

The Design of the Thai Musical Culture and Performing Arts Course for Chinese Universities from the Perspective of Multiculturalism

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Abstract

Thai musical culture and performing arts are important resources for multicultural education. However, based on the current situation of Thai music culture and performing arts in Chinese universities, students lack understanding and learning about this valuable art and cultural resource. Therefore, this dissertation proposes a comprehensive framework for integrating Thai musical culture and performing arts courses into Chinese university curricula, including an introduction to Thai music and performing arts, and emphasizes the value of Thai music and performing arts and their positive impact on cultural exchange and cross-cultural music education from the aspects of philosophy, anthropology, sociology, and musicology. Finally, the course concept, objectives, teaching arrangement, content, resources, methods, evaluation strategies, and teaching case examples are designed to strengthen multicultural music education in Chinese universities.

Keywords: Multicultural Music Education; Thai Musical Culture; Thai Performing Arts; Chinese Universities; Course Design

Introduction

China and Thailand share a close bond rooted in trade, culture, and history, spanning over 2,000 years. The relationship, dating back to the Silk Road era, has deepened across economic, cultural, and political spheres. Chinese influence, present for over 1,000 years in Thailand, has contributed significantly to its social fabric. Geographical proximity has further fostered cultural similarities, particularly evident in production, lifestyle, and folk traditions.

Music and performing arts are cultural treasures reflecting a nation's essence. Thailand, an ancient civilization, boasts a rich musical and performing arts heritage dating back to the Sukhothai period. Thai music encompasses three main types: traditional court music, religious ceremony music, and folk music representing diverse ethnic groups. Influenced by Indian religion and Theravada Buddhism, Thai folk songs radiate joy and elegance. Instrumentation, drawing from Khmer and Gamelan music, employs local materials like iron, wood, and bamboo. Thai performing arts, notably Khon (Thai Mask Dance), showcase intricate costumes and captivating storytelling, often depicting ancient epics. Other traditional dances like Lakhon, Fon Lep (Thai Nail Dance), and Fon Tien (Candle Dance) each offer unique narratives and allure. These arts, beloved domestically and abroad, serve as windows into Thai culture, history, and traditions. The Thai government is dedicated to preserving and transmitting these cultural legacies to future generations. Chinese music scholars like Guan Jianhua and Chen Ziming have spearheaded world music education in China. Their contributions include books like "Chinese Music Education and International Music Education," translations of key texts like Bruno Nettel's "Music Ethnology and The Teaching of World Music," and numerous articles addressing multicultural education. Their insights, rooted in cultural anthropology and philosophy, have reshaped music education across Chinese universities and schools, prompting the rapid growth of world music courses nationwide. Today, hundreds of universities offer these courses, positively impacting Chinese college students. Thai musical culture and performing arts courses are vital for multicultural music education in Chinese universities. As education adapts to global challenges, course reform becomes paramount. China's Ministry of Education emphasizes diversified education to nurture international talents. Despite state policies, limited resources hinder multicultural education development. Introducing Thai music and performing arts courses can enrich students' cultural understanding and appreciation, addressing gaps in multicultural education.

This study enhances Chinese universities' multicultural music education by introducing Thai musical culture and performing arts courses. It fosters cultural exchanges between China and Thailand, enriching the Chinese music education system and nurturing talents with national pride and global understanding. Through experiencing Thai culture, students broaden horizons, enhance emotional intelligence, and boost artistic creativity, fostering comprehensive development. This initiative sets the stage for integrating diverse global cultures with China's rich heritage, promoting mutual understanding and cultural integration.

Research Objectives

1. To study the content and classification of Thai musical culture and performing arts
2. To study the value and application of cross-cultural music teaching in Chinese universities
3. To design the Thai musical culture and performing arts course for Chinese universities from the perspective of multiculturalism

Literature Review

The research direction of this dissertation is the design of Thai musical culture and performing arts course in Chinese universities from the perspective of the world multicultural, so I consulted relevant Foreign and Chinese literature with the themes of “Thai music and performing arts”, “Multicultural Music Education”, “Curriculum Development and Course design”.

