



Model of Music Skill Standards for Thailand's Music Educators

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Abstract

The objective of this investigation was to develop a model of music skill standards for Thailand's music educators. The lists of music skills were created by means of documentary research and content analysis. The lists were then verified for their appropriateness by 24 specialists in Thai music, Western music and music education. The empirical research was utilized and the index of item-objective congruence (IOC) at a cut-off score of .70 was applied.

A public hearing via questionnaire, to verify the lists, was carried out, and involved music instructors in 17 tertiary institutions. A total of 108 sets of questionnaires were sent out, with 98 (91%) being returned. The SPSS.PC 17 Program was used to analyze the data, yielding 12 lists with 70 items. The mean of each item must be 3.5 and over in order to meet the criteria, with an average mean of 4.15 and a standard deviation of .66. The findings were as follows.

Music skill standards: 1) Singing alone and with others 2) Playing alone and with others 3) conducting 4) accompaniments 5) creating 6) composing 7) improvising 8) arranging 9) listening to, analyzing and describing 10) moving 11) evaluating the music and the performances, and 12) sight reading, sight singing and notating music.

Keywords : Standard, Musical Skills, Thailand's music educators

Introduction

This article is a part of the dissertation for a Doctor of Philosophy in Music Education at the College of Music, Mahidol University, Thailand, on the topic of Model Standards for Thailand's Music Educators

In Thailand 1999 National Education Act, it was mandated that teachers have professional

teaching licenses (Office of the National Education Council, Ministry of Education, 2000). The Board of Teachers' Council of Thailand issued the regulations governing Professional Practice Licenses 2004 (Teacher council of Thailand, 2005) and Professional Standards and Ethics 2005 (Teachers' Council of Thailand, 2007). However, these regulations specify only general teaching standards,

and do not address knowledge or competencies for teachers in particular subjects.

Music is a core and required course in Thailand (Bureau of Academic Affair and Educational standards, Minister of Education, 2008a) and certified music teachers are necessary to teach this subject in the country. Production of music teachers is under the supervision of individual teacher training institutions but no university set of standards or criteria exist to compare music quality, making music graduates less qualified. Many of them are unable to become music teachers, obliging them to opt for other careers (Charengsuk, 2007). Since there have never been any studies on standards of music educators in Thailand, it is imperative to develop model music skill standards for Thailand's music educators with the concept that the standards will be a recommended framework for educational institutions, music teachers and interested individuals to utilize as a benchmark to compare what Thailand's music teachers should know and be able to do in music skill standards. Furthermore, the standards will help raise the quality and standard of Thai music educators.

Definition

Model music skill standards for Thailand's music educators are for music teachers who are in formal basic educational institutions in charge of teaching Thai and western music courses as core subjects under the Thailand 2008 Basic Education Core Curricula to primary and secondary school students. It excludes non-formal and informal education as well as particular music performance groups and extra-curricular activities.

The model music skill standards for Thailand's music educators are a list of qualifica-

tions of music skills that Thailand's music educators should know and be able to do. The standards set and define what effective music teaching is and what effectiveness Thailand's music educators should know and be able to do. The standards would make education agencies and other stakeholders to trust the quality of Thailand's music educators

Research Methodology

To obtain a list of music skills suitable for defining standards, four steps were followed.

Step 1 Creating a list of music skill standards by means of documentary research and content analysis

Documentary and content analysis from a variety of sources was conducted to synthesize and obtain a list of music skill standards that music teachers should know and be able to do.

Step 2 Verification of the list by music specialists by means of empirical research

Specialists in Thai and western music and music education were asked to verify the list for appropriate items to be included in the study.

Step 3 Verification of the list by public hearing of music education instructors in tertiary education institutions

The items from Step 2 were incorporated into a questionnaire for university music lecturers in charge of producing music graduates to express their opinions on and select suitable items to be put into the standards.

