

FACTORS RELATED TO ACHIEVEMENT IN LEARNING VIOLIN.

PRAPANSAK PUM-IN

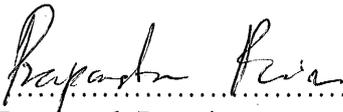
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FACTORS RELATED TO ACHIEVEMENT IN LEARNING VIOLIN.



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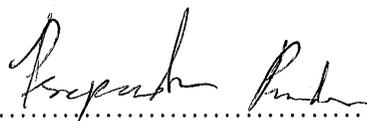


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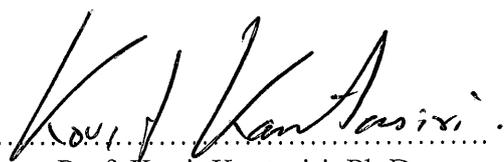
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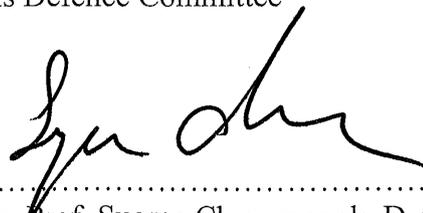
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THE FACTORS RELATED TO THE ACHIEVEMENT IN LEARNING
VIOLIN

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ABSTRACT

The purpose of this qualitative research is to study two factors related to the achievement in learning violin : home environment and motivation. The population are all the 30 violin students who have learned to play violin with me. Three steps were taken in this research: (1) The students' achievement on the violin was assessed and they were accordingly divided into three groups – advanced, standard, and low standard; (2) The students were interviewed about the influence of the home environment and home motivation on their violin playing; (3) A corresponding questionnaire was given to the parents. I considered this information and came to these conclusions.

Aspects of the home environment which positively affect achievement are good instrument, good practice space, availability of media for learning the violin such as CDs and CD-Roms, having good musical equipment and having parental involvement in the learning process. Motivated students had parents or relatives who loved playing music at home, listening to music, attending concerts, and who reinforced their children's music learning. The students who had motivation were also marked by self-motivation. They asked to learn music on their own account.

KEY WORDS : FACTORS / ACHIEVEMENT / LEARNING VIOLIN /
ENVIRONMENT / MOTIVATION

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ปัจจัยที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน (THE FACTORS RELATED TO THE ACHIEVEMENT IN LEARNING VIOLIN)

ประพันธ์ศักดิ์ พุ่มอินทร์ : 4237149 MSMS/M

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บทคัดย่อ

งานวิจัยนี้มีจุดประสงค์เพื่อศึกษาปัจจัยที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลินของ นักเรียนปัจจัยที่ศึกษาได้แก่ สภาพแวดล้อมทางบ้านและแรงจูงใจทางบ้าน การวิจัยใช้ระเบียบวิธีวิจัยเชิงคุณภาพ กลุ่มประชากร คือ นักเรียนไวโอลินที่ศึกษากับผู้วิจัยจำนวน 30 คน เครื่องมือที่ใช้ในการวิจัยมี 3 แบบ คือ (1) แบบสังเกตพฤติกรรมกรรมการเรียนไวโอลินเพื่อการแบ่งกลุ่มนักเรียนออกเป็น 3 กลุ่ม คือ นักเรียนที่ประสบความสำเร็จอย่างดี, นักเรียนที่ประสบความสำเร็จระดับปานกลาง และนักเรียนที่ไม่ประสบความสำเร็จเท่าที่ควร (2) แบบสัมภาษณ์นักเรียนเกี่ยวกับสภาพแวดล้อมทางบ้านและแรงจูงใจทางบ้าน (3) แบบสอบถามผู้ปกครอง การวิเคราะห์ข้อมูลโดยวิเคราะห์จากแบบสัมภาษณ์นักเรียนและแบบสอบถามผู้ปกครอง ผลการวิจัยพบว่า

ปัจจัยทางด้านสภาพแวดล้อมทางบ้านที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลินได้ดี คือ ลักษณะเครื่องดนตรีที่ดี สถานที่ฝึกซ้อมที่เหมาะสม การมีสื่อทางโสตทัศนที่เอื้อหนุนต่อการเรียนไวโอลิน อุปกรณ์การเรียนไวโอลินที่ดี ลักษณะการฝึกซ้อมดนตรีที่บ้าน และบรรยากาศภายในครอบครัวที่ช่วยในการเรียนไวโอลิน ส่วนปัจจัยทางด้านแรงจูงใจในการเรียนไวโอลินจากทางบ้านที่ดี คือ การมีผู้ปกครองหรือญาติพี่น้องในบ้านที่เล่นเครื่องดนตรีได้ การฟังดนตรีและประเภทของบทเพลง การเข้าชมการแสดงดนตรี ความต้องการของนักเรียนในการเรียนดนตรีกับความสนใจในดนตรี และการเสริมแรงของผู้ปกครองที่ช่วยสนับสนุนการเรียน

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CHAPTER 1

INTRODUCTION

1.1 The significance of the research

Music is the art of sound that made by humans. They have heard the sound of nature and tried to imitate until they have come up with the sound of music. Music has been a part of humans for a long time in every countries, languages and religions. Music is included in all the way of life-styles and cultures in order to prosper the heart of mankind and civilization.

It can be said that music has been related to about people throughout the history of mankind and music has been used to express the feelings and emotions such as love, sadness, joy and triumph. There are different forms of music for different purposes such as music for praising God, making a pass at woman, entertaining after work and putting children to sleep. Nowadays music is quite important because people from all over the world make use of music for entertainment and commercial. Thus music is a part of humans when they use their intellect to make music. In the Greek era , music education was founded. Since then the sound system, the musical instruments and the music theory were invented.

Currently, music education is an essential subject knowledge for all humans. The scientific research has found out that music affects the brain in the development of children. When the chemical substances in the brain make them feel good. It has an influence in their memories, their learning abilities and their thinking process. These chemical substances are called Neurotransmitter: Excitatory and Inhibitory. These substances are used to help children concentrate in their study. The chemical substances will be produced when the children do the activities or the exercises, for example, when they receive praise, sing songs and play music.

Presently, there are some new educational aspects. Howard Gardner is well known in the area of education for his theory of the Multiple Intelligences, a critique

of the notion that is existed in a single human intelligence which can be assessed by using the standard psychometric instruments. Howard Gardner's Theory of Multiple Intelligences challenges the traditional view of intelligence as a unitary capacity that can be adequately measured by the IQ tests. Instead, this theory defines intelligence as an ability to solve problems or create products that are valued in at least one culture. The "Theory of the Multiple Intelligences," suggests that the individuals perceive the world in at least seven different and equally important ways—verbal/linguistic, logical/mathematical, musical/rhythmic, visual/spatial, bodily/kinesthetic, interpersonal, and interpersonal.

The Musical Intelligence will be found in the group of musicians, composers, conductors, dancers and musical engineers.

The education in Thailand has increasingly developed because of the new cultural-globalization and long-life education. The parents who have been educated in the higher level will see the importance of music education but their expectations cannot be fulfilled in the formal education. Sugree Charoensook (2002 :4) once said, "Why can Thai education not be successfully improved? Why do Thai student not want to go to school? Why do Thai students not want to do homework? The answers for these questions are that the students do not want to do homework and easily forget what they have learned. The school does not provide anything to motivate the students' interest, especially when the music teachers have limited knowledge and abilities, the students will ignore this subject. This leads to the private music schools and the private lessons for everyone at the Seree Center, a private studio, an individual study and etc. The number of students will increase if the parents see the importance of this subject."

The researcher has experienced the various types of teaching in the formal education: the school, the university and non-formal education: in the private music school, the private lesson which can be divided into 3 groups of students: the high-standard students who have confidence in expressing and learning music, the standard students who gradually improve their learning, the below-standard students who are not successful in learning music. The researcher used the same methods and same materials to all students. Why can the students not be successfully improved in learning music? What are the factors of this problem?

The study has shown that if the parents have motivated their children and set up their home environments for music learning, their children will be good at music. According to Sonsanee Chattakup (2002 : 26-27), the data in learning music for a person who was a genius such as Andrew Lloyd Webber , a great composer in Broadway music. His parents loved music and they were the composers. Andrew had been listening to music since he was born. It could be said that he was getting used to the sound of music and it increasingly played a part in his life which led him to be a genius or he had the musical heritage from his parents. However, it is not necessary that the children who are the son and daughter of the musicians will become a genius or a musician. Music can be a hobby which helps children to relax. The important point is that the parents should give their child the opportunity to learn music. Ernest Holls was the famous musician. He was interested in music since he was young. When he was 9 years old, he loved the song “*Appollo Lyre*” so much that his parents decided to buy him the old piano. When he was 12, he could play piano as good as the national pianists. Several people thought that he could be a pianist, but he thought differently. He studied hard at school and finally he became a very successful businessman. He had several factories, but he never stopped playing piano. When he was 50, he bought the old factory and turned it into an art gallery collecting fine arts and musical art. When he was 65, he played piano with the orchestra on his birthday and sold his records together with the world pianist. Naruth Suttajit (2535:89) said that a child who is in the home environment with the musical motivation will develop the music skill more than anyone else. Thus the children should have an opportunity to listen to the various types of music in order to help them develop their music skills.

From the previous contents show that the home environment and motivation have effected the children learning. In these three groups of students, the researcher will study the home environment and the motivation of these students in order to explain the differences between the achievement and the behavior in learning violin.

The study of “The Factors Related to the Achievement in Learning Violin” is the research on the actual situation that problems occur. According to Prasti Leelapun (1998: 19), the relevant problem of the research is the researcher himself as he uses himself to be the subject of the study. The characteristic of a good researcher is the curiosity. He has to be willing to learn, prove everything, believe in the hypothesis and search for the information for the result. The researcher uses his teaching experience in this research in order to gain the actual result which will be useful for the music education in the future.

1.2 The objectives of the research

1.2.1 To study “The Factors Related to the Achievement in Learning Violin: Home Environment and Motivation”.

1.2.2 To study the goal of learning music of the students and parents.

1.2.3 To present the idea for the music education using the qualitative research.

1.3 The advantages of the research

1.3.1 To know the factors related to the achievement in learning violin.

1.3.2 The results of this research will be useful for parents who are interested in learning violin in order to help their children.

1.4 The scope of the research

1.4.1 This researcher has limited the group of students who presently study with the researcher.

1.4.2 This research is studied in two areas: home environment, motivation.

1.5 The preliminary agreements

1.5.1 The violin teachers are studied in this research and Suzuki method has been used for all students.

1.5.2 The study is not focused on gender and age.

1.6 The definition of terms

1.6.1 Home environment : The condition in which people live.

1.6.2 Motivation : The reason why something is done.

1.6.3 Learning violin : The lesson for learning violin : practices , music theory and ear training including knowledge about music.

1.6.4 Music school : The Private school of music in Thailand under the Ministry of Education.

1.6.5 Group lesson : A group of students who learn to play violin

1.6.6 Private lesson : An individual who learns to play violin

CHAPTER 2

LITERATURE REVIEW

The research on study “Factors Related to Achievement in Learning Violin” the researcher studies and realizes a great number of document and research concerning these topics as follows.

- 2.1 Theoretical and Review of the Past Study
 - 2.1.1 History of Music Education in Thailand
 - 2.1.2 Music Approach
 - 2.1.3 The environment for learning music
 - 2.1.4 Motivation
 - 2.1.5 Identifying the gifted in music
- 2.2 The Involved Research
- 2.3 View-Point of Research

2.1 Theoretical and Review of the Past Study

2.1.1 The History of Music Education in Thailand

Music Education in Thailand can be divided into 2 parts,

- (1) Formal Education by the Ministry of Education
- (2) Non-Formal Education, i.e. Private Music School is subjected to the Ministry of Education and other Music Institute and other Foreign Music Institute which have established the examination centres in Thailand.

Formal Education

The first formal Comprehensive Education Plan was introduced in 1932, during the reign of King RAMA V. The music education was not as important as other subjects such as Thai language, Mathematics, history, etc. until there was the establishment of the National Education Development Plan in 1948. It was

obvious that in National Education Development Plan of 1978 (new edition 1990), music education has become one of the major subject.

As for the National Education Development Plan of 1895 (First edition), the major subjects were Ethics, Thai language (reading and writing). The Arts subject was about painting and singing such as songs of praise, chanting songs, dancing. The teachers will set up their own lesson plans.

As for the National Education Development Plan of 1907 (Second edition), Music education was for entertaining, singing songs. The teacher will teach the music which is hard to play and all the instruments will be taught by the teachers.

As for the National Education Development Plan of 1909 (Third edition), the major subjects were Language and Ethics. The minor subject were Science and Arts. Singing was taught such as the traditional simple songs.

As for the National Education Development Plan of 1911 (Fourth edition), the curricula were Morals and Ethics, Thai language, Mathematics, Science. The boys learned gymnastic and the girls learned housekeeping. In Music education was the minor subject, and singing is just for entertainment.

As for the National Education Development Plan of 1919 (Fifth edition) The major subjects were the same subjects as in the National Education Development Plan (Fourth edition). There was a simple music notation, only reading note and singing.

As for the National Education Development Plan of 1924 (Sixth edition), the major subjects were the same subjects as in the National Education Development Plan (Fourth edition), including Handicrafts, Agriculture and Economics. The purpose of the music education was to appreciate and to be able to sing the traditional songs.

As for the National Education Development Plan of 1937 (Seventh edition), there were 11 subjects, Obligation citizen, Thai language, Mathematics, Science, Knowledge about Thailand, Drawings, Handicrafts, Singing, Healthy, Physical education, and Boy scout. There were some activities concerning songs of praise, chanting song each week.

As for the National Education Development Plan of 1948 (Eighth edition), the major subjects were Ethics , Obligation Citizen, Thai language , Mathematics , Geography and History, Naturalistics , Healthy , Drawings . The objectives of the music subject were as follows:

- (1) To practice the music and rhythm.
- (2) To entertain others.
- (3) To be used as a tool to develop the healthy spirit by using the songs such as the National anthem, Traditional songs, and Folk songs, etc.

As for the National Education Development Plan of 1950 (Ninth edition), English Language was included as one of the major subjects. The objectives of the music subject were as follows:

- (1) To practice the music and rhythm.
- (2) To entertain others.
- (3) To be used as a tool to develop the healthy spirit by using the songs such as the National anthem, Traditional songs, and Folk songs, etc. including knowledge of the rhythm and the music notation.

As for the National Education Development Plan of 1955 (Tenth edition). This was the primary curricula which had been divided into many departments – Mathematics, Naturalistic , Social Science, Activity and Foreign Language. And Music was in the department of the Social Science. The objectives of the music subject were as follows:

- (1) To sing in a choir or to solo for entertainment.
- (2) To know about the rhythm.
- (3) To produce gentle songs and the sound imitation.
- (4) To promote the music activities.
- (5) To promote the traditional music.
- (6) To encourage a taste and value in music.
- (7) To be united.
- (8) To know the music notation.
- (9) To appreciate the music harmony

Singing

- (1) To sing simple songs with the correct pitch and rhythm.
- (2) To imitate the teachers.
- (3) To sing with good intonation.
- (4) To learn the simple songs (Thai and International music) identified by the Ministry of Education
- (5) To have a correct pronunciation

Music Knowledge

- (1) To make the simple percussion instruments
- (2) To join the music activities at school

Music Taste

- (1) To have a chance to listen to good music
- (2) To be able to tell the differences of music (style & type) that they listen to

As for the National Education Development Plan of 1958 (Eleventh edition), this was the primary curriculum. Music was one of Arts subject. The objectives of the music subject were as follows:

- (1) To appreciate the art of music
- (2) To play music for entertainment
- (3) To sing, play and listen to music while dancing

As for the National Education Development Plan of 1960 (Twelfth edition), the major subjects were the same subjects as in the National Education Development Plan (Eleventh edition).

