Music Education Students'

Ways of Learning and Consumption of Cultures

Vitchatalum Laovanich+ & Yootthana Chuppunnarat++ (Thailand)

Abstract

The aims of this research were first to study cultures outside the ASEAN Economic Community – AEC that have entered Thai society and their affects on the original values of music education students during the 10-year period from 2006-15. Secondly, to study the ways of life and learning behaviors of the music education students at the higher education level caused by the consumption of cultures outside the AEC. The qualitative research method in collecting and analyzing data from documents and interviews was utilized. The research focused on a sample group of educators with direct experience in the with music education graduates and those with direct experience in hiring graduates of music education programs.

The research results showed that the influence of foreign cultures outside the AEC are composed of two factors: 1) The consumption of music and entertainment content and 2) the use of modern media and technology. These variables affect the ways of life and learning behaviors of the music education students throughout the 10-year period.

Keywords: *Music Education, ASEAN Economic Community, Music Education Students, Transculturation.*

+ Dr. Vitchatalum Laovanich, Chulalongkorn University Demonstration Secondary School, Faculty of Education, Chulalongkorn University, Bangkok, Thailand 10130. email: vitchatalum.l@chula.ac.th website: http://thaimusiceducation.blogspot.com.
++ Dr. Yootthana Chuppunnarat, Assistant Professor, Department of Art Music and Dance Education, Faculty of Education, Chulalongkorn University, Bangkok, Thailand 10130. email: yootthanac2@hotmail.com.

Introduction

Globalization has facilitated cultural exchange and transculturation throughout the world, allowing a fast-paced flow of foreign cultures into Thailand, resulting in changes to Thai society and way of life. These factors include 1) the migration from one society to another, 2) the advent of industrial businesses, 3) the relations of businesses, mass media, and transportation, 4) capitalism, credit systems, and related economic factors, 5) governmental policies, 6) inventions and new technologies, 7) inventions of new traditions or beliefs, 8) imitation, 9) changes in environment and, 10) country wide and rural modernization (Prakru-Pariyatkittithamrong, 2013; Paisoon, 2010; Chantavanich, Hiranburana and Pangkanon, 2010; Sakayapan 2011). Acceptance of foreign cultures has caused both advantages and disadvantages. On the positive side, foreign cultures allow Thailand to advance, for example, in education and medicine. On the contrary, some local cultures start to vanish due to the influence of foreign cultures. Culture receivers, thus, need a strong immunity to adapt to the pressures of outside various cultures properly (Lalitmongkol, 2013).

Incoming foreign cultures also affect music genres, creating diversity, modernity, and creativity (Thara-rattanakul, 2005; Kittiwarakul, 2001; Tananuprawat, 2009; Thongsuk, 2009). The acknowledgment and adaptation are obvious in various social occasions and present in daily activities, for instance, in careers, recreations, and entertaining purposes. Furthermore, many young Thais have increasing interest in modern Thai music and music influenced by foreign cultures, resulting in increased study of Western music among many young people (Mulsilp, Wongsurawat and Narasat, 2007). The survey found that in 1995, according to registered private music schools section 15(2), the number of students is approximately 60,000. Presently, (15 years later) the number of music students has risen to one million (Charoensook, 2010).

This trend lead to the rapid development of music education in higher education. For instance, conservatories of music were established where the curriculum provides up to the doctoral level in music education. The curriculum is written based on the current student and societal demands. The popular curriculum significant to music education management is the music education program itself, since its has an important impact on the management of music education and musical communication within society. Moreover this program is the birthplace of music teachers and students and is academically vital in creating and developing systematic music possession among Thais. It results in a true comprehension, love, and appreciation in the auditory arts among children, youths, and the general population leading them to cherish the conservation of music so that it remains firmly rooted in society (Sutthachit, 2012).

Another point worth mentioning is the embrace of foreign cultures outside the ASEAN Economic Community – AEC and how it impacts the original values of music education students along with the need to conserve traditional Thai music culture; considered to be part of the nation's identity. Furthermore, music education students are part of this mechanism which will lead music education curriculum development, teaching methodology, and policies in the future under the influence of foreign cultures outside the AEC.

From a review of the research carried out in Thailand concerning these issues, it was found that no study has been conducted regarding the impacts of foreign cultures outside the AEC, on lifestyles and the music education undergraduate students' ways of learning during the past 10 years (2006-15). However, authors have found that there are certain important cultural areas concerning domestic and foreign culture invasions from outside the AEC: 1) food, 2) fashion and costume (Chuppunnarat et al., 2016; Lalitmongkol 2013), 3) music and entertainment industry consumption, 4) media and technology consumption (Chuppunnarat et al., 2016). Consequently, the authors have chosen these factors as the main variables in their analysis.

