

Western Music Education Development in Higher Education Institutions in the Kingdom of Cambodia

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[Abstract] This qualitative study aimed to investigate the development of the Western music administrative process in higher education institutions in the Kingdom of Cambodia. Surveys, interviews, observations, and questionnaires were used to collect data from 23 samples related to the development of Western music administration. Results suggested that guidelines for development should be 1) updating curriculum; 2) providing instructors with knowledge development and training in skills of transferring techniques; 3) developing students' learning skills and self-dedication to study and practice; 4) making comprehensive and consistent learning activities following the requirements of the curriculum; and 5) planning appropriate educational resources for development.

[Keywords] Western music, education management, development, Cambodia

Introduction

After general elections were held in 1993, according to the Paris Treaty, the Cambodian government has given more priority to the development of education with efforts to promote non-formal education and private-sector education in rural provinces, following the examples of other liberal countries. The National Development Policy was focused on applying education as a process to reduce poverty in rural provinces and to enhance the national and international competitiveness of Cambodia in meeting global standards. Cambodia's "Education for All National Plan 2003-2015" (Royal Government of Cambodia, 2002) included three goals in the development of education: 1) all members of the public should receive equal education 2) elevate the quality of education; and 3) improve and strengthen the administration and planning of education. The policy defined three plans made up of short, medium, and long-term goals; all goals should be attained by 2015.

Goals for higher education include expansion of the quality of higher education to meet national goals, increase employment and market demands in Cambodia, strengthen and create a robust partnership between the public and private sectors, elevate the capability of various administrative mechanisms to analyze and organize policies in regards to education in a systematic process that will thoroughly elevate the quality of education among all members of the public and, especially, among human resource developers of education, including vocational teachers and administrators (Office of the Educational Council, 2006).

Cambodia currently has 34 public and 57 private universities (MoEYS, 2011). Each of the education centers focuses on various vocational and theoretical studies, but there are only two institutions that provide Western music education. The limited courses and institutions that provide Western music education is in stark contrast to the number of higher education institutions throughout the country. The two institutions that do provide Western music education have increased their efforts in the development of their Western music education so that Cambodian youths have knowledge, skills, and understanding of Western music provided by professional Cambodian and foreign music instructors and teachers. The goal of Western music education in Cambodia is also to create understanding and development of modern music education so that the progress of music education in Cambodia is equal to that of other cultured countries. Continuous development of Western music education has proven to be a challenge for Cambodia, which has been through many political and social changes throughout the 19th and 20th centuries. However, there have been many factors that have hindered and discredited Western music education, such as poverty, colonial rule, and internal political turmoil.

The Royal University of Fine Arts, Cambodia, is the first public university to offer Western music education since 1918 (Hauser-Schäublin, 2011). It has a history of an already existing Western music education program when the institution was known as the *École des Arts Cambodgiens*. It was officially

renamed The Royal University of Fine Arts in 1956 and is considered among one of the oldest universities in Cambodia; it has been the only public university providing Western music education for many decades. It suspended activities when educational institutions were shut down by the Khmer Rouge from 1975-1979, and many Cambodian intellectuals, scholars and academics were lost (Rany, 2012).

The lack of Western music education in Cambodia is the foremost reason behind the recently established Phnom Penh International Institute of the Arts (PPIIA), which was founded by a South Korean national, Chan Hae Lee. Lee, a music teacher with more than 35 years of experience at the Yonsei University in South Korea; he is currently working closely with national and international music professionals throughout the world to rebuild the music and arts education that was lost during the Khmer Rouge. He started the school in order to rebuild Cambodia's education, which was systematically destroyed by the Khmer Rouge (Chendler, 2008).

According to Pit (2004), 75 percent of higher educational lecturers and 96 percent of university students died in the genocide. The continuing development of these two institutions and their development can be aided by the principles of student-centered learning. The development of Western music education at the two institutes is the reason and purpose of this research, which aims to study the development of Western music education in higher educational institutions in Cambodia to identify its current status, challenges, and development of the administration of Western music education.

Research Area and Methodology

A qualitative research methodology was applied to the research, and the research data were analyzed through document analysis of related documents, articles, and research studies on management, education, music, human resource development, and Cambodia. The second source of research data was obtained from field research data that was gathered on-site at the Royal University of Fine Arts and at the Phnom Penh International Institute of the Arts (PPIIA), which are both located in Phnom Penh, Cambodia. Research tools used in the gathering of field research data include basic surveys, interviews, observations, and questionnaires that were provided in form format to research interviewees.