As for the National Education Development Plan of 1978 (Thirteenth edition), music was one of Drama subject. The objectives of the music subject were as follows:

- (1) To appreciate Music and Drama.
- (2) To know the basic knowledge of Music and Drama.
- (3) To have a personal development by joining the music & drama activities
- (4) To show the idea in music and have fun with music.
- (5) To know Thai drama and foreign drama.

(6) To have an individual development

As for the National Education Development Plan of 1990 (Fourteenth edition), music was one of the Character Development subject. The objectives of the music subject were as follows:

- (1) Rhythm : The body movement when there is a rhythm .
- (2) Songs : Thai tradition songs, Thai modern songs, and Songs written by The King RAMA IX.
- (3) Form of Dancing.
- (4) Rudiment of Music.
- (5) Sings : Choral and Solo.
- (6) Practicing Instruments : Thai Instruments and Western Instruments.

As for the Secondary school curriculum, music was a part of an Individual Development in the Arts subject. The objectives of the music subject were as follows:

- (1) To know the basic knowledge of Arts.
- (2) To appreciate Arts, to be proud of Thai culture and to be a conservationist
- (3) To be used as a tool to develop the healthy spirit, personality, and taste.
- (4) To perform with the capability and interests. (Ministry of Education, 1992: 47)

Non – formal Education

According to Sugree Charoensook (2001: 3), before 1957 Thailand education had problems about the philosophy of Education. Nobody wanted to learn music because music was not as important as the other subjects, In 1961, Prof. Komthorn Sanitwong was the first teacher in the Music Appreciation in many universities. Then music became the major subject which all of the graduate students (sociology, anthropology, educator) had to study. In 1967 , Mr. Thaworn Pornprapha established the first Yamaha school of music in Thailand. Most of the parents realized the importance of music, so they encouraged their children to learn music. Music became a subject that the teachers could make money. As a result, it was assumed that the formal educationists did not see the importance of

the music education . Nowadays the formal education cannot meet the need of the students who wants to learn music, whereas the non – formal education can.

The Private music school.

The first private music school in Thailand, Siam Kronrakran, offered the teaching of music using varieties of the musical instruments. Dr.Thavorn Pornprapha , the president of Siam Kronrakran company, went to visit the Yamaha Music Foundation in Japan in 1965. When he came to Thailand, he established the Siam Kronrakran school (Praram I Road - Pratumwan) in April , 27, 1966. This school was well- received by the parents and there were increasing number of branches for more than 70 schools in every area of Thailand. Now the Siam Kronrakran school (Praram I Road Prarumwan) is moved to a new building (Siam Discovery Center). There are many music schools in the location of the business areas even though the rental is quite expensive. But the parents can fully afford it .

The Siam Kronrakran music school is the precedence of many music schools in Thailand. The new music schools must be given the permission to be the private music school (a section of statute 15: 2) from the committee of private education , the Ministry of Education. These schools should have the basic standards of the places, rooms , curricula, media, documents for presentation and other compliances after having the music licenses. However, the music schools have to be united. Thus, Mrs. Komkam Chalearpot is voted as a president of the music school association. The work of the association is to arrange workshops for the music teachers for the Educational Congress in 1999 which is to stipulate the teachers and educators to have the music licenses (Komkam Chalearpot 2002: 10)

Music Campus for General Public, Mahidol University

College of Music Mahidol University, is the first music conservatory in Thailand to offer both undergraduate and graduate degrees in numerous areas of music. The Graduate program, Master of Arts in Cultural Study with an emphasis in music, started in 1989 and later expanded and renamed as Master of Arts in Music, offering concentrations in Music Education and Musicology.

The Undergraduate program, started in 1998, offers four areas of studies : Classical Music, Jazz Studies, Thai and Oriental Music Industry and Technology. A special program, Music Campus for General Public, was also set up in 1995 to prepare potential students for entrance to College, as well as to offer the best music education to the general public.

College of Music's primary goal is to provide a professional training environment for all music disciplines. It aims to educate music enthusiasts for careers in performing, teaching research, music technology and music business.

College of Music, Mahidol University is located at Salaya Campus Nakhon Prathom Province, while Music Campus for General Public is located at Seri Centre on Srinakarin Road, Bangkok.

Foreign music examination.

Foreign music examination is the other way to learn music for non-education. Because the candidate can learn music from everywhere. Foreign music examination can make many music teacher which they sent students for test in music ability. This can make standard for music education.

In 1958. Prof. Kamthorn Snidvongs Na Ayoudhya correspondence with Trinity College of Music, London University to establish music examinations in Thailand. The examination took place on the stage of the Education department's auditorium, Chulalongkorn University. Candidates took examinations on the stage while Prof. Kamthorn briefed the subsequent students about the exam process.

In 1974. Trinity moved its venue to Prof. Piyaphand Snidvongse's house at soi Nana. In 1975. The exam venue took the place in Prof. Kamthorn's little studio built at the corner of the land in his house at soi Sawasdee. In 1989 Prof. Kamthorn passed Trinity's work to Prof. Vichien Warindarawej. The exam venue was moved to the university of Sri-Nakarinvirote and when the place become unavailable for such a long exam period. Prof. Vichien decided to use hotel rooms instead. When Prof. Vichien passed away in 1999. Trinity appointed Mr. Apichan & Mrs. Jintana Sivayatorn as representatives for Bangkok.

Progress Center, Holiday mansion has been the main venue for examination in Bangkok (Apichan and Jintana Sivayatorn, 2002: 4-5)

There are many foreign examination in Thailand such as Guidhall School of Music and Drama, The associated Board of the Roral Schools of Music, Australian Music Examinations Board and London college of Music & Media, a faculty of Thames Valley University. These examination are consequently for music education for Thai students.

2.1.2 Music Approach

Kodaly Approach

Zoltan Kodály was a prominent Hungarian composer, educator, ethnomusicologist, linguist, author and philosopher. Along with Bartók and Ligeti, he is one of the three major figures in Hungarian music this century. Kodály's many compositions show a strong affinity with the folk traditions of his country and include ballad operas, orchestral works, chamber music, choral works, songs, folk song arrangements and music for children.

According to Tavatchai Narkwong (2001: 18) said that the Kodály concept of music education continues to attract great attention around the world, primarily because of its ability to offer children stimulating and enjoyable music lessons while at the same time helping them become musically literate and develop musical appreciation.

Kodály believed that singing should be the foundation of all music education. “It is a long accepted truth,” wrote Kodály, “that singing provides the best start to music education; even the most talented artist can never overcome the disadvantages of an education without singing.”

The use of the voice is one of the most defining features of the Kodaly approach. The voice is the most accessible of all instruments and this makes it most suitable for musical instruction. It offers direct access to the world of music without the technical problems associated with playing an instrument. Moreover, singing without the aid of an instrument leads to a highly developed aural skills.

Children's songs, singing games and folk dances are an integral part of early training and are used to enhance learning and enjoyment. "Kodály musical training always involves active music-making. Musical learning evolves from a variety of experiences including singing games and dances, folk songs and art songs; singing songs in unison, rounds, canons and in parts; singing themes from great instrumental music; and listening and moving to music. All these are the cornucopia from which musical concepts are drawn and through which musical skills are practiced." (Narut Sutajit, 1994: 27)

Tavatchai Narkwong (1999: 9 -15) said Kodaly Approach use Solfa , that is a system of using syllables to represent the notes of the diatonic scale. Solfa can be applied in absolute (fixed-*do*) form or in relative (moveable-*do*) form. In England, through the work of Sarah Glover and John Curwen, moveable *do* solfa became the favored tool to teach singers to read music (sight sing).

Under Kodály's guidance, an approach to music education evolved that drew on the best of educational thought from around the world. The approach is child-developmental and based on teaching, learning and understanding music through the experience of singing. The tools used to implement the approach are the movable-*do* system of solfa, rhythm syllables and hand signs.

Dalcroze Approach

Emile Jaques-Dalcroze (1865-1950) was a Swiss composer and pianist. In the early years of the twentieth century, he began to research the effect of human movement on musical perception, and the impact of musical elements on movement technique. He called his approach to Music Education, Eurhythmics. It means, literally, "good rhythm".

Dalcroze Eurhythmics is a unique approach to Music Education. It is based on the premise that the human body is the source of all musical ideas. Physical awareness or kinaesthetic intelligence is one of our most powerful senses, yet it is often taken for granted. We use it in everyday situations to keep our balance, judge distances, and manipulate the objects around us. In a similar way, we must move with flexibility, fluidity, and economy in order to play a musical instrument with both passion and skill. Dalcroze Eurhythmics allows us

to gain a practical, physical experience of music before we theorize and perform. This ensures that the whole person (not just the fingers and the brain) is educated in the development of musicianship and artistry.

Suthep Boonlusilpa (1994: 14) said that Dalcroze Eurhythmics has a three-part structure, consisting of Rhythmic, Solfège, and Improvisation.

(1) Eurhythmics

Rhythmics classes engage the whole body in the physical exploration of musical rhythm, melody, harmony, form, etc. This involves locomotion (moving through space) and gesture (while stationary). Our bodies gain a physical memory of moving to music. Rhythmic exercises refine body memory in terms of technical accuracy and artistic sensibility. It is this refinement of our physical memory that will ultimately inform and improve our instrumental and vocal performance. Rhythmic classes examine the relationship between time, space, and energy in music and movement. They focus on technical mastery of rhythmic ideas found in various musical repertoires, uniting the technical and expressive components of performance. In Rhythmic classes, technique becomes the vehicle for musical expression.

(2) Solfège

Solfège is the European term for the study of pitch through ear training and sight-singing. Jaques-Dalcroze sought to enliven such studies by incorporating concepts of rhythm and space. In this way, the duration of pitches, and the distances between them, can be studied in tandem with the pitches themselves. This is known as Rhythmic Solfège. Jaques-Dalcroze's concern for producing a flexible performer is reflected in his exercises for teaching keys and scales. Known as the Dalcroze Scales, they train the ear and voice to begin any scale somewhere other than the most obvious, fundamental note (the tonic). Considering the extent to which late nineteenth-century harmony strayed from the tonic, he saw this as an invaluable skill for theoretical analysis, and performance adaptability. This is still the case, today.

(3) Improvisation

Communicating and teaching musical material through an instrument tests the flexibility, fluidity, and economy of the Dalcroze-trained musician. Improvisation classes involve the presentation of a particular musical idea, using all the means at the disposal of a composer, instantaneously. For example: play or sing a theme which contains mixed meter, features a tritone in the melody, and can be sung in canon. This capability is the foundation of the Dalcroze teacher's Art. As a class of students move through space, the teacher gives musical cues with the piano, the voice, or a percussion instrument. Such stimulus engages the ear, and makes us want to move. High-quality stimulus cultivates technical accuracy and artistic sensibility. Concern for the physical origins of music has a profound effect on the Dalcroze-trained performer. Improvisation provides the aesthetic and kinaesthetic building blocks for quality music making.

Orff Schulwerk

Carl Orff (1895-1982) is best known as the composer of such works with "Music for Children" which has inspired a global movement in music education. Somchai Amaruk (1981: 147) said nowadays when people say about Orff Schulwerk, music teacher are thinking of Orff Instruments, xylophone, percussion etc. But it's not only the ways to learning to Orff Schulwerk.

The Orff approach to Music Education is holistic, experiential and process oriented. It is for all children, not just the most musically or intellectually gifted and encompasses aural, visual and kinesthetic learners.

Orff Schulwerk uses poems, rhymes, games, songs, and dances as examples and basic materials. These may be traditional or original. Spoken or sung, they may be accompanied by clapping and stamping or by drums, sticks, and bells. With Orff Schulwerk, improvisation and composition start students on a lifetime of knowledge and pleasure through personal musical experience. Learning is meaningful only if it brings satisfaction to the learner, and satisfaction arises from the ability to use acquired knowledge for the purpose of creating. For both teacher and student, Orff Schulwerk is a theme with endless variation.

Basic Orff Content:

(1) Rhythm: Rhythmic competency: moving, speaking, performing body percussion, instrument playing, improvising, singing, reading; study of ostinato, rhythm syllables, heartbeat, a full variety of note values, composition, body percussion rondo, percussion ensemble.

(2) Melody: Pentatonic; ontogenesis of melody; techniques of teaching singing to children; vocal range; hand staff; tone syllables; hand signs; ostinato; folk material; composition; improvisation in do and la pentatonic; singing games.

(3) Harmony: Instrument playing technique; tonic orchestration; bordun (chord, broken, level, crossover); Pentatonic Book I; ostinato; moving bordun and I-V are experienced.

(4) Timbre: Instrument playing technique of the full range of pitched and non-pitched instruments; how to blend these instruments for different orchestration effects and percussion ensembles; exploration of tonal qualities; expressiveness.

(5) Form: Use of Form is integrated into activities throughout the day in all areas. We use, A, AB, ABA, Rondo, Introduction, Interlude, Coda and Canon.

(6) Pedagogy: Process of teaching (imitation, exploration, improvisation) is modeled and analyzed continually throughout the two weeks. Age level appropriateness of different materials, skills, concepts, techniques, etc. is addressed in depth.

Improvisation is central to Orff Schulwerk, and it is found in all its activities-speech, movement, singing, and instrument playing. The initial efforts in improvising are highly structured. The child is given a limited number of pitches to use in creating a short melodic or rhythmic fragment of a specified length. Often these first efforts involve only sol and mi for one or two measures. As the students gain experience in improvising, more pitches are added and the patterns are made longer and more complex. Many times short introductions and codas are added to pieces, and many pieces employ an ostinato.

Suzuki Method

Suzuki Shin'ichi (b Nagoya, 18 Oct 1898). Japanese educationist and violin teacher, founder of the Suzuki method. His father Masakichi Suzuki (1859 – 1944) was first a maker of shamisen (Japan string instruments). But he later began to manufacture violins, successfully mechanizing production in 1900 and founding the Suzuki Violin Seizo Co. in 1930. The company became the largest violin – making firm in Japan, while Masakichi himself went on making instruments by hand. Shin'ichi went to the Nagoya Commercial School (graduating in 1915) and concurrently studied the violin under Ko Ando (1878 – 1963) a pupil of Joachim; he went to Berlin (1921-8), where he became a pupil of Karl Klingler another of Joachim's pupil. On his return he established the Suzuki Quartet with three of his brothers. In 1930 he became president of the Teikoku Music School; a few years later he founded the Tokyo String Orchestra and as its conductor introduced Baroque music to Japanese audiences.

Suzuki's educational method is not a mere process of music education, but his philosophy and its application. In 1933 he realized that children of any nationality could freely speak their mother tongue regardless of their intelligence, remembering 4000 words by the age of five. He also noticed that young children accept high – level stimuli with hardly and pain. form voluntary desires and acquire excellent abilities, while learning their mother tongue as naturally as they develop their characters. He believed that good environments and conditions are conducive to the development of ability, as in learning speech, and decided to apply this principle to his violin teaching. Although not ruling out hereditary factors, he believed that any child could develop a high standard of ability by adapting external stimuli. The repetition of stimuli, and the period, the frequency and the time of stimuli given to the child are important conditions; his theory is related to the physiology of cerebra. His first pupil taught by this new method was Foshiya Eto, then a small child.

