

JAZZ HISTORY IN THAILAND: FROM PROFESSION TO MUSIC EDUCATION

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Abstract

This qualitative research has collected exhaustive data on topics ranging from the history of jazz in Thailand to the genre entering the realm of music education. Cassettes, CDs, gramophone records, online databases, research articles, and extant documents form the basis of the investigation. Observations and in-depth interviews with seventeen key informants—jazz teachers, jazz event organizers, jazz musicians, and business owners—were conducted. The study shows that initially, jazz in Thailand was inextricably linked to the entertainment venues in which Siamese aristocrats dined and were entertained. The subsequent growth of a jazz society involving musicians, music activists, jazz writers, jazz businesses and foreign-trained graduates became the catalyst for the development of a system that did not rely on formal education. Later, jazz big bands in government organizations, high schools, and universities came into existence. Presently in higher education, the three giants of Mahidol University, Silpakorn University, and Rangsit University offer outstanding music programs. Once considered a singular entity, the growth of jazz education has caused Thai jazz society to spread into various dimensions, including jazz in businesses and activities, performances, and education.

Keywords:

Jazz history, Thailand, Jazz profession, Music education.

INTRODUCTION AND BACKGROUND

It is said that the enslavement of the Black Africans in the United States during the eighteenth and nineteenth centuries, resulting in the cult of the African singing and playing, instigated the emergence of jazz (Burnett, 1985; Lertsatakit, 2014). Black Africans taken into the New World included the Senegal, Yoruba, Amiens, and Ashanti, all of whom sang while working in cotton fields and agricultural areas (Luepradit, 2002). Later, jazz took form as a new musical genre, and was adopted into use in dance sessions, films, and the recording industry. From its provenance in the town of New Orleans, jazz spread to many other major cities such as Chicago and New York, and it diffused all over the world, including to the land of Siam, where it was particularly found in Western entertainment venues as music for dance (ibid.).

The emerging trend of jazz in Siam began in the reign of King Chulalongkorn (King Rama V) as a form of dance music in hotel ballrooms. Later, almost at the end of the era of King Vajiravudh (King Rama VI), there was a full-fledged acceptance of jazz, with Luang Sukhum Nai Pradit acting as a patron of the first Siam jazz band, the Rainbow Club (Napayon, 1996). Aside from live performances, people enjoyed dancing to music from vintage vinyl records. During the reign of King Prajadhipok (King Rama VII), there emerged additional entertainment venues such as bars and ballrooms for dancing enthusiasts. Consequently, the growing popularity of jazz attracted shop owners and Filipino musicians: The former wanted to open businesses and the latter to earn a living (Amatyakul and Duangchantip, 2006). At that time, many jazz big bands, such as *Sri Krung* Sound Film Company, Thai Film Sound Company,

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Wong Dontri Krom Kosanakarn, Military Band, and *Duriyayothin* Band, were in competition. The reign of King Bhumibol the Great (King Rama IX) can be treated as the Renaissance of jazz in Thailand: The monarch was a jazz musician. He composed 49 songs in many forms such as New Orleans Jazz, Latin, March, Walt, and Ballet, ensuring the unstoppable popularity of jazz and making staunch jazz listeners out of a proportion of the Thai people (Srikranon, 2016).

Despite the growing popularity of the royal compositions and his patronage, jazz in Thailand has not been a mainstream music genre and it is limited to a small number of dedicated followers. This is combined with the unfortunate circumstance that, in the past, jazz was banned from being studied. Phra Jenduriyang, an acclaimed Western music master, stipulated to his pupils that no one should be allowed to practice jazz. The rationale behind the stipulation was that jazz was the music of the slave and that it would tarnish a classical music career (Kuabutr, 2016). At present, however, these sentiments are thoroughly outdated, and jazz has become highly recognized by the music society; it attracts committed professional musicians and benefits from status as a major subject in higher education.

The rise and fall of jazz in Thailand have captivated music educators, especially with its path from a forbidden musical genre to a hugely in-demand subject in universities. In this article, we will provide historical background on the development of jazz in Thailand, and then a detailed investigation of how jazz permeated into the university education system, first centered in Bangkok and then becoming widespread to other provinces of Thailand.