1. Thai music and performing arts

Swang Viboonpong introduces Thai classical singing in detail from the aspects of historical background, singing skills, performance background, and songwriting, and studies and discusses the teaching and dissemination of Thai classical singing (Viboonpong, 2003).

In Sowat’s doctoral dissertation, introduced the drama Phrommas in the Thai drama Khon (Thai Mask Dance), and then introduced its relationship with the theater, its musical characteristics in different works, and its current situation, thus emphasizing its value and expressiveness in the Thai performing arts and musical arts (Sowat, 2018).

2. Multicultural music education

Starting from the analysis of “culture” and “multiculturalism”, Elliott, D. J. made a new examination and reflection on the nature of music and music education, proposing that music and music education should be explained by a multicultural word (Elliott, 1990).

Cai Zhihua in music based on multicultural appreciation teaching practice analysis, reasonable application in music appreciation teaching, multicultural not only can improve the students for music appreciation, improve its music self-restraint, also can enrich students’ field of vision, make students fully feel the exotic in learning, is beneficial to stimulate students’ interest. Finally, combined with the corresponding teaching practice, the music appreciation teaching based on multiple culture is analyzed and discussed (Cai, 2013).

In his doctoral dissertation, Chen Peigang analyzed and reflected on the historical background, international trends and missions of contemporary Chinese music culture, as well as the basic concepts of the Advanced Music Culture Foundation Course. In response to the monolithic tendency of the basic

curriculum concept of advanced music in China, a solution is proposed, and the historical review and reflection of curriculum design based on the concept of multiculturalism are reconstructed (Chen, 2017).

3. Curriculum Development

Dr. Wan Chao integrates emerging technologies with primary school education, and designs and constructs the concept of maker curriculum development suitable for primary schools. He first starts from the overall conception of research to the selection of research objects to data analysis, and then from the setting of curriculum objectives, curriculum content selection, the design of teaching strategies, and the positioning of evaluation methods to the final teaching practice evaluation. He systematically and completely elaborated the ideas and modes of curriculum development in interdisciplinary field, which opened up a new path for the development of education in interdisciplinary field (Wan, 2019).

In "Research on the Development of Local Courses of Intangible Cultural Heritage —— Taking Guizhou Ethnic Areas in the Qingshui River Basin as an example", guided by the local curriculum development, the Qingshui river basin in Guizhou ethnic areas curriculum development theory and practice research, finally the practice effect evaluation and put forward the optimization strategy. (Yang, 2020)

Professor Liu Minghua wrote in his article "Research on the Development and Practice of ASEAN Ethnic Music Curriculum in Guangxi Universities —— Take Northeast Thai Ethnic Music as an example". Based on the advantages of regional resources, he proposed to build a team of northeast Thai music teachers in Guangxi, collect materials for northeast Thai folk music, open northeast Thai music courses and let students carry out practical activities. Under the initiative of "Belt and Road" in China, more and more scholars have turned their eyes on education development to Southeast Asia, especially Thailand, which provides important theoretical reference and practical confidence for me to study the course teaching of Thai music in Chinese universities. (Liu, 2021)

Research Methodology

1. Research Techniques and Methods

The following research methods are mainly adopted:

1.1 Literature Research Method:

1.1.1 Collect and organize relevant materials and literature of Thai music: Understanding the historical development of Thailand, physical geography, humanities, etc., master the rhythm and representative rhythm of Thai music, the type and scale of Thai ensemble, the material, timbre and

use scenes of Thai instruments, and the singing style of Thai folk songs and performing songs, dances and plays.

1.1.2 Analyze and study theoretical materials and literature related to Thai music: Conduct detailed research on the influence of multicultural education, philosophy, anthropology, and sociology on Thai musical culture and performing arts, as well as the problems existing in the implementation of music education.

