



Chinese Folk Song Lesson Plan of Clarinet For Thai students

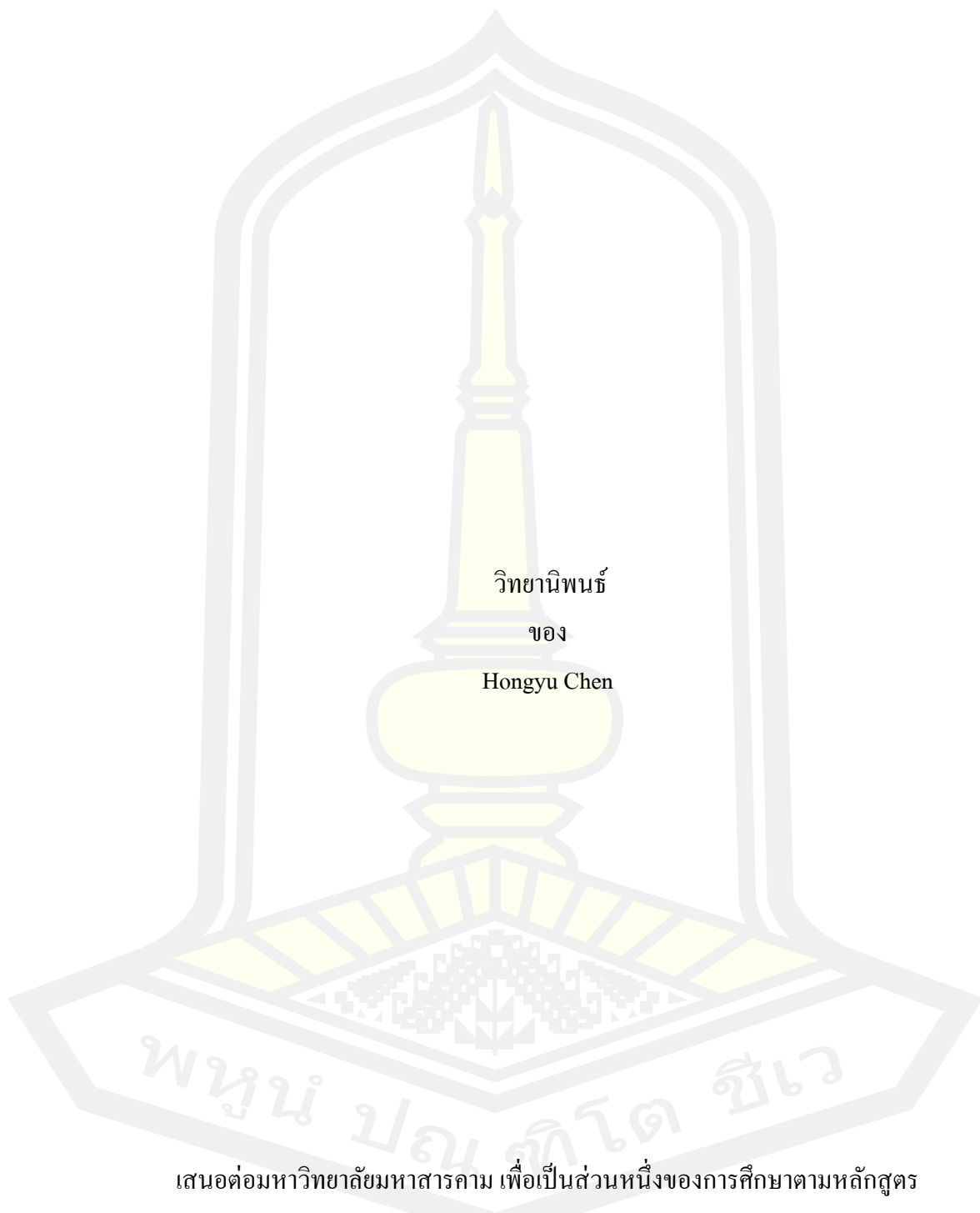
Hongyu Chen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