Step 4 Writing up the model standards for Thailand's music educators: The final list of music skill standards

The items statistically evaluated were incorporated into the model music skill standards for Thailand's music educators. They were concerned with what Thailand's music teachers

should know and be able to do in music skill standards.

Step 1 Creating a list of music skill standards by means of documentary research and content analysis

To create the list of music skill standards that Thai music teachers should know and be able to do, a documentary and content analysis was conducted in four related fields. They included:

1. Thai and Western basic music education curricula,
2. Western professional teaching standards for music teachers,
3. State and academic documents relating to the aforementioned standards, and
4. Research studies related to the aforementioned standards. (Appendix A)

The content analysis was based on Krippendof (2004) and Chanthawanich (2005), and on the concept that Thai music educators should be knowledgeable and competent in teaching music to students in accordance with the 2005 National Education Standards, the 2004 Regulations Governing Professionals Practice License, and the 2005 Professional Standards and Ethics. Furthermore, music educators must be able to teach both Thai and western music according to the requirements designated in the 2008 Basic Education Core Curricula.

Documentary analysis results

There are twelve music skills on what music teachers should know and be able to do, which include the following.

- 1) Singing alone and with others with 14 sub-items
- 2) Playing alone and with others with 13 sub-items
- 3) Conducting with 5 sub-items
- 4) Accompaniment with 2 sub-items

- 5) Creating with 4 sub-items
- 6) Composing with 7 sub-items
- 7) Improvising with 7 sub-items
- 8) Arranging with 4 sub-items
- 9) Listening to, analyzing and describing with 15 sub-items
- 10) Movements with 3 sub-items
- 11) Evaluating music and performances with 9 sub-items
- 12) Sight reading, sight singing and notating music with 3 sub-items

Step 2 Verification of the list by music specialists by means of empirical research

The items from Step 1 were given to the specialists for their verification and appropriateness, based on the concept of the index of item-objective congruence (IOC) by Rovinelli and Hambleton (1997). In this investigation, the IOC of each item had to be .70 and over, whereas it is normally specified at .05 (Kajonsil, 2003: 45). The 24 music specialists included seven Thai music specialists, seven western music specialists and ten music education specialists.

The evaluation for item appropriateness is composed of a three-point rating scale: agree, disagree and unsure. Open-ended questions are also provided to the specialists for additional comments for improvement.

The findings

The evaluation results and comments of the specialists are summarized as follows.

1. Music skills. The mean score of all 12 items was .73 with five items scoring higher than .70 and seven items scoring lower than .70. In the 86 sub-items, it was found that their IOC was higher than .70 in 53 items and lower than .70 in 33 items as follows.

No	Content	IOC	P	NP	Total
1	Singing alone and with others: musical knowledge, skills and experience	.78	6	3	9
	Singing alone and with others: teach and select musical pieces for learning	.76	4	1	5
2	Playing alone and with others: musical knowledge, skills and experience	.69	3	5	8
	Playing alone and with others: teach and select musical pieces for learning	.77	4	1	5
3	Conducting	.64	1	4	5
4	Accompaniment	.65	-	2	2
5	Musical creativity	.78	3	1	4
6	Composing	.61	3	4	7
7	Improvising	.79	5	2	7
8	Arranging	.69	1	3	4
9	Listening to, analyzing, and describing music: principles of music listening	.91	9	-	9
	Listening to, analyzing, and describing music: musical analysis	.68	3	3	6
10	Movement	.74	2	1	3
11	Evaluating music and music performances	.82	7	2	9
12	Sight reading, sight singing and notating music	.68	2	1	3
	Total	.73	53	33	86

N = 24

P (Pass) = IOC score was higher than .70, NP (Not Pass) = IOC score was lower than .70

Table 1 IOC of Music skills

2) From the open-ended questionnaires, no additional items were recommended, but opinions on certain items were expressed, such as the difficulty in implementing certain standards listed.

