patterns: *Na Thap Prob Kai* and *Na Thap Song Mai (Sam Chan, Song Chan, and Chan Deaw:* fast, medium, and slow tempo respectively), special rhythmic patterns, and creating variation in Thai classical music	Level 5 + knowledge about performance techniques and methods, and related musical vocabularies
2) Thai classical music performance	Instrument exploration prior to performance, posture, performing correctly, clapping and performing Krab and Mong (Thai classical music rhythmic instruments) with rhythm,	Level 1 + performing Ching rhythm (*Song Chan*) with rhythmic instruments	Level 2 + performing Ching rhythm (*Chan Deaw*) with rhythmic instruments, performing Klong Khak, Tone, Ramana in *Na Thap Lao* or performing Klong Yao, and performing in an	Level 3 + performing Ching rhythm (*Sam Chan*) with rhythmic instruments, performing Klong Khak or Tone, Ramana in *Na Thap Prob Kai* (*Song Chan*) or *Na Thap Song Mai*	Level 4 + performing Klong Khak, Tone, Ramana, or Klong Song Na in *Na Thap Prob Kai* and *Na Thap Song Mai (Sam Chan, Song Chan, and Chan Deaw)* and/or others	Level 5 + tuning instruments correctly, performing instrument solos with emphasis on appropriate style and tone quality

Competency in performing Thai classical music						
4 Thai classical music performance competencies	**Level 1**	**Level 2**	**Level 3**	**Level 4**	**Level 5**	**Level 6**
	solo and ensemble performance, performing in different contexts, and positive attitude towards Thai classical music		ensemble with emphasis on appropriate style	(*Song Chan*)	special rhythmic patterns, and making variation	
3) Reading and recording Thai classical music notation	Knowledge about Thai classical music notation	Level 1 + knowledge about pitch and clapping from rhythmic symbols	Level 2 + knowledge about reading Thai classical music notation	Level 3 + knowledge about recording Thai classical music notation and singing Thai classical music notes correctly	Level 4 + reading and performing music from Thai classical music notation	Level 5 + recording Thai classical music notation correctly in both melody and rhythm
4) Maintaining Thai classical musical instruments	Taking care of selected Thai classical music instruments properly	Taking care of selected Thai classical music instruments properly	Taking care of selected Thai classical music instruments properly	Repairing Thai classical music instruments properly	Repairing Thai classical music instruments properly	Repairing Thai classical music instruments properly

Repertoire standard level 1-6

The standard of repertoires for Thai classical music instruction in foreign countries has been established from Thai classical music criteria (Office of the Higher Education Commission, 2010) together with the context of teaching Thai classical music in foreign countries. The criteria include 1) length of repertoire, 2) style (e.g. repeat ending, repeat pattern), and 3) rhythmic pattern and melody: steady beat/ending on down beat, *Bangkab Tang/Tang Kor* (strict on details/making continuous sound), not ending on down beat/syncopation, and *Look Lor/Look Kad* (imitation of melody/melody in question and answer form). Moreover, repertoires are categorized in

order to cover all contexts and events which comprise four categories: 1) instrumental repertoire, 2) repertoires for ceremonies, 3) repertoire for accompanying dance or play, and 4) repertoire suitable for the context.

Table 3 Repertoire standard

Level	Repertoire standard			
	Instrumental repertoire	**Repertoire for ceremonies**	**Repertoire for accompanying dance or play**	**Repertoire suitable for the context**
1	- *Lao Joi* - *Lao Kroun* - *Phama Kwe* - *Yo Slam* - *Java*	- *Khak Borathes Chan Deaw* - *Nakaraj Chan Deaw* - *Loy Kratong*	- *Tareekeepas* - *Toey Kong*	- *Sathukarn (Pi-Pat)* - *La* - *Home Rong Chao* Teachers can adapt and modify existing repertoires to suite learners and contexts
2	- *Klean Kratob Fang* - *Bang Bai* - *Khak Borathes* - *Kamen Pai Reau* - *Lao Sieng Tien* - *Kang Kok Pak Sra* - *Cha* - *Khak Toy Mor*	- *Wessukram* - *Nang Nak*	- *Fon Ngeaw* - *Ram Therd Terng* - *Phama Kwe* - *Fon Ngeaw*	
3	- *Chean Khim Lek* - *Yava* - *Toy Taling* - *Lao Duang Duan* - *Khak Sa Rai* - *Ton borathed* - *Nok Khao Khmer* - *Khom Suwan* - *Khak Chern Chao* - *Payayam* - *Morn Doo Dao* - *Khang Khao Kin Kluay*	- *Mahachai (Tang Kiettiyos* and *Tang Thai)* - *Happy birth day (Thai version)*	- *Rabam Dok Bua* - *Chern Phra Kwan* - *Rabam Athithan* - *Lai Pong Lang* - *Fon Wee*	
4	- *Kamen Sai Yok* *-Mayura Pirom* - *Khak Borathes* - *Pae Sam Chan* - *Home Rong Maharerk* or equivalent		- *Fon Ma Lai* - *Phu Tai Sam Pao* - *Bai Sri Su Kwan* - *Fon Thee* - *Bu Nga Ram Pai*	

