

Synthesis of Research Theses in Music in Thailand During 2005 – 2014

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Abstract

The present research was aimed at providing a synthesis of research theses in music during 2005-2014 as well as a synthesis on research procedures of research theses that employed quantitative and qualitative methodologies and a summary of knowledge from various these containing both theories and essential contents from those studies by quantitative and qualitative music research synthesis. The data synthesis was carried out in the form of basic statistics and content analysis. The study found a total of 218 theses and dissertations from seven leading academic institutions in the ThaiLIS Database. Of these, 164 were qualitative studies and 54 were quantitative studies. The study found that there were few quantitative thesis dissertations on music during the aforementioned period and that most were qualitative researches. The quantitative research theses used more descriptive statistics in the data analysis than inferential statistics; therefore, these studies presented data that obtained from the sample group rather than the usage benefits of generalizations, which was the main purpose of quantitative research. In addition, the majority of research outcomes appeared in the form of exercise units or practices, so the research outcomes were rather non-diverse. For qualitative research, meanwhile, there existed outstanding characteristics on the aspect of diversity of content provided, which were focused on local music cultures and thereby demonstrated very clearly the heritages of ASEAN.

Keywords: Theses in music; Synthesis of research; Research in music in thailand

Introduction

Studies in music have not long been widespread in Thailand. Traditionally, education is provided in the form of music studies as supplementary skill subjects for interested people rather than courses that exist in the higher education system today. Nevertheless, evaluation of data on research theses conducted in music in Thailand, which are accessible from the online database of thesis dissertations, found that theses on the use of musical sounds as a teaching media have been conducted since 1976. This was the research titled *Comparative Studies of Social Studies Learning Outcomes of Grade 3 Students from the Use of Colored Slides to Accompany Lectures and Colored Slides to Accompany Narrations and Musical Sounds of Yimpat* (1976). Although this study was primarily aimed at the creation of teaching media with the use of education technology that concur with student learning, the interest given to the use of music as a media illustrated the awareness about the importance of studies using music as the key topic of research.

Later on, theses about music have been created continuously. However, attention was given to when academic institutions provided true music education at higher and graduate levels. According to the findings, the College of Music, Mahidol University, was the first full scale institution of music in Thailand. Furthermore, in 2005 the aforementioned college launched its Bachelor and Doctorate Courses in Music for the subject branches of Music Education and Musicology, which became the first doctorate course on music in Thailand (College of Music, Mahidol University, 2015).

At the Bachelor level of education, theses dissertations were required in order to demonstrate the knowledge possessed by graduates. For the Master level, however, students were given the option to choose between thesis dissertation and independent study. Accordingly, the courses also specified the richness of the content of thesis research, which requires that students register for up to 12 credit units for thesis dissertation but only six credit units for independent study. Therefore, thesis dissertations are richer in content. As for the Doctorate level, students are required to create thesis dissertations that concur with the currently existing course, which require

for students to register for up to 48 credit units for thesis dissertation.

While thesis work received daily improvements, the question arose about whether newly developed thesis dissertations actually produce new knowledge that has never been researched before or that research were only conducted in line with the researcher's objectives without any significance given to expanding upon knowledge that has already been obtained. Accordingly, new dissertations can be a means for wastefully investing monetary, physical and time resources. Therefore, if a synthesis on the research formats and theses on music that have been conducted in the past in Thailand can be formed, wide-ranging benefits will be produced. This is because synthesis of music research theses reduces complications in conducting new research, provides a summary and creates structured knowledge about music and shows the direction of Thai research music through past theses. Moreover, it provides an important database for applying synthesized knowledge in expanding the knowledge of new researchers.

Hence, the Office of the Higher Education Commission of Thailand has created an online theses database named the ThaiLIS. This database appears in the database of all academic institutions of Thailand. Therefore, thesis information can be accessed easily by any institutions. Moreover, it provides public benefits. Therefore, in the present study, the researcher focused in studying the theses on music of various universities of Thailand that appear in the ThaiLIS Database. The scope of the research synthesis demands that these theses be completed between 2005 and 2014, which is deemed the period in which graduate courses are offered. As of 10 January 2015, a total of 487 theses dissertations on music of all academic institutions were discovered. The number of theses on music on the university level was found to be high. Therefore, it was appropriate to use the aforementioned information to create a synthesis to produce conclusions about new and beneficial knowledge.