RESEARCH DATA COLLECTION

I collected data from both primary and secondary sources relating to jazz in Thailand. The secondary sources comprise pamphlets, photos, tape recordings, CDs, online databases, and previous scholarly works. The gathering of the primary source was carried out through observation and interviews. I focused the study on Bangkok as the center of jazz activities in Thailand, and where its histories and movements were easily traced. Nonparticipant observation revolving around jazz music activities were conducted in various areas. Furthermore, using a purposive sampling method, 17 key informants involved in jazz in Thailand were interviewed in depth—these included jazz teachers, jazz music organizers, jazz business owners, jazz professionals, jazz artists and professional musicians, and jazz writers. Before conducting research, research protocols and research tools were obtained through the Human Research Ethics Review Board of the social sciences Faculty of Social Sciences and Humanities, Mahi University. To collect exhaustive data, I used observations and interview questions. I categorized the collected data into themes and analyzed the themes by using descriptive analysis. The purposes were to narrate jazz history in a chronological order and to investigate in detail how jazz as profession has asserted itself in the Thai music education system.

THE HISTORY OF JAZZ IN THAILAND

The reign of King Rama V (1868–1910) is considered the beginning of jazz in Siam, with the use of manual turntables to play music for foreigners to dance to in luxury hotels such as the Oriental and the Trocadero. Dancing to a small band—with the piano and the violin as the main instruments in Ballroom Dancing, Slow, Waltz, or Quicksteps—permeated the Siamese upper-class circle (Amatyakul and Duangchantip, 2006). During the reign of King Rama VI (1910–1926), there was an emerging recognition of a Western classical music band called *Wong Kraung Sai Farang Luang*, which was administrated by Phra Jenduriyang (Napayon, 1996). Segregated religiously from classical music, Khun Saman Siangprachak (1918–1925), one of

the students of *Phra Jenduriyang*, was barred from playing jazz. Reluctant to follow this order, he and others chose to become jazz musicians, this giving birth to the beginnings of jazz as they began earning extra money by playing jazz at nighttime venues such as Siam Hotel, Jasmine Beer Hall, and Oui Lee. All these places were full of people seeking entertainment and alcoholic drinks. The band serving in such places usually consisted of piano, saxophone, trumpet, banjo, tenor, bass, and drumkit. It was from these shows that jazz bands for dancing began to emerge.

During the reign of King Rama VII (1925–1934), there was a famous entertainment venue called “Beer Hall” selling Western liquors, cigarettes, and cocktails with a regular band playing international songs for Westerners to dance in quickstep or foxtrot to a piano along with two violins and sometimes a drumkit. The electric atmosphere resulted in jazz becoming more popular in Siamese society in tandem with a growing demand for such musicians from the Philippines. In addition, *Luang Sukhum Nai Pradit*, a foreign-trained graduate, was an important patron of jazz after his return from the United States. He formed Siam’s first Dixieland style jazz band in Rainbow Club, serving *Wang Phayathai* Hotel, Spot Club, Europe Hotel, Polo Club, and Oriental Hotel. Following his example, later “Yasband” of Tor Ngek Chuan, Pranboon, Manit jazz band (Siam’s first female jazz band), and *Ke Ta Se Wee* band became known. It was during the reign of King Rama VIII (1934–1946), when Siam became known as Thailand (in 1939) that a starting point of Thai democracy was heralded (Dantragoon, 2002), and this made Thai people keener to dance in lively nightclubs and entertainment venues. In 1935 and 1937 respectively, two more jazz bars—Ballroom Ballroom, and Oui Lee (at Wang Burapha)—came into business and started to attract wealthy people. In addition, big bands had started playing for Thai films: Sri Krung Sound Film began to thrive between 1936 and 1938, and Thai Film Sound Company in 1936. Also, many more bands such as the Army Jazz Big Band (1938), the Band of the Advertising Department (1939), Duriyayothin Band (1939), the Crown Property Band, Wayubut Band, and an unknown band that played in the theater troupe on the radio, were also operating at the same time (Napayon, 1993). The establishment of these bands added to the musical atmosphere after the inception of a number of jazz bands in government agencies.