1.1.3 Sources:

1.1.3.1 Google Scholar

1.1.3.2 CNKI (China National Knowledge Infrastructure)

1.1.3.3 Shaanxi Provincial Library

1.1.3.4 The books on Thai music and performing arts, Philosophy, Anthropology, Sociology, Musicology and Pedagogy

2. Fieldwork method:

a. Learn the theoretical knowledge and professional skills of Thai music and performing arts from experts at Srinakharinwirot University.

b. Inspects Srinakharinwirot University's undergraduate music theory and skills course. Through the above field investigation and investigation, I provide first-hand materials for me to develop and design Thai music courses in Chinese universities.

3. Data Collection through Field Visits:

a. Visiting locations:

i. Visiting to the Bangkok National Museum.

ii. Watching and learning Thai traditional music performances at the Thai Cultural Center

iii. Interviewing music-related professors at the Srinakharinwirot University.

iv. Communicating and visiting with music students at the Srinakharinwirot University

b. Equipment and tools needed for investigation: Notebook, Computer, Recording equipment, Audio and video recording equipment.

c. Data Integration:

4. Data Analysis:

This article explores the curriculum design of Thai music culture and performing arts in Chinese universities from a multicultural perspective. This paper expounds the teaching value and application of Thai music in Chinese universities through the discussion of the classification of Thai music culture and

performing arts, and finally discusses the design of Thai music culture and performing arts in music courses in Chinese universities.

5. Conclusion and Suggestions:

Research Results

1. The characteristics of Thai musical culture and performing arts

Thailand's diverse musical culture and performing arts, spanning classical court, religious and folk traditions, reflect its ancient roots and cultural richness. From Ayutthaya to the Chakri dynasty, Thai music culture and performing arts continued to evolve, influenced by Indian religions, with a predominantly Theravada Buddhism. Along with instruments such as Piphat Ensemble and Khong Wong Yai, it embodies a unique national identity. Thai music's uniqueness lies in its oral transmission, fostering improvisation. Its tempo features smooth two or four beats with varying speeds. Melodically, it employs a square structure with front and back echoes, akin to the Chinese pentatonic scale. Instrumentally, it utilizes a distinctive seventh scale. Thai music styles include Thai and Meng, each with its tonal variations. Rich genres like folk songs and traditional dances characterize Thai music. Thai performing arts blend tradition with modernity, boasting diverse, colorful, and ceremonial expressions rooted in religion and culture. Amidst multiculturalism, Thai musical culture evolves while retaining its essence, a testament to its resilience and adaptability over millennia.

Firstly, Thai Music History spans classical, religious, and folk genres, influenced by India, China, Java, and Cambodia. Initially oral, it transitioned to written during Sukhothai era. Ayutthaya period saw court music flourish, despite Western influence. Thonburi retained Ayutthaya style, while Rattanakosin focused on consolidation and integration. Successive rulers enriched Thai music with new instruments and styles, fostering a diverse ensemble. Today, Thai music, influenced by foreign cultures, maintains its essence while evolving, supported by government initiatives. Thai folk music, enriched by neighboring influences, adds to its unique cultural tapestry.

Secondly, is Thai Instrument. One of the main media used in Thailand and other Southeast Asian countries to express production, life and internal emotions is Musical Instruments. Musical Instruments. According to the name, shape, characteristics and playing methods of Thai instruments, they can be divided into “Deed” (Plucked Instruments) (e.g. Krachappi, Chakhe), “Si” (Stringed Instruments) (e.g. Saw Sam Sai, Saw U, Saw Duang), “Ti” (Percussion instruments) (e.g. Khong Wong Yai/ Khong Wong Lek, Ranat Ek/Ranat Thum, Ching, Taphon, Klong that, Thon and Rammana) and “Pao” (Wind Instruments) (e.g. Khlui phiang aw, Pi Nai).

