



THE DESIGN OF THE THAI MUSICAL CULTURE AND PERFORMING ARTS COURSE
FOR CHINESE UNIVERSITIES FROM THE PERSPECTIVE OF MULTICULTURALISM



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A Dissertation Submitted in Partial Fulfillment of the Requirements
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THE DISSERTATION TITLED

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BY

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Thai music culture and performing arts are important resources for multicultural education. However, the current situation of Thai music culture and performing arts in Chinese universities, students lacked understanding and learning about these valuable art and cultural resources. Therefore, this dissertation proposed a comprehensive framework for integrating Thai musical culture and performing arts courses into Chinese university curricula, including an introduction to Thai music and the performing arts, and emphasized the value of Thai music and performing arts and its 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.

Keyword : Thai music, Multicultural music education, Chinese universities, Curriculum development

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CHAPTER 1

INTRODUCTION

Background

It is based on the close relationship between China and Thailand. Thailand is a large country in Southeast Asia, and its musical culture and performing arts are inseparable from China. The friendly cooperation between the two countries began with the ancient Silk Road trade and continues to deepen in the economic, cultural and political fields. For more than 2,000 years, China and Thailand have maintained long-term friendly relations of development. It is understood that the Chinese have a history of more than 1,000 years in Thailand, accounting for about 11% of the total population of Thailand. Therefore, in the long course of social and historical development in Thailand, the Chinese and other ethnic minorities have made important contributions to this, and have also built a bridge of friendship for Sino-Thai relations. In addition, due to the geographical proximity of the two countries, the cultures of the two countries also have certain similarities, especially in many aspects such as production and life, folk culture, etc., and the lifestyle of the Zhuang, Dong and Dai ethnic groups in China.

As a culture, music and performing arts carry and embody the lifestyles, habits, inner beliefs and emotional patterns of the people of a country. Thailand is an ancient civilization with a culture of national music and performance, and its unique artistic charm has been highlighted in its long history. As the main ethnic group in Thailand, archaeologists say that it was formed as early as BC, from the Sukhothai period to the current Rattanakosin dynasty period, Thai music and performing arts have been constantly improving and innovating. In terms of the types of Thai music, it is divided into three categories: one is traditional classical music, which is dominated by the court. Traditional classical music is a form of music that has been protected by the Ayutthaya dynasty since the 14th century, and the court music culture of the Ayutthaya dynasty is arguably the most prosperous period of this type of music in Thailand. This type of music is characterized by a combination of music and stories that have been passed down since ancient times. The second is the music of religious ceremonies with

Theravada Buddhism as the main culture. The origins of Thai religious music can be traced back to the Sukhothai Dynasty, influenced by the Theravada Buddhist culture introduced to Thailand by the Khmers. Religious ceremonies are closely related to people's daily lives, and one of the forms is mainly played with the Piphat Ensemble. The second form of music is a very important form of ritual music that expresses the respect that the performers have for the master, using music composed by the master and playing with Khong Wong Yai and Taphon from Thailand. The third is the folk customs and folk music that represent various ethnic groups. Thailand has been a multi-ethnic country since ancient times, so each region has its own unique musical culture. What is the same, however, is that the musical patterns developed by these three seemingly different classes were all influenced by foreign religious myths, theater, and music. For example, Thailand is heavily influenced by Indian religion and mainly believes in Theravada Buddhism, so its folk songs can highlight the joyful, kind, gentle, and elegant national style of the Thai people. In addition, the selection and performance of instruments in Thai music also draws on the nutrients of Khmer and Gamelan music, which are basically made of local materials, mainly made of iron, wood, bamboo, etc., which is quite ethnic. In terms of performing arts, Thailand's performing arts showcase the country's long cultural traditions and rich ethnic characteristics. The most famous of these is Khon (Thai Mask Dance), a delicate traditional dance drama known for its ornate costumes, exquisite dance skills and moving musical accompaniment, often interpreting ancient epics and legends. In addition, there are many traditional dance forms in Thailand, such as Lakhon, Fon Lep (Thai Nail Dance), and Fon Tien (Candle Dance), each with its own unique charm and story background. Thailand's performing arts are not only popular domestically, but also internationally and have attracted the love and praise of countless audiences. Through these art forms, one can not only feel the charm of Thai culture, but also learn about the country's colorful history and traditions. The Thai government has always been committed to protecting and passing on these valuable cultural heritages to ensure that they can be appreciated and passed on to future generations.

Multicultural education in the world is the development trend of the times, in the context of global pluralism and integration, cultural exchanges and development of countries around the world has become the general trend, and all countries in the world are paying close attention to the various opportunities and challenges faced by this trend. Culture is the aggregate of all spiritual phenomena in human production and life, and it is also the expression of different groups such as history, geography, humanities, lifestyle, literature, and art. Music and performance are ways and windows for human beings to express various behaviors and emotions and realize mutual communication between different groups. People can understand and feel the uniqueness of different groups through musical expressions between different groups. It can be seen that music and performance play a pivotal role in the trajectory of human cultural exchange and development, and music and performing arts education from a multicultural perspective has also become an important topic in the field of music education research in the world.

Multicultural education is to meet the urgent needs of the physical and mental development of Chinese college students. As early as 1996, UNESCO's International Commission on Century Education stated: "The choice of course must meet the needs of the student's personal development in order to achieve the full human development in the true sense of the word." The music culture and performing arts education in Chinese colleges and universities is based on the new direction of students' "specialization and socialization", and is the exercise and cultivation of students' aesthetic psychology, aesthetic concepts, and creative thinking ability. Its purpose is to enable students to experience and learn about music culture and performing arts, stimulate their creative enthusiasm, pursue the noble values of truth, goodness and beauty, and ultimately enable students to better adapt to and develop the trend of global society. Therefore, in the university music and performing arts courses, we should change the way of thinking of the course, not only to focus on students' learning of Western music culture and performing arts system, but also to change the direction of world music culture and performing arts education.

Many Chinese music scholars have been advocating the course and teaching research in the field of world music. Many famous scholars in the Chinese music field, such as Guan Jianhua and Chen Ziming, have been making positive contributions to the course and teaching research in the field of world music since the 21st century. For example, in his book, *Chinese Music Education and International Music Education*; and his translation of the book, *Music Ethnology and The teaching of World Music*, for the famous Western folk musician Bruno Nettel; and professor Guan Jianhua published by his "multicultural education under the vision of music education", "music cross-cultural exchanges and multicultural music education", and many other articles can clearly and deeply reflect the professor can stand under the background of global integration of multicultural music education and cross-cultural related issues. He reflects on the current situation of Chinese music education on the basis of cultural anthropology, philosophy and pedagogy. This gives a new thinking to the music education in Chinese universities and even the music education mode in primary and secondary schools and children. Under the promotion of these scholars, the world music course has developed rapidly. At present, hundreds of universities in China have opened this course, and the normal universities of music take foreign folk music as a compulsory course to educate students, which has a positive impact on Chinese college students.

The design of Thai musical culture and performing arts courses is an urgent need for the theory and practice of multicultural music education courses in Chinese universities. Course is the core of education and an important medium for conveying educational ideas and theories. In order to adapt to the challenges of globalization and multiculturalism in today's world, countries around the world have carried out school education reform at multiple levels and fields, with the most important being course reform. In 2002, China's Ministry of Education issued a circular on the *Opinions on the Pilot Promotion of the New Course for Basic Education*, which stipulates that provincial-level education administrative departments shall, in accordance with national requirements and local conditions, formulate and implement the construction of regional and school course systems, as well as local and school course management. The

document aims to gradually diversify the national education system through this hierarchical course management approach, and cultivate international, multi-skilled talents who can not only base themselves in their own countries, but also soar around the world. However, for the course construction and development of multicultural education in Chinese universities, despite the relevant policies issued by the state, students can learn the world's excellent music culture and performing arts since the 21st century. It is stumbling due to school educational resources and other factors. It is precisely based on this situation that the development of multicultural education courses in Chinese universities is particularly important and urgent. Thai music culture and performing arts are a little-known area of multicultural education in the world, so it is more worthy of Chinese students to know and love.

In a word, for Chinese universities and multicultural music education, this study can expand the influence of Thai excellent musical culture and performing arts on Chinese university campuses and the whole society. The design of Thai musical culture and performing arts courses can further realize the cultural exchanges between China and Thailand, and can also use the ability to improve the Chinese music education system and cultivate more talents with Chinese national pride and multicultural understanding of the world. By experiencing and learning Thai musical culture and performing arts, students can broaden their horizons and improve their emotions, attitudes, and values. At the same time, students can try new ways of artistic expression, improve their musical expression ability and artistic imagination and creativity, and promote their all-round development. This study lays a foundation and provides a blueprint for the mutual promotion and integration of the world's diverse cultures and China's excellent cultures. It is hoped that more people of insight can take this opportunity to spread more excellent culture to the fertile land of China and contribute to the integrated development of the world's diverse cultures.

Objective of the Study

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

Scope of the Study

This dissertation focuses on the world's multicultural education background, researches and discusses the design of Thai music culture and performing arts courses in Chinese universities.

In the first objective, I will analyze and summarize the main content and classification of Thai music by explaining the characteristics of Thai music culture and performing arts, the history of Thai music, Thai musical instruments, Thai instrumental ensembles, Thai folk songs, Thai dances, Thai dramas, etc. In terms of the characteristics of Thai music culture and performing arts, I elaborated and summarized the creation, rhythm, melody, scale, style, and genre of Thai music, as well as the style, art form, and cultural exchange of Thai performing arts. In terms of the history of music and performing arts in Thailand, I focus on the development of Piphat Ensemble in Thailand, and introduce the history of music and performing arts from the Sukhothai period to the present. In terms of instrumental music, I introduced the names, shapes, characteristics, and playing methods of Thai musical instruments from the four major types of plucked instruments, stringed instruments, percussion instruments, and wind instruments. In terms of ensembles, I will classify and explain the three most famous ensemble types in Thai history, including Piphat Ensemble, Krueng Sai Ensemble and Mahori Ensemble, in terms of performance form, type, configuration and performance occasion. In terms of folk songs, I will discuss the overall artistic style characteristics of

Thai folk songs and the division of folk songs into the four regions of Thailand. In terms of dance, I took the two dance types of Thai classical dance and folk dance as examples, and selected the palace dance and the palace dance in the classical dance, and the typical folk dances of the four regions of Thailand (including: Fon Lep (Thai Nail Dance), Fon Tien (Candle Dance), Sao Mhai (silk reeling dance), Reuam Anre, Ram Wong, Nora and Ron Rae), and explained their different artistic characteristics, styles, themes, performance forms, accompanying instruments and many other contents. Finally, in terms of theatre, I will take Nang Yai (Grand Shadow play), Khon (Thai Mask Dance), Hoon Lakorn Lek (Thai Puppet) and Chinese Teochew Opera as examples to analyze and explain their respective development contexts and artistic styles. In short, the elaboration of the characteristics, content and classification of Thai music culture and performing arts can provide very meaningful theoretical support for the course design of Thai music culture and performing arts in Chinese universities.

In the second objective, I will elaborate on the value and pedagogical application of Thai music culture and performing arts in the cross-cultural teaching of music majors in Chinese colleges and universities from the perspectives of philosophy, anthropology, sociology and musicology, so as to prove the importance of Thai music culture and performing arts in music teaching in Chinese universities. At the philosophical level, I will mention the aspects of Eastern philosophy, Buddhist philosophy and social philosophy, so as to explore the issues of Thai music culture and performing arts on Thai culture, religion and social concepts, and apply the philosophical value of Thai music culture and performing arts to music teaching in Chinese universities. At the anthropological level, I will mention five aspects: cultural symbols, social rituals and celebrations, identity and social structure, cultural inheritance and change, and cultural conflict and integration, so as to provide anthropological references for the application of Thai music culture and performing arts in music teaching in Chinese universities. At the sociological level, I explain the value of Thai music culture and performing arts from three aspects:

the role of social rituals and celebrations, identity and social structure, and cultural inheritance and change, and apply my theory to music teaching in Chinese universities. Finally, in terms of musicology, I will explain the five aspects of Thai music: musical structure, instrumental performance techniques, tonal system, music performance methods, and music history and evolution, and apply these musicological values to teaching, to provide an important basic framework and reference for music teaching design in Chinese universities. In short, the excellent artistic characteristics and values of Thai music culture and performing arts and their application in Chinese university teaching can fully demonstrate the necessity and feasibility of Thai musical culture and performing arts in Chinese college music teaching, provide important theoretical support and value support for my course design, and also provide a clear direction for the goals and requirements of course design.

Finally, I will design a Thai music course for undergraduate students in Chinese universities with the goal of the multicultural concept of Thai music and the theory of cross-cultural teaching of Thai music. The content includes the formulation of curriculum concepts, the determination of curriculum and teaching objectives, the positioning of teaching arrangements, the design of teaching content, the selection of teaching resources, the design of teaching methods and strategies, the evaluation of courses and teaching design cases. First, in the formulation of the curriculum concept, I will put forward the concept of cultural understanding, the concept of practical experience, the concept of multidisciplinary integration, the concept of student participation and the concept of critical thinking, which will provide clear ideas for the design of this course. Second, I will determine the teaching objectives of this course design in accordance with the three major teaching objectives in the Chinese college music curriculum standards, namely, emotional attitude and value objectives, process and method objectives, and knowledge and skill objectives. Thirdly, in the teaching arrangement, first of all, the scope of the music course must be the music undergraduate students of

China's comprehensive universities, normal universities or professional universities, and these students must have a certain level of basic music theoretical knowledge and skills. Secondly, in the age positioning, the requirement must be 18 to 22 years old. In terms of the number of teaching students, I will take the class of music undergraduates in Chinese universities as a unit, about 30 to 40 students per class. In terms of lesson time, this music course is set to 20 class hours, each of which lasts 120 minutes. In terms of the choice of teaching location, I chose to teach this course in a classroom with multimedia and piano. Finally, it is an assessment of the proportion of teaching content, which mainly covers three aspects: history, theory and skills, with the content of the history part accounting for 30%, the theory part accounting for 40%, and the skills part accounting for 30%. Fourth, in the design of the teaching content of this course, I divided the teaching content into six units, and planned and designed the teaching content with a "theme-based" course design concept, so as to make the teaching content and process clearer and more definite. Fifth, in terms of the selection of teaching resources, I will explain this content from seven aspects, namely, the design of textbooks and reference books, the selection of audio and video materials, the use of academic papers and research materials, the use of teaching cases and practice guides, and the use of multimedia presentations and course documents, and provide auxiliary support for course teaching from the above aspects. Sixth, I choose to use experience, practice, language teaching and exploratory teaching as the teaching methods for the design of this course, so as to provide ideas for music teachers in Chinese universities. Seventh, in the formulation of the course evaluation, I have carefully evaluated and divided the students, teachers, teaching resources, course structure, teaching materials and other contents involved in the course design from the aspects of evaluation objectives, evaluation content and evaluation methods, so as to ensure that the course design can achieve the best results. Finally, I used a teaching

case to show all the ideas of this course design, so as to make the structure of this study more complete and clearer.

Definition of Terms

Multi-culture

The term "multi-culture" emerged in the 1920s as an evolution from "multiple cultures," while "Multiculturalism" gained prominence in the US during the 1950s and 1960s. It contrasted with the monistic culture theory from the 18th century. UNESCO's 1992 definition emphasized understanding and positive interaction among cultures worldwide. By 2001, UNESCO underscored the importance of preserving cultural diversity globally. In China, scholars like Chen Shijian outlined four key theories underpinning multiculturalism: equality, communication, difference, and cohesion. This highlights how diverse cultures, while unique, share equal status. Multiculturalism entails acknowledging and engaging with other cultures, facilitating two-way cross-cultural communication. This research promotes mutual cultural coexistence, equality, and openness, fostering cultural exchange and integration between China and Thailand.

Multicultural education

The concept of "multicultural education" stems from "multiculturalism," influenced by Dewey's interdisciplinary approach in the 1920s, incorporating cultural anthropology, cultural relativism, and social learning theory. However, there's no unified definition. For example, the American national educator Banks sees it as fostering equal development of all ethnic cultures, promoting peace and harmony

through education reform. Lynch emphasizes fostering respect and adaptation for harmonious multicultural living. Despite differing perspectives, multicultural education aims to bridge cognitive gaps caused by cultural and linguistic diversity, fostering understanding, respect, and harmony among diverse ethnic groups worldwide through education.

Multicultural music education

British educator Whitehat asserts that music education is not just a component but an integral part of education, even the essence of education, impacting holistic development through its combination of education and entertainment. Multicultural education embodies awareness and concepts, with music serving as a crucial tool for its advancement. "Music Education and Multiculturalism: Basic Principles" advocates for multicultural music education, aiming to broaden students' understanding beyond European-centric perspectives, emphasizing diverse global musical cultures within local contexts. This thesis advocates for incorporating Thai music into Chinese university curricula, fostering students' appreciation for Thai musical culture. By nurturing enthusiasm for diverse music traditions, students can preserve their own cultural heritage while contributing to the exchange and development of global music culture.

Thai music

Thai music is a bright pearl in Thai culture and art, and is an important part of the development of Thai history. Thai music can be divided into three parts: Thai traditional classical music, religious ritual music and folk music. Thai traditional classical music represents the style characteristics of Thai royal music, the main content is praise; Thai

ritual music is influenced by the Theravada Buddhism, and the genre of music is also closely related to the lives of Thai people; Thai folk music mainly represents the different cultural characteristics of the music. Therefore, Thai music is a musical concept that is both "local" and "global".

Thai performing art

Thai performing arts refer to various forms of artistic expression in traditional Thai culture, including dance, drama, etc., which are often performed on stage. These art forms are often based on ancient legends, historical stories and religious beliefs, and showcase the depth and uniqueness of Thai culture through exquisite craftsmanship and flamboyant performances. Passed down from generation to generation, Thai performing arts carry the cultural identity and traditional values of the Thai people, and they are not only an important part of Thai culture, but also an amazing cultural heritage on the international stage, adding a unique charm to Thai culture.

Course design

Course design refers to the process of designing and planning instructional courses. This process involves identifying the objectives and learning outcomes of the course, designing the course content and structure, selecting appropriate teaching methods and resources, and assessing student learning outcomes. Through curriculum design, teachers or curriculum designers can ensure that the curriculum meets the learning needs of students and meets the instructional goals.

CHAPTER 2

REVIEW OF THE LITERATURE

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. Related Foreign literature

1.1 Thai music and performing arts

The doctoral dissertation of Mary Prasith explores the phenomenon of globalization from the perspective of Bangkok's musical perception, examining the opposing responses to the welcome of Thai music in international exchange and the resistance to foreign cultural invasions. The study delves into the role of Thai classical music, Thai country pop music, and Thai pop music in education, the music industry, and national identity. Through surveys and interviews with local university students, secondary school music teachers, and record labels, this research concludes that globalization has an important impact on the promotion of music education, careers, and national identity symbols (Mary Prasith, 2000).

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 (Swang Viboonpong, 2003).

Iwasawa takes the history of the southern Thai dance Nora as a starting point to show the conservation, inheritance, and innovation of the dance, and provides insights on how performers can participate in the transmission and preservation of the dance (Iwasawa, 2008).

In Jeeranai, Jampadaeng, Suk-Erb article, they introduce the background and current situation of Piphat Mon in Nakhon Ratchasima Province in northeastern Thailand, puts forward the problems of Piphat Mon in many aspects, and formulates a set of performing arts guidelines that are suitable for the development of the current era (Jeeranai, Jampadaeng, Suk-Erb, 2013).

In his 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).

In short, it can be seen from the above literature that in the important stage of the globalization and diversification of the world, Thai musical culture and performing arts have very important value and significance for Thailand and the world, which also highlights the necessity of spreading and popularizing Thai music and performing arts among music undergraduate students in Chinese universities, and the urgency of designing and developing Thai music and performing arts courses in Chinese universities.

1.2 Multicultural music education

It can be seen from the results of domestic and foreign literature that the term "multiculturalism" originated in the United States, so the research on multicultural music education is more common abroad, especially in some immigrant countries dominated by Western society. Many scholars have provided a blueprint for global multicultural music education, helping music education researchers in various countries and nationalities to understand and implement multicultural music education. Some scholars have also provided important practical reference and research value for multicultural music education in the world. Nowadays, multicultural education is not only

a tool to fill in the beliefs of all races and classes, but also has become an important bridge to understand and communicate different cultures in the world, and has become an important foundation for contemporary students to improve their humanistic quality and cultivation.

Foreign literature on multicultural music education is listed as follows:

As early as 1983, Professor Dodds of the Darlington School of Art in the United Kingdom published an article at the International Association for Music Education Conference. He points out the function of multicultural music and discusses the benefits and significance of students understanding multicultural music from eight perspectives (Dodds, 1983).

In his article, Klocko mentions that college music programs in the United States lack a global perspective and do not reflect the realities of today's world. He argues that every undergraduate music major should take a comprehensive course in music history, that the study of music literature should include other types of musical culture in addition to local music, and discusses the diverse idea that music education should be separate from curriculum content and instructional implementation (Klocko, 1989).

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).

Veblen of the University of Cambridge mentions in her book that between 1990 and 2000 there was a change in the perception of multicultural thinking and the concept of world music education. Through five famous books, the pedagogical problems of music teachers in terms of musical diversity, the proportion of Western art and popular music in the curriculum, the teaching materials and teaching methods required for students to experience world music in schools, and the influence of multiculturalism on music teacher education are addressed (Veblen, 2000).

It can be learned from the above literature that the theoretical research of world multicultural music education is a process of gradual progress and development, and the world music scholars should focus on the perspective of world music diversified integration to explore and study music.

1.3 Curriculum Development and Design Course

The concept of Curriculum Development comes from the field of pedagogy in Europe and America after the 1930s, in which Ralph Taylor and Jerome Bruner made great contributions to the research of curriculum theory. Taylor's contributions to curriculum and instruction are the cornerstone of modern curriculum theory and the concept of curriculum development. Below, I will list the relevant literature from the two aspects of theoretical research and practical research of curriculum development:

In the writings of Posner and Rudnitsky, they link the theory and practice of curriculum development, introducing not only the concepts and techniques of curriculum development, but also their application to practical curriculum planning. This book carefully describes a series of design procedures, from the theoretical design and planning of the curriculum to the development of teachers' professional competence and the development of curriculum materials, as well as the eventual development of the curriculum of teaching practice (Posner, Rudnitsky, 1994).

In their books, Finch and Crunkilton systematically elaborate on the definition of VTE, the concept of contemporary curriculum development design, the importance of systematic decision-making, data collection in schools and society, strategies for curriculum development, content and objectives of curriculum development, and the final evaluation of VTE curriculum. Both books provide a very valuable reference for this study (Finch, Crunkilton, 1999).

In his research "*Analyzing the curriculum development process: three models*", in the context of social change, the paper expounds the relationship between curriculum and society, and analyzes the process of curriculum development with modern model, postmodern model and actor network theory model (Cheng-Man, 2001).

Alsubaie believes that the goal of curriculum development should meet the needs of culture, society and contemporary people, and the participation of teachers in curriculum development is the breakthrough point, and explains the importance and role of curriculum development, difficulties and challenges, and what kind of preparation teachers need to make to participate in curriculum development (Alsubaie, 2016).

It can be seen that curriculum development is not only the focus of a country's education circles, nor is it a concept divorced from society, but the need for the world to continuously innovate and change the development of society according to its own society from beginning to end. Curriculum design is the initial stage of curriculum development and is closely related to curriculum development. This research focuses on the background of multicultural music education, combined with the course design theory of Thai musical culture and performing arts in Chinese universities, and strives to contribute to the localization of multicultural music courses around the world.

2. Related Chinese literature:

2.1 Multicultural music education

As mentioned above, the word "multicultural" originated in western immigrant countries and regions. Therefore, after the anthropology of music was introduced to China in the 1980s, Chinese researchers gradually began to explore the world music culture in theory. With the deepening of globalization and the development of economy and society, more and more Chinese scholars take multicultural education as their research focus and promote social development. In the literature I have consulted, most of them are based on the relevant theoretical research, implementation strategy research, importance and teaching practice of multicultural music education. The literature can be roughly divided into three aspects: first, the theoretical research of multicultural music education, the investigation of music teaching from multicultural perspective; finally, the practical study of music teaching in multicultural perspective. However, there are relatively few studies on the "music teaching of Thai music in

colleges and universities" so far. Only one academic journal and one dissertation have examined the field of "multicultural Thai music".

2.1.2 A Theoretical Study of Multicultural Music Education

Professor Guan Jianhua, a famous scholar in Chinese music field, is one of the earliest scholars to pay attention to world music in China, and he has been committed to studying the concept of world music education. As can be seen from his series of books and literature published and translated, it connects world music and postmodern theory, studying world music with a reflective, critical and forward-looking vision. With the use of pedagogy, anthropology and other related theories as the background, the characteristics of the world music education concept are constructed, which has a profound impact on the development of the world music education and Chinese music education and teaching. Here, its core literature and related materials are screened and listed as follows:

Professor Guan Jianhua explained the philosophical basis of Music Education in the Vision of multicultural Education in the meaning of multicultural music education(Guan, 2011) as well as its significance in specific curriculum and teaching; In "*Chinese Music Education and International Music Education*"(Guan, 2013), he conducted a comparative research on contemporary Chinese and international music education, and thought deeply on music education from a broad to narrow, macro to micro perspective; In Introduction to "*Music Anthropology*"(Guan, 2013), he explained the relationship between musical anthropology and sociology, and reflected his profound understanding of musical anthropology from the perspectives of music aesthetics and psychology.

Some relevant scholars have also studied and discussed the theory of multicultural music education accordingly:

In 2002, in the article "Cultural Thinking on Multicultural Music Education", from the thinking of Chinese multicultural music education from three aspects: cultural identity, school comprehensive implementation of multicultural music education and the implementation of "mother language" music education (Wei, 2002).

Zhu Yujiang proposed in the “Construction of World Ethnic Music Curriculum from the Vision of Practical Philosophy”, that the world music ethnic curriculum should be based on "cultural understanding", and reflected on the construction of world music education curriculum in Chinese schools (Zhu, 2009).

Zhuo Ga in the multicultural view of folk music education and teaching reform research, with multicultural music education as the background, explore Chinese folk music education, also discusses Chinese folk music education reform, the book mentioned the current situation of Chinese school music education and reform, the construction of the relationship between teachers and students, the characteristics of the classroom form, and Chinese folk music and foreign folk music in the teaching. This book makes sufficient preparations for the development of diversified world folk music education, so that music educators in China and even the world can view the development of folk music education with a broader and long-term perspective (Zhuo, 2021).

2.1.3 Research on the Current Situation and Implementation Countermeasures of Multicultural Music Education in China

In her doctoral dissertation, Cui Xuerong researched Chinese music culture and education from the perspective of "intersubjectivity". On the basis of interpreting the intersubjective, multi-subject, and multi-dimensional inter-subject meanings, this paper proposes the concept of "inter-subject music education" as a concept in the practice of Chinese music culture education. The teaching methods and learning methods of Chinese music culture are constructed from the perspective of "intersubjectivity" (Cui, 2010).

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).

Dai Binxia discussed the role of multicultural music teaching in higher vocational music education, and the effective strategies of multicultural pedagogy in higher vocational music teaching. This is of great benefit to improving the level of music teaching in vocational colleges and promoting the deepening of music teaching reform in the future (Dai, 2019).

Through the study of this literature, it can be seen that most Chinese scholars realize that it is the general trend of the world only to study music education and teaching from the perspective of multicultural culture. The above research analyzes and discusses the Chinese music education from the perspective of multicultural. Therefore, drawing on the useful experience of the above researchers in the "investigation of the current situation and countermeasures research of multicultural music education", I firmly believe that we should expand the research vision to the world music education. Therefore, the dissemination and popularization of Thai music in Chinese universities will be explored from the perspective of the Thai music teaching.

2.1.4 Multicultural Music Education in Chinese Schools

In their papers, Zhang Huan and Fu Xiaodong analyzed the feasibility and necessity of "double music" and talent training from the aspects of the theoretical basis, implementation principles, implementation plans, and implementation significance of "double music". This paper proposes specific implementation steps and methods, and creates the theory and practice of "double tone" in the context of Xinjiang's multi-music culture, which provides a theoretical and practical basis for the implementation of the cultivation of "double" tone talents in Chinese music education (Zhang, Fu, 2008).

In his dissertation, Lin Rongdong put forward his own views from the perspective of music anthropology, from the perspectives of teaching purpose, curriculum, teaching and evaluation, and comprehensively used literature, investigation and research, examples and other methods to study the theory and practice of high

school music teaching under the concept of postmodern multicultural music education (Lin, 2012).

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 short, in the process of literature review and research on multicultural music education, the collection and reference of theoretical research on multicultural music education, the investigation and implementation of the current situation of multicultural music teaching, and the research on teaching practice can be applied to the music teaching practice of Thai musical culture and performing arts in Chinese universities, which provides extremely important theoretical and practical value for my research.

2.2 Curriculum Development

The development of the concept of curriculum development in China originated from the terms "curriculum preparation" and "curriculum preparation" in the 1920s to the 1940s. It was not until the 1980s that the educational community gradually began to use the term "curriculum development". It can be seen that the early initial stage of curriculum development in China is still later than that of European and American countries. However, since the 21st century, the Chinese education circle has gradually realized the importance of curriculum development, and introduced a series of policies to modify and improve the construction of China's curriculum system. In the literature I have consulted, since the 21st century, more and more scholars have participated in the research of curriculum development. Most academic journals focus on the theory and importance of curriculum development, theory and practical research of school-based curriculum, and theoretical research, school-based curriculum

development and case study. The relevant research on "the development of music curriculum in universities" is basically based on the theory and practice of the national music curriculum development, and less on foreign music as the development of university curriculum. Below, I will list the relevant literature according to my research needs:

2.2.1 On the definition and importance of curriculum development

Wang Xia made a clear discussion in her article "Curriculum Development: Meaning, Nature and Level"(Wang, 2003). In his article "A Brief Discussion on the College Curriculum Development"(He, 2005), He Li analyzes the current situation of the curriculum development in Chinese universities and puts forward corresponding countermeasures. These two articles theoretically reflect the significance of curriculum development to China's university, middle and primary school education, and are also an important theoretical cornerstone of this research.

2.2.2 About the theory and practice of curriculum development

Wang Zhou has deeply studied the philosophical basis of the existence of the curriculum and the problems related to the curriculum construction. And he focused on the content, implementation, evaluation and other teaching aspects of the curriculum of "The World Folk Music", and also designed the evaluation methods and tools for the teaching materials and compilation. All these have profound reference significance for the popularization of the diversified music culture in the senior teacher music education, and it also provides a value link for the curriculum development mode of the Thai music in colleges and universities (Wang, 2006).

Li Feifei wrote in his doctoral thesis "Research on Primary School Music School-based Curriculum Development Based on Local Cultural Inheritance —— Take Tianjin as an example"(Li, 2011). Her use the method of case study, according to the school itself characteristics and various stages of students' interest and needs, the study of the value and feasibility is analyzed, and the overall construction and practice.

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).

Yang Yunxi 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 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 curriculums 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 curriculum teaching of Thai music in Chinese universities (Liu, 2021).

In this research, I will design and conceive a course on Thai musical culture and art performance for undergraduate students majoring in music in Chinese universities, disseminate and popularize the excellent Thai music and performance culture to Chinese university students, and contribute to the curriculum construction, teaching mode of Chinese music, and the exchange and development of world music culture.

CHAPTER 3

METHODOLOGY

Methodology is one of the important steps in the research, an important theoretical cornerstone before the implementation of the thesis, and a guiding detail in the dissertation. Its purpose is to better complete the research and make the research more reliable and valid. This chapter includes the design and planning of the study, ethical considerations, presentations of the participating researchers, use of research instruments, methods of data collection, and analysis of research data.

Research Design

This dissertation adopts the theoretical research method in qualitative research, through the study of existing literature, academic concepts and theoretical frameworks related to the theme of this study, focuses on the theory of Thai musical culture and performing arts, analyzes its value orientation in philosophy, anthropology, sociology and musicology, and analyzes the application of Thai musical culture and performing arts in multicultural theory, education and psychology, in order to further construct the curriculum design of Thai musical culture and performing arts in Chinese universities. There are three research objectives and steps, and the research methods used for each of them are stated as follows:

The first is the study of classification of Thai musical culture and performing arts. It includes the classification and analysis of the characteristics of Thai musical culture and performing arts, the history of Thai music, Thai musical instruments, Thai

ensembles, Thai folk songs, Thai dances, and Thai dramas. I will sort out the history of Thai music from the perspective of time, I will classify and explain the different ways in which Thai instruments are played, I will classify and discuss the study of Thai instrumental ensembles according to the different forms and roles of the ensemble, I will analyze the artistic characteristics of Thai vocal singing, and focus on the cultural and technical aspects of Thai folk songs, I will divide Thai dance into classical dance and folk dance according to different artistic characteristics, and I will also classify Thai drama according to different artistic characteristics. The research focus of this step is to sort out and select valuable Thai musical culture and performing arts content through literature review, and provide models and research support for subsequent theoretical research and course design.

Secondly, from the perspective of multicultural theory, this research studies the value and application of cross-cultural music teaching in Thailand. Based on the analysis results, the value and application of cross-cultural Thai music teaching are discussed from the perspectives of philosophy, anthropology, sociology and musicology. The focus of this stage of research is to further study the value of Thai music and performing arts on the basis of the study of Thai musical culture and performing arts, and to analyze and explain its teaching application in music majors in Chinese universities, so as to provide more valuable theoretical support for the final course design.

The third is the design of the Thai Music Culture and Performing Arts curriculum. This section mainly uses multicultural theory, as well as curriculum and pedagogy, music pedagogy and psychology theories to study the curriculum design of Thai music culture and performing arts in Chinese universities. It mainly includes the formulation of course conception, the formulation of course and teaching objectives, the overall arrangement of teaching, the design of teaching content, the selection of teaching resources, the design of teaching methods and strategies, the formulation of course evaluation, and the enumeration of teaching case design.

This dissertation takes Chinese undergraduate music students as the research object, and takes the knowledge and cultural connotation of Thai music and performing arts as the basic content of the course design. From the perspectives of multiculturalism, philosophy, anthropology, sociology and musicology, this paper affirms the significance of the research on the curriculum design of Thai musical culture and performing arts and strengthens the theoretical and practical value of the research through the combining and analysis of the knowledge system of Thai musical culture and performing arts. Based on qualitative research, this paper explores how music students in Chinese universities can effectively study Thai musical culture and performing arts courses from the perspective of theoretical research, and ultimately accept and love Thai musical culture and performing arts.

Ethical Consideration

All the research, investigation, and design of this dissertation have been trained in the research project of the Ethics Committee of the Faculty of Arts of Srinakharinwirot University, and I have passed the "Ethics of Human Studies" project and received a certificate.

Participants in the Study

Participants in this study must have some knowledge and skills in music theory from a comprehensive university, normal university, or professional university in China. Age 18 to 22 years old.

Research Instruments

The research tools involved in this paper are as follows: first, in the stage of searching and preparing documents, it is necessary to read a large number of books, and use computers, notebooks and other auxiliary tools to save and record documents; Secondly, in the writing stage of the first research objective of the dissertation, I needed to classify Thai musical culture and performing arts, watch videos on the Internet, collect and organize a large amount of literature. Finally, there is the writing of the third research

objective. It still requires computers, laptops, and audio and video recording equipment, as well as the course resources needed in the design course to assist me in the course design until the final research writing is complete.

Data Collection

Collect and sort out Thai musical culture and performing arts related theoretical materials and literature.

First of all, read a lot of information about the historical development, natural geography, people, etc., and grasp the rhythm and representative rhythms of Thai music, the types and sizes of Thai Ensemble, the materials, timbre and usage scenarios of Thai musical instruments, and the singing styles and performance forms of Thai folk songs, dances, and dramas. After that, the collected materials were sorted out and summarized, which provided theoretical and data support for the design concept of the later course.

Second, read a lot of books and literature on philosophy, anthropology, sociology, musicology, and music pedagogy. Understand the philosophical implications of multicultural music education. Understanding the cultural definition of music in anthropology can provide a broader, more humane research vision and more scientific research methods for music education from a cultural perspective, so that people can look at the music of all nations in the world more comprehensively and fairly. Understand the close relationship between human music and performance behavior and society in sociology. Learn the fundamentals of Thai music and performing arts through musicology theory.

Finally, it is important to understand the issues related to the implementation of music education teaching in the science of music education, which will help me improve my research and contribute to the clear design of the Thai music course. 2. Collection of materials on Thai musical culture and performing arts

Based on the actual situation in China, I designed a Thai musical culture and performing arts course for music undergraduates in Chinese universities. To this end, I

have read a lot of books on curriculum and pedagogy, pedagogy, psychology, etc., mastered the latest music curriculum standards in Chinese universities, and organized all aspects of teaching according to the teaching objectives set out in the curriculum standards. The first is the curriculum construction and design of music undergraduates in Chinese universities, including curriculum philosophy, curriculum and teaching objectives, teaching arrangement, teaching resource selection, teaching method and strategy design, course evaluation and course case design. Finally, the significance and value of the research are reflected in the form of summary and reflection.

Data Analysis

Regarding the analysis of the data, this study is divided into three research objectives and steps. The first step is to study the content and classification of Thai musical culture and performing arts. This section introduces the characteristics of Thai musical culture and performing arts, as well as the history of Thai music, musical instruments, ensembles, folk songs, dances, and dramas. In the second step, I studied the value and teaching application of cross-cultural music teaching in Chinese universities based on the theories of philosophy, anthropology, sociology, and musicology. In the third step, I designed a course on Thai musical culture and performing arts in Chinese universities from a multicultural perspective from the aspects of curriculum philosophy, curriculum and teaching objectives, teaching arrangement, teaching content design, teaching resource selection, teaching methods and strategy design, course evaluation, and teaching design case lists. Thus, presenting the reader with a clear framework for curriculum design that clearly corresponds to the research objectives.