The authors are interested in studying "music education students' ways of life and culture consumption outside the AEC." This research gathered data on the affects of the phenomena of consuming foreign cultures by music education learners in Thailand over the past 10 years. This research will benefit future students in terms of their preparation for cultural consumption and may lead to the ability to analyze the essential skills required by music instructors in managing the influence of foreign cultures Thailand is exposed to. This research aims to prepare music learners to handle exposure to foreign cultures outside of the AEC properly, along with conserving Thai culture and especially its music.

Objectives
- To study foreign cultures that have entered the Thai society and their impacts on cultural values during a 10-year period (2006-15).
- To study the ways of life and learning behaviors of music education students at the undergraduate level affected by foreign culture consumption.

Research Questions
- During the past 10 years (2006-15), what were the foreign cultures outside the AEC that have entered Thai society and impacted cultural values?
- How were the ways of life and learning behaviors of music education students affected by the consumption of foreign cultures outside the AEC?

Scope of Research
This study uses qualitative research methodology. The study's framework is based on two objectives. The first is to study foreign cultures outside of AEC that had entered Thai society and impacted its established values in the 10-year period (2006-15)." This is based on two factors:
- Music and entertainment industry
- Media and technology

The second objective is to study how the ways of life and learning behaviors of music education students at the undergraduate level were affected by the foreign culture consumption. This focuses on the data regarding ways of life, thoughts, beliefs, values, learning behaviors in daily life, in general academic subjects, and

in music and music education subjects of undergraduate students in Thailand, affected by the foreign cultures outside the AEC. This research was conducted based on an examination of documents, research, and information given from related persons categorized into three groups:

1. Nine curriculum executives and/or persons responsible for curriculum planning in institutions.
2. Fourteen undergraduate students from music education programs.
3. Five professionals who hire music education graduates.

Definitions

- *Way of learning* means a pattern of living, which reflects attitudes, values, cultures, traditions, and morals in learning. This is a process that a person relies on to comprehend new data and experiences.
- *Culture consumption* means acceptance or use of benefits of the Thai cultures or entering foreign cultures, to respond to consumer demands in concrete or abstract forms appearing in the values and consumer ways of life.
- *Music education students* means the students who receive music education at the undergraduate level. This research participants are students who study at the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
- *Foreign cultures outside the AEC* refers to ways of life, thoughts, beliefs, values, that are from outside of the AEC. The AEC includes Myanmar, Laos, Vietnam, Cambodia, Malaysia, Indonesia, Brunei, Singapore, and the Philippines.

Methodology

Key Informant Selection

The authors chose key informants by selecting people who have first-hand experience in the education (production) of music education graduates and those with first-hand experience in hiring music education graduates. They were divided into three groups as follows:

1. Nine curriculum executives and/or persons responsible for curriculum planning in institutions based on the Higher Education Curriculum Management Standards Guidelines 2015, including the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
2. Fourteen undergraduate students from music education programs from the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
3. Five respondents who hire graduates in formal and non-formal schools (establishments that have passed the Ministry of Education's assessment) and are executives in institutions at the central or provincial levels with at least 10 years of experience in teaching.
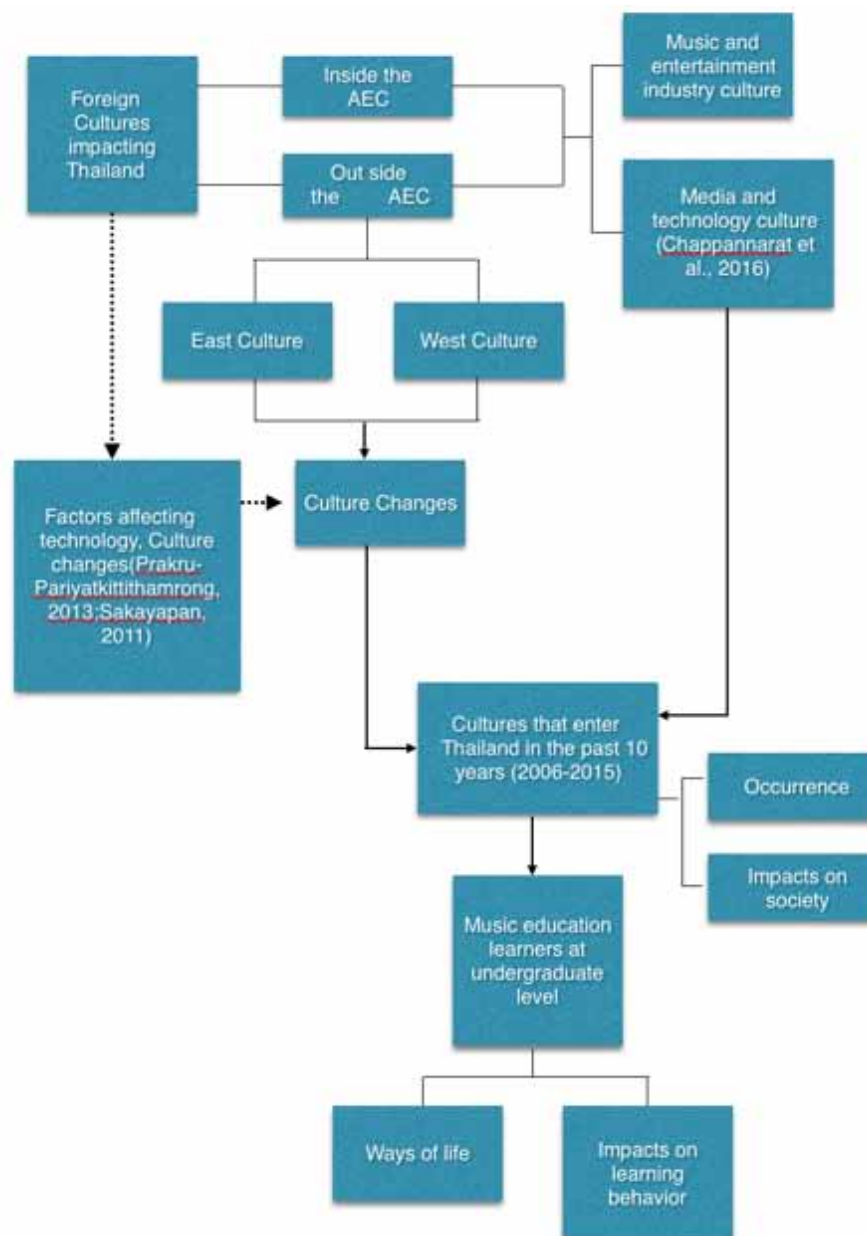
Figure 1. Research Framework.

Research Methods
The research methods were divided into six steps:

- Review of related documents and research to create the research framework
- Key informant selection based on purposeful sampling
- Planning of data collection and data collection through the analysis of documents and informant interviews
- Development, adaptation and inspection of instruments used in data collection based on Chuppunnarat et al.'s framework (2016). He describes the conceptual framework and essential skills of arts, music and dancing art instructors in handling the domestic and foreign cultural influences from outside the AEC.

- Determination of the method of data analysis to meet the research objectives. The authors chose the qualitative analysis by Chantavanich (2016).
- Summary and discussion of the analyzed data.

Research Instruments

Document analysis – The authors developed the record and document analysis model for data collection of foreign cultures outside the AEC that had entered and impacted the original values in the 10-year period (2006-15). They were categorized into two groups:
  1. Music and entertainment culture
  2. Media and technology
These two categories had effects on the undergraduate music education students' ways of life and learning behaviors as a result of the consumption of foreign cultures.

Key informant interviews – The authors conducted interviews regarding the influence of foreign cultures outside the AEC that had entered and affected Thai values during the 10-year period (2006-15). They focused on ways of life, thoughts, beliefs, values, and learning behaviors in daily life. Then in general academic subjects along with music and music education subjects of Thai undergraduate students.

The interview method was a semi-structure interview; it contained a set of questions as a base of which other questions might be asked if warranted on a case by case basis.

The main questions were as follows:
1. How do values and practices of current undergraduate music students differ from those in the past? What do you think are the reasons behind these changes?
2. Do you think Thai culture receives any influences from other cultures? How?
3. How does the socio-culture change affect negatively or positively music in Thailand?
4. What foreign cultural factors do you think affect the change in values of the education of music teachers? Please provide tangible examples. What factors do you think contribute the most and why?
5. Between Western and Eastern cultures, which one do you think influences changes in Thai values and lifestyle more and why?
6. What current policies or social mechanisms are involved in the protection, adjustment, and mitigation of the influence of foreign cultures? Do you think these measures succeed? What would be your suggestions?
7. How do Thai state agencies support other entities to handle the current cultural dynamics?

Data Collection

The authors determined the data collection methods via the inductive approach and planned data collection by considering the existing related research data. It was retrieved from documents and key informants with the following details:

- Set the heading titles based on the contents listed within the framework
- Read and classify main points which required further data collection
- Gather data obtained from documents and categorize it into groups
- Collect data from the key informants via interviews
- Compile the responses from the questionnaires and interviews
- Systemize the retrieved data and process into main points and a summary

Data Analysis
The authors analyzed data based on qualitative analysis method by Chantavanich (2016), to summarize the ways of life, music education undergraduate students' ways of learning as impacted by foreign cultures during the study period. The analysis resulted in a summary where most contributing data was descriptive and derived from documents and the focus group. The data was then interpreted using the inductive analysis method.