Thirdly, it is the three main Ensembles in Thailand, namely, Piphat Ensemble, the Khrueng Sai Ensemble and the Mahori Ensemble. The Piphat Ensemble, led by the wind instrument "Pi," is the earliest Thai orchestra, blending melodic and rhythmic percussion. It's a revered tradition, performed solo or at events like festivals, weddings, and funerals. Men typically play Khong Wong, Ranat, drums, and wind instruments, while women play strings. A basic ensemble includes Khong Wong Yai, Khong Wong Lek, Ranat Thum, Ranat Ek, Pi, and drums. Ranat Ek and Ranat Thum are in the front row, followed by Khong Wong and Pi, with percussion in the back row. The Khrueng Sai Ensemble, originating in the 20th century, features mainly string instruments. Popular in Thai daily life, it's common at events like weddings. Unlike Piphat, it allows both genders to participate. Typically, it includes instruments like Saw U, Saw Duang, Saw Sam Sai, Chakhe, Klui, Rammanna, Ching, Chap, and Mong. Chakhe leads, with other instruments behind. The Mahori Ensemble blends Piphat and Khrueng Sai characteristics, led by Saw Sam Sai. It's vibrant and commonly seen in theaters and folk dances, but not in religious ceremonies. Historically played by women, instruments were small for portability. Today, gender and instrument size restrictions are abolished.

Fourthly, is about the introduction of Thai Folk Songs. Thai folk songs evolved from lyrics-free tunes to richer compositions influenced by musicals and rap. Characterized by nasal sounds and pentatonic melodies, they reflect daily life and rituals. Different regions exhibit unique styles, like the Lanna music of northern Thailand, influenced by its diverse ethnic history. Northeastern Thailand's folk songs blend Lao and local influences due to historical connections with Laos. The central region, marked by cultural shifts and dynastic changes, boasts a vibrant music culture, while southern Thailand's music is diverse, influenced by Malay and Mon rule, with cheerful folk songs often incorporating Western and Malay elements.

Fifthly, is Thai Folk Dance. It is a local tradition reflecting daily life, often performed collectively in regional costumes. Movements are less rigid compared to classical dance, focusing on rhythm and lyrical content. It encompasses labor, religious, and even war themes, with regional variations. Thai folk dance is also usually divided into northern, northeastern, central, and southern regions. Northern Thailand, rich in Lanna culture, showcases dances like the Fon Lep (Thai Nail Dance) and Fon Tien (Candle Dance), reflecting court traditions. Northeastern dances are influenced by Lao and Khmer cultures, with dances like the Reuam Anre Dance. Central Thailand features the Ram Wong (The Circle Dance), while Southern dances, influenced by Muslim culture, include the Nora Dance and Ron Rae (Sand Cages Dance).

2. Value and application of cross-cultural music teaching in Chinese universities

Based on the above, this section analyzes the philosophical, anthropological, sociological, and musicological values of Thai music culture and performing arts, and how these theories can be applied to the cross-cultural teaching of Thai music in Chinese universities.

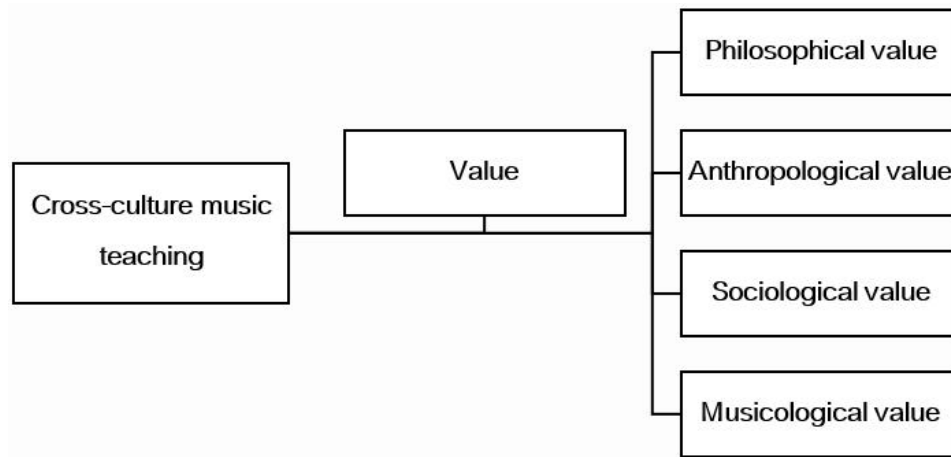


Figure 1 Structure diagram of cross-cultural Thai music teaching in Chinese universities