1. To study the classification of Thai musical culture and performing arts
 - 1.1 The characteristics of Thai musical culture and performing arts
 - 1.2 The history of Thai music
 - 1.3 Thai musical instruments
 - 1.4 Thai instrumental ensembles

- 1.5 Thai folk songs
- 1.6 Thai dances
- 1.7 Thai dramas
2. To study the value and application of cross-cultural music teaching in Chinese universities
 - 2.1 The philosophical value and application of cross-cultural teaching of Thai music
 - 2.2 The anthropological value and application of cross-cultural teaching of Thai music
 - 2.3 The sociological value and application of cross-cultural music teaching in Thai music
 - 2.4 The musicological value and application of cross-cultural music teaching in Thai music
3. To design the Thai musical culture and performing arts course for Chinese universities from the perspective of multiculturalism
 - 3.1 Course conception
 - 3.2 Course and teaching objectives
 - 3.3 Teaching arrangement
 - 3.4 Design of teaching content
 - 3.5 Selection of teaching resources
 - 3.6 Design teaching methods and strategies
 - 3.7 Course evaluations
 - 3.8 Instructional Design Cases

CHAPTER 4

FINDINGS

In today's globalized context, intercultural communication and multicultural education are increasingly emphasized. As an important cultural center in Southeast Asia, Thailand is attracting attention for its colorful musical culture and performing arts. However, there are still some deficiencies in the understanding and application of Thai musical culture and performing arts in the curriculum of Chinese universities. This paper aims to provide new perspectives and ideas for multicultural music education in Chinese universities from a multicultural perspective. This dissertation discusses the classification of Thai musical culture and performing arts, studies its value and application in cross-cultural music teaching in Chinese universities, and designs Thai musical culture and performing arts courses in Chinese universities from a multicultural perspective, so as to promote a deeper understanding of Thai culture, enhance cross-cultural communication skills, and enrich the content and methods of music education by designing Thai musical culture and performing arts courses in Chinese universities from a multicultural perspective.

1. The characteristics of Thai musical culture and performing arts

In order to give people a more comprehensive and clear understanding of Thai musical culture and performing arts, in this section, I have categorized Thai music and performing arts according to its characteristics, Thai musical history, musical

instruments, ensemble, folk songs, dances, and dramas, and elaborated on their contents in turn.

1.1 The characteristics of Thai musical culture and performing arts

As a culture, music and performing arts carries and embodies the life, habits, inner beliefs, and emotional patterns of the people of a country. Thailand is an ancient civilization with a national music culture, and its unique artistic charm has been highlighted in its long history. The Thai peoples, as the main ethnic group in Thailand, are said by archaeologists to have been formed as early as BC, and from the Sukhothai period to the current Chakri Dynasty, Thai music has been constantly improving and innovating. Thai music is divided into three main categories: First, traditional classical music, which is dominated by the royal court. Traditional classical music is a form of music that has been integrated into the protection of the Ayutthaya Dynasty since the 14th century, and the court music culture of the Ayutthaya Dynasty is arguably the most prosperous period of this type of music in Thailand. This type of music is characterized by the combination of music and stories handed down from ancient times. The second is the religious ritual music with Theravada Buddhism as the main culture. The origins of Thai religious music can be traced back to the Sukhothai Dynasty, influenced by the Theravada Buddhist culture that was introduced to Thailand by the Khmer. Religious ceremonies are closely related to people's daily lives, and one of the forms is mainly played with the Piphat Ensemble. The second form of music is a very important form of ritual music called the Wicu, which expresses the performer's respect for the Master, using music composed by the Master and playing with Khong Wong Yai and Taphon from Thailand. The third is the folk customs and folk music that represent various ethnic groups. Thailand has been a multi-ethnic country since ancient times, so each region has its own unique musical cultural characteristics, especially the ethnic music of the northern and northeastern regions of Thailand. However, what is the same is that these three seemingly different classes developed musical modes have been influenced by foreign religious myths, drama and music. For example, Thailand is heavily influenced by Indian religion and mostly practices Theravada Buddhism, so its folk songs can

highlight the joyful, kind, gentle, and elegant national style of the Thai people. In addition, the selection and performance of musical instruments in Thai music also draw on the nutrients of Khmer and Gamelan music, which are basically made of local materials, mainly made of iron, wood, bamboo and other materials, which is quite national.

From the perspective of music creation, the difference between Thai music and other countries is that its music composition mode is closely related to oral transmission, and it is precisely because of this teaching mode that Thai music has a great improvisational component in singing and playing, which also greatly reflects the uniqueness of Thai music.

In terms of musical tempo, Thai music usually has two or four beats, which appear to be smooth and regular, and can be played at three different speeds in the same piece, namely slow, medium, and fast. The phrases are neither long nor short, and the accent is basically on the last beat of the bar, borrowing from the gamelan style.

From the point of view of musical melody, the melody of Thai music has the characteristics of square structure and front and back echo, the structure of each fragment in the music is usually an equal-length structure, and the use of scales is similar to the Chinese five-tone natural scale, which is full of lyrical tactfulness and motivation.

In terms of scale, the pitch of Thai instrumental music is mostly of the unique seventh scale, that is, seven notes within an octave are divided similar to seven equal parts, which is in stark contrast to Western or Chinese rhythmic structures.

In terms of musical styles, there are two main styles of Thai music. The first is Thai, which is like the Chinese music style based on the pentatonic scale, and the second is Meng, which focuses on the use of the other two tones on the pentatonic scale, often using the technique of "shifting the palace and transposing".

In terms of musical genres, Thai music has a rich variety of genres, such as Thai folk songs, culturally rich Thai dances, and Thai dramas with a very inclusive and local style, all of which have added a colorful chapter to Thai music and art.

Regarding Thai performing arts, it is also known for its unique characteristics and rich cultural heritage. First, there is the diversity of performing arts in Thailand. Thailand has a wide variety of performing arts, most notably dance and drama, which showcase Thailand's diverse culture. Secondly, Thai performing arts are artistic products that perfectly blend tradition and modernity. Although Thai performing arts have retained many traditional performing art forms, they have also integrated modern innovation and development in the development of history, so that they can be permanently revitalized and revitalized. The third is the experience of color in Thai performing arts. Thai performing arts pay great attention to colorful visual effects, through its decoration of the stage, the matching of costumes and colors, etc., are full of colorful charm. Fourthly, the Thai performing arts are full of religious and cultural backgrounds. Thai performing arts are heavily influenced by Buddhism and traditional Thai culture, resulting in many performances that are mainly religious or traditional celebrations. Finally, Thai performing arts are highly ceremonial, with most of the performers undergoing rigorous training and showing a high level of professionalism and graceful style in their performances.

Sum up, culture emphasizes the spiritual and material resources that people can accumulate through integration, use, transformation, replenishment, and dissemination. Therefore, we can say that after thousands of years of changes and changes of multiple dynasties, Thai musical culture and performing arts are still able to absorb foreign musical elements in a stable attitude and maintain local musical characteristics, and continue to develop in cultural inheritance, which is rare in today's multicultural and social development.

1.2 History of Thai music

Thai music is mainly divided into traditional classical music, religious ritual music and folk music, the most distinctive of which is traditional classical music. In the process of its development, they have been influenced by the musical cultures of India, China, Java and Cambodia, and gradually moved from progress to development. In the longitudinal context of Thai history and culture, the following will focus on the

development of Thai traditional classical music, focusing on the development of traditional Thai Ensemble, and focusing on several important periods of Thailand's historical development.

1.2.1 Prehistoric period and pre-Sukhothai period

Regarding the historical origin of the Thai nation, it will not be discussed here as the historical content of Thai music.

Pre-Sukhothai period

Regarding Thai music during the pre-Sukhothai Dynasty, it is mentioned in the book "Folk Music of Southeast Asia" written by Zhu Haiying that ¹Thai music before the 13th century was developed in a diversified style, because Thailand at that time did not form a centralized rule of a kingdom, and each region and tribe had its own monarch, and these countries were culturally influenced by neighboring countries because they were adjacent to other neighboring countries. Therefore, before the Sukhothai Dynasty, Thailand's musical culture was already influenced by ethnic minorities in southwest China, Mon, Khmer and other regions. In addition, the most influential influence on the development of Thai music is the religious music of India, with the spread of Indian Buddhism in neighboring countries, Indian religious mythology and Indian drama and music have had an important influence on the development of Thai music.

Music of the Sukhothai Dynasty (1238-1349)

As for the chronology of traditional Thai music, some types of Thai musical instruments, such as drums, gongs and huqin instruments, have been recorded since the ancient kingdoms of Thailand before the Sukhothai Dynasty, but they only exist in oral transmission from person to person. It wasn't until 1279 when Praya Lithai Pho

¹ Zhu, H. Y. (2012). Southeast Asian folk music. Yunnan University Press.

Khun Ram Khamhaeng founded the Thai language and the Thai alphabet that there was real written evidence of Thai traditional music, which is a true testament to the prosperity and evolution of Thai music today.

The overall musical style of the Sukhothai period was more improvisational and colloquial, and although there was no complete system, according to the inscriptions of the Sand Mountains and the literary work "Tribhumikatha" (The Three Realms), several plucked instruments, percussion and stringed instruments appeared in the court during this period.

At the same time, this period also saw the emergence of national Ensemble, a musical mode that combined playing and rapping local tunes. During this period, there were several types of ethnic Ensemble as Wong Khab Mhai, Piphat Ensemble Krueng Ha.

In short, the establishment of the Sukhothai Dynasty freed the Thai nation from the Angkor Kingdom, which had previously been ruled by the Khmers, and the economic, social, and cultural development of this period laid the foundation for the development of the Kingdom of Thailand in the later period and opened the way for the development of traditional Thai music.

a. Music of the Ayutthaya Dynasty (1350-1767)

After the death of Praya Lithai Pho, the Sukhothai Kingdom gradually declined, and in 1438 it was annexed by the Uthong Kingdom led by King Ramathibodi 1st, and finally established a new dynasty, the Ayutthaya Dynasty, in the city of Ayutthaya.

Between 1448 and 1488, King Phra Barom Trailokanat established a feudal territorial system of land distribution in which the land of the whole country was allocated by the king, and this major political reform strengthened the centralized rule of this period, allowing Thailand to establish a relatively complete state institution and a feudal state with the slave class as the bottom. In the 15th century, Ayutthaya began to concentrate on the Angkor region, absorbing to some extent the Khmer music that had previously belonged to the Javanese people of Cambodia. In the 16th century, with the

advent of the Age of Discovery, Western countries strengthened trade with Thailand, promoted economic, trade and cultural exchanges between Thailand and Western countries, and Thailand's dance drama and dance art also developed rapidly. But from the 17th century onwards, with the impact of Western colonizers and Burma and the royal family on the Thai royal family, Thailand signed unequal commercial treaties, and the Western colonizers controlled the king, triggering internal struggles and controlling the Thai regime. In 1767, with the destruction of the capital city of Ayutthaya by Burma, the Ayutthaya dynasty came to an end.

Although Thailand's economy and politics were successively influenced by neighboring and Western countries during this period, during its heyday, Thai court music was well protected, and at the same time, the form of the orchestra was adjusted to enable the orchestra to develop better. For example, the emergence of Chakhe, musical expressions based on two-tier music (i.e., music of two-part repertoire), the Piphat Ensemble with the addition of Ranat, the development of an orchestra from the Sukhothai period with four instruments to a six-piece instrument. There are roughly three types of Ensembles in this period, which are: 1. Piphat Ensemble 2. Mahori Ensemble 3. Krueng Sai Ensemble

SONG CHAN								
	+	-	+	-	+	-	+	-
1	— — — G	— A A A	— — — C	— A A A	— G G G	— A A G	— — — E	— E E E
2	— A G E	G E D C	C C — D	D D — A	— G — A	— G — E	E E — D	D D — C

Figure 1 Example notation for Song Chan

Source: Song Shengya

Figure 1 above shows a two-layer music system, which has two lines of melody, which can be played with different instruments, and percussion instruments are added to control the rhythm, so that it presents a sense of melody and rhythm with a

richer musical effect. (Note: The letters marked in the picture above are the names of the sounds, and the + and - signs mean the way the percussion instrument is hit).

Other art genres of this period include: Khon (Thai Mask Dance), Lakhon, Nang Yai (Grand Shadow play) and various orchestra forms. These art genres all established standard patterns and forms during this period.

b. Music of the Thonburi period (1767-1782)

In 1767, the Marquis Cheng Xin, a descendant of Chinese, led the troops and called on the Thai army and civilians to launch a fierce struggle against the Burmese army, and finally recovered Thailand in October of the same year, and established the Thonburi Dynasty as the capital. But the good times did not last long, due to the defection of his cronies, the capital was empty, Zheng Xin had no choice but to abdicate, and was later executed by Chakri taking the opportunity, and the Thonburi Dynasty only existed for 15 spring and autumn before it was destroyed. In 1782, Phraya Chakri ascended the throne and established the Chakri dynasty.

Because the Thonburi Dynasty only existed for 15 years from its establishment to its collapse, the music of the Thonburi period simply inherited the characteristics and forms of the Ayutthaya period, and it was not until the establishment of the Rattanakosin Dynasty that the instruments and orchestral forms of traditional Thai classical music were improved and developed again.

c. Music of the Rattanakosin period to the present day (1782 to the present)

After Phraya (Duke) Chakri ascended the throne, he established a new dynasty in Bangkok across the Chao Phraya River, known as the "Chakri Dynasty or Bangkok Dynasty", which is now known as the Kingdom of Thailand. King Chakri I is also known as King Rama I and one of the seven emperors in Thai history.

The development of traditional music culture during the Bangkok Dynasty can be called another qualitative leap, and this section will sort out the contributions of successive kings to Thai music:

Rama I period (1782-1809)

This period was the beginning of the establishment of the dynasty, and the ruling class focused on consolidating power and restoring the economy, so the national instruments and Ensemble of Thailand during this period basically retained the characteristics and forms of the Ayutthaya period, except for the addition of a large bass drum percussion instrument to the Piphat Ensemble, which complemented the previous treble drum instruments, and this model has been used to this day.

Rama II period (1809-1824)

This period was one of the golden periods of Thai music, and King Rama II can play Saw Sam Sai. The King composed song name “Bolhan Loy Luen”.

Rama III period (1824-1851)

Ranat Thum and Khong Wong Lek were invented and joined with the previous Khong Wong Yai to play in conjunction with the Piphat Ensemble called the Piphat Krueng Ha Ensemble.

Rama IV period (1851-1868)

During this period, King Rama IV continued to expand the size of the Piphat Ensemble into a large percussion Ensemble and invented the metal Ranat Ek Lek and Ranat Thum Lek in the style of the previous Ranat Thum, which were called the Piphat Krueng Yai Ensemble.

In addition, this period also produced a form of orchestral ensemble with strings as the main body, and the form of lead singing and accompaniment was used to enrich the musical color. In terms of music system, this form of performance derives from the previous two-layer music system with a richer sense of melody and a simpler one-layer music system, and finally combines these three systems, which must be played one by one in its entirety, and this music form is called "Thao". At the same time, in this period, the first song of Thao was created and named as Ta Yoy Nai Thao. As shown in the figure 2:

PLENG TAO									
SAW CHAN									
		+		-		+		-	
1	- - - G	- A A A	- - - C	- A A A	- G G G	D G - C	- E D C	- B - A	
2	- E - D	D D - E	E E - G	G G - A	- C - D	- C - A	A A - G	G G - E	
3	- - - E	- E - E	- G - E	- D - C	- F - G	G G - C	C C - D	D D - E	
4	- C D E	- G - A	- C - A	- G - E	- G - C	- D - E	- G - E	- D - C	
SONG CHAN									
		+		-		+		-	
1	- - - G	- A A A	- - - C	- A A A	- G G G	- A A G	- - - E	- E E E	
2	- A G E	G E D C	C C - D	D D - A	- G - A	- G - E	E E - D	D D - C	
CHAN DEAW									
	+	-	+	-	+	-	+	-	+
1	- A A A	- A A A	- G G G	- E E E	- G - C	- D - E	- G - E	- D - C	

Figure 2 Example notation for PLENG THAO

(Note: The performance marks and symbols in the picture above are the same as above)

Source: Song Shengya

Rama V period (1868-1910)

There are two types of Piphat Ensemble, the Piphat Mai Nuam Ensemble and the Piphat Duek Dam Ban, which have been re-sized and adjusted to remove low, low-pitched or overly sharp instruments from the Ensemble and keep only the soft, bright instruments for ceremonial performances.

In order to achieve a soft tone and a smooth rhythm, the Piphat Mai Nuam Ensemble has replaced the iron instrument with a String instrument, and the hardwood mallet that was originally struck by the Ranat has been replaced with cork.

The Piphat Duek Dam Ban replaces the higher-pitched wind instruments in the previous Ensemble with lower-pitch wind instruments, remove Ranat Ek Lek, and using only soft mallets to strike, and remove Khong Wong Lek, adding Hui, to keep the tone soft.

Rama VI period (1910-1925)

From this period, Thai Ensemble began to communicate and cooperate with Ensemble of neighboring nationalities and countries, and new Ensemble with their own national styles were derived. In addition, this period also continued to introduce foreign musical instruments and transform them, put them into the

performance of the Ensemble, the Indonesian Javanese bamboo wind instrument "Angklung", the Chinese dulcimer and the Western organ were all introduced during this period, and with the addition of string instruments, the Thai national Ensemble produced the form of "Krueng Sai Prasom" (mixed string Ensemble), the emergence of this kind of Ensemble makes the Thai national Ensemble more diverse.

Rama VII period (1925-1935)

During the reign of King Rama VII, he attached great importance to the development of Thai folk music, and King Rama VII personally composed 3 melodic pieces called Kluen Kratob Fang, Khamen La-ao Ong (Thao) and Ratri Pradap DaoDaw (Thao). However, during this period, the domestic political situation in Thailand was turbulent, which seriously hindered the development of Thai folk music.

From the time of King Rama VIII to the present (1935 to the present)

With the introduction of foreign music culture, it has had a huge impact on the development of Thai music, and the music style has become more and more diversified. There are three main forms of popular Thai Ensemble: Piphat Ensemble, Krueng Sai Ensemble, and Mahori Ensemble. Despite this, the Thai government has been introducing a policy to allow Thai citizens to learn Thai traditional music. Nowadays, Thai schools have set up special courses for young students to learn Thai music, and the study of Thai music has been expanded abroad, so that more and more researchers can join the study of Thai traditional music, so as to gain a deeper understanding of music science and continue to maintain Thai music culture.

In addition to Thailand's traditional court music and religious ritual music, Thailand's folk music has also been influenced by the music culture of other countries such as India in the process of historical development, but because folk music is mostly based on people's production and labor, daily life, etc., and Thailand is a multi-ethnic country with the Thai nationality as the main ethnic group, therefore, the various ethnic groups in Thailand have also better interpreted their own traditional national

cultural styles in the expression of folk music, and maintained their own original national music and cultural characteristics. This distinctive national characteristics and life characteristics also reflect the characteristics of cultural integration and cultural penetration among various ethnic groups in Thailand's historical development. Examples include Chiang Mai love songs in northern Thailand, rap music in northeastern Thailand, and duet.

In conclusion, Thai music has been continuously developed and passed down through each era. At the same time, with the change of the times, Thai music will continue to learn the most advanced music culture and music techniques, not only maintain its local characteristics but also continue to innovate Thai traditional music, so that Thai music has always been in line with the world's advanced music culture, and eventually become a model and benchmark for excellent music in Southeast Asia and even the world. The development of Thai music is in line with the interpretation of the concept of multiculturalism in the current era, as stated in the World Declaration on Cultural Pluralism,² culture can have different manifestations in different times and different regions, and it is this diversity that vividly constitutes the uniqueness and diversity of human society. In other words, it is precisely because of the cultural diversity of each country and each region within a country that each culture can continue to create and innovate in exchanges, and jointly promote the common development of world culture.

1.3 Thai Musical Instruments

If the meaning of music lies in people's expression of the spiritual and cultural world in real life, then material culture is the tool and medium for people to express their inner emotions and the results of people's shaping and interpreting their inner behavior. Therefore, starting from the study of the material culture of music can help us understand the profound connotation of music culture. According to the

² Wang, W, Z, (2006). Introduction to intangible cultural Heritage. Beijing Culture and Art Publishing House.

historical development trajectory of traditional Thai music, we can know that one of the main mediums used by Thailand and other Southeast Asian countries to express their production life and inner emotions is musical instruments, which mainly express ideas and culture, thus forming a wonderful flower that is different from the musical expressions of other countries. In the following, I will classify Thai musical instruments according to the way they are played, taking the main musical instruments in Thai classical and folk music as examples, and discuss the name, shape, characteristics, and performance methods of musical instruments.

1.3.1 “Deed” (Plucked Instruments)

a. Phin Nam Tao

Phin Nam Tao is a mono chord with a resonator, its resonator is made of a gourd, first hang the suitably sized single-bellied gourd fruit to dry, wait for the gourd to dry completely and turn warm yellow, saw horizontally from the middle and remove the inner core, polish and smooth half of the gourd fruit suitable for making the instrument, then fix it to the stem made of wood, and then fix a string to the upper end of the neck, this string is usually made of silk or metal wire, and the length is 78 cm. Connect the gourd bottle to the strings, and control the tightness of the strings through the knob at the bottom of the hoist. The pitch of the gourd is controlled by the fingers, and when playing, the man needs to bare his upper body and the bottom of the gourd is attached to the player's chest to have a resonant effect. Therefore, the instrument must be played by a man, usually by a musician in a song he has written and sung. However, due to factors such as craftsmanship and performance, it is difficult to see this instrument at present. As shown in the Figure 3:



Figure 3 Phin Nam Tao

Source: Parinya OhMo Tassanamas

b. Phin Isan

The instrument is made of a hardwood from northeastern Thailand and comes with a speaker, and is available in two, three, or four strings, with the first and third strings one octave apart, and the player needs to play with his left hand and his right hand into the strings. Instruments in the Northeast are usually simple in shape and simple in production, so the instrument is also played in a simpler way and has a crisp tone, and because the player can play this instrument both solo and in combination with other instruments, this instrument is widely used in Northeast Thailand. As shown in Figure 4:



Figure 4 Phin Isan

Source: Song Shengya

c. Krachappi

This instrument is a plucked ukulele from northern Thailand and is similar in shape to the Chinese Sanxian. The body of the Krachappi is oval in shape and is 44 cm in length, 40 cm in width and 7 cm in thickness. The neck is wide to thin, the headstock is gradually curved, the four strings are fixed to the four tuning shafts of the headstock, there are 11 frames on the fingerboard, and there are two stringing systems, one for the soprano two-stringed instrument and the other for the bass two-stringed instrument. In addition, because the player needs to use a plucked string to play this instrument, the material of the plucked instrument is mostly made of hard materials such as animal horns and bones. The instrument has a long history in Thailand, dating back to the 12th century stone carvings of the Northern Kingdom period, and played a very important role in the early Mahori Ensemble and Krueng Sai Ensemble, but it is no longer used. But in today's Cambodian rap music, it still accompanies rap players.



Figure 5 Krachappi

Source: Song Shengya

d. Chakhe

The Chakhe is another plucked stringed instrument in Thai musical instruments, also known as the Thai three-stringed purple raft "crocodile harp" because of the fact that it is 5 feet below the base, and because one end of the early instrument is engraved with a crocodile-shaped shape, a combination of legs and shapes, and the long headstock of this instrument resembles a "crocodile" lying in front of the player.

At the same time, the shape of the Chakhe is similar to the "Lute" that was born and used in Europe from the Middle Ages to the Baroque period, so it occupies a very important place in the traditional musical instrument of Thailand.

The Chakhe is 140 cm long, 23 cm wide and 30 cm high, with three strings on the stem, two silk and one metal, and the resonance cabinet is made of wood, with the part of the body that holds the strings mostly made of bamboo or wood, and the neck is evenly distributed with 11 parts. To play, the player sits cross-legged on the ground, presses the strings with his left hand, and ties the plectrum to the inside of the index finger of his right hand with a string. According to historical records, Chakhe was

developed from the Indian musical instrument, vina, and later introduced to Thailand via Myanmar and the Khmer, and appeared in the Ayutthaya period and was successively played as a solo instrument in the court, as well as the Mahori Ensemble and the Krueng Sai Ensemble and plays an important role in the history of Thai music.



Figure 6 Chakhe

Source: Song Shengya

1.3.2 “Si” (Stringed Instruments)

a. Saw Sam Sai

This instrument has a very long history in Thailand, dating back to the 14th century, in the early days of Ayutthaya. The length of the body of the Saw Sam Sai is about 103 cm, the whole body is made of hardwood or ivory, and the middle and lower stems pass through the barrel to extend a thick to thin foot, which is made of ivory or metal, which is extremely strong. The barrel is about 20 cm wide, made of a special coconut shell and covered with cowhide or sheepskin, with three strings and three shafts, the upper right axis for the treble, the lower for the alto, the left for the bass, and the three strings for A-D-G. The strings are wound with the stems with wires, which

allows for a more focused, fuller, brighter sound. The bow used to play the harp is made of an "S" shaped bow with a length of 86 centimeters, made of hardwood, and bow hairs made of hundreds of horsehairs. When playing this instrument, the player needs to kneel in a diagonal position, support the foot of the piano and the ground to play, relax the wrist of the right hand that pulls the string vigorously, drive the lower arm with the big arm, so that the friction between the bow hair and the string is even, and the left hand presses the string and twists the body slightly to control the pitch and pitch.

Saw Sam Sai has been used in a wide range of Thai history, both as a lead instrument in the Mahori and as a solo instrument, as well as to accompany singers' singing.



Figure 7 Saw Sam Sai

Source: Song Shengya

b. Saw U

Saw U is a bass two-stringed stringed instrument, which is very similar to the Chinese Huqin in terms of form and performance. It has a body length of 80 centimeters, the whole material is similar to that of Saw Sam Sai, it is made of hardwood or ivory, the barrel is made of a semi-circular coconut shell, the facets are also covered with cowhide or sheepskin, and the width is about 13 to 15 centimeters. The strings also come with a rope sleeve that holds the strings together with the stem, and the bow and bow hairs are sandwiched between the strings for playing. There are two shafts arranged up and down on one side of the headstock, the upper axis for the treble and the lower for the bass, and the strings are set five degrees apart from each other (C-G). The player is also required to sit on the ground and place the barrel on the front of the thigh. The instrument is also widely used, decorating the main melody in ensemble orchestras with a technique of portamento and rolling, and is often used as the main instrument in Mahori and Krueng Sai, and sometimes in Piphat performances. In addition, due to the uniqueness of the timbre, it can also express different musical moods, for example, it can express the emotions of happiness and happiness, and it can also show the emotions of sadness and sorrow.



Figure 8 Saw U

Source: Song Shengya

c. Saw Duang

The Saw Duang is a high-pitched two-stringed stringed instrument that is very similar to the Chinese Huqin in terms of form and performance. The body length is about 70 cm, the barrel is made of wood (this instrument is mostly made of ebony) or ivory, one side is covered with snakeskin, the length is 13 cm, the diameter is 7 cm, and the other side is hollow, which can have a good resonance effect. The two strings of the body are made of silk, and the headstock also has two shafts arranged up and down on one side, the upper one controls the treble, the lower one controls the bass, and the fixed string between the two strings is also a fifth (G-D'), which is higher than the pitch of the Saw U. This instrument is played in the same way as the Saw U as a stringed instrument responsible for the treble and bass, and is usually played as a pair of instruments in an ensemble orchestra, with the instrument leading and the bass player answering each other, forming a "you ask me and answer" playing style, and it can also be played as a solo instrument like Saw U.

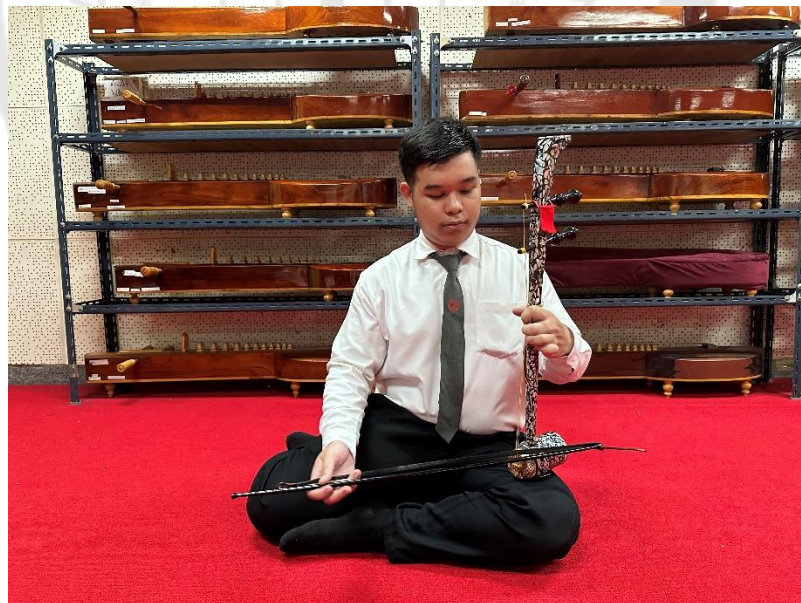


Figure 9 Saw Duang

Source: Song Shengya

Coincidentally, both Saw U and Saw Duang are very similar to Chinese Huqin instruments in terms of appearance, material, and playing techniques. Saw U is similar to the resonant material of the Chinese "Yeh Hu", while the Saw Duang is more similar to the famous Chinese Huqin instrument "Er Hu". From the perspective of linguistics, some scholars have analyzed that the pronunciation of "U" in Saw U is similar to the pronunciation of "Huqin" in Chinese, and believe that Saw U is likely to be derived from a Chinese musical instrument. From a historical point of view, some scholars have analyzed that during the Ayutthaya period, the economic and cultural exchanges between Thailand and foreign countries became increasingly close, and the court and the people were influenced by Chinese culture. In addition, the Huqin musical instruments used by the Teochew people in Guangdong at that time were very close to the Saw Duang used by the Thai people today, so it is believed that the Chinese Huqin musical instruments are the predecessor of Saw Duang.

Regarding the above statements, more scholars need to further study and verify. However, it is certain that the high similarity between Thai and Chinese musical instruments will not be a coincidence, which further shows that there are too many correlations between Chinese and Thai musical cultures, and it is more necessary for our younger generations to explore and study.

1.3.3 "Ti" (Percussion instruments)

Melodic Percussion

a. Khong Wong Yai/ Khong Wong Lek

This type of instrument is also called the Thai ring row of gongs, and from the name, it refers to the gong arranged in a circular shape, which is divided into large and small sizes, alto and high notes. The two instruments are identical in shape, material, interval arrangement, and playing, but differ in the number of gongs and dimensions. The frame of the Thai ring gong is supported by wood, and the convex center shaped gong is horizontally embedded in an oval or circular rattan trellis in order of pitch. The gong is made of bronze, and a special material made of beeswax and lead is used to adjust the interval relationship between notes in the lower part of the gong

surface. The player enters from the rear of the ring gong and sits cross-legged in the center of the ring gong with two mallets in hand. In order to change the timbre and volume of the instrument, the maker also made a distinction between soft and hard materials for hitting the mallet, the cork mallet needs to be struck with a cloth on the mallet, and the hardwood mallet is wrapped in leather material for playing.

Khong Wong Yai is a row of large circular gongs, consisting of 16 gongs, the diameter of which is arranged in order of pitch, from the player's left-hand side to the right-hand side, the pitch of the gongs from low to high, and the diameter of the gong from large to small from 17 cm to 12 cm.



Figure 10 Khong Wong Yai

Source: Song Shengya

Khong Wong Lek is a small circular row of gongs, consisting of 18 gongs, arranged in the same order as Khong Wong Yai, but the diameter of the gong is reduced from left to right to 13 cm to 9.5 cm. The reduced size of the gong makes the overall pitch of the instrument an octave higher than that of Khong Wong Yai, and the timbre is brighter.



Figure 11 Khong Wong Lek

Source: Song Shengya

Khong Wong was previously only known as Khong Wong Yai, a sound and size, and because it is very similar to the Burmese gong, some scholars have speculated that the instrument may have originated with the Khmer people during the Angkor period. It also has a long history in Thailand and has been widely used in various small Ensemble ensembles of Piphat and Mahori since the Ayutthaya period. Because its timbre is relatively low and soft, it can play a role in balancing the timbre of other instruments in the Ensemble, and because its vocal range is relatively wide and melodic, it is mainly used for playing the main melody. The technique is usually to play the octave in unison or break down the octave with both hands. This instrument is very important in traditional Thai classical music, and students who study instrument in Thailand must learn to play it before they can be considered true beginners.

Khong Wong Lek appeared later in Thailand than Khong Wong Yai, it was only used during the time of Rama III, and was used earlier as an instrument to complement and complement Khong Wong Yai in Piphat and Mahori ensembles,

because of its ethereal timbre, melodic quality, often used to play decorative patterns, and later became important in the Ensemble.

b.Khong Mon Wong Yai/Khong Mon Wong Lek

Khong Mon Wong is a percussion instrument of the Mon ethnic group in Thailand and Myanmar. In particular, the entire drum stand of the instrument stands upright in a "U" shape in contrast to the horizontal placement of the Moon, supported by a square base. The design of the frame of the instrument is also not completely hollowed out like Moon but is carved with a pattern representing Thai characteristics "Kinnaree" (a human body and a bird's tail), decorated with stained glass and lenses. In addition, the material, tuning and arrangement of the pitch of the gong are the same as those of Moon, but they differ in terms of playing utensils and playing methods. The instrument requires two sticks made of hardwood covered with cotton to be struck, and in terms of playing method, it also requires the player to hit the gong vertically up and down, which also adds to the difficulty of playing. Khong Mon Wong Yai has a height of 110 cm, and the size of the gong is similar to Khong Wong Yai, which also consists of 15 or 16 convex gongs.



Figure 12 Khong Mon Wong Yai

Source: Song Shengya

The height of Khong Mon Wong Lek is 105 cm, and the size of the gong is similar to Khong Wong Lek, the number of which is 16 or 18. This group of instruments is usually only used in the ensemble of Mon Piphat, and has a strong ethnic color.



Figure 13 Khong Mon Wong Lek

Source: Song Shengya

c. Ranat Ek/Ranat Thum

This instrument is also called the Thai xylophone or bamboo piano. It is one of the most distinctive melodic percussion instruments in Thailand and Southeast Asia, with two types: treble and bass. The two types of instruments are basically similar in shape, material, interval arrangement, and playing, but there are slight differences in the number, shape, and size of the soundboard. The resonance box of Thai wooden percussion instruments is a hollow box made of wood, similar in shape to a "boat", the two ends of the resonance box are equipped with relatively long side plates, and the whole body is carved with beautiful patterns, which makes the whole instrument look

very elegant and dignified. The keys of Thai wooden (or bamboo) percussion instruments are made of wood or bamboo, and the keys are arranged in large and small order, hanging them side by side with strings on side plates at both ends, and the underneath the keys are also tuned using a mixture of beeswax and lead. The head of the hammer also needs to be wrapped with a soft cushion to achieve better sound quality, and the instrument will also be struck with a hammer or a soft mallet according to the needs of the playing occasion.

Ranat Ek is a treble xylophone, consisting of 21 or 22 plates, with a body of 120 cm in length and 50 cm in height, with a pronounced curve of curve. The plates of the Ranat Ek are neatly arranged by pitch, with the lowest pitch on the left-hand side and the highest on the right-hand side, with a total range of three octaves. This instrument is mostly used in various Ensemble, and plays the main theme with Khong Wong. In addition, because the sound quality of this instrument is extremely dynamic, the instrument uses decorative playing techniques when played alone, which has a strong dramatic effect.



Figure 14 Ranat Ek

Source: Song Shengya

The Ranat Thum is a bass wooden (or bamboo) percussion instrument that is slightly larger and has a lower range than the Ranat Ek, consisting of 17 or 18 plates, with a body length of 126 cm and a slightly lower height than the Ranat Ek, with a square base and parallel to the ground.



Figure 15 Ranat Thum

Source: Song Shengya

Although it is slightly lower in terms of range than Ranat Ek and has a lower timbre than the former, it has more variations in rhythm, and can play rhythmic patterns such as syncopation, making the music style lively and lively. The instrument appeared during the reign of King Rama III, and in the process of its development, bamboo was played as a key, which made the instrument richer in form.

d.Ranat Ek Lek/Ranat Thum Lek

Iron percussion instruments are derived from the previous wooden (bamboo) percussion instruments, and are also divided into treble and bass. The structure, articulation principle, pitch relationship and playing technique of this instrument are basically the same as those of the wooden (bamboo) percussion instruments mentioned earlier. The keys were made of metal or bronze, the keys were placed in a fixed position instead of hanging them, the keys were tuned in advance, not beeswax and lead like the wooden xylophones, and the length of the two iron harps was shortened compared to the length of the xylophones. The total length of the Ranat Ek Lek is about 100 cm, and the total length of the Ranat Thum Lek is about 105 cm, and the base of the body has also been changed to four independent support points, which is squarer and stockier than its predecessor. The material of the hammer is the same as the former, but depending on the type of performance and the occasion of the performance, the hammer is sometimes played with leather. Both of these harps were produced during the reign of King Rama IV and were used in large ensembles to increase the scale and effect of performances with other instruments.



Figure 16 Ranat Ek Lek

Source: Song Shengya



Figure 17 Ranat Thum Lek

Source: Song Shengya

Non-melodic percussion

a. Chap Yai\ Chap Lek

The cymbals are a common copper percussion instrument, with two pieces each, striking each other to produce sound, with the middle of the circular plate resonating with each other. Because of the difference in timbre, sound quality and tone, it is completely taken from the size of the bulge and the size of the board, so it is divided into large cymbals and small cymbals. Cymbals, pronounced "Chap" in Thai, are onomatopoeia, and according to Thai pronunciation rules, the last letter "p" is pronounced with a short soft sound and then closed, so the pronunciation of "Chap" sounds very similar to the timbre produced by cymbals after they stop vibrating.

Chap Yai has a circular plate of 23-26 cm in diameter, with two metal tops with a hole in the center, each tied with a string or silk for the player to hold (Left image). Chap Lek's 12-14 cm diameter plate is connected by a string between the two

cymbals (right image), and because the plate and resonance position are smaller than Chap Yai, the sound is crisper and suitable for playing syncopated rhythms, often found in ensemble.