According to previous research on the syntheses of research theses on music in Thailand, it was found that there were research syntheses on two issues, namely, music therapy and music education. Meanwhile, these

created after 2010 were not studied, as the aforementioned period might be a period in which music education has changed. In addition, studies on music in the branches of musicology and music business or music management were not yet synthesized. Therefore synthesis of research conducted in the past ten years should significantly show the dynamics of changes or directions of research on music.

Thus, the researcher intended to conduct a synthesis of research theses on music in Thailand from 2005-2014 to provide an overall summary about music research in Thailand over the past ten years. The findings of this research will support for filling-in of music research contents that have not yet been researched. The findings will prevent later generations of researchers from running in place, provide diversity, impart knowledge about drawbacks and advantages as well as research topics on music in Thailand that should be developed upon in order to benefit future music studies. The aforementioned synthesis of research on music synthesized both quantitative and qualitative research theses and synthesized data in the form of descriptive statistics and content analysis.

Research Objectives

1. To synthesize basic information on research theses on music in Thailand during 2005-2014. The basic information was composed of date of creation and research methods/methodologies.

2. To synthesize the research procedures of research theses on music in Thailand during 2005-2014. Quantitative research procedures were synthesized using population and sample group, sample size specification techniques, data collection, research instrumentation, instrument quality testing and data analyses statistics, while qualitative research procedures were synthesized by content analysis.

3. To synthesize knowledge obtained from research theses in various areas such as theories used in the study, essential content of the study and research outcomes such as inventions, teaching media, teaching methods, and music performance guidelines.

Conjectured Benefits

1. The findings of the research will provide a database of basic information about the research theses on music in Thailand created during 2005-2014 as information that can be used to facilitate research.

2. Data from the synthesis of research theses on music in Thailand will support persons interested in conducting music research in the future with preliminary information before conducting research in determining whether intended research studies overlap with research that have already been conducted as well as provide direction for conducting research in other interesting areas in which no studies have been conducted.

3. The outcomes of the synthesis of research theses on music in Thailand will provide important information and knowledge about music in the context of Thailand such as teaching innovation or theories popularly used in conducting music research in Thailand to allow researchers to use the aforementioned information for future research or practical applications.

Research Scope

Population and Sample Group

The population of the present study consisted of research theses or dissertations of graduate-level students of Thai universities that offered Thailand's leading graduate courses on music in Master of Music, Master of Arts in Music, Doctor of Music and Doctor of Philosophy in Music from 2005-2015 as appearing in the Thai Library Integrated System (ThaiLIS), a library network of Thailand by the Office of the Higher Education Commission because the database attracts a large number of service users and data inquiries about preliminary research theses in Thailand and the database is available in all university libraries. Preliminarily, a total of 487 research theses contained the terms "tunes", "songs" or "Music" as topic keywords for research from the period of 2005-2014 in the aforementioned database.

Accordingly, the sample group was obtained from the population, which was research theses or dissertations of graduate students of eight leading universities, namely, Kasetsart University, Khon Kaen University, Mahasarakam University, Mahidol University, Payap University, Rangsit University,

Silpakorn University and Srinakharinwirot University. Only the research theses that met the criteria set by the researcher were selected as follows:

1. Research thesis on music content.
2. Research thesis with at least 12 credit units on the Master level and at least 48 credit units on the Doctorate level.
3. Research thesis specified as in accordance with the Master of Music, Master of Arts in Music, Doctor of Music or Doctor of Philosophy in Music course.
4. Research thesis that can be obtained in full version from the ThaiLIS Database.
5. Research thesis that can be searched by the keyword of “tunes”, “songs”, or “Music”.

Accordingly, after the aforementioned information was searched, it was found none of the research theses and dissertations of Khon Kaen University met the specified criteria. Therefore, data was obtained from only seven universities, of which a total of 218 research theses met the criteria. These were divided into 164 qualitative researches and 54 quantitative studies.

