

The Leonard Bernstein Music Method Education Model: Young People's Concerts for Thai Primary Students

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The research aim was to study teaching and learning conditions and an educational concert based on Leonard Bernstein Music Method (LBMM) for primary students in Chiang Mai, Thailand. The sample consisted of 180 Grade 5-6 students and four music teachers. Tools used for data collection consisted of a teacher interview form and an educational concert plan. Two revised educational concert plans from the Leonard Bernstein 'Young People's Concerts' were adopted for the analysis. Efficiency results from the two concerts were rated well above the 80% cutoff, with the classical music performance activity having a process efficiency value (E_1) of 77.83, and the resultant efficiency value (E_2) was 81.61. From the classical instrument types, the process efficiency (E_1) was 77.88, and the resultant efficiency (E_2) was 81.56. The study concluded that when the four steps and eight principles are followed, there is a straightforward procedure for organizing learning activities. The study expands and details the findings.

Keywords: Church of Christ, educational concerts, music education, primary schools, Thailand

INTRODUCTION

The accolades for America's Leonard Bernstein are numerous, with many noting that he was one of the greatest musicians of the 20th century (Rozen, 1997). Becoming the New York Philharmonic's Music Director in 1958, he led more concerts in the next decade than any other conductor in the world. Additionally, Bernstein created 53 televised music concerts/lessons from 1958-1972 that are now referred to as 'young people's concerts,' whose objectives were to expose children to the process and creation of music before an actual performance (Kovács, 2018).

Music education benefits for children are well documented and have a long tradition across many cultures. In America, symphony orchestras were performed for children as early as the end of the 19th century under well-known conductors such as Chicago's Theodore Thomas and New York's Ernest Schelling, who was highly effective at student engagement due to his use of visual aids and active student engagement during his concerts (Hill, 1970).

In Finland, Kivijärvi and Poutiainen (2020) examined the reactions and feedback of concert attendees and stated that much social capital is gained by all who participate in the process. In Cyprus, Hadjithoma (2018) investigated current trends in music education using symphony orchestras and reported that student musical tastes and needs should always be a priority, with students actively engaged in the process.

In Thailand, numerous scholars have reported on the importance of music education. In elementary schools, Chandransu (2019) focused on music introduction as a form of cross-cultural education that broadens Thai youth's perspectives in a culturally diverse world. These ideas are consistent with Tapa and Fyr (2019), whose study of Thai international schools' music education stated that teaching multicultural music is more important than ever in a globalized culture. Unfortunately, Laovanich et al.'s (2021) investigation of Thai music education revealed some disturbing data. Problems included the lack of experts, missing music curriculum and musical instruments, improper classrooms, and administration systems, lacking budgets and music-related activities, and disagreement in the perceptions of school directors and teachers. The authors further detailed that of the nearly 6.8 million students in the 2018 academic year, only 68.9% of their music teachers had obtained a music or music education degree. Finally, most Thai educational institutions lack Thai, Western, and Thai folk musical instruments.

However, despite these hurdles, the creation of learning through educational concert activities is also consistent with ideas articulated by Thai educational directives and multi-year plans such as Thailand's National Scheme of Education 2017-2036, which is a plan based on the concept of *student-centered learning* together with the principles of quality lifelong learning (Charungkattikul & Henschke, 2014; Office of the Education Council Secretariat, 2017). These ideas are consistent with Ubonloet (2020), whose research concerning Thai and Malaysian national development plans noted Thailand's desire to use 'people as the center of development,' the reduction of inequality in education, along with the desire to implement King Rama IX's 'Sufficiency Economy Philosophy (Kenaphoom, 2019).

Fortunately, music can be used as a tool to develop human potential (Ogawa, 2010), with Japan being a music education leader due to its ability to unite the populace, build discipline, and create social activities (Udakarn, 2021). The author further notes that music education is timeless. Moreover, music and music education endures no matter which government or ideas rule a country.

The Leonard Bernstein Music Method (LBMM)

From 1943-1990, 'America's Music Teacher' delighted millions with his passion and style in teaching music. In a more technical sense, scholars have analyzed his pedagogical techniques and how he employed specific lesson designs in his concerts (Rozen, 1997).

Moreover, Bernstein was an expert at using television appearances, recordings, and film to teach the art and mechanics of music. He also trained other conductors and taught at universities such as Brandeis, Indiana University, and Harvard. Bernstein's manner of explanation and example are best demonstrated in the *Young People's Concerts* (Bernstein, 2005), which many believe should be used as a model in music teacher education and the introduction of children of all ages to concert music.