Figure 18 Chap Yai and Chap Lek

Source: Song Shengya

b.Ching

Ching, is a small percussion instrument made of bronze or brass, shaped like a cup, extinguishing two in pairs, connected to each other by a string through a small hole in the top of the instrument, which produces a sound by striking each other on the bottom edge of each instrument. It comes in two sizes, 5 cm and 6 cm in diameter. The word "Ching" is also onomatopoeia, mimicking the sound of two bells colliding with each other before the instrument is suppressed. This instrument plays a very important role in the orchestra, with a crisp and penetrating sound, accurate grasp and control of rhythm, providing an even beat for players who play other instruments in

the orchestra, and is widely used in Piphat Ensemble, Khrung Sai Ensemble and Mahori Ensemble.



Figure 19 Ching

Source: Song Shengya

c.Mong

Mong, is a very simple gong, about 30 to 45 cm in diameter, which is usually suspended from a decorated frame or tripod and played with padded drumsticks. This instrument exists in both the Dai and Burmese regions of China and is of the same species, and both are called Mong. The way a Mong is played and what it does will vary depending on the type of music being played and the occasion. In ancient times, the Thai people would use it to tell the time, and they would also use it to transmit signals.



Figure 20 Mong

Source: Song Shengya

d. Krab Sepha

The Krab Sepha is a small percussion instrument made of four small pieces of hardwood sanded and smoothed, each two in pairs, and the player holds a pair in one hand and plays it by striking each other or clapping each other with two sticks of wood. Each piece of hardwood is about 18-21 cm in length, uneven in thickness at the top and bottom, with a cross section of about 2 cm above, about 3 cm below and about 4 cm in height. The word "Krab" is also onomatopoeia, describing the timbre produced by the collision of hardwoods. The instrument is often used in chanting performances or to accompany songs, and the performer hits different rhythms through different situations to set off the musical plot, and is still used in some classical ensemble orchestras.



Figure 21 Krab Sepha

Source: Song Shengya

e.Krab Phuang

The Krab Phuang is a small percussion instrument consisting of two pieces of polished hardwood or ivory and six metal plates. Six pieces of metal are placed between two flared pieces of hardwood or ivory, and silk threads made of metal are wound around their ends to form a shape that gathers at the bottom and spreads out at the top. The length of hardwood or ivory is about 21-22 cm. The player holds the tail end of the instrument in one hand and hits the upper part vertically onto the other palm, making sound through the collision and friction of wood and metal pieces. This instrument is commonly found in the Mahori Ensemble.



Figure 22 Krab Phuang

Source: Song Shengya

f.Pong Lang

Pong Lang is a highly distinctive northeastern Thai musical instrument that consists of twelve or more logs. The logs vary in length, with the longer the longer the lower the pitch and vice versa, and the logs are hung side by side on trees or frames in order of length and pitch. This instrument is usually played by two people, one person is responsible for playing the melody and the other is accompanied.



Figure 23 Pong Lang

Source: Song Shengya

g. Taphon/Taphon Mon

Both Taphon and Taphon Mon are double-sided drums that resemble buckets in shape, and are made from hollowed-out teak, jackfruit, and other materials. Leather or the rhizomes of plants are tightly decorated on the surface of the drum body, and handles are installed on the drum body to carry it. The drum face on either side of the instrument has different diameters, with the drummer's left side being larger and the right-hand side being smaller. The drum surface at both ends is covered with sheepskin or cowhide, and a small circle of black resin needs to be applied to the center of the drum surface, and a mixture of rice and ash is added to paste and fix it in the center of the drum surface, so as to adjust the sound quality and adjust the pitch. Both Taphon and Taphon Mon need to hit the drum with the palms or fingers of both hands to ensure the concentration of the sound. In addition, due to the religious nature of the instrument, it must be placed on a shelf to be played. The Thai word for "Taphon"

is actually onomatopoeia, mimicking the sound made by the player when he hits the drum surface.

The length of the drum body of the Taphon is about 48-52 cm, the diameter of the larger drum surface is about 25 cm, and the smaller side is about 22 cm. This instrument is often used as an accompaniment instrument in the Piphat Ensemble.



Figure 24 Taphon

Source: Song Shengya

Taphon Mon is one of the percussion instruments of the Mon ethnic group in Thailand, with a drum body length of about 74 cm, a larger drum face diameter of about 51 cm, and a smaller side of about 37 cm. This instrument is a special instrument in the Piphat Mon Ensemble, and is often used in conjunction with other instruments to perform traditional and modern works with Mon characteristics.



Figure 25 Taphon Mon

Source: Song Shengya

h.Klong that

The Klong that is a large drum made of hollow hardwood in the shape of a barrel. The ends of the drum are covered with cowhide, and the drum surface is fixed to the drum body with metal pushpins or hardwood and ivory. The two drums are a pair, one large and one small, and the gender is divided, and the big drum and the small drum are the same in the length of the drum body, both are 50 cm, and there is only a difference in the size of the drum surface. The small drum has a diameter of 41 cm and is called "doom" in Thai, because it has a brighter, more high-pitched tone and a kind of masculinity, so it is considered a symbol of masculinity, and the large drum with a diameter of 42 cm. it represents the role of a woman or a wife. This distinction of "gender" is also present in other drum instruments that vary in size and pitch.



Figure 26 Klong that

Source: Song Shengya

The instrument is large in size, and each drum is supported by two wooden poles crossed over each other, and when played, the player is required to strike the drum surface with one stick in each hand and appears with the Taphon in the Piphat Ensemble.

i.Perng mang kog

The Perng mang kog is a drum instrument composed of seven drums, each with a rope tied to the body, and suspended independently from the inside of a semi-openwork wooden semicircular drum frame. The height of the semicircular drum frame is about 66 centimeters, the diameter is about 116 centimeters, and the seven drums on the inside are also different in size and pitch, so they need to be arranged in order. The player enters from behind the drum rack and sits on a stool playing with the tips of their fingers and the middle of their palms (Left side of the picture below). This instrument is often found in Piphat Mon with Taphon Mon to complement

Taphon Mon and enhance the rhythm and beat of the Ensemble, and can also be played as a solo instrument (Right side of the picture below).



Figure 27 Pong mang kog

Source: Song Shengya

j. Thon and Rammana

The Thon is a single-sided drum shaped very much like an inverted vase from wide to narrow. The drum body is made of wood or clay, the length of the wooden one is about 36 cm, the length of the earth is about 38 cm, and the middle of the drum body is decorated with a metal ring, which is very beautiful. The wide end of the drum body is covered with a drum surface made of calfskin, goatskin, or snakeskin, which is about 20 cm or 22 cm in diameter depending on the material of the drum body, and the narrow end is hollow, allowing the player to control the sound of the instrument by touching the narrow mouth part with his left hand. This instrument is used in a very wide range and comes in pairs. It can be used as a folk instrument to accompany

shadow puppetry in southern Thailand and some songs in central Thailand, and it also plays an important role in the Mahori Ensemble.



Figure 28 Thon

Source: Song Shengya

Rammana is also a single-sided drum with a similar shape to a tambourine, except that it does not have a metal bell on the edges. The height of the drum body is 7 cm, the diameter of the drum surface is 26 cm, the drum skin is made of calf leather, fixed to the edge of the drum mouth with metal nails, and the drum body is also inlaid with other decorations, the whole shape is particularly small and exquisite. Players can use different parts of their hands to play drum beats with different timbres and dynamics to add rhythm to the music.



Figure 29 Rammana

Source: Song Shengya

Thon and Rammana often appear together in the Krueng Sai ensemble and various Mahori Ensemble, where they serve as foils and controls for the rhythmic parts of the music.



Figure 30 Thon and Rammana

Source: Song Shengya

1.3.4 “Pao” (Wind Instruments)

There are two main categories of the most representative wind instruments in Thailand. They can be directly divided according to the principle of the sound of the instrument: first, it is a flute group of instrumental instruments that does not have a reed and directly enters the inside of the pipe body through gas, and relies on vibration to produce sound, and second, an oboe group that vibrates by the reed to produce sound.

Khloi

Also known as the Thai flute, the Khloi is a wind instrument made from small, smooth Siamese bamboo, or made of wood, plastic, and ivory. There are 7 vertical holes at the top and 1 hole at the bottom, and they come in a variety of sizes, each with a different tone and pitch. The smaller the timbre and the lower the pitch, the brighter and higher the pitch, and the larger and deeper the timbre. In addition, due to

the diversity of shapes of this instrument, different forms of Khlui also have different keys and scales. The flute is a musical instrument, the player blows air into the body through the blowing hole, and the gas passes through the hole of the flute membrane on the pipe, which can make the whole pipe body resonate when it vibrates, so as to play a beautiful sound. In the past, the inner membrane used for the was the inner membrane of bamboo, and now adhesive tape and pieces of paper are used instead of the flute membrane, but this has lost the previous function of the flute membrane.

a. Khlui phiang aw

The 40 cm long Khlui phiang aw (alto flute) is one of the most commonly used flutes in Thailand, and it is also very versatile, allowing for staccato and legato, as well as expressing melancholy or blissful moods, usually with decorative melodies in Mahori and Krueng Sai.



Figure 31 Khlui phiang aw

Source: Song Shengya

b.Khlui Lib

Khlui Lib, which is a flute that is smaller in size and higher in key than Khlui phiang aw, can be used to play a clearer tone due to its small size. Because its timbre is very bright and transparent, it is suitable for playing more cheerful and pleasant pieces, or to complement the high-pitched melody in an ensemble.



Figure 32 Khlui Lib

Source: Song Shengya

c.Khlui u

The Khlui u is the largest of the three flutes, so it has the deepest and deepest timbre and tone, making it ideal for playing more lyrical or melancholy pieces, or as a bass melody in ensembles.



Figure 33 Khlui u

Source: Song Shengya

Pi

The oboe Pi is a wind instrument made of wood or ivory. It has a cylindrical shape with a slight convex middle of the tube body, with 6 vertically arranged press holes at the top and 1 press hole at the bottom. The ends are flared to amplify the volume. At the top of the instrument is a detachable blowpipe with a four-fold double reed mouthpiece made of palm leaves. The mouthpiece has an elongated shape, about 3 cm, and is made of brass or bronze, which is not prone to rust. Pi also comes in a variety of sizes like the Thai flute, and the timbre and pitch characteristics of each size are basically the same. Unlike the Thai flute, the oboe is an instrument in which the player blows the reeds and causes the reeds to vibrate to produce sound. To play this instrument, the player holds the mouthpiece in its entirety in the mouth and plays it through a technique of cyclic ventilation. These instruments can play long, uninterrupted melodies, flexible jumps, and mimic people's language. Pi is an important instrument in

the Piphat Ensemble, which plays the role of the main melody, and more interestingly, the first syllable "Pi" in the Thai Piphat Ensemble refers to the oboe in Thai, which shows how important the role of Pi is in various Piphat Ensemble.

a. Pi Nai

Pi Nai is an alto oboe with a length of 40-41 cm, a nozzle diameter of about 3-4.5 cm, and a set tone in the key of G. Its timbre is delicate and soft, and it is more suitable for playing lyrical melodies, usually in indoor performance venues.



Figure 34 Pi Nai

Source: Song Shengya

b. Pi Chawa

Pi Chawa is a small soprano oboe that is divided into two parts, a conical body and a flared mouth, which need to be assembled when playing. The overall length of the instrument is about 38-39 cm, and the diameter of the mouth is about 7-8 cm. Introduced to Thailand by Java, the instrument was previously used in

formal settings such as the royal and military teams, and is now mainly used in competitive occasions, ceremonies and dramas, such as Muay Thai matches, funeral ceremonies and accompaniment to Thai dramas.



Figure 35 Pi Chawa

Source: Song Shengya

c.Pi Mon

Pi Mon is a large bass oboe instrument unique to the Mon people in Thailand, which is also divided into two parts: the body and the mouth. The total length of the instrument is about 73 cm, and the length of the pipe is 50 cm. The mouth is made of brass and has a length of 23 centimeters and a diameter of about 24 centimeters. Due to its heavy weight, the player will press the horn against the ground as a support before playing. This instrument was previously only used in Piphat Mon, and is now sometimes used in funeral ceremonies.



Figure 36 Pi Mon

Source: Song Shengya

Musical instruments are the product of material culture, and we can see the richness of Thai culture from the different forms and different ways of playing each instrument, and we can also see the similarity between Thai musical instrument culture and the musical instrument culture of China and other neighboring countries. Just like the historical development of music in Thailand, Thailand's musical instrument culture has continued to grow and develop through absorption and innovation.

1.4 Thai instrumental ensembles

The historical development of Thai Ensemble has been discussed above, but here we focus on the three main contemporary Ensemble, namely the Piphat Ensemble, the Krueng Sai Ensemble and the Mahori Ensemble, according to their different performance forms, Ensemble configurations and Ensemble forms.

1.4.1 Piphat Ensemble

Based on the historical development of Thai music described above, it can be seen that the Piphat Ensemble is the earliest form of orchestra ensemble in the history of Thai music. It is a form of orchestra with the wind instrument "Pi" as the leader and a combination of melodic and rhythmic percussion instruments. Piphat is one of the most important forms of musical expression in the process of Thai music culture, and it is also the most respected traditional performance Ensemble of the Thai people. It can be performed in a wide range of ways, from solo performances at traditional festivals, wedding celebrations and funeral ceremonies, to accompaniment to plays, competitions, religious ceremonies and even court dances. Traditionally, men play a central role in the Ensemble, usually playing Khong Wong, Ranat, drum and wind instruments, while women play string instruments.

In terms of Ensemble configuration, the most basic Piphat usually consists of two sets of Khong Wong (i.e. Khong Wong Yai and Khong Wong Lek), two sets of Ranat (i.e. Ranat Thum and Ranat Ek), Pi and drum instruments (including Taphon, one or two Klong Thay, and a double-sided drum Klong son nha). The usual order of Piphat is that Ranat Ek and Ranat Thum are placed in the first row; In the second row are the Khong Wong Yai, Khong Wong Lek and Pi Nai; And percussion instruments are placed in the third row.

In terms of Ensemble form, Piphat can be divided into 5 main forms:

The first is the smallest Piphat, called Piphat Krueng Ha, which appeared during the Ayutthaya dynasty. It is a quintet consisting of a Ranat Ek, a Khong Wong Yai, a Ching, a Pi, a Taphon, and a pair of Klong that.



Figure 37 Piphat Krueng Ha

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย 3 ท่าน. Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

Second, there is the medium-sized Piphat, known as Piphat Krueng khu, which was produced during the reign of King Rama III and developed from Piphat Krueng Ha. It consists of a Ranat Ek, a Ranat Thum, a Khong Wong Lek, a Khong Wong Yai, size pair Pi, a Taphon, a pair of Klong that, a Ching, a Chap Lek, a Krab and a Mong. As the size of the Ensemble increased, the added percussion instruments in the Ensemble could be used to better control the tempo.



Figure 38 Piphat Krueng khu

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย3
ท่าน . Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

Thirdly, there is the large Piphat, known as Piphat Krueng Yai, which was produced during the reign of King Rama IV and developed from Piphat Krueng khu. It adds a Ranat Ek Lek, a Ranat Thum Lek to the Piphat Krueng khu to enhance the Ensemble's volume and rich tone, and a Chap Yai, a Mong, and a Krab to control the massive Ensemble tempo.



Figure 39 Piphat Krueng Yai

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย3 ท่าน. Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

Fourth, there is the Piphat Nang Hong, an Ensemble that was used for funeral ceremonies. It is adapted from the configuration of the medium-sized Piphat (Piphat Krueng khu), with Pi Chawa instead of Pi Nai, and two Klong Malayu and two cowhide double-sided drums.



Figure 40 Klong Malay

Source: <https://th.m.wikipedia.org/wiki/%E0%B8%81%E0%B8%A5%E0%B8%AD%E0%B8%87%E0%B8%A1%E0%B8%A5%E0%B8%B2%E0%B8%A2%E0%B8%B9>



Figure 41 Piphat Nang Hong

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย3 ท่าน. Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

The last Ensemble was the chamber Ensemble that was previously used to accompany the play, called the Piphat Duk Dam ban. It is also composed of a variety of instruments, in addition to the regular instruments such as Ranat Ek and Ranat Thum, Khong Wong Yai and Khong Wong Lek, and Ranat Thum Lek, all the hammers of the percussion instruments have been replaced with cork for percussion. At the same time, the wind instrument Khlui u and the stringed instrument Saw u, as well as a Taphon and a set of large gongs (Khong Hui) with seven pitches, were added.



Figure 42 Piphat Duk Dam ban

Source: Natthawat23913. (2019, January). วงดนตรีไทย [Photograph]. Facebook.
<https://www.facebook.com/Natthawat23913/photos/a.1009929515875753/1046274982241206/?type=3>

1.4.2 Krueng Sai Ensemble

Krueng Sai Ensemble is a Thai ensemble that originated in the 20th century and mainly played string instruments. Krueng Sai Ensemble is a popular form of Ensemble in the daily life of Thai people, and is usually found in some mass events such as weddings or banquets. Unlike Piphat Ensemble, this Ensemble has a strict gender

distinction, with both men and women being able to play roles in the Ensemble without restrictions.

In terms of orchestra configuration, the Krueng Sai Ensemble usually consists of stringed instruments Saw U, Saw Duang and Saw Sam Sai, plucked string instruments Chakhe, wind instrument Khlui, and percussion instruments Rammana, Ching, Chap and Mong. Among them, Saw Sam Sai is usually played only when a singer joins an Ensemble. The order in which the Krueng Sai Ensemble is usually placed is the Chakhe at the front, with the other instruments placed in the back.

In terms of Ensemble form, Krueng Sai Ensemble can be divided into 4 main types according to their size and instruments:

a. The Ensemble form of Krueng Sai Wong Lek is composed of a Saw U, a Chakhe, a Khlui phiang aw, a Saw Duang, a Rammana, A Ching and a Thon are composed. The large Krueng Sai has twice as many instruments as Krueng Sai Wong Lek, which becomes a double orchestration effect.



Figure 43 Krueng Sai Wong Lek

Source: Staff Zone Amnuaysilpa. (n.d.). 4 Stringed [Webpage]. Retrieved from <http://staffzone.amnuaysilpa.ac.th/4%20stringed%20.htm>

b. Another type of Ensemble is called Krueng Sai Pi Chawa, which is an evolution of the little Krueng Sai Ensemble, but Thon and Rammana become a pair of Krueng Khaek and add a soprano oboe Pi Chawa and Khlui Lib. This model of the Ensemble highlights the sound of the Pi Chawa and puts it in a more important position, but there are not many good players who can play the Pi Chawa, so this is not a very popular Ensemble configuration.



Figure 44 Krueng Sai Pi Chawa

Source: Staff Zone Amnuaysilpa. (n.d.). 4 Stringed [Webpage]. Retrieved from <http://staffzone.amnuaysilpa.ac.th/4%20stringed%20.htm>

c. The last mode is called Krueng Sai Prasom, which is a multi-mixed Ensemble form. It is based on the basic Krueng Sai instrument configuration with the addition of Dulcimer, Western Portable Organ and Violin. This new type of Ensemble configuration concept enriches the timbre of the whole Ensemble and makes the music more colorful.



Figure 45 Krueng Sai Prasom

Source: Metee Punvaratorn

1.4.3 Mahori Ensemble

Mahori Ensemble is a hybrid orchestra that combines the characteristics of Piphat Ensemble and Krueng Sai Ensemble, and usually uses Saw Sam Sai as the lead instrument. Because of its cheerful and bright playing style, Mahori Ensemble is often seen in mass venues such as theatrical performances and folk dances, and is not performed for solemn religious ceremonies. Previously, the Ensemble would also appear at court events, but it was played by women, so the instruments in this Ensemble were made relatively small in size to make it easy for women to carry and play. However, with the development of society, there is no gender restriction on the performance of this Ensemble, and the uniform rules on the size of the instruments have been abolished.

In terms of Ensemble form, Mahori Ensemble has three main configurations: small, medium, and large.

First of all, there is a small Mahori Ensemble, called Mahori Wong Lek. It is a mixed Ensemble that usually consists of a Ranat Ek, a Khong Wong Yai, a Saw Sam

Sai, a Saw Duang, a Saw U, a Chakhe, a Ching, a Khlui phiang aw a set of Thone and Rammana.



Figure 46 Mahori Wong Lek

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย3 ท่าน. Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

Medium-sized Mahori Ensemble, as it is called Mahori Krueng khu, was developed from Mahori Wong Lek. It is usually an expansion of all the stringed instruments in a small Ensemble into a pair, followed by the addition of Ranat Thum, Khong Wong Lek, and percussion bass Chap.

The large Mahori Ensemble, known as the Mahori Krueng Yai, is usually a medium-sized Ensemble that is scaled up again to include a Khlui u, two Ranat Thum Lek, a pair of Chap Yai and a Mong, and sometimes vocals. These instruments form a huge orchestra that combines the percussion of the Piphat Ensemble with the string style of Krueng Sai.



Figure 47 Mahori Krueng Yai

Source: Teeraphong Song. (2011, February). ประวัติและผลงานของคีตกวีไทย3ท่าน . Teeraphong Song's Blog. <https://teeraphongsong.blogspot.com/2011/02/>

The above three distinctive Thai orchestras can be seen to have a high level of musical skills, instrumental mastery and tacit understanding between the orchestra ensembles. On the basis of a few instruments playing the main melody, they can use the different characteristics and performance techniques of other instruments to assist the main melody, or change the music to enhance the thickness of the structure of the music. They can also play different styles of music in different situations according to the characteristics of the instrument's timbre. They use instrumental ensembles to form a more layered musical melodic line, which constitutes a vivid and diverse cultural style of Thai music. It can be said that the thoughts and emotions of the Thai people performed by the Thai Ensemble are as inclusive and vibrant as they are describing the character of the Thai people.

1.5 Thai folk songs

If musical instruments are a material tool for people to communicate and convey emotions, then singing does not need to be premised on material, and is a direct expression of people's connection between the inner world and the outside world. Singing represents the world of people's lives and is also a vivid cultural symbol of a nation. Therefore, starting from the study of the singing culture of the people of a country, we can more directly experience the real life and cultural context of the people of this country. In this part, I will start with Thai folk songs, and discuss the characteristics of the overall artistic style of Thai folk songs and the division of folk songs in each region.

1.5.1 Characteristics of the artistic style of Thai folk songs

In terms of singing techniques and artistic characteristics, ancient Thai singing usually has a single singing style and style, and there are no lyrics in the songs, only simple and clear tone words such as "au" and "o". With the development of society, the lyrics in the song have gradually become richer, such as using the lyrics of musicals and raps for singing.

Thai people are also very characteristic of the way they sing in singing, they usually pay attention to the use of nasal sounds, use natural vocalizations at the beginning of the end of the phrase, and close the mouth at the end of the phrase to close the tail note, so that the sound resonates in the nasal cavity, and the long notes sung in this way will give people a contrast between the solid sound in the first half and the empty sound in the second half. In addition, the Thai people also pay great attention to the use of low-frequency vibrato and portamento when singing songs. This style with vibrato and glissando, accompanied by strong articulation contrasts, makes long melodic music smoother during singing, and also adds a vivid aesthetic to the music while decorating the timbre. However, it is clear that the vocal methods and states exhibited in Thai folk songs are two completely different methods from the bel canto singing methods used in the West. The vocal technique of vocal singing focuses on the

full opening of the laryngeal, pharyngeal and nasal cavities to make the vocal channels unobstructed, and obtain a highly penetrating vertical voice and strong mask resonance. The singing method of Thai folk songs is to focus on the nasal sound, without using the highly penetrating vertical voice and strong mask resonance, and the voice sounds tactful and soft.

In terms of the characteristics of the tone of folk songs, the key of Thai music, as mentioned above, belongs to the seven-tempered scale. The same is true of the key of Thai folk songs, i.e. it has a clear difference in the pitch distance between tones from one note to another, as well as from Chinese and Western scales.

In terms of the melodic structure, tonality, melody, rhythm and singing form of Thai folk songs, the melodies of Thai folk songs are relatively simple and clear, with a neat structure, almost all of which appear in one or more even-numbered phrases and equal-length passages, and form a beginning and ending relationship through the musical ideas between the first and lower phrases of the section.

The key of Thai folk songs generally adopts pentatonic melodies with do, re, mi, sol, and la as the scales, and the songs are mostly based on do, and usually do is not the last note. The movement of the melody is also relatively smooth, with few jumps above the fourth, and the vocal range is not wide. The rhythmic style also tends to be free and calm. Lyrics are usually improvised by singers. The singing form is divided into solo, duet, duet and chorus, and Thai folk songs are mainly sung in single voices, but there are also a small number of round singing and two-part choruses, which are usually only found in boat songs and field songs in southern Thailand.

In terms of the subject matter and form of Thai folk songs, it is the same as Chinese folk songs, which are derived from the real life of the people, and are mostly related to the living environment and production and labor of the Thai people. Whether it's a mother's soothing song to soothe her child, a game song sung by a child while playing, or a lullaby sung by an adult to lull a child to sleep. Or ritual songs composed for various folk ceremonies in Thailand, such as labor folk songs, Buddhist ritual folk songs, healing ritual songs, etc. Labor folk songs are the earliest folk song themes of

Thai folk origin, and its appearance is usually accompanied by the labor scene of the people, which can be a labor slogan to encourage encouragement, or an entertainment song to relieve fatigue, and it is also the sustenance of the Thai people for a good harvest. Finally, there are highly entertaining urban game songs, such as folk songs written specifically for the "Ram Wong" (Circle Dance), " Answering singing" written for the social interaction of men and women, "entertainment songs" written for the celebration of Songkran, and "love songs" for men and women to express love.

From the perspective of inheritance, the inheritance of traditional Thai classical music is an oral form of transmission, which is usually an oral transmission between the master and the elders to the students and the juniors, so it has a certain improvisation and naturalness. Therefore, folk songs in various regions of Thailand are usually divided into the transmission mode of family unit, between individuals, and the group transmission mode in some customary antiphon activities.

1.5.2 Classification of folk songs by region

According to the characteristics of the region, Thai folk songs can be divided into northern Thai folk songs, northeastern Thai folk songs, central Thai folk songs and southern Thai folk songs. In this section, I will start from the historical stage of the early Sukhothai Dynasty, explore the historical and cultural origins of folk songs in these four regions of Thailand, and list representative types of folk songs for key discussion.

a. Northern Thai Folk Songs

Northern Thailand is a multi-ethnic region that has historically been ruled by the Mon people and the tribal confederation states of the Tai, Lao and Shan ethnic groups living in southern Yunnan, southwestern Yunnan and northern Indochina. Later, these countries were destroyed by the Tai of the Alliance Tribes, and the Kingdom of Lanna was established. The Kingdom of Lanna is a Thai nation state composed of many villages, which established its capital in Chiang Mai in the 90s of the 13th centuries, and existed independently of Thailand for a long period of time, during which it was ruled by Burmese several times, until the Chakri Dynasty finally incorporated

Lanna as "Chiang Mai Province" into the Thai territory. As a result, northern Thailand, dominated by Chiang Mai, is a region with a multi-ethnic musical culture and the unique musical style of the Lanna kingdom.

Lanna music, also known as the Lanna Ensemble, is a form of music in which an ensemble of local instruments is performed with a lead singer. Most of the songs are folk songs from northern Thailand, but there are also songs sung in labor, rituals and various civil activities, and the overall style is soft and beautiful.

The Figure 48 below is a song of the Thai people's agricultural labor, created in the northern Thai countryside when the weaver girl was weaving:



Figure 48 Agricultural song of the people in Northern Thailand

Source: Song Shengya

b. Northeast Thai Folk Songs

From the 1st to the 6th centuries AD, the northeastern part of Thailand was part of the Khmer rule of Cambodia. At its peak in the 8th century, with the establishment of the Angkor Dynasty, Cambodia's Khmer Empire was the most powerful country in Southeast Asian history at that time. The Khmer Empire's occupation of Indochina had a significant impact on the written and religious culture of almost all Indochina countries. Then, with the gradual decline of the Angkor Dynasty, in 1353 King Fa'ang of the Kingdom of Laos established the Lan Chang Kingdom, with its capital at Luang Prabang (now most of Laos). Since then, Laos has also begun to interact with the

northeastern region of Thailand, resulting in the formation of Lao Isan, who is culturally and linguistically similar to the Lao people in Laos. As a result, the music style in northeastern Thailand is similar to that of the Lao people in Laos, and there are some music styles that are similar to those of the Khmer people in Cambodia.

The folk songs of Northeast Thailand are mainly divided into two regions: the North Northeast and the South North of the Northeast. The genre of musical performances usually includes Ensemble (commonly seen in the northeastern region of Thailand below), singing and dancing performances, and the folk songs sung in these two regions are usually simple and easy to understand, with an upbeat overall tune, as well as melodious songs sung in a language that is more skewed towards Laos.

Molam

Here, I would like to highlight an interactive genre of folk songs in northeastern Thailand called Moram. It is a type of singing that requires the performer to improvise and perform live according to different scales, tones, melodies, or poems. The content sung by the singers is also closely related to the lives of the people, including the description of history, love and legends, the popular transmission of religious beliefs, and the expression of politics and folk culture. The structure of the Molam is usually 4 lines of 7 syllables each, and the singer needs to improvise with the perfect combination of local language, tone and melody, accompanied by a reed wind instrument Khaen (similar to the Chinese Sheng) to connect the whole singing process and accompany the singing melody. When singing, the performers use body movements to better modify and beautify the form and content of the whole performance. In order to better reflect the interaction with the audience, a folk custom called "Shao" will be added to the performance, and the audience will evaluate the performance of the actors in a teasing and funny way. If the atmosphere of audience interaction is more active, it means that the performance is recognized, and if the audience is silent, it is the opposite.

Although Molam originated in the northeastern region of Thailand, its influence has gradually expanded to the lives of the entire Thai people with the development of Thai society and history. At the same time, its development form has

also begun to fit in with new social styles, such as a genre called "Luk Kor" in Molam, which is to add popular elements to the traditional configuration, which is more integrated with the cultural style of today's society, and has become one of the popular country music in Thailand.

c. Central Thai Folk Songs

Historically, the central region of Thailand has been a region that has experienced multiple countries, ethnic transformations, and multiple power struggles. It was a Mon state from the 1st to the 6th centuries AD, and then it was occupied by the then Chenla Kingdom of Cambodia in about the 10th and 11th centuries. It was not until the establishment of the Sukhothai Dynasty in Thailand in the 13th century that the central region of Thailand was returned to Thailand, and then through the establishment of the capital in Ayutthaya during the Ayutthaya period, the basic determination of the territory of Thailand during the Thonburi period, and the importance of the Chakri Dynasty to the development of the central region of Thailand, the central region of Thailand finally achieved a rapid leap from the turmoil of the past to the stability of the country and the prosperity of modern society.

As a result, the variety of music that has survived in this region is much richer and more diverse than in other regions. The theme of the song is also mostly integrated with the people's life, the song is mainly sung by men and women, full of humorous atmosphere, and some modern Western musical instruments will be added to the soundtrack of the song, so that the music culture style is more diverse.

The Figure 49 below is a song close to daily life about agricultural labor, which is sung by the Khmer people when they are driving cattle:



Figure 49 Agricultural labor song of daily life in northeastern Thailand

Source: Song Shengya

d. Southern Thai Folk Song

The southern part of Thailand is a long and narrow region that has also experienced Malay and Mon rule due to its geographical proximity to Malaysia and Myanmar. Therefore, from the perspective of musical culture, the music of the southern region of Thailand also exists and develops in a diversified way. Among them, the more typical music cultures include Buddhist music culture, Muslim music culture and Chinese music culture.

The folk song style in southern Thailand is also generally cheerful, with singers with fuller and richer voices, and the singing language is mainly Thai, with some choral and almost authentic singing elements. In addition to the local music genres, some musical elements will be incorporated to enhance the singing effect of the songs, such as Western musical elements (violin, etc.) and Malay cultural style music elements.

The Southern Thai folk song “Pleng Rue” (Boat Song) is an interactive song that encompasses the culture of Buddhist festivals. Most of the songs are sung during the flood season, when Buddhist temples along the river perform rituals

and offer clothes and fabrics. At the same time as the ceremony, the singer of the boat song will sing the song while rowing the boat to add to the atmosphere of the ceremony.

In short, the production and development of Thai folk songs are inseparable from Thailand's unique natural, historical, social and cultural environment, and it is these factors that give Thai folk song art its own unique and distinctive characteristics. Although Thai folk songs have been influenced by the music of neighboring countries and even Western countries in the process of historical development, they can learn from the musical characteristics of other countries in the complex and diverse music culture and retain and develop the strong national style of their own country, and it is this independent and inclusive characteristic that allows us to experience the unique charm of Thai folk song culture.

1.6 Thai dances

1.6.1 Classical Dances

Thai classical dance originated from the religious dance of India, and was influenced by the court dance and Chinese shadow puppetry during the reign of the Angkor Dynasty at that time, and has a history of more than 300 years. Thai classical dance is a highly stylized and normative dance genre with religious mythology as the theme, and it is often used in religious ceremonies and commemorative ceremonies. It is divided into dances inside the court and dances outside the court, the dances in the court are presented in a serious and dignified style, while the dances outside the court are entertaining, lively and humorous. Dressed in costumes made of native Thai silk and decorated with gold flakes and wearing a gold crown resembling a stupa, the performers perform barefoot on stage as a sign of respect for their teachers. The dancers perform with graceful gestures and appropriate movements, and the eyes are bright. They focus on the rendition of upper body movements (arms, palms, and fingers), using different hand movements to express different meanings, just like sign language, so that each audience member can intuitively understand the meaning of the dance that the performer is trying to explain.

In addition, the artistic charm of Thai classical dance has also deeply influenced the field of Thai theater and is closely integrated with the art of theater. Here we cannot fail to briefly mention the Thai classical dance drama "Khon"(Thai Mask Dance), which perfectly combines Thai classical dance and dramatic art, and is the most artistic value and representative artistic essence of Thai classical dance drama. Khon (Thai Mask Dance) is a religious art that originated in India and has developed with elements of Thai shadow puppetry, traditional classical Thai dance and Thai martial arts, with different masks and costumes to enhance the dance effect and enhance the artistic atmosphere.

In short, the graceful gestures, graceful postures and delicate dance movements of classical Thai dance all highlight the deep heritage and unique charm of Thai culture, religion and history. The performers always show the glory of traditional Thai art through ornate traditional costumes and glittering headdresses. Through the combination of traditional music and singing, dance presents people with a pluralistic and comprehensive artistic beauty.

1.6.2 Folk Dances

Thai folk dance belongs to the local dance of Thailand, and people's lives also have an inseparable relationship, most of the dance is performed in the way of collective dance, the performance costumes are generally the national costumes of various regions, and the dance movements are not as strict as the Thai classical dance has strict performance procedures and requirements. As long as the dancers can perform without deviating from the rhythm of the music and the content of the lyrics, the rest is not strictly regulated. Folk dance is not only based on people's productive labor, but also involved in religious ceremonies and even war. Due to regional cultural differences, Thai folk dance, like Thai folk songs, also has different styles of expression in different regions. In the following, I will discuss the representative dances of the four regions of Thailand: Northern Thailand, Northeast Thailand, Central Thailand, and Southern Thailand.

a.Northern Thai Dances

As mentioned above, northern Thailand is a multi-ethnic region, and due to the influence of historical and geographical factors, not only can you feel the ancient Lanna culture in terms of dance culture, but also has many colors and charms similar to those of Myanmar. The dances of northern Thailand were handed down to the people by the ancient court, so most of the dances are slow, gentle, and graceful. Typical dances include the Fon Lep (Thai Nail Dance), the Fon Tien (Candle Dance) and Sao Mhai (the Silk Reeling Dance).

Fon Lep (Thai Nail Dance) and Fon Tien (Candle Dance)

Fon Lep (Thai Nail Dance) is a traditional Lanna folk dance that is often seen during festivals and Buddha Day celebrations. The dances are mostly composed of non-professional female performers, and the requirements for dance steps are not high, and only need to be notified in advance. The formation of this dance is usually arranged in a square, and the performers need to line up at the front of the queue, left and right, to maintain the uniformity of the dance formation. To perform, dancers must wear long tunics, knee-length tube skirts, and draped drapes that hang diagonally over their shoulders, with their hair coiled back and decorated with flowers. However, the unique feature of this dance is the decoration of the performer's fingers, except for the thumbs of both hands, all the fingers are covered with gold nail covers about 10 cm long, and the fingers are danced up and down to the accompaniment of the Ensemble and the change of footsteps, and the posture is graceful and graceful. This dance is also performed today as a welcome dance.



Figure 50 Fon Lep (Thai Nail Dance)

Source: Chiang Mai PR. (2020, January 1). Wonderful Trip to Western Civilization [Web article]. Retrieved from <https://www.ichiangmaipr.com/2020/01/%E0%B8%97%E0%B8%B5%E0%B8%A1%E0%B8%9F%E0%B9%89%E0%B8%AD%E0%B8%99%E0%B9%80%E0%B8%A5%E0%B9%87%E0%B8%9A%E0%B8%81%E0%B8%B2%E0%B8%AA%E0%B8%B0%E0%B8%A5%E0%B8%AD%E0%B8%87-%E0%B8%84%E0%B8%A7%E0%B9%89%E0%B8%B2/>

Fon Tien (Candle Dance) is also a group dance of women and is often seen in religious activities. Fon Tien (Candle Dance) s is usually more varied than Fon Lep (Thai Nail Dance) s, and require more skill from the dancers. They need to hold the candle between the index and middle fingers of both hands and press the thumb against the bottom of the candle to prevent the candle from slipping. When changing postures, you also need to be careful not to extinguish the candlelight in your hand or accidentally burn your hands with lamp oil. On this basis, the dancers also use the candlelight in their hands to construct various patterns to maintain the elegance of the posture and the unity of the formation.



Figure 51 Fon Tien (Candle Dance)

Source: Theiyn, F.X.N. (n.d.). Title of the Page. Retrieved from <https://sites.google.com/site/ajanthus/fxn-theiyn>

Sao Mhai (Silk Reeling Dance)

Sao Mhai (Silk reeling dance) is one of the main processes in the process of making silk, in order to extract the silk from the cocoon better and faster, it is an important process in production labor. This dance depicts the scene of silk making and spinning among folk women in northern Thailand. Because this dance is very suitable for people's production and labor, but it lacks artistic effects, the relevant departments in Thailand have made it more artistic. Since then, the dance has been staged in theatres for public performances. The dance is usually performed by men and women on the same stage, with women in charge and men in accompaniment, and usually no more than 2 dancers. Spinning machines are also placed on the stage as props for this dance, and the number of them is no more than two. During the performance, a woman sits next to the loom to remind the audience of the meaning of the dance. Female performers are required to wear the national costumes of northern

Thailand, and with the accompaniment of musicians, they imitate the whole process of weaving in turn, such as spinning, spinning, and weaving, and the dance is natural and vivid.

a. Northeast Thai Dances

The dances of Northeast Thailand are mainly based on the Lao people and the Lun Dance of the Khmer ethnicity. Dances in this region are also closely related to labor life and sacrificial ceremonies. Typical dance is Reuam Anre Dance.

