



## Khim in Thai Educational System

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### Abstract

The research of “Khim in the Thai educational system” was qualitative research that aimed to study about teaching and learning the Khim musical instrument in Thailand and to study about the pedagogy of Khim. The main research questions were: What has been the development of teaching Khim in Thailand from the past to the present time? And what is the pedagogy of Khim in the Thai educational system?

The historical information and field trip information were used in this research and the results of the research are: The study of Khim in the musical bureau of The Thai Musical Bureau of Luang Pradit Pailoh (Sorn Silapa Banleng)’s Foundation teaches Khim on Saturdays and Sundays; the style of teaching is one by one and the group band. The teachers are former students of the bureau and the learners are generally interested people. The curriculum is divided into 11 levels of practice and 18 points of music theory. For study of Khim in primary and secondary schools, the local curriculum is used and the teaching is in 3 types: in class studying time, out of class studying time (in the morning, at noon and after school), and on Saturdays and Sundays. The style of teaching is in the group band. The learners play every musical instrument in the band, including the Khim. For study of Khim in higher education institutes, there are three higher education institutes teaching Khim as the major subject for the Bachelor’s degree: the Faculty of Education at Chulalongkorn University, the Faculty of Fine Arts at Srinakharinwirot University, and the College of Music at Mahidol University. Students will get either a Bachelor degree of B.Ed. or B.A. For study of Khim in 15 (2) private schools, the curriculums of teaching Khim in private schools are different in structure, length of each level and

period of studying. The curriculum is for 3 years and 9 years, and is divided into fundamental, intermediate and advanced.

Every pedagogy of Khim in schools, bureaus and institutes mentioned above is in the style of one by one, in pair, and in the group band. Songs for practicing are assigned for each level. The main equipment is the Khim and the percussion: Ching and Tone – Ramana. Musical notation is provided to help to remember, review and examine songs. The musical activities of Khim are performing for different occasions, musical camps, musical seminars, and Khim competition at the national and international levels. Paper tests, behavior observation forms and practice tests are used for evaluation and assessment. Sometimes, a practice test in front of a well-qualified committee of Khim experts has to be done.

**Keywords :** Khim, Thai education, Thai Music

## Introduction

Music began to emerge along with mankind. It may have occurred from applauding, making rhythm by striking wooden things and signaling with sound. When human beings were developed, music was developed along with them; musical characteristics were fixed, how to play music was different due to human races and musical work pieces were created. Music has been succeeded as musical culture up to the present time.

Montree Tramote (B.E. 2540) assumed that Thai music was very old, and occurred about 4,000 years ago. Before Sukhothai period, Thai people set their kingdom between The Yellow River and Yangzi River areas, calling themselves 'Mung' or 'Ailau'. At that time, they had some musical instruments: Pi – Sor, Klong (drum), and the wooden percussion made of bamboo. Later, they have added other musical instruments during different periods till the present time.

Thai music is a branch of culture that can clearly indicate the national symbol and being Thai. Thai music culture has special characteristics that are different from other countries' characteristics. Every part of music component: rhythm, tune, sound color, sound harmonizing and music

composition is different from the music of other countries.

Sa-ngad Pookhaotong (B.E. 2539) mentioned about the succeeding of Thai music in the past that it was the systematic succeeding, for example in Pi- Part bands, the musicians had to begin playing music with Kong Wong Yai and 'Satukan' song was only the first song for practicing. In stringed bands, the first song for practicing Sor-Duang, Sor-Oo, Jakae or Klui was 'Jarakae Hang Yao'. Remembering was the style of teaching and learning and teaching individually was generally done.

In the early period, the succeeding of Thai music was in talking, remembering, observing a demonstration, and copying a model. Teaching places were the knowledge centers which were divided into three branches: house branch, temple branch and palace branch. Later the palace branch had disappeared because of the changes of the country ruling and the temple branch was limited by monkhood disciplines so there is only the house branch playing the role of succeeding.

When Thai education was rearranged and organized to be like western education, the educational institutes began to take role in the

society- guiding people to seek for knowledge to develop their lives. Different knowledge was gathered in both public and private educational institutes. Now, many education institutes (in school system and out of school system), government organizations, private organizations, clubs, foundations and the associations that relate to Thai music have taken the roles of conserving and succeeding Thai music in several forms and styles.