April 2022

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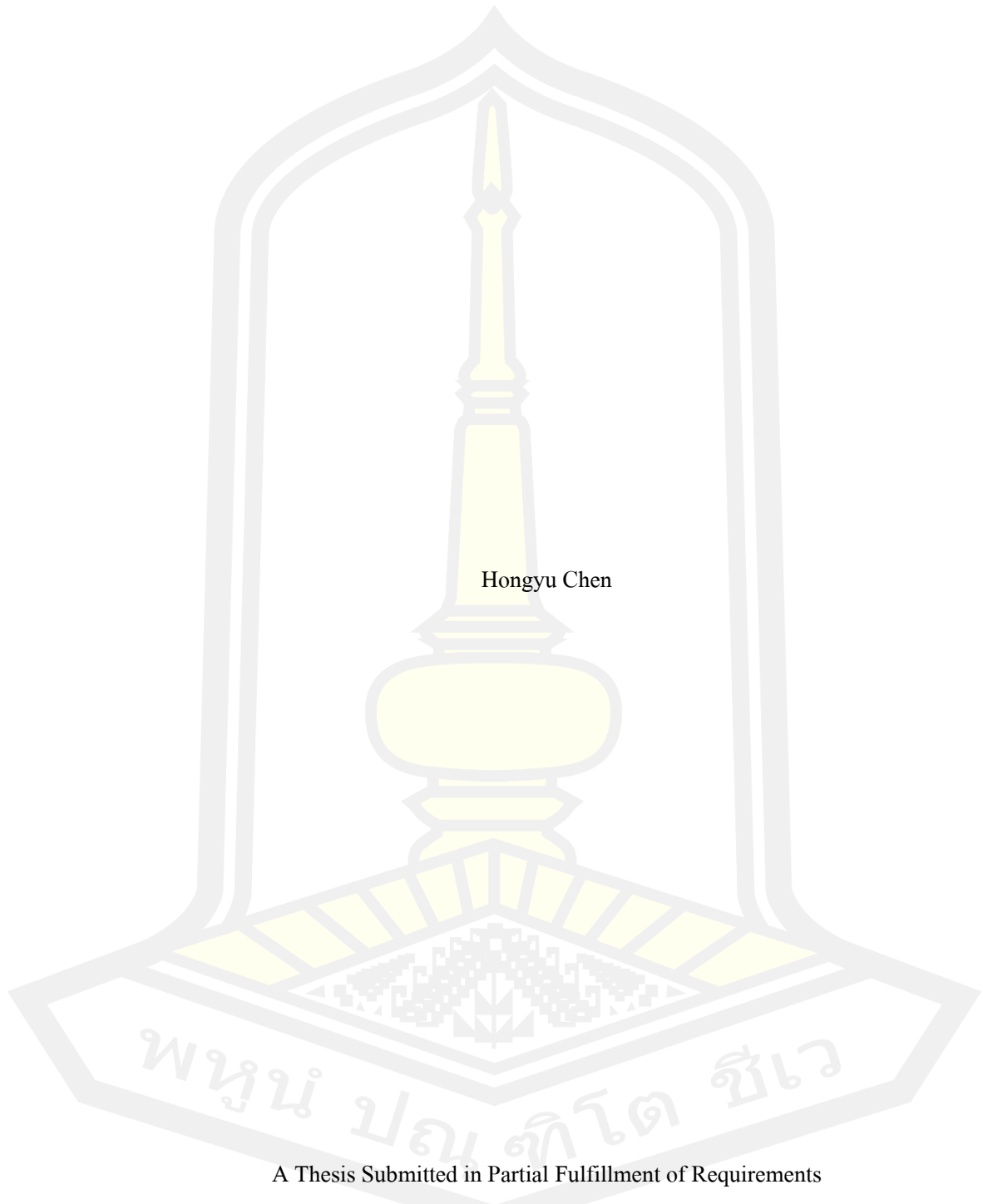
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Chinese Folk Song Lesson Plan of Clarinet For Thai students