Reuam Anre

Reuam Anre is a Khmer word meaning Mortar Pestle Dance, which is performed by the Khmer people in northeastern Thailand during their farming slack. Reuam Anre is a type of performance in which two mortar pestles are used to make rhythmic opening and closing movements on the ground, and male performers jump inside and out and up and down according to the rhythm of the mortar opening and closing. If the beat is inadvertently wrong, the legs and feet can be pinched, forcing the performer to restart the performance, resulting in a loss of coherence in the dance. At this time, the other men and women who participated on the sidelines sang and danced around the mortar pestle, setting the mood for the men performing at the Mortar Pestle Dance.

Later, many aspects of the dance were adapted and new norms were proposed. In terms of dance arrangement, the number of performers jumping in the mortar pestle has been changed from one person to many people, and women can also be added to the performance. In terms of attire, men wore crewnecked shirts and trip-tail trousers with cloth around the waist and knotted at the center, while women wore short-sleeved shirts with short skirts. In the first part of the performance, the fast-paced apprenticeship dance steps are performed, and in the middle of the performance, some fast and slow-paced one-legged or double-legged jumps, fast-paced stunt dance steps and slow-paced singing and dancing methods are added, and finally the actors scatter flowers or splash water on the audience to show the successful completion of the performance. Due to the strong participation and influence of this dance, in recent

years, the music in the dance has been adapted, and the number of mortar pestles has been increased, and even the mortar pestle has been changed to a bamboo pole for performance, so this dance is called "Bamboo Pole Dance". Nowadays, this dance is not only limited to performances on stage, but is also often performed at major festivals such as Songkran Festival, and the performance venues and numbers are freer, and the dance style is becoming more and more fancy.

a. Central Thai Dances

There are many types of dances in central Thailand, such as the Ram Wong (The Circle Dance), which are related to drum percussion instruments, and close to daily life, the harvest dance that celebrates the harvest, and some dances performed exclusively by men. Below, I will select the most representative Ram Wong (The Circle Dance) for a detailed discussion.

Ram Wong (The Circle Dance)

The Circle Dance is also called Ram Wang Dance. When this dance is performed in the folk, there are no excessive requirements for the program of the performance, the dance steps of the performers, and the number of performers. As long as people are able to dance in a circle and sing along with the dance, they can even choose to dance and not sing. In addition, they do not prescribe too much about the rhyme and style of the lyrics, in order to create a harmonious and harmonious atmosphere.

In the 40s of the last centuries, the Thai Art Department carried out a series of collations, adaptations and strict specifications for the lyrics, tunes and dance steps of this dance. In terms of dance steps, the previous 14 basic dance movements are combined into 10 sets, accompanied by 10 songs, and the combination between each dance and each song is prescribed. In terms of performance, men and women are required to dance together, with women using their faces, hands, and body movements to make a euphemistic and lyrical gesture towards men, while men arch their arms over women and dance with their dance steps. The performance of women's arm movements is the highlight and beauty of the whole dance, and the bright changes in gestures and

the flexible flipping of the wrists, coupled with the beautiful and elegant dance posture and beautiful music, constitute a wonderful and moving picture. Today, the dance still retains its simplicity and mass character, in order to allow more and more participants to join in and experience the charm of Thai folk dance.

b.Southern Thai Dances

Southern Thailand is also a multi-ethnic region, and due to its geographical proximity to Malaysia and Indonesia, the dance in the region has been profoundly influenced by Muslim and other religious cultures, which have also injected unique charm and depth into the region's dances. Among them, the more typical ones are Nora Dance, Ron Rae (Sand Cages Dance), etc.

Nora Dance

Nora Dance, it is the oldest form of Thai dance. At first, it was a simple dance, but it was gradually interpreted in the direction of religion, folk and some literary works under the influence of Indian and Cambodian court culture. In the course of historical development, this dance has gradually formed two development directions, the first is called "Lakorn nai", which is a Thai court dance with religious and mythological stories as the main theme. Before King Rama IV, women from outside the palace were not allowed to perform the dance for members of the royal family. In addition, the dance has gradually standardized the steps, shapes and techniques in the process of development, and is a typical representative of traditional Thai dance. The second type is popularized among the people, called "Lakorn nok", and it was originally stipulated that only male members were allowed to perform this dance, and it was only during the reign of King Rama IV that the performers of this dance developed into a joint performance by men and women. At the same time, this dance adopts the theatrical performance method of setting up the split, and the role assignment is changed from one person to multiple people, and finally the props, costumes and other configurations are improved, making the performance specifications of this dance more gorgeous and grander.

In the process of development, this dance has been influenced by India and Malaysia in terms of movement and costumes, and has retained more than 80 kinds of dance movements from ancient times to the present, featuring soft dance postures, delicate and gentle steps and dexterous hand movements, which have had a profound impact on the development of classical drama and classical dance in Thailand.

Ron Rae (Sand Cages Dance)

Ron Rae (Sand Cages Dance) belongs to the dance of the Muslim ethnic group in southern Thailand, which was originally introduced to Malaysia and Java by the Portuguese or Spaniards, and later introduced to southern Thailand and evolved into a national dance form. Influenced by the Muslim religion, it was originally performed only by maids in the royal family and nobility, and failed to be passed down among the people. As the performance of Mayun Drama was required, the set needed to be adjusted in the middle of the performance to allow the actors to recuperate, which provided an opportunity for Ron Rae (Sand Cages Dance) to perform. Originally, the dance was performed by female performers, and sometimes the male audience was invited to participate in it. Unexpectedly, this form of performance was unanimously welcomed by the audience, so it gradually began to be passed down among the people.

In the 50s of the 20th centuries, the dance field in southern Thailand underwent a round of reform, and the relevant personnel carried out important processing and adaptation of Ron Rae (Sand Cages Dance). Muslim institutions have even introduced rich music from Malaysia and standardized and enhanced the dance steps and postures. This makes Ron Rae (Sand Cages Dance) a charismatic welcome dance that continues this tradition and presents the audience with a unique art of dance. In terms of steps and postures, the movements of this dance mainly include the coordination of hands and feet, especially closely following the rhythm of the music. The posture needs to be light and swaying, so as to show the grace and softness of the dance. In terms of personnel and instruments, the dance team usually consists of 10

dancers paired into 5 pairs. In addition, 4-5 musicians are responsible for the accompaniment of the performance, including 1-2 drums, 1 gong, 1 violin, and sometimes 1 guitar. This combination of personnel and instruments allows the dance to fully demonstrate the harmony of music and dance in the performance. In terms of costumes and decorations, male dancers usually wear long-sleeved shirts with round necks and semi-open plackets, long trousers, hats or wrapping cloths, and shoes and socks on their feet. Female dancers, on the other hand, are required to wear sand cages that hang down to their feet, shawl scarves, and shoes and socks. However, with the evolution of the times, the style of dress of the dancers has gradually changed, and the popular ones include the flower cloth woven with gold and silver thread, etc., which adds an artistic splendor to the dance. Whenever and wherever you are, as long as you are during the festivities, you can perform the dance anytime and anywhere. The dance consists of 8 sets of pieces, each with its own different dance steps, and emphasizes the dexterity of the hands and feet. At the beginning and end of the dance, both men and women salute each other, reflecting a sense of polite ritual and a strong religious tradition. During the performance, the dance formation can be arranged in columns or teams, and there is no contact between men and women. In duet dances, the man usually salutes the woman after the music begins, and the woman does not necessarily return the salute, which greatly adds to the uniqueness of the performance.

After understanding the characteristics of folk dance in the four regions of Thailand, we can find that in general, Thai folk dance focuses on the performance of upper limb movements such as fingers and wrists, while the range of movement of the lower limbs is relatively small, giving people a subtle and restrained feeling. In fact, this is closely related to the traditional psychological mechanism and physiological state of the Thai people, who are mainly engaged in agricultural labor, and most of the farmers even live on fishing boats. Therefore, the dances of the Thai people are inseparable from the life of agricultural labor. Even though Thai folk dance has been influenced by Indian dance in the process of development, it is very different from the agile and exaggerated characteristics of Indian dance. At the same time, Thai folk

dance does not focus on the expression of the lower limbs like Western dance, but always maintains its own dance style.

In short, both Thai classical and Thai folk dances have built the country's rich and diverse cultural heritage in their own unique ways, presenting the unique and colorful artistic beauty of Thailand to the world.

1.7 Traditional Thai Dramas

Thai Drama, an important part of the Oriental theatre arts, is a subtle blend of Indonesian, Chinese, Indian and Western influences. The plot of the Indian epic Ramayana, the performance charm of the Chinese Journey to the West, and the dramatic elements of European puppet theatre have all left a profound mark on the development of Thai Drama. This remarkable inclusiveness is not only due to Thailand's unique geographical location, but also to Thailand's openness to foreign cultures. The highly inclusive concept of religion and art continues to promote Thai drama to absorb the best of various cultures, presenting a rich and diverse cultural mix, highlighting the diverse value of Thai art and culture.

Since there are many types of Thai Drama, in this section I will take the four Dramas genres of Nang Yai (Grand Shadow play), Khon (Thai Mask Dance), Hoon Lakorn Lek (Thai Puppet), Chinese Teochew Opera as examples. It also discusses and analyzes their respective development contexts and artistic styles.

1.7.1 Nang Yai (Grand Shadow play)

Nang Yai (Grand Shadow play) was a popular entertainment in ancient Thailand and an important part of religious life and faith. It uses carved cowhide to make various characters, such as people, gods, animals, etc., and these silhouette-like patterns are called "shadow puppets". Each shadow puppet may contain multiple characters, as well as surrounding palaces, buildings, jungles, mountains, rivers and lakes, earthly and heavenly elements. Unlike the traditional Chinese shadow puppet modeling, which uses hands, feet, and bodies as the main body, Thai design is more inclined to drill holes, which is similar to folk paper cutting. The performers fix the carved shadow puppets to bamboo sticks or sticks, hold the shadow puppets in their hands,

perform various actions behind the scenes, and cast shadows onto the curtain through lights for the audience to watch. The performances are accompanied by a folk Ensemble, voice actors reciting or chanting narration or character dialogue, and harlequin actors perform in front of the screen from time to time. The performance is usually preceded by a gong or drum or a shadow puppet show of a shorter period of time as a start. The repertoire of shadow puppetry is usually based on the legends and tales of the Buddhist literature or local folk tales.

Shadow puppetry in Thailand comes in many forms, such as Nang Yai, Nang Talung, Northeast Delong shadow puppetry etc. Among them, "Nang Yai" (Thai), also known as "large-sized shadow puppetry", has its origins dating back to the 12th century AD, probably performed before about 1656-1688 during the Ayutthaya period, and is often seen in performances at Thai royal ceremonies and state occasions, and is the highest traditional art in Thailand. Nang Yai can reach a height of 2 meters, and the curtain is 16 meters long and 6 meters high. The opening scene before the performance is usually performed "Chap Ling Hua Kum" (Catching the Monkey in the Evening) or four sets of dances in imitation of the Lakhon Drama. Shadow puppetry performed in the evening requires the aid of lighting, while during the day the shadow puppets are painted and performed in front of the screen. Nang Talung, meaning "small shadow puppetry", was first popular in southern Thailand and spread throughout Thailand during the Thonburi period. Small shadow puppetry is usually based on folk tales, social events, myths and poems, etc.



Figure 52 Nang Yai (Grand Shadow play)

Source: Anurak Mag. (2023, July 31). Puppet Theater of Light. Anurak Mag.

<https://www.anurakmag.com/art-and-culture/07/31/2023/puppet-theater-of-light>

1.7.2 Khon (Thai Mask Dance)

As mentioned above, the art of dance and the art of theatre in Thailand are closely linked. Khon, the most classical Thai drama, is a symbol of the high integration of Thai dance culture and drama culture, which was inherited in Thai folk in the early days and later evolved into court art. Khon is the Thai pronunciation, and since its name has the same meaning as the Cambodian drama Kaul, many Thai scholars have pointed out that Khon's creation was once influenced by Cambodian Kaul. In addition, Khon's origins are also related to dragon juggling performances during the enthronement ceremonies of ancient Thai kings, as well as the large-scale shadow puppetry mentioned above. The actors are required to wear masks during the performance (hence the name Khon is also known as the Mask Dance Drama) and incorporate the martial arts movements of the gods and dances and sword and stick fights that appear in Thai shadow puppetry. This highly unified form of artistic

expression requires the actors to maintain extreme rigor in their performances, costumes and stages.

In terms of performance, Khon (Thai Mask Dance) emphasizes the integration and unity of elements such as sign language, eyes, dance steps and music, and after hundreds of years of performing arts practice, it has finally formed a stylized movement composed of 68 unique dance postures and ten basic gestures and their variants to convey and express the content of the plot and the inner emotions of the characters. However, due to the high standards required for acting, Khon's cast selection is also extremely strict. Actors learn Khon's acting skills from the age of six or seven, and must also train at the National Academy of Arts for more than a decade before they can show off their skills on stage.

Khon (Thai Mask Dance) not only brings outstanding value to Thailand and the world in the performing arts, but its social significance and utility are deeply rooted in Thailand's religious and folk traditions. Take, for example, the masterpiece of Thai classical literature, Ramakan, which is inspired by the Indian epic Ramayana. While the storyline is similar to the Indian original, the Thais skillfully adapted the performance into their own aesthetic, eventually making it one of Thailand's most famous mask dance dramas. Khon's actors wore elaborate masks and presented a colorful performance on stage, both from the masks and the stage design to reflect the unique imprint of Thai royal culture and Buddhist architectural culture.

In addition, the Thai government and the royal family play a key role in the inheritance and preservation of Khon, and they promote the popularity of Khon through various activities and policies. At the same time, the Thai government and the Department of Arts have also formulated a detailed performance plan for Khon art, and increased financial support for the School of Drama to cultivate more Khon performance talents. The Thai royal family also works with the National Tourism Authority to promote the Khon performing arts, and even provides English commentary to international audiences to enhance the understanding of the Khon art around the world.

In short, Khon, as a representative of traditional Thai culture, has formed a distinctive and unique artistic style in many fields such as performing arts, dance and drama, and has ensured the development, inheritance and protection of this traditional art through the cooperation of various forces.



Figure 53 Khon (Thai Mask Dance)

Source: Institute of Cultural Heritage, Thailand. (n.d.). มรดกภูมิปัญญาทางวัฒนธรรม. Institute of Cultural Heritage.

<https://ich-thailand.org/heritage/detail/6291e5b7978f238e61f77da4>

1.7.3 Hoon Lakorn Lek (Thai Puppet)

Thai Puppet Drama (Thai Puppet) is derived from live-action performance, that is, the theatrical performance that imitates real people through puppets. In ancient times, Puppet Drama was a representative of the art of the imperial court, which was usually performed at court events and royal ceremonies, and then gradually spread to the people, becoming a popular performing art among the Thai people. According to literature, Puppet Opera began during the 1732-1758 of the

Ayutthaya dynasty and continued until the beginning of the Thonburi and Bangkok dynasties. Thai puppet shows are rich in forms and types, including Hoon Laung (Big Thai Puppet), Hoon Lakorn Lek (Thai Puppet), Hoon Krabok (Thai Stick Puppet).

Hoon Laung (Big Thai Puppet) is the earliest type of puppet show originated in Thailand, the puppets are made of wood or bamboo tubes, about 1 meter high, and have a complete and movable head, hands, feet and other parts. The puppet has a stick on the hip and silk threads on the arms, fingers and eyes, which not only allows the performer to control the limbs of the puppet, but also makes the puppet's movements more flexible. Not only are all the characters in Hoon Laung (Big Thai Puppet) similar to Khon and other dramas in terms of costumes, costumes, and movement design, but they are also extremely rich in stage settings and performance forms. The stage is usually accompanied by a backdrop with performers singing, narrating and dialogue based on the repertoire, accompanied by Piphat Ensemble. The repertoire of Hoon Laung (Big Thai Puppet) is often closely linked to Thai literature, with many references to literary works such as Ramakian and Pra aphaï manee.

Appearing during the reign of King Rama V of the Bangkok dynasty, the Hoon Lakorn Lek (Thai Puppet) is about 33 centimeters tall and is divided into two categories: Thai and Chinese. The Chinese form of puppetry is similar to the glove puppet of Chaoshan, China, in that the performer manipulates the puppet through the use of fingers, and the repertoire is mostly based on classical Chinese literature. Thai puppets are similar to Big Puppets except for the size of the puppets, which are similar to Chinese puppets. Its repertoire is mostly Ramakan, which has not undergone much change and development since the time of Rama V. In addition, another Puppet Drama performance was popular in northern Thailand during this period, and it is said that this style of Puppet Drama originated in China. The performance is often performed at coming-of-age ceremonies, funerals, and ceremonies, and sometimes at royal celebrations.

In addition, during the reign of King Rama V, a "stick puppet" designed by a man named "Chao Prayasena" came into view. The puppet is about 30 centimeters tall and uses only a bamboo stick to support the puppet's head to the lower body, and the two hands are connected by bamboo sticks, replacing the silk thread control of the large puppet. The puppet's costume is modeled after Khon, with the puppet's hands bare and the cloth cleverly concealed from the neck down, a simple yet Chinese-style art form that clearly demonstrates the close connection between Thai art and traditional Chinese culture. Not only that, the design, production and operation of the stick puppet also incorporates elements of big puppets and Thai puppets to form a unique shape and style. This innovation vividly demonstrates the multifaceted nature of Hoon Lakorn Lek (Thai Puppet) in terms of artistic creation.

Hoon Lakhon Lek (The Small Drama) was invented shortly after the Stick Puppet Opera by Mr. Chatawani. The puppets are similar in size to small puppet shows, except that the puppet's hands and feet are tied to a stick and performed by the entertainer.

Puppet Opera requires the audience to not only be able to pay close attention to the twists and turns of the storyline, appreciate the exquisite craftsmanship behind each puppet shape, and the essence of the performance brought out by the artist's skillful manipulation, but also feel the rhythm of the music and experience the emotional ups and downs in the performers' voices. In short, Puppet Opera is not only a feast for the eyes, but also a journey for the senses across the dimensions of art. This comprehensive experience makes Big Puppet Opera a unique and engaging performing art in Thailand. Today, although the spread of modern technology has led to a gradual decline in the number of performances of Puppet Opera, the artistic traditions and cultural values it conveys to people are still precious.



Figure 54 Hoon Lakorn Lek (Thai Puppet)

Source: Thai Post. (n.d.). โจทย์ลึกลับ" สานต่อศิลปะไทยชั้นสูงผ่านพระมหาพิชัยมงกุฏ (จำลอง) . Thai Post. <https://www.thaipost.net/main/detail/39353>

1.7.4 Chinese Teochew Opera

Chinese Teochew Opera, which originated in the Chaoshan region of southern China, is a traditional type of Drama with a history dating back to the Tang Dynasty. Chinese Teochew Opera in Thailand is an evolutionary form that emerged with the immigration of a large number of Teochew people to Thailand. Originally, Chinese Teochew Opera was introduced to Thailand in the form of a form called Teochew Opera, and its music, singing, costumes and props were no different from domestic Teochew Opera. In addition, due to the huge influence of Teochew people in Thailand at that time, the strong economic status of some Teochew merchants and the establishment of many Chinese schools, the Teochew dialect was widely spread in Thai society, so the performance of Teochew singing also had a certain audience and market in Thailand at that time.

However, the Thai government's restrictions on Chinese-language education that began in September 1934 and the promotion of Thai nationalism led to the gradual marginalization of Chinese culture in Thailand. During this period, because the new generation of Chinese no longer study Chinese, in such an urgent living environment, Chinese Teochew Opera in Thailand also had to recruit local students in northeastern Thailand, thus gradually forming Chinese Teochew Opera with Thai as the language. Although the performance is still based on the theme of Chinese historical stories, the wedges, dialogues, and lyrics are presented in Thai, and the actors are also performed by Thai. As a result, the Chinese Teochew Opera culture gradually transitioned to the Thai theater culture in a transplanted way.

Nowadays, Chinese Teochew Opera in Thailand retains the traditional elements of Chinese Teochew Opera, while also possessing its unique artistic style. In terms of repertoire content, Chinese Teochew Opera in Thailand covers almost all kinds of themes and themes, including traditional Chinese stories and innovative content adapted to Thai society, history and culture. In terms of performance form, Chinese Teochew Opera still retains the traditional performance form of Chinese Teochew Opera, including singing, speaking, acting, fighting, dancing and other elements to vividly show the plot. In terms of performance venues, Chinese Teochew Opera in Thailand often appears in the Chinese community and temple fairs in Thailand, and is still a popular form of cultural entertainment among Thai locals and Chinese.

Chinese Teochew Opera in Thailand is a cultural evolution of Chinese Teochew Opera, presenting the inheritance and innovation of cultural traditions. This cultural fusion reflects both the evolution of identity and the birth of a new national culture, highlighting the unique position of Teochew Opera in the evolution of Thai culture. At the same time, Chinese Teochew Opera in Thailand has also played a very active role in maintaining and inheriting the influence of Teochew culture overseas.

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

Based on the elaboration of the characteristics and classification of Thai musical culture and Thai performing arts in the previous section. 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.

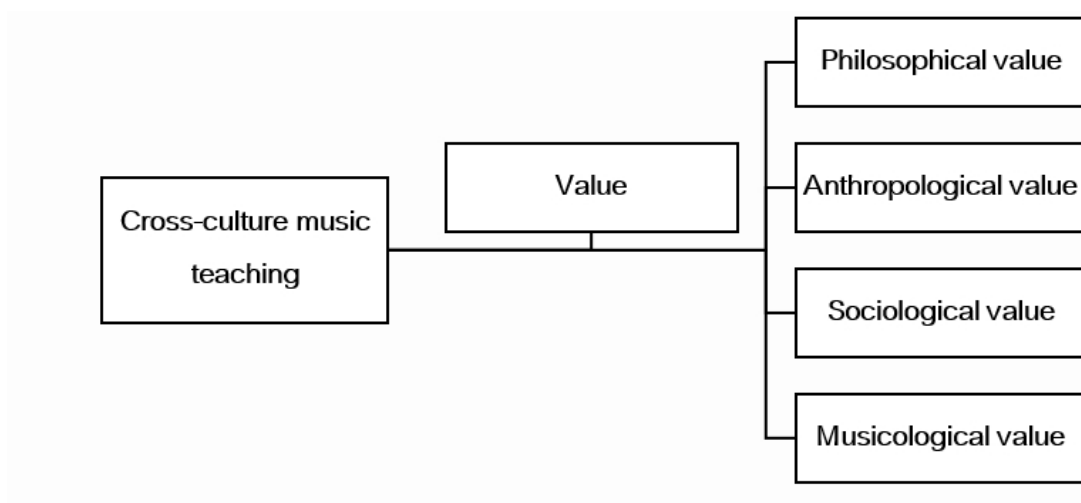


Figure 55 Structure diagram of cross-cultural Thai music teaching in Chinese universities

Source: Song Shengya

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

Philosophy is a discipline that deeply discusses the core issues of existence, knowledge, values, reason, thought, and language. It can delve into the universe and the nature of human existence and cognition through logical reasoning and critical thinking.³ In the field of music and performance, the philosophical category often includes deep reflections on the nature, purpose, and human emotional, aesthetic and cultural heritage of music and performing arts. By further exploring Thai musical

³ Deleuze, G., & Guattari, F. (1994). *What is philosophy?*. Columbia University Press.

culture and performing arts, we discover that the philosophy of Thai music and performing arts encompasses the purpose of art, its impact on the human spirit and society, and a discussion of how music and performing arts convey and channel emotions, thoughts, and meaning. In short, the philosophical value it contains is not only an understanding of music and performing arts itself, but also a profound reflection of Thai culture and philosophy of life.

Thai music and performance not only carry a diverse artistic heritage, but also has significant potential for its philosophical value in music education. In the following analysis, I will deeply explore the philosophical connotations and values contained in the history of Thai music, Musical Instruments, Ensemble, Folk songs, Dances and Dramas, from which I will also involve the issues concerning Thai culture, religion and social concepts, including Oriental philosophy, Buddhist philosophy and social philosophy. Secondly, this paper discusses how to apply the philosophical value of Thai music and performance to the undergraduate teaching of music major in Chinese universities, so as to better show the importance and significance of cross-cultural music course design.

2.1.1 The oriental philosophy of harmony and balance

Thai music and performance contain the Oriental philosophical concept of harmony and balance, which has a profound influence on the cultural and philosophical systems around the world. Among them, the philosophical view of "Sanskrit integration" proposed in Indian philosophy is one of them. It emphasizes that everything in life exists in an interrelated and interdependent way, that is, the universe and the individual are not completely separated states, but a common existence in a mutually penetrating whole. This concept also expresses people's pursuit of harmony and balance, that is, through understanding and experiencing the dependence between the universe and people, so as to realize the inner peace and unity. In the long development of Thai music and performance, this concept can be reflected in the Thai people's pursuit of balance between rhythm, melody, rhythm and other music elements, emphasizing the harmony and integrity of the overall music works, and encouraging

people to transcend the individual elements and pay attention to the overall music experience, so as to achieve the harmony and balance of music.

"The concept of harmony and balance reflects the ultimate phenomenon of the dual structure, operating in complementary contradictions, through periodic processes, to achieve the final balance of existence and becoming between all things and events in the world."⁴The "court music" in Thai classical music is the best interpretation of this idea. Thai court music is a type of music specifically performed within the Thai court. In history, the Thai court music has always been part of the Thai royal culture, in the process of historical development, it constantly integrated various regions and ethnic even from India, China and other multicultural music elements, and these new music elements reflected in the production and use of musical Instruments, melody arrangement and playing skills, in the collision between different cultures to achieve the effect of harmony and balance. Court music is also an expression of the glory of the royal family, but it embodies the harmony and balance between the throne and society from Musical Instruments, Songs and Dances. This form of palace music not only reflects in the harmony of the social level, but also reflects its harmonious relationship with nature and religion. This harmonious and balanced musical tradition has always been regarded as a treasure of Thai culture.

Secondly, Thai Musical Instruments also carry profound cultural traditions. They are not only tools for music performance, but also material and artistic carriers of cultural inheritance. The design and performance methods of these instruments, as well as the timbre and rhythm of their performance, all reflect a state of harmony and balance everywhere. For example, Pi, a unique bamboo blowing group in Thailand. It is composed of bamboo tubes of different lengths, and different lengths and thickness of bamboo tubes determine its timbre and pitch. The player blows the reed to

⁴Dow, T. I. (2011). *Harmonious Balance: The Ultimate Phenomenon of Life Experience, a Confucian Attempt and Approach*. In *Phenomenology/Ontopoiesis Retrieving Geo-cosmic Horizons of Antiquity: Logos and Life*. Dordrecht: Springer Netherlands, 645-658.

produce a sound, and interweave a distinct, harmonious and melodious melody. These special designs and performance methods not only reflect the Thai people's pursuit of harmonious rhyme, but also carry forward the highly harmonious national tradition of Thailand.

Teaching application

The harmony of Thai music and performance are not only an artistic expression, but also a code of the evolution of civilization. It records the ups and downs of Thai society, the inheritance of tradition, and shows the pursuit of harmony and balance of an ancient civilization. In teaching, we can guide Chinese college students to understand the philosophy of "Brahman and I unity" by explaining the history of Thai music, the production and sound principles of Thai music, and discuss the relationship between music and human existence and inner feelings. It emphasizes cultivating students' sensitivity to musical instruments, notes and harmony while paying attention to the harmony and balance between various elements in music. These can not only help to improve students' appreciation of music, the ability of playing works and the ability of composing and arranging music, but also improve their deep understanding of music, so as to get inner peace and enrichment. In short, teaching the harmonious and balanced Oriental philosophy contained in Thai music and performance can stimulate students' interest in the music of different cultures, thus increasing their understanding of the diversity of world music and performance, and cultivating their ability to understand and communicate across cultures.

2.1.2 Buddhist philosophy

Khiawmanee, S. emphasizes that exploring the intersection of Buddhist philosophy and traditional Thai music and performance contributes to a deeper understanding of the cultural dynamics and spiritual dimensions expressed in Thai music and performance.⁵ Thailand is a religious country that mainly believes in

⁵ Khiawmanee, S. (2017). "The Influence of Buddhist Philosophy on Thai Traditional Music." *Journal of Dharma Studies*, 4(1): 47-58.

Buddhism, and its music and performance can also clearly reflect the core concepts in Buddhist philosophy, such as impermanence, indifference, or the cause and effect of good and evil.

First, it is the Buddhist philosophy of impermanence without me. Impermanence emphasizes that everything in the world is constantly developing in the circulation, and I also emphasize the individual variability. Therefore, the two concepts of impermanence and absence are usually intertwined and interconnected, and their purpose is to help people understand the nature of life and existence. In Thai music, the impermanence and innocent philosophy can often be clearly reflected through the tonality, rhythm and the emotion expressed by the melody. In terms of tonality, Thai music often uses some relatively rich scales and tones, so that the melody can show a dynamic and fluid characteristic in the development, highlighting the nature of the Buddhist philosophy of the world. In terms of rhythm, some Thai music will not stick to the interpretation of a fixed rhythm, but is a clever, free rhythm to express the impermanence of every life in the world. In terms of emotional expression, Thai music can show the different faces of life in the ups and downs of melody lines, the strength of playing notes and the expression of players, so as to express the concept of impermanence. However, through the expression of these melodic elements, the audience can get a personal emotional resonance, thus gaining a deeper understanding.

Teaching application

In music teaching, students can be guided to analyze the melody, rhythm and tonal characteristics of Thai music through music appreciation, and to have a deeper understanding of the Buddhist philosophy contained in Thai music by playing, singing, creating and adapting music, and to experience the impermanence of life, so as to cultivate students' thinking and introspection ability.

Secondly, it is the Buddhist concept of the cause and effect of good and evil. The concept of cause and effect of good and evil is another important concept in Buddhist philosophy. It divides human behavior into good and evil, and believes that the

good and evil behaviors will bring results corresponding to people, good deeds will bring blessings, and evil deeds will encounter evil rewards, emphasizing a circular relationship of cause and effect. This concept also has a profound impact on Thai society. In Thai music and performance, they can be reflected in Thai people's rigor and prudence of emotional expression in music, and also emphasizes the influence of music on people's emotion and soul. In plays like Khon, we not only focus on the clever integration between literature and art and multicultural, but also express the causes of good and evil.

In terms of the content of the drama, although it borrows from the Indian epic *Morayana* in the plot, the focus is to show people the concept of good and evil through the behavior and fate of the characters. Through music, dance and other intuitive artistic expression methods, people can more deeply distinguish right from wrong, good and evil, and understand the truth of life.

Teaching application

In music teaching, we should also guide students to establish the concept of good and evil, right and wrong through music, and encourage students to express their emotions prudently in music learning, performance and creation, so as to cultivate students correct aesthetic consciousness and emotional expression.

2.1.3 Social philosophy

Social philosophy is also a kind of philosophical nature, which is a philosophical field of studying social phenomena, social systems and social relations through philosophical analysis, speculation and theoretical reasoning. The American philosopher and sociologist Mead believes that the main problem of social philosophy is the harmony between individual interests and society. It can facilitate the solution of this problem by showing that the individual's psychological behavior is social.⁶ Therefore, the social philosophy is more inclined to pay attention to the philosophical issues in the

⁶ Smith, T. V. (1931). The Social Philosophy of George Herbert Mead. *American Journal of Sociology*, 37(3): 368-385.

society, such as the in-depth thinking on the social values, ethical concepts, social system and social change. However, Thai music and performance are not only present as an art form in social philosophy, but also often more like a powerful expression tool, reflecting the universal value orientation and basic ethical concepts of Thai society.

First, there is a universal thinking about interpersonal relationships. Thai music often uses songs and lyrics and melodies to convey to the world their unique views of interpersonal relationships, thus showing the emotions and values of the Thai people. In terms of family and family love, Thai people emphasize the importance of family, so they often highlight the value of family love in the theme of songs, and express their attention and respect for the family through a warm and comfortable melody and lyrics.

In terms of friendship, Thai people also attach importance to the feelings between friends. In the songs, they usually show deep feelings such as companionship and support between friends, and convey the importance of friendship through a relaxed and lively rhythm, melody and lyrics. In terms of love, Thai people tend to have a richer expression of love, and usually use some poetic words and melodious melodies to confess to the people they like, or through some cheerful melodies to show the happy interaction between lovers, in order to reflect their desire and attention to love.

Teaching application

In music teaching, some Thai songs involving the interpersonal relationship can be selected to guide students to understand the emotions and values to be expressed in the songs by appreciating, singing and analyzing the lyrics and melodies in the songs. Students can also be encouraged to express their own understanding and perception of interpersonal relationships through song creation and adaptation. Through these teaching applications, students can not only have a deep understanding of the interpersonal expression brought about by Thai music, but also develop their ability of creative expression and critical thinking.

Secondly, it is the universal thinking of the community and cultural ideas. Thailand's music and dance is the outstanding expression of Thai community and

collective identity, artists and performers through the Thai music lyrics and melody of clever weaving and expression, through the Thai dance form art creation and performance, vivid concept reflects the community and culture through art, make the music became the most unity in the community and collective symbol of art. For example, some traditional folk dances and local dances in Thailand often appear in religious festivals and community celebrations in Thailand. The themes are often based on literature, religion and historical stories. Through dance interpretation and cultural inheritance, so as to express the Thai people's respect and love for traditional culture. For another example, some Thai songs can also become the bond of common emotion and cultural symbol of the community, which represent the unity and cooperation between the Thai people.

Teaching application

In the teaching application, we can choose some music and dance that reflect the community life and culture, and organize students to appreciate and learn. You can also design a music project about community life, where students can choose and play or sing suitable Thai music works or Chinese music works. Can also organize students to group for the unit to plan and deduce a community life display activity, can include music and dance performances, the interpretation of music and dance background, etc., through the students' own participation and cooperation, can make them more deeply realize the music of unity faith and collective cohesion.

Third, it is the importance of traditional values. Thai music through beautiful melodies, profound lyrics and wonderful dramatic performance ways to convey the Thai people to maintain and respect the traditional values, and also shows its importance and appraisal commitment to inherit and carry forward the traditional values. In music, dance and drama, it usually includes the Thai people's praise of the traditional moral norms, the expression of religious beliefs and the love for cultural inheritance. The artist will emphasize the values of family harmony and respect for the elders through the lyrics and the lines of the play, which is not only an affirmation of the traditional view, but also a call for social harmony. Music and drama may be inspired by Buddhist stories or

scriptures to convey the Thai people's ardent pursuit of Buddhist beliefs through melodies and lyrics. Finally, some songs, dances or plays will also incorporate the ancient singing style and new performance mode of traditional instruments, and they will be presented to the world through modern interpretation. This love of cultural inheritance is enough to make Thai music culture glow with new vitality in this era.

Teaching application

In the course, the traditional values expressed by Thai music and performance can be focused to students. Guide the students to explore the values contained in the Thai music and performance through the appreciation, analysis and performance (singing) of the music. Schools can also be advocated to design and organize cross-cultural music and philosophical concept exchange projects, so that students can directly interact with students and professors majoring in Thai music, so as to treat different cultures and values with an equal, respect and reference attitude.

Finally, it is the thinking about social problems. In Thai music and performance, thinking about social problems has always been the core theme and element in musical works. It usually expresses a desire for poverty, social injustice, and environmental issues. Through music, dance and drama, concerns about these issues are conveyed to stimulate people's thinking about social reform and development.

Teaching application

Songs about social problems are introduced in the music class, and students are organized to discuss the social problems expressed in the music through the analysis of the lyrics, melodies and dance expression forms. Students can be encouraged to create their own music works based on the social problems seen in their daily life. Concerts or music festivals with the theme of "social issues" can also be organized, so that students can pass on their thinking on social issues inside and outside the school through music, so as to expand people's attention to social issues and cultivate students' sense of social responsibility.

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

Anthropology is a comprehensive discipline that systematically studies human beings, their culture, society and other aspects. It is committed to the understanding and interpretation of the nature of human beings, cultural differences, social structure, and the adaptation and evolution of human beings in different environments.⁷ The anthropological ideas into the field of music and performance, in fact is to introduce the "culture" into the music and performing art, stressed that music should be created in a specific social and cultural background and listen to, to form the relationship between each other, complement each other, also is advocated by the contemporary "music and performance" in culture, "culture in the music and performance" concept. Music and performance in culture is a product of music as a culture, and it is produced in a specific cultural background. The forms, ideas and performance methods shown by music and performing arts are all related to culture. The culture in music and performance regards music and performance as a kind of embodiment and expression of culture. All the music and performance have quite rich connotation, which is the specific reflection of the relevant culture that it embodies. Anthropological ideas in Thai music and performance are like an insight into the rich connotation of Thai culture and society, we can through them to dig deep into the Thai music and performing culture symbols, reveal how they nested and social ceremony and celebration, how to inheritance and evolution in the social level and how to melody, lyrics and performance reflects the profound cultural concept and connotation. In addition, anthropology also allows us to understand the cultural conflict and integration in Thai music and performance, which also provides extremely insightful observation and thinking for the multi-level understanding of the entire Thai culture.

The expression of anthropological ideas in Thai music and performance shows a deep understanding of culture, society, tradition and human behavior, which also inspires the teaching of music students in Chinese universities. Next, I will elaborate on the anthropological thoughts contained in Thai music, including cultural symbols,

⁷ Eriksen, T. H. (2004). *What is anthropology?*. London: Pluto Press.

social ceremonies and celebrations, identity and social structure, cultural inheritance and change, and cultural conflict and integration, and integrate these anthropological thoughts and theories into the cross-cultural music teaching in Chinese universities.