The present research was certified by the Institutional Review Board on Research Involving Human Subjects with the code: 2015/045.0810, Mahidol University.

Research Findings

Research Findings Obtained from the Synthesis of Research Theses on Music in Thailand from 2005-2014

According to the synthesis of research theses on music in Thailand from 2005-2015, of the total of 218 research theses that fit the inclusion criteria, 164 research theses were qualitative researches, while 54 research theses were quantitative. As divided according to university, the findings are as follows:

The Kasetsart University had a total of 32 research theses meeting the inclusion criteria. Most of these were theses concerning music ceremonies or ethnic music, which concurred with the offered subject branches. No quantitative research theses were found. Similarly, eight research theses

were found from Rangsit University; these were about music composition and comparison of music of renowned persons. Meanwhile, 28 research theses were found from Srinakharinwirot University, most of which were studies about ethnomusicology, which concurred with offered subject branches; in addition, a number of studies showed joint lyric analysis. However, neither of the two aforementioned universities produced any quantitative research theses.

The university that provided the largest number of research theses that meet the inclusion criteria was Mahidol University, which provided a total of 96 theses total. Of these, 61 were qualitative researches on music education and ethnomusicology, seven of them that had English drafts. As for quantitative research, there were 35 researches focused on music education, six were research theses with English versions.

Second to the aforementioned university was Mahasarakham University with a total of 32 research theses that met the inclusion criteria, of which 22 were qualitative research on music education and continuation of traditional music, while the remaining ten were quantitative research on music education. Meanwhile, Silpakorn University provided a total of 14 research theses that fit the inclusion criteria. Of these, 13 were qualitative research mostly on music composition or music interpretation, while one was quantitative research primarily on music business. Furthermore, there were eight research theses from Payap University, all of which were quantitative studies on music education, and no qualitative studies were found.

Basic Information and Research Procedures of Quantitative Research Theses on Music in Thailand

According to the synthesis of research theses on music in Thailand, only four universities were found to have conducted quantitative research. Mahidol University produced the largest number of quantitative research at 35 or 64.8 percent, which were disseminated in 2009 the most (24.1%), followed by 2008 and 2012 with work percentages at 22.2 percent and 16.7 percent, respectively. In addition, the year that produced the least quantitative research was 2005 with only one thesis at 1.9 percent.

The majority of quantitative research theses concurred with the Master of Arts course at 98.1 percent. Only one thesis concurred with the Master of Music course at 1.9 percent. As for the content appearing in these research theses, it was found that the number of theses on music education was highest at 52 titles or 96.3 percent, followed by music business at two titles or 3.7 percent. When evaluated according to research type, it was found that the majority of the theses were research and development theses at 21 titles or 38.9 percent, followed by comparative research/experimental research at 17 titles or 31.5 percent, survey research at 13 titles or 24.1 percent, mixed method research and correlation research at one title or 1.9 percent, respectively.

The present research found that the majority of quantitative research theses conducted during the aforementioned period used students as the sample group at 39 titles or 67.2 percent. When evaluated in detail, it was found that primary school students consisted of the largest percentage, followed by bachelor's degree. Meanwhile, the sample group used most extensively after students was teachers and professors at 15 titles or 25.9 percent, followed by school or college staff at one title or 1.7 percent. Furthermore, there were other sample groups such as athletes and parents at three titles or 5.2 percent. Additionally, the mean sample group size of the quantitative research theses on music in Thailand was 83-84 subjects. The aforementioned sample group size was determined by the selection criteria and number of subjects that passed selection, e.g., persons who passed testing or application, total number of randomly sampled subjects, knowledge level testing and selection screening, for a total of 21 titles or 38.9 percent, followed by using the entire population at 19 titles or 35.2 percent. Only a few theses determined the sample size by formula calculation, table package or set statistics. As for the random sampling method, the majority of the sample group used purposive sampling at 19 titles or 35.2 percent, followed by simple random sampling at 9 titles or 16.7 percent, cluster sampling at 3 titles or 5.6 percent, and stratified random sampling and convenience sampling at one title or 1.9 percent each. Furthermore, it was found that up to 21 research theses or 38.9 percent did not use random sampling in study, and it is clear that the majority of the sample group used non-probability sampling method.