Hongyu Chen

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

April 2022

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ABSTRACT

This research is “Chinese Folk Song Lesson Plan of Clarinet For Thai students”. Three research objectives of this thesis are: 1.To create a teaching plan of clarinet by using Chinese folk songs. 2.To evaluate a set of Chinese folk song Lesson plan of clarinet. 3.To measure student satisfaction about the Chinese folk song Lesson plan of clarinet. Quantitative research tools are developed lesson plans, teaching evaluation forms and student satisfaction questionnaires. Data were collected through field teaching and interviews with three freshmen at Maharakham University and the results are as follows: 1. I successfully created a clarinet Lesson plan of Chinese folk songs according to the preferences of Thai students and the forms and types of Chinese folk songs. 2. After teaching, students have made different degrees of progress in playing norms, notes, rhythm, emotion and so on. 3. The overall satisfaction of students with the course content is good.

Therefore, using Chinese folk songs for Clarinet teaching of Thai students is of great help to improve the clarinet performance level of Thai students.

Keyword : Chinese Folk Song, Clarinet, Thai students

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Secondly, I would like to thank all the professors and teachers of the college of music of Mahasarakham University. Thank them for giving me many pertinent and useful suggestions and help from the opening report to before the thesis reply.

Finally, I would like to thank my classmates and friends who have accompanied me in the past two years for your support and companionship.

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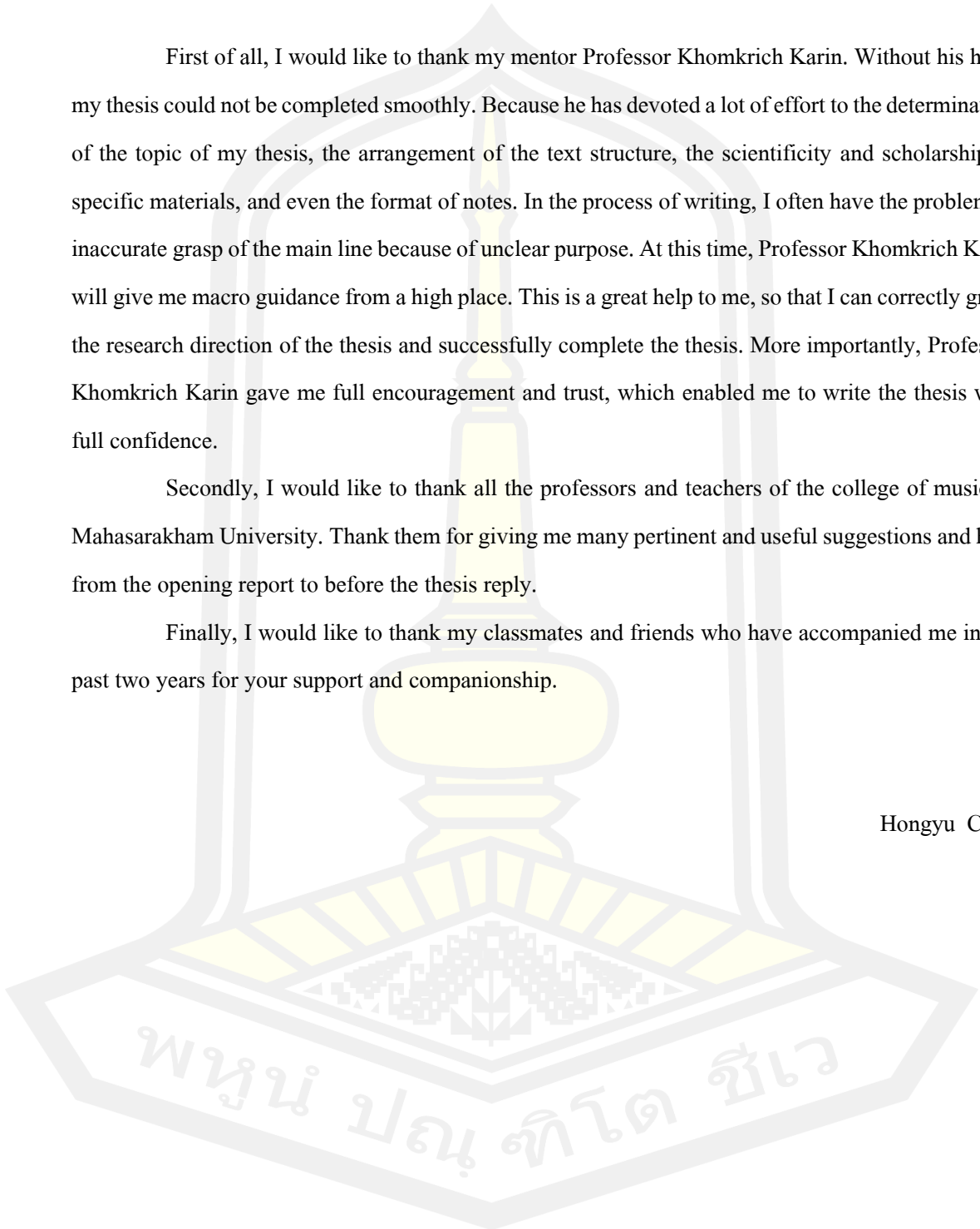