2.2.1 Interpretation of cultural symbols

Cultural symbol is a symbol or symbol with a special symbolic meaning and value in a specific culture. They usually include language, images, music, objects, etc. Through their application in culture, they give a transmission of a series of cultural concepts, value orientation and traditional beliefs.⁸ It is important to note that the cultural symbols of these spiritual values and philosophy emphasizes the traditional values and cultural concept on the content of the dimension, philosophy usually from the specific cultural background, pay attention to the principle of universality thinking and discussion, and cultural symbols emphasize more specific cultural symbol and symbol, is to a specific community or group way of life, belief system and social norms. In the field of music and performance, some musical elements such as lyrics, melodies, musical Instruments and dances can be regarded as cultural symbols, and through the interpretation of these symbols, people can more fully understand the cultural information conveyed by music, as well as the role and significance of music in a specific culture.

Therefore, in interpreting the cultural symbols of Thai music and performance, anthropological ideas emphasize a deep understanding of elements such as lyrics, melody, and dance to gain insight into the cultural messages they convey. Take the traditional Thai classical music as an example, the instruments used such as Pi, Khong Wong, Chakhe and Ranat, as well as the unique scale performance in music, have become the cultural symbols of Thai music, representing the deep history and tradition of Thailand. The typical percussion, Khong Wong, is composed of a series of gongs of different sizes. The player needs to use a mallet to tap a gong placed on a wooden frame, creating a deep, melodious and religious sound. This instrument is often

⁸ Merriam, A. P., & Merriam, V. (1964). *The anthropology of music*. Northwestern University Press.

used in religious and royal rituals, assuming sacred duties in Thai music, while symbolizing the Thai respect for religious beliefs and reverence for the gods. Phin Isan is a common plucked string instrument in northeastern Thailand, usually composed of two to four strings. Through the combination of the left hand and the right hand, the player presses the strings and dials the strings respectively, which can also present a unique and beautiful chord effect. Through its unique tone and harmony, this instrument conveys the unique atmosphere of the culture in northeastern Thailand, while carrying the musical traditions and lifestyle of the region. For example, some Thai folk songs feature nature, pastoral scenery and rural life, praising the tranquility and beauty of nature through unique lyrics, melodies and performances. These songs have gradually become the cultural symbol of the Thai people to express their emotional experience over countless years. In addition, the specific dance moves and gestures in Thai dance often contain unique symbolic meanings, such as the gesture of hands in ten to express the pious respect of the Thai people for Buddhism. The performers convey cultural values belonging to the Thai people through their body movements, while demonstrating their deep respect for beliefs and traditions.

Teaching application

In music teaching, teachers can choose musical works and performance containing different cultural elements, and guide students to deeply analyze the cultural symbols contained in these musical works through lyrics, melodies, Musical Instruments and dances, and understand the expression of these symbols in music and performance. In addition, specific musical elements can also be regarded as cultural symbols, guiding students to interpret the cultural meaning represented by these symbols, such as asking students to explore the metaphor in a lyric, the emotional expression in the melody or the action symbols in the dance. Secondly, students can also be encouraged to use the concept of cultural symbols to create personal musical works to express their understanding of culture in this way. Finally, through cultural music display, cross-cultural dialogue and practical experience, students can

personally participate in different cultures, so that they can more fully understand and appreciate the diverse musical culture and performing arts.

2.2.2 Social ceremonies and celebrations

Social ceremonies and celebrations have a place in the field of anthropology, different from the emphasis in social philosophy on community and cultural ideas. Compared with social philosophy, which focuses on the in-depth thinking of the ideas behind the overall social structure and culture, social ceremonies and celebrations in anthropology focus more on ceremonies and celebrations under specific social and cultural backgrounds, and convey cultural thoughts, religious ideas and social values through cultural symbols, symbols and performances.⁹

In Thailand, the royal celebration is the most important social ceremony and celebration event, which carries the Thai reverence for the king and the deep love for the country. Music is an indispensable element in the celebration. The military Ensemble will make special arrangements for the national anthem and other celebratory music according to the content of the celebration, and highlight the majesty of the royal family and the country through the grand military parade and other social ceremonies. Therefore, the music also became a unique cultural symbol of Thailand in the celebration performance, emphasizing the unity and dignity of the country and the pious worship of the people to the royal family.

In addition, Thailand's traditional festivals, The Songkran Festival and Loy Krathong Festival, are also important and grand celebrations. The Songkran Festival is also a Thai New Year, in which people wash away all the bad things in the past year, and hope the New Year, the celebration is usually accompanied by specific music, the participants will sing and dance in the cheerful music to show the celebration of the New

⁹ Gusfield, J. R., & Michalowicz, J. (1984). Secular symbolism: Studies of ritual, ceremony, and the symbolic order in modern life. *Annual review of sociology*, 10(1): 417-435.

Year and the hope for a better life. Loy Krathong Festival, usually celebrated on the full moon in November, people will weave exquisite and small grass boat, and put candles on the boat and float on the water. Music and dancing are also accompanied by traditional music and dance to express people's gratitude for nature.

Teaching application

Teachers can also choose different cultural music works involving social ceremonies and celebrations, and guide students to conduct comparative research, which can help them understand the different roles played by music culture in different social ceremonies and activities. At the same time, students can also be encouraged to create musical works inspired by familiar social ceremonies or celebrations, including lyrics, musical arrangements or dance music accompaniment. In short, these methods can make music teaching become a platform to display and understand the social rituals and celebration music of different cultures, so as to cultivate students' understanding and appreciation of diverse cultures.

2.2.3 Identity and social structure

Identity refers to an individual's sense of identity and belonging to their own social group, including culture, gender, race, religion, occupation and other dynamic and multidimensional levels. Individuals may have multiple identities simultaneously and emphasize or adjust those identities in different contexts. Social structure covers the interrelationship and arrangement between groups, institutions and roles in a society, including social level, class, status, power and power relationship, etc. Social structure determines the position and role of individuals in the society, which in turn shapes the interactions and associations between different social groups. However, there is also a close relationship between identity and social structure. The levels, classes and cultural groups in the social structure provide the background and context for individuals to form identity. Therefore, individual identity is usually influenced by the social structure. At the same time, the identity of the individual also affects the social

structure, because the role and status of the individual in the society are closely related to its identity, so it will affect the structure and changes of the whole society.

In short, identity, as an important part of social structure, is intertwined and jointly shape the behavior, concept and interaction of individuals and groups in society. In anthropology, people usually pay more attention to the cultural differences and diversity characteristics in identity and social structure, emphasize the key role of culture in shaping individual identity, and pay special attention to individual experience and the specific positioning of individuals in social structure.

Anthropological ideas focus identity and social structure on the interaction of specific individuals and groups in culture and society, emphasizing a cultural difference and diversity.¹⁰ Unique styles, instruments and performances in music and performance are also often closely related to the identity of individuals, social levels or specific communities. Take the classical court music in Thai music as an example, it is a typical form of music with a high sense of ceremony and solemnity, usually closely connected with the occasions of the royal family or high-level society. First of all, this kind of occasion music used to the instruments such as Khong Wong, Ranat and the instruments of exquisite performance skills, can make the court classical music show its solemn, unique atmosphere, and this atmosphere also embodies the music as a special cultural role, its identity and the shaping of social structure has played an important role. Second, the music has historically usually only appeared in royal banquets, celebrations, and special ceremonies. Therefore, this form of music has also become a symbol of the royal family and the noble class. People convey and express their respect and respect to the royal family, which also highlights the hierarchy and identity in the social structure. Thirdly, the performance of this musical form is also usually strictly restricted by etiquette and traditional norms. This also reflects the importance of order and norms in the social structure, and also indirectly reflects the importance of identity.

¹⁰ Finke, P., & Sökefeld, M. (2018). Identity in anthropology. The international encyclopedia of anthropology, 1-13.

Finally, learning and inheriting court classical music is actually a kind of experience of identity, and people make this form of music eventually become a symbol of their identity in their own culture and social structure from generation to generation. However, in contrast to the court classical music is the Thai folk music forms. Folk music usually plays a very important role in community celebrations and weddings and other celebration activities. People convey the love and expectation of every ordinary person through the unique rhythm and cheerful melody in the music, and also emphasize the identity of different levels in the social structure. Of course, the unique style of folk music in different regions also emphasizes a local identity. Molam, the folk music in northeastern Thailand, for example, is a lively genre of duet music, usually seen during festivals and celebrations. Through its humorous performance atmosphere and performance form, the daily life state of ordinary people in northeast Thailand and their positive attitude towards life are conveyed to people, which also highlights the identity of people at different levels in different social structures from the aspect of cultural symbols.

Teaching application

In music teaching, first, we can introduce Thai folk music or court classical music such as Molam. Through a deep understanding and appreciation of these music playing skills, learning the lyrics, and understanding the cultural history, students can better understand how Thai music reflects identity and social structure. Secondly, we can guide students to explore the influence of music and performance on identity in different cultures by comparing Thai music and performance with other music and performance cultural, which can help students to deeply understand the uniqueness of Thai music and performance in the multicultural world. Thirdly, in teaching, we can help students to better understand the role of music and performance for these factors and the influence of these factors on music and performance through the introduction of the social background, traditional values and social structure in Thailand. Finally, we can also encourage students to participate in the creation of Thai music, such as creating new lyrics and playing Thai-style works with the instruments

around them or what they are good at. Express personal identity through music, cultivate students' understanding and respect for Thai culture and even the world's multicultural.

2.2.4 Cultural inheritance and change

Anthropological ideas also emphasize cultural inheritance and change, which is also an important aspect of Thai music. It is used to describe a common value and collective memory; it symbolizes customs and accumulated public experiences in different languages and other cultural performances.¹¹ Thai music and performance shows the continuity of Thai culture through the forms of traditional musical instruments and dances handed down from generation to generation. But at the same time, some musical and performing forms have also been influenced by some factors and have evolved. First, it is the inheritance of traditional Thai instruments. In the history and culture of Thai music, Thai traditional instruments always play a vital role in the protection and inheritance. Its inheritance is not only the transmission of performance mode, but also in the process of learning and using these traditional instruments. Thai people usually learn these traditional instruments through mentoring, that is, experienced artists orally teach their students musical instrument skills and understanding of the culture behind the music, so as to ensure the inheritance and development of these traditional musical cultures.

Here I would like to focus on the inheritance and change of Chinese Teochew Opera in Thailand. As mentioned above, although Chinese Teochew Opera is now a form of drama in Thailand, it originated from Chaoshan region in southern China. It is a form of opera evolution that emerged and developed with a large number of Chinese Teochew people migrating to Thailand. Chinese Teochew Opera has a long history in Thailand. It not only represents the traditional culture of Chaoshan region in China, but also experiences some evolution in Thailand, a multicultural interwoven country. In terms of cultural inheritance, Chinese Teochew Opera in Thailand retains the

¹¹ Bendix, R. (2008). *Heritage between economy and politics*. Intangible Heritage, 253.

music, singing, dance and other elements of traditional Teochew Opera, and ensures the inheritance of traditional skills through oral teaching. Although for historical reasons, Chinese Teochew Opera in Thailand began to use Thai actors to replace Chinese actors in the process of adapting to the taste of local audiences and cultural needs, and changed the performance language to Thai language, this change has better integrated the performance form with strong Chinese flavor into Thai culture. Later, with the passage of time, some Thai Chinese and Thai artists made modern innovation to Chinese Teochew Opera in Thailand and explored new ways of performance, which injected new vitality into the inheritance and development of Chinese Teochew Opera. In general, Chinese Teochew Opera in Thailand has experienced a dynamic process from inheritance to evolution to inheritance, which has also made great contributions to the prosperity and development of Thailand's diverse cultures.

Teaching application

Teachers can try to provide students with opportunities to actually play traditional Thai instruments, and bring some portable instruments to the music class, giving them the opportunity to experience the unique features of Thai music. Through their personal participation in the performance, students can have a deeper understanding of the role of traditional instruments in music, and experience the actual process of cultural inheritance. At the same time, students can also be encouraged to learn Chinese traditional music, opera, etc., to understand the significance of Chinese intangible cultural heritage to Chinese culture, so that students can realize the precious value of traditional musical culture and performing arts around the world. Finally, students can be encouraged to interview local traditional music artists, traditional musical instrument makers or other relevant people to learn about their insights on local traditional music culture, so as to develop their practical skills and cross-cultural understanding.

2.2.5 Cultural integration and conflict

The cultural integration proposed in anthropology refers to the process in which individuals, communities or countries are influenced by different cultures in the

process of cultural contact and communication, and create new cultural characteristics by absorbing elements of each other. In this process, cultures will create shared and integrate new values, languages and art forms, so as to form a more diversified and rich cultural experience among individuals, communities and even countries. Cultural conflict, on the other hand, is the tension, incomprehension or opposition that may arise when the values, beliefs, customs or behaviors of these different cultures are inconsistent in sharing and integration.¹² These two concepts reflect the possibility of contradictions and conflicts between different cultures, but also can create a richer and more diverse cultural outlook through mutual learning and integration. Therefore, these two seemingly opposite forms of expression play an important role in cultural contact and communication. In the current situation of globalization development, only by understanding and balancing the relationship between the two can we be more helpful to promoting the common communication and development between world cultures.

Thai music and performance, as an art category bearing multiple colors and maintaining traditional local characteristics, has become a typical representative of the perfect embodiment of cultural conflict and fusion interaction in today's era. This ingenious fusion of different cultural elements provides opportunities for anthropologists to have a deeper study of cultural exchange and change. In terms of the relationship between Indian culture and Thai music, it can be clearly learned from the above elaboration of Thai music types that Thai music has been almost all influenced by the influence of Indian culture in the process of historical development, and this profound influence is especially reflected in music and dance. In terms of dance, the gestures, expressions and movements in Thai dance obviously have the elements of Indian classical dance and Indian folk dance. For example, the Thai dance emphasizes that dancers should convey emotions and stories through vivid facial expressions, which is consistent with the characteristics of focusing on facial expression in Indian dance.

¹² Eller, J. D. (1999). *From culture to ethnicity to conflict: An anthropological perspective on international ethnic conflict*. University of Michigan Press.

Thus, it also clearly reflects the profound influence of Indian dance on the expression mode in Thai dance. However, the fusion of Thai dance elements to Indian dance is not out of simple imitation, but to create a new dance style dance form through this clever absorption and integration, so as to add rich diversity and depth to Thai dance. Of course, it is inevitable that Thai dance will also form a potential cultural conflict when it exchanges and integrates with Indian dance, which is related to the different cultural symbols and cultural styles between their respective countries. Therefore, it is more necessary to maintain a balance between innovation and conservatism in the process of cultural integration, so as to ensure that this form can not only absorb and learn from the diverse element styles from foreign countries, but also maintain and protect the unique characteristics of local culture.

Teaching application

The focus of this part of the teaching application is also to introduce the multicultural ideas of students, including learning music works that integrate other cultural elements with Thai music, so that students can feel and understand the cultural differences and the beauty of integration from the comparison. It can also guide students to understand the different cultural elements embodied in Thai music from the perspective of intercultural understanding, including the history, religion and social background behind Thai music. Students can have a better understanding of the conflict and integration of Thai music and performance. Finally, students can combine traditional Thai music and performance elements with China and other countries in a creative way, and create their own multicultural music works and share them with other students. Through these teaching applications, students will have a more comprehensive and profound understanding of the meaning of cultural conflict and fusion in music and performance, and further enhance their cross-cultural understanding and creativity.

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

Sociology is a discipline focused on the study of human society, it not only focuses on the social organization, structure, development and function, more deeply analyzes the interpersonal and group relations, group dynamics, cultural influence, social system, power structure and social changes complex and complicated dynamic process.¹³ It is through the exploration of these multifaceted phenomena that sociology tries to understand the various interactions, laws and trends in society. Overall, sociology provides us with a comprehensive perspective that facilitates a deeper understanding of the complexity and diversity of human societies. At the same time, it also provides an important theoretical basis and empirical research support for solving social problems.

As an art and a form of cultural expression, music and performance are often deeply embedded in every aspect of human society. The combination of music and performance with sociological thought is actually an in-depth study of the intricate relationship between music and performance and society.¹⁴ This research focuses on the way music and performance exist in society, the interaction process between society and music and performing arts, and the expression of music and performing arts as a social behavior. Through this comprehensive discussion, we can more fully understand the important role that music and performing arts in shaping the social structure, reflecting the cultural concepts, and influencing the interpersonal relationships. The role of sociological thought in Thai music and performance is equivalent to a master key to unlock social phenomena, through which we can reveal music's deep understanding of social structure, cultural inheritance, identity and cultural conflict. This provides us with a unique perspective and in-depth insight into the complex issues of Thai society, allowing us to more fully understand the role of music and performance in society, while also providing us with rich material and theoretical support to explore the relationship

¹³ Elias, N. (1978). *What is sociology?*. Columbia University Press.

¹⁴ Roy, W. G., & Dowd, T. J. (2010). *What is sociological about music?*. *Annual Review of Sociology*, 36: 183-203.

between society, culture and human behavior. This comprehensive analysis helps to advance our understanding of the dynamics and evolution of society in Thailand, allowing us to better address the various challenges that emerge from social change.

Sociological ideas reveal and interpret the value of Thai music and performing arts and the complex issues of Thai society through musical means, which has profoundly expanded people's ability to analyze and understand various aspects of Thai society, and these in-depth analysis and insights have also greatly inspired me to apply music teaching in Chinese universities. Therefore, I will explain the sociological ideas contained in Thai music and performance, including: the role of social rituals and celebrations, identity and social structure, and cultural inheritance and change. After that, these ideas and theories will be integrated into the teaching and application of cross-cultural music in Chinese universities.

2.3.1 The role of social ceremonies and celebrations

Unlike the focus on social ceremonies and celebrations in anthropology, sociology focuses more on the influence of music in the overall social structure and organization, emphasizing how music and performance shapes social behavior, norms, social relations, and the role of individuals in society. Despite their differences in focus and focus, both aim to gain a deeper understanding of the role of music and performance in the social context.

The royal coronation of Thailand is a solemn and grand ceremony that marks the accession of a new monarch. At this time, music plays a vital role in the ceremony, whether the traditional Thai instruments used in the ceremony or the special melody created for the ceremony, or the solemn and gorgeous musical performance in the ceremony, which are deeply connected with the Thai royal tradition of Thailand. Therefore, the role of Thai music and performance in this celebration is to emphasize the core position of the monarch and the supreme majesty of the Thai royal family. Secondly, through the careful selection of musical elements and the continuous polishing of the traditional performance methods, Thai music and performance have shaped the group behavior and norms in all levels of Thai society. At the same time, the

use of this music also further reflects the importance of the monarchy in the social structure of Thailand.

In addition, there is the traditional Thai festival Loy Krathong mentioned above, which emphasizes that music is presented not only as an accompaniment, but also as a core role in the ceremony. Traditional instruments, specific melodies and dance elements are skillfully incorporated into the festival celebration, highlighting the sanctity of the event and the unity of the social collective. Therefore, the role of Thai music and performance in folk celebrations is to use these ceremonies as the platform and media, to use music and dance to shape group behaviors in society, to emphasize the importance of social relations, and to highlight the unique role played by individuals in social ceremonies. In short, these musical elements and performance are important components of social rituals, and through the progress of the celebration, one can deeply study the profound influence of music and dance in building social connections and shaping social structure.

Teaching application

First, in the teaching process, students can be allowed to cooperate with each other to simulate some situations of traditional Thai social rituals, and students are required to learn the music used in these rituals to experience and understand the application of music and dance in social rituals. This helps students to better integrate the appropriate music and performance into the social scene, thus highlighting the role of music and performance in shaping the ritual atmosphere and social interaction. Second, students can choose and analyze the music of various celebrations in Thailand to understand the specific role and role of music in the celebration. Through the analysis of the lyrics, melodies and playing methods in the music, they can have a deeper understanding of how the music emphasizes social events and individual identity. Third, students can be encouraged to create music in their own familiar social rituals, so as to actually experience the important role of music in social occasions, and further understand the mutual influence between music and social environment. Finally, in teaching, teachers should guide students to discuss the reasons for choosing specific

music in social rituals, and how the purpose and significance of these specific music and social rituals fit with each other, which can help students to understand the close connection between music and social scenes. In short, integrating the concept of social rituals and celebrations in sociology into the teaching of Thai music in Chinese universities can enable students to better understand the important role that music plays in society, while also cultivating their sensitivity to culture, social interaction and identity.

2.3.2 Identity and social structure

From the above focus of anthropology on identity and social structure, we can know that in the study of Thai music, anthropology focuses on exploring the musical tradition and identity of specific individuals or specific communities from the micro level, which is not the same as the focus of sociology. Sociology focuses more on the overall social structure and prefers to study the position of Thai music and performance in the whole social structure and how it affects the identity of different social levels.

First, Thai music and performance can provide us with a clear path to deeply understand the differences in the relationship between musical style and social level. First of all, still should take the Thai classical court music as an example, it is a high form of music with a high sense of ritual, usually only appears in high-level occasions. From the special instruments and unique performance skills of this music, we can know that Thai classical court music shapes the special hierarchy of Thai society through this unique musical style, and plays a very important role in maintaining and strengthening the identity of the high-level society in Thailand. However, in contrast, the Thai folk music style is closer to the ordinary social groups. This musical form is usually more accessible and understood by the public, and also reflects the broad culture of Thai society. In addition, folk music in some areas also incorporates local cultural characteristics into the lyrics, melodies and dances, and in this way emphasizes the local and sense of community.

In short, Thai music and performance reflects and shapes the identity of different social levels in the change of musical style, and reveals the differences and connections in the social structure to people in the form of music.

Secondly, Thai music and performance can shape and influence the identity and social structure in social situations, so as to reflect the relationships between different groups in the society. For example, traditional wedding ceremonies in Thailand will be music specially tailored for the wedding, which includes special songs, dances and playing styles. These musical elements are to be used not only in wedding ceremonies, but also performed in banquets and social events. Through this kind of music, the identity of the newlyweds can be strengthened, but also the relationship between the family and the community in the whole social occasion can be better demonstrated.

In addition, Thai music and performance can also form special musical interactions between different social groups. For example, some forms of music and dance were only previously popular among different social groups, but through the sharing of these music and dance enables these once unfamiliar individuals to gradually establish cross-group identity in the social structure. This kind of musical and performing interaction establishes a bond of mutual understanding for different social levels and groups, and plays a very important and positive role in the construction and maintenance of group identity.

Teaching application

In teaching, teachers can introduce Thai music and dances and dramas from different regions, different social levels and groups. By showing students different musical styles, different traditional instruments, different ways of playing instruments and different performing style. Students can feel the diversified expression of music and performance to different identity groups in Thai society. In addition, teachers can also guide students to analyze the use of Thai music in different social occasions, and encourage students to choose specific forms of Thai music expression in the form of

group research, and analyze their use in social situations. Finally, their research results are shared in the form of group reports.

2.3.3 Cultural inheritance and change

In addition to anthropology in the study of the inheritance and evolution of culture in specific communities and groups, the field of sociology also explores this concept from a unique research perspective. Anthropology builds on this idea, emphasizes the role of culture in small-scale social structure and experience at the individual level, and emphasizes the influence of culture at these micro levels. In contrast, sociology focuses more on the role of culture in the overall social structure and organization, and its broad influence on the behavior, social relationships of social members and identity. When the two are applied to Thai music and performance respectively, anthropology is analyzed from the perspective of the historical dimension of cultural inheritance and the symbolic perspective of cultural symbols. It takes music and performance as the carrier of cultural inheritance and emphasizes the bearing role of music and performance in the tradition. On the contrary, sociology highlights the function of music and performance in social structure and the influence of music on the process of modernization. In the ideological dimension, it pays more attention to the specific performance of music and performing arts in society, and the role of music in social structure and social activities. This contrast provides us with a more comprehensive, multi-level understanding, allows us to explore more deeply the multiple dimensions of music and performance in Thai society and its profound impact on society.

Take Khon (Thai Mask Dance) in Thailand as an example, as a form of dramatic performance, it can also understand its role and influence in cultural inheritance and change through sociological thought. First, Khon can reflect the evolution of roles in Thai society. The role mentioned in Khon can be either a reflection of the class in the social structure or the presentation of family relationships. In terms of social structure, Khon performances usually include a variety of different characters, including royal members, gods, heroes or characters from other social classes. These

different roles are just a reflection of the social structure in Thailand, and they also represent the different levels and values of these roles in the society. In terms of family relations, Khon's roles are often portrayed as a complex family network, and one can clearly see the evolution of these family relations and the influence of this evolution on the values and family concepts of Thai society. Secondly, the inheritance and change of Khon are also reflected in the influence of modernization on the performance forms. First, it has an influence on the stage design. The modern thought makes the stage setting and lighting effect in Khon change along with the trend of modernization. These changes reflect the social visual performance of Khon and the different demands and expectations of modern audiences for the aesthetic way of Khon. Second, it has an influence on the performance style and costumes. The modern thought also changes Khon's performance style and costumes. This change is not only a reinterpretation of traditional movements and dance, but also to adapt to the more diversified expectations of contemporary audiences for drama performance. Finally, the inheritance and change of Khon can also be reflected in the audience and social interaction. First, modern social media plays an important role in promoting the dissemination of Khon's performance. These roles include the audience's experiences of sharing and discussing the performance through social media platforms. Second, modern communication technology also plays an important role in promoting the dissemination of Khon performance. The audience can have intuitive contact with Khon performance through live broadcast, online viewing and other ways, thus creating a more frequent social interaction between Khon and the audience.

Teaching application

Teachers can combine the perspective of sociology and design related courses of cultural inheritance and change, and guide students to analyze the role of Thai music and performing arts in the social structure of Thailand and the influence of Thai music and performance on the modernization process. Students can also be guided to list some Chinese music and performing arts that have experienced cultural inheritance and changes, and analyze them from the above two perspectives, so as to

cultivate students' critical thinking and improve their ability to express cross-cultural music and performance and their understanding of multicultural thinking.

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

Musicology is a subject of music, which involves many aspects of music, such as theory, history, culture, creation and performance. Musicologists need to deeply analyze, study, and interpret music to focus on understanding the nature, structure, evolution, and its role in different cultural and social contexts. This includes the study of elements such as melody, harmony, and rhythm, the examination of the musical history and cultural traditions of music, and the exploration of musical creation, playing, and performance.¹⁵ In short, the significance of musicology lies in that it can deepen people's understanding of musical phenomena and provide great theoretical support for the fields of music education, music creation and music performance.

Integrating the research thought of musicology into Thai music and performing arts, first, it allows people to better analyze the melody, harmony, rhythm and other musical elements in Thai music, and understand its construction and role in the creation. Second, it can reveal how the elements of Thai music reflect the local culture, history and tradition, and promote people's understanding of its deep meaning. Third, integrating the principles and methods of musicology into Thai music and performing arts can make some music creators more flexible to learn from the Thai music elements, so as to create a new diversified music and performance form that integrates the traditional and modern styles. Fourthly, the integration of musicology ideas into Thai music and performance can also promote the communication between Thai music and other cultural music, and expand the international influence of Thai music through an international perspective. Fourth, the integration of musicological ideas into Thai music and performance can also promote the exchange of Thai music with other music-related art forms, and expand the international influence of Thai music and performing arts

¹⁵ Ruwet, N., & Everist, M. (1987). Methods of analysis in musicology. *Music analysis*, 6(1/2): 3-36.

through an international perspective. Finally, the principle of musicology not only provides a solid theoretical foundation for the theoretical level of music research, but also makes a great contribution to the field of music education. Musicology principle into Chinese university Thai music teaching, not only for Thai musical culture and performing arts in Chinese university course development provides the basic framework, also provides the music education to Chinese university students professor Thai music and performance powerful tools, to help music educators to more comprehensive design of Thai music and performance teaching plan, so that better cultivate Chinese students' deep understanding of Thai musical culture and performing arts and appreciation ability, stimulate their interest in music creation and performance and even a lifelong love of music art.

In general, musicology provides a theoretical framework for deepening people's understanding of Thai musical culture and performing arts, and also provides rich resources for creators, educators and enthusiasts to understand, create and appreciate Thai music and performance more comprehensively.¹⁶ Next, I will elaborate on the musicology theories contained in Thai music and performing arts, including music structure, instrumental performance skills, tone system, musical performance mode, and the history and evolution of music, and explain how to integrate these musicology theories into the cross-cultural music teaching in Chinese universities.

2.4.1 Music structure

When the theory of musicology studies the structure of Thai music, it covers the in-depth discussion of musical form, melody development, harmony structure, musical instrument arrangement, and rhythm and beat. Through this profound research, people can be better helped to understand the organization and construction of Thai music, as well as the similarities and differences between Thai music and other musical traditions.

¹⁶ Garzoli, J., & Hin-on, T. (2023). Thai musicology in context: epistemic disparities in Thai and western ways of knowing Thai music. 2023, 32(2): 224-250.

The first is the study of musical form. Thai music has a rich variety of musical forms, each of which can reflect the unique musical traditions of various regions, social groups or occasions in Thailand, as well as the rich and colorful cultural features of the country. For example, Molam, a famous folk song in northeast Thailand, usually has a square musical structure. It is a musical performance method combining singing and traditional accompaniment instruments. Singer needs to match the accompaniment melody and rhythm during performances, and reflect People's Daily life through a way of improvising lyrics. For another example, a form of folk music in central Thailand is called Lam Pluen, which is a musical form that combines traditional and modern elements. The performance usually includes singing and instrumental playing, and the musical structure includes the opening improvisation part, the singing part and the musical performance part that highlights the melody and rhythm. In addition, is one of the famous Thai Ensemble Mahori, the Ensemble emphasizes the fusion of wind and percussion instruments, usually in terms of music structure with multiple movements, each movement also has a specific melody and rhythm, the arrangement of the type and structure can more reflect the beauty of Thai classical music has.

The second is the analysis of the melodic development. Thai music contains a variety of ways of melody development, which include changes in pitch, loops and development of melodies, and melody associations to lyrics or cultural themes. These melodic development methods help people to deeply understand the role and change of melody in musical expression. In Molam, Lam Pluen and Mahori, Molam usually uses Thai scales to show the vividness and diversity of folk music in the northeast. Lam Pluen, it combines the melody of the traditional Thai folk songs with the modern musical elements, presenting an easy-to-understand melody style and trend for people, so as to adapt to the public's aesthetic appreciation. Mahori The melody usually emphasizes the magnificence of Thai music, so the traditional court scales are usually used to show the profound cultural and historical tradition of Thailand.

The third is the examination of the harmony structure. Thai music also contains a variety of harmony elements, including the use of chords and interaction

between the parts. People can compare harmony practices in traditional and modern Thai music by examining the examination of harmony structure in Thai music, so as to understand the evolution of harmony structure in different periods and styles in Thailand. I still take Molam, Lam Pluen and Mahori as examples. The harmony style used in Molam is unique, often using Khaen and human voices to create a very northeastern acoustics. Lam Pluen The music style is more popular, so the harmony configuration uses a relatively simple harmony structure, mainly emphasizing the main melody of the music and the simple accompaniment. Nowadays, with the addition of modern guitar, electronic organ and other instruments, the harmony style of this music has become richer. Compared with the previous two relatively simple harmonic structures, Mahori Ensemble is relatively complex. It usually uses a heavy polyphonic harmony to play, that is, interweaving the melodies presented by different melodies through multiple instruments, creating a rich and gorgeous musical effect.

Fourth, it is the study of musical instrument arrangement. Thai music also contains a study of the composition of musical instruments, including the characteristics of the timbre of the instruments used in the music and the role of the instruments in the music. The combination and arrangement of different instruments in Thai music will have a profound impact on the overall effect of the music, and can also reflect the unique characteristics of Thai music. Below I am going to mention the several kinds of Thai instruments, they not only on the timbre has their own unique characteristics, but also in the music plays only their specific role: the first is the instrument Pi Nai, it has a crisp and melodious tone, its unique way gives the music soft and expressive sound. In the Thai traditional Piphat Ensemble, it plays the role of playing the main melody, creating beautiful melody lines through different pitch playing, providing guiding musical elements for the whole Ensemble. The second is the percussion instrument group Ranat, which has a clear timbre, and the different size of the piano board determines the level of the sound. It is mainly responsible for playing the melody in Thai music, and is usually used in court classical music and dance performances. Third, it is a pull string pulling instrument called Saw Duang, with a warm

and melodious tone. In Thai music, Saw Duang is usually used for melodic playing. Fourth, it is the percussion instrument Taphon, which belongs to a drum instrument responsible for providing strong and clear drums and rhythms in music, usually used in celebrations and dance performances to inject strength into the entire Ensemble. Fifth, Ching is the percussion instrument, whose crisp sound is used to emphasize specific notes and rhythms. It is often used along with other percussion instruments to add color to the music. In short, the mutual combination and application of these different instruments make Thai music form a rich and colorful gorgeous movement with a unique way of rhyme and expression.

Fifth, it is the analysis of the rhythm and the beat. The Thai music also contains the right Analysis of rhythm, which includes the pattern of the musical beat, the percussion instrument used in the music and its rhythm pattern, etc. The understanding of the rhythm system in Thai music helps people to reveal its cultural background and differences from music in other regions. The beat in Thai music is usually two or four beats, which shows that the structure of the whole music is relatively smooth and neat. For example, 8 / 4 is a common beat pattern, often used in traditional Thai dance music, and 4 / 6 beat is used in some banquets and celebrations to add a pleasant atmosphere to the event. In addition, the percussion instruments used in Thai music also have their own unique rhythm patterns. Like Khong Wong and Ching, Khong Wong is responsible for playing melody in the Ensemble, it is often used to emphasize special beats or mark the change of music; Ching can not only add crisp high pitch acoustics to the music, but also play a key role in the Ensemble, providing complex and exquisite rhythm elements for the whole performance.

Teaching application

In music teaching, first of all, teachers can take the Thai music structure as a part of the teaching content to guide students to learn the knowledge of Thai music style, melody development and harmony structure. Secondly, students can also be encouraged to actually play or sing Thai music with their own instruments or vocal music, and use different musical styles, melody development and harmony structure to

deepen the experience and understanding of the musical structure. Thirdly, students can also be organized to analyze and discuss the structure of Thai music, and guide students to explore the stories behind these different music structures. Finally, students can also use the knowledge of Thai music structure to create music or songs, so as to cultivate their innovative ability.

2.4.2 Instrumental performance skills

A variety of unique traditional instruments are used in Thai music. By studying the playing skills of these traditional instruments, people can better reveal the unique performance art in Thai traditional music, and on this basis, they can have a deeper understanding of the cultural information and emotional expression conveyed by the players through specific techniques.

Phin Isan is a plucked string instrument in northeastern Thailand, which is usually composed of two to four strings. The timbre of this instrument is clean and crisp, which is very suitable for playing cheerful music. Through the cooperation between the left hand and the right hand, the player can press the string and dial the string respectively, which can produce a cheerful melody and present a beautiful chord effect. Here, I still want to emphasize the percussion instrument group Ranat. Its keys are made of wooden or bamboo long plates made in series, and they hit different keys with a mallet to produce sound and pitch. Because Ranat's sound is clear and pleasant, and the sound quality is very flexible, so it is very suitable for playing the decorative music rhythm.

In addition, we will also focus on the performance techniques of Thai wind instruments. The wind-blowing instruments in traditional Thai music also have unique playing techniques. Through oral technology and varied fingering, the players have created the complex and beautiful scales and melodies of Thai music, and conveyed people's emotion and cultural artistic conception with the music. For example, Pi Nai, it is an oboe instrument. When playing, the player needs to play through a circular breathing technique, which can more vividly express people's rich emotions, including joy, sadness, and can simply imitate people's speaking tone and language.

Teaching application

In music teaching, for the limitation of various conditions and factors, may not be able to let all Chinese university music students experience all the Thai instruments, but teachers can choose some easy to carry or similar to Chinese instruments and western instruments for students to experience and learning, also can choose to let the students by watching video, pictures in the form of Thai instrument material, timbre, rhythm and playing skills, etc. After students have mastered the basic instrumental performance skills, students can be arranged to take turns to participate in the performance practice of Thai music, so that they can apply the instrumental performance skills they have learned to the ensemble, ensemble or solo practice. Through the choice of these teaching applications, music undergraduates in Chinese universities can try to master some performance skills and methods of Thai instrumental music under the limitation of special conditions, and can also feel and understand the unique charm of Thai music.

2.4.3 Tone system

Thai music uses a special tone system that is completely different from the scale of Western music. People can understand the profound influence of the Thai tone system on the melody and harmony of Thai music.

Through the above description of the connotation and characteristics of Thai music, it can be learned that Thai music adopts a special seven-average tone system, which is completely different from the western twelve average scale system. It is precisely because of the huge difference between the tone system and the interval relationship that Thai music itself has different melodic characteristics from other countries.

In addition, the Thai tone system is special in its different handling of the tone, including the special treatment of the interval and the embellishment and decoration of the notes. In Thai music, musicians usually use some special intervals to show the regional and unique characteristics of Thai music, at the same time, will also through some instruments such as Ranat to polish and decoration, melody notes this

way can make the note pitch subtle changes, thus rich emotional and expressive melody effect, it also for Thai music melody added strong cultural characteristics.

Teaching application

In the teaching of Thai music tone system, teachers can first let students understand the basic composition and characteristics of Thai music tone system through the study of theoretical courses. Then, the students are guided to compare the tone system of Thai music with western music and Chinese music by comparison, so as to help the students better understand the unique features of Thai music. Finally, students will be guided to sing or play some traditional songs to actually feel the unique tone system of Thai music, so as to realize the combination of theory and practice.

2.4.4 Music performance style

The performance mode of Thai music also has a very high artistic value and characteristics in the field of world music and art. From the perspective of musicology, people can reveal the role of Thai music in the society and culture through the exploration of the traditional music performance ceremony and the practice of Thai music and performance.

The first is the study of traditional playing rituals. Thai music is often accompanied by traditional playing rituals, and the combination of these rituals and music plays an important role in the cultural heritage and social activities. For example, Khon (Thai Mask Dance) is a traditional Thai musical drama with highly diversified artistic sense. In the performance, players will use various traditional instruments to accompany the scenes and plots of the drama to enhance the performance effect. In addition, Thai religious rituals also play a very important role in the performance of traditional music. Some religious rituals in Buddhist temples are often accompanied by specific forms of music performance, so as to enhance the solemnity of the ceremony.

The second is the analysis of performance skills and style. The performance skills and style of Thai music also have a unique charm. They emphasize the visual and auditory effects of the stage, the dynamic rhythm and rhythm, the unique tone system and instrument playing techniques, and the musical expression of emotion.