Discussion

Of all the items, 33 were found to have the IOC below .07. It was revealed that the causes of lower IOC scores could be summarized as follows.

1. Different specialists put a different emphasis on certain musical aspects in accordance with their specializations. The Thai music specialists did not regard western music as important and the western music specialists did not regard Thai music as important.

2. As for conducting, accompaniment, and arranging skills, some of the Thai and western music specialists viewed that music teachers did not necessarily have to have these skills for music instruction in school, thus rating the IOC below the specified level.

3. Regarding composition and improvisation skills as well as valuation of music and performance, they are relatively new to Thai music education. These skills were first designated in the Basic Education Core Curricula in 2008. Therefore, the specialists perceived that it was not necessary to train these skills in school, resulting in lower IOC.

These items were essential to the music education profession. Moreover, some of the skills are specified in the 2008 Basic Education

Curricula. Consequently, after consulting with music education specialists, 22 items out of the 33 items with the low IOC level were included in the music skills.

Step 3 Verification of the list by a public hearing of music education instructors in tertiary education institutions

To verify the appropriateness of the list by means of empirical research, a public hearing with university lecturers involved in producing music education graduates was conducted. The question was asked of tertiary educational instructors involved in the production of educational music graduates; which items are most suitable for music teachers to know and be able to implement? Each item, when understood and implemented, indicates that music teachers will be successful in teaching music in school.

The results of the data analysis in step 2 were taken to create the questionnaires (rating scale). The questionnaire asked respondents to

rate the standards on a scale of 1 to 5, with 5 - highest important, 4 – highly important, 3 – important, 2 little important, to 1 - not important.

There were 108 questionnaires mailed to the music lecturers in 17 institutions. These lecturers were responsible for teaching music education courses in undergraduate teacher education in the academic years 2007-2008. 98 questionnaires (91 %) were returned from the initial 108 that were mailed.

Statistical mean and standard deviation numbers were produced by using the SPSS.PC 17 statistical analysis computer program. It was specified that items with the mean over 3.50 would be considered suitable to be included in the standards.

The research results

1. Music skills. The mean of all items was 4.15 Standard Deviation = .66 The mean for each item is shown as follows.

Music skills			
No	Content	\bar{X}	SD
1	Singing alone and with others: musical knowledge ,skills and experience	4.10	.65
	Singing alone and with others: teach and select musical pieces for learning	4.19	.58
2	Playing alone and with others: musical knowledge ,skills and experience	4.27	.54
	Playing alone and with others: teach and select musical pieces for learning	4.33	.54
3	Conducting	3.92	.69
4	Accompaniment	4.11	.86
5	Musical creativity	4.12	.79
6	Composing	4.04	.62
7	Improvising	4.05	.64
8	Arranging	4.03	.76
9	Listening to, analyzing, and describing music: principle of music listening	4.23	.53
	Listening to, analyzing, and describing music: musical analysis	4.12	.75
10	Movement	4.25	.65
11	Evaluating music and music performances	4.27	.65
12	Sight reading, sight singing and notating music	4.28	.68
Total		4.15	.66

N = 98

Table 2 Mean and standard deviation of music skills

Step 4 The final list of music skill standards

After concluding this research process, the model music skill standards for Thailand's music educators can be listed as follows:

Model Music Skill Standards for Thailand's Music Educators

(What Thailand's music teachers should know and be able to do in music skill standards)

✂ This symbol denotes items with an IOC below .70, but were incorporated into the results as described in step 2.