Beyond entertainment media, the *LBMM* suggests that music learners should be excited and personally involved in creating music. Experiences should be enjoyable, positive, and aesthetically pleasing. As an outcome, musical programs and concerts can give knowledge, skills, and a positive disposition to music. In Tromble's (1968) analysis of Bernstein's writings, the author suggested that a key to the pedagogy in music education was the music teacher's responsibility to select music that excited each learner and allowed them to experience the music for themselves by being taught to read the music.

Statement of the Problem

Thailand today is in the process of passing from its beginnings as an agriculturally based society (Thailand 1.0) into a digitally enabled society of knowledge workers (Thailand 4.0) (Ruenphongphun et al., 2022). Much has been stated and written about how innovation and digital literacy have played a role in this shift. However, little attention has been paid to how music energizes a culture and its people. For nearly half a century in the United States, Leonard Bernstein became synonymous with music education and concert lessons through television by 53 'Young People's Concerts' watched by millions. Numerous

scholars have dissected his teaching methods in these concerts and listed what the authors felt contributed to his fantastic success in teaching music to young people. Therefore, the authors of this study have researched and adopted eight main principles from this famous concert maestro and titled it the Leonard Bernstein Music Method (LBMM) education model. Using this as the template for the study and adopting other principles from Benjamin Bloom, David Cratvotl, Shinichi Suzuki and Seals and Glasgow as development guides, the authors delve into the fascinating world of youth concerts as tools for human development, cross-cultural knowledge, population unification, shared identity, fun and interactive learning, individual discipline, and music appreciation.

Research Objectives

1. The study's objectives included an investigation into the teaching and learning conditions involved with adopting educational concert methods from the American conductor Lenard Bernstein for use by upper-primary students at schools affiliated with the Church of Christ Foundation in Chiang Mai Province, Thailand.
2. The second objective involved developing a model and finding its effectiveness in educating 5-6th Grade students using concert activities adopted from the maestro conductor Lenard Bernstein.

METHODS

Development and evaluation of the educational concert model consisted of four steps. These included:

- Step 1 was a study of the fundamentals and preparation (Research 1), which consisted of the background information from relevant research and collecting field data from teachers. After that, the objectives and details were defined. This was followed by expert examination of the teaching model's content and activity quizzes.
- Step 2 was the development of an educational concert model based on concepts adopted from Lennard Bernstein. This was again sent to experts to conduct quality assessments and audits, after which improvements were made according to suggestions.
- Step 3 involved the application of Step 2's model for experimentation with the sample group.
- Step 4 was evaluating and improving the educational concert model. This was achieved using 80/80 criteria and assessment. The researcher analyzed the content data using descriptive statistics.

Population and Sample Size

The population for the study comes from two historically significant Thai education institutions in Thailand's Northern Province of Chiang Mai. The first is known today as the Prince Royal's College, which began in 1887 as the Chiang Mai Boys School. Today it is a co-educational institution serving over 6,000 students from Kindergarten to Grade 12 and operates under the Church of Christ of Thailand. The second institution for the study is the co-educational Dara Wittayalai School/Academy/College, which began in 1879 as the American School for Girls. As a private Christian school, the Dara Academy today also operates under the Church of Christ of Thailand and has an enrollment of over 6,000 students (Dara Academy, 2022). However, for the study, the population was extracted from the 5th and 6th grades, with a population of 1,500 students. The sample was selected using the purposive method and consisted of two music teachers from each school and 180 total music students from both institutions.

Research Tools

The researchers employed various methods to collect data and conduct subsequent analyses. These included:

1. An interview form was created to collect information about music teacher management conditions and methods of teaching and learning music for music students in Grades 5-6.

2. The second research tool was a questionnaire concerning music learning for students in grades 5-6.
3. The third research tool consisted of both a pre-study test and a post-study test for students in Grades 5-6 who participated in the Leonard Bernstein Method Model for educational concerts.
4. The fourth tool was an evaluation form for educational concert participation students in Grades 5-6 who participated in the Leonard Bernstein Method Model for educational concerts.
5. The fifth tool was the adoption of the LBMM for *Young People's Concerts* for use by 180 5th and 6th graders in schools in Chiang Mai, Thailand.
6. The final tool was a satisfaction assessment form for educational concert participants. The researcher defined the meaning of the satisfaction assessment form using a 5-level evaluation scale and the following criteria: 4.51 – 5.00 means most satisfied (5), 3.51 – 4.50 means very satisfied (4), 2.51 – 3.50 means moderately satisfied (3), 1.51 – 2.50 means less satisfied (2), and 1.00 – 1.50 means less satisfied (1).

