



## The learning package creation of NATAP-NORA for higher education in Thailand

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### Abstract

The objectives of this research were to: (1) study the body of knowledge involved in conveying the NATAP-NORA; (2) develop and assess the quality of a learning package; and (3) study students' achievement after learning package implementation. A mixed method research was used and divided as data collecting patterns including: (1) Qualitative data collection: interviews with experts; and (2) Quantitative data collection: creating the learning package and studying the student's academic achievement after utilizing the learning package. The results showed that: (1) The findings of a study in the body of knowledge revealed that: NATAP-NORA is a rhythm of Klong Tap instrument functioning as a medium of communication between Nora's dance postures and directions of the song's structure. To convey the lesson, An introduction to NORA, Rhythm Control, Tone of Voice, Song interpretation would be emphasized; (2) The results of a learning package development revealed that: package evaluation by experts is appropriate for implementation. The results of a pilot study in terms of the efficiency percentage (E1/E2) turned out that the learning package is at 66/65, which is higher than stated criteria of 60/60 indicating the package is effective; and (3) Students' achievement after the implementation of the learning package found that students' competency is good at content competence ( $\bar{x} = 3.32$ ,  $SD = 0.54$ ), musical instrument skills are good ( $\bar{x} = 3.12$ ,  $SD = 0.19$ ), and observation revealed that students' behavior is good ( $\bar{x} = 2.96$ ,  $SD = 0.49$ ).

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## Introduction

Nora performance is not only a part of Thailand's southern folk culture with a long history, but it is also the contribution of creating the folk arts to supply psychological needs of people, those who are associated with links to their beliefs involved in supernatural things (Uejitmet, 2021). The composition of Nora performance covers the characteristics of the dance, plot and instruments that are played in the performance. The instrumental groups used in the performance are divided into 2 types: (1) Percussion group consisting of Klong Nang, Klong Tap, Klong circle, cymbals, Tae instruments; and (2) wood wind instruments, namely, Oboe. The Klong Tap (Figure 1) is an instrument that is played as the main element, which connects the rhythm of the melody and the NORA dance postures. The rhythm of playing the Klong Tap instrument is called NATAP-NORA.

Figure 1 show the Klong Tap instrument played in NATAP-NORA in the NORA performance.



**Figure 1** Klong Tap: Rapassorn Phutthichawanphat

The interpretation of NATAP-NORA musical instruments, the practice of Klong Tap and NATAP-NORA rhythm depend on the different styles of local teachers in each band. Currently, the NATAP-NORA implementation between the teachers and young learners has changed over time. Not all textbooks are not relevant to academic principles and adequate learning process. This is because these kinds of teachers are common villagers not being songwriters or even academicians. Although they have researched and conducted materials involved in NATAP-NORA; textbooks, exercises as well as musical notes, those items are inappropriate academically and practically fit.

At present, the teaching of NATAP-NORA at higher education in Thailand is classified in the field of Southern Folk Music, which has 3 institutions providing and teaching it in their curriculums as folk music courses: (1) Songkhla Rajabhat University, Songkhla Province; (2) Thaksin University, Songkhla campus; and (3) Nakhon Si Thammarat College of Dramatic Arts, Nakhon Si Thammarat province.

According to teachers and learners interviews, the teaching of folk music courses focuses on a context of the area where it is taught. In each institution, there is a problem in determining the obvious content. The knowledge information is incomplete. The model of teaching skill has not yet been fully conducted in the process of conveying, which is overlapped.

Based on the approach of developing higher education in the future, a blueprint for change that focuses on producing qualified graduates has been established as a means which defines the outcome of the educational system whereby learners are required to study the conveying of NATAP-NORA in order to promote the wisdom of folk music and the heritage of southern Thai folk culture. Additionally, the researcher would like to study the teaching process taught by the teachers on conveying NATAP-NORA music, the procedures from the basic level of the development to the professional level. Therefore, conducting NATAP-NORA learning package designed for learners in the higher education level that covers background of the course, music used in the basic Nora performance and the NATAP-NORA rhythm composed as an international note is created in order to extend the teaching process of southern folk music, simplified to understand and conserve this folk culture.