In short, these performance skills and styles are not only a form of musical performance, but also a unique cultural experience, which brings people extremely profound and rich artistic enjoyment.

Teaching application

In music teaching, first, teachers can integrate the dance, drama and other forms of Thai music, so that students can fully experience the Thai music and performing art through the stage performance. Second, if possible, students can be organized to participate in performances and exchange activities related to Thai music, so that students can communicate and discuss with each other, so as to better understand the mode and artistic concept of Thai music and performance.

2.4.5 Music history and evolution

We can also explore the history of Thai music and performing arts from the development of ancient traditional music and performing arts in Thailand to modern music and performing arts, which is conducive to understanding the evolution and various influences of Thai music and performing arts in different historical periods, and experiencing their influence in the development of cultural, social and historical information.

First, it is the characteristic of the ancient traditional music. The traditional music of ancient Thailand includes the types of traditional instruments, tone system, traditional musical form, religious and court music, music for banquet and social activities, and dance accompaniment music. Through the analysis of the above content, we can reveal the influence of Thai society, cultural and religious background on music at that time. For example, ancient Thai music is often combined with traditional dance, where the integration of dance movements with musical instruments or human voices allows for more vividly conveying stories, expressing emotions, and spreading religious meaning. For another example, we can understand the cultural background of ancient Thai court music through the study of its scale system, musical instrument combinations and musical patterns in Thai history. In terms of musical instrument combination, the musical instrument combination used in Thai classical court music reflects the class and

cultural status of Thai society at that time. The high-rise court classical music contains a quite rich form of instrument combination, while the ordinary folk people at that time contacted or used relatively simple forms of instrument combination. Through the analysis and exploration of the use of these musical instrument combinations, we can speculate that different social classes have different musical cultures, and these musical cultures play different roles in different social occasions.

The second is the influence of external culture on Thai musical and performing arts. The history of Thai music and performance have been influenced by many foreign music and performing cultures, including Indian culture, Chinese culture, Southeast Asian neighboring countries culture and western culture. Musicology theory requires us to investigate the influence of these foreign cultures on Thai music and performance, and to analyze how Thai music and performance integrates and adapts these foreign cultures, and finally forms its own unique musical culture and performing arts style. First, it is the influence of Indian culture on Thai music and performance. Indian culture has always had a very profound influence on the development of Thai music, especially in religion, music theory, and instrumental music and dance. In terms of instrumental music, the Thai traditional percussion instrument, Ranat, draws on the experience of Indian traditional musical instruments in the selection of structure and materials, so that the instrument can achieve a specific sound effect when playing. Secondly, it is the influence of Chinese culture on Thai musical culture and performing arts, which is mainly reflected in the production of instrumental music and musical performance. In terms of stage performance, the most typical one is the influence of Chinese drama and dance performance forms on Thai music and performance, including the choreography of dance, costumes and stage design, etc. These influences all add different colors to Thai music and performing arts. Thirdly, it is the influence of southeast Asian neighboring culture on Thai music and performance. Because Thailand belongs to Southeast Asian countries, it has been influenced by the cultures of these neighboring countries in history, so these mutual influences gradually

form a unique Southeast Asian style music form. Finally, it is the influence of western culture. Western culture mainly has a certain influence on modern Thai music and performing arts, which is mainly reflected in the field of modern pop music, including the integration of musical styles, the application of Musical Instruments and playing skills, the influence of pop culture, and the development of music education and industry. In terms of pop culture, western pop culture, especially movies, television and media, has exerted a great influence on the musical aesthetic and creative style of the new generation of young people in Thailand. It is precisely because of the profound influence of these cross-cultural influences that the development and innovation of Thai music and performing arts are constantly promoted.

Teaching application

In music teaching, first of all, teachers need to take the history and evolution of Thai music as a key point for teaching students. In teaching, the development process, evolution process and music characteristics in different periods should be deeply analyzed and discussed. Secondly, students can be guided to analyze the Thai music, dances and dramas works in different historical periods. By analyzing these works, students can better understand the evolution of Thai music and performance in style, performance techniques and cultural connotation. Finally, students can be encouraged to choose Thai music in different historical periods for creation and performance practice. There is no limit on music types. Through the students' personal experience of the evolution of Thai music and performance, to develop their deep understanding of the history of Thai musical and performing arts.

3. Design the Thai musical culture and performing arts course for Chinese universities from the perspective of multiculturalism

This section 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.

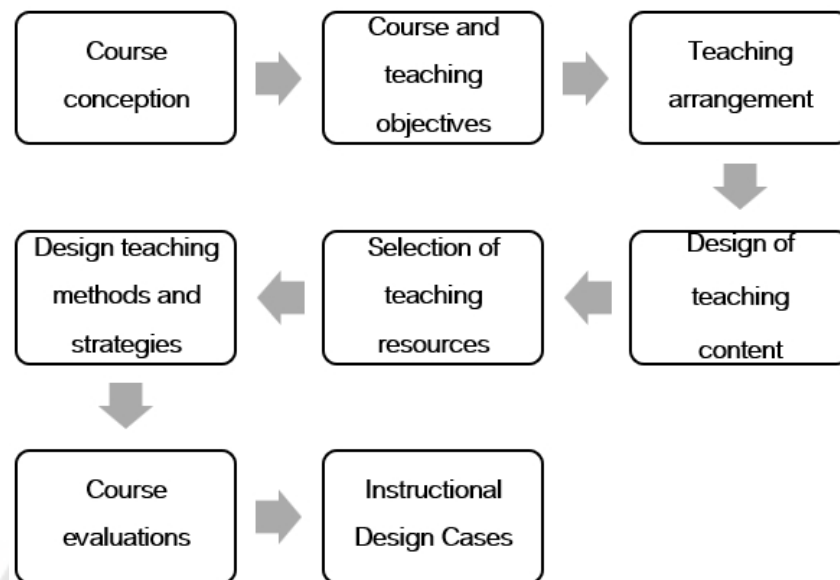


Figure 56 Flow chart of the course design of Thai musical culture and performing arts in Chinese universities

Source: Song Shengya

The design of this course is based on the design method of thematic courses, and the curriculum of Thai musical culture and performing arts is formulated into a 6-unit thematic curriculum. The course has a total of 20 lessons, each of which is 120 minutes long, with 1 lesson per week. The contents of these 6 units are: Thai music coming from time, The colorful Thai Musical Instruments, The Thai Ensemble highlighting the national spirit, The beauty of hometown in Thai folk songs, The magnificence and simplicity in Thai dance, and The Thai drama in cultural integration; review and summary of overall knowledge. The design of this course also formulates the teaching methods of each class period accordingly to ensure that the teaching is tailored to local conditions and aptitude. The details are as follows:

Table 1 Thai Musical Culture and Performing Arts Curriculum Design

Course Plans				
Week	Course Title		Mins	Teaching Methods
1	Thai music coming from time	Lesson 1 Overview of the overall situation in Thailand	120	Appreciation Demonstration Language Experience
2		Lesson 2 From the Sukhothai Dynasty to the Thonburi Dynasty	120	Language Exploratory Experience
3		Lesson 3 From the Rattanakosin period to the present day	120	Language Exploratory Experience
4	The colorful Thai Musical Instruments	Lesson 4 Plucked and String instruments	120	Game Interpretation Exploratory Experience
5		Lesson 5 Percussion instruments	120	Practice Game Language Experience
6		Lesson 6 Blowing instruments	120	Language Exploratory

Table 1 (Continued)

Course Plans				
Week	Course Title		Mins	Teaching Methods
7	The Thai Ensemble highlighting the national spirit	Lesson 7 Piphat Ensemble	120	Experience Interpretation Discussion Experience
8		Lesson 8 Khrueng Sai Ensemble	120	Interpretation Discussion Experience
9		Lesson 9 Mahori Ensemble	120	Interpretation Discussion Experience
10		Lesson 10 Folk songs from northern Thailand	120	Practice Creation Language Experience
11		Lesson 11 Folk songs from northeastern Thailand	120	Practice Creation Language Experience
12		Lesson 12 Folk songs of central and southern	120	Practice Creation Language

Table 1 (Continued)

Course Plans				
Week	Course Title		Mins	Teaching Methods
13	The magnificence and simplicity in Thai dance	Lesson 13 Thai classical dance	120	Experience Practice Language
14		Lesson 14 Northern Thai dance	120	Experience Practice Language
15		Lesson 15 Northeast dance	120	Experience Practice Language
16		Lesson 16 Central and Southern dance	120	Experience Practice Language
17		Lesson 17 Nang Yai (Grand Shadow play) and Hoon Lakorn Lek (Thai Puppet)	120	Experience Language Exploratory
18	Lesson 18 Khon (Thai Mask Dance)	120	Experience Language Exploratory	
19	Lesson 19 Chinese Teochew Opera	120	Experience Practice Language Exploratory	
20	Lesson 20 Summary and Review	120	Conversation	

3.1 Course conception

The course conception is the basic idea and fundamental belief of teaching content, methods, goals and values in the field of education. It can reflect the educators 'view of students' learning, the expectation of students' development and the pursuit of educational goals, and is the guiding principle for the formulation and implementation of educational course.¹⁷ Course design of Thai musical culture and performing arts in Chinese universities is a typical way to integrate multicultural perspectives into music education, and the main ideas are as follows:

3.1.1 The concept of cultural understanding

Cultural understanding is a key course concept in the development of Thai musical culture and performing arts course for undergraduate music students from Chinese universities. First, it requires students to deeply study the historical development of Thai music and performance, understand the origin and evolution of Thai music and performance and its influence on the local culture. By learning about the place of musical culture and performing arts in Thai society, students are able to gain a more comprehensive understanding of the close connection between music and performing arts and culture. Secondly, the course concept of cultural concept also focuses on cultivating students' understanding of Thai social structure, values and traditional rituals. By understanding the evolution of Thai music and performance in different historical periods and social scenes, students can better grasp the complexities of the interrelationship between music and performance and culture. Finally, this concept also emphasizes to cultivate Chinese college students' cross-cultural communication ability, ask students to through the study of Thai music,

¹⁷ Jung, J., & Pinar, W. F. (2016). Conceptions of course. *The SAGE handbook of course, pedagogy and assessment*, 2: 29-46.

performance and other art forms, to understand the similarities and unique between different musical culture and performing arts, to break the cultural barriers, let students to better understand and respect the unique beauty of different cultural music and performance. In conclusion, the course concept of cultural understanding aims to provide students with a more profound experience of Thai music and performance learning, enabling them to appreciate and understand the connotation of music and performing arts in a wide range of cultural backgrounds.

3.1.2 The concept of practical experience

Practical experience is also an important concept in the design of Thai musical culture and performing arts course in Chinese universities, which means that students can enrich their learning experience by actually participating in music and performance activities. First of all, this concept needs to guide students to play the traditional Thai instruments as much as possible when conditions permit, and to learn their playing skills and musical expression methods. This personal experience can not only help students to understand the unique technology of Thai music and performance, but also promote them to deeply feel the cultural feelings and values conveyed by Thai music and performance. Secondly, in terms of music appreciation, students should be guided to participate in live music performance and other activities as much as possible, so as to experience the live atmosphere of music and performance, so as to better understand how music and performing arts produces different emotions and effects in different scenes. This course concept of practical experience helps students to break the limitations of book knowledge and give them a more comprehensive understanding of the beauty of Thai musical culture and performing arts. In addition, creation is also a very important part of the concept of practical experience. Teachers need to encourage students to try to create works related to Thai music and performance to develop their creative thinking. At the same time, this experience of participating in the creation can not only allow students to deeply understand the process of music and performance creation, but also provide a space for them to express their personal ideas and emotions. In short, this concept can enable students to

absorb the rich connotation of Thai music and performance in practice, and then deepen their understanding and appreciation of music and performance.

3.1.3 The concept of multi-disciplinary integration

The concept focuses on the integration of philosophy, anthropology, sociology and musicology to provide students with a more comprehensive learning perspective and provide a deeper understanding of the multifaceted nature of Thai music and performance. Philosophy uses logical reasoning and critical thinking to make a profound analysis of the creative purpose of Thai music art and the influence of Thai music and performance on human spirit and society. Therefore, teachers should use philosophical theories to guide students to deeply understand how Thai music and performance conveys and guides human emotions and thoughts. An anthropological perspective involves the study of the relationship between Thai music and performing arts and people, and the cultural symbols and roles of music and performance in society, rituals, and celebrations. Teachers should guide students to understand how Thai music and performance reflects social structure and individual identity. From a sociological perspective, emphasizing the relationship between Thai music and performing arts and social structure and social change, teachers should guide students to analyze the impact of Thai music and performance on society and the role of society in shaping music and performance. The perspective of musicology includes the analysis of the musical structure, rhythm, melody and harmony of Thai music. Teachers should guide students to recognize the sounds of different traditional instruments and understand the unique playing skills of Thai music through the perspective of musicology. At the same time, students should also be encouraged to study the performance forms of Thai music, such as traditional ritual music, drama music, etc., so as to gain a deep understanding of the music itself. Through the integration of these disciplines, students are able to gain a more comprehensive understanding of the history and evolution of Thai music and performing arts, as well as their cultural and

social significance at different levels. This multidisciplinary integration helps to broaden students' understanding of Thai musical culture and performing arts, and to enhance their understanding of the complex relationships behind Thai music and performance.

3.1.4 Concept of student participation

Student participation is also an important concept in the design of Thai musical culture and performing arts course in Chinese universities. They encourage students to actively participate in discussion, playing and learning exchange projects, and guides them to integrate more deeply into Thai musical culture and performing arts. First, through active discussions in class, students have the opportunity to share their views, experience and understanding of Thai music and performance. This open discussion atmosphere helps to expand the students' horizons and encourages them to further deepen their understanding of Thai music and performance through the interaction with their classmates. Secondly, in terms of performance, students should be encouraged to participate in as many group performance or individual performance activities as possible. Through personal experience of playing Thai traditional musical instruments or singing traditional songs, students can more directly feel the emotions expressed and transmitted by the music and performance, so as to more deeply integrate into the artistic atmosphere of Thai music and performance. Finally, project participation is also an important part of this idea, which includes group research or music and performance creation projects. By participating in these projects, students will have more opportunities to apply their theoretical knowledge to practical situations, so as to develop the ability to solve problems and innovate creatively. In conclusion, the course concept of student participation enables students to better integrate into Thai musical culture and performing arts by encouraging them to actively participate in the classroom and practice. This personal participation not only enriches the students' learning experience, but also cultivates their ability to actively explore and express themselves in the field of music and performance.

3.1.5 Concept of critical thinking

The concept of critical thinking plays a key role in the design of Thai musical culture and performing arts courses in Chinese universities, which aims to cultivate students' deep understanding of Thai music and performance and independent thinking ability. First, teachers should encourage students to make critical analysis of various elements of the structure, melody, rhythm and lyrics, which helps them to understand the relationship between musical elements and the important role of these elements in conveying specific cultural messages and emotional expression. Secondly, teachers should allow students to independently evaluate the evolution of Thai music and performance in different historical and social backgrounds and understand its profound impact on the local culture through the case studies provided in the music and performance course. Through a critical analysis of the historical development of music and performance, students are able to form independent insights while understanding the interplay between music, performance and social change. In addition, teachers should encourage students to think critically analyze the status of Thai music and performance in global culture, and to understand the association and mutual influence between Thai music, performance and other arts culture. This helps to train students to go beyond a single cultural perspective to understand the importance of music and performance in global culture with a broader perspective. In conclusion, the curriculum concept of Critical Thinking is designed to enable students to independently analyze and evaluate Thai music and performance, giving them a deeper insight and a broader perspective on their understanding of music and performing arts. This way of thinking is more conducive to cultivating students' more mature musical and artistic literacy in both academic and practical terms.

3.2 Course and teaching objectives

In the design of Thai musical culture and performing arts courses for music major undergraduates in Chinese universities, it can provide very clear and clear direction and guidance for schools, teachers and students, so as to promote the effective implementation of multicultural music education in music majors in Chinese universities. Next, I will explain the course and teaching objectives that music

undergraduates majoring in Chinese universities need to achieve in the course design of Thai musical culture and performing arts from the dimensions of students' emotion, attitude, values, the process and method of learning Thai music and performance, and the knowledge and skills of Thai music and performance.

3.2.1 Emotion, attitude, and value dimensions

In the teaching of Thai musical culture and performing arts, the goals that music students in Chinese universities need to achieve in emotion, attitude and values include: first, students' emotional experience and expression ability. Students should cultivate their emotional sensitivity to Thai music and performance in learning, and can understand and experience the emotions behind Thai music and performance. At the same time, students should also learn to express their emotions through music and performance, so as to form an emotional connection and deep feelings of music and performance. Second, students' ability to respect and understand culture. Students need to develop their respect for and understanding of Thai music and performance culture, including the cognition of its history, tradition, religion and other cultural factors, as well as the respect for the diversity of music in different cultural backgrounds. Third, it is the students' open mind and cross-cultural communication ability. Students should have an open mind when learning Thai music and performance, which makes them more willing to accept and respect the expressions of music and performing arts from different cultural backgrounds. In addition, the ability to conduct cross-cultural communication also plays a crucial role in understanding and learning about Thai music and performance. Therefore, students should also be able to adapt to and integrate into the cross-cultural music and performance experience. Fourth, it is the ability of teamwork and cooperation among students. Thai music and performance are often closely related to social activities and ceremonies, which means that students need to participate in the group performance, chorus or other forms of collaborative music and performing arts, so as to cultivate their ability of teamwork and cooperation. Fifth, it is the students' aesthetic view and critical thinking ability. Students need to improve their aesthetic concepts of different musical cultures, performing arts and different musical

styles by learning Thai music and performance. At the same time, students should also cultivate their critical thinking ability of problems, so as to conduct more in-depth analysis and evaluation of music and performance works. Sixth, students have a deep understanding of the value of art and life. Through the study of Thai music and performance, students should realize that music and performance are not only art forms, but also can clearly reflect the values of society, culture and even life. Therefore, students need to establish a correlation between art and the value of life in the process of learning Thai music and performance, so as to better improve their understanding of art, and establish a correct world outlook, outlook on life and values.

3.2.2 Process and method dimensions

In the teaching of Thai music and performance, the goals of Chinese university students majoring in music to achieve in the process and method of learning Thai music and performance include: first, cross-cultural research method. Students should master the cross-cultural research methods applicable to Thai music when learning Thai music and performance. This includes an in-depth study of Thai musical culture, performing arts and a comparative analysis of Thai music and performance forms. Second, it is the pluralistic learning method. This method includes the explanation of knowledge, practical performance, group discussion, and the interdisciplinary integration of knowledge in class. This approach helps to meet the different learning styles and needs of different students, thus better promoting their comprehensive learning and experience of knowledge and skills. Third, it is the method of independent learning and independent thinking. In the process of learning Thai music and performance, students should actively consult relevant materials and deepen their research to cultivate their independent thinking ability. Fourth, the way to use digital skills. In today's era, students not only need to use traditional ways to find and learn data, but also need to use advanced digital skills, including collecting and analyzing online resources, making and editing music with digital tools, to assist their learning, so as to expand learning resources and improve the effect of learning. Fifth, the methods of practice and inheritance. In the process of learning Thai music and performance,

students should participate in the relevant teaching practices as much as possible, such as the performance of Thai musical Instruments, the singing of Thai folk songs, and the performance of dances and dramas, which helps to cultivate their ability to inherit and share music and performance knowledge. By achieving these goals, students will more comprehensively and flexibly use various methods to participate in the study of Thai music and performance, which will not only retain their own music and performance tradition, but also broaden their horizons and promote continuous cross-cultural communication.

3.2.3 Knowledge and skills dimensions

In the teaching of Thai musical and performing arts, music students majoring in Chinese universities should achieve the knowledge and skills of Thai music and performance latitude include: first, master the basic knowledge of Thai music and performance. Students should be familiar with the basic concepts, history and traditions of Thai music and performance. This includes an understanding of Thai musical history, instrumental playing, ensemble choreography, folk songs, dances, dramas and musical theory. Second, it is to understand and experience the acting skills of Thai music and performance. Students need to understand the basic playing skills of Thai music, including the playing of musical instruments, the singing of the musical repertoire, and the performance of dance and drama. At the same time, students should also learn about the special scale, rhythm and playing style of the Thai music involved. Third, it is the study and practice of the creation and arrangement of Thai music. Students should basically have the ability to create and arrange music with Thai musical styles, including the clever integration of Thai classical elements and the creation of new musical works in the Thai musical paradigm. Fourth, it is the understanding of Thailand's cultural background. Students need to understand the close connection between history, religion and other aspects of Thai musical culture and performing arts, which helps them to have a deeper understanding of the cultural background and connotation of musical and performing works. Fifth, the analysis and commentary on Thai music. Students should be able to conduct a more in-depth analysis and comment on Thai music,

including the understanding of musical structure, harmony and melody, as well as critical thinking about the meaning of Thai musical works in the cultural context. Sixth, the ability to integrate cross-cultural music and performance. Students need to be basically able to integrate Thai music and performance with other forms of music and performance, including the introduction of Thai musical and performing elements into different musical and performing styles to promote cross-cultural music and performance innovation. In short, by achieving these goals and skills of knowledge, students can fully understand and apply the core concepts of Thai musical culture and performing arts, so as to demonstrate the basic understanding of Thai music and the basic performance, creation and analysis skills of Thai musical culture and performing arts.

3.3 Teaching arrangement

Based on the perspective of multicultural education, this study plans the teaching arrangement of musical culture and performing arts courses in Thailand according to the overall scale of music students and the allocation of teaching resources in Chinese universities. The content of the teaching arrangement includes the positioning of the teaching object, age, teaching number, class hour arrangement, teaching location and the proportion of teaching content.

Table 2 Teaching Arrangement

Teaching Arrangement	
Teaching Object	Undergraduate students majoring in music from comprehensive universities, normal universities or professional universities in China
Age	18-22
Teaching Number	30-40
Class Hour Arrangement	20 lessons, 120 minutes per lesson

Teaching Location	Classroom with multimedia and piano
Proportion of Teaching Content	Thai Music & Performance history is 30%
	Thai Music & Performance theory is 40%
	Thai Music & Performance skills is 30%.

a. In terms of the selection range of teaching objects, it is required to be undergraduate students majoring in music from Chinese comprehensive universities, normal universities or professional universities. These students must also have some basic theoretical knowledge and skill level of music.

b. Since the students are taught from the first to the fourth year, the students are all between the ages of 18 and 22.

c. In terms of the positioning of the number of teachers, I plan to teach in the classes of music undergraduate students in universities, and the number of students in each class is about 30 to 40.

d. In terms of class hour arrangement, I divided the course design of "Thai Musical culture and performing arts" into six units, and the class hours of each unit are as follows:

e. The first unit has 3 lessons, the second unit has 3 lessons, the third unit has 3 lessons, the fourth unit has 3 lessons, the fifth unit has 4 lessons, and the sixth unit has 4 lessons. There are 20 lessons in these courses, and each lesson have 120 minutes.

f. In terms of teaching location selection, there must be a classroom with multimedia and piano, so that students can learn more intuitively.

g. In terms of the proportion of teaching content, this course covers a total of 3 major teaching contents, namely the history part of Thai music and performance, the theoretical part of Thai music and performance, and the skills part of Thai music and performance. I formulated the proportion of these three teaching parts according to the teaching philosophy and objectives formulated in this course design, the basic situation of music students in Chinese universities, and the teaching and curriculum resources of

Chinese universities. The history part of Thai Music & Performance is 30%, the theoretical part of Thai Music & Performance is 40%, and the skills part of Thai Music & Performance is 30%.

3.4 Design of teaching content

Teaching content is the general term for the knowledge, concepts, skills and related information planned, organized and taught to students by educators in the teaching process. It contains various subject contents and topics involved in the course and teaching objectives. It is not only an important medium to achieve students' learning objectives, but also provides a clear structure and direction for teaching activities, so as to stimulate students' interest in learning and cultivate their comprehensive ability. As for the design of this teaching content, I am based on a design method of thematic course and proposed this course for 6 units of theme courses to provide teaching for music students in Chinese universities. The six units are: the Thai music coming from time, the colorful Thai musical instruments, the Thai ensemble highlighting the national spirit, the beauty of hometown in Thai folk songs, the magnificence and simplicity in Thai dance, and the Thai drama in cultural integration.

The teaching content and ideas of each unit are specific and as follows:

3.4.1 Unit 1 – Thai music coming from time

Unit 1 is Thai music coming from time, this unit is divided into 3 lessons for teaching.

Table 3 Comparison of the development history of Chinese and Thai music

Time	Thai music		Chinese music	
1238-1349	Sukhothai period	Piphat Ensemble	Yuan Dynasty period	1. Yuan scattered songs 2. Yuan miscellaneous

				dramas
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Table 3 (Continued)

Time	Thai music		Chinese music	
1350-1767	Ayutthaya period	1. Piphat Ensemble (add Ranat) 2. Ensemble format Dontri	Yuan (1271-1368) Ming (1368-1644) Qing (1644-1912)	1. Kunqu opera 2. Peking opera 3. Ming and Qing folk songs, etc
1767-1782	Thonburi period		Qing Dynasty (Qianlong period)	
1782-	Rattanakosin period		Qing Dynasty to People's Republic of China	

Table 3 (Continued)

Time	Thai music		Chinese music	
1782-1809	Rama I	Piphat Ensemble (Addition of a large bass drum percussion instrument)		
1809-1824	Rama II	The King composed song name "Bolhan Loy Luen". Piphat Krueng Ha Ensemble (On the basis of	Qing Dynasty to People's Republic of China Period (1912-1949)	Qing Dynasty: Peking Opera During the Republic of
1824-1851	Rama III	Piphat Ensemble, invented and added: Ranat Thum and Khong Wong Lek)		China: School music songs

1851-1868	Rama IV	1. Piphat Krueng Yai Ensemble 2. "Thao" musical form		
1868-1910	Rama V	1. Piphat Mai Nuam Ensemble 2. Piphat Duek Damban		
1910-1925	Rama VI	1. Piphat Mon Ensemble 2. Introduction of foreign musical instruments 3. Mixed String Orchestra		
1925-1935	Rama VII	1. Kluen Kratob Fang 2. Khmer Lo Ong (Thao) 3. Ra Three Pradab Daw (Thao)	Republic of China to People's Republic of China (1949 to the present)	During the Republic of China: Anti- Japanese Salvation Movement, New Yangge Movement
1935-1946	Rama VIII	1. Piphat Ensemble		
1946-2016	Rama IX	2. Khrueng Sai Ensemble		
2016 to the present	Rama X to the present	3. Mahori		

a. The first lesson

The first lesson period is an overview of the overall situation in Thailand. It includes the interpretation of Thailand ecological and geographical environment, the origin of Thailand and Thailand from prehistoric historical development overview, and in the process of historical development of the connection between China, which includes the history of economic, political, religious and folk culture situation. Through the overview of the overall situation of Thailand, let the students first have a general understanding of Thailand, which can provide great help for the subsequent explanation of the Thai music part.

b. The second lesson

In the section on the history and musical development of the Sukhothai Dynasty (1238-1349), students will be introduced to some of the types of Thai musical instruments that appeared in the ancient kingdoms of Thailand before the Sukhothai Dynasty (before 1238), such as drums, gongs and huqin. Students will also be given an overview of the history of Chinese music before 1238 and the types of musical instruments in China. Second, students should be reminded of the Thai language and the Thai alphabet founded in 1279 by Praya Lithai Pho Khun Ram Khamhaeng, which marks the true written evidence of Thai music and the development and evolution of this unique model of Thai music over time. Thirdly, it is important to mention the stylistic characteristics of the Sukhothai period and the various musical instruments and bands that emerged from all social classes at that time. At the same

time, students should be introduced to the history and musical development of China during the period from 1238 to 1349, that is, the music of the Southern Song and Yuan dynasties, and introduce the characteristics of musical styles and the main musical forms of this period.

In the history and musical development of the Ayutthaya Dynasty (1350-1767). Firstly, it is necessary to mention the musical expression of the Chakhe and the second layer music, and start from the expression of the second-level music, and analyze the structure and form of Thai music at that time. Secondly, mention the addition of Ranat to the Piphat Ensemble, the addition of flute and drums to the orchestra, and the new ensemble form "Dontri", which is dominated by string instruments. Thirdly, it is necessary to briefly mention other art genres of this period, mainly Khon (Thai Mask Dance), Lakhon and Nang Yai (Grand Shadow play). At the same time, students should be introduced to the history and musical development of China during this period, that is, the music from the end of the Yuan Dynasty to the middle of the Qing Dynasty, and introduce the development and changes of Chinese musical styles during this period, as well as the main musical forms and types of music during this period.

In the section on the history and musical development of the Thonburi Dynasty (1767-1782), students are asked to mention the historical background of this period and the historical development of China during the same period (i.e., from Qian Long to Dao Guang of the Qing Dynasty), and ask students to analyze the relationship between musical development and these factors from the political, economic, and social perspectives.

c.The third lesson

The third lesson is devoted to the development of music from the Chakri dynasty to the present day (1782 to the present). In this lesson, it is necessary to sort out and summarize the contributions made by the successive kings to Thai music during this period. As shown in the table below:

Table 4 Music of the Rattanakosin period to the present

 Lesson 3: The development of music from the Rattanakosin period to the present

Rama I period (1782-1809)	Explain the musical instruments in the Piphat Ensemble at this time.
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Table 4 (Continued)

 Lesson 3: The development of music from the Rattanakosin period to the present

Rama II period (1809-1824)	One of the golden periods of Thai music, and King Rama II can play Saw Sam Sai. The King composed song name "Bolhan Loy Luen".
Rama III period (1824-1851)	An introduction to the scale of the Piphat Ensemble at this time.
Rama IV period (1851-1868)	1. An introduction to the scale of the Piphat Ensemble at this time, with an emphasis on Ranat Lek. 2. This section introduces the orchestra ensemble with strings as the main instrument and the lead vocals. 3. Introducing the "Thao" music system.
Rama V period (1868-1910)	An introduction to Piphat Mai Nuamban Ensemble and Piphat Duek Damban.
Rama VI period (1910-1925)	1. An introduction to the Piphat Mon Ensemble. 2. The introduction of foreign musical instruments, the explanation of the "Indonesian Javanese Ankhalong", the Chinese dulcimer and the Western organ. 3. Explanation of "Mixed String Orchestra".

Rama VII period (1925-1935)	<ol style="list-style-type: none"> 1. Emphasis is placed on the development of Thai folk music. 2. Explanation of the three pieces of music, Kluean Kratob Fang, Khmer Lo Ong (Thao) and Ra Three Pradab Daw (Thao)
From the time of King Rama VIII to the present (1935 to the present)	<ol style="list-style-type: none"> 1. An overview of the main Chinese instruments that have survived: Piphat Ensemble, Khrueng Sai Ensemble, and Mahori Ensemble. 2. Overview of popular music.

In this lesson, the teacher also needs to emphasize to the students the changes and developments in the history of music in China from 1782 to the present, that is, from modern China (1840-1949) to modern China (1949 to the present). Students can experience the interrelationship and influence of music culture with history, politics and economy from the development of the history of China and Thailand.

In short, in the content design of the first unit, teachers need to connect the history and music development of Thailand in various periods according to the dimension of historical development, and add the content of Chinese music history in the same period to the teaching content, so that students can conduct comparative research, so that students can have a more comprehensive understanding of Thailand's historical origin, social background, political and economic development in the comparison.

3.4.2 Unit 2 – the colorful Thai Musical Instruments

Unit 2 is the colorful Thai Musical Instruments, which is divided into 3 lessons. In this unit, I divided Thai instruments into four categories according to their performance methods, namely plucked instruments, drawn string instruments, percussion instruments and playing instruments, and listed Chinese instruments similar to these four categories of Thai instruments, and taught students from the name, shape, characteristics, performance style and historical value of the instruments.

a.The first lesson

The first class is the introduction to plucked and string instruments. In the plucked instruments, I chose Phin Nam Tao, Phin Isan, Krachappi, Chakhe and Sanxian, Guqin and Guzheng to teach the students, focus on the students compare two instruments, the first is Krachappi and Sanxian, let the students observe the similarities and differences in appearance, shape, timbre and playing techniques; the second is the contrast between Chakhe, Guqin and Guzheng let the students explore the historical status and performance techniques of these three instruments.

b.The second lesson

The second lesson is an introduction to percussion instruments. In this lesson, I will explain to students according to the nature of two instruments: melodic percussion instruments and non-melodic percussion instruments.

Among the melodic percussion instruments, I chose Gong Wong Yai\ Gong Wong Lek, Gong Mon Wong Yai\ Gong Mon Wong Lek, Ranad Ek\ Ranad Toom and Ranad Ek Lek\ Ranad Toom Lek to let the students observe the similarities and differences between these four instruments in appearance, shape, timbre and color, and explain their significance and value in the history of Thai music.

For non-melodic percussion instruments, I chose Chap Yai, Chap Lek, Ching, Mong, Krab Sepha, Krab Phuang, Pong Lang, Taphon/Taphon Mon, Klong that, Perng mang kog, Ton and Rammana to introduce students.

In non-melodic percussion instruments, first, I choose Chap yai\ Chap lek\ cymbals. Secondly, Ching\ Pengling, Meng\ Gong, Krab Sepha\ Bangzi, Krab Phuang, Pong Lang. Third, Taphon / Taphon Mon, Klong that\ Chinese Drums, Perng mang khok, Thon, Rammana and Xinjiang Tambourine (Dap). These instruments are introduced to and compared with students in terms of appearance, shape, timbre and use.

c. The third lesson

The third class is the introduction of Thai blowing instruments and the comparison of Chinese and Thai instruments. In this lesson, I will choose the corresponding instruments to teach the students according to the two different vocal principles of playing the musical instruments. First, self-singing instruments, including Klui Pieng Or \ Klui Lip \ Klui Oo and Chinese Bamboo Flute and Xiao. Second, oboe group instruments, including Pi Nai \ Pi Chawa \ Pi Mon and Suona. Through the comparative teaching of these instruments, students can clearly identify the obvious differences between the two types of playing instruments in the occurrence principle, as well as their similarities and differences in appearance, material, timbre, playing method and other aspects.

3.4.3 Unit 3 – the Thai Ensemble highlighting the national spirit

Unit 3 is also divided into 3 lessons. I will choose the three main contemporary bands in Thailand, Piphat Ensemble, Krueng Sai Ensemble and Mahori Ensemble, as well as the main ethnic bands spread and developed from ancient to modern China, and teach students according to their historical origins, as well as their different performance forms, band configuration and band forms.

a. The first lesson

The first lesson is the teaching of Piphat Ensemble. This part includes the historical origin of Piphat Ensemble and the connotation of the ensemble form, performance use and requirements, band configuration and five kinds of ensemble interpretation, and to mention the 2000 years ago the earliest orchestra configuration and development in China, namely from the Zhou dynasty period composed of eight different materials of instruments "Eight Ensemble " to the Sui and Tang dynasties using folk, minority and foreign instruments "Yan Ensemble ".

b. The second lesson

The second lesson is the teaching of Krueng Sai Ensemble. This part includes the explanation of the definition of Krueng Sai, performance occasions, performance forms and requirements, ensemble configuration and four forms of

ensemble, as well as the four forms of folk ensemble spread in modern China and their development and evolution, namely, Percussion Ensemble, Blowing Ensemble, Silk and Bamboo Ensemble and Orchestra.

c.The third lesson

The third lesson is the teaching of Mahori Ensemble. This part includes the definition of Mahori Ensemble, playing style, occasion, forms and requirements and three forms of ensembles, but also mentioned in the early 20th century after the western ensemble, namely "Datong Ensembles" (1920), "Shanghai Orchestra of the Ministry of Industry" (1922) and "Chinese Orchestra" (1941), etc.

In short, in the content of the third unit design, the teacher not only need to introduce to the students the basic situation of the three ensembles, and also need through the three different forms of the ensembles let students' analysis and summarizes the ensembles and a national political, social relations and influence, and the three ensembles on the tone system of unique.

3.4.4 Unit 4 – the beauty of hometown in Thai folk songs

Unit 4 is divided into 3 lessons. In this unit, I will teach the folk songs of the four regions of Thailand from the background and entry point of the overall artistic style of the Thai folk songs. At the same time, students are guided to list the types and typical songs of Chinese folk songs in the four geographical regions of Thailand, summarize their characteristics in artistic style, as well as the relationship between folk songs and geographical location, environment and culture, and conduct comparative research.

a.The first lesson

The first class is the teaching of folk songs from northern Thailand. It includes an explanation of the history of the northern region of Thailand, an introduction to Lanna music, and a teaching of a song for agricultural labor. At the same time, guide the students to list the types of folk songs and typical songs in northern China, and summarize the artistic style characteristics of the folk songs in this region. Some typical folk songs and genres in northern China, such as the Inner Mongolia folk song "Pastoral

Song" in the north, the Xinjiang Uygur folk song "Alamhan" in the northwest, as well as the folk song genre upper reaches of the Yellow River "Hua Er".

b.The second lesson

The second lesson is the teaching of folk songs from northeastern Thailand. It includes an introduction to the history and cultural origins of the northeastern region of Thailand, an introduction to the types and styles of musical performances, and the teaching of the folk song genre Molam. At the same time, guide the students to list the types of folk songs and typical songs in northeast China, and summarize the artistic style characteristics of folk songs in this region. For example, the folk songs of the Oroqen people in the northeast, the "Ussuri Boat Song" written by the Hezhe people, and the minor tunes of the Han nationality in the northeast.

c.The third lesson

The third lesson is the teaching of central and southern Thai folk songs. Central Thai folk songs, including an explanation of the history of the region, an introduction to the themes, styles and soundtracks of the songs of the region, and a teaching of a song about agricultural labor. Central Thai folk songs, including an introduction to their historical origins, musical forms and styles, as well as a teaching of the classic southern folk song, Boat Song. At the same time, students will be guided to list the folk songs and typical songs in central and southern of China, such as the folk song "Honghu Fish Song" in the Han River Plain, the folk song "Drive the horse" in the southwest plateau, and the "Jasmine Flower" in Jiangsu and Zhejiang provinces. Finally, the thesis summarizes the artistic style characteristics of Chinese and Thai folk songs in these two regions.