There were a total of 23 research interviewees, which include 5 key interviewees who provided direct data related to the development of administrative guidelines of Western music, 12 casual interviewees comprised of administrators and instructors from both music institutions, and 6 general interviewees that included the students' parents and guardians, alumni, and members of the general public who received the services provided by the institutions. The key interviewees, who received in-depth interviews, included 1) Professor Chea Chan Boribo (Ministry of Information and Ministry of Education), 2) Professor Sophy Him (Royal Academy of Cambodia), 3) Professor Kiyong Ryu (Kung Buk University of Korea), 4) Professor Yos Chandara (Dean, Music Faculty of Royal University of Fine Arts), and 5) Professor Ahlin Min (Dean, Music Faculty of Phnom Penh International Institute of the Arts). The field research was conducted from October 2013 to October 2014. The accuracy of the data was verified by applying methodological triangulation in which different types of information were gathered on the same subject and applied with observation and interviews (Chantavanich, 2010); the research data is presented in a descriptive format.

Research Results

Western Music Education Challenges in Higher Education Institutions in the Kingdom of Cambodia

The Royal University of Fine Arts, Cambodia, is one of the oldest educational institutions in the Kingdom of Cambodia and has been providing Western music education for Cambodian youths for a very long time. The long history of the university, also, has caused many changes in administrative processes and challenges to development. The Phnom Penh International Institute of the Arts has only been providing Western music education for just a few recent years, and the curriculum is still in early development and being processed with unrealized changes and problems. The administration of Western music education of both institutions faces various challenges and continues to be developed. The current problems and challenges detailed will mostly be focused on the Royal University of Fine Arts, Phnom Penh, due to the institution's long history and establishment in providing Western music education and, also, because the

analysis of the results from the Phnom Penh International Institute of the Arts were inconclusive.

Administrative Challenges

Administrators of the Faculty of Music are limited in skill development and experience in education management, especially in the field of music education because it is a development challenge to have knowledge and experience in both management and music skills. The goals and the development direction of the Faculty of Music are still not clearly defined and strategies not yet realized. Administrators continue to pursue development ideas but have not implemented any strategies that are applicable; this situation has created uncertainties and indecisiveness among staff and teachers, who have not effectively contributed to the institution's Western music education program.

Teachers and Instructors

Music teachers' and instructors' salaries are very low, which does not encourage, motivate, or stimulate teachers to carry out their responsibilities and become professional music scholars. Teachers and instructors all hold bachelor degrees, which is currently the highest available degree in music education in the Kingdom of Cambodia. Teachers and instructors who desire to further their education must seek sponsorship and scholarships to study abroad. Faculty staff members do not have access to the means to increase their knowledge and self-development because the university and government lack funds for human resources development and other development programs. The majority of the teachers who have received their diplomas within the Kingdom of Cambodia have faced many challenges in securing a profession due to the lack of government support and public acceptance. The low income that the administrators and teachers receive is not enough to sustain their families, and many staff members have had to find supplementary income through additional services, such as being instructors at private institutions and, also, private tutors, in their available time.

Students

Most students have little knowledge of and skills in Western music because Western music is still a novel subject in the Kingdom of Cambodia and is mostly limited to individuals who come from wealthy backgrounds or have knowledge and experience from being abroad. The number of Cambodians with professional knowledge about Western music is still very limited, and many Western music students give less than half their efforts to practicing and learning Western music. Western music education of students still has many problems due to the lack of the students' enthusiasm. Many students assume that they can easily pass the exams and graduate within several years without hard study and practice. The majority of students are still not proficient in reading Western music. Students also lack knowledge and practical experience in playing Western musical instruments, making the transmission of knowledge, advanced playing skills, and techniques difficult.

Learning

The current classroom atmosphere is not effective, and learning is not consistent with the intentions of the curriculum. The Royal University of Fine Arts, Cambodia, currently requires two students to be placed with one teacher with several subjects; however, this requirement cannot be met due to the lack of instructors, learning tools, and practice rooms. There are, also, a limited number of supplementary learning activities, creating unsatisfactory learning experiences. The current curriculum applied by the university has not been improved for many years and is inconsistent with current knowledge, skills, and content needed by the students in modern times.