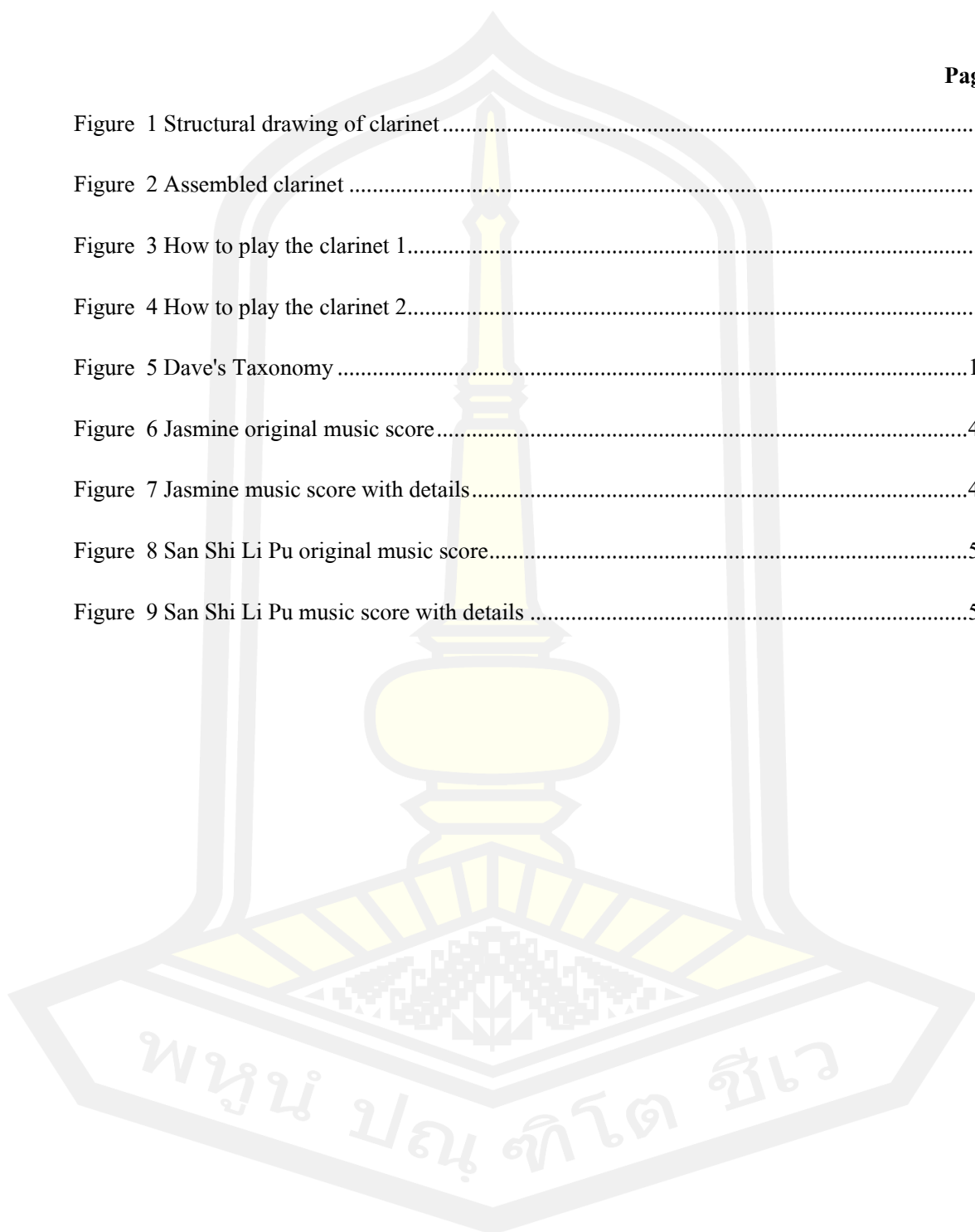
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CHAPTER I

