

# Guidelines for the Development of Jazz Music Education Management in Thailand's Higher Education Institutions

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**Abstracts:** The objectives of this research were to study 1) the conditions and problems of jazz education management in higher education institutions in Thailand, and 2) the guidelines for developing jazz music education management in higher education institutions in Thailand. Qualitative research methods were employed by collecting data from documents, interviews, observations, and focus group discussions. The findings are as follows: Regarding the conditions of jazz music education management in Thailand's higher education institutions, in terms of curriculum, the course offered is a four-year Bachelor of Music Program in Jazz Studies; in terms of instruction, there were qualified instructors with expertise in professional jazz, and the educational system allows students to gain knowledge and experience to the fullest extent from the faculty members and external experts; regarding educational resources, enough budgets are allocated for the purchase of educational equipment, and quality instruments and music rooms were provided; regarding measurement and evaluation, there was a measurement and evaluation system that complies with the undergraduate learning benchmarks, teaching strategies were evaluated, and student achievement was assessed according to standard criteria. Meanwhile, the problems were that some courses focused too much on classical music, learners still lacked good basic skills for jazz, the budget for organizing skills-enhancing activities was insufficient, and individual differences made group assessment difficult. Guidelines for the development of jazz music education management in Thailand's higher education institutions. Jazz music personnel should be prepared to study the history of jazz music and understand its essence. It should be encouraged that learning content be determined, starting from the listening-memorizing-understanding-application. The inspiration and space for jazz music should be promoted in all dimensions of society, and linkages between other types of music and jazz music should be established. Jazz music should be developed based on the area, history, society, and culture of each locality. There should be an integration of what exists in society in education management personnel and agencies in the public and private sectors. As well as other related parties providing cooperation, the jazz music curriculum should be developed in accordance with the undergraduate education framework, national policy and strategy, manpower development policy of the country, United Nations Sustainable Development Goals (SDGs), and visions and missions of each university.

**Keywords:** Guidelines for the Development, Higher Education Institutions, Jazz, Music Education, Management.

## 1. INTRODUCTION

Jazz is the musical freedom of humanity when it comes to jazz; you think of music that is full of freedom, imagination, and creativity. Jazz music is a reflection of society, religion, and politics. Jazz is no different from the conversation between the artist and listener (Luepradit, 2002). Jazz music originated from African Americans in the late 20th century. Its highlight is creativity and improvisation requiring performers' skills, theoretical knowledge, musical talent, and experience in creating a melody that comes out live, which will lead to a never-ending musical experience. Jazz culture has improvisation in almost every sub-genre of music, which is the foundation and nature of jazz, with the aim of surprising performers and listeners. Therefore, it can be regarded as a creative experiment for musicians, leading to the discovery of something new (Kernfeld, 2001). Today, improvisation in jazz music has developed considerably. Musicians need to practice strictly for a long time through both self-training and interactive training with other players in the band to gain deep understanding of the musical structure and traditions of jazz music and perform improvisation naturally (Sawyer, 2011: 649-651). Jazz music has long been associated with Thailand. Luang Sukhumnai Pradit, who graduated from Boston University, USA, loved jazz music. After returning to Thailand around 1926. He formed the "Rainbow" amateur jazz band with musicians from the Department of Performing Arts such as Nath Thavornbutr, Eua Soonthornsanan, Champa Lemsamran, and Salee Klom-arpha, among others. For the first time, they performed jazz at the Phayathai Palace Hotel. It was regarded as Thailand's first huge jazz band (Thongcom, 2001).

Jazz music is becoming more popular in Thailand, as seen by music programs at several higher education institutions. Jazz courses have been developed for students, and the Jazz Festival, Thailand International Jazz

Conference (TIJC), and Thailand Jazz Competition have been conducted by both the public and commercial sectors. As the music production business has began to adapt the jazz music arrangement process in a number of styles, jazz music has had a greater effect on other musical genres.

According to the National Education Act of the B.E. 2542 (1999), Section 22, education must be based on the principle that all learners have the ability to learn and develop themselves; learners are regarded as the most important (children's center). The educational management process must encourage learners to develop naturally and achieve their full potential. In other words, learners should receive the opportunity to study the field in which they are interested. However, some fields of education cannot be offered everywhere. This is particularly true for specialized courses such as jazz because it requires experts who have experience in both music content and musical instrument practice and must have all the educational qualifications prescribed by the regulations.