Towards the end of World War II. Suzuki moved to Mutsumoto, Nagano prefecture, where he organized the Yoji Kyoiku Doshikai (Group for Child Education). In 1948 he won the cooperation of the master of Hango

Primary School , Mutsumoto , where he organized an experimental class of 40 students. Pupils in any subject were given only a few exercises , easy enough to enable the whole class to answer perfectly ; the next day the same exercises were reviewed before proceeding In this way it was possible for everyone to reach the same high standard. Suzuki went on to found the Saino Kyoiku Toji, Gakven , where a class of 60 children aged three to five is taught Japanese pronunciation , Chineses letters , expression , calligraphy , drawing , English conversation and gymnastics , following his method.

In the Saino Kyoiku Kenkyu – kai , Matsumoto (founded in 1950), Suzuki taught violin playing according to his method. As his main purpose was the development of character through musical education , or more specifically through violin playing , he avoided using the word “music” or “violin” in the name of his institute. 196 pupils graduated in 1952 ; in 1972 the graduates included 2321 violinists. At the annual meeting of the institute at the Budo-kan , Tokyo , there is usually a performance of such pieces as a Bach gavotte or a Boccherini minuet by 3000 children or of a Mozart violin concerto by a small group of older students. The Saino Kyoiku Kenkyu-kai has 83 local chapter through out Japan , with 280 classes , 160 teachers and 6000 students. The Suzuki Method has also been applied to the cello , flute , piano and other instruments. From 1964 Suzuki frequently toured the USA with his students , giving lectures and demonstrations ; violin lessons according to his method are given the several American universities and conservatories , including Oberlin Conservatory of Music. In 1973 he visited England , Switzerland and the USA with nine violin pupils. Among internationally known violinists those who were taught by the Suzuki method are Toshiya Eto, Koji Toyota, Takeji Kobayashi, Kenji Kobayashi , Shutaro Suzuki , Senya Urakawa , Yuriko Kuronuma, Tomiko Shida and Yoko Sato.

Sugree Charoensook (1998: 13-17) said that Shinichi Suzuki believed that the best and most effective way to learn music is to be exposed to it from a very early age. He calls this the “mother tongue” method - young children learn to play an instrument in the same way that they learn their own language: by listening, absorbing, and copying.

In the beginning, the parent is given the first lessons on the instrument, while the child watches. In this way, the child's interest is aroused by its natural desire to copy the parent. This also gives the parent an understanding of the technical difficulties that playing a musical instrument involves.

When the child begins learning, it is by ear - music reading is not taught till later. Again this ties in with the idea of the "mother tongue": one could not imagine trying to teach an infant to read before it can speak - similarly the young musician does not learn to read music until it has begun to understand music aurally. In general, the age at which a child is taught to read music is the same as when it is learning to read books in its own language.

Dr Suzuki's philosophy is one of "Talent Education": he does not believe that only certain people are born with "a gift", or "talent", rather that each child has infinite potential. He believes that in teaching the child music, he is in fact creating a medium for the emotional and spiritual growth of the child.

2.1.3 The environment for learning music

Jeera Pullpat (1997: 13 –18) said The Montessori learning environment is much different than the traditional model. Instead of information passing from the teacher to the student, the teacher is skilled in putting the child in touch with the environment, and helping him learn to make intelligent choices and to carry out research in a prepared environment. The teacher then protects the student's concentration from interruption. This fosters a love of lifetime learning in the student.

According to Lois Choksy, (1991: 7), both physical setting and psychological surrounding must be considered in creating an effective environment in which children can learn music and, more important, will want to learn music. The former is fairly easy to design but somewhat less easy to achieve, since it demands planning and expenditure by the school system. The later, the psychologically inviting setting, is dependent not upon budgets and books but upon the people involved in the educative process. If the psychological setting is a sound one, conducive to good teaching and learning, any deficiencies that

may exist in the physical setting will be relatively unimportant to overall musical development.

Stephen F. Zdzinsky (2003) said It would seem that all children at young ages are motivated to make music. Just recall how much fun you had as a child banging on pots and pans, turning boxes into drums, and using paper towel tubes as kazoos.

By the time children first become involved in private music study, they think it will be fun to play an instrument. Soon, however, they realize that it's hard work.

The first thing to remember is that all children have musical ability. Some may have more and some less but everyone can benefit from musical activity throughout their lives. For those students with less natural musical ability, parent involvement in music makes a difference, especially when children are very young. In addition, most parental activities that are related to success in music study don't require specialized musical training or musical ability.

The link between music and a child's intelligence. With the public attention brought by the "Music Makes You Smarter" research, many parents are interested in providing their children appropriate musical experiences. This research was led by Frances Rauscher, a psychologist at the University of Wisconsin at Oshkosh, and Gordon Shaw, a physicist at the University of California at Irvine, and published in the February 1997 issue of *Neurological Research*. It is based on some remarkable studies that show that music training generates the neural connections used for abstract reasoning, including those necessary for understanding mathematical concepts.

Besides, music is a fun, group-oriented, artistic activity that can be participated in and experienced throughout a person's life, and it leads to a better quality of life.

Henry S. Flurry (2004) said that There are at least two components to the home environment: an effective listening environment, and an effective practice environment.

(1) The Listening Environment

Parents of beginning students should purchase a CD of Suzuki School. The child will learn best when given the opportunity to listen to the recordings of the Suzuki repertoire every day. When a child is having difficulty playing a piece of music, it is often because the child has not heard the piece enough times to remember all of it.

Even after a child has learned to read music, listening is an important part of the learning process. Listening will always aid in the memorization of a work. I encourage more advanced students to use listening as an opportunity to explore different interpretations of works, so that students can be empowered to eventually make their own decisions about how to interpret a work.

The recordings should be played without fanfare or announcement, but in a routine manner, so that the child becomes comfortable with listening. Some times where the recording may be played include:

- During play time;
- As the child is falling asleep for the night;
- During breakfast, lunch, or dinner;
- While driving in the car.
- Each family should identify where it most makes sense to play the recordings.

The playback equipment (CD or tape player) should be high quality, so that the child can hear the quality of the tone being produced on the piano. Most any CD boom box will suffice.

Listening to all kinds of music, not just the Suzuki repertoire. Explore the wide world of classical music, jazz, folk, and age-appropriate popular music. Use the variety as an opportunity to discuss with your child the similarities and differences between the works you hear.

(2) The Practice Environment

Having a practice environment conducive to learning is critical to the child's success in music. Successful practice environments are composed of the following elements: The child has a practice time with the parent that is routine and free of distractions that compete for the child's attention (e.g., television,

playmates nearby, etc.) nor the parent's attention (e.g., phone calls, impending appointments, dinner on the stove, etc.);

The practice area has the appropriate equipment and supplies necessary ; The parent approaches practice time with the child as quality time, and works with the child in a mild mannered and loving approach;

It is important for the Suzuki music teacher to coach the parent on effective practice techniques. Likewise, it is important for the parent to offer feedback to the teacher on how practice sessions are going. Frequently, parents have innovative and effective ideas to offer to the teacher that can be used to adjust how both the teacher and parent work with the child.

2.1.4 Motivation

Learning is the goal of education which psychologist and educator try to think the way to learning for successful. Reinforce in learning that is one of success in educate for students which parents and teacher must help them. Following as Chaiyoun Promwong (1984: 44) said the way to learning by teacher had effect to enthusiastic for students. Some teacher use reinforce by giving the gift. Somebody use punish. From the research show that reinforce by giving the gift is better than punished or the other ways. So that reinforce by talking, bearing or the other should be practice. The reinforce are 4 kind as follow.

(1) Reinforce by talking such as applaud by teacher show that is admit and satisfy.

(2) Reinforce without the word such as smile .

(3) Reinforce in appropriate situation.

(4) Reinforce by talking the success in the past.

Surang Kowtrakul (1998 : 179 -186) said reinforce is an element for learning and achievement. The student who have ability but have not reinforce as low achievement. So that the teacher should find the way to help students and parents for aim of reinforce in learning.

The obligation of teacher about reinforce as 3 kind is following

(1) To distorted in the way to learning such as

(1.1) The teacher should set the class for student's curious.

(1.2) Tell to aim of lesson for students.

(1.3) Try to give homework by ability of students and give the experience.

(1.4) Try to give information for students and use it for improve the work.

(1.5) Try to meet the student one by one for help him to analyse the success or foiled in learning.

(1.6) Using the reinforce for help the students.

(1.7) Not use to punished and make to trust for students.

(1.8) Using A Theory of Human motivation by Maslow as said that "Students will be learning when them want basic need to wish fulfilled.

(1.9) The teacher must be show enthusiastic during the lesson.

(2) Working together with the students for reinforce in learning. From the study show the character of who have high achievement as responsibilities in working. Most students need to helping by teacher following

(2.1) Help students to aim of learning in every subjects.

(2.2) Help students to plan to work in short and long term.

(2.3) Help students to assess the work and improve learning.

(2.4) Help students to analyse the success or fail.

(2.5) Help students to appreciate in try to work.

(2.6) Help students to find the specially ability in language , arts, mathematics and help him for success in learning.

(2.7) Showing the different of person in ability.

(2.8) Help students in plan for homework, reading , and prepare for exam.

(3) Working with the parents in promote motivation in learning. From the study achievement in learning by John Hobkin University show that the

parents have a role. The parents can help students in learning and school activity. The teacher should use the way is following

(3.1) Meeting the parents and report the achievement of students.

(3.2) Planning with the parents about using the time of students such as watch the TV, playing, do the homework.

(3.3) Give cooperate the parents about student's work. The parents must help him in homework. In the case of the students cannot do the homework the parents should explain him or ask for teacher.

(3.4) In the case of the students need to help the parents to work. The teacher must explain the parents in important of homework.

(3.5) To promote the parents in activity of school by explain them about the important of motivation for successful in learning. The cooperation between the teacher, the parents and the students are important.

Naruth Suttajit (2535: 80-83) said motivation in music learning as the one of factors. Motivation can be make interesting and achievement because the students can learn every things by efficiency. So that motivation in music as the way to learning in aim.

There are topics for consider about motivation is following

(1) The teacher can help students in develop of initiative for music between develop of the other.

(2) The child is not the same. Everybody is different to need.

(3) The need come form mental. Everybody may be receive the need form his mental. However this is motivation by process of education.

The Motivation is process which concern everythings in throw education. The basic theory in music learning is following

(1) The lesson should be appropriate for age of students. Not to be simple or not to be difficult because the students will not interest in lesson.

(2) There are many music activity in learning. The teacher should select activity for students in variety.

(3) Music media should be better to use. The students like to playing music more than listening. If the music media is not quality that the learning is not interesting for students.

(4) The personality of teacher should be adroit in talking , explaining and attract the students.

(5) The teacher should set the class for new learning. This is the way to make interesting for the students.

(6) To assess in every format for take measurements in ability for students. The teacher must explain the aim of learning to the students.

(7) The aim of music learning should be repeat in every lesson for the way of learning. This is most factors in learning and motivation.

(8) Remain that everybody in not same. The teacher should mend the problem by student's center.

(9) The songs are the first motivate for music learning. So that the teacher should select the song appropriate for level and ages.

The process of music learning is obligation to teacher in improve and design for the students. This is motivate as students in good vision and need to learn music.

From the way of learning make to understand that motivation is very important in learning music. The best education , the teacher should be make the motivation and cooperate with the parents by explain and make reinforce. This can help the students in interest and try to learn music.

2.1.5 Identifying the gifted in music

Many of the characteristics associated with young gifted children are those which are aligned with the musically gifted. A typical example of behaviours and characteristics used in the identification of gifted children are as follows (Smutny,1999) :

- Has a long attention span
- Works independently and uses initiative
- Loves books and reading activities

- Is extremely curious about many things
- Raises insightful questions about abstract ideas like love and justice
- Discusses and elaborates on ideas in complex, unusual ways
- Is very interested in cause-effect relationships
- Loves playing with number concepts and figuring how to solve math problems in unique ways
- Learns quickly and applies knowledge to new contexts with ease
- Has a vivid imagination and an ability to improvise games from commonplace materials
- Is extremely creative
- Has a spontaneous and whimsical sense of humour
- Likes to play with words
- Is often singing moving rhythmically, or using mime in self-expression
- Is responsive to organizing games and resolving disputes
- Is sensitive to the feelings of others
- Expresses concern about world problems
- Has a high intuitive gift and a willingness to follow 'hunches'

According to Gardner (Gardner,1993) the central components of musical intelligence are :

- Pitch
- Rhythm
- Horizontal and vertical relationships
- Timbre.

A recent study in the UK (Freeman ,2000 : 98-100) assessed students already identified as musically gifted using tests of personality, intelligence, verbal fluency, and a personal interest questionnaire. In all these tests, three aspects of short-term memory in music formed the measurement criteria :

- Resuscitation : perception and retention of pitch relationships

- Aesthetic discrimination : matching beginnings and endings of music in distinctive styles
- Practical ability: the ability to hold an image of tonal sequences (a tune) without the ability to read music

Marek– Schroer & Schroer (1993: 33-36) suggest the following behaviours as possible indicators of musical giftedness in young children :

- Perfect or absolute pitch
- Ability to correctly reproduce melodies
- Interest in musical instruments
- Well – developed sense of rhythm
- Ability to harmonize without training or with training at an early age
- Fascination with the masters of music
- Ability to play an instrument by ear
- Ability to play an instrument without formal instruction
- Composition of songs
- Ability to identify musical instruments by sound
- Deep, passionate love of music
- Ability to read music without training
- Fascination with or gravitation toward music
- Emotional involvement with music
- Extreme sensitivity to music
- Commitment to practice
- Desire to perfect performance

A number of checklists have been devised for use by teachers in measuring interest , participation and quality of the child's musical performance. Of them , one devised by Anne Elam (1985), as Elam's interest Inventory , suggests that the musically gifted student:

- Demonstrates strong interest in music
- Demonstrates understanding of the concepts of music

- Discriminates pitches , dynamics, tempo , tone color, form and harmonic changes

- Creates original rhythmic and melodic patterns
- Makes up songs and creates verses to songs
- Expresses feeling and emotion through music creatively
- Shows interest in performing
- Shows confidence in performance
- Is persistent in new learnings
- Studies music privately and performs in recitals
- Other (specify)

Many Meeker (1977) has also published an interest inventory , which lists the characteristics of musically talented children Grades 1-6 :

- Spontaneous response to rhythm and music
- Love for singing familiar and made-up songs
- Relative or absolute pitch and strong feelings for tonality
- Highly developed ear and ability associate pitch with visual symbols
- Interest and skill in singing descants or other harmony parts
- Remarkable memory and ever- expanding repertoire
- Ability to identify familiar melodies on tonal instruments
- Marked aptitude for playing introductions. Accompaniments
- Choice of music as a means of expressing feelings and experiences
- Creative flair for improvisation and signs of ability to compose
- Special interest in musical instruments and desire to play an instrument
- Voluntary involvement with music and a high interest in learning

about music

- Notable skill in performing on one or more musical instruments
- Great enjoyment in listening to both live and recorded music
- Natural sense of aesthetic values (beauty, order, form)
- Keep power of attention, auditory discrimination and evaluation
- Quickness in discriminating among identical, similar , and contrasting

phrases in songs and sections of longer musical compositions

- Sensitivity to the communicative power of music , even to the slightest changes in tempo, dynamics, and tone color
- Ability to hear , identify , and follow two or more rhythm patterns , metric groupings, or melodic themes played simultaneously
- Perception and understanding to the subtle interrelationships within and among the constituent and expressive elements of music

The innovative Talent Beyond Words program has used the same three categories as the foundation for a detailed list of criteria for identification of the musically gifted (Baum, Owen et al. 1996) and employs methods of developmental evaluation which makes possible some of the ideas suggested by Haroutounian. In Talent beyond Words, the identification criteria are organised in three areas of skill, creativity and motivation, using key words in each of the categories:

Skill

1. Rhythm : puts the beat in the body, is able to sustain an even beat, replicates rhythmic patterns accurately, can play repeating patterns , anticipates , waits for proper moment to begin , can find the underlying pulse or beat
2. Perception of Sound: perceives differences in tone and pitch , responds to dynamics , can match pitches , can replicate melodic phrases , is able to sustain independent part
3. Coordination : moves easily through space , able to do two or more things at the same time , can control body in movement and freeze, sustains repeating patterns , works with both hands

Motivation

4. Enthusiasm : responds joyfully , eager to participate , curious, asks questions, is open to unfamiliar styles of music
5. Ability to Focus: directs attention, makes full commitment to the task , is interested and involved in class activities , listens carefully , follows instructions
6. Perseverance: doesn't give up easily, improves over time, takes time to think, is able to take and use corrections

Creativity

7. Expressiveness : responds with sensitivity, performs with energy and intensity, is fully involved , communicates feelings

8. Composition and Improvisation: improvises spontaneously , takes risks , makes surprising or unusual statements, creates sounds in original ways, makes up songs

2.2 The involved research

Orawan Banchongsilpa. (1967: abstract) Factors Related to Musical Aptitude of Students in Grade 6, Chulalongkorn University Demonstration School.