The systematic Thai music ensembles compose of Mahori ensemble, Pi-Part ensemble, and stringed ensemble. The Mahori ensemble is classified into the single musical instrument Mahori ensemble and the double musical instruments Mahori ensemble. The Pi-Part ensemble is classified into the five musical instruments Pi-Part ensemble and the big musical instruments Pi-Part ensemble. The stringed ensemble is classified into the Thai stringed ensemble and the stringed ensemble with Khim.

Khim is the musical instrument, coming from the middle of the east part of ancient Persia to Europe and every country in Asia. Khim came to China in Ming period (B.E.1911-2187) and was popular in the northeast of Kwang Tung territory.

Thailand gained the Khim culture from China. Khim came into Thailand at the end of Ayudhaya period; it came in a Chinese junk sailing to deal in trade with Thailand. Chinese played the Khim in the different auspicious of the Chinese colony.

Poonpit Amatayakul (B.E.2524) told about the history of Khim in Thailand that Khim was taken into Thailand at the end of Ayudhaya period by a Chinese merchant who came to deal in trade with Thailand by junk. The Chinese played Khim in the auspicious of the Chinese colony.

The word 'Khim' came from Tae-Jew Chinese language. It was clearly pronounced 'lang-Khim' but Thai people shortly pronounced only the last syllable 'Khim'. The word 'Khim' was called on and on among neighboring countries that obtained the Khim culture from Thailand such as Laos, Cambodia and Myanmar.

In King Rama VI period (B.E.2453-2468), Khim was popular to be played in Thai stringed ensemble that was called the stringed ensemble with Khim. The important Khim teacher was teacher Put Nantapol who was the first person playing solo Khim in recording and the song recorded was 'Lao Pan'. Later Mr. Boontam Tramote (His name was changed to Montree Tramote later.), a musician of the Royal Entertainment Department, played solo Khim in recording as well.

In King Rama IX period (B.E.2489 - the present time), Thai music has been in schools and educational institutes and become gradually popular in every level : primary schools, secondary schools, higher education institutes including various music clubs and music associations.

From B.E. 2513-2547, Tomayantee's novel, Koo Kram, had been played as drama on TV for five times and had been produced for movies for three times. It was a tragedy love story between a Japanese soldier, Kobori, and a young Thai girl, Angsumalin Chalsin, narrating the situations during the World War II (B.E. 2482 -2488). The importance is the heroine, Angsumalin Chalsin, could play the Khim very beautifully, especially the song 'Nang Kruan'. During 34 years, there had been 8 heroines in dramas and movies who had impressed the audience with the acting and the Khim playing across the country. People admired 'Khim' because of the dramas and movies that they watched and saw in the story of 'Koo Kram'. This supported Khim to be popular and be most played.

Owing to the high rising popularity of Khim, the Khim factories could not produce the instruments in need. Besides, the qualified Khim teachers were not enough for the learners. In addition, educational institutes provided Khim competitions not only in the central part of the country but also in other regions. Thus, there were more and more people interested in Khim. Consequently, there was a lot of Khim business blooming; there were the new Khim factories, being located around the perimeter and in the villages that produced Khim in Lumpang province and there were a lot of Khim song notations, C.D. and D.V.D in the public markets.

Now, there is widely teaching and learning Khim; in every level of government educational institutes and private educational institutes in the country, in more than 200 registered private music schools across the country, in Khim interested groups, in Khim clubs, in The Khim Association, in The Khim Foundation which gathers all Khim studying in the school system and out of the school system, including in the group that study Khim for pleasure.

Interviewing the Khim learned persons and many Khim teachers in order to be aware of the present condition of Khim at the first stage, the researcher found that dealing with Khim learning management, Khim curriculum, and Khim pedagogy on the standard system is not clear enough. Khim teachers teach Khim in different styles while other musical instruments are taught in the same standard styles that The University Bureau fixes. Maybe this happens because Khim has not been accepted as the main musical instrument in the ensemble since the ancient time. Even The Music and Dramatics College does not provide courses of Khim as major subject. When the rising popularity of Khim is high and there is

more demand of Khim teachers, The Music and Dramatics College has provided Khim courses but they are only the additional courses.

Now, it is found that teaching and learning Khim has been done in every educational level: primary level, secondary level and higher education level- both in public and in private institutes. It is observed that no one has conducted the research about Khim before so the researcher, as a Khim teacher, is interested in conducting the research about Khim in various educational institutes to see how Khim is taught and learned, what Khim curriculum is and what Khim pedagogy is. The researcher hopes that the result of this research will help to see the ways of teaching and learning Khim development which will be very useful for Khim learning management in Thailand in the future.