There are three higher education institutions in Thailand that offer jazz courses: The College of Music, Mahidol University; the Faculty of Music, Silpakorn University; Rangsit University Conservatory of Music. Since all of them are located in Bangkok, it is not enough to serve the need for jazz music education, and it is a long distance for students who live in other provinces and are short of money. Therefore, the researchers would like to study the guidelines for developing jazz education management in higher education institutions in order to offer more courses in improvisation and creative music in higher education institutions of the country.

### **1.1. Research Objectives**

1. To study the conditions and problems of jazz education management in Thailand's higher education institutions.

2. To study the guidelines for jazz education management in Thailand's higher education institutions.

## **2. METHODOLOGY**

The purpose of this qualitative research was to investigate the problem and provide guidance for the creation of jazz curriculum education management processes in Thailand's higher education institutions in terms of curriculum, teaching, educational resources, and measurement and evaluation. Higher education institutions that offer a bachelor's degree in jazz music include Mahidol University's College of Music, Silpakorn University's Faculty of Music, and Rangsit University's College of Music. By gathering information from 1 ) Key informants, a group of people who provided information about the development of jazz curriculum education, including administrators, faculty members, educational scholars, and music scholars from the government or private organizations, used in-depth interviews, 2) Casual informants were teachers, students, and other stakeholders from the three educational institutions that offer information regarding the jazz curriculum management process. In-depth interviews and participant observations were used to obtain data, and 3 ) the general informant group supplied information regarding the jazz curriculum education process comprised parents, graduate students, graduates, and receivers of academic music services from all three educational institutions were as follows: 1 ) Interviews were utilized to interview groups of experts and practitioners, 2) Interviews were utilized to interview groups of experts and practitioners, 3) observation was employed to monitor general circumstances regarding numerous actions and general occurrences that take place throughout jazz curriculum management, and 4) Group discussion, which was a meeting to discuss strategies to improve jazz education management in Thailand's higher education institutions. Documentary research includes gathering material from books, textbooks, theses, dissertations, research papers, movies, and the internet. Data from the field research included information gathered from the study area and focus-group discussions. Administrators, educators, academics, artists, professional musicians, students, parents, and music-related business entrepreneurs develop ideas. The data were then evaluated using facts and various theoretical concepts, such as induction and typological analyses, and the study findings were presented. Using a descriptive technique, data were gathered in accordance with the study goals.

### **3. RESULTS**

**3.1.** There were four aspects of the conditions and problems of jazz education management in Thailand's higher education institutions as follows:

#### **3.1.1. Curriculum**

The College of Music, Mahidol University, offers a four-year bachelor's of music program in Jazz, with not less than 139 credits in total throughout the curriculum. This consists of general education subjects of not less than 30 credits, specialized subjects of not less than 103 credits, and free elective subjects of not less than six credits. The Faculty of Music, Silpakorn University, offers a four-year Bachelor of Music Program in Jazz, with not less than 130 credits in total throughout the curriculum. This consists of general education subjects of not less than 30 credits, specialized subjects of not less than 94 credits, and free elective subjects of not less than six credits. The Rangsit University Conservatory of Music offers a four-year Bachelor of Music Program in Jazz, with not less than 130 credits in total throughout the curriculum. This consists of general education subjects of not less than 99 credits, specialized subjects of not less than 99 credits, and free elective subjects of not less than six credits.

#### **3.1.2. Instruction**

Jazz music instructors are available at all three universities. There is a system in place for both academic and professional development of instructors. A comprehensive student recruiting procedure, orientation, preparation, and student care system were in place. The educational system enables students to receive information and experience from faculty members and other professionals in the most efficient and effective way feasible.

#### **3.1.3. Educational Resources**

All three universities have set aside adequate annual budgets for the purchase of books, textbooks, instructional media, teaching equipment, audiovisual equipment, musical instruments, and computer supplies. As well as for the creation of a suitable environment for student learning, the development of academic and support personnel, and the creation of standard and sufficient music rooms to meet the needs of students. Certain universities believe that funds should be raised in order to conduct a wider range of extracurricular activities.