The purposes of this study were first to find the relationship between musical aptitude and musical environment ; second, the relationship between musical aptitude and interest in music ; and third , to estimate predict equation for musical aptitude from musical environment and interest in music. The subjects comprised of 152 students in grade 6 of Chulalongkorn University Demonstration School. The Seashore Measures of Musical Talents, the questionnaire of musical environment and the Survey of interest in music were employed. Pearson's product moment correlation, multiple regression equation and multiple correlation were applied for data analyses. The major findings of this study may be summarized as follows :

1. Musical aptitude has related musical environment and interest in music.

2. The music environment and music interesting can predict in aptitude in music even if efficiency is not more power.

The development of musical aptitude should make both environment and interesting. If the parents and teacher work together can be develop musical ability.

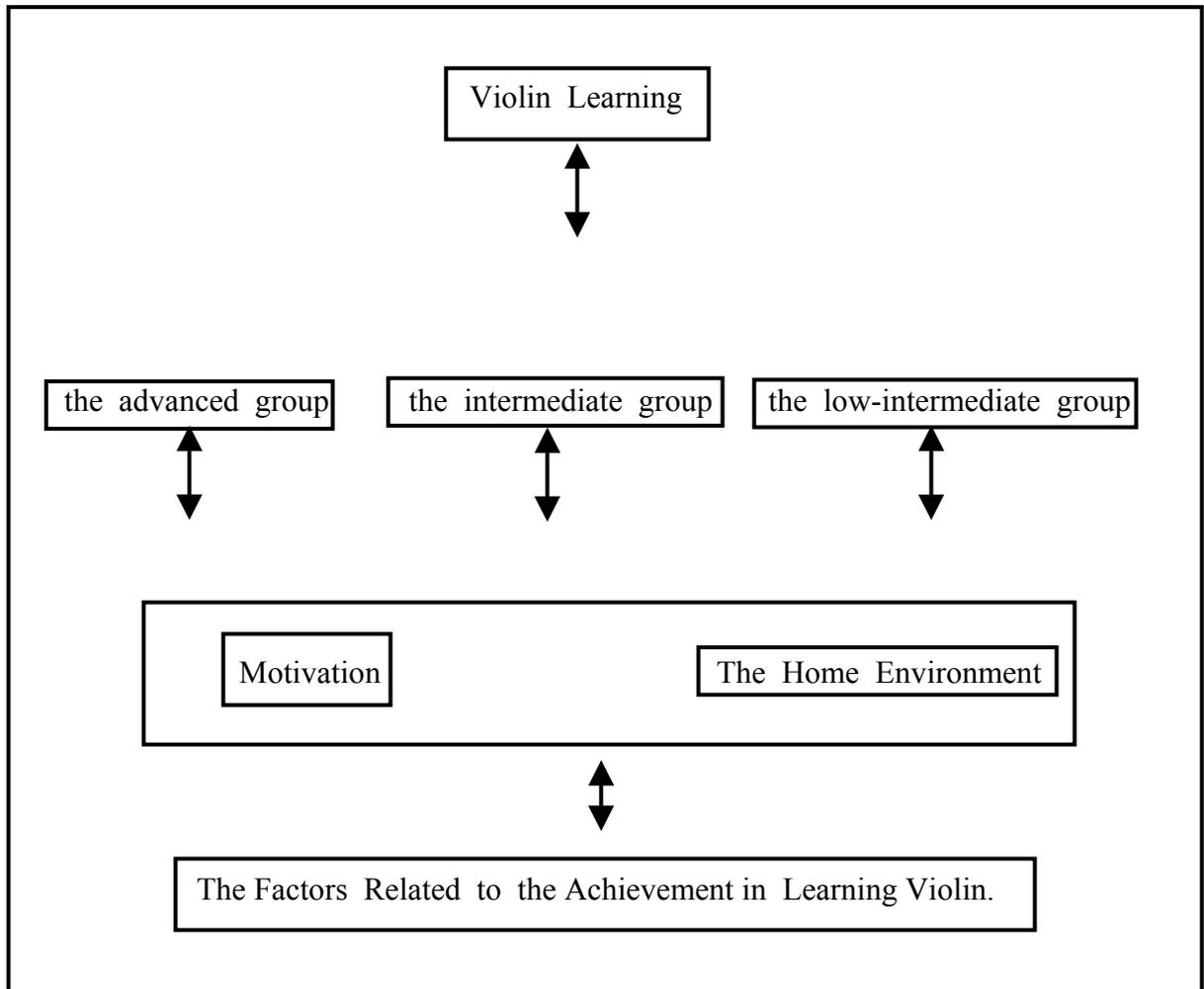
Autchala Sukalom and Orapin Chuchom (1987: abstract) The purpose of this study was to find the prediction of the achievement of the 2nd Mutthayom in Bangkok that they had the lower standard of achievement. The result showed that

the prediction of the lower standard was due to their parents. If the students had been well-taken care of, they would have the higher standard of achievement. As for the standard group, the prediction showed the high motivation and the higher standard of achievement, together with the family financial situation.

Gumm,A. (2000: abstract) The Effect of Instrumental Student Motivation for Music on Perceptions of Music Teaching Style

This study examined the effects of instrumental student motivation for music on perceptions of music teaching style, distinctness of the two constructs, and test reliability. Results include high reliabilities for Music Teaching Style Inventory, suggesting that it is an appropriate instrument for use with students and in instrumental music. Musical Ability, Class Environment, and Effort were rated the highest on average of eight motivation factors and the highest rated of eight music teaching style dimensions were Time Efficiency, Assertive Teaching and Positive Learning Environment. Higher-order factor analysis indicated motivation and music teaching styles as distinct constructs except Positive Learning Environment cross loaded on both. Two higher-order music teaching style factors resulted and were labeled Breadth of Activities and Depth of Student Learning, and the resulting higher-order motivation factors of Magnitude for Motivation and qualitative Factors of Motivation confirmed previous motivation for music research findings. Effort, Music Compared to Other Activities, Personal Commitment (inverse) and Affect for Music significantly predicted perceptions of Breadth of Activities music teaching style dimensions; the single dimension of Group Dynamics was a small but significant predictor of Two Depth of Student Learning dimensions.

2.3 View-Point of Research



To explain the Mind Mapping

The researcher has divided the violin students into three groups: the advanced group, the intermediate group and the low-intermediate group. The researcher believes that the students' achievement is affected by the home motivation and the home environment. The arrows above show the interaction of the effects.

CHAPTER 3

RESEARCH METHODOLOGY

The research study of “The Factors Related to the Achievement in Learning Violin” was done by using a qualitative research method. According to Laung and Angsana Saiyod (1995:262, the researcher must find out the problems by observation, interviewing and recording. The qualitative methods can be used to better understand any phenomenon about which little is yet known. Thus the researcher selects the qualitative methods in this work. The objectives are to study the factors related to the achievement in learning violin : home environment and motivation. The researcher has taught the same method and techniques , and using the same media to all students. But they have not gain the same achievement. Therefore the researcher wants to know the factors involved in this case. The researcher has studied two factors: home environment and motivation.

3.1 The research site, the resource of the studied data and the personal data

3.1.1 The Resource of Studied Data

In the study of “The Factors Related to the Achievement in Learning Violin”. The researcher has used the data from these following places:

3.1.1.1 The Main Library of Mahidol University (Salaya campus), Nakornpathom province

3.1.1.2 The Crown Princess Sirindhorn Library of Music, Mahidol University (Salaya campus), Nakornpathom province

3.1.1.3 The Library of College of Music, Mahidol University (Salaya Campus), Nakornpathom province

3.1.1.4 The Main Library of Srinakharinvirot University , Bangkok

3.1.1.5 The National Library , Bangkok

3.1.2 The Personal Data

The data are collected from 30 parents and 30 students who have learned to play violin with the researcher.

3.2 The population

There are 30 students who have learned to play violin with the researcher, aged between 6 – 21 years old (13 males and 17 females). They have learned to play violin during the time of 1 – 6 years.

3.3 The research tool

There are three materials in this research : the observation form for the violin students, the interviewing form for the students, the questionnaires for the parents

3.3.1 The observation form, for the violin students is used to divide the students. The researcher made an observation form by using the Suzuki method as follows :

Listening and Imitation, The children will learn to speak in an environment filled with language. Teachers can also make music part of the child's environment by playing the recording of the Suzuki repertoire. This enables children to absorb the language of music just as they absorb the sounds of their mother tongue. With repeated listening to the pieces they will have been learning, children become familiar with them and learn them easily.

The students should always play without music at the lessons. This is the most important factor in improving the students' memory. It also speeds up the students' progress.

Repetition, When the children have learned a word, they don't discard it but continue to use it while adding new words to their vocabulary. Similarly, Suzuki students who repeat the pieces they learn will gradually use the skills they have gained in new and more sophisticated ways as they add to their

repertoire. An introduction of the new technical skills and musical concepts in the context of familiar pieces makes their acquisition much easier.

Tonalization, The word “Tonalization” is a new word invented three years ago which applied to violin training as an equivalent to vocalization in the vocal training. Tonalization has produced the wonderful results in the violin education. It should be equally effective in piano and all instrumental education. Tonalization is the instruction given to the student, as he learns each new piece of music, to help him produce a beautiful tone and to use meaningful musical expression.

Playing with piano accompaniment and Learning with other children

Music promotes healthy social interaction, and children are highly motivated by participating in group lessons and performances in addition to their own individual lessons. They enjoy observing other children at all level-aspiring to the level of more advanced students, sharing challenges with their peers, and appreciating the efforts of those following of their footsteps.

Homework, The children should listen to the recordings of music which they are studying or about to study everyday. This listening helps them to mark rapid progress. The children will begin to try their best to play as well as the performer on the recording.

Every pieces are refined through the constant review. When the child can perform piece A satisfactorily and is given a new piece, piece B, he should not drop piece A , but practice both A and B at the same time. This procedure should continue as new pieces are added. He should always do the reviewing pieces that he knows well in order to develop his ability to a higher degree.

Recital, Students perform frequently, individually and in groups.

Suzuki Violin School books and Technique books for Students.

(1) Suzuki Method International , Suzuki Violin School Volume 1 – 10

These books have covered a pieces and a variety of music techniques such as scales, arpeggios, bowing , etc. The level of the difficulty ranges from

the early such as “Twinkle Twinkle Little Star (Theme and Variations)” through the upper higher level.

Suzuki Violin School Vol. 1 This book consists of 17 pieces as following:

- (1) Twinkle Twinkle Little Star Variation in A Major
- (2) Lightly Row in A Major
- (3) Song of the Wind in A Major
- (4) Go Tell Aunt Rhody in A Major
- (5) O Come , Little Children in A Major
- (6) May Song in A Major
- (7) Long Long Ago in A Major
- (8) Allegro in A Major
- (9) Perpetual Motion in A Major
- (10) Allegretto in D Major
- (11) Andantino in D Major
- (12) Etude in G Major
- (13) Minuet 1 in G Major
- (14) Minuet 2 in G Major
- (15) Minuet 3 in G Major
- (16) The Happy Farmer in G Major
- (17) Gavotte in G Major

Each pieces contains the techniques of the bowing style, tonalization, scale exercises in A Major, D Major and G Major, exercises for little finger, and pizzicato.

Suzuki Violin School Vol. 2 This book consists of 12 pieces as following:

- (1) Chorus from “Judas Maccabaeus” in G Major
- (2) Musette in D Major
- (3) Hunters’ Chorus in G Major
- (4) Long Long Ago and variation in G Major
- (5) Waltz in G Major
- (6) Bourre in G Major
- (7) The Two Grenadiers in D Minor and D Major

- (8) Theme from “Witches’ Dance” in D Major
- (9) Gavotte from “Mignon” in G Major
- (10) Gavotte in A Minor
- (11) Minuet in G in G Major
- (12) Minuet in A Major □□□ D Major

This book is about practicing Tonalization in G Major and G Minor. Ear Training by playing the octave and other techniques for the development in playing violin such as slur staccato in variety bowing style.

Suzuki Violin School Vol. 3 This book consists of 7 pieces as following:

- (1) Gavotte in G Major
- (2) Minuet in G Major and G Minor
- (3) Gavotte in G minor in G Minor
- (4) Humoresque in D Major and D Minor
- (5) Gavotte in G Minor
- (6) Gavotte in D Major in D Major
- (7) Bourree in G Major

This book is about practicing Tonalization in G Major and G Minor with arpeggios in 2 octaves. There are the selecting short parts of melody for practicing. There are new techniques such as double stopping and new position.

Suzuki Violin School Vol. 4 This book consists of 6 pieces as following:

- (1) Concerto No.2 , 3rd Mvt. / F. Seitz in G Major
- (2) Concerto No.5 , 1st Mvt. / F. Seitz in D Major
- (3) Concerto No.5 , 3rd Mvt. / F. Seitz in D Major
- (4) Concerto in A minor, 1st Mvt. / A. Vivaldi in A minor
- (5) Concerto in A minor, 3rd Mvt. / A. Vivaldi in A minor
- (6) Concerto for Two Violin (secondo) 1st Mvt. / J.S.Bach in D minor

This book is about practicing Tonalization in G Major and G Minor in 2 octaves by adding new position as second position and third position. There

are the pieces which are Lullaby / F. Schubert and Lullaby / J. Brahms for practicing in tonalization. And the new technique in this level is trill.

Suzuki Violin School Vol. 5 This book consists of 6 pieces as following:

- (1) Gavotte in D Major
- (2) Largo from “Concerto in A minor” / A. Vivaldi in D Minor
- (3) Concerto in G minor / A. Vivaldi in G minor
- (4) German Dance in Eb Major
- (5) Giga from “Sonata D minor” in D minor
- (6) Concerto for Two Violin (primo) 1st Mvt. / J.S.Bach in D minor.

This book is about practicing Tonalization in G Major, G Minor, C Major and C minor. There are new position in 3rd, 4th, 5th and 6th. There have changed many kinds of strings. And new technique in this level is the staccato volant. Some pieces are played in the compound time.