Level	Repertoire standard			
	Instrumental repertoire	Repertoire for ceremonies	Repertoire for accompanying dance or play	Repertoire suitable for the context
5	- *Sai Phra Chan* - *Chom Sang Chan* - *Som Song Sang* - *Ratree Pradab Dao* - *Lao Dan Nern Sai* - *Lao Kham Hom* - *Khak Morn Bang Khun Prom*	- *Cha Soi Son*	- *Ngam Sang Duan* - *Chao Thai* - *Ram Ma Si Ma Ram* - *Kean Duan Ngai* - *Duang Chan Wan Pen*	
6	- *Home Rong Ayares* - *Tab Choo Long* - *Tab Lao Chareon Sri* - *Pad Cha* - *Lee La Kra Tum*		- *Rabam Borankadee* (at least 2 pieces) *-Twarawdee* - *Lopburi* - *Sri Wichai* - *Chieng San* - *Sukothai*	

Discussion

From the development of a competency-based approach in the Thai classical music curriculum for learners in foreign countries, there are some aspects for discussion as follows:

1. Problems, necessities, and concept of Thai classical music education management for learners in foreign countries differ from learners in Thailand

From the findings, there is a need to change the manner of designing a curriculum that is different from the one used in Thailand. In each country, even in the same country but in different states, facilities are different, for example, location readiness, musical instruments and activities, diversity of learners in terms of the basics of Thai classical music performance, and culture; most learners are raised in Western culture which is quite different from Thai culture. Therefore, acknowledging the condition of learners prior to curriculum development is significant. This corresponds to Buasri (1999) who mentions that, when using a competency-based approach in designing a curriculum, curriculum developers must go through different processes, for example, studying the problems and needs of society and learners which leads to designing appropriate instruction.

Teachers, as curriculum users, are also important. The researchers estimate that each teacher should adjust the curriculum in order to suit the context of each temple. The important consideration in teaching is that evaluation must be flexible because the purpose of learning Thai classical music for learners in foreign countries is to learn Thai culture; not aim to study for an exam or career. So, teachers should be ready to adjust themselves to any circumstances, not stick to their own experiences of Thai classical music instruction or instruction in the Thai

context. Teachers must adapt their teaching skills with the competency-based Thai classical music curriculum for learners in foreign countries. This is consistent with a study by Chuppunnarat, Laovanich, & Laovanich (2018), who found that Thai classical music instruction must be changed due to social change and instruction conditions; increasing numbers of music students, format of music learning that changes from one-to-one to group learning, and the different teaching methods used in a classroom.

2. A competency-based approach is suitable in developing the Thai classical music curriculum for learners in foreign countries

From the findings and opinions of experts in curriculum evaluation, it is found that a competency-based curriculum fits with the characteristics of Thai classical music instruction and the context of teaching Thai classical music for learners in foreign countries. The experts provided opinions in eight topics as follows: 1) Principle of Curriculum: Thai classical music volunteer teachers should be trained regarding Thai classical music curriculum for learners in foreign countries before traveling to work, 2) Goals of Curriculum: according to different ages of learners, teachers should understand the goals that the learners desire from Thai classical music study, 3) Thai classical music performance competencies: many students are born and raised in foreign countries, therefore they can't understand Thai language notation. Teachers can substitute " d r m" to "ด ร ม " (Thai alphabet), 4) Competency in performing Thai classical music standard: from the repertoire standard, teachers should select songs that are suitable for the learner's skills, 5) Competency standard structure: teachers should consider that the learners do not study Thai classical music to be a profession, 6) Repertoire standard: in the case of ceremony song, teachers can apply other songs as appropriate. 7) Instruction Guideline: teachers should not be stick to their own experiences of Thai classical music instruction or instruction in the Thai context, and 8) Measurement and evaluation Guideline: this curriculum is not designed as formal education, consequently, there is no grade evaluation like formal school. However, in the future, Thai classical music examination for learners in foreign countries in both performance and theory aspects may be designed.