Source: Song Shengya

2.1 The philosophical value and application of cross-cultural teaching of Thai music

Firstly, Thai musical culture and performing arts embodies Oriental harmony, balancing diverse elements like court music's integration of cultural facets. Teaching this harmonious tradition can enriches Chinese students' understanding of cultural philosophy, enhancing appreciation, performance, and composition skills.

Secondly, Buddhist philosophy permeates Thai musical culture and performing arts, emphasizing impermanence and karma's cause-effect balance. Teaching Thai music enlightens students about life's transience and ethical responsibility, fostering introspection and correct aesthetic consciousness.

Thirdly, Thai musical culture and performing arts reflects social philosophy, analyzing societal dynamics and values. It conveys interpersonal bonds, community identity, and traditional values, enriching cross-cultural understanding. Teaching Thai music promotes emotional and values exploration, creative expression, and critical thinking, nurturing respect for diverse values. Besides, Thai music addresses social issues, expressing concerns about poverty, injustice, and the environment. Teaching Thai music encourages students to explore these issues, fostering social awareness and responsibility through analysis and creative expression in concerts and festivals.

2.2 The anthropological value and application of cross-cultural teaching of Thai music

First of all, the lyrics, melody, dance and other cultural symbols in Thai music and performance convey a rich cultural information. Knowing these symbols gives an insight into Thai culture. In teaching, teachers can guide students to analyze the symbols in music, and inspire students to create works that reflect cultural understanding, so as to promote cross-cultural appreciation.

Second, Thai social ceremonies, such as royal celebrations and festivals, emphasize respect through rituals of music and performing arts. In teaching, teachers can choose some different music for students to compare and study, so as to cultivate students' multicultural appreciation ability.

Third, Thai court and folk music and performing arts styles are influenced by identity and social structures. Court music and performing arts symbolize royalty and hierarchy, while folk music and performances express community values and regional identity. Teachers can introduce Thai music and performing arts styles, highlighting performance and performance techniques, lyrics, and cultural history, etc., to develop students' understanding of the identity and social hierarchy reflected in music and performing arts. Comparing Thai music and performing arts to other cultures fosters respect for multiculturalism.

Fourth, Thai music culture and performing arts reflect collective memory through cultural inheritance and change. For example, traditional Thai musical instruments have been preserved through instruction, while Thai Teochew theatre has enriched cultural diversity by blending Chinese traditions with Thai culture. Teachers can have students play Thai instruments, learn traditional Chinese music, and learn about cultural significance. Field interviews with local artists promote practical skills and intercultural understanding.

Fifth, cultural convergence and clash are evident in Thai music culture and performing arts. Thai music and performing arts draw inspiration from Indian culture but remain unique, striking a balance between innovation and preservation. Exploring cultural differences and blending fosters multicultural awareness. Studying the historical, religious, and social context of Thai music can deepen an understanding of conflict and integration. The creative fusion of Thai traditional music with other cultures fosters cross-cultural understanding and creativity.

2.3 The sociological value and application of cross-cultural music teaching in Thai music

First of all, there is the role of social ceremonies and celebrations. Anthropology focuses on social rituals, while sociology studies the effects of music and the performing arts on the structure of society. In Thailand, for example, music, like royal coronations and festivals, shapes social norms and highlights the profound impact of music on social relationships. When teaching Thai music, students can

analyze music and performing arts during celebrations and compose music for social occasions to understand its role in society and develop their cultural sensitivity.