### **Aims**

On the topic of the research 'Khim in Thai Educational System', the researcher has assigned the aims from the research questions as follow:

1. To study Thai Khim learning management
2. To study Khim pedagogy

### **Research Questions**

How is Khim managed in studying and what is Khim pedagogy in Thai educational system?

### **Research Methodology**

'Khim in Thai Educational System' is the research conducted with the qualitative research method: analysis, synthesis and defining the real information from the environment happening on feelings, ideas, cultures, and traditions.

In conducting the research, first the researcher worked step by step of doing a research, thinking about the research relation

to the research topic and the process of the research. Next, study the information, documents and references. Then, analyze the information using the method of doing the historical research from the primary information, the secondary information and other referenced information. After that, do the field trip with musicology research method. The recorded information used in the research is the structural interviewing forms, pictures, video pictures and the information of the Khim sound etc. In analyzing, synthesizing and defining information, the researcher did by classifying information into topics or points based on ideas, concepts and aims of the research. Then the researcher integrated the information to the research concept and research theory. Finally, the result of the research was defined and rearranged.

## Results

The result of the research on the topic 'Khim in Thai Educational System' can be explained as follow:

### 1. Studying Khim in Music Bureaus

#### 1.1 Thai Music Club: Luang Pradit Piroh (Sorn Silapabanleng)'s Foundation

##### Khim Learning Management

For Khim learning management in The Foundation of Luang Pradid Piroh (Sorn Silapabanleng), the music teachers are very important. They are chosen from the former qualified students of the foundation, especially the ones who are expert in the principle knowledge of Luang Pradit Piroh and have the ideal and the intention of succeeding Thai music. Learners are general people who are pleased to follow the rules of the foundation.

## Khim Pedagogy

Teaching curriculum is divided into 11 levels, beginning from the elementary level to the intermediate level and the advanced level.

The theory section which is called '18 points in the Thai music theory' is the regulation for the learners who would like to be the good musicians in the future.

In the additional activity section, it emphasizes on the practice tests in each level. The music competitions, the music performance in various programs, and the music field trip are provided. The main teaching style is observing a demonstration and lecture. There are three steps of giving lectures; the important step is to group learners based on the learning ability. In doing this, the teaching and learning will be smooth because the students in the group are at the same level.

The process of teaching is very important; beginning from adjusting sitting posture; holding the strikers; and controlling the movement of the arms, hands and fingers. Songs for practice are in the course books or outside the course books for developing learners. In addition, learners are also taught about morals, Thai cultures and Thai traditions.

For skills additional activity, it emphasizes on practicing the percussion, changing the role of the player to the role of controller. Not only Khim but also other musical instruments in the ensemble, the learners have opportunities to practice. They can practice the second, third and fourth musical instrument on and on until they play every piece of the musical instruments in the ensemble. The advantage of doing this is the learners can link the knowledge of each musical instrument together. Besides, learners are

trained to teach music to the new learners, changing the role of learners to teachers. This helps students understand the process of teaching music and the teaching psychology, emphasizing on brothers – sisters relationship.

About the equipment and materials, most are modern technology equipment such as the visual board, the Thai rhythm and music computer programs etc. For the assessment and evaluation, there are both theory tests and practice tests in front of the qualified music committee of experts.

## 2. Studying Khim in Educational Institute

### 2.1 Studying Khim in Primary School and Secondary School

#### Curriculum

While the primary schools run education with integration method, the secondary schools run education to survey and seek for the learners' talent and ability. Teaching music in both school levels, the teachers have main curriculum of The Ministry of Education to guide for their school curriculums. Thai music is designed into art learning strand and standard ๓ 2.1 (art 2.1) and ๓ 2.2 (art 2.2). Teaching Khim is a part of Thai music in the additional activities. The Khim curriculum is in the school curriculum.

#### How to manage teaching Khim based on Khim curriculum

Managing learning Khim, the teachers use the Manual of Thai Music as Additional Activities from the Educational Supervisor Squad, the National Primary Education Committee Bureau, Ministry of Education, Book 1 and Book 2 (B.E. 2532 and B.E. 2534) as their guide line. There are three forms of teaching Khim: teaching in class (Learners in the whole class play every instrument, including Khim), teaching out of class

(Learners study in the morning before school begins, at lunch time and after school), and teaching on Saturdays and Sundays.