Educational Resources

Western music education institutions receive limited government funding in the administration of education resources. Additional funding has come from donations from Cambodian individuals and organizations and also from internal organizations, but the funding has been inconsistent and has only been

for short-term support. Non-financial resources, such as musical instruments, are limited and not consistent with the number of students; this is a great disadvantage to students who have to wait for instruments to become available. This is most evident with large Western musical instruments, such as pianos, that are expensive. Classrooms and music labs are in short supply, and many courses must share the same room for both academic study and music practice. There are occasions when a classroom has to be relocated for lectures by professional musicians. Relocating classrooms outdoors causes inefficient learning and focus. The entire Western music education department is held entirely in just one building, which has been in constant use for a long period of time and is in need of renovation and expansion. There is only one room designated for a Western music lab, and it is too small and not appropriate to the demands of the curriculum. Music, textbooks, and paper for research reports are also very limited due to supply problems; more funds are needed just to maintain current education activities, let alone expand them.

Additional Challenges

Public Acceptance. Additional challenges of Western music education in the Kingdom of Cambodia are the public's acceptance of it as a credible profession. Rebuilding Cambodian society after the Khmer Rouge has been a slow, ongoing process, and Cambodian youths are only beginning to realize the potential of learning and practicing Western music. Cambodian classical music is still very popular with the majority of Cambodians, and many still view Western music as an unethical occupation. Many parents and guardians still prefer their children study traditional Cambodian music, resulting in very few supporters and benefactors for Western music.

Student's Lack of Funds. Many Western music students lack sufficient funds to support their studies, and the costs for tuition, tools, instruments, and special tutors in Cambodia is very high.

Research Studies. The administration of Western music research studies has not yet been systemized and continues to be a challenge to the Faculty of Music and, also, other faculties. There are a limited number of research papers published from higher education institutions in Cambodia, especially in Western music education. This is due to the lack of interest and understanding of research studies and the benefits and application of published research papers. There is also very limited application of research papers in Cambodia, which hinders the development of proper research subjects, research strategies, methodologies, experience, and funds to support researchers.

Discussion

Guidelines for the Development of Western Music Education in Higher Education Institutions in the Kingdom of Cambodia

The presented guidelines for the development of Western music education in higher education institutions in the Kingdom of Cambodia are recommended strategies that were derived from the research results and from professional views of internal and external professionals that have experience in management, education, and music institutions; the research is focused on providing a development guideline for high-level administrators of the universities and, also, for administrators of the faculty of music in higher education institutions in Cambodia. The guideline was finalized by the analysis of the research data gathered from both institutions by applying SWOT analysis and 4M management principles. The development guidelines can also be adapted and applied to other educational institutions but must continue to be focused on student centered learning, which will provide the highest benefits to the organization and to the students.

Student Centered Learning or Learner-Centered Education Guidelines for the Development of Western Music Education

Curriculum. The guidelines for the development of Western music curriculum of higher education in Cambodia should be updated every five years so that the contents are modernized, meet the demands of the students, and, also, are equivalent to the changes of modern society. Curriculum development should be divided into six stages: 1) the analysis of fundamental data of students' demands; 2) essential requirements

and social complications; 3) economy; 4) politics and governance; and 5) government policy; and (6) Defining the goals of the curriculum must be consistent with the fundamental data, which will identify the eligibility and qualifications of the students on their completion of the curriculum. The curriculum planning must focus on the development of three aspects of cognitive domain, affective domain, and psychomotor domain.

Determining the context and learning experience is a selection of various sources of knowledge leading to the development of the student according to specified goals and, also, the successful transmission of applicable knowledge. The application of the curriculum can also be considered as a transformation of the curriculum towards teaching. The evaluation of the curriculum is an assessment of the effectiveness of the application of the curriculum to determine the quality, knowledge, and capabilities of students to be in accordance with the purpose of the curriculum. Changes in curriculum need to be modified to suit the changing environment, and the development process period will vary according to the required changes. It is common for curriculum development to extend to more than a year because there are many resources that are required, such as preparation, human resources, and budget. The lengthy development period is necessary in order to create an efficient curriculum, which will contribute to the development of a quality education.

This is consistent with Suwankanit (2003) and the guideline for music education for higher education at Chiang Mai Rajabhat University in which the most important factor is the need to develop, improve, and modernize the content of the curriculum. A good curriculum leads to efficient learning and education. A good curriculum should have characteristics as follows: 1) meets the objectives of the education; 2) is in accordance with the required development of youth in various ages; 3) is in accordance with national traditions and identity; 4) contains sufficient content and knowledge that will enable students to think and act; and 5) supports the development in every aspect of students' daily lives (Phupan, 2003).