The reign of King Rama IX (1946–2016) was an era in which jazz in Thailand dramatically developed, punctuated by the birth of Suntharaporn Band on November 20, 1939. Suntharaporn Band, as a big band, lent itself well to serving dances including the Waltz, Slow, Tango, Quick Step, Rumba, Bolero, Begin, Cha Saharanpur Cha, Mambo, and Samba, all of which gained immense popularity throughout the country. In the years of 1943–1947, there were no limits for the many more jazz bands that emerged, including the Nakhon Sawan Band, Luk Fa, Luk Thale, Sam Som, and Luk Pradu. There were also private agency jazz bands gaining popularity, including Phantreesilp Band, Por Chuen Prayot, Bangkok Cha Prayut Cha, Chang Dang, Ketawat, and Prasanmit. King Bhumibol Adulyadej, a jazz lover, laid important foundations underpinning jazz in Thailand. He began to compose his first song, “Candlelight Blues,” in 1946, and subsequently there were other 49 melodious royal compositions in various styles, including New Orleans Jazz, Swing, Latin, March, Waltz, Ballet, and theme songs (Srikranon, 2016). To popularize those compositions and to spend his leisure time, he established Or Sor Wansuk Band, the band that allowed royal family members and government officials to play music on Fridays. The name of this band was originally Lai Khrram Band, and it played various songs, including international songs, popular songs, and jazz songs. In 1952, he established a radio station at *Amporn Sathan* Hall called “Or Sor Radio Station” and allowed the Lai Khram Band to broadcast at the station on Fridays. Aside from this royal favorite, in the business realm after 1957, Thai jazz musicians diversified greatly in the types of music they played, blending different musical styles into new entities. This led to the expansion of the Thai jazz circle as it

became involved in the music business sector. All of these vibrant activities and the growing popularity of jazz laid a foundation for an initial jazz education movement in 1998.

Despite initial social disapproval of jazz's involvement in the education system in Siam, nowadays, jazz in Thailand has become an important part of the study of music in higher education, with courses akin to bachelor's, master's, and doctoral degrees in the United States. Today's jazz education is a byproduct of a dynamic, multidimensional jazz society featuring foreign-trained musicians, jazz writers, local musicians and artists, jazz businesses, various jazz activities, and jazz listeners. At present, three university giants, namely Mahidol University, Silpakorn University, and Rangsit University, have supported jazz music education as we recognize it today.

EARLY JAZZ EDUCATION IN THAILAND

As we have seen, jazz entering Siam during the reign of King Rama VI as music for dancing in entertainment venues was a catalyst for the social gatherings of professional musicians in entertainment venues that laid a foundation for an early jazz society in Thailand. Although jazz barely featured in the realm of education, it continued to exist as a form of popular music, and it became a valuable art that gained greater acceptance in society. The first jazz band, Rainbow Club, was a small jazz band founded by *Luang Sukhum Naipradit* in 1926. He collected musicians from *Wong Kraungsai Farang Laung* and later chose to collaborate with his friends Prince Panuphan Yukol, Pot Sarasin, and Chan Bunnag to form a new big band called Thai Film Sound Company and appointed Aua Soonthornsanan to be the band leader (Napayon, 1996). Initially, jazz was a music not considered suitable to be studied. In the past, jazz learning was associated with thorough listening and memorization, and it paid no regard to music notation. This put limits on organizing or distributing musical ideas, an obstacle to formal educational processes (Tolson, 2013). In the eyes of music educators, jazz was unequal to classical music, and this translated into it being marginalized from education. However, *Luang Sukhum Nai Pradit* brought jazz notation from abroad along with three Filipino musicians Billy Flores (Keti Ketakorn), Pe Peng (Piya Watittakom), and Joe (Pinyo Surawat) to eventually underpin jazz education in Thailand (Napayon, 1996). Billy Flores played a critical role in early jazz because Eua Soonthornsanan Group wanted to learn jazz from this Filipino guitarist. Later, he became an arranger, giving songs a jazz accent for Suntharaporn Band and providing professional comments on the royal compositions to make them jazzier. Within early jazz society, the knowledge of the seniors was transferred to the younger generations in various ways. Eua Sunthorn Sanan proposed that Nart Thavornbut was a senior among Phra Jenduriyang's disciples and mentioned that he taught him jazz (Obituary of Aue Sunthornsanan. n.d.).