For the music teacher preparation, it is found that in the primary schools, there is high proportion of Thai music teacher lacking, comparing between the music teachers and the size of schools while in the secondary schools, there is not much lacking of the Thai music teachers.

For the places and classroom preparation, both primary schools and secondary schools use the co- studying room, the meeting room or the meeting hall and the multi-purpose building. For the studying equipments, Khim is provided from school budget, donation money or learners provide Khim by themselves. The main curriculum of the Ministry of Education is the model of the School Music Curriculum in term of General Music.

For the structure of the curriculum, there are three subjects: visual art, music and dancing. Co- studying is done in both levels. The proportion of teaching music in the primary schools is 20.6 hours per year while in the lower secondary schools, is 20.2 hours per year and 25.4 hours per year in the higher secondary schools.

How to manage teaching music in both kinds of schools is not different; the management is in three parts: before the school semester, during the school semester and after the school semester. Before the school semester, there is a meeting to suggest and help to understand about forms of studying, and rules for learners while studying. During the school semester, there is the initial and on-going guidance for the right directions and for controlling teaching and learning quality to the assigned plan. After school

semester, there is a meeting to evaluate and conclude what has been done in order to improve and develop the study next time.

About solving the problem of lacking the music teachers in the primary schools and the secondary schools at the present condition, the administrators solve the problem by sending the teachers of the art department to be trained about how to teach Thai music, employing the Thai music teachers or the local Thai music wisdom people and asking for more music teachers from the Ministry of Education.

Managing the learners of music in the primary schools and the secondary schools is the same; every student has to study music in the music strand and standard and Khim is a part of Thai music.

#### **Khim Pedagogy**

There are five aspects in Khim pedagogy: Khim learning management, the process of teaching, the equipments and materials, the Khim activities, including the assessment and evaluation.

Khim learning management in the primary schools and the secondary schools is not different: teaching in class (Learners in the whole class play every instrument in the ensemble, including Khim), teaching out of class (Learners study in the morning before school begins, at lunch time and after school), and teaching on Saturdays and Sundays.

#### **Process of teaching**

Khim is taught in pair, in group, and in individual. Songs for practice are assigned into each level (from the elementary level to the advanced level).

#### **Equipment and materials**

Khim is the main musical instrument with Ching and tone- Ramana as the percussion. Song notations are used to help remember and

examine the songs. C.D. and D.V.D of Khim and musical academic documents are also used.

#### **Activity**

Either activities in the curriculum or activities out of the curriculum are not different; there is weekly music performance, outside school music performance depending on various occasions and the Khim competitions on different programs.

#### **Assessment and Evaluation**

Assessment and evaluation can be done by checking understanding, knowledge, and theory with paper test, checking ability and skills by practicing and playing, and checking the learners' key competencies and participating with the behavior observing forms.

## **2.2 Khim in Thai Educational System, Public Higher Educational Institutes**

### **Khim Curriculum**

Khim curriculums in the three higher educational institutes are different in the curriculum structure: while studying Khim for four years or five years, students not only study Khim as the major subject but also study other subjects, too. Students can choose to study the music education for gaining teaching ability and skills in order to be the music teachers in the society or choose to specially study music to be the musicians.

### **Khim Learning Management in Higher Educational Institute Curriculum**

There are 3 important points in the Khim learning management: the curriculum administration, the teacher management and the learner management.

The curriculum administration comprises of the music teacher preparation, the places / the studying rooms and the equipment and materials.

The three higher education institutes make preparation by providing the standing by music teachers and employing the music teachers if the teachers are not enough. The number of the music teachers depends on the policy of the student number and the budget administration. The place/the studying room management is not different. It depends on the teaching design that is suitable for the studying places that they have. For equipment and materials, learners prepare their own Khim in order to get familiar and smooth while playing.

For making Khim curriculum, the three institutes follow the music strand and standard of the University Bureau B.E. 2544 but add some parts from the comment of Higher Education Institutes Curriculum.

The curriculum structures of the three institutes are different. For the structure of the 5 years curriculum of the Faculty of Education of Chulalongkorn University and the Faculty of Education of Srinakarintarawirote University, the students study more in the part of teaching subjects in order to be the music teachers with the educational degree. For the structure of the 4 years curriculum of the Music College of Mahidol University, it emphasizes on producing the musicians with no educational degree.