Second, there is identity and social structure. Anthropology studies individual or community identity in Thai music and performing arts, while sociology explores its role in social structures. Thai music and performing arts reflect hierarchy and community spirit, shaping social events such as weddings and promoting cross-group understanding. In teaching, teachers can introduce students to a variety of Thai music styles, musical instruments, performing arts, and social contexts. They can also allow students to analyze the role of different Thai music and performing arts in society and share their findings through group presentations.

Third, it is cultural inheritance and change. Anthropology focuses on the traditions and symbolism of Thai music and performing arts, while sociology examines the broader social role of music and performing arts and adaptation to modernization. For example, the Thai performance Khon (Thai Mask Dance) reflects social roles and modernity through stage design, performance style, and interaction with audiences through social media and technology. In teaching, teachers can combine sociology with cultural heritage themes to guide students to explore the role of Thai music and performing arts in Thai society and its impact on modernization. In addition, students can also analyze Chinese music culture and performing arts from these perspectives to strengthen critical thinking and intercultural understanding.

2.4 The musicological value and application of cross-cultural music teaching in Thai music

First of all, is Music structure. Musicology delves into Thai music's structure, exploring form, melody, harmony, instrument arrangement, and rhythm. Understanding Molam's square musical structure and improvisational lyrics, Lam Pluen's fusion of tradition and modernity, and Mahori's polyphonic harmony enhances appreciation of Thai music. Instruments like Pi Nai and Ranat add unique timbres, enriching its expression. Learning rhythm patterns like 8/4 and 4/6 deepens understanding of its cultural nuances. In music teaching, teachers can guide students to learn Thai music style, melody, harmony, etc. Students deepen their understanding of Thai music and develop their creativity by playing, analyzing, discussing and creating music.

Secondly, is Instrumental performance skills. Studying Thai instruments uncovers unique cultural expression. For example, Phin Isan creates cheerful melodies through finger manipulation, while Ranat produces pleasant decorative rhythms. “Pao” (Wind Instruments) convey complex emotions using oral techniques. Pi Nai employs circular breathing to express joy and sadness. In teaching, due to limitations, not all Chinese music students can experience Thai instruments. However,

they can learn through videos, pictures, and descriptions. After mastering basic skills, they can practice ensemble or solo performances, appreciating Thai music's charm.

Thirdly, is Tone system. Thai music's unique tone system diverges from Western scales, profoundly shaping melody and harmony. Its seven-average tone system contrasts sharply with Western twelve-average scales, resulting in distinct melodic traits. Additionally, Thai music employs special intervals and embellishments, showcased through instruments like *Ranat*, enriching emotional expression and cultural resonance in melodies. In Thai music teaching, teachers can guide students to learn the basic knowledge of the tone system and compare it with Western and Chinese music, and they can also gain a comprehensive understanding by practicing traditional Thai songs.

Fourth, there is the style of musical performance. Thai music and performing arts have important artistic and cultural value. Through musicology, its social and cultural roles are explored through traditional performing rituals and practices. Traditional Thai dramas such as *Khon* (Thai Mask Dance) use a variety of musical instruments to enhance storytelling. Religious ceremonies also incorporate music to enhance the sense of solemnity. Analyzing performance techniques can reveal unique visual, auditory effects, dynamic rhythms, and emotional expressions. These skills provide a profound artistic experience that enriches cultural appreciation and enjoyment. In music teaching, Thai music forms such as dance and drama can be integrated to allow students to gain personal experience. Performances and exchanges can also be organized for students to deepen their understanding of the concepts of Thai music and performing arts.

3. Design of Thai music course in Chinese universities

This part discusses the design of Thai musical culture and performing arts courses in Chinese universities from the aspects of course conception, course and teaching objectives, teaching arrangement, design of teaching content, selection of teaching resource, design teaching methods and strategies, course evaluation and instructional design cases.