1. Music skills

1) Singing alone and with others ($\bar{X} = 4.15$, S.d. = .62)

1a) Singing alone and with others: Musical knowledge, skills and experience ($\bar{X} = 4.10$, S.d. = .65)

Music teachers should:

1. understand that singing is significant to music education, that singing skills can be taught, and that singing provides learners an access to music regarding aesthetics, musicality and music skills. ($\bar{X} = 4.62$, S.d. = .59)

2. be able to analyze elements, structures and values of music and implement them for classroom practice. ($\bar{X} = 4.17$, S.d. = .81)

3. be familiar with, have experience in and teach chorus in school. ($\bar{X} = 4.06$, S.d. = .93)

4. be able to implement principles of singing techniques in class. ($\bar{X} = 4.04$, S.d. = .82)

5. be able to listen, analyze, assess and perceive causes of singing problems of learner and give them advice. ($\bar{X} = 4.01$, S.d. = .81)

✂6. have knowledge, skills and experience in Thai classical music and folk singing, popular music and western classical music and

be able to teach, demonstrate, and be role models and aspiration to learners in singing alone and with others. ($\bar{X} = 3.73$, S.d. = 1.04)

1b) Singing alone and with others:

Music teachers should know, teach and select musical pieces suitable for learners regarding:

1. aesthetic experience formation ($\bar{X} = 4.47$, S.d. = .67)

2. purposes and functions of music ($\bar{X} = 4.21$, S.d. = .68)

3. elements and forms of music ($\bar{X} = 4.13$, S.d. = .76)

4. levels of difficulty in accordance with competencies, genders, education, cultural backgrounds, and needs of learners. ($\bar{X} = 4.11$, S.d. = .80)

✂5. music types and classification, e.g., genre, style, period, composer, musician and history. ($\bar{X} = 4.00$, S.d. = .81)

2) Playing alone and with others ($\bar{X} = 4.30$, S.d. = .54)

2a) Playing alone and with others: Musical knowledge, skills and experience ($\bar{X} = 4.27$, S.d. = .54)

Music teachers should:

1. be able to listen, analyze, assess and perceive practical mistakes of learners as well as provide them advice. ($\bar{X} = 4.44$, S.d. = .71)

2. be skillful in at least one piece of Thai and western instrument and be able to demonstrate, teach and inspire the learners. ($\bar{X} = 4.40$, S.d. = .67)

3. be able to analyze elements, structures and values of music and implement them for classroom practice. ($\bar{X} = 4.36$, S.d. = .76)

4. be skillful in instruments provided for students at the school, and have knowledge of suitable musical pieces, materials or innovations for those instruments. ($\bar{X} = 4.28$, S.d. = .86)

✂5. be able to instruct and supervise learners in practical principles of western musical instruments. ($\bar{X} = 4.24$, S.d. = .77)

✂6. be able to instruct and supervise learners in practical principles of Thai musical instruments. ($\bar{X} = 4.24$, S.d. = .93)

✂7. be able to perform in ensembles according to the standards for Thai's Musicians ($\bar{X} = 3.87$, S.d. = .1.04)

2b) Playing alone and with others: Music teachers should know, teach and select musical pieces suitable for learners regarding:

1. aesthetic experience formation ($\bar{X} = 4.45$, S.d. = .65)

2. purposes and functions of music ($\bar{X} = 4.38$, S.d. = .64)

3. levels of difficulty in accordance with competencies, genders, education, cultural backgrounds, and needs of learners. ($\bar{X} = 4.35$, S.d. = .65)

4. elements and forms of music ($\bar{X} = 4.28$, S.d. = .72)

✂5. music types and classification, e.g., genre, style, period, composer, musician and history. ($\bar{X} = 4.17$, S.d. = .77)

3) Conducting ($\bar{X} = 3.92$, S.d = .69)

Music teachers should:

1. support local communities musical activities, improve singing and performing abilities of local band members, and select suitable pieces for bands under their supervision. ($\bar{X} = 4.17$, S.d = .79)

2. be able to implement conducting experiences into classroom practice regarding the interpretation and analysis of musical meanings and characteristics. ($\bar{X} = 4.06$, S.d = .80)

3. be skillful and experienced in conducting western music. ($\bar{X} = 3.97$, S.d = .96)

✂4. be skillful and experienced in tuning Thai ensembles. ($\bar{X} = 3.75$, S.d = 1.05)