For the learning management in the three institutes, there are three parts: before the semester, during the semester and after the semester. Before the semester, there is a meeting to suggest and help to understand about forms of studying, and the rules for learners while studying. During the semester, there is the initial and on-going guidance for the right direction and for controlling the teaching and learning quality to the assigned plan. After the semester, there is a meeting to evaluate and conclude what has

been done in order to improve and develop the study next time.

The teacher management in the three institutes is different, depending on the policy of the student number and the music teacher employment which relates to each university budget. In the Faculty of Education, Chulalongkorn University, there are three Thai music teachers; two get Master Degree in the music teaching and one is a special expert in Thai music. The importance is the music teachers here are always evaluated by learners with the university evaluating forms to develop the teaching and learning quality.

For the music learner management in the Faculty of Education, Chulalongkorn University, the university accepts the music students once a year in two ways: by the direct examination with the practice test on the assessment criteria of the University Bureau and by the White Elephant Project, choosing the students with good grades that can pass the assessment criteria of the University Bureau. The Faculty of Education, Srinakarintarawirote accepts the music students once a year by the direct examination and the practice test in front of specialist of music. The Music College of Mahidol University accepts the music students three times a year by the direct examination and the practice test in front of the specialist of music.

### **Khim Pedagogy**

There are 5 aspects in Khim pedagogy: the Khim learning management, the process of teaching, the equipment and materials, the activity, including assessment and evaluation.

For the Khim learning management, the Faculty of Education of Chulalongkorn University and the Faculty of Education of Srinakarintarawirote University follow the structure of the 5 years curriculum but add the teaching



subjects with the teaching practice into the fifth year. The Music College of Mahidol University follows the structure of the 4 years curriculum without adding the teaching subjects.

For the process of teaching Thai music of the three institutes, they teach in individual, in small groups and in big groups. Learners can record the songs while playing and have to make song notations for teachers to check. In the Faculty of Education of Chulalongkorn University and the Faculty of Education of Srinakharinwirot University, the teachers assign studying songs based on the learning skills fixed in each education year. In the Music College of Mahidol University, the studying songs or techniques are assigned to match each learner, depending on the music teachers' consideration. (The songs are not in order.)

For the equipment and materials in teaching Khim of the three institutes, there are Khim, Ching and Tone-Ramana as the main instruments. In Srinakharinwirot University, the music teachers use Khim, Ching and Tone-Ramana but add Jakae while teaching songs. In Chulalongkorn University, the teachers use the computer system as the teaching aid which is called the E- Learning system.

For the activities in and out of the curriculum, the three institutes arrange music performance for different occasions of the universities to offer learners opportunities to practice in the real situations. The learners can play solo Khim or play in the ensembles and they can participate in the Khim competitions on various occasions as well.

For the assessment and evaluation of the three institutes, they evaluate with practice tests. Only Mahidol University adds more different practice test in the final examination; the learners have to do the practice test in front of the music

committee of experts who teach different musical instruments.

### **2.3 Khim in Thai Educational System, Private Music School 15 (2)**

#### **Khim Curriculum**

The Khim curriculum in the private schools is divided into two parts: theory part for 20 % and the practice part for 80 %.

The curriculums of the three private schools are the same. They teach the music theory together with the music practice.

The structures of the curriculum in the practice parts of the three private schools are different. First, the length of levels – the elementary, the intermediate and the advanced – is different. Besides, the time length for each level – may be 1 or 2 or 3 years – is different. Furthermore, the studying songs are clearly different.

#### **The Khim learning management based on The Khim Curriculum**

For the Khim learning management of the three private music schools, there are 3 aspects: the curriculum administration, the teacher management and the learner management.

From studying, it was found that the curriculum administration comprised of the preparation on different aspects especially on the teachers, the places or studying rooms and the equipment and materials.

The three private schools have provided the standing by music teachers; the number of the music teachers depends on the number of the learners who register to study. About the places or the studying rooms, they provide the studying room for the only one learner, the learner groups and the studying room for ensembles.

For the studying equipment, they have provided enough musical instruments for the learners but the learners usually bring their own musical instruments.