#### **3.1.4. Measurement And Evaluation**

All three universities have measurement and evaluation systems that are in line with the standard learning criteria of a bachelor's degree. There is an assessment of the teaching strategies and skills. A process of achievement standard verification and graduation criteria has been set. Students are required to perform a recital in front of the public and participate in music activities, as specified by the curriculum. This measurement and evaluation process ensures the production of graduates who can perform high-quality work.

**3.2.** Guidelines for the development of jazz education management in Thailand's higher education institutions consist of four aspects as follows:

#### **3.2.1. Curriculum**

(1) Study the history and background of the development of the jazz curriculum in various higher education institutions to see what the courses currently offered are, if there are any obstacles, and what the solutions are, (2) The jazz curriculum should be developed with an emphasis on student growth in terms of content in music theory, choral composition, song composition, music history, practical skills, instrument practice, music ensembles, and listening skills. These disciplines are essential for student development, (3) Development should start with current resources. Local wisdom may be combined with jazz to produce uniqueness and value for educational institutions in the region, and (4) Increase the funding for extracurricular activity management and organization. Budget is

regarded vital for arranging extra-curricular events, such as Workshop Jazz Camp, to enable learners obtain new experiences outside of the classroom.

### **3.2.2 Instruction**

In learner development, educational institutions should organize a complete system for the development of learners, beginning with goal setting, formulating a strategic plan, determining various project implementation plans, and evaluating performance to improve the system's completeness, such as learning skill development, life skill development, and attitude development.

### **3.2.3 Educational Resources**

The availability of educational resources, such as musical instruments, music rooms, and music technology equipment, as well as other educational resources, completes education management and allows for learner expansion. Educational resources are seen as critical for improving managerial efficiency. This is critical for management in any organization since resources may significantly support and play a vital part in performing agency actions or missions, both quantitatively and qualitatively.

### **3.2.4 Measurement and Evaluation**

Student assessment and evaluation should begin with the entrance examination to guarantee that students with actual knowledge and skill, as well as a passion for music, are admitted to study. Strict exam standards should be established so that learners can practice on their own and fulfill the defined requirements. The link between the Jazz Major Instrument course and the Jazz Ensemble course should be examined, and academic success should be validated in accordance with the educational framework.

According to focus group discussions, many music experts and administrators in higher education institutions agreed that in order to create knowledge and understanding of jazz, the government sector, private sector, educational institutions, and other related entities must collaborate, and the history of jazz should be studied both domestically and internationally. A variety of musical content should be presented, and the link between jazz and other music should be pointed out to see different contexts in music, which will lead to the creation of more diverse music works. Furthermore, the inspiration and creation of space for jazz music in all dimensions of society should be promoted to provide an opportunity. It further provides individuals who are interested a platform to demonstrate their ability in music, which may be extended into various genres of music in an abundance of ways. To develop jazz education in Thailand, it is critical to expand the teaching and learning base from the center to different regions by integrating the context of the area, history, social background, and culture with education management, as well as creating an identity of Thainess to distinguish Thai jazz music at the international level.

## **4. DISCUSSION**

### **4.1. Curriculum**

All three universities offer a Bachelor of Music Program in Jazz, which is a four-year program with not less than 139 credits in total throughout the curriculum, consisting of general education subjects, specialized subjects, and free elective subjects. This is in line with Boonyanant & Hongsiriwat (2021:243-258), who studied the guidelines for developing the Bachelor of Education Program in Music Education of Rajabhat universities and found that 1) the overall condition for running the Bachelor of Education Program in Music Education at Rajabhat universities was at a high level with a mean of 3.98 and a standard deviation of 0.56. Problems in implementing the curriculum were found in three aspects: (1) curriculum preparation, (2) curriculum administration, and (3) instructional management. 2) The Bachelor of Education Program in Music Education of Rajabhat universities tends to consist of six aspects: (1) curriculum objectives, (2) curriculum structure, (3) content of the curriculum, (4) instructional management approaches, (5) instructional materials, equipment and media, and 6) measurement and evaluation of the curriculum.