Instructors. Guidelines for the development of Western music instructors can be implemented and developed by administrative policies and human resource developments that are based on fundamental data gathered from the problematic conditions and the needs of the individual leading the development effort. Policy makers must study the related changes to the economy, society, politics, and technology and utilize them in determining policy. The analysis of the data will provide a framework for development that can respond to the problems and needs of the development. The strategy in human resources management is to define the vision, policy, implementation plan, and process of development projects, which must include the following:

1) The development of knowledge, such as providing staff and instructors with the opportunity to increase the knowledge base of their profession and, also, the knowledge related to their field of responsibilities, such as education, management, and teaching techniques. Providing training, skill development, skill transfer techniques, interpersonal skills, cognitive skills and attitude development. Human resources development is essential and will help instructors make decisions and create an understanding of their contribution, value, and importance to the organization.

2) Character Development, or traits, is a development process that creates affection and commitment of instructors for their educational institution. Desired character traits include honesty, maintaining the institute's interests, prestige, and upholding their reputation and the institution's standing.

3) Developing motivation can be accomplished by providing satisfactory compensation, salary, just benefits, and the uniform allocation of welfare to everyone. If resources are developed with the correct guidelines, then a continuous development process can be sustained and can help to propel the organization towards desired goals. This is consistent with the "Development Theory" by Yotsombut (2006), which reports that the success of human resources development can be achieved by many methods, such as training, pre-training, regular training, and specialized training.

4) Enhancing instructor education, such as providing and supporting thematic studies, undergraduate education, master's Degrees, Ph.D. degrees, and field research support.

5) Self-development, such as development guidelines from document analysis, computer training, and professional seminars.

The focus on providing specialized training and thematic studies in the development of music education should be focused on specialized training, such as practice and skills rather than purely theoretical studies. The most important factors in the development of music education are creativity, evaluation, and feedback to the students, and constant teacher/student communication at all times. Providing instructors with the opportunity to expand their knowledge is consistent with the development of music instructors suggested by Baker (1981). Baker's view reinforces the important factors and characteristics that good music instructors should possess, which are teaching skills, dedication to their students, effective management of classes, credibility, ethics, and professionalism.

Students. The guideline for Western music students to understand and have applicable knowledge in Western music can be accomplished using a systematic approach. This includes action steps that include defining goals, creating strategies, project planning, evaluations, and feedback to make improvements. Suggested development actions include 1) developing learning skills that are the fundamentals of knowledge, increasing learning capacity, and expanding the capabilities to apply and extend their knowledge; 2) development of life skills, which requires the development of good characteristics so that students are capable of managing their lives, exist in a community that is diverse with different ideas, and enabling them to confront the advances and changes of the modern world with contentment; 3) the development of attitude is changing the way how students think about music education so that they become genuinely interested in learning and training in Western music. Changing the student's attitudes towards Western music can only be accomplished by creating belief and trust in the benefits of Western music. Creating positive attitudes towards learning is consistent with Sukchai's ideas (2010:120-129) on the development guidelines for undergraduate qualifications according to the national qualifications framework for higher education in Thailand.

The guidelines include the development of five aspects, which are 1) morality, ethics, depth of knowledge, and understanding of professional ethics; 2) have knowledge in the fundamentals, theory, practical skills, business principles, and knowledge of the music industry; 3) have cognitive skills necessary to think critically and creatively in a systematic and scientific process and can strategically apply such skills in their profession; 4) interpersonal skills and responsibility making considerate decisions, maintaining integrity, acknowledging other people's views, understanding the different roles of being a leader, a good follower, and a good professional musician; 5) numerical analysis skills, communication, information technology, knowledge and ability in accounting, finance, knowing Thai and foreign languages, adapting to technology and online media with critical judgment.

Gamm (1992) suggested that music teachers and instructors should apply the principles of student-centered learning, which must focus on the student, learning subject, learning activities, teaching that is based on principle philosophies, teaching that focuses on the minimal subject taught, and teaching that inspires students' curiosity. The concept and benefits of student-centered learning is also consistent with Phulaiyaw (2011), in which the success of piano students in The Vietnam National Academy of Music came from music education at an early age of 3-4 years, received support and were cultivated with the love for the piano, creating a solid foundation from childhood in music education, music discipline, and many opportunities to perform in different locations.

The views are also shared by Krasaer (2012), who also provided similar conclusions on the development of music education in Vietnam, where the factors of successful students consisted of their readiness, musical knowledge, and the opportunity in music education at an early age, which nurtured musical interests and were promoted and supported in performing and exchanging musical knowledge at national and international levels with consistency. Students that have immense amounts of background, experience, and rehearsal/practice/exercise in music will also have a positive attitude towards music and will also be more appreciative of music practice (Leibowitz, 1979).