INTRODUCTION

1. Background of research

Influenced by the whole educational environment, Chinese schools began to focus on the cultivation of students' Western musical instruments, and each school set up a wind band one after another. One of the most obvious is that clarinet education in China is gradually developing from little known to now widely known.

In order to let Thai students know more about foreign music, especially clarinet teaching. After understanding the local conditions and customs of Thailand, I found that most Thai students like folk music very much. Because I am familiar with Chinese folk songs, and compared with western music, the score of Chinese folk songs is relatively simple and focuses on emotion. So I want to combine Chinese folk songs and clarinet so that Thai students can have another way to learn. This will greatly reduce the entry difficulty of playing music with the clarinet and make it easier for Thai students to play music with the clarinet.

And the Chinese folk songs are abundant because of the number of tribes living in the country, there are many tribes.

There are many kinds of Chinese folk songs, and different folk songs express different emotions, which is of great benefit to students' emotional investment when playing music.

As a result, there are more kinds of folk songs for students to learn in China.

From the reasons for teaching clarinet and folk songs the researcher is therefore interested in creating a plan for teaching Chinese folk songs using clarinet instruments. For Thai students to be a teaching and learning practice of Western music using Chinese folk songs for those interested in clarinet. Which will experiment with Thai students Because the researcher believes that the science of universalism can be learned by everyone using folk song as a means of transmission. So, I will research a clarinet teaching plan suitable for Thai students.

This thesis proposes to make a Chinese folk song clarinet teaching plan for Thai students. By letting students learn some Chinese folk songs and basic playing skills of clarinet, we can

observe and evaluate students' clarinet learning, so as to carry out research and improve the teaching plan.

Experimental research design for Education: Which Chinese folk songs should be taught for Clarinet teaching? What are the basic playing skills of clarinet? Can we use Chinese folk songs to make clarinet teaching instruction set for Thai students? for all of the above reasons. The researcher is therefore interested in creating plans for teaching Chinese folk songs using clarinet for Thai students.

2. Objective of research

- 2.1 To create a teaching plan of clarinet by using Chinese folk songs.
- 2.2 To evaluate a set of Chinese folk song Lesson plan of clarinet.
- 2.3 To measure student satisfaction about the Chinese folk song Lesson plan of clarinet.