Suzuki Violin School Vol. 6 This book consists of 5 pieces as following:

- (1) La Folia and variations in D Minor
- (2) Sonata No.3 / G.F.Handel in F Major
- (3) Allegro / G.H. Fiocco in G Major
- (4) Gavotte / J.Ph.Rameau in D Major
- (5) Sonata No.4 / G.F.Handel in D Major

This book is about practicing in the higher positions. There are new technique as harmonic. And the new technique in this level is trill, double stopping, adding acciaccatura, appoggiatura and mordent

Suzuki Violin School Vol. 7 This book consists of 7 pieces as following:

- (1) Minuet / W.A. Mozart in D Minor
- (2) Courante / A. Corelli in F Major
- (3) Sonata No.1 / G.F.Handel in A Major
- (4) Concerto No. 1 / J.S. Bach in A Minor
- (5) Gigue / J.S. Bach in D Major

(6) Courante / J.S. Bach in D Major

(7) Allegro / A. Corelli in D Major

This book contains the bowing style in variety and difficulty. There are no lesson for practicing tonalization. There are exercises before Concerto No. 1/ J.S. Bach for practicing.

Suzuki Violin School Vol. 8 This book consists of 6 pieces as following:

(1) Sonata / H. Eccles in G Minor

(2) Tambourin / A.E. Gretry in A Minor

(3) Largo / J.S. Bach in F Major

(4) Allegro / J.S. Bach in E Minor

(5) Largo Espressivo / G. Pugnani in D Major

(6) Concerto-Sonata / F.M. Veracini in E Minor

This collection contains many kinds of bowing techniques. There are varieties of pieces with expression.

Suzuki Violin School Vol. 9 This book consists of only piece “Concerto in A Major by W.A. Mozart”. There are many points of practice for difficult techniques such as fingering, bowing and etc.

Suzuki Violin School Vol. 10 This book consists of only piece “Concerto in D Major by W.A. Mozart”. Similar to Suzuki Violin School Vol. 9, it contains many points of practice with descriptives titles. This book is the highest level of Suzuki Violin School Book.

Suzuki Violin School Piano Part 1 – 10 for the Piano accompaniment. This is the book for a pianist to play with the violin students. It is used after the students have already learned the song.

(2) The Books for practicing Scales

Scale Arpeggios Scale is studies by the Trinity College of Music. This text book consists of between the initial to Grade 8. There are many lessons to practice for the development in playing every positions.

The Contemporary Violin Technique by Ivan Galamian Volume One is one of the high standard exercise book. There are variety of techniques such as playing in 4 octaves in all keys.

(3) The Theory of Music book Grade 1 – 5 by the Trinity College of Music. This book is about the theory of music in writing, reading , studying the music tonation and knowledge for learning music.

The Media of Music

(1) Audio CD: Suzuki Violin School Volume 1 – 10 by Shinichi Suzuki and Koji Tojoda

(2) CD Rom: THE VIOLIN , The Multimedia Encyclopedia by Accord Parfait. This CD contains introducing to great vionist, history, and great violin.

(3) DVD Classical Music such as Great composers, Orchestra, Chamber, and Recitals.

From Suzuki Method, the researcher made observation form to divide violin students by adding Bloom's learning for description.

According to Bloom (1974), the changes attributed to learning are described as follows.

(1) Cognitive Domain is the change occurring within a part of brain affecting knowledge, understanding, and opinion gained after learning some new analyzable, synthetizable, and evaluatable matters such as learning of the musical theory and the history of musicians.

(2) Affective Domain is the emotional, sentimental, attitudinal, and value changes. When a person learn something new, the mental sentiment such as belief and interest will be emerged. This can be exemplified as the sentiment of the aesthetic songs.

(3) Psychomotor Domain is the change in terms of the expertise occurring as the result of opinionative, and understanding learning, so consciousness; and subsequently, value happen. A person, additionally, can utilize what he/she has learned so hardworkingly that he/she is an expert. It is considered that the learning brings about the skill development and changes such as skill in playing music, listening, and composing songs (Kamolrat Lasuwongse, 1981: 132).

The researcher made the observation form to divide the violin students into 3 groups. This observation form contains 3 parts as follows :

(1) Ability to learn violin.

- Quick learning. When the teacher teach them only 1-2 times they can play very well include music knowledge such as the music theory.
- Good memory. They can remember the song which they had learn and play very well.
- Good hearing. They can sing after they listen to the song and play violin in a good intonation.
- To know the song deeply. They can acknowledge in the song and they can explain the motion of the song , relay the song and interpret the song.
- They can analyse , read , know the theory which they can make the application in order to improve their performance.

(2) Practicing

- Techniques for playing such as posture ,position , trill , vibrato, bowing slyte (slur, staccato, spiccato , tremolo , martele , double stop , harmonic, pizzicato and tonalization.
- Tonal Production as intonation , tone power and sound control.
- Scales and arpeggios , with the correct finger and deft.

- Tempo , with the correct rhythmic in the song including rubato for beautiful sound and deft.
- Musical and style, playing with correct music phrase and good style. Can use the music explain beauty of the sound.

(3) Interesting in Music.

- Concentrating in learning music. They show the intention in music by acting, being curious and asking teacher when they have questions.
- Joining the activities and be enthusiastic in the activities which are set up by teachers such as the music recital , music exam , joining the band and the music competition at school.
- Showing their music performance such as playing music for their parents or their friends, talking about the topic in music with teachers.
- Practicing at home. They have always set a plan for practicing at home.
- Searching for the music information at the library, looking for the new songs , discussing the questions with teachers.

From the observation, the violin students are divided into 3 groups. The researcher use the rating scale. According to Kanchana Maneesang (1979: 51-76), the tool for collecting data is the qualified tools. The data will have a reliability. There are 2 methods of the measurement attitude: Thurstone and Likert (The method of Summated Rating). According to Vicharn Kaetsing (1991: 49 -53), the rating scale can be used in the observation because some behaviors cannot be identified by using the questionnaires but using the observation instead. The rating scale is helpful in the procedure , product and in the personal – social development. The researcher have fixed the criterion for dividing the group of students from this observation.

Observation	Rating scale				
	5	4	3	2	1
1. Ability to learn violin.					
1.1 Quick learning					
1.2 Good memory					
1.3 Good hearing					
1.4 Knowing the song					
1.5 Analyse the song					
2. Practicing					
2.1 Technique					
2.2 Tone quality					
2.3 Scales and arpeggios					
2.4 Rhythmic					
2.5 Musical and style					
3. Interesting in music					
3.1 Concentrating in music					
3.2 Joining the activities					
3.3 Showing the music performance					
3.4 Practicing at home					
3.5 Searching for the music information					

The level of scores when dividing the students into groups are as follows:

The advanced group has the score between 75 - 60.

The intermediate group has the score between 59 - 45.

The low-intermediate group has the score below 44.

The number used shows the result of learning which can be explained as follows:

Table 3.1 Shows the level of the group of students

Score	%	Meaning	Group
75 – 60	100 – 80	Good	The advanced group
59 – 45	79 - 60	Average	The intermediate group
below 44	below 59	Below average	The low-intermediate group

3.3.2 The Interview for the students, The researcher make the interview form about the environment and the home motivation by using the Montessori method (cited by Jeerapun Punsawas, 1997: 13-18) , Narute Sutthajit (1992: 16) , Lois Choksy, 1991:7), Stephen F. Zdzinsky, Henry S. Flurry, Chaiyong Promwong (1984 : 44) and Surang Kowthakun (1998: 179-186). The topics are as follow:

The home environment

1. Musical Instruments (Violin)
2. Places for practice
3. Media for learning
4. Musical equipments for violin
5. Practicing at home
6. Parental involvement

The motivation

1. Parents or Relatives can play music at home
2. Listening to music. The kind of music they listen to
3. Attending the concert
5. Reinforcing their children to learn music by their parents

3.3.3 The questionnaires for the parents, The researcher ask about the home environment and the home motivation by using the same topics as the students interview form.

3.4 The method of collecting data

3.4.1 The researcher selects the data by listing the name of 30 violin students as the population who are at the age of 6 – 19 years old (13 males and 17 females). They have been learning violin for 1–6 years by using the Suzuki method. There are two types of the observation:

1. Observation while teaching.
2. Observation by using the observation form and the students are divided into 3 groups: the advanced group, the intermediate group and the low-intermediate group. From the observation form, there are 3 aspects to consider which are the ability to learn violin, the ability to practice violin and the students' interest in music.

3.4.2 After the researcher have interviewed the students about the home environment and the home motivation, the data is recorded.

3.4.3 The researcher collects the questionnaires to the parents and record the data.

3.5 Data Analysis

3.5.1 The researcher divided the violin students into 3 group: the advanced group, the intermediate group and the low-intermediate group

3.5.2 Analyze the data from the interviews and the questionnaires to collect the factors that related to the achievement in learning violin.

3.5.3 Analyze the data using the descriptive method in order to find to the relationship between the home environment and the home motivation whether they are related to the achievement in learning violin or not.

CHAPTER 4

THE ANALYSIS OF “THE FACTORS RELATED TO THE ACHIEVEMENT IN LEARNING VIOLIN”

In this research , the researcher chose to do the qualitative research. The researcher made the interview form for 30 students and the questionnaire for 30 parents. The students are divided into three groups: advanced group, intermediate group, low-intermediate group.

The researcher used the Bloom theory: the changes are attributed to three types of learning: cognitive domain, affective domain, psychomotor domain. This results in the of the division of the group of students as follows:

Table 4.1 Shows the number of students at each level

Population	Number of students
Advanced group	8
Intermediate group	16
Low-intermediate group	6
Total Number of Students	30

The Analysis of the Factors Related to the Achievement in Learning Violin from the students interview.

Item of the questions as following :

Part 1 This part contains the personal status of the student.

(1) Age

(2) Level of Education

Part 2 This part contains the home environment related to the achievement in learning violin.

- (1) Musical Instruments (Violin)
- (2) Places for practicing
- (3) Media for learning
- (4) Music equipment for violin
- (5) Practising at home
- (6) Parental involvement

Part 3 This part contains the motivation related to the achievement in learning violin.

- (1) Parents or Relatives can play music at home
- (2) Listening to music: the type of music they listen
- (3) Attending the concert
- (4) Demanding to learn music, parents or students
- (5) Reinforcing the children to learn music by parents

Part 4 The general proposal of the students who answered the questionnaires

4.1 The Description of Analysis from the interview

Part 1 This is the general status of the students

Table 4.2 The quantity and percentage in the general status of the students

Description	Quantity	Percentage%
Sex		
Male	14	46.66
Female	16	53.33
Aged		
6 - 12 years old	7	23.33
13 - 18 years old	20	66.66
19 - 21 years old	3	10
Level of Education		
Primary School Students	8	26.66
Secondary School Students	19	63.33
Undergraduate Students	3	10

Form table 4.2 It can be described as follows:

- (1) The students are 46.66 % males and 53.33 % females.
- (2) There are 66.66 % among the group between 13–18 years old 23.33 % among the group between 6–12 years old and 10 % among the group between 19–21 years old.
- (3) There are 63.33 % studying in secondary school, 26.66 % studying in the primary school and 10 % studying in the university.

Part 2 The description of the home environment that related to the achievement in learning violin

From the interview concerning the factors of the home environment, the results are as following:

(1) Instrument, There are a few differences in the price of the violin. It costs 8,500 – 25,000 baht. A student can have an expensive violin or low-price violin with the following details :

In the advanced group, they use the violins priced 8,500 – 65,000 baht which were made in Europe and China with the high quality.

In the intermediate group, they use the violins priced 9,000 – 25,000 baht which were made in Europe and China with the good quality.

In the low-intermediate group, they use the violins priced 3,500 – 15,000 baht which were made in China and South Korea with the low quality.

(2) Practice areas, There are no differences with the following details:

For the advanced group, most of them practice violin in the music room or music corner at home. This is not a common place as well as the dinner room or the parlor. There is an air-conditioner in the music room, while some like to play violin outside their houses such as in the garden or in their schools.

For the intermediate group, most of them practice violin in the living room or bed room at home where there is an air-conditioner. Nobody has a music room at home. And no one wants to practice music in the garden or in their schools.

For the low-intermediate group, most of them used their living room and there is an air-conditioner in the room as well. But they do not practise violin like the intermediate students do.

(3) Music Media, There are many differences with the following details:

For the advanced group, the students will have their own music media. especially the audio CD for Suzuki method. Somebody will have the complete Suzuki CD book 1 – 10. Another CD is about the classical music, the music played with the violin and the greatest hits composer which is the popular CD in store. Most of the students like the classical music more than the light music. However, most of them do not have the music video for the classical music because it is difficult to get the classical music video in Thailand. Somebody has to buy it from abroad.

For the intermediate group, musical media for learning violin in this group is CD for Suzuki Method. Nobody has a complete 1 -10 CD. There are few students who have the classical music CD, violin music and light music. Few students have the music video such as violinist, composer, and music history. But most of them don't have these media.

For the low-intermediate group, everybody have CDs for Suzuki Method in level they are studying as the researcher suggests every parents should provide them for their children. But some students lost their CDs. Most students do not have much interest in the musical media and in learning violin like the popular music. And they neither have any music video too.

(4) Musical Equipment, There are many differences with the following details:

For the advanced group, they have the complete musical equipment. They have music tuner for tuning violin such as a digital tuner, a tuning fork and pitch pipes. They also use these musical equipment to tune other musical instruments as well such as piano or keyboard. Most of the parents can help their children to tune their violins because tuning violin is quite difficult for the beginners. All of the students have the music stand for their convenience. Some students have

other musical equipments such as bow, rosin, shoulder rest, chin rest and mute.

For the intermediate group, most of them have the music tuners. The digital tuner is the most favourite and they also use it to tune other music instrument such as piano or keyboard. Most of the parents in this group can not tune the violin. Fewer students have the music stands; therefore, they use the table instead. Their parents can provide them with other musical equipments. Some do not have the shoulder rest and mute.

For the low-intermediate group, few of them have complete musical equipment. Somebody have the music tuner and most of them do not. Their parents can not help tuning the violin. They neither have the music stand. Most of the students do not have rosin, shoulder rest, chin rest, mute and hairs of bow. Some children have problems about the hairs of bow since there are a few of hairs. Moreover, the strings have a low quality.

(5) Practising at home, There are many differences with the following details:

For the advanced group, they are well-planned students in practicing with discipline. There are 30 – 45 minutes per day to practise and 3 to 4 times per week. Most of them play violin after they have done their homework.

For the intermediate group, they practice their violin but not as much as the advanced group. There are 15 – 20 minutes to practise per day and 2 to 3 times per week. Few students take more time to practise. They have to spend more time doing their homework instead of practising violin.

For the low-intermediate group, they have 5 to 15 minute to practise per day and 1 to 2 times per week. Moreover, some students never play their violins at home. They spend most of their time doing their homework.

(6) Parental involvement, There are many differences with the following details:

For the advanced group, their parents have been involving to help them learn violin. Some parents support their children not only in learning violin but also in learning the other musical instruments such as guitar and piano. Many parents can play musical instruments and love music. So they always listen to music at home or while driving. Some parents can play music with their children. This is a great advantage for the children to have a parental support in learning violin.

For the intermediate group, all students have their parental involvement less than the advanced group. Even though their parents like music and support their children in learning violin, they cannot play any musical instrument and they do not have time to take care of their children. There is no activity involved in music at home. Some parents encourage their children to show their music ability in some occasions such as the wedding ceremony or the New Year party.

For the low-intermediate group, most of the students have their parental involvement less than the intermediate group. Even though their parents support their learning violin, they cannot take care of their children when practising at home. Most of the parents do not have knowledge in the music education. The music they listen to is not the type of music that their children are learning. The researcher finds that there is nothing that parents do to help their children learn to play violin.