The experts' recommendations on curriculum development to be in line with the current situation and with the focus on developing learners to have effective music skills include studying the history and background of jazz curriculum development in various higher education institutions to see which institutions have already offered jazz curriculum, how the curriculum in use is like, if there are any obstacles, and what the solutions to the problems are. Development of a jazz curriculum focuses on the development of learners in terms of music theory, choral composition, song composition, music history, practical skills, instrument practice, music ensembles, and listening skills. The budget should be increased for managing and organizing extra-curricular activities as they can help develop learners to gain more experiences outside of the classroom such as Workshop Jazz Camp etc. This corresponds to the work of Hanteerapitak (2021: 237-245), who studied music education curriculum development for a bachelor's degree of Rajabhat universities in the Northeast and found that the music education curriculum of Rajabhat universities in the Northeast aims to develop students' potential according to the national strategy and the Thailand 4.0 strategy. In other words, it aims to prepare manpower in terms of knowledge, skills, and competencies necessary for adapting and being aware of the changing trends of the dynamic world and borderless free competition. Human resource production and development must be based on the potential and readiness of each educational institution.

#### **4.2. Instruction**

All three universities have qualified and skilled professors in jazz music. There is a system for recruiting and developing instructors, both academically and professionally. There is a rigorous student recruitment process, orientation, preparation, and student care system. The education system allows students to gain knowledge and experience from faculty members and external experts efficiently and to the greatest extent possible. In learner development, educational institutions should organize a whole system for the development of learners, from goal setting to formulating a strategic plan, determining various project implementation plans, and evaluating performance to improve the system to be more complete, such as learning skill development, life skill development, and attitude development etc. This finding is consistent with Namsena et al. (2017:65-72), who studied the management of music education in institutions attached to the Office of the Vocational Education Commission and found that it was necessary to have a good instructional curriculum, and it should be developed according to the schedule every five years. The purpose of comprehensive music production is to focus on producing musicians who perform background work and create music-related works, both visual and sound—or document works. The course of rebuilding musical instruments and equipment focuses on producing musicians with special knowledge and skills in rebuilding musical instruments and equipment. Meanwhile, the music and technology course focuses on producing musicians who perform on stage. It can be seen that all three three courses focus on producing musicians, and they need to be able to run their own business comprehensively. Learners have different levels of expertise based on the focus of each course. Therefore, it is necessary to provide the same subjects or subject groups, as all of them are related to real-life work.

#### **4.3. Educational Resources**

All three universities have allocated sufficient annual budgets for the purchase of books, textbooks, instructional media, teaching equipment, audio-visual equipment, musical instruments, and computer supplies, creating a suitable environment for student learning, developing academic and support personnel, and creating standard and sufficient music rooms to meet the needs of students. Some universities believe that the budget should be increased to organize various extra-curricular activities.

Availability of educational resources, including musical instruments, music rooms, music technology instruments, and other educational resources makes education management complete and capable of learner development. Educational resources are considered important to maximize management efficiency. It is important and necessary for management in every business because resources can considerably support and play an important role in conducting activities or missions of agencies both quantitatively and qualitatively. This is consistent with the work of Jungate et al. (2022:895-906), who studied the condition of music education management at the higher education level in northern Thailand. It was found that educational support in the music curriculum, such as musical

instruments, music rehearsal rooms, and scores, is an important factor in instructional management and learner potential development. There is still a shortage of support for many institutions. The informants viewed musical instruments as important learning tools, so they should be provided by the course, especially expensive musical instruments. The support of the administrators alone is insufficient for providing quality education, and the informants viewed that learners should be encouraged to buy their own musical instruments, which leads to better learning performance.