Meanwhile, on research instrumentation, it was found that a single thesis might employ a wide range of research instruments. The research synthesis found that questionnaires or survey forms were used the most at 46 titles or 38.3 percent, followed by exercise formats at 31 titles or 25.8 percent, test forms at 30 titles or 25 percent, observation forms at 3 titles or 2.5 percent and aptitude and competency forms at 1 title or 0.8 percent. Moreover, aside from the aforementioned tools, other tools were used in 9 titles or 7.5 percent, namely heart monitors, interview forms, evaluation forms, focus groups and Delphi. The majority of instruments had been subjected to quality testing at 52 titles or 96.3 percent. Content validity calculation was used the most at 51 titles or 50.5 percent with the mean number of qualified experts that conduct instrument quality testing at 5 persons, followed by reliability testing at 38 titles or 37.6 percent, discrimination at 8 titles or 7.9 percent, difficulty indexing at 4 titles or four percent. Meanwhile, the mean sample size for instrument testing was 21 subjects, and the majority of theses used data collection in person the most at 48 titles or 80 percent, followed by postal mail delivery service at 5 titles or 8.3 percent, instructed research assistants to collect data at 4 titles or 6.7 percent and data collection by email at 3 titles or 5 percent.

As for the studied variables in the research theses in the aforementioned period, the mean number that was found was six variables. In addition, the majority of statistic used in data analysis was mean value analysis at 51 titles or 25.5 percent, followed by frequency and percentage at 49 titles or 24.5 percent, standard deviation at 47 titles or 23.5 percent and the effective index at 22 titles or 11 percent, respectively. However, assumption testing was not found in the research theses on music in Thailand during the aforementioned period. Furthermore, on the outcomes of those theses, the majority were music teaching formats or techniques at 30 titles or 55.6 percent, followed by education at 20 titles or 37 percent. This agreed with the fact that the majority of research theses were concerned with music education. Accordingly, the majority of research presented data in the form of data description and result tables. Furthermore, the research findings tended to concur with the research objectives or hypotheses in every article. The research outcomes of the theses on music were divided into two types, namely, learning format or education media and

knowledge acquired from study, which was in the form generally obtained by survey research. On discussions of findings, the majority of the aforementioned theses discussed findings with support by concepts and theories. Only three titles or 5.6 percent of theses did not use concepts, theories or any research to support their research findings. In any case, on research recommendations, it was found that the majority of theses did not use research findings to set their own research recommendations.

Basic Information and Research Procedures of Qualitative Research Theses on Music in Thailand

According to the synthesis of research theses on music in Thailand, it was found that only one university out of seven universities did not conduct qualitative research, namely, Payap University. Accordingly, of the remaining six universities, the majority of research theses were qualitative research. Mahidol University was the university that produced the largest number of qualitative research theses at 61 titles or 37.2 percent. Of these, the theses were disseminated in 2007 the most at 15.2 percent, followed by 2008 and 2006 at 13.4 percent and 12.8 percent, respectively. Furthermore, the year that produced the least number of qualitative researches was 2014 at only 5 titles or 3 percent.

For qualitative music research theses, the majority were conducted in accordance with the Master of Arts course by up to 82.9 percent. Only a minority of theses were conducted under Master of Music and Doctor of Philosophy in Music. Doctor of Music was not mentioned whatsoever. Thus, it can be said by the synthesis of research theses conducted during the aforementioned period that no research theses under the Doctor of Music were found. In evaluating the subject branch of the research theses in this study, the researcher used two criteria as 1) clearly specified subject branch and 2) evaluation of the main content presented by researchers in their theses. Accordingly, the majority of research theses on music in Thailand during the aforementioned period were on musicology at 126 titles or 76.8 percent, followed by music education at 37 titles or 22.6 percent. In addition, only one thesis was conducted on music business at 0.06. Furthermore, when the types of research theses were sorted, it was found that the research theses

were on ethnography or ethnomusicology the most at 63 titles or 63 percent, followed by case study at 34 titles or 20.7 percent and phenomenology at 10 titles or 6.1, respectively. Furthermore, 21 theses could not be categorized for research type.