Part 3 The description of the motivation that related to the achievement in learning violin

From the interviews, the factors about the motivation that related to the achievement in learning violin are as follows:

(1) Parents or relatives can play music at home. There are many differences with the following details:

For the advanced group, most of them have parents or relatives who can play music at home. Parents or relatives can play variety of the musical instruments such as piano, organ, saxophone, and also Thai musical instrument as Kim. Their

relatives have learned other musical instruments such as violin, piano and guitar except violin.

For the intermediate group, half of them have parents or relatives who can play music at home. And they can play piano and guitar. Many parents and relatives are not interested in music education.

For the low-intermediate group, few of them have parents or relatives who can play music at home. The instruments they can play are guitar, organ and klule (Thai musical instrument). Most of the parents do not have much knowledge in music and cannot play any musical instruments. And their relatives are not interested in learning music.

(2) Listening to music. This is about the type of music they listen. There are many differences with the following details:

For the advanced group, most of the parents encourage their children to listen to music frequently and music is a part of the family. They listen to music during their meal, while taking a rest, and while driving a car. They listen to the classical music, music played by violin and light music more than the country music and folk songs. Some parents have CDs for relaxation. Moreover, they are not interested in the popular songs.

For the intermediate group, most of the parents encourage their children to listen to music frequently as much as the advanced group, but there are differences in the kind of music they are listening to. They would listen to the popular music rather than the music played by the violin.

For the low-intermediate group, most of the parents occasionally encourage their children to listen to music. They always listen to the popular music instead of the classical music or the music played by the violin. Moreover, their parents tend to watch television instead of listening to music.

(3) Attending the concert. There are many differences with the following details:

For the advanced group, their parents are more interested in all kinds of music activities. They bring their children to attend the concert- the classical music at Thailand Cultural Center. Moreover, they encourage their children to attend the music recital at school everytime. Whenever the parents buy the ticket for their children but do not have time to go with them, their children have to attend the concert alone.

For the intermediate group, they sometimes bring their children to the concert, for example, whenever there is a teacher's suggestion or a music recital at school. The parents hardly attend the concert with their children and they are not interested in any concert.

For the low-intermediate group, they sometimes bring their children to the concert, for example, whenever there is a teacher's suggestion or a music recital at school. The parents hardly attend the concert with their children and they are not interested in any concert. They sometimes encourage their children to attend the concert.

(4) Demanding to learn music. There are many differences with the following details:

For the advanced group, their parents are their supporters. They learn music without being forced by their parents. Their parents help them practise music at home and join the music band at school. Most of the parents support their children in the music recital in the school festival or in the family party. Most of the students take the music proficiency test at the music institute in Thailand and other countries. There is not much support for the music competition from their parents.

For the intermediate group, most of the students need to learn music and be supported by their parents. Most of the students would want to learn music by themselves rather than being forced by their parents. Their parents will support their children in the music band at school. Some said that the students cannot join the music band. Most of the parents support their children to attend the concert

when there is a teacher's suggestion, but they do not encourage their children to show the music ability at home. Few parents are reluctant to have their children take the music proficiency test. And nobody has an idea of joining the music contest.

For the low-intermediate group, half of the students want to learn music by themselves while some parents want to send their children to learn violin. The parents have not much concern with their learning. Some parents want their children to practise at home. Most of the parents do not fully support their children in joining the music band unless the schools have the obligation for all students to join the music band. Most of the parents encourage their children to show their music ability. All students do not take parts in any music test.

(5) Reinforcing the children to learn music by the parents. There are many differences with the following details:

For the advanced group, the parents express their admiration for their children by applauding or hugging. Many parents prepare drinks and snacks for their children after they have finished their practise. Most of the parents provide gifts such as CD or something special for their children who have spent time practicing violin.

For the intermediate group, the parents express their admiration for their children by applauding or hugging. Some parents have bribed their children if they spend more time practicing that they will receive something special such as snacks, toys, cartoon books. Most of the parents provide gifts for their children who have spent time practicing violin.

For the low-intermediate group, same as the other group, the parents express their admiration for their children by applauding or hugging. Some parents have bribed their children if they spend more time practicing that they will receive something special such as snacks, toys, candies or toys.

Part 4 General proposal for the persons who answer the questionnaires

(1) Problem in learning violin. There are many differences with the following details:

For the advanced group, most of the students have the same problem. They have not spent time practising violin because they have to study many subjects like mathematics, English, arts and some sports – swimming and tennis. Many students said that the violin is played only in the military band. Somebody said he is not motivated to practise violin.

For the intermediate group, most of the students have the same problem. They have not spent time practising violin because they have to study many subjects like mathematics, English, arts and some sports – swimming and tennis. Many students said that the violin is played only in the military band. Somebody said he is not motivated to practise violin.

They have no time to practise violin at home. They cannot listen to music at home because there are a lot of people in their family. Somebody have problem about reading music notation and they cannot discuss it with their parents. Most of them cannot tune their violin by themselves.

For the low-intermediate group, most of the students have problems just as the intermediate group especially the time for practicing violin. Somebody gets bored with the practise.

(2) Amending the problems in learning violin. There are many differences with the following details:

For the advanced group, they have amended the problems in learning violin by planning time for practising violin and doing other activities. They have to be more disciplined and motivated in practising by watching video, listening to music (Suzuki Method CD and the othes). They can discuss their problems with their parents together.

For the intermediate group, they have amended the problems in learning violin by practising violin on the weekends because they do not have time to practise violin during the weekdays. And some students have practiced their violin

only once before starting to learn. They neither know how to amend the problems, nor do their parents.

For the low-intermediate group, they have amended the problems in learning violin by practising violin on the weekends because they do not have time to practise violin during the weekdays. And some students have practiced their violin only once just before learning violin each time. They neither know how to amend the problems, nor do their parents. Moreover, they cannot even tune the strings. Some students cannot read the music notation and they do not even try to do it.

(3) The student's suggestions which are benefits to learning music. There are many differences with the following details:

For the advanced group, most students suggest that if their parents encourage them to learn violin more than they used to, they will be motivated to practise violin. They would like to learn violin in their free time as well and they want to join the music activities such as watching the music recital and attending the concert (classical music) in Thailand, including more violin workshops or masterclasses in Thailand.

For the intermediate group, half of the students have no comment, but some said that there should be more supplementary for the violin such as the popular music and movies while others said that there should be more youth music bands in Thailand and more musical instruments made in Thailand as the price will be cheaper.

For the low-intermediate group, there are few students who make comments. If they have more time to practise, they can play music better. The problem is that they have too much homework. They would like to choose an interesting subjects themselves. Thus, their parents should motivate them by providing gifts such as prizes or something special.

Analysis of the factors related to the achievement in learning violin from parents questionnaires

Items of the questions as following :

Part 1 The questions about the personal status of the parents.

- (1) Age
- (2) Level of Education
- (3) Occupation
- (4) Salary

Part 2 The questions about home environment that related to the achievement in learning violin.

- (1) Violin
- (2) Places for practice
- (3) Media for learning
- (4) Musical equipment for violin
- (5) Practising at home
- (6) Parental involvement

Part 3 The questions about the motivation that related to the achievement in learning violin.

- (1) Parents or Relatives can play music at home
- (2) Listening to music, the kinds of music they listen to
- (3) Attending the concert
- (4) Demanding to learn music by parents or students
- (5) Reinforcing the children to learn music by parents

Part 4 General proposal of persons who answer the questionnaires

4.2 Description of the analysis from the questionnaires

Part 1 The general status of the parents

Table 4.3 The quantity and percentage of the general status of the parents

Description	Quantity	Percentage
Sex		
Male	13	43.33
Female	17	56.66
Age		
30 - 45 years old	14	46.66
45 - 60 years old	12	40
60 up	6	20
Qualification		
Lower than the Bachelor degree	1	3.33
The Bachelor degree	23	76.66
Higher than the Bachelor degree	6	20
Occupation		
Working as a government officer	5	16.66
Working in a private company	17	56.66
Having his/her own business	8	26.66
Salary		
Lower than 50,000 baht per month	2	6.66
50,000 – 100,000 baht per month	17	56.66
More than 100,000 baht per month	11	36.66

The table 4.3 shows that

- (1) The parents are 43.33 % males and 56.66 % females.
- (2) There are 46.66 % among the group between the age of 30–45 years old, 40 % among the group between the age of 45 – 60 years old and 20 % among the group of 60 years old up.

(3) There are 76.66 % getting Bachelor degree, 20 % getting higher than Bachelor degree and 3.33 % getting lower than Bachelor degree

(4) There are 56.66 % working in a private company, 26.66 % having his/her own business and 16.66 % working as a government officer.

(5) There are 56.66 % earning about 50,000 – 100,000 baht per month, 36.66 % earning more than 100,000 baht per month and 6.66 % earning lower than 50,000 baht per month.

Part 2 Description of the home environment that related to the achievement in learning violin.

From the questionnaires concerning the factors of the home environment, the results are as following:

(1) Musical Instrument. There are few differences in the price of the violin. The prices are in between 8,500 – 25,000 baht. Some students have the expensive violins and others have cheaper violins with the following details :

For the advanced group, they use the violins with the price of 8,500 – 65,000 baht which are made in Europe and China with the high sound quality. The parents will buy the new violins for their children if they play better in the higher level.

For the intermediate group, they use the violins with the price of 9,000– 25,000 baht which are made in Europe and China. The sound quality is good. Most of the parents said that despite the cheap violin, it is suitable to use for them to practise violin.

For the low-intermediate group, they use the violins with the price of 3,500– 15,000 baht which are made in China and South Korea with the low sound quality. Most of the parents said that despite the cheap violin, it is suitable to use for them to practise violin since it is not different from the other violins.

(2) Practising Space, There are some differences with the following details:

For the advanced group, most of the parents prepare the room for them to practise or a music corner at home. This room is not like the dining room or the

parlour. There is also an air-conditioner in the music room and a space to keep other musical instruments.

For the intermediate group, most parents prepare the living room or bed room with an air-conditioner in their homes. Some parents arrange a corner of their house in order to keep the musical instruments.

For the low-intermediate group, most parents prepare the living room or bed room with an air-conditioner in their homes.

(3) Musical Media, There are many differences with the following details:

For the advanced group, the parents have provided the musical media for their children to learn violin especially the audio CD for Suzuki method. Some students have the complete Suzuki CD book 1 – 10 and also the classical music, violin music and the greatest hits composer CD which are the popular CDs from abroad.

For the intermediate group, the parents have provided the musical media for their children to learn violin especially the audio CD for Suzuki method. They do not have the complete Suzuki CD book 1 -10. There are few parents who have the classical music CD, violin music and the light music. Few parents have the music video of the violinist, composer and music history.

For the low-intermediate group, the parents have provided the musical media for their children to learn violin especially the audio CD for Suzuki method of the level they are learning because the researcher suggested the parents that they should buy these CDs for their children. Some students lost their CDs. Most parents do not have not the musical such as the music video.

(4) Musical Equipment. There are many differences with the following details:

For the advanced group, the parents have the complete musical equipment. They have the music tuner for tuning violin such as a digital tuner, a tuning fork, pitch pipes. But some students use the piano or keyboard instead. Most of the parents can help their children tune the violin because tuning violin is quite difficult for the beginner. Most of the parents will provide a music stand for their

children. The parents also provide all other equipments for learning such as bow, rosin, shoulder rest, chin rest and mute.

For the intermediate group, the parents have a music tuner like the digital tuner which is the most popular one. But some students use the piano or keyboard instead. Most of the parents in this group cannot tune the violin. Only few students have music stands whereas others use a table instead. The parents can help their children with other musical equipments. They sometimes ask their teachers for help.

For the low-intermediate group, some parents have the complete musical equipments. Only few students have the music tuner. Their parents cannot help their children tune the violin. The students do not have a music stand.

(5) Practising at home. There are many differences with the following details:

For the advanced group, the parents will set the time for them to practice about 30–45 minutes per day and 3-4 times per week after they finished their homework. The parents always help their children practise violin.

For the intermediate group, the parents will set the time for them to practice about 15–20 minutes per day and 2-3 times per week but the time is not fixed like the advanced group.

For the low-intermediate group, the parents do not have time to take care of their children while practising violin. The students will spend 5 – 15 minutes per day and 1-2 times per week. Moreover, some students never play violin at home because they have a lot of homework, many subjects to study and some other activities to do.

(6) Parental involvement. There are many differences with the following details:

For the advanced group, the parents can help their children learn violin. They always listen to music when they are at home or while driving a car. Some parents set up a music corner in their house and they have such CD, music note, music tuner, the other musical instruments. Some parents even bought the

mirror for their children to see their postures while playing violin. There are many music activities at home, for example, they are playing music and listening to music together. The parents will encourage their children to practise violin everytime.

For the intermediate group, the parents like music and encourage their children to play music, but they cannot play music and do not have time to take care of their children in learning violin. There is no musical activities at home. Some parents encourage their children to show their music ability in some occasions such as the wedding ceremony or the New Year party.

For the low-intermediate group, most of the parents said that the music environment is not as important as learning in school because they do not have enough knowledge to see the differences. Moreover, they cannot play any musical instrument. And the school activities such as learning with the teacher, joining the music band and attending the music recital are enough for their children. The parents hardly play the CD of the Suzuki Method and they do not force their children to practise violin.

Part 3 Description of the motivation that related to the achievement in learning violin.

From the questionnaires concerning the factors about the motivation that related to the achievement in learning violin, the results are as following:

(1) Parents or Relatives can play music at home. There are many differences with the following details:

For the advanced group, most of the parents or relatives can play music at home. The parents or relatives can play variety instruments such as piano, organ, saxophone, and Thai music as Kim. And the student's relative have learned other musical instruments such as piano and guitar. Sometimes they play music together.

For the intermediate group, half of the parents or relatives can play some music at home. And they can play piano and guitar. Many parents and relatives are not interested in the music education.

For the low-intermediate group. Few parents or relatives can play music but most of them cannot play. And the musical instruments which they can play are guitar, organ and klule (Thai instrument). Most of the parents do not have knowledge in music and cannot play music too. And the student's relative is not interested in learning music.

(2) Listening to music. The kind of music they listen. There are many differences with the following details:

For the advanced group, most of the parents encourage their children to frequently listen to music and music is a part of their family. They listen to music during their meals, when they take a rest, while driving a car. They listen to the classical music, music played by violin and light music more than the country music and folk songs. Some parents have CDs for relaxation. Moreover, they are not interested in the popular songs.

For the intermediate group, most of the parents encourage their children to listen to music frequently as much as the advanced group, but there are differences in the kind of music they are listening to. They would listen to the popular music rather than the music played by the violin.

For the low-intermediate group, most of the parents occasionally encourage their children to listen to music. They always listen to the popular music instead of the classical music or the music played by the violin. Anyhow, they have listened to the Suzuki Method CD whenever they want to.

(3) Attending the concert. There are many differences with the following details:

For the advanced group, their parents are more interested in all kinds of music activities. They bring their children to attend the concert- the classical music at Thailand Cultural Center. Moreover, they encourage their children to attend the music recital at school everytime. Whenever the parents buy the ticket for their children but do not have time to go with them, their children have to attend the concert alone.

For the intermediate group, they sometimes bring their children to the concert, for example, whenever there is a teacher's suggestion or a music recital at school. The parents hardly attend the concert with their children and they are not interested in any concert because the ticket is too expensive.

For the low-intermediate group, they sometimes bring their children to the concert, for example, whenever there is a teacher's suggestion or a music recital at school. The parents hardly attend the concert with their children and they are not interested in any concert. They sometimes encourage their children to attend the concert. Moreover, they are not interested in the music news.