## Objectives of the Research

1. To study the body of knowledge involved in conveying the NATAP-NORA
2. To develop and assess the quality of a learning package
3. To study students' achievement after learning package implementation

## The Scope of the Study

### Content

1. Study the body of knowledge in conveying NATAP-NORA and related contexts; history, culture, ritual, norm, tradition, instrument, role and function, and playing method
2. Study conveying NATAP-NORA; teaching method, selection, initiation to being able to play, norms associated with teacher, learning management, approach and teaching philosophy
3. Study problem and learning management process in local instruments course taught at Sukhothai college of Dramatic Arts

## Participants

1. The person who provides information about NATAP-NORA and Klong Tap instrument were 3 Klong Tap masters.

2. Population for experimental research were students in higher education enrolled in Local instruments in folksong music course at Sukhothai College of Dramatic Arts.

### Research Area

1. Field Data Collection of NATAP-NORA were from the Nora Performance Learning Groups of Songkhla province, Phatthalung province and Nakhon Si Thammarat province.

2. Research Field was at Sukhothai College of Dramatic Arts, which provided the local instruments of southern region course for students in higher education institutes.

### Literature Review

There were three main topics in terms of relevant work papers and researches: (1) NORA music in the previous period involved in folk and southern tales, NORA performances related to rituals, various beliefs, components of the performance, the rhythm, and music in the performances; (2) Klong Tap reformational techniques; and (3) the process of conducting a learning package, and measuring outcomes after implementation to guide the creation of NATAP-NORA learning package.

### Methodology

Mixed methods research was employed in this research divided into 2 phases including: phase 1: Method of qualitative research and phase 2: Method of quantitative research as shown below;

#### Phase 1: Method of Qualitative Research

*Part 1: The process of collecting data to study the body of knowledge involved in conveying NATAP-NORA consisted of 3 parts as follows:*

##### 1. Collecting data

Data were basically collected from various sources including

###### 1) Document and information

Study and comply the body of knowledge involved in conveying NATAP-NORA; history, norm, tradition, rituals, role and function, physical aspect, sound system, and conveying of Tap songs played in the local southern performance.

###### 2) Observation

Comply data involved in conveying NATAP-NORA; NATAP songs played during Nora performance,

the relation between instrument players and performers, atmosphere while doing rehearsal, environment during performing. Non-participant observation was used to collect data associated with behaviors of instrument players, instruments played, as well as Nora local performance of Nakhonrithammarach province, Trang province, Phatthalung province, and Songkhla province.

###### 3) In-depth interview

Comply data involved in the studies associated with the body of knowledge of conveying NATAP-NORA.

3.1) Study the body of knowledge involved in conveying of NATAP-NORA with the main informants; process involved in conveying basic music to initiate practicing techniques that focused on playing and interpreting songs for selecting NATAP-NORA rhythms.

3.2) Group of people who were selected and purposively randomized according to qualifications that directly and consecutively received the Klong Tap learning with local teachers for at least five years or were Klong Tap teachers who had gained experiences from playing Klong Tap instrument during the southern local performance.

###### 4) The topics of interview

To collect data from the interview, structured interview was used to specify questions or issues in the interview, which obviously covered the contents according to the objectives and framework in the research and being aware of other related issues. The steps to build the tool are illustrated below;

4.1) Identify framework of question issues or the methods of interview according to the research objectives.

4.2) Outline issues in questions of the interview that focus on the issue of conveying NATAP-NORA including teacher, learner, learning management, curriculum, and other contexts which were the parts of conveying NATAP-NORA.

4.3) Present the interview to 2 advisors and 5 experts for checking validity, correction, completeness according to the framework, and the research objectives.

4.4) Adjust and edit the interview according to advisor's suggestions and apply them for the next step.