The first school that made Khim curriculum was Paetayakul Music and Dramatics School. The curriculum was made in B.E. 2541 by taking Thai music pedagogy of the Dramatic Art College as model. Later, Uam-Aree Music School made Khim curriculum in B.E. 2542. The curriculum was made by taking the Thai music standard criteria of the University Bureau as model. Next, the K.P.N. Music School made Khim curriculum in B.E.2551. The curriculum was made by taking Thai music curriculum and Thai music pedagogy of the Dramatic Art College as model.

The curriculums of the three private music schools are different in the structure, the length of each level, the time for studying, the songs for practice and the qualifications to get after finishing each level.

Khim learning management in the three private music schools is the same; there are three parts: before the semester, during the semester and after the semester. Before the semester, there is a meeting to suggest and help to understand about the forms of studying, and the rules for learners while studying. During the semester, there is the initial and on-going guidance for the right direction and for controlling teaching and learning quality to the assigned plan. After the semester, there is a meeting to evaluate and conclude what has been done in order to improve and develop the study next time.

Teacher management of the three private music schools is not different; every music teacher gets the Bachelor's degree of music and majors in the stringed instruments or Pi-part. Some music teachers get the Master's degree of

music. Before teaching, the music teachers have to be trained and tested to keep the music standard but it is obviously observed that there are no music teachers who directly major in Khim.

For learner management, Uam-Aree music school accepts the learners at the age of 3 and half years up. To pass each level, the learners have to be tested by the music committee of experts. The K.P.N. Music School accepts the learners at the age of seven. If the learners are younger than seven, the music teachers will consider the cases. Paetayakul Music and Dramatics School accepts the learners at the age of 7 only.

#### **Khim Pedagogy**

There are 5 aspects in the Khim pedagogy: the Khim learning management, the process of teaching, the equipment and materials, the activities including the assessment and evaluation.

The Khim learning management in the three private schools is not different; the learners study once a week, one hour for each time, and the teaching style is one by one, in pair and in group.

About how to teach Khim, learners practice the songs assigned in order in each level. For teaching equipment, Khim is the main instrument with Ching, and Tone- Ramana as the percussion. Song notations are used to help to remember and examine the sings. C.D. and D.V.D. of Khim together with the musical academic documents are used too.

Activities in and out of the curriculum are generally the same such as the weekly music performance, music performance outside school for different occasions, and Khim competitions on various programs. However, Paetayakul Music and Dramatics School does unique activities;

it regularly provides music performance at the National Theatre two times a year and manages the Wai-Kroo ceremony. Uam-Aree Music School does different activities, either. It arranges the music camps, the music seminars with the music practice training, including the national and international music competitions.

The assessment and evaluation is the same; the learners do the practice tests in front of the qualified music committee of experts.

## Discussion

The result of this research could be discussed in the following points:

### 1. The Khim Curriculum Based on Multi cultures

Khim began to be played in the Thai music ensembles in Ayudhaya period. It has taken more than 300 years to be improved and developed in shape, making material, decoration and playing techniques until it is organized and systematic as we see and call it 'Thai Khim' now.

From classifying Thai music of the stringed ensembles into Pi-Part ensemble and Mahori ensemble, Khim is a musical instrument in the stringed ensemble. Though, Khim is a Chinese musical instrument, Chinese call Khim 'Yang-Chin' that means the musical instrument of other nations.

Khim began to be popular for Thai musicians in King Rama VI period. Teacher Put Nantapol and Teacher Montree Tramote were very qualified Khim players at that time. Khim is very popular so a lot of people like playing Khim. Now there are several branches of Khim descendants, for example, on Teacher Put Nantapol's branch, there are Teacher Suwit Bowornwatana and the vice professor, Orawan Banchongsil as

the descendants. On Teacher Montree Tramote's branch, there are Teacher Silapee Tramote and the students in The Dramatic Art College as the descendants. On Professor, Dr. Utit Naksawas's branch, there are Dr. Surapol Jantrapat and the students in Agriculture University as the descendants. On the branch of Luang Pradit Piroh (Sorn Silapabanleng)'s Foundation, there is Teacher Chanok Sakrik as the descendant.

When the TV drama, 'Koo Kram' was on air with its heroine (Angsumalin), the young good looking girl with the good talent in beautifully playing Khim, the phenomenon of Khim fever took place. Consequently, people were so eager to play Khim across the country that the Khim factories could not produce Khim in need. The Khim teachers were not enough for the learners so the teachers who play the other kinds of musical instruments had to help to teach Khim. Most primary schools and secondary schools, including the higher education institutes provide teaching Khim for the interested groups, the Thai music clubs or the Khim clubs.