3. Question of research

- 3.1 What is the clarinet lesson plan with folk songs?
- 3.2 What is the evaluation of a set of teaching scheme for teaching clarinet use Chinese folk songs?
- 3.3 What is Thai students' satisfaction with Chinese folk song Lesson plan of clarinet ?

4. Benefit of the research

- 4.1 We will know a Lesson plan of clarinet by using folk songs.
- 4.2 We will get a set of evaluation of the teaching scheme of using Chinese folk songs to teach clarinet.
- 4.3 We will measure Thai student satisfaction about the Chinese folk song Lesson plan of clarinet.

5. Scope of the research

- 5.1 I will collect relevant information and make a set of Lesson plan using Chinese folk songs as materials to teach clarinet.

5.2 In the topic, I will teach and evaluate Thai students majoring in Clarinet in the Conservatory of music of Mahasarakham University in Thailand, because students in northeastern Thailand like folk songs very much.

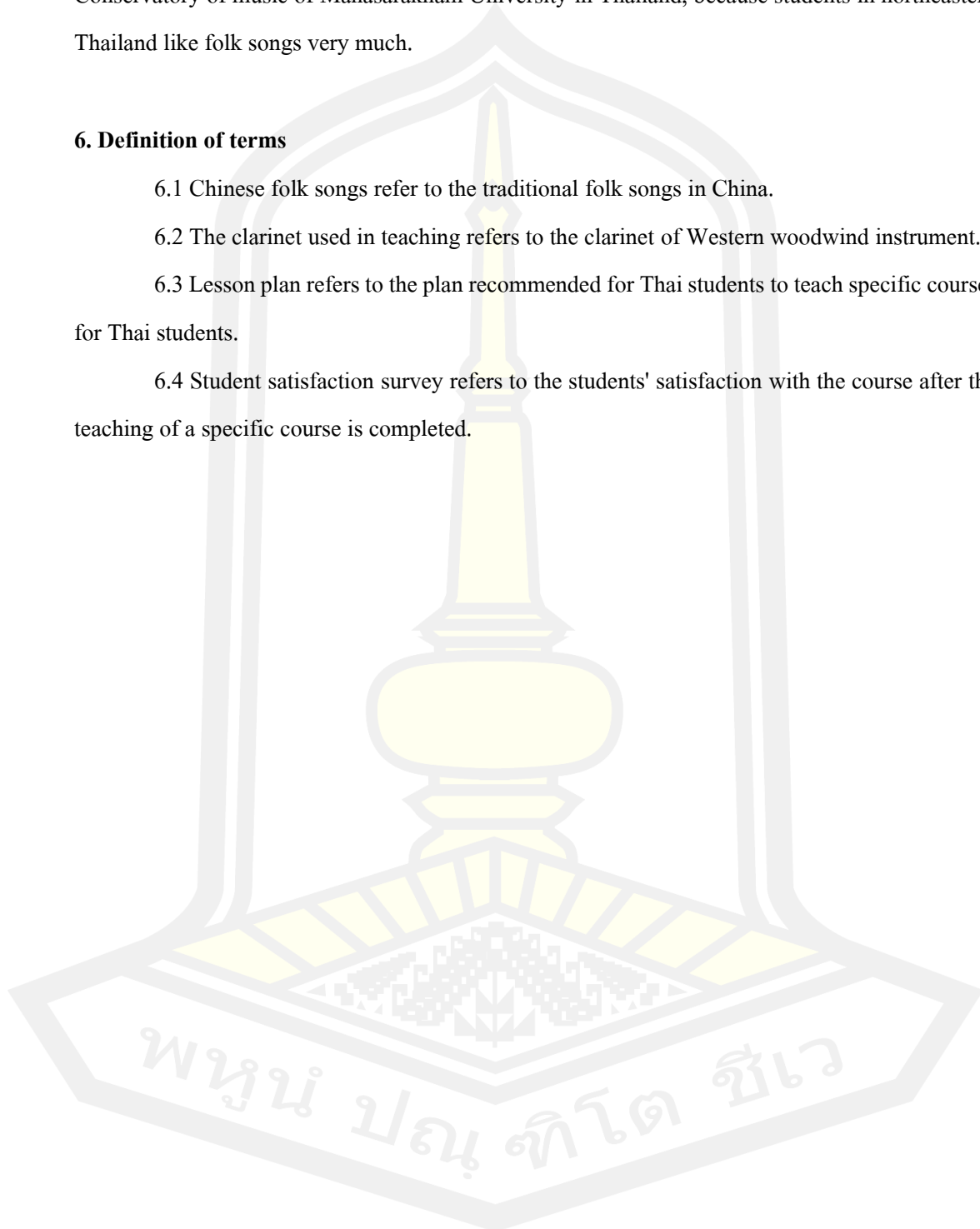
6. Definition of terms

6.1 Chinese folk songs refer to the traditional folk songs in China.

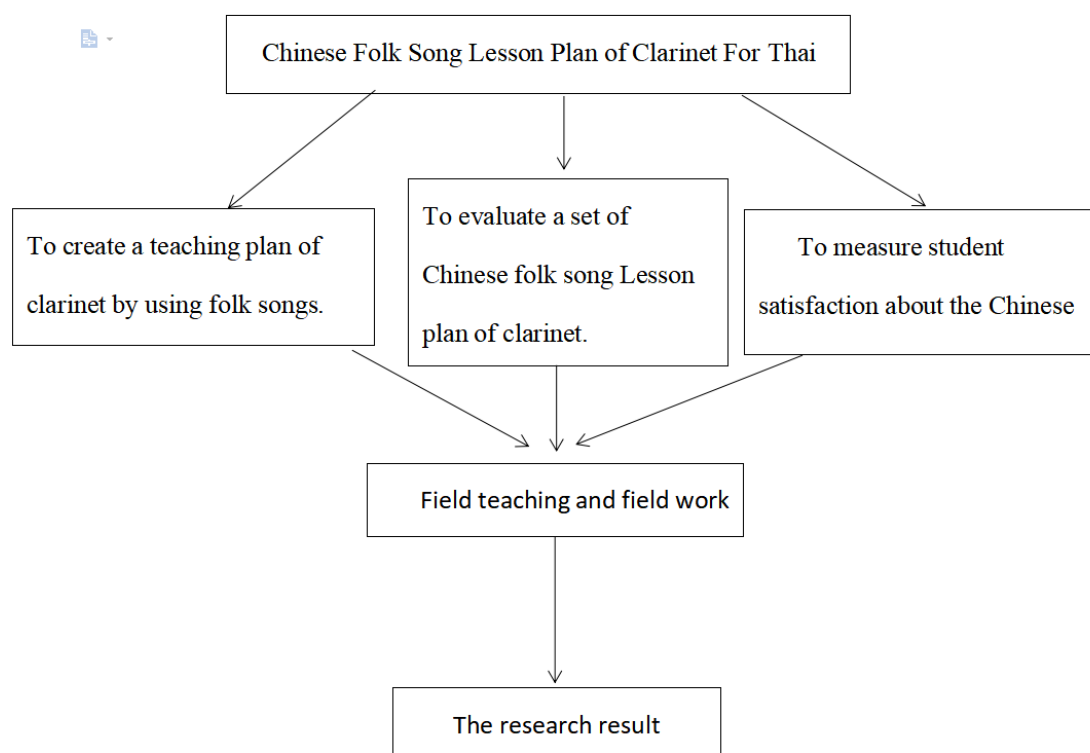
6.2 The clarinet used in teaching refers to the clarinet of Western woodwind instrument.

6.3 Lesson plan refers to the plan recommended for Thai students to teach specific courses for Thai students.

6.4 Student satisfaction survey refers to the students' satisfaction with the course after the teaching of a specific course is completed.