#### 2. Data Analysis

Data in the body of knowledge involved in the conveying of NATAP-NORA, songs played in the performance, techniques, and playing methods were analyzed by researcher.

###### 1) History

###### 2) Ritual and Belief

###### 3) Pattern and step of conveying of NATAP-NORA

4) Constitution of instruments during Nora performance

4.1) Instruments, compounding band, and conveying

4.2) Types of melody used in the performance; instruments, scale, line, falling tune, patterns of song, and melody as well as types of NATAP-NORA rhythm.

### 3. Conclusion and Suggestion

1) Arrange and sum up according to the study and analyze the data involved in the body of knowledge on conveying of NATAP-NORA.

2) Conclude the result of students' achievement in the learning package of the local instruments course in accordance with descriptive analysis.

3) Summarize the results and suggestions which were provided.

*Part 2: Analyzing the relations of learning content, background, interpretation, and creating a learning package involved in Klong Tap practice*

1. Principle, approach, theory, related documents, and researches in terms of conveying NATAP-NORA had built the process of creating learning package as follows;

1) Objective design, principle, and structural design of learning package had been studied by the researcher relying on data from problems and current social needs and also suggestions from experts specifically in Tap playing of local instruments course from Nakhornsritthammarach and Sukhothai college of Dramatic Arts. Learning objectives were specified covering 3 skills based on objective design of education by Bloom taxonomy (Bloom et al., 1956); (1) Knowledge, (2) Practical Skill, and (3) Attitude, as described in **Table 1** below;

**Table 1** Objective design

Knowledge	Practical Skill	Attitude
<ul style="list-style-type: none"> <li>- The body of knowledge involved in Nora history</li> <li>- Constitution of Nara instruments</li> <li>- Type of Nora Songs</li> </ul>	<ul style="list-style-type: none"> <li>- Practical techniques of instrument</li> <li>- Expertise in playing Klong Tap</li> </ul>	<ul style="list-style-type: none"> <li>- Having positive attitude toward Nora instrument</li> <li>- Recognizing and giving value of Nora instrumental knowledge</li> <li>- Behaviors after learning</li> </ul>

**Table 2** Content selection

Documents Data	Interview Data
- History of Nora	- Natap Nora
- Belief and Ritual	- Types of Nora songs
- Natap Nora	- Conveying process of Klong Tap
	- Practical Klong Tap

**Table 4** Frame of evaluation and assessment

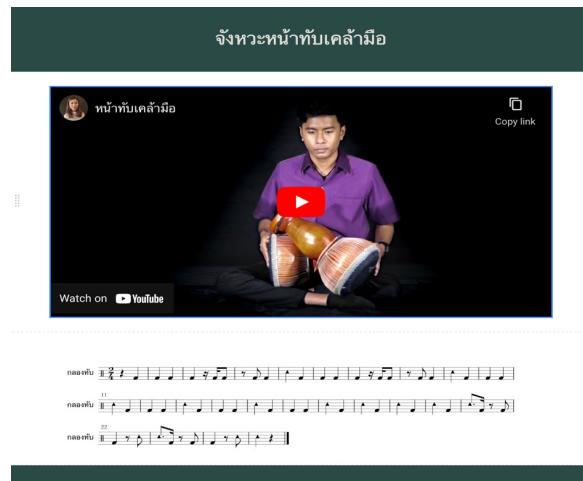
Knowledge	Practical Skill	Attitude
<ul style="list-style-type: none"> <li>- Subjective Test</li> <li>- Measured using subjective exams using rubric scale measurements.</li> </ul>	<ul style="list-style-type: none"> <li>- Skill evaluation form</li> <li>- Measured using the rubric scale Klong Tab skill test.</li> </ul>	<ul style="list-style-type: none"> <li>- Learner behavior survey</li> <li>- Measured using learner behavior observation model and satisfaction assessment form</li> </ul>

2) Content selection, the body of knowledge in academic documents and lessons learnt from experts were complied, as shown in **Table 2** below;

3) Learning activity design; the researcher had studied the body of knowledge involved in the design according to related documents, as demonstrated in **Table 3**.