Research Results
Foreign cultures outside the AEC had entered and impacted Thai values in the past 10 years as described below.

Music and Entertainment Industry Consumption Culture
Advanced technology enables more rapid transference of culture. Music consumption sources are more easily accessible. For example, entertainment venues, television programs, radio channels, and music websites. Students can purchase songs online through iTunes and other sharing methods. Furthermore, there is an increasing number of music and singing contests of which *The Voice* and *I Can See Your Voice* are examples. New formats of concerts, musicals that present traditional Thai music, for instance, Hom Rong the Musical, and Roy Duriyang the Musical, was introduced during the study's time period. However the traditional Thai music is performed with an addition of Western classical music instruments. This allows music education students to consume and learn from celebrated international singers and/or musicians from both Europe and Asia, resulting in near effortless cultural exchanges.

The research results found that higher education institutions played an important role in establishing the music consumption culture in students. The authors divided students' opportunities in consuming music into two categories:
1. Those who have directly seen and consumed music globally from both inside and outside of the AEC
2. Those who have not directly seen and consumed music from the global music society.

Most music education students from the first category study in institutions that offer an efficiency in organizing quality music activities. The opportunity to see concerts performed by famous bands, and to have music halls and quality university bands, provides students with more choices in their music consumption. These students also have the opportunity to perform, exchange their skills, or visit other countries during contests or music camps. These activities allow students to

perceive and absorb the atmosphere and appreciate music, in learning, practice, or performance. This opportunity widens the students' awareness and objectives, and their future goals in their music careers. In addition, these institutions have instructors who graduated from abroad that tend to share their life stories about musicians' lives overseas. Furthermore, they conduct their classes to on par with those at an international level.

> "At my university, there are good performances every week to attend and workshops offered by great musicians from all over the world. The more we see great musicians, the more we want to become better musicians ourselves. We've got so inspired that we go home and practice very hard. When I was still studying in the province (rural areas), there were no such opportunities. All we had was YouTube, which is not the same as watching live performances." (Anonymous. Interview with a music education student, Mahidol University conducted by the authors. August 25, 2016. Bangkok, Transcript)

The second category of music education students is opposite to the first category. They do not possess direct experience of the rest of the world; most have only a remote view as perceived through online media or instructors' accounts. This results in the students' lack of comprehension in the developments in foreign musicians' skills and thought processes.

Differences and opportunities in quality music consumption of these two student categories affect their values and ways of life. The first category usually puts more effort on practice and in searching for more musical knowledge driven by their interest from international media. They also tend to create more new works or initiate forming a band, participating in contests; consequently receiving awards in the process.

The entertainment industry has high market value and this has influenced music education in Thailand due to the attraction spurred on by capitalism. In the past, music careers were not as well-accepted compared to the present; they were referred to with derogatory remarks since they were low-income careers. (Khomwattana, Khomwattana, and Kattika Tangtanakanon, 1980; Laovanich, 2013; Srisukong, 1998) However currently, music careers have become higher-paying where tuition fees are collected at higher rates. Music careers, thus, develop and become more acknowledged in the Thai society. Since capitalist values respect people with money. As a result, when musical knowledge creates capital and income, acceptance naturally rises, as one informant said,

> "Music becomes money. Music brings fame. Music brings everything. Music becomes God. If you are good at music, you will have everything." (Charoensook, 2010)

The idea stated is one of the reasons why the number of music students has increased. Many non-formal music institutions have been established and provide many courses to respond to the demands of society and youth (Charoensook, 2010). Thus, higher education institutions need to produce more music students to meet market demand.

However, certain issues were raised by the informants; perceptions of music in the commercial way turn knowledge into products, and teachers and students into producers and consumers. This limits music educators in terms of production and as sole knowledge transfer, unlike in the past. On the contrary, students and their guardians participate in choosing their learning preferences (Laovanich, 2013). The advantage is that the instructors and institutions need to improve and develop courses to match society's needs; however, the learning sequences in music might not be as precise. The traditional learning method starts to diminish and the student-teacher relationships not as fond. Fully learning one piece of music might still be lacking in the precision of principles, and ethics might be overlooked.