On research methods, it was found that the majority of music content or phenomena appearing in research theses on music in Thailand during the specific period consisted of cultural or historical content on music at 48 titles or 29.3 percent, followed by musical note transcription or music analysis at 16 titles, the same as studies on renowned music, music teachers or musicians at 16 titles, or 9.8 percent each. Accordingly, the contents of qualitative research studies were found to be very diverse. In addition to the aforementioned contents, there were also studies on music ceremonies, musical instruments, band composition or music band management, music performance techniques, education or courses, music composition and others such as dissemination of knowledge and data-bases.

The research theses on music in Thailand during the study period were conducted on highly diverse sets of target groups. It was found that in a single research studies could have been conducted in several groups of key information person or participant. It was specified that the aforementioned music research theses were conducted on artists with frequency at 71 titles or 20.4 percent, followed by teachers and professors with similar frequency at 70 titles or 20.1 percent and academics at 50 titles or 14.4 percent, respectively, while research was conducted in students in 17 titles or 4.9 percent. Of the aforementioned students, there were bachelor students the most. Furthermore, aside from the aforementioned sample groups, qualitative research had been conducted in other significant sample groups or participants in up to 117 titles. Of the aforementioned number, the subjects consisted of landowners in which ethnic minorities reside or are local the most, followed by song studies and educational facility administrators, respectively. Moreover, some thesis titles did not specify any significant key information persons or sample groups. It was found that the mean number of subjects was 17 persons or songs per title.

The data collection method most used by qualitative research theses on music in Thailand was interview at 137 titles or 32.6 percent, followed by observation at 106 titles or 25.2 percent and document usage at 69 titles or 16.4

percent. Since the data collection methods used by qualitative research were diverse, other methods were found in data collection of at least 108 titles or 25.7 percent, e.g., note-taking or audio recording, video or performance recording and music writing. Once data were obtained in the majority of research, it was not clearly specified which data analysis methods were used in up to 80 titles or 48.8 percent. For cases that could be sorted, meanwhile, the majority was found to conduct data analysis by typological analysis the most at 36 titles or 22 percent. Moreover, the research presented or reported that the given research also used other methods, which were diverse, e.g., folklore analysis, acoustics analysis, etc. In the aforementioned methods that were specified, no descriptions were provided on how the given analysis procedures or formats worked. Nevertheless, the majority of research theses specified the methods used in data analysis reliable testing, although up to 46 research titles or 28 percent did not specify themselves.

Findings Obtained from the Synthesis of Qualitative Research Theses on Music in Thailand from 2005-2014

From the synthesis of qualitative research theses on music in Thailand from 2005-2014 involving 164 research titles, it was found that concepts and theories were applied in studies by up to 53 concepts and theories. The theory most referenced in research were cultural concepts and theories in 64 titles or 12.05 percent, followed by music analysis according to musicological concepts or song analysis or musicology in up to 61 titles or 11.58 percent, followed by ethnomusicological concepts and theories in 52 titles or 9.88 percent, music and society theories and social theories in up to 35 titles or 6.68 percent. Accordingly, in social theories, structural functionalism was referenced by a significant number of titles at 15 titles or 2.82 percent. Furthermore, there were reviews on anthropology concepts and theories in up to 17 titles or 3.2 percent. Therefore, it is evident that the aforementioned theories and concepts had numerous sub-branches and that reviews of sub-concepts were included as well, namely, the Needs Theory, Motivation and Psychology, knowledge on heritage or dissemination and influence of beliefs on music or music social systems or music cultures.