4) Evaluation and Assessment Design was built relevant to learning outcomes and objectives of the learning package divided into 3 parts: (1) Knowledge, (2) Practical Skill, and (3) Attitude, as steps shown in **Table 4** below;

5) Example Creating a learning package involved in Klong Tap practice using Google site platform model, as shown in **Figure 2**.



**Figure 2** Example: The learning package entitled NATAP-NORA

**Table 3** Learning activity management

Learning Activity Management	Teaching Method
- Student Center	- Lecture
- Active Learning	- Learning by doing
	- Demonstration

## Phase 2 The Method of Quantitative Research

### Part 1: Instructional media validation

Analytical document and interview forms were validated by 2 advisors and 5 experts according to consistency, correction, completion based on approach, and research objectives as specified below;

1. Being national artist in Performing Arts or creating recognition performances throughout 5 years.
2. Being academician involved in southern local instruments or instrument studies and having gained acceptance in academic field of conducting projects, articles, and textbooks consecutively.
3. Being expert through learning evaluation and assessment in curriculum level.
4. Try out before collecting data by determining test plan as follows;

From **Table 5**, eight tests of planning in assessment were evaluated prior to the trial. Management of learning activities based on learning kits from 1 to 7 times in terms of knowledge, skills, behaviors, and survey results would evaluate learners after classes, and behaviors throughout the test.

### Part 2 The study of students' achievement in the learning package

#### 1. Population

Purposive sampling was employed to specify the population in the study who were 10 undergraduates, majoring in Thai music and enrolled in the required course entitled NATAP Rhythm at Sukhothai College of Dramatic Arts, Sukhothai province.

#### 2. Research Method Planning

One—Shot Case Study was used to test and study the results which occurred according to variant.

#### 3. Qualitative Data Analysis.

1) Analyze average of the achievement in terms of knowledge and Practical skill of the instruments.

2) Analyze average of the achievement in learner, behavior surveys, and present data in terms of table form.

3) Conclude and discuss the result of the achievement in descriptive statistics.

**Table 5** The process of tryout planning

Round	1	2	3	4	5	6	7	8
Learning Package	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	
Evaluation								
Knowledge								After learning
Skill								After learning
Behavior					Throughout the test			
Survey								After learning

## Results

The results of the research were able to be summarized into 3 parts: (1) the body of knowledge involved in conveying NATAP-NORA; (2) the result of a learning package; and (3) the achievement of learners who learnt by the learning package as follows:

### Phase 1: The Body of Knowledge Involved in Conveying NATAP-NORA

According to the research, it was found that the body of knowledge involved in conveying NATAP-NORA can be concluded into 3 important issues as follows:

1. Belief, there were generally 3 perspectives: Nora's descent, Phuk Pha Poi ritual, and Saut Khueng Saut Kamla traditional dance. In terms of superstitious belief, there were 3 aspects; treatment, mediumship, and removing wish.

2. In terms of the ritual, there were 2 important issues as follows: (1) The ritual forms occurred in 2 types: Nora Rong Khru Yai and Nora Rong Khru Lek; (2) The constituents of the ritual consist of Nora troop or Nai Rong, mediumship, duration of the ritual, ritual hall, ceremonial tools and offerings, musical instruments and duets, costumes, participants, composition, and dance postures; (3) The sequence of the rituals occurred in 2 characteristics, namely, Khru Mau Nora, Nora Rong Khru and Khru Mau Nora Rong Khru Lek ritual steps.

3. NATAP-NORA was divided into 10 types of the main rhythms of Klong Tap as follows: (1) Khlao Mue, (2) Phleng Kraou, (3) Klaun Hern, (4) Mae Lai, (5) Sot Sroi, (6) Phleng Tha Kru, (7) Phleng Phran, (8) Phleng Kho, (9) Nart Cha, and (10) Nart Rew respectively.