> "Students these days are different than those of the past. They come to class to get what they want. I stopped teaching at a private music school because I couldn't stand that my sense of worth as a teacher gradually decreased. I needed to teach according to what the parents wanted their kids to do, i.e., to perform on their birthdays. They have money, so they pay someone to teach their kids at the music school. In the past, the teachers were the ones choosing what song the students to learn, step by step. If the students wanted to learn a new one, they needed to be able to play the basic song first. Then when the teacher thought the time was right, the student would be assigned a new song." (Chawamanat Prapukdee, Head of Thai Music Department, College of Music, Bansomdejchaopraya Rajabhat University, Interview by the author. September 10, 2016, Bangkok, Transcript.)

Furthermore, today the music industry turns music pieces to be more commercial and into products with price tags and intellectual property. Music that belonged to the public, for example, songs that had been used in social activities, are priced and charged for with copyright costs. The benefits do not come back to the composers, but the capitalists who pay a little sum for the original music pieces. Eventually, it appears that people and organizations with the most capital are the policy makers and can control beliefs and music concepts and the beliefs they depict. People with more resources, money, and power can influence the music curriculum. Poor people, however, are those who study bachelor's degrees and eventually work for the wealthy. The creation of music is dominated by only a few companies. New graduates, as a result, tend to create new works which follow these companies' guidelines. Music education students thus become tools of the industry instead of working for the public.

> "Think carefully about who these copyright laws actually benefit. I wrote a song for a big record company for a few thousand, but the copyright is theirs. If the song becomes a hit, the company reaps all the benefits. Songwriters and musicians are still dirt poor, and our students eventually would end up working for these companies." (Anonymous. Interview with persons responsible for curriculum planning in music institutions by the author. August 23, 2016. Bangkok, Transcript)

However, during the past few years, it is evident that technology changes rapidly, affecting the music industry's business model. Students can showcase their music

creation through various online media independently. When their works are admired, they are turned into a good source of income. Some students can promote themselves and their music schools through these online channels, increasing their revenue even more.

Media and Technology Consumption Culture

Technology advanced rapidly throughout the past 10 years; new technologies and broadcast channels have been introduced, affecting music education students significantly. These have infiltrated our daily lives with respect to career and entertainment avenues. Various home communication tools and facilities are available at cheaper prices. Computer programs and mobile applications were developed to respond to the various needs ones gender and age. Technology has become a part of daily life in both the realm of studying and recreation and new innovations are occurring in every industry. News is spread and shared instantly via online channels and billions of people spend more time with social media. Over 80 percent of people own mobile phones, changing their methods of work, studying, and play (Tapsscott, 2016). This unlimited communication channel encourages the rapid acceptance of various foreign cultures. Working in the music industry is more convenient since there is software supporting music notation, production, editing and dissemination.

The research found that music education students were apply technology to their learning. For instance, they use would a recording application to record sound or music samples that lecturers are presenting instead of memorizing them. They studied music they need to perform through YouTube clips. Music notation software is used instead of the traditional handwritten music notation. Furthermore, students also built home studios to create full music pieces by themselves.

> "Media and technology have a big influence on teaching. In the past, one had to memorize all the new songs. These days, the students now ask if they could record clips of the session, so that they can practice later." (Punvaratorn, Matee. Associate Dean for the Student Development and Alumni Relations, Faculty of Fine Arts, Srinakharinwirot University. Interview by the author. Tape recording. Bangkok, September 20, 2016, Bangkok).

> "Having new media platforms comes with some advantages. It gives students the opportunity to watch great artists' performances very easily. Teachers can also prepare the lessons easier. In the past, when you learned that someone you knew was going to traveling abroad, you had to ask them to buy some CDs, books, or sheet music for you. These days, you can just turn on the computers and everything is there. We have an easier time preparing lessons, and students get to learn from better examples." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by author. September 12, 2016, Bangkok, Transcript).

These technologies also affect art consumption with their immediacy and interconnectedness. This impacts ideas, lifestyles, along with changing their music

creativity in a significant way. The conservative and practical points are made in numerous ways based on more diverse music tastes. Since this can be done more freely through the online community, it impacts music identity and some say destabilizes it – possibly negatively affecting certain individuals who need to conserve, cherish, and prefer music identities to remain unchanged.

Furthermore, technology's primary role is to broadcast news, values, and ideologies in various forms to the consumers; this has both direct and indirect impacts, which results in tangible forms and also in abstract or conceptual values. Musicians of this era were born with these technologies, making their ways of thinking different compared to those that came of age without it.

Another concern raised is technology's speed and convenience is conditioning students to be hastier and aim for fast successes. Their familiarity with fast-paced technology contrasts with music's tradition of "practice makes perfect" principles which require patience, discipline, and rehearsals that last for extended periods. Some students want to learn complicated music pieces without having the prerequisite skills that is only achieved by intense practice. This leads to some not achieving their study purposes as targeted.