As jazz began to spread into the film business and government organizations, it too began to permeate Thai music society and the people more widely. The rapid spread of jazz came with an unstoppable demand for education. The royal compositions not only allowed the Thai people to gradually get to know and absorb the accents of jazz, but they later came into play in education; for example, in art learning groups in Grade 3 of the Core Curriculum of Basic Education 2008, it is compulsory for children to learn royal songs. Suntharaporn Band was a role model exemplifying the demand for jazz big bands in universities. Jazz began to be a must-have in every educational institution in Bangkok, including the big bands of Kasetsart University, namely KU Band (Music Club, Kasetsart University) and CU Band (Music Club, Chulalongkorn University). These are the first two university jazz bands in Thailand. The bands were also encouraged by King Rama IX to play on the radio station that he founded. The late

King was pleased to permit bands from different universities to play music at the radio station on Fridays (Workpointtoday, 2021).

SCHOOL OF JAZZ: NONFORMAL EDUCATION SYSTEM

Jazz diversified markedly from a confined jazz society to wider public recognition as professional jazz musicians and artists began exhibiting their talents in jazz restaurants and business activities. These account for all of the major stimuli for jazz in Thailand that brought about the initiation of jazz music education. Following social acceptance for informal educational institutions, foreign-trained jazz musicians started to open jazz music schools: Pratak Faisupakarn of Supakarn School of Music and Anon Sirisombatwattana of Anon School of Music in Bangkok, Ittinan Intharanan of Woranan Music School in Chiang Mai province, and Samran Thongton of Tritone Music Studio in Phuket Province. In addition to these privately owned music schools, Manrat Srikranon, a jazz master who graduated from Berkeley College of Music, USA, is believed to have laid a foundation for jazz education at Silpakorn University. Another important figure is Asst. Prof. Dr. Den Euprasert, who created the first jazz course in Thailand. These individuals are gamechangers—they were professional jazz musicians who turned their focus to music education.

The first jazz music school was Supagarn Music School, found by Pratak Faisupakarn in 1983 on his return from Berkeley College of Music. Knowing that there were no jazz music courses in universities, he spearheaded jazz activities, wrote articles and books on jazz, as well as opening of his school. His involvement in such creation gave birth to an expansion of jazz society and created many professional jazz musicians, including Nakarin Teerapinan, guitarist of T-Bone Band. Pratak is now a jazz guitar teacher at Silpakorn University. Anon School of Music, Thailand's second nonformal jazz school was founded by Anon Siri Sombat Wattana, one of the most prominent Thai jazz guitarists. He also returned to Thailand after studying jazz in the United States and was committed to providing his exhaustive knowledge and experience in jazz to Thai musicians. He taught a number of professional Thai musicians and artists, including Wuttichai Leasathanakij, a jazz guitarist and currently the Dean of the College of Music at Silpakorn University, and Jeerasak Panpum, a well-known guitarist who possesses an enviable versatility in playing various genres, particularly jazz.

There are two major jazz music schools based in provincial areas. First, Woranan Music School in Chiang Mai was founded by Ittinan Inthanan, and this was followed by Tritone Music Studio Phuket School of Music in Phuket, which was founded by Samran Thongton—the person responsible for spreading the glory of jazz in southern Thailand. All in all, Thai musicians graduating abroad and returning to associate with others in Thai jazz society brought about the expansion of jazz in wider society. Not only does jazz serve revelry in entertainment venues, but now it also underpins the future of music education in Thailand.