This approach aims to develop learners' competencies by integrating knowledge, skills, and attitude into their work. It sequences contents and learning activities from basic to advanced levels relevantly which helps learners develop their competencies regularly. This correlates with McClelland (1973) in that competency is the personal ability to adapt knowledge, skills, behaviors, and personal traits in performing tasks successfully. This also conforms to Richard (1983) who defined 'competency' as the necessary skills, knowledge, and attitudes used in working towards a task. The researchers believe that when a curriculum has clear objectives and is built upon the understanding of learners, learning activities will be organized successfully. This developed curriculum uses Thai classical music criteria as a framework in defining Thai classical music contents traditionally. Competency of learners in foreign countries is also taken into consideration; the curriculum is designed to be flexible so that teachers can choose and adapt the contents to suit learners in each context. The researchers believe that even if teachers change every year in every country and state, this competency-based curriculum can guide them and lead Thai classical music instruction in the same direction which results in developing learners' competencies continuously.

3. Thai classical music instruction in foreign countries should include musical skills, performance methods, and instill Thai culture through Thai classical music learning

Thai classical music associates with Thai culture. Moreover, the Promoting Thai Language and Culture in Foreign Countries Project of the Faculty of Education, Chulalongkorn University does not only teach Thai classical music performance skills but also promotes and fosters Thai culture to learners who are for the most part Thai descendants but raised in foreign countries which distances them from Thai culture. From the findings, it is estimated that stakeholders require a curriculum that integrates musical skills and performance methods as well as instilling learners with valuable Thai culture by using Thai classical music instruction as a medium. This supports Dechakan (2010) who concluded that Thai classical music instruction does not solely emphasize performance skills but also fosters Thainess and modesty in learners. Thai classical music instruction can improve Thai language skill. This supports Promsukkul (2018) who concluded that music and language can't be separated; they have similar purpose that aim for communication. Music development and language development are related. Developing one side can affect the other side. In addition, environment is the most influential factor in music and language learning. Learners can learn both language and music through surrounding environment. Moreover, Trehub (2006) noted that language and music perception are the first awareness of humanity.

Suggestions

1. Suggestions taken from this study

This study mainly uses one-on-one interviews as an instrument for collecting data. Since most interviewees live abroad, online interviews were employed. It is an advantage of bringing technology into Thai classical music education which allows both researchers and interviewees to connect to each other without travelling. However, the difference in time zones is an obstacle in making appointments between researchers and interviewees and they all have differing schedules. Therefore, in the data collecting process, time must be managed effectively, and the researchers must be ready to cope with appointment modification.

The researchers estimate that modifying the interview format, from one-on-one to sending and answering questions through an online platform, may solve problems regarding different time zones. However, there should be concise verification in order to confirm identity and protect information leakage.

2. Suggestions for further studies

2.1 The scope of this study is to examine the problems, barriers, and solutions of Thai classical music instruction in foreign countries and combine initial results with Thai classical music criteria and curriculum development concepts into the Thai classical music curriculum for learners in foreign countries (pilot version). The curriculum was validated by Thai classical music experts and is confirmed in its quality by answering all research questions and completing objectives which marks an end to the research process. The researchers think that for further studies, continuing to collect data around this same issue but concerning other aspects therein may fulfill information regarding Thai classical music instruction for learners in foreign countries. Also, there should be a follow-up process of curriculum use in every temple which leads to effective pilot curriculum development.

2.2 The next step in curriculum development could be a Thai classical music examination for learners in foreign countries in both performance and theory aspects. This would be to assess Thai classical music in a similar way to Western music, akin to the Trinity examination board. The content of Thai classical music examination may cover four competencies as the researchers have synthesized from this study: 1) knowledge and readiness in performing Thai classical music, 2) performing Thai classical music, 3) reading and recording Thai classical music notation, and 4) maintaining Thai classical musical instruments. It also includes four repertoire standard categories: 1) instrumental repertoire, 2) repertoires for ceremonies, 3) repertoire for accompanying dance or play, and 4) repertoire suitable for the context. However, due to different teaching contexts, Thai classical music examination must consider various aspects, especially in performance examination in which one repertoire can have numerous hand patterns. Hence, grading criteria should be impartial and appropriate for evaluating Thai classical music competencies of learners in foreign countries.

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