> "Students these days are so different from ten years ago. They live with technology that is very prompt. They are quick to say or express some kind of emotions that at times seems to us that they didn't go through the thinking or screening process before they utter the words or act upon it. Sometimes we are shocked by what they say or do. That never happened in the past. Students would always think before they speak to the teachers." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by author. September 12, 2016, Bangkok, Transcript).

In addition, technology that facilitates many processes impacts a number of students' enthusiasm and music skills. For instance, handwritten music notation requires students to imagine sound when they are writing. However, this is easily done automatically with software – thus, students never learn the skill of sound imagination which is vital to composing.

The last issue emerged from this research is student health problems caused by technology. In general, studying music can already be the cause of certain injuries, for example, arm and back pain, muscle strain, tendonitis, RSI, and laryngitis etc. However, according to the survey, the advent of new technologies increases injuries caused by technology use. For instance, shoulder and neck pain, or near sightedness. Furthermore, some students spend too much time online, which reduces their practice time. However, on the contrary, scientific technology should be brought into developing music practice skill arena in the same manner of sports science.

Music Education – Undergraduate Students' Ways of Life and Learning Behaviors Concerning the Consumption of Foreign Cultures Outside the AEC
a. Changes in Music Education Students' Ways of Life
The consumption of foreign cultures outside the AEC can directly influence music education students' ways of life. It reflects the livelihood, thoughts, values, social conditions, and cultures, which differ from time to time based on the transforming social contexts. The results show that lifestyles, thoughts, beliefs, values, and diverse cultures, are spread through the online community. This includes costumes (Suksom, 2007), lifestyles, foods (Ativetin, 2000; Sakayapan, 2011), and choice of recreation. The acceptance of these values are the embrace of cultures perceived to be more superior and developed leading to acculturation.

The ways of learning are also changed. For instance, in music education student's the time spent at the faculty was from 8:00-20:00 each day where many activities were carried out together. There was groups for studying, music practice, sports, or other recreational activities. Later at night, there were also more gatherings; this was because there was no modern communication. This meant music event became a medium that connected students together.

> "When they had nothing to do, in their spare time, they would normally gather together and practice music. But right now, technology is more advanced. When they have nothing to do, they will spend time on their phones. When they forget how to play a music piece, they don't have to meet up and practice like in the past. They can call each other instead or use mobile devices to get the knowledge needed. So, students spend more time on social networks than on lesson revision or practice." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by the author. September 12, 2016, Bangkok, Transcript).

This article's survey demonstrated the trend in the reduction dedicated to band practice. Furthermore, close relationships among students and discussions for exchanging knowledge has also decreased. However, students can apply knowledge from technology and outside sources and create music performances that are better in this 10-year period. According to an informant,

> "Students these days are even better than me. They can combine technology and music really well. They are born with it. Now I have to ask students to work on many things for me, like in video editing or sound recording" (Chawamanat Prapukdee , Head of Thai Music Department, College of Music, Bansomdejchaopraya Rajabhat University, Interview by the author. September 10, 2016, Bangkok, Transcript.)

Moreover, music student lifestyles are also directly affected by these two factors: 1) music and entertainment industry consumption and, 2) media and technology consumption. The culture that influences students the most is music and enter-

tainment industry consumption culture since it is related directly to their major. Their choices of culture consumption affect their learning methods, music study, and music preferences. New music creations are being introduced; this requires the students to do more research on the trends in current music and live under the influence of the growing entertainment industry.

The next prominent factor is the culture of media and technology consumption and the online community that has highly affected their lifestyles with the rapid communication, news consumption, and music perception through various channels, whether from Youtube, Sound Cloud, or Facebook. Students are given opportunities to attend music events that become more noticeably frequent throughout the last 10 years. There are numerous new raw materials available from which to create music whether independently or in collaboration.

Furthermore, it is found that students' ways of life has changed based on one of society's main values: capitalism. Students are more extravagant (Sojeiya, 2004) and some of them are obsessed with the perceived benefits of capitalism. Many music education students need to work and perform more music. In some cases, students skip classes to work instead. It is evident that if paid jobs are present during their study, most of them prefer to work rather than to study. They would spend their income on food, items of fashion, and travel. Furthermore, some students do not feel comfortable if they have to invest the same sum of money on *extra* music education. This is because many have their education paid for by their parents and prefer spending self-acquired money on luxury goods.