(4) Demanding to learn music. There are many differences with the following details:

For the advanced group, their parents are their supporters. They learn music without being forced by their parents. Their parents help them practise music at home and join the music band at school. Most of the parents support their children in the music recital in the school festival or in the family party. Most of the students take the music proficiency test at the music institute in Thailand and other countries. There is not much support for the music competition from their parents unless the children are really interested in since it is a life experience for them.

For the intermediate group, most of the students need to learn music and be supported by their parents. Most of the students would want to learn music by themselves rather than being forced by their parents. Their parents will support their children in the music band at school. Some said that the students cannot join the music band. Most of the parents support their children to attend the concert when there is a teacher's suggestion, but they do not encourage their children to show the music ability at home. Few parents are reluctant to have their children take the music proficiency test. And nobody has an idea of joining the music contest thinking that he/she will join it sometime in the future.

For the low-intermediate group, half of the students want to learn music by themselves while some parents want to send their children to learn violin. The parents has not much concern with their learning. Some parents want their children to practise at home. Most of the parents do not fully support their children

in joining the music band unless the schools have the obligation for all students to join the music band. They think that it is enough for the students to take the private lesson because music is just only a hobby. All students do not take parts in any music test or music contests.

(5) Reinforcing the children to learn music by the parents. There are many differences with the following details:

For the advanced group, the parents express their admiration for their children by applauding or hugging. Many parents prepare drinks and snacks for their children after they have finished their practise. Most of the parents provide gifts such as CD, cartoon books, games or something special for their children who have spent time practicing violin.

For the intermediate group, the parents express their admiration for their children by applauding or hugging. Some parents have bribed their children if they spend more time practicing that they will receive something special such as snacks, toys, cartoon books. Most of the parents provide gifts for their children who have spent time practicing violin. Sometimes the children will pretend that they are practising violin because they want gifts.

For the low-intermediate group, same as the other group, the parents express their admiration for their children by applauding or hugging. Some parents have bribed their children if they spend more time practicing that they will receive something special such as snacks, toys, candies or toys.

Part 4 General proposal of persons who answer the questionnaires.

(1) Problem in learning violin. There are many differences with the following details:

For the advanced group, most parents know the problems of their children but they do not have an idea how to help them. They do not know the techniques and any of the music literature. However, they always encourage their children to learn violin. They want their children to join the music Summer school.

For the intermediate group, most of the students have the same problem. They have not spent time practising violin because they have to study many

subjects. Some parents said that the children will take more time to practice if they are going to play in the concert.

For the low-intermediate group, most of the students have problems just as the intermediate group especially the time for practicing violin at home since they spend time playing the computer game. Some parents have problems helping their children tune the violin.

(2) Amending the problem in learning violin. There are many differences with the following details:

For the advanced group, they have amended the problems in learning violin by planning time for practising violin and doing other activities after they have finished their homework. The parents encourage them to learn violin by giving some snacks.

For the intermediate group, they have amended the problem by discussing with teacher. They think that studying the other subjects at school is far more important than studying music, so the students can play music after they have finished their homework. Some parents try to motivate their children by giving toys when their children play violin.

For the low-intermediate group, the parents never discuss the problems with the teacher because they think that studying the other subjects at school is far more important than studying music, so the students can play music after they have finished their homework. They cannot help their children tune the violin. They just force their children to play violin..

(3) Student suggestions which are benefit to learning music. Different with the following details

For the advanced group, the parents will encourage and motivate their children to learn and practice violin. They want the government to support the music education by establishing the youth symphony or other music activities and there should be more researches in the music education for Thai students.

For the intermediate group, the parents think that there should be more musical instruments made in Thailand because it will be cheaper. They think that

the music education in Thailand must be developed. Nowadays it is found that music can help the children in terms of their emotion and IQ. Moreover, the music activities can motivate students to learn.

For the low-intermediate group, the parents want their children to join the concert. Some parents said that it is expensive to learn music. They said that it is difficult to get the good music media in Thailand. The government should support the music education. They said that music is good for people's mind and emotion and so it is important to encourage every children to learn music.

CHAPTER 5

RESULTS CONCLUSION AND SUGGESTIONS

The Factors Related to the Achievement in Learning Violin is the study of the data documentary and literature review. There are three kinds of the research tool: (1) Observation form to divide violin students by using Suzuki Method to set up, and there are three groups of students – the advanced group, the intermediate group and the low-intermediate group. (2) Interview form for the students and (3) Questionnaires for parents. Both tools have the literature review. The population in this research are 30 parents and 30 students who have learned to play violin with the researcher.

The researcher has found the factors about the home environment and motivation in learning violin. The home environment which affect the students' achievement in learning violin are the musical instruments (violin) , places for practice, media for learning , musical equipments for violin , practising at home and parental involvement. The home motivation which affect the students' achievement in learning violin are parents or relatives who can play music at home , listening to music , attending the concert , demanding to learn music , and reinforcing their children to learn music. The problems in learning violin and suggestions are also written in this study.

5.1 Results

In the study of the factors related to the achievement in learning violin, the researcher has focused on two topics: the home environment and the home motivation. There are 3 groups of students: the advanced group, the intermediate group and the low-intermediate group. The results are as follows:

The factors about the home environment related to the achievement in learning violin

From the interviews and questionnaires, the home environment has the most influence to the achievement in learning violin. These are the results with the following details:

(1) Music instruments (Violin). The students use the violin which are about 3,500 – 65,000 baht. The expensive violin made from Hungary and Western country and most of the violins made from China. There are different material, handiwork. The advanced group has the violin with the price of 8,500 – 65,000 baht. The intermediate group has the violin with the price of 9,000 – 25,000 baht and the low-intermediate group has the violin with the price of 3,500 – 15,000 baht. So there are few differences about the price of each group of students. However, there are some students in each group have the most expensive violin and some have the cheapest one.

(2) Places for practicing. The advanced group like to practice in the music room or music corner in their homes while the intermediate group and the low-intermediate group like to practice in the living room or bed room. They do not have special room for practicing. Some students in the advanced group like to play violin at school everyday.

(3) Media for learning. There are many differences about the media for learning in every group. The advanced group has many media such as CD for Suzuki Method Book 1 – 10, classical music, Thai traditional song, and the other music include music video of the violinist, composer, concert and music recital which are difficult to get them in any store in Thailand. The intermediate group and the low-intermediate group have only the CD of the Suzuki Method and the ones they need to use in their learning. And they have a few of the other music media. Some parents said that it is difficult to get the classical music media in Thailand.

(4) Musical equipments for violin. There are many differences of the musical equipments for violin. The advanced group have for all the musical equipment for learning violin such as music tuner, music stand, strings, rosin, hairs, chin rest, shoulder rest and mute which are convenient to use and their parents always provide for their needs. As for the intermediate group, they have music tuners, whereas many students do not have music stand, shoulder rest and mute. The low-intermediate group have few musical equipments, they do not have music tuner, music stand and rosin. Some students do not have a complete hairs of bow and the strings are rust. Even though the teacher suggested them to change the strings or to get it fixed, their parents have no time to do it for their children.

(5) Practicing at home. There are variety in practicing violin at home. The advanced group has set up a time to practice. They spend 30 -45 minutes per day and 3-4 times per week practicing, whereas the intermediate group spend 15 -20 minutes per day and 2- 3 times per week. But the low-intermediate group spend only 5 -15 minutes per day practicing and sometimes they do not practice. They always said that they have to do their homework and they have several things to do as well.

(6) Parental involvement, there are many differences about home environment. The advanced group has been encouraged to listen to music by their parents. They have done several music activities at home. The parents will watch their children while practicing violin. As for the intermediate group, the parents will have few music activities at home and they do not have music knowledge. Listening to music is just for fun. But for the low-intermediate group, most parents are hardly involved with their children because they do not encourage their children to practice violin. They will sometimes listen to the music.

The factors about the home motivation related to the achievement in learning violin

From the interviews and questionnaires, the home motivation has the most influence to the achievement in learning violin. These are the results with the following details:

(1) Parents or relatives can play music at home. All the advanced group have parents or relatives who can play music instruments such as guitar, piano, organ, saxophone and Thai instruments as Kim. As for the intermediate group, half of the parents can play guitar and piano. But for the the low-intermediate group, some parents or relatives can play some musical instruments as guitar, mouth organ and klue (Thai musical instruments)

(2) Listening to music. There are many differences about listening to music. The advanced group have listened to music as a part of their lives. There are classical music, violin music, Thai traditional music, folk song and light music. For the intermediate group, they listen to music just like the advanced group but not the exactly same kind of music. They tend to listen to popular music more than the classical music. And for the low-intermediate group, they rarely listen to music because their parents do not encourage them to listen to the music. Anyhow, they like popular music more than the violin music.

(3) Attending the concert. There are many differences in attending the concert. For the advanced group, the parents are interested in the classical concert in Thailand and they encourage their children to frequently attend the concert. The parents said that this will be a good experience for their children. They always attend the concert in Thailand cultural center and the student performance at school. For the intermediate group, parents bring their children to the concert just only when the teacher suggests or there is a music recital at school. As for the low-intermediate group, they are not interested in concert and they hardly attend any concert.

(4) Demanding to learn music. The advanced group is more supported by their parents and they want to learn violin by themselves. The parents encourage them to join in the music activities such as playing in the music ensemble, music recital, and testing music ability--the practicum and the music theory. The parents encourage their children to join the music competition. For the intermediate group, the parents encourage them to join in the music activities and the children want to learn violin by themselves. Most parents want their children to join the music activities in any music school. Some parents want their children to participate in the music examination. But all parents do not encourage them to join the music competition because of their children's ability. For the low-intermediate group, half of them wants to play violin by themselves and the other learn violin because of their parents. The parents cannot take care of them when practicing at home because they think that their children must be responsible for it. The parents do not want their children to join to the ensemble, the competition or the examination but sometimes they want their children to play in the concert.

(5) Reinforcing the children to learning music by parents. There are many differences about this topic. For the advanced group, the parents will encourage them by giving an applaud and hugging when their children spend more time practicing. The parents will provide some drinks and snacks during the time of practicing and give toys, CD or snacks when they pass the examination or playing in the concert. For the intermediate group, the parents do not always encourage them but they will be given something like toys and games when they study hard. This is the same condition as the low-intermediate group when the parents give something special for their children only when they spend more time practicing. And some parents force and punish their children when they do not want to practice. And the parents would encourage them by giving an applaud rather than giving gifts.

5.2 Conclusion

In the study of the factors related to the achievement in learning violin, the researcher has studied 3 groups of students : advanced group, intermediate group and low-intermediate group. There are two factors: the home environment and the home motivation that related to the achievement in learning violin. The results are as follows:

The home environment. This is more effective to achievement in learning violin. The students has learned when there is a good environment including the musical equipment, location, practicing , planning, and reinforcing by their parents.

(1) Musical Instruments. Good instruments mean the violin which is ready to play. There are the complete instrument: strings, chin rest, shoulder rest, mute. It is not important how much the violin costs. Students can play violin which is comfortable to use. However, the expensive violin must be made from the high quality such as beautiful wood . The students may want to play the expensive violin than the cheap one.

(2) Places for practice. This is very important in learning at home. The good music room for practice should have air conditioner , without the other activities during practicing. The room equipped with all kind of activities such as T.V. or dining room are not suitable for practicing violin. Therefore, the places for practice is the one of the factors related to the achievement in learning violin.

(3) Media for learning. Suzuki Method is the teaching method which has the listening part is the part of learning. According Suzuki, the environment is very important for the children learning because the children will imitate the quality music they hear the same way they imitate their mother tongue's language. So, the media for learning which is for the beginner is the Suzuki

Method CD. The students need to listen to it frequently as they can. If they have listened to it, they can play violin very well.

The other media for learning which are important as CD are the violin music and the classical music. This type of music is the music for relaxation which is good for the emotion and intelligence. The other music such as folk song, Thai music and popular music can not help the students to learn violin directly. So the students should first listen to the violin music.

The Students should watch the videos about composers, violinist and concert because they will motivate them to learn music. Unfortunately, this music media is difficult to get in Thailand.

(4) Musical equipment for violin. From the study, the result shows that the musical equipment is the most important in learning violin. All advanced group has a complete musical equipment such as music tuner, music stand, rosin, hairs of bow, chin rest, shoulder rest, strings which are ready to use including piano if their parents or relatives can play piano. For the low-intermediate group who do not have a complete musical equipment, they will not succeed in learning violin. For example, if they do not have a music tuner, the sound of the violin will be in the wrong pitch. If they do not have a music stand, they can hardly read the note. The old strings can make noise. And they cannot hold the violin in place without shoulder rest. There are lots of difficulties in learning violin.

(5) Practicing at home. This study shows that practicing at home is more important and related to the achievement in learning violin. If the students have practiced violin as frequently as they can, for example, about 30-45 minutes per day and 3-4 days per week. They can play violin better than the students who have less time to practice. So the parents can help them plan the time to practice and do their homework. And practicing music must be disciplined.

(6) Parental involvement. According Suzuki, the best and most effective way to learn music is in a good environment. The parents must set up the musical environment for their children such as listening to music during rest or doing other activities at home. Their children should listen to the Suzuki method CD, violin music, classical music more than the other music. The parents should sometimes play music with their children. This can motivate them in learning music. And the home concert can help students express in music. The students who have more parental involvement can learn violin better than the other groups.

The home motivation. This is the most effective to the achievement in learning violin. According the educationist and psychologist, the motivation is the way to succeed in learning. This is a co-operation between parents and teachers. If the parents play music, this will motivate the children to play too. Listening to the beautiful music or seeing good musicians will motivate the students to play music. The results are as follows:

(1) Parents or relatives can play music at home. This can make students familiar with music and want to play music. The advanced group have parents or relatives can play music at home even though they do not play the same musical instruments. This encourages the students to play music. They are happy if their family can play music together.

(2) Listening music. Except for Suzuki Method CD, the students should listen to the other music such as violin music, classical music, light music and vocal music. The children should frequently listen to music. From this research shows that the low-intermediate group has listened to the popular music more than the classical music which will not motivate them in their music learning. So the parents should play the classical music for their children.

(3) Attending the concert. The result shows that seeing live music is better than watching from the video. It motivates them more. So the parents should encourage their children to attend the concert.

(4) Demanding to learn music. The good start for learning music is that the students want to learn violin by themselves. The study shows that the advanced group need to learn music more than the other groups. So the parents should encourage them to love music first. When the students want to play music, they will join the ensemble, an examination or competition. But if the students do not want to learn music, they will not succeed in learning and have a bad attitude in music. So the parents should consider this point before sending their children to learn music.

(5) Reinforcing the children to learn music. The parents who reinforce their children can help them achieve their learning music. For the advanced group, the parents will encourage them by giving an applaud and hugging when students spend more time practicing. Giving something for them such as drinks, snacks during time of practicing and give toys, CD or snack for students when they pass the examination or after playing in concert. But for the low-intermediate group, they will play violin only when they get some gifts. Therefore, the parents should reinforce their children in an appropriate way.

5.3 Suggestions from the Results

(1) The parents should arrange the home environment such as music instruments (Violin), places for practice, media for learning, musical equipments for violin, practicing at home and parental involvement. The home motivation such as parents or relatives can play music at home, listening music, attending the concert, demanding to learn music, and reinforcing the children to learn music.

(2) The parents should know about the music philosophy by discussing with the music teachers in order to support their children in the right ways and help them in learning music.

(3) There should be a result of the study in a handbill because it will be useful for the teachers, parents and students in learning music.

5.4 Suggestions in general

(1) The government and music school should have more musical media for learning music such as DVD, CD, video for the classical music because it is difficult to get in Thailand.