RESULTS

Concert Learning Model Development

From the in-depth music teacher interviews, the following information about the teaching conditions was proposed and discussed as follows:

Input

Input for the study came from music students and music teachers who were members of schools operated under the Thai Ministry of Education guidelines and administered under concepts put forth by the Church of Christ of Thailand in Chiang Mai, Thailand. The Dara Academy and the Prince Royal's Academy take male and female students from Kindergarten to Grade 12.

Much of the educational curriculum is developed by the institutions, structured from the core curriculum of various subject groups, with music being a core requirement. Each school conducts teaching and learning based on learning standards according to the core art curriculum (2008 Edition) with the following content: Basic notes and symbols in western music types and types of western instruments, characteristics of different types of bands, everyday music, and principles of being a good performer and listener.

The students selected for concert participation were between the ages of 11-13, with the average number of male and female students being the same. Each classroom contained 38-50 students who could learn the content and subject matter of music courses according to the standards of the grade level and in accordance with the indicators and core learning content in accordance with the standards set by the school and for the teachers. The data collected found that all music teachers had a bachelor's degree, a music major, a Thai teaching license, and at least ten years of teaching experience.

Learning Management Process

Information obtained from the data collection process revealed that upper elementary school music students attend arts/music classes for 1-2 lessons per week, with each lesson having a duration of 45 - 50 minutes. Moreover, each session is divided equally between dance and music with two groups of approximately 20 students. In addition, music courses are taught in both theory and practice, with students allowed to participate in after-school learning sessions from 16.00 – 18.30. Sessions include folk bands, combo string, western string quartet, choir, and orchestra.

Learning Outcomes

Regarding the learning outcomes from the music curriculum of the target schools, it was found that all the students' learning outcomes were in accordance with the learning standards and the indicators of the core curriculum of art learning subject groups. Moreover, measurement of the evaluation of practical learning showed that most students could practice instruments according to the indicators and objectives of

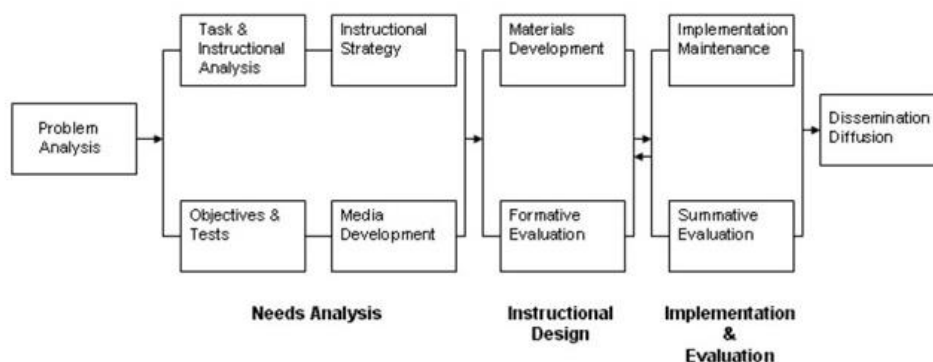
teaching and learning. Although a small number had difficulty in instrument practice, each was given the opportunity to learn and practice real instruments. This then creates an authentic experience suitable for learning real music.

LBMM Young People’s Concert Format Development

The authors used multiple resources to develop the program for Young People’s Concerts for Thai 5th and 6th-grade students. Initially, the authors adopted the project management benefits of the Seals and Glasgow Model (SGM) as it has excellent features for materials development, task analysis, instructional analysis, formative evaluation, objectives and tests, instructional strategy, and a delivery system (Figure 1) (Resiser & Dempsey, 2018; Uzunboylu & Koşucu, 2017).

Other resources adopted for the study were the ten principles of educational concerts, as discussed by Leonard Bernstein (Rozen, 1997), and the selection of media and songs according to the Suzuki Method (Akutsu, 2020).

FIGURE 1
SGM FOR INSTRUCTIONAL DESIGN



Draft LBMM Young People’s Concert Educational Concert Plans

During the conceptualization and development of young people’s concerts in Thai music education, the COVID-19 pandemic became a significant factor in how the concerts could be conducted and where and how the audience could listen and participate. The outcome of the COVID saga has been the movement of education to Distance Learning Television, and online learning, thus becoming essential pedagogical educational methods (UNESCO, 2020). This required the authors to concurrently develop two forms of teaching for the targeted schools and their students. The first was a plan for on-site teaching performances, and the other was for performances to be conducted using streaming concerts.