In reviews of concepts and theories beyond the master theories, it was found that reviews of other concepts and theories were referenced only sparsely depending on the subject of the study. Accordingly, it might be possible to classify the aforementioned as reviews of concepts directly related to music, e.g., concepts and theories about musical instrument categorization, music concepts, literature review about songs or music compositions, biography reviews, compositions of specific musicians, improvisations by individual musicians, document review on harmonic composition and music playing techniques, theories about adding lyrics to music or techniques on developing musical sentences, knowledge and understanding about ear training, music technology, traditional Thai singing or singing techniques, or choir techniques, systematize guidelines for study of music, music or song components, and theories about testing sound systems or sound theories, band composition theories, comparative thinking and synthesis thinking, acoustics and musicianship.

Meanwhile, reviews of concepts and theories in several volumes of research theses were concerned about plays, local wisdom, localities, traditions and the Historic Theory, music history about local wisdoms, music ceremonies and the Western Music Theory.

Another theory that was significantly studied was the Music Teaching Theory on learning and teaching or creating learning activities. Furthermore, reviews were conducted on concepts and theories used in studies such as the management concept, course creation concepts and theories and the Assessment Theory.

Furthermore, there were reviews of other concepts and theories such as the Semiotic Theory, professional competency, child development, Western influence, behavioral approaches to motivation and Charles Darwin's Theory of Evolution, aesthetics, the Pleasure Theory or Hedonism, as well as art concepts, linguistics, arts professional experience concepts, intelligence (IQ, EQ, MQ, SQ, AQ and PQ) and administrative concepts.

Accordingly, the synthesis also found that three research theses on music were categorized as qualitative but without any relevant review of documents and research (0.56%).

Apart from the concepts and theories that were used in the studies as summarized above, the knowledge derived from qualitative research also included contents or outcomes of research. The study surmised that of the 164 qualitative research theses on music in Thailand from 2005-2014 the essential contents of study outcomes covered up to 21 issues. The top three discovered contents or study outcomes were contents about cultures, communities or ethnicities at 58 titles or 12.95 percent, followed by contents about song analysis at 54 titles or 12.05 percent and content about analysis of musical instruments and backgrounds of persons or groups at 33 titles or 7.37 percent, while essential contents on musical analysis were similar at 32 titles or 7.14 percent, respectively.

On the study outcomes that were musicological knowledge, aspects were found on play analysis, function of music or songs and music in studies, musical production, music development, music instrument construction, note transcription, band composition or arrangements, even studies in ethnomusicology such as contents on spread of music or music heritage, contents on ceremonies and contents on the existence or disappearances of music.

On the study outcomes on other aspects, namely, learning or course contents, music practice studies and exercise formats obtained from research and studies, which clearly were contents primarily concerned with education. Furthermore, there were different study outcomes, i.e., management and database contents.

Observations Raised from Synthesis of Research Theses on Music in Thailand from 2005-2014

From the synthesis of research theses on music in Thailand from 2005-2014, the following observations from the study findings were raised:

Issue 1: Trend of Decreased Development of Theses for Public Dissemination

The study showed that for the majority of each year, up to 25 theses on music were released to the public. The year 2008 had the most number of

published theses at 34 titles, while the years 2013-2014 showed a decreased number of thesis publications at 11 and 5 titles, respectively. This might indicate a decrease in the production of graduates in music.

Issue 2: Few Quantitative Theses on Music

The majority of researches were qualitative research at 164 titles, while there were only 54 quantitative researches, a ratio of approximately 3:1. Over the later periods from 2013-2014, not a single quantitative research was found. This observation demonstrates that studies are aimed toward qualitative research. This might be due to the fact that the majority of theses studied were under the subject of musicology at 126 titles, which frequently contain objectives or questions for which qualitative research might be more suitable. Thus, quantitative research is clearly fewer than qualitative research. This shows a gap in research in that findings of qualitative research can be used to studies on the majority of the population by quantitative research.

Issue 3: The Majority of Theses on Music were Created in Thai

Out of a total of 218 theses, there were only 13 English theses, which were produced by Mahidol University, amounting to 3.53 percent of all research. Meanwhile, the remaining 205 titles or 96.47 percent were research theses created in Thai. English theses provide opportunities for foreigners who would like to study the research theses on music of Thailand to conduct broad studies. This is especially true on musicology research that is unique to Thailand and that foreigners want to learn about. However, this depends on whether the aforementioned theses are published. Publishing the aforementioned theses will create the greatest benefits to academic circles.