### Phase 2: The Learning Package Creation

According to the research, the results of evaluation considered by experts passed the criteria and the results of the analysis before being put into practice. 3 contents were evaluated: (1) 20 scores for content knowledge; (2) 20 scores for instrument practical skills;

and (3) 20 scores for learner behaviors. All three parts were calculated as 60 points. To pass the criteria, students should pass at criteria 60/60 percent. Learners passed the criteria on each item calculated with the total passing scores at 65.4 percent. Therefore, the efficiency of the learning package was 66/65.

### *Phase 3: Achievement of The Students Who Learnt the Learning Package*

According to the research, the result of achievement scores in terms of content competence were at a good level ( $\bar{x} = 3.32$ ,  $SD = 0.54$ ), The achievement scores in musical instrument skills were at a good level ( $\bar{x} = 3.12$ ,  $SD = 0.19$ ). The achievement of student's attitude scores from the students' interview were at a good level Level ( $\bar{x} = 2.96$ ,  $SD = 0.49$ ) and the behavior scores from the students' survey were also at a good level ( $\bar{x} = 2.89$ ,  $SD = 0.14$ ).

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## Discussion

Discussion is divided into 4 Parts: (1) the body of knowledge involved in conveying NATAP-NORA; (2) the learning package creation; (3) Achievement of the students who studied the learning package; and (4) Additional information discussed during conducting the research;

### *Part 1: The Body of Knowledge in Conveying NATAP-NORA According to the Research could be Summed Up with 3 issues;*

1. Firstly, belief, there were generally 3 perspectives; Nora's descent, Phuk Pha Poi ritual, and Saut Khueng Saut Kamlai traditional dance. In terms of superstitious belief, there were 3 aspects; treatment, mediumship, and removing wishes.

2. Secondly, The ritual forms occurred in 2 types: (1) Nora Rong Khru Yai and Nora Rong Khru Lek; (2) The constituents of the ritual consist of Nora troop or Nai Rong, mediumship, duration of the ritual, ritual hall, ceremonial tools and offerings, musical instruments and duets, costumes, participants, composition and dance postures; and (3) The sequence of the rituals occurred in 2 characteristics, namely, Khru Mau Nora and Nora Rong Khru and Khru Mau Nora Rong Khru Lek ritual steps.

3. Thirdly, NATAP-NORA was divided into 10 types of rhythm as follows; (1) Khlao Mue, (2) Phleng Kraou, (3) Klaung Hern, (4) Mae Lai, (5) Sot Sroi, (6) Phleng Tha Khru, (7) Phleng Phran, (8) Phleng Kho, (9) Nart Cha, and (10) Nart Rew. These three points mentioned were

relevant with Pholphichai and Inyarat (2019) whose research studied belief, ritual, conveying form of Khru Mau Nora, and Nora Rong Khru in Prik sub-district, Thung Yai district, Nakhonrithammarach province. The result found that there were 2 types of belief involved in Khru Mau Nora and Nora Long Khru: (1) General beliefs; Nora's descent belief, Khrop Thert or Phuk Pha Yai, which was a ritual of becoming a complete version of being Nora. Phuk Pha Poi was a ritual to quit being Nora while Sot Khrueng Sot Soi was a ritual of dedicating himself or herself as a pupil; and (2) Superstitious beliefs were treatment, mediumship, which used the medium to contact between people and ancestors who had died, and removing wishes held when they get what they wish for from Nora. In terms of ritual, there were 6 rituals; (1) Khrop Thert or Phuk Pha Yai, (2) Phuk Pha Poi, (3) Sot Khrueng Sot Kamlai, (4) Treatments of what illness occurred in parts of the body, (5) Mediumship whose body was used as a medium for contact between people and ancestors who had died, and (6) Removing wishes. Conveying forms were 2 types: (1) Conveying from Khru Mau Nora and Nora Rong Khru descent including conveying from kinship system; and (2) Conveying forms of Khru Mau Nora and Nora Rong Khru consisting of belief and ritual.