However, the LBMM concept was retained despite the expansion of the delivery method to online streaming. This included the adoption of eight principles for the Thai study. These included 1) language clarity (*economical use of language*), 2) *visual aids*, 3) *musical demonstrations*, 4) giving examples that illustrate points clearly and concisely (*use of analogy*), 5) using humor to emphasize the fun in learning, 6) emphasis learner participation (*praise of students/relationship to students*), 7) organize pre- and post-activity results, 8) and the summarization of content (*closing*) (Rozen, 1997, p. 125)

Media Preparation and Selection of Music

Before their use in educational concerts, media preparation and selection of songs must be made (Akutsu, 2020; Hadjithoma, 2018; Rozen, 1997). This makes educational concerts more exciting and engaging for the participants, as each person has different preferences. This directly affects the condition of the activities. Therefore, the researchers have followed the suggestions of multiple music education scholars, such as Hadjithoma (2018), who suggested that teacher and student resources and teacher training be provided prior to concert participation. Also, the choice of repertoire should depend on each concert’s

learning objectives, with the student's musical tastes and needs given a high priority in selecting music used in each concert. In Japan, Suzuki mirrored these same ideas suggesting that the selection of songs and performance media should be consistent with the learning conditions. Emphasis should be placed on intimacy and familiarity to create fun and familiarity with the performance, with song selections coming from popular movies, comics, or popular songs. The researchers selected the following songs for their Thai student concerts: *Star Wars*, *The Avenger*, *Les Miserables*, *The Thunderer*, *20th Century Fox Fanfare*, and *Motorcycle Girl*.

Concert Management Plan Quality Assessment

The investigators reviewed the educational concert management plan based on LBMM ideas for use by the Chiang Mai Grade 5-6 music students using five assessment experts. These included three individuals who were music experts and two who were education experts. The outcome from the experts' assessment revealed an average mean of 4.82. Moreover, the experts suggested a larger variety of popular sample songs which appeal to a larger audience and age group. Also, it was suggested that instruments be adapted to the language of the song/music. As an example, a Thai song should use Thai instruments. Moreover, in organizing activities, the researchers can carry out the activities homogeneously without separating them into topics that may be forgotten and not fully explained.

Input From Experts

Results from the experts' evaluation process to check the quality of the educational concert management plan for young people's concert participants, the researchers took advantage of the recommendations and other expert opinions to improve and modify the LBMM conceptual educational concert plan.

These changes include adding new songs and inserting the *Star Wars Theme Song* 'Introduction' by John Williams as an introduction before the concert. Also, the *20th Century Fox Fanfare* by Alfred Newman was used as the introduction to the second educational concert series to create interest and draw the participants' attention.

The experts also suggested that pre-concert activities be better prepared with descriptions of all instruments in the same language, with the explanation of the name of the instrument in Thai and English at the same time. Also, for a more precise understanding, each instrument should be introduced one by one, with the overall description of the content divided into musical instrument groups, including woodwind instruments, brass wind instruments, and percussion instruments. Before explaining each instrument in a small group, this should be done in detail to focus on creating understanding and reducing confusion for the listener.

Experimental Application of the LBMM Educational Concert Formats

The investigators adopted two expert reviewed and revised educational concert plans from the Lennard Bernstein '*Young People's Concerts*' series (Kovács, 2018; Rozen, 1997) using principles of classical music concerts and the types of international musical instruments by applying them to the students who are the target audience. The learning outcomes were measured before and after (pre-test/post-test) the scheduled educational concerts, and the results were recorded after the activities.

Table 1 reveals that the students had higher average scores on both tests after participating in the two educational concerts. Before participating in the first set of activities (efficiency of concert activity 1), the students had an average mean of 7.78 on their pre-test. At the same time, there was a significant improvement after the concert, as their post-test scores had an average mean of 8.16 (Kraiklang et al., 2017). Concerning the efficiency of concert activity 2, the students had a pre-test average mean of 7.70, while their post-test participation score was 8.15 (Table 1).