Issue 4: Courses and Professional Disciplines on Thai Music on the Graduate Level from 2005-2014

The study found that music courses of Thailand on the graduate level from 2005-2014 published in the thesis database online concurred with the Master of Arts curriculum the most, which is considered the course that published the most number of music theses at 189 titles or 86.70 percent.

Meanwhile, there were only 16, or 7.34 percent of theses on Master of Music and only 13 titles or 5.96 percent of theses on Doctor of Philosophy, while no theses were found on Doctor of Music during the aforementioned period whatsoever. Similarly on subject branches, the highest number of theses was on musicology at 126 titles or 57.79 percent, followed by music education at 89 titles or 40.83 percent, while there were only three theses on business music at 1.38 percent. Accordingly, the music subject branch remains diverse and covers music therapy, musical plays, music composition, etc. but in the aforementioned period there were no theses published in the online database in the aforementioned subject branch.

Issue 5: Qualitative Research Theses include Diverse Target Groups whereas Quantitative Research is Conducted in a Limited Target Group

The synthesis of theses found that qualitative research theses contained highly diverse target groups, e.g., artists, professors, students, local villagers, even homosexuals and oracles. On the other hand, the majority of quantitative research was conducted primarily on students, graduates and professors in schools or universities. This shows that the majority of quantitative research was conducted primarily in music education and did not set study scopes to be significantly broader than the classroom or school setting. Therefore, there is a gap in music education in Thailand in other target groups. In addition, there is another interesting observation in that the majority of quantitative research during the aforementioned period specified sample group sizes by setting selection criteria and would accept all subjects who pass selection into the sample group. In other words, studies were conducted on entire populations rather than statistical calculations, leading to non-probability sampling being used as the sampling method.

Issue 6: Quantitative Theses used Descriptive Statistics in Data Analysis rather than Inferential Statistics Data Analysis

From the synthesis of quantitative research theses, it was found that descriptive statistics were used in data analysis more than inferential statistics. Accordingly, the use of inferential statistics is aimed to provide reference of

study outcomes in the sample group for populations, while descriptive statistics are generally used to only describe the data of sample groups (Zigmund et al., 2010: 413). Therefore, the aforementioned studies presented data of what occurred to the sample groups rather than the usage benefits of generalizations of conclusions, which are the primary objective of quantitative research (Zigmund et al., 2010: 136). Moreover, quantitative data that are obtained should be utilized by statistical analysis in order to obtain new discoveries. It is pitiable when information is not fully analyzed. In addition, the research theses themselves did not report that any assumption testing of inferential statistics occurred. Therefore, there is no knowledge on whether and how the gathered information is suitable for inferential statistical analysis.

Issue 7: Numerous Qualitative Research Theses Did Not Specify Data Analysis Reliable Testing

Because quality research theses collect and study intangible data (Naiyapat, 2004), which is different from quantitative research, which collect and display clear numeric results, it is highly essential to see clear quality evaluation criteria for data and evidence collection as well as qualitative research outcomes. However, in the research synthesis, it was found that qualitative research in the aforementioned period by up to 26 percent did not specify whether data analysis reliable testing occurred or not. This is considered as a weakness that should receive attention in qualitative research. Similarly, quantitative research has to demonstrate the quality testing of the measurement instruments used. In the present synthesis of research theses, up to 96.3 percent of quantitative research provided at least one method of instrument quality testing.

Issue 8: Outstanding Points and Drawbacks of Reviews on Concepts and Theories used in Qualitative Research Theses

According to the synthesis of knowledge from qualitative research theses from 2005-2014 on reviews of concepts and theories used, outstanding points were found on diversity of referenced concepts and theories, which covered anthropology, sociology, culture, behavioral science, musicology and

up to concepts about evolution and aesthetics, or even administrative and management concepts. However, the drawbacks found from the aforementioned data synthesis were that the aforementioned reviews of concepts and theories were generally short reviews of issues and not in-depth and detail, which is known as ghost heading reviews (Meekun, 2008). Moreover, there is a lack of connection between referenced theories and concepts on the presentation of connections between concepts and theories. As a result, the aforementioned concept and theory reviews might not be fully applied in research.