#### **4.4. Measurement and Evaluation**

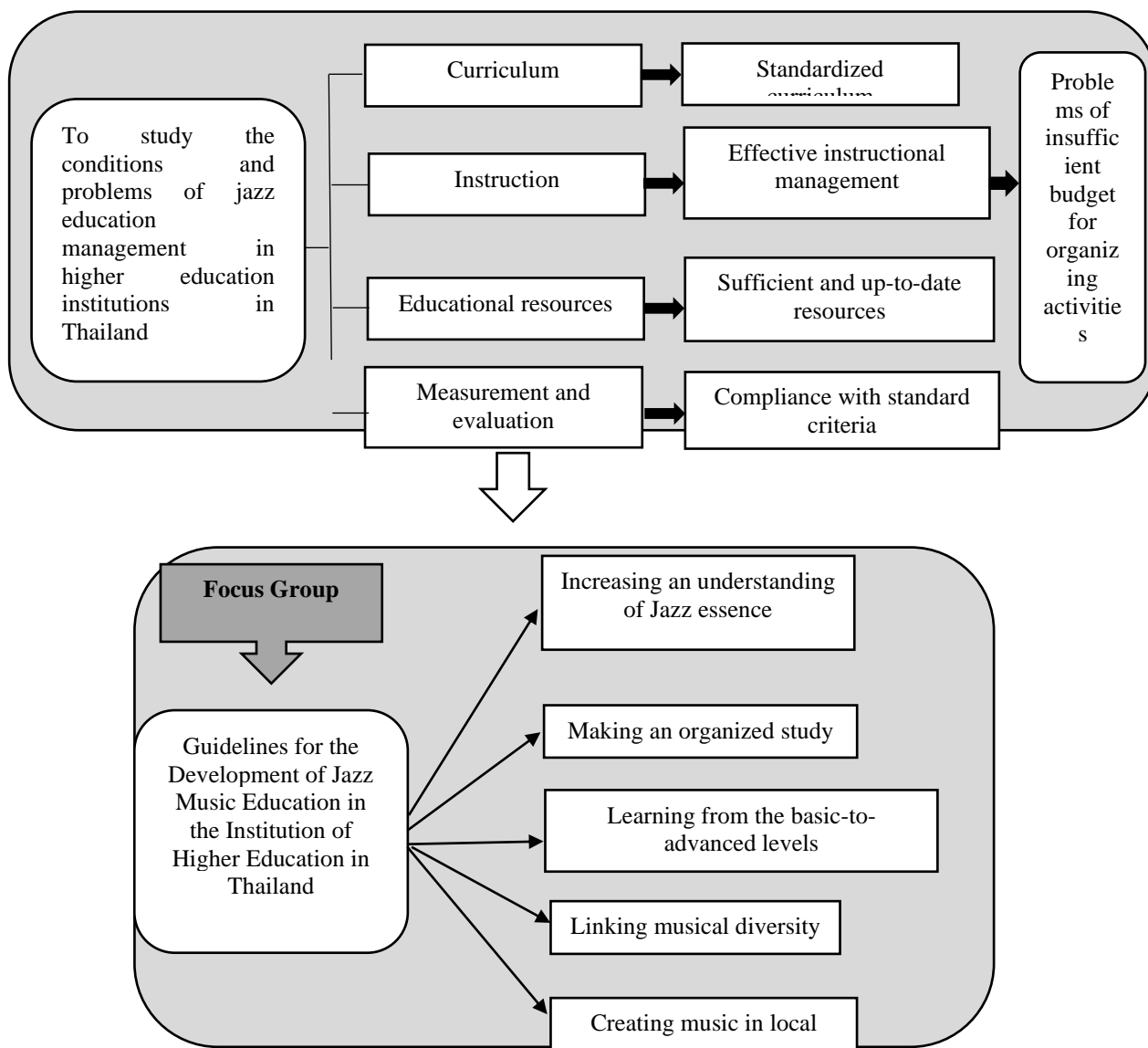
In order to guarantee that students with actual knowledge and skill, as well as a passion for music, are admitted to study, student measurement and assessment should begin with the entrance examination. The test standards should be tight so that students can practice on their own and satisfy the requirements. The link between the Jazz Major Instrument and Jazz Ensemble courses should be examined, and academic success should be validated in accordance with the educational framework, among other things. This is consistent with the findings of Sisaidngam et al. (2019:16-27), who investigated the measurement and assessment of real circumstances of musical instrument practice at the university level. It was found that measurement and evaluation according to actual conditions could be applied and adapted to the process of measuring and evaluating music performance. For example, before learning, individual learners' performance can be evaluated using a survey, and the information obtained can be used to plan the study of these learners. During learning, an assessment such as learning can be conducted, and the instructors would have a form for recording the students' performance.