TABLE 1
LBMM EDUCATION PRE-TEST AND POST-TEST ANALYSIS RESULTS

Concert activity	Students	Concert Pre-test			Concert Post-test		
	N	mean	SD	%	mean	SD	%
Efficiency of concert activity 1	180	7.78	0.43	77.8	8.16	0.60	81.6
Efficiency of concert activity 2	180	7.70	0.46	77.0	8.15	0.65	81.5
Average efficiency for concert activities (E_1 / E_2) = 81.6/81.5	180	7.74	0.44	77.4	8.15	0.63	81.5

Assessment and Improvement of Educational Concert Formats

Investigation of the effectiveness of an educational concert activity model based on the concept of LBMM for upper elementary school students used the 80/80 standardized activity package efficiency using the E_1/E_2 efficacy formula (Kraiklang et al., 2017).

Table 2 shows the LBMM educational concert activity results with N=180 upper elementary school students. It is a 1:100 performance test with a process efficiency value of 77.85 (E_1) and a resultant efficiency value of 81.58 (E_2). For the *classical music* performance activity, the process efficiency value (E_1) was 77.83, and the resultant efficiency value (E_2) was 81.61. Concert activity two was concerned with the *classical instrument types*. The process efficiency (E_1) was 77.88, and the resultant efficiency (E_2) was 81.56.

TABLE 2
PERFORMANCE VALUES OF THE LBMM EDUCATIONAL CONCERT ACTIVITIES (N=180)

Concert activities	$\sum X_1$	A	E_1	$\sum X_2$	B	E_2
Concert activity 1-Classical Music	1401	1800	77.83	1469	1800	81.61
Concert activity 1-Classical Instrument types	1402	1800	77.88	1468	1800	81.56
Concert activity averages	1309	1800	77.85	1493.5	1800	81.58

In the assessment of the two educational concert management activities, there was no more significant than a .50 discrepancy in outcomes or variance of outcomes, which was considered an efficiency criterion. The learning evaluation determined that the learners gained knowledge and had fun from participating in the activities. By learning the content related to the principles of classical music performances, they could answer questions and tell the five principles that should be followed for attending classical music performances. Besides answering the questions, it was found that the students who participated in the activities showed interest and participated in many performances. This included sessions where they answered questions, clapped their hands, and expressed joy with the performances. Moreover, in sessions where educational concert activities were focused on types of classical instruments, participants could name and describe the instruments and differentiate which was used in each performance.

Student Satisfaction Assessment

Finally, the satisfaction assessment results of the two educational concert activities showed that the students who participated in educational concert activity 1's classical music concert were at a high level (mean = 4.46). Student satisfaction with educational concert activity 2's identification of types of classical instruments was even higher, with a mean = of 4.59.

DISCUSSION

Modifications to Concert Presentations due to the Covid-19 Pandemic

The study was conceptualized, developed, and implemented during the outbreak and the global COVID-19 pandemic. As with many educational studies during this period, where close contact between teachers, students, and researchers is usually expected, this became problematic at best. Additionally, Thai MOE regulations were enacted where traditional classroom settings were eliminated due to distancing requirements. Other means, such as Distance Learning Television, and online learning, became the pedagogies for learning (UNESCO, 2020).

Therefore, the authors created two methods for the LBMM young people's concert activities. These were a traditional learning management plan for on-site, classroom use and an off-site, online format using Live Concert and Streaming Concert formats.

Development of an Educational Concert Management Model

The LBMM education model and its methodology reviewed ten fundamental principles identified by Rozen (1997: 125 – 128) as used by Leonard Bernstein in his Young People's Concerts. The authors modified the ideas from these ten main themes to fit into the Thai context of learning and teaching to 5th and 6th-grade upper elementary students. Moreover, it must be remembered that the COVID-19 pandemic and the resultant teaching restrictions led to the modification of the model. However, eight main ideas were adopted to the online environment and for use with Thailand's core curriculum criteria.

The eight guiding principles the authors adopted are 1) language clarity (economical use of language), 2) visual aids, 3) musical demonstrations, 4) giving examples that illustrate points clearly and concisely (use of analogy), 5) using humor to emphasize the fun in learning (Campbell, 1987), 6) emphasis learner participation (praise of students/relationship to students), 7) organize pre- and post-activity results, 8) and the summarization of content (closing) (Rozen, 1997, p. 125 - 128) (words in italics are direct phrases from Rozen's thesis).

The LBMM Educational Concert Format

The LBMM education model is consistent with the use of music as a tool for human development (Ogawa, 2010), cross-cultural knowledge (Chandransu, 2019), population unification and common identity (Udakarn, 2021), fun and interactive learning (Hadjithoma, 2018) and individual discipline (Akutsu, 2020). Agüero (2004) has added that educational concert design should have defined goals, which generally fall under music appreciation, education, entertainment, or convenience. Therefore, educational concerts are suitable music activities for organizing child learning and exposing them to various types of international instruments by watching actual music performances.