JAZZ IN THE THAI EDUCATION SYSTEM

Jazz and the craze for big bands precipitated the first two Thai universities establishing KU Band and CU Band, respectively, ensembles that play music at university events with a repertory revolving around the royal compositions and *Suntraporn* popular dance music (Faisupakarn, interview). Nowadays, many universities have a jazz band of their own, whether small or large. Universities offering music education have also introduced jazz-related courses into their curriculum, covering jazz theory, jazz ensemble, jazz history and improvisation, and so on. Since these jazz courses began to be of importance in educational institutions, leading universities—College of Music, Mahidol University, Faculty of Music, Silpakorn University,

the Conservatory of Music Rangsit University and their counterparts—all decided to bring jazz programs into their institutions.

The Jazz Program of College of Music, Mahidol University started in 1998. Sukree Charoensuk, the Dean, ordered that the first jazz music program in Thailand must be taught at bachelor's degree level. With the help of Den Yuprasert, a famous jazz pianist who was responsible for academic affairs at the time, they engaged qualified jazz musicians Noppadol Tirataradol, Krit Buranavittayawut, and Darin Pantoomkomol to teach at degree level. Following its successful implementation, the jazz degree was extended to master's degree level in 1999 (College of Music, Mahidol University, 2011). Later, the expansion of jazz education also spread to upper secondary education when the College of Music established its Precollege and a jazz major for high school students was established in the Music Preparatory Course in 2001. The College of Music has provided numerous jazz musicians—either professional players or teachers—to Thai society. Some of them now work as jazz professors in Silpakorn University, Rangsit University, and Bansomdet Chaopraya Rajabhat University. Among such people are two particularly prominent jazz musicians. The first is Kom Wongsawat, the first doctoral candidate in jazz music. After graduating, he went on to study for a master's degree and then he earned a Doctor of Musical Arts in Jazz Performance—Instrumental from Frost School of Music at the University of Miami, Florida, USA. The other is Pamai Cherdkiatisak, the first Thai guitarist to have been honored at an international jazz contest (winning 3rd prize). Nowadays, many jazz musicians still desire to pursue the Doctor of Music (DM) International Program, the first doctoral degree in jazz education in Thailand.

The Faculty of Music at Silpakorn University became the second institution to offer an undergraduate jazz program in 1999. With knowledgeable lecturers such as Manrat Srikanon, professor in Jazz Composition between 2009 and 2012, it offered a master's degree in music (Music Research and Development) in five subjects, jazz being one. Besides Manrat Srikanon, today there are many famous jazz teachers and artists teaching at this university, including Nakarin Teerapenan, Daniel James Phillips, Saksri Vongtaradol, Wootichai Lertsatakit, and others. The university has produced jazz musicians, artists, and teachers such as Passakorn Morasilapil, an outstanding Thai jazz saxophonist, Dan Phillips Trio, and Sunny Trio.

The College of Music, Rangsit University was established in 2002, run by Den Yuprasert, and later a bachelor's degree and a master's degree program in jazz music ensued. Currently, support to the college has been given by famous jazz teachers such as Den Euprasert, Teerus Laohverapanich, Nop Prateepasean, Changton Kunjana, and Jetnipith Sangwijit. This is also the third university to produce jazz students with recognized skills in Thai jazz society. Other universities such as College of Music, Bansomdejchaopraya Rajabhat University; Faculty of Fine Arts, Srinakharinwirot University; Payap University; Burapha University; and Thaksin University (Kuabutr, 2020) are higher institutions that offer a bachelor's degree in music with jazz courses for students to choose from.

The increasing popularity of jazz and the growth of jazz education are connected. Students from the upcountry began to study jazz in universities in Bangkok and brought burgeoning knowledge and practices back to the provinces. In addition, with the growing number of jazz students and intensive rehearsing, more jazz bands were formed in provincial universities and high schools, resulting in the organization of the annual International Jazz Conference, which has seen increasing participation of bands from every corner of the kingdom. When educational institutions produce more jazz musicians for society, new generations of musicians show that they are ready to follow them into the profession: artists, music business owners, and jazz music teachers.

Educational gains in today's digital world are not only classroom based—a myriad of jazz music material is readily accessible online. Knowledge is shared via media channels such as Facebook, Instagram, and YouTube. Facebook pages called Jazz Jae and The Woodshed, for instance, provide updated information. The growth of Thai jazz music education has also resulted in an increase in the writing of textbooks and research articles for university classes and public usage.