Based on the analysis from interviews, the arrangement of the NATAP-NORA rhythm in the song was divided into two characteristics: (1) The use of NATAP-NORA outstanding rhythm, which is coordinately played by Pi (oboe) and Klong Tap using Na Tap Khlao and Na Tap Phlern Tha Khru; and (2) Music played in NATAP-NORA rhythms, which is overlapped depending on the player's interpretation.

### *Part 2: The Learning Package Creation of NATAP-NORA for Higher Education in Thailand*

Regarding the learning package created, it was found that it enhanced learners systematically in order to study NATAP-NORA content. Traditionally, NATAP-NORA learning was conveyed as an oral approach or one by one between teacher and new learner, which had no logical written script and took a lot of time to manage the learning. This was distinguished from the conveying of the content through the learning package in this research, which was an electronic book so that learners were able to study the content anytime, and it allowed them to practice Klong Tap with melody sound stimulation program improving their practical skills effectively before rehearsing in group or band. This result was related to Luearat & Treemart (2018) whose research involved melody application for enhancing instrumental learning in primary level,

and the result found that it had supported and improved learner's listening and practical skills. Additionally, the advantage of this learning package was that the contents were recorded with the international note being capable of fulfilling the body of knowledge involved in NATAP-NORA, and becoming an alternative method of instrumental learning at the international level, which was also relevant to the research entitled A Composition of Dussadeeniphon Songs: Siadmuriyalikhit conducted by Suwanthada (2014). That research studied the arrangement of Thai songs chorus applied to western songs composition technique as an approach, and it also contributed to Thai songs being much more international.

### *Part 3: The Achievement of Students Who Studied the Learning Package of NATAP-NORA at the Higher Education Level*

In this research, the researcher identified evaluation and assessment of the learners achievement into 4 parts as follows;

1. Content knowledge of learners after learning; it was found that the level of an average in the achievement was at good criteria ( $\bar{x} = 3.32$ ). As answering questions of learners analyzed overall, learners had analyzed content systematically and critically since the learning package was designed related to mixed method teaching; lecturing, enquiry, and demonstration integrated with video clips and illustrations in the learning package. Therefore, this was an active learning so that their critical thinking skills were built throughout the learning, which related to Jujaroen (2018), whose research studied the improvement of critical thinking skill and singing skill applied enquiry learning management with Kodely approach for grade 8 students. The result revealed that critical thinking ability of learners in post-test was higher than pre-test with .1 significant.

2. Practical instrument skill after researching; it was found that the level of score average was at medium level ( $\bar{x} = 2.64$ ). Based on the analysis of qualitative results from observing learners' developmental reactions after the use of the learning package, the learners had better understood, and practiced correctly and quickly since they were reenforced and corrected according to examples and video clips displayed in the learning package of NATAP-NORA. Besides, the learning package was designed related to mixed method teaching, so it allowed learners to study and solve problem practically by themselves, which was similar to the student centered method whereby the teacher provided them suggestions differentiating from the prior ones, where learners should practice what teacher taught them strictly. This was not able to improve learner potentials to be efficient and skillful on practical skills, which related

to Komaimphunnakul (2011) whose research studied the improvement of learning activity integrated mixed method in practical guitar 1 course affecting practical instrument skills for undergraduates. The result showed that the guitar practical skill of learners in post-test was higher than pre-test rising to 52.21 percent; however, in terms of the result of an average of learners, it was only at medium level. Therefore, the researcher analyzed the causes and summarized such into 2 points; First, learners were not familiar with the international note, which took time to understand. Second, the duration of the research was 8 weeks or 2 months, participants also adjusted their learning methods to fit in, and the result was not as the researcher predicted, but it was also acceptable due to the scores being close to the good criteria ( $\bar{x} = 2.66$ ).