According to focus group discussions, many music experts and administrators in higher education institutions agreed that in order to create knowledge and understanding of jazz, the government, private sector, educational institutions, and other related entities must collaborate, and the history of jazz should be studied both domestically and internationally. There should be a step-by-step study plan that progresses from the fundamentals to the advanced levels by memorizing and understanding. An assortment of musical content should be provided, and the connection between jazz and other music should be highlighted in order to see multiple contexts in music, leading to the production of more diversified music compositions. Moreover, the inspiration and creation of space for jazz music in all dimensions of society should be fostered in order to offer a chance for everybody interested in jazz to fully study, enjoy, and comprehend jazz music. It also gives a platform for those interested in demonstrating their knowledge in music that can be evolved into other genres of music in an abundance of ways. Particularly, in order to develop jazz education in Thailand, it is necessary to expand the teaching and learning base from the center to different regions by integrating the context of the area, history, social background, and culture with education management, as well as creating an identity of Thainess to distinguish Thai jazz music on an international level. Sukittiwong (2013: 113-119) investigated the guidelines of music education to develop jazz improvisation skills in the Blues form of graduate students and discovered that the instruction focuses on knowledge formation and linkage with learner knowledge to serve as a basis for creative application, with students encouraged to find their own creative approach.

The amount of inventiveness, however, has not been firmly defined. The instructional management technique is composed of five components: 1) Objectives should be established to address learner development and knowledge expansion, linking with learner knowledge, encouraging learners to use information for developing improvisation, and further development of self-knowledge. 2) In order to determine the content, attitudes, skills, cognitive processes, aptitude for creativity, and conditions promoting improvisation should be considered, 3) the organization of teaching activities should focus on developing knowledge, listening, imitating, practicing, transcribing, analyzing, playing, and performing group improvisation, 4) instructional media includes print media, multimedia, practice equipment, and musical instruments. Consider the instructional setting, equipment, classroom, acoustics, interaction, and social atmosphere, 5) Content correctness, abilities, and originality should be monitored for assessment and evaluation through watching behavior, testing, and enquiries.

## CONCLUSION

Based on a study of the Guidelines for the Development of Jazz Music Education at Higher Education Institutions. The researcher was able to synthesize the findings of the investigation of the state and challenges of jazz curriculum education management. All three Thai universities conducted excellent teaching and learning for the establishment of a consistent curriculum by professors and competent employees. From budget allocation to providing appropriate and up-to-date resources and instructional materials. In addition to monitoring and assessing achievements in accordance with benchmarks, we used a range of methodologies. However, several colleges continue to struggle with funds that are ineffective in arranging events to encourage student learning. Many experts feel that comprehending the core of jazz should begin by learning its history. Begin studied these foundations and progressed to a more advanced level, pointing out the diversity of music that connects jazz with other music, which is the foundation for producing musical compositions. However, it also contributes to the knowledge of local history, socioeconomic situations, and culture. Provide education to increase international awareness and appreciation of jazz, which can summarize the guidelines for developing the educational management process for the jazz curriculum in higher education institutions in Thailand as follows.



**Figure 1** Guidelines for the Development of Jazz Music Education in the Institution of Higher Education in Thailand

## Recommendations

### 1. Suggestions for Applying Research Findings

The findings of this study can be used to the establishment of jazz music education curricula in other higher education institutions. Folk music or local music can be included into the establishment of a jazz music education curriculum, beginning with what is presently available and progressing to meet worldwide standards. It is usual for learners to have varying talents and levels of preparation. Programs or administrators should have a mechanism in place to guarantee that a diverse range of learners are consistent with their environment and that individual learners are properly developed.

### 2. Recommendations for Further Research

More research on guidelines for music education management in various forms, such as music practice, classical music, music technology, and so on, should be conducted so that higher education institutions may use them for further curriculum development.

A study of the kind of preparation for people interested in studying in the jazz music education curriculum should be conducted to guarantee that learners have the best opportunity to learn jazz.

There should be a review of graduates' successes to see if they acquire a job that matches their subject of study and if they have enough knowledge and skills to pursue a career in jazz music. This data may be utilized to help build a high-quality jazz music instruction program.

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