✂5. be able to teach learners principles of conducting western music and tuning Thai ensembles ($\bar{X} = 3.66$, S.d = .95)

4) Accompaniment ($\bar{X} = 4.11$, S.d = .86)

Music teachers should:

✂1. be skillful and experienced in accompaniment (for western music). (IOC=.63) ($\bar{X} = 4.09$, S.d = .73)

✂2. be skillful in basic accompanying techniques for instrumental student solos with piano or guitar (for western music). ($\bar{X} = 4.17$, S.d = .87)

5) Musical creativity ($\bar{X} = 4.12$, S.d = .63)

Music teachers should:

1. be aware that teaching musical creativity focuses on both the product and the process, enabling learners to analyze, expect and solve problems as well as use their creativity productively and constructively. ($\bar{X} = 4.21$, S.d = .84)

2. be aware that teaching musical creativity to learners enables them to produce their own musical creations, and to discover their potentials and composition skills, which leads to the production of music creators. ($\bar{X} = 4.15$, S.d = .75)

3. be aware that teaching musical creativity does not enable learners to become composers, but helps them to understand the importance of music and use it for communication and expressions of emotions, feelings and musical ideas, as well as to understand roles and functions of music. ($\bar{X} = 4.10$, S.d = .76)

✂4. be knowledgeable, skillful and experienced in presenting music creatively in order to provide effective music classroom instruction. ($\bar{X} = 4.00$, S.d = .76)

6) Musical composition ($\bar{X} = 4.04$, S.d = .62)

Music teachers should:

1. utilize computer technology for learners to compose music. ($\bar{X} = 4.13$, S.d = .79)

✂2. use various approaches and materials to enable learners to compose short pieces of western and Thai music. ($\bar{X} = 4.09$, S.d = .77)

3. be able to share composition experiences that are appropriate to the curricula, knowledge and experience of learners. ($\bar{X} = 3.99$, S.d = .75)

✂4. be knowledgeable, skillful and experienced in process of Thai and western music composition. ($\bar{X} = 3.90$, S.D = .77)

7) Musical improvisation ($\bar{X} = 4.05$, S.d = .64)

Music teachers should:

1. encourage learners to apply computer technology to musical improvisation ($\bar{X} = 4.14$, S.D = .78)

2. be knowledgeable, skillful and experienced in Thai and western musical improvisation and apply their experiences suitable for learners' knowledge and experience ($\bar{X} = 4.10$, S.D = .77)

3. implement various methods, materials, examples and exercises suitable for learners' knowledge, experience and interests to teach music improvisation. ($\bar{X} = 3.99$, S.d = .80)

✂4. be knowledgeable, skillful and experienced in Thai and western musical improvisation, demonstrate, and exhibit improvisation works in order to inspire learners. ($\bar{X} = 3.97$, S.d = .86)

8) Music arrangement ($\bar{X} = 4.03$, S.d = .76)

Music teachers should:

✂1. be knowledgeable, skillful and experienced in arranging and adapting music for instruction. ($\bar{X} = 4.07$, S.d = .81)

✂2. be able to arrange music for instruction suitable for learners' knowledge and competencies. ($\bar{X} = 4.01$, S.d = .77)

✂3. be able to arrange and adapt popular music or music of learners' interest for instruction. ($\bar{X} = 4.01$, S.d = .90)

9) Listening to, analyzing and describing music ($\bar{X} = 4.18$, S.d = .67)

9a) Listening to, analyzing and describing music: Principles of music listening ($\bar{X} = 4.21$, S.d = .53)

Music teachers should:

1. be aware that music naturally provides joy to listeners. However, teaching music listening aims at creating quality listeners of music. Teachers should be aware that "music" is composed of composers, performers and listeners. If there were no quality listeners, musicality could not be maintained. Therefore, teachers are required to produce quality listeners. ($\bar{X} = 4.30$, S.d = .67)