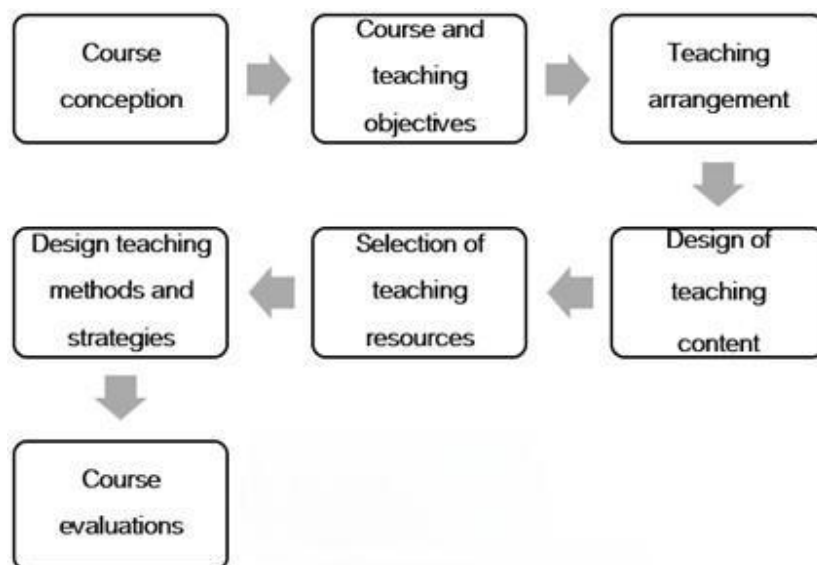


Figure 2 Flow chart of the course design of Thai musical culture and performing arts in Chinese universities.

Source: Song Shengya

3.1 Course conception

The Thai musical culture and performing arts course in Chinese universities integrates a multicultural perspective into music education through key concepts such as cultural understanding, practical experience, multidisciplinary integration, student engagement, and critical thinking. These concepts enrich students' understanding of the historical, cultural, and social significance of Thai music and performing arts, promoting cross-cultural appreciation and independent analysis.

3.2 Course and teaching objectives

First, is Emotion, attitude, and value dimensions. In Thai music teaching, Chinese university music students aim to 1. Develop emotional sensitivity and expression. 2. Foster respect and understanding for Thai culture. 3. Enhance open-mindedness and cross-cultural communication. 4. Cultivate teamwork skills through group performances. 5. Improve aesthetic perception and critical thinking. 6. Recognize the value of art in society and life. Second, is Process and method dimensions. In learning Thai musical culture and performing arts, Chinese music students aim to: 1. Master cross-cultural research methods. 2. Utilize pluralistic learning approaches. 3. Cultivate independent learning and thinking. 4. Utilize digital skills for data gathering and analysis. 5. Engage in practical application for music inheritance and practice. Third, is Knowledge and Skills Dimensions. Chinese music students should: 1. Master basic knowledge of Thai musical culture and performing arts. 2. Acquire Thai music and performance skills. 3. Practice Thai music creation and arrangement. 4. Understand Thailand's

cultural context. 5. Analyze and critique Thai musical culture and performing arts. 6. Integrate cross-cultural music and performing arts.

3.3 Teaching arrangement.

The following is my choice of the teaching arrangement: This course targets undergraduate music students aged 18 to 22, requiring basic theoretical knowledge and skill level. Classes accommodate 30 to 40 students with multimedia-equipped classrooms. The curriculum comprises six units totaling 20 lessons, each lasting 120 minutes. Content includes Thai music and performance history (30%), theory (40%), and practical skills (30%).

3.4 Design of teaching content, The teaching content and ideas of each unit are specific and as follows: Unit 1 covers Thai music history, divided into 3 lessons, Unit 2 covers Thai Musical Instruments, with 3 lessons, Unit 3 covers 3 contemporary Thai Ensembles, Unit 4 covers Thai folk songs from 4 regions, Unit 5 covers Thai classical and folk dances, Unit 6 covers Thai dramas in cultural integration; Review and summary of overall knowledge.