3.4.5 Unit 5 – the magnificence and simplicity in Thai dance

Unit 5 is divided into 4 lessons. This unit I choose to Thai classical dance and four areas of folk dance for the design of the teaching content, and guide the students to Thai classical dance and four geographical areas as the basis, listed

Chinese classical dance and four areas typical folk-dance type, summarizes the characteristics of Thai and Chinese dance in art, and comparative study.

a. The first lesson

The first class is a teaching of Thai classical dance. It includes an explanation of the historical origins of Thai classical dance, an introduction to its artistic characteristics and subject matter, a brief overview of Khon (Thai Mask Dance), and the teaching of classical dance movements. At the same time, students are guided to list the dance forms of Chinese classical dance in different periods, such as Han and Tang dance, Song and Yuan dance. Finally, the value, significance and artistic style characteristics of classical dance in China and Thailand are summarized.

b. The second lesson

The second lesson is the teaching of Northern Thai dance. It includes an introduction to the characteristics and artistic styles of northern dance as a whole, as well as the teaching of four typical dances: the Fon Lep (Thai Nail Dance), the Fon Tien (Candle Dance), the Silk Reeling Dance, and the Ghost Dance. In the teaching of Fon Lep (Thai Nail Dance) and Fon Tien (Candle Dance), it includes an introduction to the performance occasions, performance requirements, costumes, formations and movement characteristics of these two dances. In the teaching of Silk Reeling Dance, it includes an introduction to the origin of this dance, the performance occasion, the performance requirements, the props, costumes and the performance style. In the teaching of Ghost Dance, it includes an introduction to the history of this dance, the purpose of the performance, the requirements and characteristics of the dance. At the same time, the students are guided to list the typical types of dances in northern China, such as Mongolian dance, Yangko dance and Ansai waist drum dance, etc. Finally, the artistic style of folk dance in the northern regions of China and Thailand and its influence on people's life.

c. The third lesson

The third class is the teaching of Northeast dance. It includes an introduction to the genre and style of dance in the region, as well as a teaching of two of

the most representative dances, the Reuam Anre Dance. In terms of Fon Jerng (Lanna style dance), it includes the introduction of the musical instrument "Sheng", as well as the introduction of dance forms, performance requirements, dance step types, theme types, and performance styles as a representative for teaching. The teaching content includes telling the connotation of the dance, explaining the costume requirements and performance procedures, and finally asking the students to learn the dance. In terms of Reuam Anre, it includes the explanation of the subject matter source of the dance, performance type, performance skills, dance configuration, performance dress, dance steps and performance occasion of the dance. At the same time, students are guided to list the typical types of dances in northeast China, such as Manchu dance, Northeast Wooden Clappers dance, Northeast gong and drum dance, and summarize the artistic style characteristics of folk dance in the northeast of the two countries and the relationship between folk dance and human production and labor.

d. The fourth lesson

The fourth class is the teaching of dance in Central and Southern Thailand. It includes an introduction to the overall themes, styles and artistic characteristics of the dances of the two regions, as well as the selection of two of the most representative dances of the two regions for teaching. In the central region, Ram Wong (The Circle Dance) was selected as the focus for teaching, while in the southern part of the country, Nora Dance and Ron Rae (Sand Cages Dance) were selected for the introduction. In the case of Ram Wong (The Circle Dance), it includes an introduction to the accompanying instrument, the single-sided drum, as well as an explanation of the types of dance movements, as well as the teaching of the performance requirements, styles, postures and steps of this dance. In terms of Nora Dance, it includes an overall introduction to the history of this dance, as well as a detailed explanation of the themes, dance requirements, dance steps, shapes and other configurations of the two types of dances, "Lakorn nai" and "Lakorn nok". Finally, in terms of Ron Rae (Sand Cages Dance), firstly, it includes an introduction to the historical origin and origin of this dance,

secondly, it is a specific explanation of the changes in the dance form, music, dance steps and dance postures, personnel and instrument configurations, costumes and decorations, and finally, the evolution of its performance methods and performance occasions. In addition, students should also be guided to list the typical dance types in central and southern China, such as Wuhan social dance and Hubei folk dance in central China, Guangdong dance and Cantonese opera dance in southern China, and summarize the artistic style characteristics of folk dance in these two regions and the impact of dance on the daily life of human beings.

3.4.6 Unit 6 – the Thai drama in cultural integration; review and summary of overall knowledge

Unit 6, it consists of 4 lessons. In the first 3 lessons, I will focus on the main drama in Thailand to design the teaching content, and the last 1 lesson will be used to review and summarize the overall knowledge I have learned.

a. The first lesson

The first lesson is the teaching of Nang Yai (Grand Shadow play) and Puppet Drama, it includes an introduction to the production of shadow puppetry, shadow puppet performance techniques, repertoire accompaniment, performance configuration, and subject types, as well as explanations of the two different forms of shadow puppetry, and Nang Talung. In terms of Nang Yai, it includes an introduction to its history, the occasion of the performance, the size of the shadow puppet, and the requirements of the performance. In the case of Nang Talung, it is an explanation of its origins and subject matter. In addition, students will be introduced to the new performance model of "Nam Ram", and students will be introduced in terms of how it is performed and its influence. In addition, it is also necessary to mention the relevant concepts of Chinese Shadow Drama, as well as the historical origin and different artistic characteristics of the Shadow Drama in China and Thailand.

Secondly, it is the teaching of Puppet Drama, including an introduction to its historical sources, as well as an introduction to Hoon Laung (Big Thai Puppet), Hoon Lakorn Lek (Thai Puppet), Stick Puppet Drama, and Hoon Lakhon Lek (The Small Drama), which are four different forms and types of Puppet Drama. Firstly, in terms of Hoon Laung (Big Thai Puppet), it includes an introduction to its origin, materials, dimensions, stage configuration, performance form, accompaniment and repertoire. Secondly is the teaching of Hoon Lakorn Lek (Thai Puppet), which includes an explanation of its size, its historical origins, and the repertoire of the show. Thirdly, it is necessary to mention another type of Puppet Drama in northern Thailand, emphasizing the occasions in which it was performed and the connection between its artistic style and China. Fourthly, in terms of Stick Puppet Drama, it includes an introduction to its origin, size, acting techniques, attire, and art form. Finally, is a brief introduction to Hoon Lakhon Lek (The Small Drama). In addition, it is also necessary to mention the differences and similarities in style, form and characteristics, as well as the historical origin and artistic value of Chinese and Hoon Lakorn Lek (Thai Puppet).

b.The second lesson

The second lesson is for Khon (Thai Mask Dance). Khon is one of the most important and typical plays in Thailand, so I will focus on it as a whole lesson. This course includes specific explanations of Khon's origin, historical value, expression, performance characteristics, dance postures, performance requirements, repertoire content, social significance, and inheritance and preservation.

c.The third lesson

The third class is the teaching of Chinese Teochew Opera. Since Chinese Teochew Opera in Thailand evolved and developed from Chinese Opera, it is used as a separate lesson to compare and teach Chinese Teochew Opera. This lesson includes an explanation of the history of Chinese Teochew Opera in Thailand, as well as a comparison and explanation of its music, singing, costumes, props, performance

forms, repertoire, and performance occasions with Chinese Teochew Opera, so as to highlight the integration and innovation of Thai culture.

d. Summary and Review Lesson

The last lesson is a summary and review of the knowledge of Thai music that students have learned, and through the exchange and discussion between students and teachers, they can check and fill in each other's gaps, so as to deepen students' memory of what they have learned before.

3.5 Selection of teaching resources

Teaching resources are a variety of materials, tools, information and technologies used in the teaching process to support, assist or enrich students' learning experience. It can provide students with comprehensive and systematic subject knowledge, thus promoting their academic development and skill development. Similarly, the teaching resources in the design of the Thai musical culture and performing arts course in Chinese universities are a variety of teaching materials, materials and tools specially designed and provided for the course to support students to understand and study Thai musical culture and performing arts more comprehensively. It typically includes teaching materials, courseware, audio and video materials, musical instruments and performance equipment, as well as literature, reference books, and online resources related to Thai music and performance. The selection and design of these teaching resources should be in line with the philosophy and teaching objectives of Thai music and performance in Chinese university musical culture and performing arts courses, and also need to take into account the different conditions and factors of different schools in China. In short, the selection and design of teaching resources should clearly reflect the characteristics of the Thai music course and try to meet the practical needs of Chinese students in the Thai musical culture and performing arts course, so as to promote their cognition and skills cultivation of Thai musical culture and performing arts.

First, the design of textbooks and reference books. This category of teaching resources covers the history of Thai music, musical instruments, folk songs,

dance, and drama. Textbooks usually provide a systematic course content, including a systematic analysis of Thai musical culture and performing arts, the elaboration of theoretical frameworks, and the teaching of related skills. Professional reference books delve deeper into specific topics and provide students with more detailed and professional information to support their deeper research and academic development in the field of Thai music and performance. The design and selection of these books should be in line with the course objectives, and focus on stimulating Chinese students' interest in Thai music and performance, helping them to build a systematic understanding of Thai musical culture and performing arts, so as to provide a solid theoretical foundation for their academic exploration and practical activities.

Second, the selection of audio and video materials. These teaching resources include audio and video materials of Thai music and performance, providing students with a rich auditory and visual experience. Through audio resources, students are able to listen to typical Thai music compositions with their unique melodies, rhythms, and expressions. The video materials provide a visual presentation of the actual performance, singing and performance, so that students can more intuitively understand the stage performance and artistic characteristics of Thai musical culture and performing arts. Such resources not only help students develop a deeper understanding of the styles and traditional expressions of Thai music and performance, but also provide them with examples to imitate and study. At the same time, this kind of teaching resources also provides a very important teaching aid for teachers to teach Thai musical culture and performing arts in Chinese universities, for example, it can make up for some Thai instruments that cannot be shown to students in Chinese classrooms for some reason through audio and video, and through watching videos and listening to audio, students can also fully learn the playing skills, timbre characteristics and cultural background of these instruments, so as to achieve a deeper understanding and appreciation. In short, the materials presented through rich and diverse multimedia forms can not only stimulate students' interest in learning Thai music and performance,

but also promote students' aesthetic perception, so that they can better understand the artistic essence and emotional connotation of Thai music and performance in practice.

Third, the use of online courses and learning platforms. These teaching resources can provide students with flexible and convenient ways to learn, including specially designed digital content about Thai musical culture, Thai performing arts and online micro-lessons. Online courses often include elements such as course videos, online discussion forums, and assignment submission platforms, enabling students to flexibly schedule learning processes according to their own time and place. This resource could provide Chinese students with broader opportunities to learn Thai music and performance, especially those who for some reason could not participate in the classroom teaching. At the same time, the online learning platform can also promote the interaction and cooperation among students. Students can share their views on Thai musical culture, Thai performing arts and discuss the course content with each other through the online forum platform, so as to realize the collaborative learning across time zones and regions. Such teaching resources can not only improve students' participation in the subject, but also provide them with more opportunities to learn and explore Thai musical culture and performing arts independently.

Fourth, the choice of musical instruments and playing equipment. This kind of teaching resources is committed to supporting students to carry out practical hands-on practice, and in the course development of Thai music in Chinese universities, students can be provided with some instruments that are common in Thai music and easy for students to carry, such as some string instruments, small wind instruments, and small percussion instruments. At the same time, you can also choose some Chinese instruments similar to Thai instruments and other national instruments as teaching aids, so that students can experience the differences between instruments from different countries through comparison in the classroom, so as to experience the uniqueness of Thai music more deeply. In conclusion, the use of these resources not only helps students master the performance skills of Thai music, but also stimulates their interest in

music composition and performance, so that they can have a deeper understanding and experience of Thai music culture.

Fifth, the use of academic papers and research materials. This type of teaching resource provides students with the opportunity to delve into Thai music and performance, including academic papers, research reports, professional journals, and more. These materials cover the cutting-edge developments, historical evolution, cultural influences and other aspects of the Thai music and performance field, providing students with in-depth theoretical references and research materials. Through reading academic papers, students will be able to gain an in-depth understanding of the subject of Thai music and performance, and explore the relevant theoretical frameworks and research methods. Therefore, the use of academic papers and research materials as teaching resources and tools in the development of this Thai musical culture and performing arts course can help students build a solid subject knowledge system, so as to cultivate their in-depth understanding of Thai music, performance and the ability to think independently.

Sixth, the use of teaching cases and practice guides. The introduction of this teaching resource can provide a rich practical reference for teachers in this Thai musical culture and performing arts teaching, and it includes specific teaching cases and practical guidelines for Thai music and performance. Through case studies, teachers can understand the learning process and performance of students from different backgrounds and levels in the Thai musical culture and performing arts course, learn from successful teaching practices, and better adapt to the diverse teaching environment. The practice guide provides teachers with specific suggestions and steps to organize and design the courses, which helps to optimize the teaching process and improve the teaching effect. The introduction of these resources enables teachers to adjust their teaching strategies more flexibly, so that they can better meet students' learning needs for Thai music and make the teaching of Thai musical culture and performing arts course more profound.

Seventh, the use of multimedia presentation and course documents. This didactic resource covers multimedia presentations and course documentation designed for the Thai musical culture and performing arts course, providing important assistance for both faculty teaching and students' learning. Multimedia presentations often include presentations, images, audio and video elements used to vividly display all aspects of Thai music and performance, enable students to better understand and absorb knowledge in the classroom. At the same time, these presentation materials also provide an interactive platform for teachers to promote their interaction and discussion with students. The course document includes the course syllabus, teaching plan and learning materials, which provide students with clear guidance on the course structure and content, thus helping them to learn Thai music and performance more fully.

3.6 Design teaching methods and strategies

Teaching method is a series of planned, organized and systematic means and strategies used by educators to impart knowledge, cultivate skills and shape attitudes in the teaching process. It covers various teaching skills, activity design and guidance methods adopted by teachers in teaching, and provides an important premise and foundation for promoting students' participation and interaction, improving the learning effect, adapting to personalized needs, and cultivating comprehensive ability. In the selection of teaching methods, I will take the ideas of philosophy, anthropology, sociology and musicology as the theoretical basis, take the design of Thai musical culture and performing arts courses in Chinese universities as the core, and take the curriculum and teaching objectives as the guide to ensure that students majoring in music in Chinese universities can fully understand the knowledge and skills of Thai music and performance. At the same time, they can also organically integrate and promote the spirit of aesthetic awareness and critical thinking, thereby providing new ideas for better, more efficient and more effective Thai music and performance and cross-cultural music education.

3.6.1 Experience method

Music experience method is a teaching method for students to understand and master music knowledge, skills and music culture in the learning process through practical experience, perception and participation. This teaching method focuses on the active participation of students, through a direct sensory experience, prompting them to form a deep impression in learning, so as to cultivate their interest in and understanding of music and performance. In the design of the Thai musical and performing arts course, I will integrate the music appreciation method and the demonstration method into the teaching.

First, the music appreciation method. First of all, teachers can play the audio or video of traditional Thai classical music and Thai folk music, so that students can feel the diversity of Thai music through hearing and vision. Secondly, students can be guided to plan and host the appreciation of Thai music in groups, so that students can choose representative Thai music works and share their understanding of the repertoire and personal feelings.

Second, the demonstration method. In class, teachers can show the students the performance skills and characteristics of the Thai traditional music through the performance of Thai musical instruments and songs. In addition, they can let the students understand and experience the history and culture of all kinds of Thai music art in the appreciation. Teachers can also combine music and dance to conduct demonstrative teaching. By presenting the combination of traditional Thai traditional music and traditional dance, students can more intuitively feel the close connection between Thai music and dance.

Through these two experiential music teaching methods, students can have a deeper understanding of Thai music and performance, and further cultivate their perception and understanding of Thai musical culture and performing arts. In addition, this hands-on experience also helps to improve students' interest in Thai musical culture and performing arts, thus prompting them to integrate more deeply into the study of Thai music and performance.

3.6.2 Practice method

Music practice method is a teaching method for students to further understand and master music knowledge and skills and cultivating comprehensive quality in music learning through practical participation, practical operation and creative activities. This teaching method focuses on students' hands-on practice, consolidating their theoretical knowledge and cultivating their own skills and creativity. In the design of this Thai musical and performing arts course, I will integrate the practice method, rhythm teaching method, creation method and game teaching method into the teaching. Through these methods, students can more fully perceive, understand and apply the knowledge and skills of all levels of Thai music and performance.

First, the practice method. Practice method is an essential teaching method in musical culture and performing arts teaching, which emphasizes to consolidate and improve students' musical and performing skills through repeated practical performance, singing or other musical activities. Therefore, integrating the practice method into the teaching of Thai musical culture and performing arts can better help Chinese students to master the performance, singing and performing skills of Thai musical culture and performing arts, as well as the deep meaning of Thai music repertoire, so as to comprehensively improve their understanding and performance level of diversified music. For example, teachers can incorporate some typical Thai folk songs into the learning and assessment plan, and ask students to practice repeatedly, so as to help students better understand and express the repertoire content and musical thoughts. In addition, students can be grouped in a chorus or ensemble of Thai music, with each group responsible for singing or playing a traditional Thai song. Through this practical ensemble and chorus practice, it can not only cultivate students' sense of teamwork, but also deepen their cognition and understanding of Thai music.

Second, the rhythm method. Teachers can integrate some rhythms suitable for college students into the teaching of Thai musical culture and performing arts. For example, teachers can combine Thai music with Chinese dance movements, so that students can experience the unique rhythm of Thai music through the rhythm of their body, so as to enhance their overall understanding of music and dance. In

addition, teachers can also use some traditional Chinese percussion instruments to perform the typical rhythm and rhythm training in Thai music. In this way, students can feel the unique rhythmic elements of Thai music through the performance of percussion music, so as to develop their sense of rhythm and musical literacy.

Third, the creation method. Creation method is also one of the very important teaching methods in musical culture and performing arts teaching. It can not only cultivate students' creative thinking and music creation skills, but also provide students with more in-depth and personalized music and performance learning experience. In the teaching of Thai musical culture and performing arts in Chinese universities, teachers can encourage students to create Thai music after class, either as the adaptation of existing Thai music or the creation of new tracks, so as to express students' understanding of Thai music culture. In addition, students can also be encouraged to try to integrate Chinese and Thai music and performing arts elements to create musical and performing works with cross-cultural characteristics. Such teaching ideas can not only exercise students' music and performance creation ability, but also make positive contributions to the interaction and communication between different musical cultures and performing arts in different countries.

Fourth, the game method. Game method is also of great significance in Thai musical culture and performing arts teaching in Chinese universities. It combines learning and entertainment in an interesting way, and provides educators with a teaching method that can not only promote students' participation but also enhance their learning effect. For example, teachers can organize a Thai musical culture and performing arts knowledge competition in the classroom. By designing interesting Thai music and performance-related questions, students can test and consolidate their previous Thai music and performance knowledge in the competition, so as to stimulate their interest and enthusiasm in learning. In addition, the teacher also can let the students group team music creation, namely each group need to create a Thai music works within the prescribed time, after the completion of the creation through the lottery to share and communication, the form of the game challenge can exercise the teamwork

consciousness between students, and can cultivate the students' creative skills, make students in a happy atmosphere of deep learning and understanding of Thai music and performance.

In short, through this practical teaching method, students can have a deeper understanding of Thai musical culture and performing arts knowledge in the practical operation and experience, and develop Thai music and performance skills. At the same time, it can also make this seemingly boring theory and skills learning more specific and more vivid, so as to improve students' comprehensive literacy in the field of Thai musical culture and performing arts.

3.6.3 Language teaching method

Language is the medium of communication between people, and also the most direct and traditional method of knowledge transmission in education. Educators convey knowledge, culture and wisdom through words and deeds, so that learners can share each other's thoughts and ideas and ideas, and constantly enrich and sublimate their ideological cognition and social skills in the interaction of words. In the development of this Thai music course, I will integrate the interpretation, conversation, and discussion of language teaching methods into the teaching, so that students can have a more comprehensive and in-depth understanding of Thai musical culture and performing arts through interaction, communication, and dialogue, and cultivate their academic thinking and creative thinking.

Firstly, Interpretation. Interpretive is one of the most effective ways to convey knowledge, skills and cultural information about Thai musical culture and performing arts. Teachers can stimulate students' interest in Thai music and performing arts by giving lively and interesting explanations of Thai music and performance, and at the same time, they can also ensure that the information delivered by teachers is systematic and comprehensive. For example, in the teaching of Thai music theory, teachers need to explain the scales and melodic structure of Thai music to students in detail, so that students can have a clearer and clearer understanding of the basic music theory knowledge of Thailand. For example, in the teaching of the evolution of Thai

history and the performance and singing skills of Thai music, teachers need teachers to clearly teach these important knowledge points to students through vivid language, so that students' thinking is clearer, so as to improve the efficiency of learning.

Secondly, Conversation. Conversation is an important way to promote students' participation, understanding and expression of their own cognition and thinking. Through communication with teachers and classmates, students can not only deepen their understanding of Thai musical culture and performing arts, but also identify various problems encountered in teaching, so the conversation can not only cultivate students' ability to communicate and think about problems, but also provide real-time feedback and personalized guidance opportunities to improve the quality of teaching. For example, teachers can set aside 5-10 minutes in each lesson for students to communicate with the teacher about the teaching methods and material selection of the lesson, so as to improve the quality of the lesson. For example, teachers can also organize regular conversation with students for course feedback, so that students can share their feelings, confusions and ideas about learning Thai music and performance, so as to adjust the course content and teaching methods in a timely manner. In addition, students need to be encouraged to have more timely conversations with teachers during the teaching process, which not only helps students form independent opinions, but also improves their communication skills in communication.

Thirdly, Discussion. Discussion can provide an interactive platform for students to actively participate in learning and think deeply, so as to help students to understand and experience Thai musical culture and performing arts more comprehensively. For example, teachers can guide students to discuss specific Thai music works in class, and analyze the musical elements and cultural connotations in the works. Students can also be divided into groups and ask them to choose specific topics for in-depth discussions, such as the influence of Thai music in contemporary society. Students can expand their deep understanding and cognition of Thai music in this way.

3.6.4 Exploratory teaching method

In Thai musical culture and performing arts teaching at Chinese universities, the exploratory teaching method is a teaching method that emphasizes students' active participation, inquiry and discovery. Under the action of this teaching method, students are no longer a passive information receiver, but an explorer who builds a knowledge system through practical research and practice.¹⁸ In the teaching of Thai musical culture and performing arts in Chinese universities, the exploratory teaching method emphasizes the cultivation of students' critical thinking, problem-solving ability and teamwork spirit. This means that students will have a more comprehensive understanding of the cultural, historical and social background behind Thai musical culture and performing arts through active participation in music practice and independent research on Thai musical culture and performing arts. For example, in the teaching of Thai folk songs, students should be guided to explore the musical style and singing characteristics of folk songs in different regions through their own participation experience. Secondly, students can also be guided to select specific topics and conduct independent research on the Thai music and performing arts literature. Through their own discovery and interpretation of the literature, students can have a more profound understanding of the history and cultural connotation of Thai musical culture and performing arts. In addition, it is important to note that the teacher in the classroom teaching can also focus on comparative analysis method to guide students to explore between the Thai and Chinese music history, instruments, bands, folk songs, dance, drama and a series of music types of similar and differences, so that students in exploring Thai musical culture and performing arts more profound understanding and cognition.

In short, the inquiry teaching method provides students with a more comprehensive and in-depth learning experience, which can better promote students' progress and development in the field of Thai musical culture and performing arts.

¹⁸ Senthamarai, S. (2018). Interactive teaching strategies. *Journal of Applied and Advanced Research*, 3(1): 36-38.

3.7 Course evaluations

Course evaluation is a regular review and analysis process, which evaluates the effectiveness, quality, and goal achievement of academic, teaching, or training programs.¹⁹ This process covers a comprehensive assessment of teaching methods, learning resources, course structure, and student performance. The evaluation results can be used to improve course design, teaching strategies, and learning experiences to ensure that the course can better meet the needs of students and achieve the desired learning outcomes. In the course design concept of Thai musical culture and performing arts in Chinese universities, both the depth of teaching content, the flexibility of teaching methods, and whether students can obtain the actual music and performance experience and skill improvement are the key factors in the evaluation. In this part, I will give an overview of the evaluation objectives, evaluation contents and evaluation methods involved in this course development concept.

3.7.1 Evaluation objective

The evaluation objective is a description of the specific standards or results expected to be achieved in the educational course or activities, and it is also an important part of the educational system. They provide a clear measure of the success of the course, help to accurately evaluate the students' learning outcomes and teaching results, and play a critical role in ensuring an efficient learning and teaching process, improving the quality of education, and meeting the students' needs and social expectations. In the course design concept of Thai musical culture and performing arts in Chinese universities, the evaluation objectives involved are as follows:

First, improving the breadth and depth of students' knowledge. To assess students' overall understanding of Thai musical culture and performing arts includes not only their mastery of basic knowledge, but also their perception of deep learning. For example, students are required to deeply study the historical evolution of

¹⁹ Biggs, J. (2003). Aligning teaching and assessing to course objectives. *teaching and learning in higher education: New trends and innovations*, 2(4): 13-17.

Thai music, focusing not only on mainstream genres but also on local musical traditions and the influences on Thai music in different historical periods. In addition, students are required to explore the close relationship between Thai music, performance and culture, religion and social background, so as to form a more comprehensive and profound knowledge structure. In short, through this comprehensive investigation, it can cultivate students' interdisciplinary cognition and improve their understanding and insight of Thai musical culture and performing arts.

Second, improving students' performance skills. In this evaluation, we should not only pay attention to the students' performance skills of Thai folk songs, Musical Instruments and dances, but also focus on the mastery of the performance style. In addition, students will participate in practical acting and performance activities during their studies, developing their ability to express music and performing arts through simulated performances and group rehearsals. The evaluation objectives in this process will include individual performance skills, the accuracy of performance emotional communication, and the tacit understanding of cooperation. In short, this comprehensive assessment can test whether students can fully and deeply apply the elements of Thai music and performance to perform their own skills.

Third, improving students' cross-cultural understanding. The goal of evaluating students' cross-cultural understanding is to ensure that they are not only learners of Thai musical culture and performing arts, but also music and performance creators who can integrate Thai music and performing into a wide range of cultural contexts. For example, to examine whether students can dig deeper into the evolution and influence of Thai music and performance in different cultural settings and whether to understand their position in trans-cultural contexts. Furthermore, it is examined whether students can understand the interaction of Thai music, performance and other musical and performing traditions and its role in contemporary globalized societies. Through the investigation of students' cross-cultural understanding, it is helpful to cultivate students' open and inclusive cross-cultural communication and understanding ability, so that they

are more sensitive and adaptable in the cross-cultural communication, and finally become a powerful promoter of cross-cultural communication.

Fourth, improving students' creative expression. This evaluation objective aims to stimulate students' creative potential in the Thai musical culture and performing arts field to deeply emphasize their personalized expression. To promote students' unique understanding of Thai music and performance through students' independent creation, adaptation of traditional repertoire, or participation in music and performance experiments.

Fifth, improving students' critical thinking. Evaluation students' critical thinking ability should not only pay attention to their understanding of Thai musical culture and performing arts knowledge, but also pay attention to cultivating their ability of in-depth analysis and evaluation of musical and performing works. To examine whether students can clearly examine the structure, melody, and cultural, social and historical background behind Thai music works, and to examine whether they can use music theory and critical tools to form their own independent views on Thai music. In short, through the evaluation of students' critical thinking, students can not only become advocates and disseminators of Thai musical culture and performing arts, but also contribute their own unique thinking and insights to the development of the music and performing arts field through this critical perspective.

Sixth, promoting teamwork among students. The goal of evaluating students in teamwork aims to foster students in collaboration and coordination in a group that can better adapt to the environment in which the music team and groups perform. In the learning process, students will have the opportunity to participate in collective performance, creative group and other collective activities. The evaluation goal will focus on students' role division in collaboration, communication skills, and problem-solving ability, so as to improve their teamwork skills. In short, the evaluation of students' teamwork can not only promote the improvement of students' musical skills, but also enable students to show the strength of the group in the collective creation and

performance, so as to make a positive contribution to the harmony and coordination of the music team.

Seventh, training students for lifelong learning. The objective requires students to move beyond short courses to create a positive attitude towards lifelong learning in Thai musical culture and performing arts. This goal requires teachers to constantly encourage students to pursue deep learning, and constantly explore the new development and new trends of Thai musical culture and performing arts. The evaluation objectives focus on students' independent learning programs, independent research programs, and their ability to participate in academic and artistic activities to foster students' continued attention to the Thai musical culture and performing arts field to become active participants and contributors in multicultural music in the future.

3.7.2 Evaluation content

Evaluation content is information and materials for a comprehensive review and analysis of the quality, effectiveness and attainment of students, teaching activities or courses in the field of education or training. It not only includes the evaluation of students' knowledge, skills and ability, but also includes the evaluation of teaching methods, teaching materials and course design. In short, the content of the evaluation provides educators with feedback on the learning process and results, and provides a quite important basis for improving and optimizing the teaching. In the course design concept of Thai musical culture and performing arts in Chinese universities, the evaluation content also covers the review and analysis of the students, the teaching process, and the course itself. The evaluation content involved is as follows:

The first is the evaluation of the course structure and design. The evaluation of the course structure and design facilitates a comprehensive review of the architecture of the Thai musical culture and performing arts course, thus ensuring that it can provide an organic and orderly experience in the process of teacher teaching and student learning. The evaluation of course structure and design include the evaluation of module setting, teaching methods and teaching evaluation methods, which involves the

clarity of the course syllabus, the coherence between teaching modules, and whether the teaching methods are diverse and flexible. At the same time, the practical operation of course design, such as practical learning opportunities and interactive teaching, is also included in the scope of comprehensive investigation, so as to ensure that students can get comprehensive development in a rich learning environment.

Second, it is the evaluation of textbooks and learning resources. This evaluation dimension focuses on the quality and diversity of the textbooks and learning resources used in the Thai musical culture and performing arts course. Evaluation of teaching and learning materials should focus on the accuracy, depth and practicality of the content and ensure that it covers all aspects of Thai music and performing arts, closely with course objectives. At the same time, the audio and video materials should also pay attention to their technical quality, clarity and cultural accuracy, so that students can better understand the expression form of Thai music and performance during the audio-visual time. In addition, the evaluation focuses on the online availability and diversity of learning resources to ensure that students can conduct in-depth research on Thai musical culture and performing arts across different disciplines, cultures, and historical contexts.

The third is the evaluation of teaching methods and strategies. This evaluation dimension is a review of teachers' teaching methods, focusing on whether teachers adopt a variety of teaching strategies, including teaching method, model method, discussion method and experience method. In addition, the evaluation focused on whether teachers can encourage students to actively participate in interactive learning to promote thinking collision and knowledge sharing among students. The diversity of teaching methods helps to meet the learning needs of different students, stimulate their interest in learning, and improve the attractiveness of the subject. In short, the evaluation of teachers' teaching methods can help to ensure that the teaching methods of Thai music courses have both depth and breadth, so as to provide students with a rich and interesting learning experience.

The fourth is the evaluation of student participation. This evaluation focuses on an in-depth study of active student participation in Thai musical culture and performing arts courses, covering all aspects such as inside and outside the classroom. The evaluation focuses on students' participation in group discussions, practical activities and performance to understand their performance in different learning scenarios. In addition, the evaluation will also examine how engaged students are in extracurricular activities, such as whether they seriously participate in musical performances or musical activities. In short, through the in-depth evaluation of students' participation, teachers can better adjust their teaching strategies, so as to improve students' enthusiasm in the learning process, and then achieve a more comprehensive learning effect.

Fifth, the evaluation of the evaluation method and the feedback mechanism. This evaluation dimension focuses on a comprehensive review of the assessment methods of Thai musical culture and performing arts courses to ensure that it can both objectively and comprehensively evaluate their academic performance and motivate students to conduct in-depth learning. This evaluation focuses on the assessment methods used in the course, such as exams and homework, to ensure that they both fully cover the course objectives and enable students to improve in knowledge, skills and creative expression. In addition, the evaluation will also focus on the timely feedback mechanism provided by teachers, including after-class comments, individual guidance to students and teaching suggestions, so as to help students timely understand their learning situation and better understand their academic development direction. In short, the evaluation method and feedback mechanism can not only ensure that the evaluation system of Thai musical culture and performing arts course is objective and scientific, but also promote students' better independent learning.

Sixth, it is the evaluation of students' practical learning. This evaluation focuses on the examination of the practical learning opportunities offered in the Thai musical culture and performing arts course. First, the evaluation will focus on whether students have enough practical and acting opportunities to develop students' practical

ability. Secondly, the evaluation also focuses on the diversity of these practical learning opportunities, ensuring that students can be involved in different types of music and performance practices, such as traditional performance, singing and writing, so as to better enhance their music and performance experience. In short, the evaluation of students' practical learning can not only ensure that students have sufficient theoretical knowledge accumulation in the field of Thai musical culture and performing arts, but also can continuously deepen their music skills through practice, to be fully prepared for the future music and performing arts practice.

Seventh, it is the evaluation of students' cross-cultural education. The evaluation focused on examining whether the Thai musical culture and performing arts course has successfully promoted students' cross-cultural understanding and respect for Thai musical culture and performing arts. The evaluation focuses on whether the course has clear intercultural educational goals and whether diverse learning experiences help students transcend the local cultural framework and truly understand and respect the cultural background behind Thai musical culture and performing arts. In addition, the evaluation examines whether the course can guide students to explore the connection between Thai music, performance and other cultures, and whether students can be encouraged to actively participate in cross-cultural music and performing arts communication. Through this evaluation, educators can ensure that Thai musical culture and performing arts courses have both deep cultural inquiry and an open mind in a cross-cultural environment. This evaluation of cross-cultural education helps to cultivate students' international vision, so that they can better integrate into the multicultural society in the era of globalization.

The eighth is the evaluation of students' achievements and display. This evaluation dimension is dedicated to the comprehensive evaluation of students' actual achievements and developments in Thai musical culture and performing arts courses through their works and performance. The evaluation focuses on the students' creative work, performance skills, and a unique understanding of Thai musical culture and performing arts to reflect their deep learning and personal growth in the course. The

evaluation of students' achievements should not only pay attention to their musical and performing technology level, but also pay attention to whether they can present a deep understanding and creative expression of Thai musical culture and performing arts in their works. In addition, students in playing, singing, dancing, composing or other expression form is also an important object of evaluation, through such evaluation way, teachers can more comprehensively understanding of the students in Thai music and performance level, but also provides students with a platform to show their talent, to make them more positive progress and development in the field of musical culture and performing arts.

3.7.3 Evaluation methodology

The evaluation method is a systematic and structured pathway for measuring, collection, and analysis of information about individuals, organizations, or specific activities, which includes the collection of qualitative and quantitative data and the use of various tools and techniques to assess the degree of goal achievement. The purpose is to provide meaningful feedback on performance, effectiveness, or quality for those involved to make timely improvements or decisions. In the concept of Thai music course development in Chinese universities, the evaluation method is a method system of in-depth review and quantitative analysis of the students, teaching process and overall effect in the course through systematic means and procedures. This system plays a key theoretical role in supporting the comprehensive understanding of students' academic development, practical skills and comprehensive literacy in Thai musical culture and performing arts courses, and also provides strong data support for teachers to timely adjust and improve teaching strategies. The evaluation methods for Thai musical culture and performing arts course design in Chinese universities can include:

First, student evaluation. Student evaluation is a key means to obtain students' views through various ways. Students can design questionnaire surveys, conduct group discussions or conduct individual interviews. This includes feedback on student understanding of the course content, effectiveness of teaching methods, quality of learning resources, and satisfaction with the overall learning experience. Through the

detailed analysis of student evaluation, the course can also be adjusted in time, so as to better meet the needs of students and improve the overall teaching quality. In conclusion, this evaluation method emphasizes the importance of student participation and feedback, providing a direct and immediate feedback mechanism for course improvement.

Second, the observation in the teaching. Through systematic teaching on-site observation, we can evaluate the teaching style and interaction of the teachers in the Thai musical culture and performing arts course and the enthusiasm of the classroom atmosphere. This evaluation method can be directly integrated into teaching practice, and can provide profound qualitative analysis for the course by observing teachers' classroom management, teaching skills and interactions with students. In addition, real-time teaching feedback can be clearly captured through teaching observation, so as to help teachers better understand students' learning needs and responses, so as to adjust teaching strategies in time. In short, teaching observation is an intuitive and in-depth evaluation method, which not only provides a comprehensive perspective on the teaching quality of the Thai musical culture and performing arts courses, but also enables the Thai musical culture and performing arts courses to better meet the learning needs of students.

Third, assignments evaluation and project evaluation. An in-depth analysis of the students' submitted assignments and project outcomes allows for an effective assessment of their academic performance and practical competency development in the Thai music and performance discipline. This evaluation method focuses on examining how well students understand the knowledge learned and whether they can apply it to practical situations. By regularly assigning relevant assignments and projects, teachers can more accurately evaluate students' creative expression, practical skills and the ability of independent thinking in the field of Thai music and performance. Meanwhile, this method also helps teachers to provide better personalized guidance and support to students. In short, this method is an evaluation

method close to the subject reality and highly operable, which provides substantial data support for the teaching quality of Thai musical culture and performing arts courses.

Fourth, academic performance. Academic performance evaluation is conducted by examining the performance of Chinese university music students in classroom examinations, tests and other forms of academic evaluation programs to quantify and count their mastery of subject knowledge and skills. This evaluation method provides objective data for the teaching of Thai musical culture and performing arts among undergraduate music students in Chinese universities, reflecting their academic ability in theoretical knowledge, performance skills and creative expression. The evaluation of academic performance involves the design of the examination questions, the setting of the scoring standards and the analysis of the distribution of the scores, so as to fully understand the students' academic level. Through the in-depth analysis of students' academic performance, teachers can find out the strengths and weaknesses in Thai musical culture and performing arts teaching in time, and then carry out more targeted teaching adjustment and improvement.

Fifth, practical evaluation. Practical evaluation is an in-depth evaluation of students' actual performance, performance or other practical activities to understand their ability in Thai music, performance and other practical activities. In this evaluation, teachers can also observe and analyze the actual performance of students, so as to more accurately evaluate their skill level, artistic expression ability and practical application of music theory to students in the Thai musical culture and performing arts course. In short, practical evaluation should not only pay attention to students' proficiency in skills, but also pay attention to their expression ability and creative development. In this way, educators can fully understand students' music and performance practice ability while providing them with targeted advice, thus laying a solid foundation for their future development in the music and performance field.