2. understand that teaching learner's music listening skills enables them to perceive, analyze, compare and describe musical instruments, ensembles, elements and forms of music, distinctive features of music, types of music, and periods as well as cultural contexts of music, understand that listening is a perception and thinking process, enabling learners to become active rather than passive listeners. ($\bar{X} = 4.24$, S.d = .73)

3. understand that teaching learners music listening enables them to assess the value and quality of music aesthetically and musically,

to listen to all types of music, to understand a variety of music, and to select music rationally without mainstream pressure. ($\bar{X} = 4.21$, S.d = .81)

4. understand the importance of providing learners valuable musical experiences by selecting various types of western and Thai music for classroom instruction, which are in line with learners' experiences, capabilities, interests, and local cultural contexts. ($\bar{X} = 4.20$, S.d = .65)

5. understand the nature of music listening and develop learners to become quality listeners with mind to preserving and supporting Thailand's original music. ($\bar{X} = 4.20$, S.d = .71)

9b) Listening to, analyzing and describing music.

Teaching learners music listening skills enables them to analyze, describe and compare that they listen to and identify the qualities of western and Thai music, regarding:

1. medium and types of instruments, whether they are acoustic or electronic sources, solo or ensemble. ($\bar{X} = 4.35$, S.d = .70)

2. elements and forms of music ($\bar{X} = 4.31$, S.d = .72)

3. categories/ style/ types of songs ($\bar{X} = 4.27$, S.d = .73)

✂4. musical cultural contexts. ($\bar{X} = 4.13$, S.d = .75)

✂5. periods of music ($\bar{X} = 4.07$, S.d = .81)

✂6. names of composers, title, and categories/ types of music ($\bar{X} = 3.94$, S.d = .80)

10) Movement ($\bar{X} = 4.25$, S.d = .65)

Music teachers should:

1. understand that movement is aimed at developing musical learning capabilities of learners, enabling them to acquire skills related to musical expression and elements of music. ($\bar{X} = 4.25$, S.d = .71)

2. be knowledgeable, skillful and experienced in movement, and incorporate this for classroom instruction at the primary education level. ($\bar{X} = 4.25$, S.d = .79)

3. select instructional methods, materials, samples and exercises on movement suitable for learners' knowledge, experience and interest. ($\bar{X} = 4.25$, S.d = .65)

11) Evaluation of music and performance ($\bar{X} = 4.27$, S.d = .65)

Music Teacher should:

1. have instructional materials, examples and exercises suitable for learners' knowledge, experiences and interests. ($\bar{X} = 4.39$, S.d = .69)

2. encourage learners to give criticisms, praises and suggestions for improvement in accordance with knowledge and abilities of creators or practitioners when conducting a friendly music evaluation. ($\bar{X} = 4.31$, S.d = .73)

3. encourage learners to present music of their choices based on music-oriented reasons. ($\bar{X} = 4.27$, S.d = .74)

4. understand the importance of evaluating music quality, value and appropriateness in terms of musicality, aesthetics and effectiveness of performances and compositions ($\bar{X} = 4.27$, S.d = .83)

✂5. have learners implement musical knowledge and skills to evaluate music quality and give examples of standardized music for evaluative comparison. ($\bar{X} = 4.27$, S.d = .83)

✂6. develop learners to able to establish criteria for evaluating music in accordance with music categories and types, culture, periods, purposes, functions, theories and principles. ($\bar{X} = 4.26$, S.d = .83)

7. develop learners to have a positive and open-minded attitude toward all types of

music without bias toward or against particular types, as well as to value and preserve Thai music that affects the maintenance of Thai culture. ($\bar{X} = 4.26$, S.d = .86)

8. be able to establish criteria for evaluating all type of music. ($\bar{X} = 4.13$, S.d = .75)

12) Sight reading, sight singing and notating music ($\bar{X} = 4.28$, S.d = .68)

Music teachers should:

1. have instructional materials, methods, examples and exercises on sight reading and sight singing appropriate to learners' knowledge, experiences and interests. ($\bar{X} = 4.43$, S.d = .75)

2. be knowledgeable, skillful and experienced in sight reading, sight singing and notating music both Thai and western music. ($\bar{X} = 4.24$, S.d = .79)

3. be able to teach learners sight reading and sight singing of both Thai and western music with teaching methods suitable for ages of learners. ($\bar{X} = 4.17$, S.d = .88)

Conclusion

1. Model music skill standards for Thailand's music educators (what Thailand's music teacher should know and be able to do in music skill standards) were derived from the opinions of 98 (91%) music lecturers in charge of producing music graduates had the mean of 4.15 with the standard deviation of .66. Of the 70 items, 60 items had the mean of over 4.00, with only 10 items with the mean below 4.00. The interpretation is that the items were highly appropriate as the standards for Thai music educators. This is due to a well-rounded literature review and suitable research methodology, resulting in high validity and reliability of the findings. It can be said that the standards received strong

support from most music educators in Thailand's tertiary institutions.

2. The standards require music educators to be skillful in both kinds of music in order to be in line with the 2005 National Education Standard, regarding desirable characteristics of the Thai people as both citizens of the country and members of the world community (Office of the National Education Council, Ministry of Education, 2005). They are also in line with the music standards in the arts education strand specified in the 2008 Basic Education Core Curricula. The music standards include 1) understanding of and ability in creative self-expression through music; analysis and criticism on the values of music; free conveyance of feelings and thoughts on music; and appreciation and application of music in daily life, and 2) understanding of the relationship between the music, the history and the culture; appreciating musical works that represent the cultural heritage, the local wisdom, and Thai and universal wisdom (Bureau of Academic Affair and Educational standards, Minister of Education, 2008b).

As a consequence, institutions or concerned individuals wanting to implement the standards must require students to be skillful and competent in both Thai and western music.

3. Certain skills have not been practiced in Thailand music educators' training. Most music curricula are performance-oriented, whereas other skills, such as composing, improvising, arranging, accompaniments, and evaluating the music and performance have not yet been widely implemented. Therefore, institutions wishing to implement the standards must be prepared in terms of instructors, so that music graduates will be able to teach these skills.

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Appendix A

List of Basic Music Curriculum

a) Thailand

Basic Education Core Curricula .E. 2551 (2008).

Indicator and Contents in the Arts, Basic Education Core Curricula B.E. 2551 (2008).

b) International

Australia, Western Australia

Curriculum Framework Progress Maps –The Arts. 2005 Western Australia .

Canada, British Columbia.

Integrated Resource Package, containing Curricula for : Dance, Drama, Music, Visual Arts.

1998.

Canada, Ontario

The Art. 2004.

England

Music : The National Curriculum for England Key stages 1–3.1999.

Hong Kong

Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3) 2002.

Singapore

2008 Syllabus General Music Programme Primary /Secondary.

USA, MENC

a) The School Music Program : Description and standards. 1986

b) What Every Young American Should Know And Be Able to Do in the Arts. 1994.

USA, California State

Visual and Performing Arts Framework for California Publics school. Kindergarten through grade Twelve.2004.

USA, New York State

Music A Resource Guide for Standards-Based Instruction 2002.

List of Western Professional Music teacher standards and related

- Desirable Attributes, Essential Competencies, and Professional Procedures for
- Baccalaureate Degree in Music Education. Handbook 2007-2008 Second Edition. National Association of school of Music. (NASM).
- The Praxis Series Professional Assessments for Beginner Teacher. Music :
- Content Knowledge 0113. 2007. Education Testing Service.
- Model Standards for Licensing Classroom Teacher and Specialist in the Arts. 2002
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- Music STANDARDS (for teachers of students ages 3-18+) 2001 National Board for Professional Teaching Standards (NBPTS).
- Teacher Education in Music: Final Report. 1972 Music Education National Conference)

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