3. The behaviors of the learner determined; there were three criteria: good ( $\bar{x} = 2.66–4.00$ ), moderate ( $\bar{x} = 1.33–2.65$ ), fair ( $\bar{x} = 0.00–1.32$ ). As researched, it was found that the level of average learner behaviors was at good level ( $\bar{x} = 2.96$ ). According to learner behaviors analyzed, it was observable that learners would like to study NATAP-NORA at one level, so learners were pleased to attend and practice according to the steps of the learning process.

4. The Survey of the learners determined; there were three criteria: good ( $\bar{x} = 2.66–4.00$ ), moderate ( $\bar{x} = 1.33–2.65$ ), fair ( $\bar{x} = 0.00–1.32$ ). After research, it was revealed that the level of an average in the survey was at good condition ( $\bar{x} = 2.89$ ). As the survey determined, the scores were relevant to learner behaviors.

### *Part 4: Additional Information Discussed during Conducting the Research*

This research focused on building innovation of the learning package on conveying NATAP-NORA, which employed the theory of learning management in 21st century in order to improve the local southern instrumental teaching in categories of instrument and Nora performance of Thailand, and also to promote the conveying of local Nora instrument onto the international level. While the research was being conducted, additional issues which were not included in the results specified were analyzed and divided into 3 points as follows: Firstly, in the learner's understanding through the musical form of the instrument according to the learning activity involved in types of other songs, learners were confused in the musical forms between Nora and Western music. Therefore, the content associated with the basic western musical form had also been expandingly added; title of song lyrics, music punctuation marks, and music symbols so that it would enhance the better understanding in each of passage lyrics that caused learner's confusion.

Secondly, in the learner's understanding toward the international note in terms of reading note skill in the learning activity of practical instrument following songs, NATAP-NORA rhythm specified in the international note was evaluated at the medium to the difficult level. Therefore, listening and reading notes were arranged and matched in pairs so that learners were able to understand.

Thirdly, for the connection of understanding via playing local instruments during the performance, learners had to play the songs specified in the learning package, so they sometimes were confused in the melody and rhythm during playing and tried to adjust their playing to be as the original. This was because the music foundation was played for ritual and entertaining purposes, where improvisation was usually employed in some passages of lyrics, for instance, to change a passage of lyrics or to start other new songs in the playing pattern of Ram Nora songs, the main melody would rely on Pee, so Klong Tap a player should observe melody change by Pee. Thus, the feature of Nora rehearsal band would be in group and in this research, the instruments were specifically selected for learners and rehearsed separately as a beginning step. For this reason, learners misunderstood that they should play according to the notes only. To solve this, the researcher inserted the characteristics of playing melody in southern instruments as simulated video and audio clips so that learners could analyze melody changes through music to understand small parts of the song before practicing based on musical notes. Moreover, suggestion of improvisation in some passages of lyrics was also provided bringing 10 rhythms content in each NATAP as a fundamental improvisation. After that, learners would gain more understanding and could play NATAP-NORA rhythm correctly, which related to Chimnoo (2022), whose research studied The usage of music video lessons for musical teaching: a case study on the lack of teachers for the schools. The research found that the achievement in performing Melodian instruments for post-test was significantly higher than pre-test at level .05.

Finally, the researcher has created the learning package to present the body of knowledge by applying concept in terms of Western music theory, which is distinguished from the way of learning NATAP-NORA, that has used the Thai musical notation system for a long time. Additionally, employing universal notation upon Thai note has been continuously pushed and developed, for instance, Khamfoi (2001), whose research was entitled The development Thai

notation system to universal standard. However, in the researcher's opinion, to develop the body of knowledge involved in the NATAP-NORA Rythme widely and internationally, Recording notes in the universal notation system toward learning NATAP-NORA in this learning package is another method to spread knowledge associated with NATAP-NORA to an international level, which requires the cooperation between artists and southern folk music teachers underneath the concepts of conservatism and new creative ideas perspective.

## Conflict of Interest

The authors declare that there is no conflict of interest.

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