Learning. Every student has different needs, interests, aptitudes, and a base of skills that are essential tools in learning. Creating an appropriate learning atmosphere that promotes self-development is a

challenge to all educational administrators and teachers. This is important in promoting enthusiasm and positive attitudes towards learning, and the classroom atmosphere must be filled with warmth, sympathy, and generosity towards one another. These conditions are necessary and are external factors that stimulate the love of learning and the pleasure of being in a classroom. Learning can also be further developed by providing extra curriculum activities outside the classroom with the intention of creating learning opportunities for the students as part of a class-based curriculum. Activities should focus on enhancing experience, skills, knowledge, and professional development, and they should promote desirable personalities, by including activities related to becoming a professional musician. Extra curriculum activities include conferences on music composition, music instructions, research, analysis, music workshops, solo instrument training, ensemble recitals, field research methodology studies, personal development courses, morality discourses, outreach activities, and artistic and cultural heritage activities.

The educational staff must have abilities so that the curriculum can be successfully fulfilled and be capable of effectively delivering knowledge and experiences. This is consistent with Bloom (1956) and Suayklang (2010), who stated that the proper guidelines for learning are 1) defining goals so that students achieve knowledge in the cognitive domain, affective domain, and psychomotor domain in the history and literature of Western music; 2) the contents of Western music education should include the contents on music basics, society, concepts, styles, music composition of each period, and the biography of the composer; 3) teaching methods should include lectures and discussions; teaching a particular subject should be taught in small classes and focused on debates; and 4) evaluations should be conducted to measure knowledge by using objective and subjective tests, reports, and listening to music. This is consistent with Suttamart (2003), who identified that the preparation of a comprehensive curriculum, application of new teaching techniques and creativity, and creation of realistic and practical experiences for students will promote a sense of awareness in students.

Similar results were also concluded by Kaewmesaeng (2010), who indicated that the development of music education in higher education is emphasized by providing musical education through practical experiences in both quantity and quality. It is also necessary to allow students to attend live professional performances. This is consistent with Gamm (1992), who concluded that the success factor and the most important development tool that can be used to measure the effectiveness of music education is to focus on the needs and desired qualities of the student, focus on the contents of the subject, promote cooperation between students and teachers, teach based on music performances, and provide a minimal number of instructors.

This is also consistent with the general principles in music education concluded by Narutt (1995) in which music education should be provided by knowledge in musical techniques, procedures, teaching methods, and formatting of activities that are designed or planned to be applicable to each different condition and student. Adapting and modifying learning techniques to fit students will result in a more efficient musical education program and will provide the desired goals and objectives of the teacher.

Educational Resources. Educational resources are an important and essential factor in the management of every organization. This is because resources are the center of and the catalysts for enabling the activities of the organization. Educational resources play a vital role in the quality and quantity of the activities of an organization. Educational resources include financial resources, such as budget, payroll, and benefits. The development of these resources can be accomplished by investment planning to pay for needed resources, administrative expenses, and services. The development of educational resources must be carried out with careful planning so that the funds attained are applied and spent on areas that will provide the maximum benefit to students. Budgetary planning must be carefully screened, and every expense must have perseverance. Spending evaluations and back checks must be outlined. Non-financial resources, such as property, buildings, infrastructure, and learning tools must also be included in the resource planning. Additional development of resources can be accomplished by securing additional funds through sponsorship and must include plans and guidelines on how to utilize existing resources to provide the highest benefit. Teachers and learning materials should be equivalently provided with the needs and demands of the students (Saysuovanh, 2005).

Conclusion

The Kingdom of Cambodia has gone through turbulent times during the Khmer Rouge and has only just begun to rebuild, and Western music education requires much needed upgrading. The most appropriate method for Western music education is applying the principles of student-centered learning, which is to focus on the benefits of the students as the most important factor. The guidelines to achieve student-centered learning are to manage students to engage in the learning process so that they are capable of self-development according to each individual's potential. The student-centered learning is an ideal strategy that should be applied in the development of Western music institutions in the Kingdom of Cambodia and will provide students with knowledge, skills, and an encompassing experience that they can apply during their studies and in their profession. The quality of the student is the main focus of the student centered learning because it represents the quality of the administration and educational services. The most urgent development area for Western music education in higher education in the Kingdom of Cambodia is management development. Management development is the central factor in delivering success to any educational organization and will elevate the efficiency of Western music education in higher education institutions in the Kingdom of Cambodia.

Suggestions and Recommendations

Future research studies should focus on the management and development guidelines for Western music education in secondary educational institutions in the Kingdom of Cambodia, and a comparative study should be made on Western music education in Thailand, The Kingdom of Cambodia, and other countries in Southeast Asia

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