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KEY WORDS : STUDYING AND WOODWIND INSTRUMENTS

KASEM RAKSAKEN : THE STUDY OF WOODWIND PEDAGOGY AT RAJABHAT INSTITUTES : CASE STUDIES AT RAJABHAT INSTITUTES IN THE NORTHEAST OF THAILAND. THESIS ADVISORS : SUGREE CHAROENSOOK, B.ED., M.M.E., D.A., ANAK CHARANYANANDA, B.ED., M.M., SAKCHAI HIRUNRUX, B.A., M.A. 288 p. ISBN 974-664-560-9

A qualitative approach was taken in this research to achieve the objective, which was to examine the study of Woodwind Pedagogy at 6 Rajabhat Institutes in the Northeast of Thailand. The study focused on Woodwind pedagogy according to the present Music Major Program curriculum of Rajabhat Institute Council.

The results of this research in the following areas were :

Content of Woodwind Pedagogy : Both teachers and students played important roles in using all musical components such as mouthpieces, reeds and cushions ; moreover, the cleanliness of all instruments was highly considered. Graceful posturing and controlling respiratory organs such as their muscles, faces, mouths and chins as well as the length of voice were significant while the parts of the instruments were less formally defined.

Aims of Woodwind Pedagogy : Both teachers and students were aware of rules and processes of using music instruments and students paid attention to terminological and symbolic learning. Furthermore, they were able to evaluate their abilities and link musical meanings with their emotions as well as to improve their ability to imitate and create.

Teaching and Learning Activities : Teachers were well qualified for many teaching abilities such as demonstrations and quality teaching from simplicity to complexity. Meanwhile, students themselves also found out many appropriate ways of learning such as practice in class, independent study and collaborative learning.

Teaching and Learning Media : Videos, slides and charts were much less important to be used as teaching and learning media as compared to the musical instrument itself.

Evaluation and Assessment : Throughout the academic semester, students were assigned to keep practicing and testing frequently while pretest had never been used in this particular musical learning. However, total scores for evaluation of both mid-term and final scoring were mostly measured by the percentage proportion of 80 : 20.