> "In some subjects, though lecturers put so much effort on writing the course materials, gathering data, binding them, and sell them at affordable prices, some students still exclaimed 'Oh! We have to pay again!' This was really irritating because I noticed that their phones were way more expensive than the book." (Sukkanit Sasomsin, Head of Western Music Department, College of Music, Bansomdejchaopraya Rajabhat University), Interview by author. September 10, 2016, Bangkok, Transcript).

b. Music Educational Students' Changes in Learning Behaviors
The most noticeable change learning behaviors is the incorporation of technology to support their projects. Students can conduct research on the internet, use online course materials, and participate in various learning networks. Academically, new principles, theories, and knowledge in the education and music industries are always being introduced. New techniques of music teaching are published in the online community which students can utilize. The current trend encourages students to research outside of textbooks and expand their world of learning. However, no distance learning is available for undergraduate music programs yet; it is used rarely at the graduate level in the courses where the lecturers work abroad.

Another facet of change in music learning is in the music performance category. This used to be a one-on-one in person activity – especially the traditional Thai music through its oral tradition. Students needed to memorize or write down

notes under tutorage of their teachers. However presently, recording devices are available and online platforms help facilitate the music study.

> "Firstly, when I was assigned a new song, I would go onto Youtube and listen to the music sample. Sometimes, I sing along with it. I think it's very convenient and easier than transcribing notes one by one which wasted a lot of time" (Sittikiat Chaothai, music education student, Chulalongkorn University, Interview by the author. August 15, 2016, Bangkok, Transcript).

Furthermore, notation recording can be achieved more conveniently and with greater flexibility with today's software and devices. Music creation is aided by various computer software and mobile applications. The consumption of music updates is rapid and achieved through various on online channels. Some course subjects contain materials of foreign music education and culture, and contemporary music examples as case studies. At the same time, this changes the identity and tradition of music learning since knowledge becomes more accessible and responsive to students' instant demands, yet with what seems is increased forgetfulness. Furthermore, the student-teacher relationship has become more distant compared to the past and requires less connection time. If students forget how the notes are played, they can search from online channels or check their record files.

Discussion

The results demonstrate that foreign cultures outside the AEC present multiple advantages to music education students. For instance, embracing new cultures widen their views on the world. The study of various cultures, in terms of languages, arts, music, clothing, foods, and concepts, can be personalized to their ways of life. In addition, data research, news consumption, and publicity can be processed at fast pace and is being enhanced by the constant development of technology. These factors all correlates with the Office of the Higher Education Commission's learning outcome standards that aims to equip learners with extensive and systematic knowledge. Additionally, the regular use of information technology is encouraged for data collection, evaluation, interpretation, and presentations.

In the respect to their educational lives, music education students can access new innovations and available facilities which readily respond to their learning and music preferences since both the variety and their modernity are beneficial to education. However, a concern was raised in that the Thai students are still mostly technology users/consumers and have not reached the level of being producers/creators of music education tools through software or hardware innovations.

Another issue concerns the Thai student's overconsumption of certain cultures which turn into an addiction. This causes the following disadvantages and issues: Social media addiction displaces time and energy from other learning activities. There was also expressed an ignorance of ones surroundings – a detachment from their current environment and lost opportunities. Furthermore, the ability to access a large amount of information instantly can sometimes causes distress and alarm, especially from unfiltered and inaccurate news.

Therefore, the process relating to music education in Thailand requires further consideration and comprehension of existing and incoming complications from various cultures. Thailand's social and cultural resources should be employed in an accurate and proper balance to conserve and develop the country.

Another point is the changes teaching methods facilitate the students' learning and information access. Online course material and online classrooms are available and do not require physical class attendance. However, music programs are primarily still practice-based and involves experiences that teachers pass on through skill development, music performances, or other activities. These characteristics lead to the development of skills, complemented by a personal connection and advice on life, morals, and learning tips are offered that cannot be found on any social media. Therefore, traditional teaching method is still the priority while technology becomes an adjunct enhancement.

Nevertheless, quality music education should be organized and flexible based on the learners' self-learning preferences and require real execution. Teachers should act as a guide who are willing to study along with their students, be open to new ideas, and not attached to any specific subjects that are separate from the truth in life.

According to the informants, higher education institutions should proceed based on open-mindedness; they should develop their elements while considering themselves as a global citizen, along with refining their self-identity. They should seriously pose questions on the role of music education in Thailand on how it could benefit effectively to people living with globalization. This question will stress the music education industry's role in developing human learning which leads to a wider music knowledge exchange. At the same time, this will cause an re-examination of cultural roots and an investigation in the ownership of any cultural products.

Music education students themselves, however, should be self-aware before filtering any culture consumption through learning and comprehending first their own culture origins of themselves and others, and possess learning skills based on respect and unbiased open-mindedness (Lalitmongkol, 2013). They should also understand the developmental history of how music is paired with civilization and perceive the role of the current global music culture with it interrelatedness.