Another factor that was an accidental outcome of the study (due to the COVID-19 pandemic) was the introduction of digital media and an online learning environment, thus potentially increasing the digital literacy of each concert participant (although this aspect was unmeasured). As digital literacy is a lifelong learning requirement for 21st-century knowledge workers, online and streaming concert performance participation has the potential to contribute to these goals. It deserves further in-depth study and analysis (Kanawapee et al., 2022).

Another potential benefit of creating online Young People's Concerts' comes from the negative findings in research from Hadjithoma (2018) in Cyprus and Laovanich et al. (2021) in Thailand. Both studies identified extensive weaknesses in music education in their respective countries. Some of the more glaring problems were in Cyprus, where the author determined that no music or concert material was available from national education authorities. In contrast, in Thailand, the authors reported that only 68.9% of Thailand's 'music teachers teaching in government schools had obtained a degree in music or music education. Thus, the ability to create and stream concerts and music education 'downstream' to any teacher or institution that needs them dramatically benefits the students' final users.

CONCLUSION

The study's original intent was to develop a music learning model based on nearly half a century of teaching experience from 'America's music teacher and concert maestro, Leonard Bernstein. The review of the relevant literature determined that there were ten main themes in teaching young people music using concerts. Adopting most of these principles, the authors developed what they now refer to as the *Leonard Bernstein Music Method (LBMM) education model*.

However, during the studies conceptualization, development, and actual testing of the youth concerts on a sample group of 5th and 6th-grade music students in Chiang Mai, Thailand, the ravages of the COVID-19 pandemic turned traditional education upside down. Therefore, the actual concert teaching was delivered to the 180 students online and as a streaming video.

Efficiency results from the two concerts were rated well above the 80% cutoff, as the first concert's classical music performance, the *classical music* performance activity had a process efficiency value (E_1) of 77.83, and the resultant efficiency value (E_2) was 81.61. From the second concert activity concerned with *classical instrument types*, the process efficiency (E_1) was 77.88, and the resultant efficiency (E_2) was 81.56. Combined, the overall youth concert process efficiency value was 77.85 (E_1), with a resultant efficiency value of 81.58 (E_2). It is also important to note that music student participation satisfaction assessment results for the two educational concert activities showed that the students who participated in educational concert activity 1's classical music concert were at a high level (mean = 4.46). In contrast, the results from concert 2's types of classical instruments were even higher with a mean = of 4.59.

Therefore, it can be concluded that the study validated the LBMM education model and showed that the educational concert format, even during the COVID-19 pandemic, is a highly useful tool for teaching and learning music. It is hoped the study can help guide other educators to use similar methods in music education for young people.

SUGGESTIONS FOR APPLYING THE RESEARCH RESULTS

It was well-established from the literature review and this study's experts and students that music selection plays a critical role in the success of each educational concert. The music and songs motivate the students to learn and keep them focused on what is happening in each concert. Therefore, the organization and selection of the educational content will make learning more effective.

Teaching through the use of music is not limited to just music students, as many teachers of English as a Foreign Language (EFL) already know. Moreover, how far could Kindergarten teachers get without 'Old McDonald's Farm' and similar learning songs? Therefore, music is broad in scope and fun to experiment with. New ways need to be investigated in how music education can be applied to other disciplines. Simply stated, music can brighten up an otherwise dull day.

SUGGESTIONS FOR FUTURE RESEARCH AND LIMITATIONS

As the COVID-19 pandemic necessitated the movement of educational concerts onto an online and streaming video format, the need for increased digital skills and related digital devices such as smartphones became apparent. Therefore, future studies that evaluate online educational music concerts for young people should establish mechanisms to see how digital literacy is also affected during the music concert education process.

As established from the literature review, there is a global and Thai shortage of educational resources and music teachers. Therefore, research should be conducted on establishing a music learning community to develop and support teachers working with limited to no resources.

This LBMM educational concert management model should be adopted by other institutions and tested with sample groups different from those of this study. Future studies should also use a control group using traditional classroom methods compared to online and streaming concerts.

The educational concert format was limited to certain types of songs and instruments. This can be expanded or changed in future studies to compare how this affects learner success.

Finally, the study was limited in its content and learning objectives. These could be expanded in future research to be more effective.

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