JAZZ ACTIVITIES IN THAILAND AND THEIR KEY FIGURES

Music education has not single-handedly propelled the jazz movement in Thailand. Other factors contributing to jazz culture in the kingdom include multidimensional factors such as jazz festivals, the first of which was held in 1995 at *Suan Amphon* Hall. Such music festivals continue up to today—examples include the Bangkok Jazz Festival at *Sanarmsuepa* between the years of 2003 and 2007 and Hua Hin Jazz Festival from 2003. Currently, jazz activities are held continuously—Hua Hin International Jazz Festival in Hua Hin, *Chom Wang Fang Plang Banlang* Jazz at Chao Samran Beach, Phetchaburi province, Chiang Mai Jazz Festival, Thailand International Jazz Festival 2018 in Chiang Rai Province, and Saraburi International Jazz Day Music Festival 2019, Saraburi Province. Other impressive activities include various workshops and mini concerts, and those of Bangkok Swing Dance group, which organizes dances using jazz. The jazz activities in Thailand reflect the expansion of jazz society. Supported by event organizers, musicians, media organizations, and listeners, these events have increasingly spread to provincial cities, with the growing acceptance of jazz in Thai society. The flow of such jazz activities sets an example for similar activities to be held in educational institutions that go on to play a crucial role, contemporary to those held outside universities.

First, a jazz activity that enthralled many jazz musicians, amateurs, and professionals alike is Thailand International Jazz Conference (TIJC), which is run by College of Music, Mahidol University. It has been held annually since 2009. All activities in the festival, such as jazz camps, workshops, a jazz contest, and performances by world-class jazz musicians, are aimed at supporting educational achievements. In 2018, for example, Mike Moreno, Will Vinson, Kevin Hayes, Orlando Le Fleming, and Henry Cole were exclusively chosen to exhibit their musical talents in front of 245 concert participants (College of Music Mahidol University, 2018). Such activities have proved attractive to music institutions across the country because they also provide opportunity for jazz bands in various educational institutions to demonstrate their skills.

Second, Thailand Jazz Competition (TJC) has been run by the Faculty of Music Silpakorn University since 2005. Jazz musicians come to the competition with the aim of taking home the King's Cup Jazz Contest. The purpose of the event is also to honor King Rama IX, a royal patron of jazz in Thailand. It is clear that this activity can boost academic standards of jazz in Thailand.

Finally, Thailand Jazz Workshop, run by The Conservatory of Music Rangsit University since 2013, is a project and activity whose purpose is to enhance educational standards. The workshop includes coaching on playing, practicing, and understanding jazz, on the appreciation of theory and practice, jazz history, listening, improvisation, and jazz combos and big bands. In 2018, it involved a total audience of 212 people; participants were mostly students (Rangsit University, 2018). These activities show that there is a correlation between jazz music activity and education, as more young people are becoming jazz enthusiasts. It also shows that jazz creates common interest within the jazz musician world, as players often become listeners and vice versa, generating a strong driving force.

The awakening of jazz education since 1998 has established long-lasting standards in the profession, enabling jazz musicians and students to gain higher skills. Those groups therefore go on to create more jazz works, most of which are connected with the institution's own jazz teachers and students—for example, Passakorn Mora Artist, Natt Bantita, Pomelo town, Sunny trio, and Dan Phillip have created their own albums. Nightclubs, especially in Bangkok and surrounding areas, are where jazz students, alumni, and university jazz teachers come together to play. Venues in the capital include Bamboo Bar, Brown Sugar, Saxophone Pub, Witch's Tavern, Smalls, SoulBar, FooJohn Building, and Alone Together. There is also a wave of scholarly work by jazz teachers—teaching material and books for sale outside these educational institutions. This increases the volume of publications that contributes to the creation of a new body of knowledge about jazz, accessible in a public space.