Suggestions
The suggestions are separated into three areas with comments about instructors, students and curriculum considerations as follows:.

Educators should give advice on changes while being open to new ideas by choosing facets of cultures that match the goals of the students. Instructors should be models in practice sessions and improve their course content and learning methodology to correlate with current events. Media and technology should be applied in teaching while the necessary performance skills should also be maintained

and developed, transferred to students, and maintained by a program of professional development that includes periodic music research and updates. Music instructors should be aware of cultures "based on knowledge and accurate understanding." The core concept is that the arts and cultures are forever in flux and instructors have a dual role of conserving the traditional while internalizing an awareness of the new. With this wider vision of social change and global cultural context a greater creativity in musical expression, knowledge, teaching methods and research can be manifested.

Additionally the instructors requires their improvement to be able to present works, ideas, or activities of themselves and students through a variety of musical modalities and activities. They should also possess the knowledge and ability to organize professional music activities. For instance, they need to have the background and ability to give advice on funding sources or networks from which students can access to apply for financial and project support. Furthermore, students need to be trained to master the coordination skills necessary to present performances to the public.

Students must be self-aware, understand the nature of society and global changes through the study of the influx of cultural elements and adapt them to be included in their learning. For example, in conducting basic research, learning about music industry updates, and how to select the proper technology for their education and projects. The purpose for the student is to prepare themselves for participating in the AEC. An ideal graduates would have the following characteristics.

- To possess practical skills, music education theory knowledge, and related general knowledge. To be able to keep their music education knowledge up-to-date and applicable in real life
- To have experience with the appropriate technology
- To have polished communication and interpersonal skills
- To think creatively and have good problem solving skills
- To hold virtues, upstanding morality, and educator's work ethics
- To be aware of global changes and able to adopt foreign cultural influences properly while at the same time preserving Thai culture.
- To act accordingly to the profession's work ethics and possess teaching principles that assist in their students improvement.
- To understand the roots of the nation and posses thought processes that embraces facets of new cultures reasonably and with full comprehension.
- To innovate and develop new tools as additional options for professionals in the music industry.

The curriculum should be up-to-date and incorporate proven instructional methodologies. It should contain subjects involving cultural changes and international music education and cultures so as to equip students with new and directly applicable knowledge. However, the curriculum should emphasize the roots and core of Thai music and create a music program based on this knowledge. Furthermore, the suggestion to create an international program of "traditional Thai music

education" was made. This would establish a knowledge base and to spread this music culture internationally. It would respond to the international demand in the AEC for a study program covering the traditional music of Thailand.

In general, the defining characteristics of this new pedagogy should incorporate mechanisms to integrate constant changes with the concept of supporting never-ending improvements. The teaching methods and assessment should conform with the stated curriculum. A variety of effective media and technology should be employed. The course materials should be updated regularly. The curriculum should aim to give students a full and direct experience of music itself along with its creation and performance while training them for future careers. For instance, concerts, events, or academic music conferences should be organized on a regular basis. Furthermore, instruction should focus on the in-depth research of music and its effects on society along with the creative research that aims at creating innovations in music education.

However, some informants suggested that the appropriate teaching method for the present is to be open to welcoming the changes in students' attitudes and learning preferences and understand each student's focus and background. Currently, students are exposed to a variety of media and informational sources therefore the pathway for instructional content is no longer one-sided. Information needs to flow both ways in the classroom. Opportunities for discussion with opinions being expressed from all parties would widen and liven the learning environment.

Suggestions on Further Research
- Data collection should be conducted from more diverse groups to acquire useful information that would lead to further development of teachers, students, the curriculum, and music pedagogy at each institution.
- The results of this research should be used to further develop the curriculum and provide guidance for instructors in advising students.
- An historical review of foreign cultures within and outside of the AEC and their effects on Thailand's music industry should be conducted.
- Students' ways of life at the undergraduate and graduate levels should be examined to determine the effects of foreign culture consumption from both the inside and outside of the AEC.
- The effects on instruction and curriculums within Thailand from the influx and exposure of foreign cultures in and out of the AEC should be studied.
- Research on developing an all-encompassing ASEAN music curriculum should be carried out.

Other Suggestions
- Organizations relating to ASEAN arts, music, theater, and dance, should be founded based on the assembly of a network of scholars. This is to exchange knowledge, create a space for discussion, and share knowledge on sources of research funding and/or events, and to establish a center for linking the ASEAN cultural arts together.

- Innovations supporting music education should be encouraged, by integrating cultural support through a partnership with hardware and software development. This would provide a basis for the systematic study of musical instruction similar that found in field of sport science. This would change Thailand's role from a user to a leader.

Acknowledgements

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