(2) The music educators and teachers should provide the music proficiency test for the students who have learned music.

(3) There should be more researches about the factors related to the achievement in learning the other music instruments or voice since there are different kinds of music and it is useful for the music education.

(4) There should be more researches about the music ability in children by studying the characteristic of the children in order to see the music ability and to help them succeed in learning music.

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ชั้นประถมศึกษาปีที่ 6 โรงเรียนสาธิตจุฬาลงกรณ์มหาวิทยาลัย. วิทยานิพนธ์ปริญญา

ครุศาสตรมหาบัณฑิต แผนกวิชาจิตวิทยา บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย.

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การเรียนต่ำกว่าระดับความสามารถกับนักเรียนที่มีผลสัมฤทธิ์ทางการเรียนปกติ. รายงาน

การวิจัย ฉบับที่ 39 กรุงเทพฯ สถาบันวิจัยพฤติกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

APPENDIX

แบบสังเกตนักเรียนไวโอลินเพื่อการแบ่งกลุ่ม

การสังเกตนักเรียน	ระดับค่าคะแนน				
	มากที่สุด 5	มาก 4	ปานกลาง 3	น้อย 2	น้อยมาก 1
1.ความสามารถในการเรียนไวโอลิน					
1.1 การเรียนรู้ได้เร็ว					
1.2 มีความจำดี					
1.3 มีสไตล์ประสาททางดนตรีดี					
1.4 มีความเข้าใจในบทเพลงลึกซึ้ง					
1.5 ความสามารถเชิงการคิดวิเคราะห์					
2.ทักษะการบรรเลง					
2.1 เทคนิคการบรรเลง					
2.2 คุณภาพเสียงที่บรรเลง					
2.3 การฝึกไต่บันไดเสียง					
2.4 จังหวะในการเล่น					
2.5 ความเป็นดนตรีและมีรูปแบบ					
3. ความสนใจในการเรียน					
3.1 ความตั้งใจ					
3.2 การเข้าร่วมกิจกรรม					
3.3 การกล้าแสดงออก					
3.4 การฝึกซ้อมเพิ่มเติม					
3.5 การแสวงหาความรู้ด้วยตนเอง					

ระดับคะแนนในการแบ่งกลุ่ม วัตถุประสงค์จากช่วงคะแนนต่าง ๆ เป็นดังนี้

ช่วงคะแนนระหว่าง 75 - 60 เป็นกลุ่มนักเรียนที่เรียนแล้วประสบความสำเร็จอย่างดี

ช่วงคะแนนระหว่าง 59 - 45 เป็นกลุ่มนักเรียนที่เรียนแล้วประสบความสำเร็จระดับปานกลาง

ช่วงคะแนนระหว่าง 44 ลงมา เป็นกลุ่มนักเรียนที่เรียนแล้วไม่ประสบความสำเร็จเท่าที่ควร

แบบสัมภาษณ์สำหรับนักเรียน

ปัจจัยที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

.....

แบบสัมภาษณ์แบ่งออกเป็น 3 ตอน

ตอนที่ 1 สถานภาพส่วนตัวของผู้ให้สัมภาษณ์

ตอนที่ 2 ปัจจัยทางด้านแรงจูงใจที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ตอนที่ 3 ปัจจัยทางการจัดสภาพแวดล้อมทางการเรียนที่บ้านนักเรียน
ที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ตอนที่ 4 ปัญหา อุปสรรค และข้อเสนอแนะ

ตอนที่ 1 สถานภาพส่วนตัวของผู้ให้สัมภาษณ์ (นักเรียน)

1. ชื่อ (ค.ช./ค.ญ./นาย/น.ส.) นามสกุล
2. นักเรียนอายุ ปี
3. ระดับการศึกษาของนักเรียนในปัจจุบัน

ตอนที่ 2 ปัจจัยทางการจัดสภาพแวดล้อมทางการเรียนที่บ้านนักเรียนที่ส่งผลต่อสัมฤทธิ์ผล
ในการเรียนไวโอลิน

1. เครื่องดนตรีไวโอลินที่นักเรียนใช้ราคาประมาณเท่าไร นักเรียนคิดว่ามีคุณภาพระดับไหน
.....
2. นักเรียนใช้ห้องใดภายในบ้านเป็นสถานที่ฝึกซ้อม
.....
3. ภายในห้องซ้อมดนตรีของนักเรียนมีอากาศถ่ายเทหรือไม่ มีเครื่องปรับอากาศหรือไม่
.....
4. นักเรียนมีเทปเพลง หรือ แผ่นซีดีเกี่ยวกับตำราที่นักเรียนใช้เรียนไวโอลินหรือไม่
.....

5. นักเรียนมีเทปเพลง หรือ แผ่นซีดีเกี่ยวกับเพลงบรรเลงไวโอลินหรือไม่ ถ้ามีโปรดระบุประเภทเพลง (เช่น เพลงคลาสสิก เพลงป๊อป เพลงคันทรี่ เพลงไทย ฯลฯ)
.....
.....
6. นักเรียนมีวิดิทัศน์เกี่ยวกับนักไวโอลิน คอนเสิร์ต หรือชีวประวัตินักดนตรีหรือไม่
.....
7. นักเรียนมีขาตั้งโน้ตดนตรี (music stand) ไว้ใช้ในการซ้อมดนตรีหรือไม่
.....
8. นักเรียนมีเครื่องเทียบเสียง (tuner) ไว้ใช้ในการซ้อมหรือไม่
.....
9. นักเรียนสามารถให้ผู้ปกครองเทียบเสียงไวโอลินได้หรือไม่
.....
10. ผู้ปกครองนักเรียนได้ดูแลวัสดุอุปกรณ์ของไวโอลิน เช่น หางม้า ยางสน ที่รองคาง ที่รองไหล่ อุปกรณ์ลดเสียง (mute) ให้อยู่ในสภาพพร้อมใช้ตลอดเวลา หรือให้เป็นหน้าที่ของนักเรียนดูแลเอง
.....
11. นักเรียนมีมุมเก็บอุปกรณ์ดนตรี เช่น เทปเพลง หนังสือ วิดิทัศน์ อย่างเป็นระบบภายในบ้านหรือไม่
.....
12. นักเรียนซ้อมดนตรีเป็นจำนวนกี่ครั้งต่อสัปดาห์ และโดยเฉลี่ยครั้งละประมาณกี่นาที
.....
13. บรรยาкаศภายในครอบครัวเกี่ยวกับการส่งเสริมให้นักเรียนเรียนดนตรีเป็นอย่างไร โปรดอธิบาย
.....
.....
.....

ตอนที่ 3 ปัจจัยทางด้านแรงจูงใจที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ประเด็นการสัมภาษณ์

1. ผู้ปกครองนักเรียนสามารถเล่นเครื่องดนตรีได้หรือไม่ ถ้าเล่นได้เครื่องดนตรีอะไร
.....
2. มีบุคคลอื่น ๆ ที่บ้านนักเรียนที่สามารถเล่นเครื่องดนตรีได้หรือไม่ เป็นใคร เล่นเครื่องดนตรี
อะไร
.....
3. ผู้ปกครองได้เปิดเพลงให้นักเรียนฟังบ่อยมากน้อยแค่ไหน และเป็นเพลงประเภทใด
.....
4. ผู้ปกครองได้พานักเรียนไปชมการแสดงดนตรีบ่อยมากน้อยแค่ไหน และเป็นดนตรีประเภทใด
.....
5. ผู้ปกครองได้ชักชวนให้นักเรียนมาเรียนดนตรี หรือนักเรียนต้องการมาเรียนเอง
.....
6. ผู้ปกครองได้ดูแลการซ้อมดนตรีของนักเรียนเอง หรือให้นักเรียนซ้อมเอง
.....
7. ผู้ปกครองแสดงความชื่นชมเมื่อนักเรียนฝึกซ้อมดนตรีหรือไม่ ด้วยวิธีการใด
.....
8. ผู้ปกครองได้สนับสนุนให้นักเรียนเข้าร่วมวงดนตรีหรือไม่
.....
9. ผู้ปกครองเคยให้นักเรียนเข้าร่วมการประกวดดนตรีต่าง ๆ หรือไม่
.....
10. ผู้ปกครองเคยให้นักเรียนออกแสดงดนตรีหรือไม่ และมากน้อยอย่างไร
.....
11. ผู้ปกครองได้ให้นักเรียนสอบเทียบเกรดความสามารถทางดนตรีหรือไม่ ถ้ามีระดับใด
.....
12. ผู้ปกครองมีการให้รางวัลอย่างไร เมื่อนักเรียนขยันเรียนและหมั่นซ้อมดนตรี
.....

ตอนที่ 4 ปัญหา อุปสรรค การแก้ไข และข้อเสนอแนะ

4.1 นักเรียนมีปัญหาในการเรียนดนตรีอย่างไรบ้าง

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4.2 นักเรียนได้แก้ไขปัญหาที่เกิดขึ้นกับการเรียนดนตรีของนักเรียนหรือไม่ อย่างไร

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.....

4.3 นักเรียนมีข้อเสนอแนะอื่น ๆ ที่เป็นประโยชน์ต่อการเรียนดนตรีอย่างไร

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.....

ขอขอบคุณที่กรุณาให้ความร่วมมือ

แบบสอบถามสำหรับผู้ปกครอง

ปัจจัยที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

.....

แบบสัมภาษณ์แบ่งออกเป็น 3 ตอน

ตอนที่ 1 สถานภาพส่วนตัวของผู้ตอบแบบสอบถาม

ตอนที่ 2 ปัจจัยทางด้านแรงจูงใจที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ตอนที่ 3 ปัจจัยทางการจัดสภาพแวดล้อมทางการเรียนที่บ้านนักเรียน
ที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ตอนที่ 4 ปัญหา อุปสรรค และข้อเสนอแนะ

ตอนที่ 1 สถานภาพส่วนตัวของผู้ตอบแบบสอบถาม

1. ชื่อ (นาย/นาง/น.ส.) นามสกุล
2. ท่านอายุ ปี
3. ระดับการศึกษาของท่าน
4. ท่านประกอบอาชีพ
5. รายได้เฉลี่ยของครอบครัวท่าน บาท / เดือน
6. ท่านมีความเกี่ยวข้องอย่างกับนักเรียน

ตอนที่ 2 ปัจจัยทางการจัดสภาพแวดล้อมทางการเรียนที่บ้านนักเรียนที่ส่งผลต่อสัมฤทธิ์ผล
ในการเรียนไวโอลิน

1. เครื่องดนตรีไวโอลินที่นักเรียนใช้ราคาประมาณเท่าไร ท่านคิดว่ามีคุณภาพระดับไหน
.....
2. นักเรียนใช้ห้องใดภายในบ้านเป็นสถานที่ฝึกซ้อม
.....
3. ภายในห้องซ้อมดนตรีของนักเรียนมีอากาศถ่ายเทหรือไม่ มีเครื่องปรับอากาศหรือไม่
.....

4. ท่านมีเทปเพลง หรือ แผ่นซีดีเกี่ยวกับตำราที่นักเรียนใช้เรียนไวโอลินหรือไม่
.....
5. ท่านมีเทปเพลง หรือ แผ่นซีดีเกี่ยวกับเพลงบรรเลงไวโอลินหรือไม่ ถ้ามีโปรดระบุประเภทเพลง (เช่น เพลงคลาสสิก เพลงป๊อป เพลงคันทรี่ เพลงไทย ฯลฯ)
.....
.....
6. ท่านมีวิดิทัศน์เกี่ยวกับนักไวโอลิน คอนเสิร์ต หรือชีวประวัตินักดนตรีหรือไม่
.....
7. นักเรียนมีขาตั้งโน้ตดนตรี (music stand) ไว้ใช้ในการซ้อมดนตรีหรือไม่
.....
8. นักเรียนมีเครื่องเทียบเสียง (tuner) ไว้ใช้ในการซ้อมหรือไม่
.....
9. ท่านมีความสามารถเทียบเสียงไวโอลินให้นักเรียนหรือไม่
.....
10. ท่านได้ดูแลวัสดุอุปกรณ์ของไวโอลิน เช่น หางม้า ยางสน ที่รองคาง ที่รองไหล่ อุปกรณ์ลดเสียง (mute) ให้อยู่ในสภาพพร้อมใช้ตลอดเวลา หรือให้เป็นหน้าที่ของนักเรียนดูแลเอง
.....
11. ท่านได้จัดมุมเก็บอุปกรณ์ดนตรี เช่น เทปเพลง หนังสือ วิดิทัศน์ อย่างเป็นระบบภายในบ้านหรือไม่
.....
12. ท่านให้นักเรียนซ้อมดนตรีเป็นจำนวนกี่ครั้งต่อสัปดาห์ และโดยเฉลี่ยครั้งละประมาณกี่นาที
.....
13. บรรยากาศภายในครอบครัวเกี่ยวกับการส่งเสริมให้นักเรียนเรียนดนตรีเป็นอย่างไร โปรดอธิบาย
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ตอนที่ 3 ปัจจัยทางด้านแรงจูงใจที่ส่งผลต่อสัมฤทธิ์ผลในการเรียนไวโอลิน

ประเด็นการสัมภาษณ์

1. ท่านสามารถเล่นเครื่องดนตรีได้หรือไม่ ถ้าเล่นได้เครื่องดนตรีอะไร
.....
2. มีบุคคลอื่น ๆ ที่บ้านนักเรียนที่สามารถเล่นเครื่องดนตรีได้หรือไม่ เป็นใคร เล่นเครื่องดนตรี
อะไร
.....
3. ท่านเปิดเพลงให้เด็กฟังบ่อยมากน้อยแค่ไหน และเป็นเพลงประเภทใด
.....
4. ท่านพานักเรียนไปชมการแสดงดนตรีบ่อยมากน้อยแค่ไหน และเป็นดนตรีประเภทใด
.....
5. ท่านได้ชักชวนให้นักเรียนมาเรียนดนตรี หรือนักเรียนต้องการมาเรียนเอง
.....
6. ท่านได้ดูแลการซ้อมดนตรีของนักเรียนเอง หรือให้นักเรียนซ้อมเอง
.....
7. ท่านแสดงความชื่นชมเมื่อนักเรียนฝึกซ้อมดนตรีหรือไม่ ด้วยวิธีการใด
.....
8. ท่านสนับสนุนให้นักเรียนเข้าร่วมวงดนตรีหรือไม่
.....
9. ท่านเคยให้นักเรียนเข้าร่วมการประกวดดนตรีต่าง ๆ หรือไม่
.....
10. ท่านเคยให้นักเรียนออกแสดงดนตรีหรือไม่ และมากน้อยอย่างไร
.....
11. ท่านได้ให้นักเรียนสอบเทียบเกรดความสามารถทางดนตรีหรือไม่ ถ้ามีระดับใด
.....
12. ท่านมีการให้รางวัลอย่างไร เมื่อนักเรียนขยันเรียนและหมั่นซ้อมดนตรี
.....

ตอนที่ 4 ปัญหา อุปสรรค การแก้ไข และข้อเสนอแนะ

4.1 ท่านมีปัญหาในการเรียนดนตรีของนักเรียนอย่างไรบ้าง

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4.2 ท่านได้แก้ไขปัญหาที่เกิดขึ้นกับการเรียนดนตรีของนักเรียนอย่างไร

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4.3 ท่านมีข้อเสนอแนะอื่น ๆ ที่เป็นประโยชน์ต่อการเรียนดนตรีอย่างไร

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ขอบพระคุณที่กรุณาให้ความร่วมมือ

BIOGRAPHY

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