Now, the only one music bureau that still clearly arranges the Khim activities is The Music Club of Luang Pradit Piroh (Sorn Silapabanleng)'s Foundation. It has designed the clear curriculum of teaching Khim step by step and explained the reasons of orderly arranging the process of Khim teaching.

In the primary schools and the secondary schools, teaching Khim is in Thai music additional activities. There are the local Khim curriculum and the Khim curriculum specific for schools. Generally, the Khim teachers buy the Khim notations from Duriyaban shop in Bangkok.

Khim was taught as major subject for the first time in the Faculty of Education, Chulalongkorn University in B.E. 2520, following

with the Faculty of Education, Srinakharinwirot University that taught Khim as the major subject in B.E. 2523 and the Music College of Mahidol University also taught Khim as the major subject in B.E. 2541.

It was seen that the Khim curriculum of the higher education institutes had been used for 30 years (the information in B.E.2551).

When the Thai music standard criteria of the University Bureau was rearranged based on the commitment of the Ministry Council in B.E. 2536, the qualified music experts from several institutes participated in rearranging at the first stage but they did not rearrange the standard criteria for Khim like other musical instruments owing to the reason that Khim was not Thai musical instrument. This caused the beginning of rejection to teach Khim as the major subject in several educational institutes.

For private music schools, there are different Khim curriculums to respond the need of students who cannot study Khim in the public schools. The curriculums are flexible in order to match the students' need. This is the characteristic of business music.

Now, there are a lot of people playing Khim. Khim is played more than other kinds of musical instruments gathered together, yet Khim curriculum is still not accepted on standard criteria from every music bureau.

In B.E. 2552, Khim curriculum was found in the secondary school group in Prachin province with Piriyalai School as the leader of the group. Two courses of Khim were taught in schools. Khim curriculum was arranged for the students in higher secondary schools; students studied the Khim theory and the Khim history and practiced the Khim. In practice section, the students played the Chan songs, the Tao songs,

the Homrong songs, the Tab songs and the songs for playing solo and dancing as well as the northern local songs. This is the Khim information added more in this research.

## **2. Khim Teaching Management Based on Present Condition**

Khim is popular in every level of the education institutes. There are a lot of Khim learners but the problem found in conducting this research is the lacking of the Khim teachers with the Khim education degree. Solving the problem in the primary schools across the country, the administrators have assigned the music teachers in the music departments to teach Khim though they can't play Khim. Therefore, what they can do is: letting the students study Khim on paper; listening to Khim songs; looking at the pictures from teaching aids, C.D., D.V.D. or inviting the trainers and the local wisdom people to help to teach. Besides, the administrators have asked for the Khim teachers with the Khim education degree from the Ministry of Education but it's very difficult to be successful because it depends on the school budget and the school teacher number. However, there are several Thai music teachers and Khim teachers who don't have music degrees, throwing themselves to music teaching in class, out of class and on weekends. However, they have developed themselves by learning from the local wisdom people or participating in the seminars with training both in the music theory and music practice from the educational agencies and other related agencies to gain knowledge and ability in music teaching management and to be able to arrange music activities, including Khim activities.

In every secondary school, there are the music teachers because of the structure of

the curriculum; they may major in Thai music or western music. Khim teaching in the secondary schools can be more easily managed than in the primary schools. The schools can gain both the government budget and the private budget so Thai musical instruments, including Khim can be available enough for the students. In addition, employing the Thai music teachers or the local wisdom people can be easily done. Moreover, asking for the Thai music teachers from the Ministry of Education can be done in special cases.

For the higher education institutes, there are three institutes that provide teaching Khim as the major subject. At present, two institutes have produced the music teachers for the educational places while one institute has produced the musicians for the society. Nevertheless, the number of yearly students that graduate is not enough for the public need. To solve this problem,

the researcher thinks that the music institutes should accept more students to study music.

For the private music schools, the learners are their customers so the music management is based on business. The school income depends on the number of the learners, therefore, making music curriculum and designing the music levels, the length of each level and the time to study are related to the long time income, especially the music teachers are important in increasing or decreasing the number of the learners.

It is seen that among Thai musical instruments, Khim is the musical instrument that most learners have registered to study. In the past, the Khim learners' age was fixed at 7 years up but now, as the matter of fact of the business, the learners at the age of 3 years up are accepted under the name of 'The music preparation'.

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