3.5 Selection of teaching resources, Teaching resources enrich students' learning with materials, tools, and technologies. For Thai Musical culture and performing arts course, resources include teaching materials, instruments, audiovisual aids, and online resources tailored to students' needs and course objectives, promoting understanding and skill development. 1. Textbooks & Reference Books: Offer systematic analysis & detailed information to stimulate interest & build solid understanding. 2. Audio & Video Materials: Provide auditory & visual experiences, aiding comprehension & appreciation of Thai music and performing arts. 3. Online Courses & Platforms: Facilitate flexible learning & collaboration, enhancing participation & independent exploration. 4. Musical Instruments & Equipment: Support practical practice, fostering cultural understanding & performance skills. 5. Academic Papers & Research Materials: Offer in-depth theoretical references, aiding independent exploration & understanding. 6. Teaching Cases & Practice Guides: Provide practical references for teaching optimization & adaptation to diverse environments. 7. Multimedia Presentation & Course Documents: Enhance teaching with interactive multimedia, providing clear guidance on course content.

3.6 Design teaching methods and strategies, Teaching method is a planned, systematic approach used by educators to impart knowledge, skills, and attitudes. It incorporates various strategies to enhance learning outcomes, adapt to individual needs, and foster critical thinking.

3.7 Course evaluations, Course evaluation ensures program effectiveness, quality, and goal achievement by reviewing teaching methods, resources, and student performance. It aims to assess

students' understanding, performance skills, cross-cultural awareness, creativity, critical thinking, teamwork, and lifelong learning attitude in Thai musical culture and performing arts. The evaluation covers course structure, textbooks, teaching methods, student participation, assessment methods, practical learning, cross-cultural education, and student achievements. Methods include student evaluation, teaching observation, assignments, academic performance assessment, practical evaluation, and group discussions. These methods provide insights for improving teaching quality and fostering diverse learning experiences in Thai musical culture and performing arts courses, promoting both academic and practical skills, and encouraging cross-cultural understanding and creativity.

Discussions

This study aims to design a curriculum focusing on Thai musical culture and performing arts for Chinese universities, emphasizing multicultural perspectives. It examines the pedagogical significance of Thai musical culture and performing arts within music education, drawing insights from literature on culture and multiculturalism (Elliott, 1990; Yang, 2020). The research emphasizes the integration of Thai musical culture and performing arts into Chinese university music programs to provide students with a diverse educational experience.

Introducing Thai musical culture and performing arts as a specialized course faces challenges such as limited literature availability, educators' unfamiliarity, and resource scarcity. To address these challenges, future research should expand literature reviews, enhance pedagogical training, and improve access to teaching materials. This study aims to distill key principles of Thai music course design for Chinese universities, contributing to cross-cultural music education and promoting multiculturalism in higher education institutions.

Suggestions

Practical Recommendation

1. Establish Collaborative Partnerships: Foster collaborations between Chinese universities and institutions in Thailand specializing in Thai musical culture and performing arts. These partnerships can facilitate faculty exchanges, joint research projects, and access to authentic teaching materials.

2. Professional Development Workshops: Organize workshops and seminars for music educators in Chinese universities to enhance their understanding and appreciation of Thai musical

culture and performing arts. These sessions can include guest lectures, hands-on demonstrations, and immersive experiences.

3 .Curricular Integration: Integrate modules on Thai musical culture and performing arts into existing music programs at Chinese universities. Ensure that these modules are thoughtfully designed to align with the broader curriculum and provide students with a comprehensive understanding of multicultural musical traditions.

Recommendation for Future Research

1 .Comparative Analysis: Conduct comparative studies between Thai musical culture and performing arts and other Southeast Asian musical traditions to elucidate commonalities, differences, and unique features. This comparative approach can deepen scholarly understanding and inform curriculum development.

2 . Pedagogical Innovation: Explore innovative pedagogical approaches for teaching Thai musical culture and performing arts in Chinese university settings. Experiment with interdisciplinary methods, technology-enhanced learning tools, and community engagement initiatives to enhance student engagement and learning outcomes.

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