CONCLUSION AND DISCUSSION

The thriving of jazz in Thailand was a corollary of a social dancing craze during the reign of King Rama VI. As a result, most Western-minded aristocrats who had a propensity for drinking, dancing, and listening to music in entertainment venues became prime targets for shop owners seeking to open businesses that catered for these lifestyles. Jazz was one of many mechanisms to fulfill these needs (Phiphawakorn, 2009; Choksuansap, 2011). The royal compositions of King Rama IX imbued Thai people with appreciation for the beauty of jazz, and they have been an invaluable source for the growing number of jazz listeners in Thailand since 1946. Thai people have gradually and unconsciously internalized the accents of jazz. In addition, the royal compositions are a source of study embedded in the core curriculum of middle school education. This shows that the unquestionable talent of King Rama IX has contributed greatly to the underpinning of jazz education in Thailand.

In addition to the royal compositions, songs of Suntaraphon Band also played an important role in music for dance, leading to the musical ensemble called the “big band” becoming so trendy that it was hard for a number of universities in Bangkok, such as KU Band (Kasetsart University) and CU Band (Chulalongkorn University), to resist joining with their own bands. KU Band and CU band were among the two big bands playing jazz on King Rama IX's radio station on Fridays (Workpointtoday, 2021). Pratak Faisupakran (interview) noted that it was the royal compositions and the popular dance songs of Suntaraphon Band that beckoned the emergence of big bands such as KU Band and CU Band.

This all comes despite *Phra Janeduriyang's* derogatory remarks on jazz and him forbidding his disciples to play, considering it a negation of the standing of decent classical musicians and at odds with the profession. The situation was similar in the United States during the 1930s and the 1950s, when jazz was bitterly opposed by educators. Jazz practices were barred from music curriculums or banned from being rehearsed in high schools, colleges, and universities (The Herbie Hancock Institute of Jazz, n.d.:1). Two decades later, however, the bitterness towards jazz eased, with it becoming widely accepted by the educational community. First, jazz was regarded as a legitimate musical genre. Second, it is undeniable that extracurricular jazz activities in the mid-1970s and the early 1980s were such a huge success, and as a result, a new wave of music education began to embrace jazz into its territory. It was not until the very end of the twentieth century that jazz education started to become a vital element of music education in the United States as well (The Herbie Hancock Institute of Jazz, n.d.: 64).

Here, jazz programs in higher education have become commonplace since the 1990s, working alongside traditional training in classical music. Some of the most prestigious American universities and music schools—Eastman, Indiana University, Juilliard, and New England Conservatory—provide jazz courses, along with 120 other colleges and universities (The

Herbie Hancock Institute of Jazz, n.d.). Parallel to this growth, nowadays, jazz in Thailand has become subsumed into the educational realm in the form of jazz music programs at bachelor's degree, master's degree, and doctoral degree levels.

After 1957, jazz's fusing patterns in Thai society were an important impetus for its growth in education, when jazz musicians who had graduated from abroad started to open informal music schools (see also, Opatant, 2015). That resulted not only in jazz diffusing into wider society but also in the genre, which had previously only been listened to in restaurants and hotel entertainment venues, being allowed to project itself into education.

At present, it is not unusual to find jazz bands, both large and small, in universities. Also, some universities with music programs have jazz-related courses, such as jazz theory, jazz band performance practice, jazz history, and improvisation, in their curriculum—this marks the onset of the formation of jazz in academia. Later, the study of jazz in the university became full-fledged. Three leading universities drive these jazz-education activities: College of Music, Mahidol University; Faculty of Music, Silpakorn University; and College of Music, Rangsit University. The growth of jazz education has created jobs for music educators, including in the provision of private lessons, the creation of online teaching materials, and the writing of new books and jazz compositions. In addition, students from upcountry have begun to come to study jazz in universities in the capital. On graduation, they bring their knowledge and jazz culture back to the provinces, becoming professional jazz musicians and private teachers, or opening jazz bars. On their return, jazz bands are also created in provincial universities and high schools. Finally, these research findings reveal that annual jazz festivals in Bangkok, such as Thailand International Jazz Conference, usually enjoy strong student participation, with learners coming from every corner to organize jazz band performances with energy and increasingly impressive ability.

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