Sixth, group discussion and feedback meeting. This evaluation method provides an in-depth understanding of student interaction and cooperation in the Thai musical culture and performing arts course by organizing group discussions and regular

feedback meetings among students. This evaluation method emphasizes the interaction and cooperation between students, and embodies the concept of Thai musical culture and performing arts course focusing on student participation and constructive learning. By organizing such evaluation activities, teachers can also have a more comprehensive understanding of students' learning experience, so as to adjust teaching strategies in time and make the course more in line with the needs of students.

3.8 Instructional Design Cases

I used the second lesson of Unit 4, Northeast Thai Folk Songs, as an example to design a teaching case. The content designed includes instructional objectives, instructional resources, course content, presentations and assessments, summaries, and homework.

Instructional Design: A Journey of Folk Songs in Northeast Thailand

teaching Target: Undergraduate students majoring in music

teaching number: 35-40 students

teaching Objectives:

1. To cultivate students' emotional investment in the music of Northeast Thailand, their understanding and respect for Thai culture, their innovative spirit of multicultural integration, and their teamwork spirit.

2. Discuss and understand the artistic characteristics of Thai folk songs by appreciating the folk songs of Northeast Thailand, understand the national temperament of the people of Northeast Thailand through learning to sing Molam songs, and finally, consolidate and innovate the music culture of Thailand through the group compiling the Chinese version of Molam.

3. Understand the history of Northeast Thailand, the artistic characteristics of songs, musical instruments and Molam music styles, and learn to sing and perform Molam song fragments in the way Thai folk songs are sung and performed.

Teaching Resources:

1. Historical section: Map of Northeast Thailand and related pictures, slideshows, videos.

2. Vocal part: "World Music and Dance Collection" Disc 7 video material - "Molam Cabaret" and audio material "Wai Ku".

3. Instrumental part: audio materials of musical instruments from northeastern Thailand, Chinese wind instruments Sheng and Flute, percussion instruments Cymbals, Gongs, African Drums.

Teaching Steps:

1. Introduction to the history of Northeast Thailand (10 minutes)

Students are introduced to the history of Northeast Thailand through a map. Then, through pictures, slides and videos, students will be introduced to the cultural traditions and religious influences of Northeast China, and guide students to have a basic understanding of the relationship between music and history, as well as the influence of music on a country's social, cultural and other factors.

2. Appreciation of Molam songs and a summary of the artistic characteristics of folk songs in the Northeast (20 minutes).

For the first time, the music Molam music clip "Wai Ku" was played, and students were guided to explore the accompaniment instruments of Molam through listening, as well as to let students understand and listen to the main instruments in Northeast Thailand, and focus on the introduction of Khean, the main accompaniment instrument in Molam, including its material, timbre, and playing method.

The second time Molam music clip "Wai Ku" was played, and students were guided to appreciate and discuss and summarize the characteristics of Molam in terms of genre and structure.

The third video was played to guide students to discuss the singing style of Molam, and summarize the characteristics of the artistic style of Thai folk songs, including the singing method, the treatment of the singing voice, the characteristics of the tone of the folk song, the key, the melody and the rhythm.

3. Learn to sing a fragment of a Molam song (30 minutes).

First, the teacher demonstrates the singing method of Thai folk songs to the students according to the characteristics of the songs, and guides the students to imitate them.

Second, the teacher presents a lyric and a melodic sheet music for "Wai Ku" in the slides, and guides the students to sight-sing the melody of the song using the way of Thai folk songs. During the course of sight-singing, the teacher can guide the students to discuss how the singing style and characteristics of Thai vocal music differ from the bel canto or Chinese folk singing methods that they have been exposed to.

Thirdly, after the students are basically familiar with the melody, the teacher will guide the students to learn to sing the lyrics (since the lyrics are in Thai, the teacher needs to translate the lyrics according to the pronunciation) and teach them to sing sentence by sentence according to the pronunciation of Thai folk songs.

Fourth, after the students learned this clip, the teacher inspired the students to explore the meaning of the lyrics (the translated Chinese lyrics are shown in the slide), so as to summarize that the theme and content of the songs sung in the folk songs of Northeast Thailand are closely related to the lives of the Thai people, thus highlighting the relationship between music and human labor and life.

4. Group Creation Activity (25 mins)

Divide students into groups of 8 and guide them to create a Chinese-Thai Molam in Chinese style, asking students to think about how to use the instruments provided by the teacher (Sheng and Flute, Cymbals, Gongs, African Drums), as well as Chinese lyrics, melodies and dances to combine with traditional Molam to create a musical composition with a multicultural fusion style.

5. Selected group presentations and evaluations (20 mins)

Two of the groups were selected to perform and summarized, and then the performance was summarized through the evaluation of teachers, other students and students' self-evaluation, which can encourage students to think about and improve their own shortcomings, and cultivate their aesthetic awareness, creative

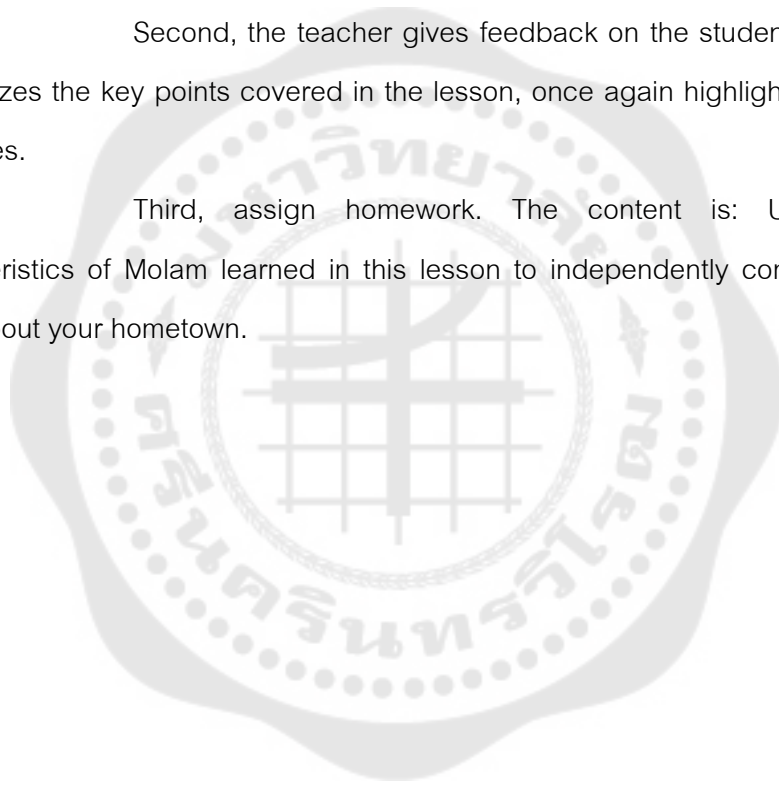
thinking and teamwork ability on the basis of consolidating knowledge and skills, so that they can develop more comprehensively in musical expression and cultural integration.

6. Class Summary & Assignment (15 min)

First, guide students to review and summarize what they have learned in this lesson, with the teacher providing support and playing other types of Molam clips so that students can consolidate what they have learned through appreciation.

Second, the teacher gives feedback on the student's summary and emphasizes the key points covered in the lesson, once again highlighting the teaching objectives.

Third, assign homework. The content is: Use the artistic characteristics of Molam learned in this lesson to independently compose a musical piece about your hometown.



CHAPTER 5

SUMMARY DISCUSSION AND SUGGESTION

Summary

Thai musical culture and performing arts are indispensable and valuable resource in the music culture of Southeast Asia and the world. Thai musical culture and performing arts also plays a vital role in multicultural music education, providing students with the opportunity to explore the musical culture and performing arts of different cultures, promoting cross-cultural communication and understanding between countries. However, due to the influence of various factors on students, Chinese university majors generally lack the learning and understanding of knowledge related to Thai musical culture and performing arts, as well as the significance and value of Thai musical culture and performing arts. In fact, the study of Thai musical culture and performing arts is very attractive to music students in Chinese universities, and most Chinese students are willing to learn about the excellent Thai culture. From the perspective of multiculturalism, this thesis conducts an in-depth study on the design of Thai musical culture and performing arts courses in Chinese universities, aiming to provide a richer and more open learning experience for undergraduates majoring in music in Chinese universities.

The first part of this article elaborates on the content and classification of Thai music. First of all, I summarized and elaborated on the connotation and characteristics of Thai music from the aspects of genres, music composition, music beats, music melodies, rhythms, music styles and music genres. The second is to sort out the history of Thai music, focusing on the development of traditional Thai bands in the pre-Sukhothai period, Sukhothai period, Ayutthaya period, Thonburi period and Rattanakosin period, with traditional Thai classical music as the main line. The third is the classification and interpretation of Thai musical instruments. I took the typical musical instruments in Thai classical and folk music as an example, divided them into plucked instruments, stringed instruments, percussion instruments, and wind instruments, and

discussed the names, shapes, characteristics, and performance methods of these four types of instruments. Fourthly, the three major orchestras in Thailand, Pipaht Ensemble, Krueng Sai Ensemble, and Mahori Ensemble, are explained according to their origins, different performance forms, performance occasions, orchestra configurations, and orchestra forms. Fifth, it is a discussion of Thai folk songs. I first summarized the characteristics of the artistic style of Thai folk songs from a macro perspective, including the treatment of their singing voices, the characteristics of melodic tones, melodic structure, key, rhythm, singing form, theme form and inheritance method. Secondly, I divided Thai folk songs into northern Thai folk songs, northeastern Thai folk songs, central Thai folk songs and southern Thai folk songs according to regional characteristics, and explored the historical and cultural origins of folk songs in these four regions from the historical stage of the early Sukhothai Dynasty, and listed the representative types of folk songs for a key discussion. Sixth, it expounds the classical and folk dances in Thai music. In my discussion of classical dance, I summarized the historical origin, theme, classification and performance style characteristics of Thai classical dance from a macro perspective, mentioned the highly influential classical dance drama "Khon" (Thai Mask Dance), and introduced its artistic value in Thailand and the world. In the introduction of folk dance, I also explored the different historical and cultural origins of Thai folk dance in different regions from the perspectives of four regions: northern Thailand, northeastern Thailand, central Thailand and southern Thailand, and listed the most representative dance types in four regions. In this part, I first expound the historical and cultural characteristics and values of Thai drama from the perspective of multicultural integration, and take the four main types of theatre, namely Nang Yai (Grand Shadow play), Khon (Thai Mask Dance), Hoon Lakorn Lek (Thai Puppet), and Chinese Teochew Opera as examples, and discuss and analyze their respective development contexts and artistic styles.

In short, through the specific elaboration of this part, people can have a basic understanding and more intuitive experience of the rich art and culture of Thai music and performance, and at the same time, it also provides a very meaningful theoretical

support for the design of Thai musical culture and performing arts in Chinese universities, and also provides a clear direction for the goals, requirements of course design.

The second part of the article. I expounded the value and teaching application of Thai musical culture and performing arts in the cross-cultural teaching of music majors in Chinese universities from the perspectives of philosophy, anthropology, sociology and musicology, so as to prove the importance of Thai music and performance in musical culture and performing arts teaching in Chinese universities and the necessity of implementation. In terms of philosophy, I delved into the philosophical connotations and values of Thai music history, musical instruments, ensembles, folk songs, dances, and dramas, and touched on questions about Thai culture, religion, and social concepts, including Eastern philosophical concepts, Buddhist philosophy, and Social philosophy. From the above theories, the philosophical value of Thai music and performing arts are discussed in order to better demonstrate the philosophical significance of Thai music and performance in the teaching of musical culture and performing arts in Chinese universities. In terms of anthropology, I have elaborated on the anthropological ideas contained in Thai musical culture and performing arts, including cultural symbols, social rituals and celebrations, identity and social structure, cultural inheritance and change, and cultural conflict and integration, and integrated these anthropological ideas and theories into the cross-cultural musical culture and performing arts teaching of Chinese universities, so as to provide insightful observations and reflections for Chinese college music students to understand Thai musical culture and performing arts at multiple levels. In terms of sociology, I elaborated on the sociological ideas contained in Thai musical culture and performing arts, including the role of social rituals and celebrations, identity and social structure, and cultural inheritance and change, and integrated these ideas and theories into the teaching and application of cross-cultural musical culture and performing arts in Chinese universities. Finally, in terms of musicology, my musicological theories about Thai music and performance include: musical structure, instrumental performance techniques, tonal

systems, The content of music performance methods, music history and evolution is expounded, and these musicological theories are integrated into the cross-cultural musical culture and performing arts teaching in Chinese universities, which provides a basic framework for the course design of Thai musical culture and performing arts in Chinese universities, and also provides music educators with powerful tools to teach Thai musical culture and performing arts to Chinese college students, so as to help music educators design the teaching plan of Thai music and performance more comprehensively, so as to better cultivate Chinese students' deep understanding and appreciation of Thai musical culture and performing arts, stimulate their interest in music composition and performance, and even their lifelong love for musical culture and performing arts.

In short, through the specific elaboration of this part, we can further fully demonstrate the feasibility of Thai musical culture and performing arts in music teaching in Chinese colleges and universities from the theoretical level, and provide theoretical and value support for the course design.

The third part is a study on the design of Thai musical and performing arts courses in Chinese universities. This section discusses the design of Thai musical culture and performing arts courses in Chinese universities from several aspects, such as course concept, course and teaching objectives, teaching arrangement, teaching content design, teaching resource selection, teaching methods and strategy design, course evaluation and teaching design cases. First of all, in terms of the formulation of the course concept, I have provided the basic ideas and fundamental beliefs for the design of Thai musical culture and performing arts in Chinese universities from the concepts of cultural understanding, practical experience, multidisciplinary integration, student participation and critical thinking. Secondly, based on the three major teaching objectives stipulated in the Chinese college music course standards, this thesis elaborates the course and teaching objectives that Chinese college music undergraduates need to achieve in the course design of Thai musical culture and performing arts from the dimensions of students' emotions, attitudes, values, the

process and methods of students' learning Thai music and performance, and the knowledge and skills of Thai music and performance. Thirdly, according to the overall scale of music students in Chinese colleges and universities and the allocation of teaching resources, the teaching objects and numbers are positioned, so as to better determine the teaching content, formulate teaching methods and teaching evaluation. Thirdly, according to the overall scale of music students in Chinese colleges and universities and the allocation of teaching resources, the teaching arrangements were formulated. Including: the positioning of the teaching object, age, number of teachers, class time arrangement, teaching location and proportion of teaching content. Fourth, it is the design of teaching content. This design is based on a theme-based course design method, and the course is formulated into 6 units of theme courses for teaching. The six units are: Thai music from time, colorful Thai musical instruments, Thai ensembles that highlight the national spirit, the beauty of hometown in Thai folk songs, the gorgeousness and simplicity of Thai dance, and Thai drama in cultural integration. The thematic course is designed in such a way that it can cover the various aspects of Thai musical culture and performing arts in a more comprehensive and clear way, thus providing a clear structure and direction for teaching and learning activities. Fifth, it is the choice of teaching resources. In this part, I explain the design of textbooks and reference books, the selection of audio and video materials, the use of online courses and learning platforms, the selection of musical instruments and performance equipment, the use of academic papers and research materials, the use of teaching cases and practice guides, and the use of multimedia presentations and course documents, so as to provide supplementary support for Chinese students to better learn and experience Thai musical culture and performing arts knowledge. Sixth, the selection and design of teaching methods and strategies. Based on philosophical, anthropological, sociological and musicological thoughts, with the course concept of Thai musical culture and performing arts course design in Chinese universities as the core, and guided by the course and teaching objectives, I have elaborated in detail from four aspects: experience method, practice method, language teaching method and

exploratory teaching method, so as to provide ideas for Chinese university music teachers to teach Thai musical culture and performing arts better and more efficiently, as well as the progress and design of Chinese students in the field of Thai music and performing arts. Seventh, it is a discussion of course evaluation. I have made a detailed discussion on the evaluation objectives, evaluation content and evaluation methods involved in the development and design of the Thai musical culture and performing arts course, whether it is from students to teachers, or from the course structure and design to teaching materials and learning resources, as well as teaching methods and strategies, etc., to ensure that the results of this course design can better meet the needs of students and achieve the expected results of the course objectives. Finally, there is an enumeration of the design of teaching cases. Through the specific teaching case design, readers can understand the ideas and intentions of this course design more intuitively and clearly, and at the same time, the structure of this article can be made clearer and more complete.

In short, in this part of the writing research, I have made a comprehensive design and conception of the Thai musical culture and performing arts course according to the actual situation of music teachers and undergraduates in Chinese universities, which not only provides theoretical strategies and practical guidance for the dissemination and popularization of Thai musical culture and performing arts among music students in Chinese universities, but also provides a feasible and innovative and practical course teaching framework for Thai music teaching and multicultural music education in Chinese universities, and can also stimulate the interest of more music educators, so that multicultural music education can play a positive role in promoting music courses in Chinese universities and other stages in China.

Discussion

Summary of the study findings

From the perspective of the multicultural concept, this paper conducts an in-depth study on the course design of Thai musical culture and performing arts in

Chinese universities, aiming to provide a richer and more open learning experience for Chinese music undergraduate students. In the writing of the first part, I elaborated on the characteristics of Thai musical culture and performing arts, history, instruments, ensemble, folk songs, dances and dramas, providing people with a basic understanding of this rich musical tradition. In the second part of the writing, it emphasizes the value and positive influence of Thai musical culture and performing arts on Chinese and Thai cultural exchanges and Chinese universities from the aspects of philosophy, anthropology, sociology and musicology, presenting a picture of music exchange across national boundaries. The third part, also the focus of this article, is research on the course design of Thai musical culture and performing arts in Chinese universities. I for the situation of Chinese university music teachers and undergraduate students, from course conception, course and teaching objectives, teaching arrangement, design of teaching content, selection of teaching resources, design teaching methods and strategies, course evaluations and instructional teaching case. Through the above eight steps, the curriculum of Thai musical culture and performing arts was designed, which not only provided a feasible, innovative and practical curriculum teaching framework for Thai music education and multicultural music education in Chinese universities, but also stimulated the interest of more music educators, and promoted multicultural music education to play a positive role in music education at all stages in Chinese universities.

Significance and importance of the findings

First, my own research harvest. In the process of studying the design of Thai musical culture and performing arts course in Chinese universities, I have deeply realized the importance of a multi-cultural perspective. First of all, through an in-depth understanding of the content and classification of Thai music, I not only enriched my cross-cultural knowledge, but also provided a more diversified and open vision for the musical culture and performing arts courses in Chinese universities. Secondly, by analyzing the theoretical value of Thai musical culture and performing arts in Chinese universities, as well as explaining the teaching application of Thai music in Chinese

universities, I have a deeper understanding and cognition of the profound connotation and teaching feasibility of Thai musical culture and performing arts. Finally, I designed Thai musical culture and performing arts as a course for music teaching in Chinese universities, from which I more realized the significance and urgency of integrating Thai musical culture and performing arts into the music course system of Chinese universities, which also made me continue to contribute to this field in the future.

Second, it can improve students' understanding of cross-cultural music. Through my course design conception of Thai musical culture and performing arts in the music major of Chinese universities, students can gain rich achievements in cross-cultural music understanding. Through the in-depth study of the uniqueness of Thai musical culture and performing arts, the students can gain a deep understanding of the music and performing arts of different cultures, which also lays a solid multi-cultural foundation for the students' music career.

Third, it can enrich the diversity of students' artistic expression. Through this course design and conception, it can bring students a new level of artistic expression. Students can enrich their own creation and performance methods through a comprehensive and in-depth understanding of Thai music and performance elements, and can skillfully integrate Thai musical culture and performing arts into their own musical works. This is not only the skills of promotion, but also rich understanding of musical culture and performing arts language, the Thai musical culture and performing arts course design idea is to make Chinese college music students can more creatively use Thailand and more countries musical culture and performing arts elements, presenting a more diverse and unique works of art, for the development of the music career to lay a solid foundation.

Fourth, it can expand students' international musical horizons. Through the course design of Thai musical culture and performing arts, music students in Chinese universities can get a valuable opportunity to broaden their international music horizon. By comparing and analyzing the similarities and differences between Thai musical culture, performing arts and others, they can expand their understanding of global

music culture, so as to have a deeper understanding of the musical needs of various cultural backgrounds. This plays a positive role in promoting students' future participation in various international music activities and their communication and interaction with musicians from different cultures.

Fifth, it can improve students' cultural exchange and cooperation skills. Through the course design of this Thai musical culture and performing arts program, students can enhance their cultural exchange and international cooperation ability in the in-depth study of Thai musical culture and performing arts. While having a deep understanding of Thai musical culture and performing arts, students can more deeply realize that music and performing arts are not only artistic expression, but also medium of cultural inheritance and communication. This cognition can stimulate students' respect and understanding of different cultures, and lay a solid foundation for them to better cope with the multicultural challenges in their future music career.

Sixth, it can enhance students' aesthetic taste. Through the in-depth study of the Thai musical culture and performing arts course, the students can improve the aesthetic taste. First of all, the design of the Thai musical culture and performing arts course mentioned the unique melody, structure and other artistic styles of Thai music and performing arts. Through the understanding of these aesthetic characteristics, students can gradually form the aesthetic cognition of different musical and performing forms, so as to improve their sensitivity to art works. Secondly, through the study of this Thai musical culture and performing arts course, students can better understand the cultural connotation of Thai music, performing arts and expand the breadth of their aesthetic taste. It is this multi-dimensional aesthetic experience that can cultivate students' unique and rich aesthetic taste in a deeper way.

Seventh, it can stimulate students' creativity of musical culture and performing arts. Through in-depth study of Thai musical culture and performing arts courses, music students majoring in Chinese universities can get dual creativity. The complex structure, unique melody and performance techniques of Thai music can stimulate Chinese students' creative thinking in music creation, so as to contribute their

own unique insights to the future development of music. In addition, through the study of Thai musical culture and performing arts courses, students can also flexibly integrate Thai music and performance elements into their own creation, which not only expands the way of personal music and performance expression, but also injects new vitality and vitality into the integrated development of national culture and technology.

Eighth, it can strengthen students' sense of cultural identity. Students' in-depth study of Thai musical culture and performing arts can provide them with an opportunity to deeply understand their own cultural identity. First of all, through the exploration of Thai musical culture and performing arts, students will find the profound cultural connotation, so as to have a deeper understanding of their own culture. Secondly, the study of Thai musical culture and performing arts can enable students to better understand and respect their own cultural background, so as to form a richer and more confident cultural identity. By understanding the history and evolution of Thai music, performance and their position in Thai culture, students can provide them with a more solid foundation of identity, thus cultivating their more open and inclusive cultural attitude. This result is not only the learning results of Thai musical culture and performing arts, but also the positive contribution for Chinese students to express their cultural identity more confidently in the face of globalization.

Ninth, it can cultivate students' sense of social responsibility. Through the in-depth study of Thai musical culture and performing arts courses, students can experience the preciousness of culture, and thus cultivate their sense of social responsibility. First of all, they can feel the profound history of cultural inheritance, realize the value of culture and the importance of culture to society, so as to stimulate students' sense of responsibility for their own cultural protection and inheritance, and enable them to have a deeper understanding of the role of music and performing arts in cultural inheritance and communication. Secondly, students' learning of Thai musical culture and performing arts courses can also arouse their respect for cultural diversity, thus making a positive contribution to the protection and inheritance of culture.

Tenth, it can enhance the country's cultural soft power. Cultivating music professionals for a deep understanding of Thai musical culture and performing arts can be a key to enhancing the country's cultural soft power. Undergraduate students majoring in music in Chinese universities can use a deep understanding of Thai musical culture and performing arts to act as cultural ambassadors and bring this tradition of musical culture and performing arts to the international stage. The export of this culture helps to expand the cultural influence of the country, thus making the country more attractive on the international cultural stage. Secondly, students' in-depth understanding of Thai musical culture and performing arts can also become a bond of mutual communication between Chinese and Thai cultures. Through the media of musical culture and performing arts, the cultural exchanges between China and Thailand will become more profound and vivid, which is not only beneficial to the cultural development of both China and Thailand, but also makes a positive contribution to the prosperity of the global multicultural.

Eleventh, get more opportunities for international music cooperation. By cultivating music professionals with cross-cultural music literacy, more opportunities for international music cooperation can be created for the country. Through a deep understanding of Thai music, undergraduate students majoring in music in Chinese universities can show their personal talents on the international music stage, so as to provide strong support for the country to win more opportunities for music cooperation. Therefore, this cross-cultural musical culture and performing arts literacy not only enables music professionals to better communicate and cooperate in the world, but also opens up new prospects for the development of the cultural industry.

Twelfth, it can provide more platforms for international exchanges. The outstanding performance of music professionals on the international music stage not only provides a powerful platform for international exchanges among countries, but also will become an important bridge for cultural exchanges among various countries. Through the creation and performance of Thai music and performing arts, Chinese university music students can not only establish contacts with musicians and artists from

all over the world, but also promote international artistic and cultural exchanges, which have laid a solid foundation for promoting international friendship and cooperation.

2.3 Comparison with the previous studies

In terms of multicultural education concept, scholars Klocko, D. G. mentioned as early as 1989, all music professional undergraduates should accept a wide range of music history course, and students for the study of music literature should cross local music and cover other types of music culture, and in terms of course design and teaching practice, also should emphasize the diversity of music education concept. Elliott, D. J. (1990) also made a new examination and thinking on the nature of music and music education, and proposed that music and music education should be interpreted with a multi-cultural word. Under this rule, discovering the truth of ethnography can correctly guide students to understand the music and music methods in all cultures, and truly get the learning and understanding of cross-culture through musical performance. In addition, a series of works by Chinese educator Guan. J. H. (2013) all mentioned the concept of multicultural education, and explained the relationship between music and philosophy, anthropology and sociology as a perspective, opening up a new research direction for future generations. Chen. P. G. (2017) through the background of today's world, international trend and the present situation of contemporary Chinese music culture, the analysis of the basic concept of the Chinese music basic course and thinking, in view of the Chinese high music basic course concept of single tendency to put forward the solution, and the multicultural concept of course design.

In terms of course design and music teaching, Chinese educator Cao. L. (1990) *Introduction to General Music Pedagogy* investigated the actual situation of domestic education through the reference of foreign excellent culture, and finally constructed the basic framework of the study of music education in China. Cai. Z. H. (2013), Liu. M. D. (2019) and others have provided their own research ideas and opinions on the teaching of music appreciation courses from a multicultural perspective

and put them into practice. In the book "Research on Thai Traditional Music from the Perspective of Cultural Anthropology", Yu Xiaojing (2019) studied Thai traditional music from the perspective of cultural anthropology, and finally designed the teaching of Thai traditional music culture in the form of teaching cases. This book provides a new research perspective for Thai musical culture and performing arts, and opens up a new path for its teaching in Chinese schools, but it only mentions the cultural anthropological value of traditional Thai music in its theoretical research, and does not fully present the overall structure of Thai music teaching in the process of constructing the teaching model of Thai music.

In this study, I completely follow the concept of multicultural education, and in Thai musical culture and performing arts, for example, for Chinese university music professional undergraduate students design a before they are unfamiliar Thai musical culture and performing arts course, and in the course design guided by the multicultural concept, the course content not only contains the history of Thai musical culture and performing arts, also from the Thai music and performing arts of philosophy, anthropology, sociology, and musicology value, design is suitable for Chinese university undergraduate students course plan. The plan first mentioned that music students majoring in Chinese universities should pay attention to the understanding of culture, the practical experience and participation in music and performing arts, the integration of multiple subjects and cultivate students' critical thinking when learning Thai musical culture and performing arts. Second, in the course goal setting, I follow the Chinese music course standards for Chinese college students in the goal of music course, the design of the course target put forward three directions, respectively is the spiritual and psychological level of emotion, attitude and values, practice level of process and method and knowledge and skills. Third, in the teaching arrangement, I have formulated the teaching plans of most universities with the largest number of music professional colleges and teaching resources as a reference, and formulated the teaching number, teaching location, duration of each class, proportion of teaching content, as well as course content and course resources according to the actual situation of music

undergraduates. Fourthly, in the design of teaching methods, I have designed teaching methods suitable for most music undergraduates in Chinese universities according to different teaching contents and students, so as to ensure that students are tailored to local conditions and their aptitude. Fifth, in the process of course evaluation, I not only to the course may involve students, teachers formulated the corresponding evaluation strategy, also to the course structure and design, teaching materials and learning resources and teaching methods and strategies formulated the evaluation scheme, to ensure that the results of the course design can better meet the needs of students and teachers' teaching objectives, and achieve the overall course goals.

In summary, it can be seen from the results of previous studies that more and more scholars around the world support the theoretical and pedagogical research of multicultural music, which is also consistent with my research ideas and goals. However, at the level of multicultural curriculum design, although I agree with the conclusions of most scholars. However, there are still differences in the content, scope, process, and ideas of the research. Most scholars have not done much research on Thai musical culture and performing arts in the curriculum design of Chinese universities. Therefore, my research is undoubtedly a new breakthrough in multicultural education in Chinese universities, and I hope that my research results can provide an important reference for the future research direction in this field and make new contributions to the cause of multicultural education.

2.4 Limitations of this study

Since this is the first time for me to try to introduce Thai musical culture and performing arts as a specific course for music major courses in Chinese universities, it is inevitable that there will be corresponding problems in the process of design and conception. Therefore, I will make a summary of the course design concept of Thai musical culture and performing arts in Chinese universities in this part, so as to provide important inspiration for the dissemination and popularization of Thai musical culture and performing arts among Chinese students, and contribute to the cross-cultural

development of music education in Chinese universities and the whole cause of multicultural education.

First, I lack the breadth and depth of my research on Thai musical culture and performing arts literature. In the process of writing the dissertation, I failed to fully cover the rich literature resources in the field of Thai musical culture and performing arts, so it led to the lack of comprehensive understanding of Thai music and performing arts, which may include some unfinished literature and scholars' views, as well as some historical background of the development of Thai music and performance. All of these problems have had a certain impact on my current study. Therefore, I will strive to broaden the reading scope of Thai musical culture and performing arts literature and study relevant academic works and materials, so as to ensure more depth and breadth of future research.

Second, the Thai music knowledge reserve of college music teachers is insufficient. The lack of understanding of Thai musical culture and performing arts knowledge among Chinese university music teachers is also a deficiency in my course design concept. The lack of knowledge reserve will lead to teachers' inability to freely transfer the relevant knowledge of Thai musical culture and performing arts when teaching courses, which will affect students' comprehensive understanding of Thai music and performing arts knowledge. This is what I need to pay attention to and reflect on in this study.

Third, the shortage of teaching resources. The shortage of teaching resources is also a notable problem in the design of the Thai musical culture and performing arts course. Due to the limitation of various conditions, some Thai local teaching resources including teaching materials, music demonstration, and related learning tools cannot be fully introduced to the Chinese university Thai musical culture and performing arts course, this will affect the Chinese students for Thai musical culture and performing arts comprehensive learning and practice experience, to they want to further explore the cultural field caused some obstacles.

However, the above shortcomings can more reflect the necessity and urgency of this course design research. In the context of the deepening of friendly exchanges between China and Thailand, China has not only promoted the spread of Thai musical culture and performing arts in China through the research, induction, design and conception of Thai musical culture and performing arts courses, but also built a bridge of friendship in music and performing arts, and promoted the exchanges and collisions between the excellent cultures of the two countries.

Suggestion

On the communication and development of Thai musical culture and performing arts in Chinese universities. As a worker who loves music and is engaged in music education, I feel particularly honored and proud to have the opportunity to provide some guidance and ideas for the dissemination and popularization of Thai musical culture and performing arts in Chinese universities, and to open up a new way for Thai musical culture and performing arts education in Chinese universities. Thai musical culture and performing arts is a bright pearl, it needs to be understood and known by every music professional, students and music lovers. Then, how to have the following suggestions and expectations for developing Thai musical culture and performing arts courses in Chinese universities and even in other stages:

First, organize more communication activities about Chinese and Thai musical culture and performing arts. The state education department of China can organize the exchange activities about Chinese and Thai musical culture and performing arts in many aspects. This includes holding musical culture and performing arts seminars and workshops, as well as artistic exchange activities between Chinese and Thai musicians. Through these communication opportunities, students and teachers can have a deeper understanding of Thai musical culture and performing arts, and stimulate their interest in cross-cultural musical culture and performing arts, thus further strengthening the interconnection between the musical culture and performing arts fields of the two countries. At the same time, these activities also help to promote cooperation, exchange

and progress between Chinese and Thai musicians and artists, thus laying a solid foundation for future Chinese and Thai cultural cooperation.

Second, organize more teacher training for Thai music. Chinese universities and primary and secondary schools can actively organize teacher training activities for Thai music, and invite experts in the field of Thai music and performance or scholars who study Thai music and performance in China to give lectures and teaching, so as to provide teachers with in-depth understanding of Thai musical culture and performing arts. Through this kind of professional training can improve the cross-cultural musical and performing arts literacy of Chinese university music teachers and the knowledge level of Thai musical culture and performing arts, so that they have the ability to guide students to deeply learn and understand Thai music and performing arts. In addition, teachers can also be regularly organized to conduct field visits, so that Chinese music teachers can personally experience the local cultural atmosphere of Thai music and performing arts, so as to better inject new vitality into China's music education, and promote the better integration and inheritance of cross-cultural music and performing arts in college courses.

Third, Chinese teachers and scholars are encouraged to further research, design and develop curricula in Thai musical culture and performing arts. I hope that my research will attract the attention of more professionals in the field of Chinese music and education, and contribute new knowledge and insights to the implementation and development of Thai musical culture and performing arts in Chinese universities. In addition, through the detailed research theories and curriculum design ideas provided in this paper, it is hoped to stimulate the strong interest of the education and academic circles in the design and development of Thai musical culture and performance courses in Chinese universities, and create a more valuable and dynamic academic and practical research environment for the interaction and integration of art and culture between China and Thailand.

Fourth, actively develop educational resources for Thai musical culture and performing arts. First, the education sector can encourage music educators and advocates to collaborate with Thai music and performance professionals to jointly produce and promote educational resources on Thai musical culture and performing arts suitable for music students in Chinese universities. This includes writing textbooks, sharing audio and video materials, making online lessons, and introducing some Thai musical instruments that are not easily introduced to meet the different needs of students. Secondly, the national education department can also promote the construction of digital education resources, and use high-tech means such as online platforms to integrate Thai musical culture and performing arts into the daily life and learning of more Chinese students. Finally, it is also possible to establish an educational exchange platform for international musical culture and performing arts in Thailand to promote cooperation between Chinese and Thai educational institutions. This will contribute to the sharing of resources, complementary experiences, and jointly promote the development of Thai musical culture and performing arts in China. In conclusion, I hope that my research can be a catalyst to stimulate the development of more relevant educational resources, and to provide richer and more comprehensive support for the curriculum design and development of Thai musical culture and performing arts in Chinese universities.

Fifth, music teachers can continue their professional development in Thai musical culture and performing arts. First of all, Chinese music teachers can be encouraged to actively participate in courses and workshops related to Thai musical culture and performing arts to deepen their professional understanding of Thai musical culture and performing arts. Secondly, schools and institutions can provide special research grants to music teachers and encourage them to participate in international professional accreditation to stimulate their in-depth study and practice of Thai musical culture and performing arts and their education.

In conclusion, through continuous efforts, I believe that the course of Thai musical culture and performing arts that I have conceived and designed in Chinese

universities can better integrate into the multicultural background, so as to cultivate music professionals with international vision and cross-cultural communication skills. At the same time, I also hope that my research will not only serve as a temporary inspiration, but also become a source of motivation for Chinese music educators to continue to learn and develop Thai musical culture and performing arts education.



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APPENDIX

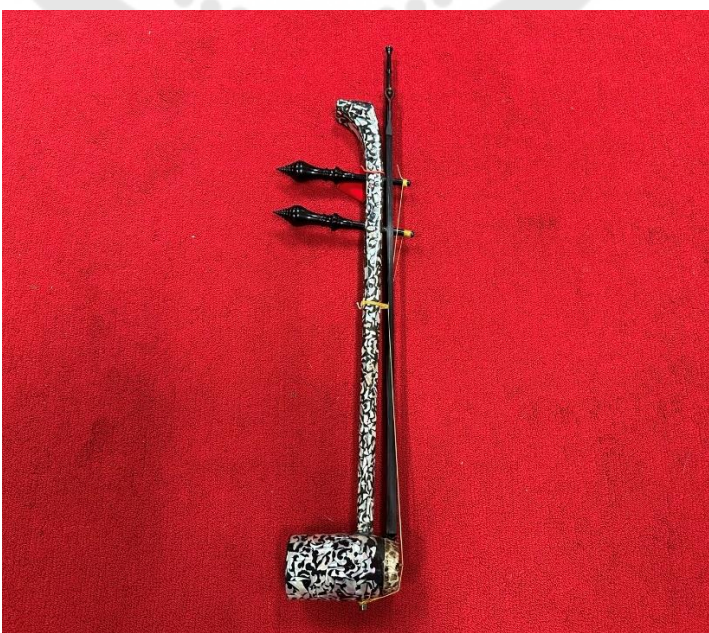
Thai musical instruments

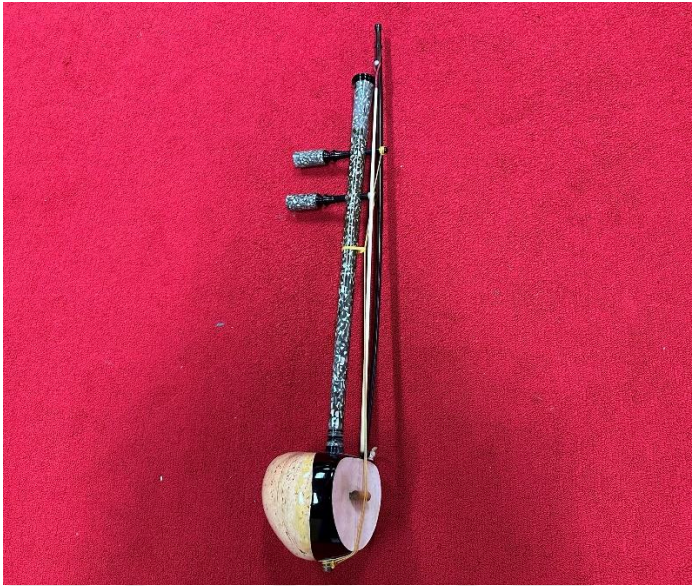












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