Issue 9: Diversity of Outcomes from Research Theses on Music in Thailand During 2005-2014

From the synthesis of outcomes or contents from research theses on music in Thailand during 2005-2014 of both qualitative and quantitative research, it was found that for quantitative research, up to 55.6 percent consisted of contents on music techniques or teaching practice lessons, considered as the most content found, while another 20 percent consisted of contents on other areas such as attitudes toward learning subjects, factors impacting work effectiveness of music teachers, teaching problems, etc. It can be seen that the diversity of contents received from quantitative research existed in the form of large numbers of exercise formats, which emphasize more on basic music practice rather than specific problem solving, e.g., basic dulcimer lessons, preliminary knowledge about modern music, etc. Few were geared toward solving specific problems, e.g., creating lesson units on triads. This shows a significant gap in studies in which researchers can make research improvements to provide more specialized solutions to problems, because theses work during the specific period gave importance only to basic music practice. The aforementioned type of research have already been developed and studied abroad in large numbers, while a number of works were conducted in factors that affect further studies. However, basic statistics are already used to present the aforementioned research findings in the stated issue. Therefore, obtained products described information according to the contexts of the studied groups. There were only two theses, which although were studies under Master of Arts and Music, were conducted and produced music business

content as a result, i.e., studies on marketing guidelines for establishment of a specialized music school and the decision to further music education in the higher level. These research findings could lead to strategic planning in educational institutions.

Meanwhile, qualitative research theses on music were diverse. Nevertheless, primarily retained information and contents are unique to localities, culture, nationality or musical analysis. The outstanding points or outcomes or contents of research theses in the specific period were therefore unique on preserving traditional music, knowledge about local wisdoms or dissemination of styles of Thai music teachers, which should be expanded upon or presented as ASEAN heritage.

Recommendations for Applications and Future Research

Based on the synthesis of research theses on music in Thailand from 2005-2014, the recommendations for applications and future research are as follows:

1. The present research has gathered the research theses on music in Thailand from 2005-2014 covering both qualitative and quantitative research types. Therefore, it is convenient for use as a database for preliminary information for those who need to check whether their intended research topics are modern or not, whether a researcher had already conducted their research and whether there are gaps in which research should be conducted. Furthermore, the research collected knowledge, concepts and theories used by researchers in the past. Therefore, interested researchers can search for information even more conveniently.

2. The research findings showed areas of interest for further study or research in various fields of music, e.g., music therapy, business music technology, etc. Apart from music business, there were no studies on the aforementioned subject branch from 2005-2014.

3. Due to the scope research theses appearing from 2005-2014, which usually consisted of musicology and studies on issues related to music culture, heritage, dissemination and music styles of music teachers, the majority of research were conducted qualitatively. Therefore, the gaps in quantitative research

were made apparent with benefits in usage of generalization. In any case, the research objectives and questions determine the research procedures to be used. But even so, quantitative research remains attractive for future studies.

4. Due to the limitations in designs of qualitative research theses, which lacked quality testing of information obtained from the studies, whereby it was found that data quality testing formed the heart of all types of research, therefore in order for research findings to be accepted and deemed credible in other research, data quality testing should be clearly specified.

5. The present research was conducted by specifying the scope of population to be research theses on music in Thailand from 2005-2014 with some attributes specified for choosing theses for synthesis. No verification was conducted to determine whether the theses were published. Therefore, future synthesis of research theses on music can set the scope of population to include published research in order to screen the quality of research used in synthesis because published research are already approved by qualified experts.

Summary

The research theses on music in Thailand over ten years from 2004-2015 collected a significant amount of music contents in Thailand, especially of qualitative research, which illustrated very effectively the diversity of culture, tradition and value of music in Thailand and the Asian geography. However, the studies might be on the same topics rather than seeking a wide range of knowledge. In particular, there are drawbacks in that there were few quantitative researches, and the studies were conducted in exploratory research, which leave a significant amount of study gap for new generations of researchers.

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