7. Conceptual framework



CHAPTER II

LITERATURE REVIEW

1. CLARINET

1.1 General Characteristics of Clarinet

Clarinet is a kind of woodwind instrument. It is usually made of African black wood, made of wood, hard rubber or metal. It has a beak shaped mouthpiece and a round hollow. The tube body is composed of five detachable tubes. The tube body is cylindrical, and the lower end is an open bell mouth. A reed is fixed at the mouthpiece. When the player blows through the space between the reed and the mouthpiece, and with the appropriate pressure of the lower lip, the thin tip of the reed vibrates, making the air column in the musical instrument begin to vibrate, thus giving out a soft voice. Its roots can be traced back to the horn and bagpipe, and it is generally believed that it evolved from chalumeau, a clarinet instrument similar to clarinet. Clarinet is known as "orator" in orchestra and dramatic soprano in woodwind instrument. The high range is bright and clear; The midrange is expressive, pure and beautiful; It is one of the most widely used musical instruments in woodwind family.

- Clarinets do have the largest pitch range of common woodwinds.
- It has the cylindrical pipe, coupled to a reed mouthpiece and acts acoustically as a stopped pipe which is closed at one end.
- A number of modern clarinets have undercut tone holes that improve intonations and the sound.

In the 18th century, the predecessor of the clarinet was an early clarinet called salamo. At that time, it only played the accompaniment task of other reed instruments. When composing music, the composer did not consider the sound part and use of this instrument at all. In the Baroque period, the clarinet was officially included in the performance. In the creation of Concertos and vocal works, the band gradually began to use the combination of Clarinet and oboe. At this time, the clarinet is still only a secondary auxiliary instrument, not to mention the deliberate use of sound and skills. From the middle and late 18th century, some countries in France began to take the clarinet as a semi conventional instrument, making it an indispensable melodic instrument in the

band. Although its own production level was not very high, it had become an indispensable role in the band at that time. Beethoven gradually paid more attention to the clarinet in his nine symphonies, expanded from the internal Lyric paragraph to the rough dance paragraph, and increased the application of the clarinet. Since then, Beethoven also created a large number of clarinet ensemble works.

Among the composers of national music school in the 19th century, clarinet was used very frequently. For example, greenka wrote a unique Clarinet Solo paragraph in his song Ivan susanin. At the same time, Stravinsky used group clarinet instruments in many dance dramas to play multiple clarinets such as small Clarinet and bass clarinet quickly through sentences and a large number of jumping sound areas to constantly update the expression function of clarinet. (Zhang Jiafeng, 2014)

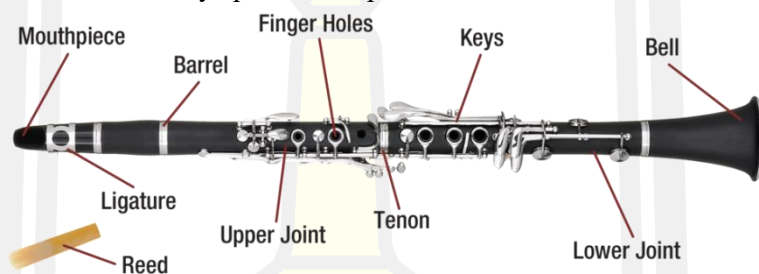


Figure 1 Structural drawing of clarinet

Picture From:

https://www.yamaha.com/en/musical_instrument_guide/clarinet/mechanism/

1.2 How to play a clarinet

In order to play a clarinet, you must first learn to assemble it. It is advisable never to hold the clarinet by the areas that have been marked with an X when putting it together. Apply the cork grease to the cork portions of the clarinet before assembling them together. Holding the clarinet needs you to relax your shoulders and round your fingers to naturally hold the clarinet. (Zhang Jing, 2018)

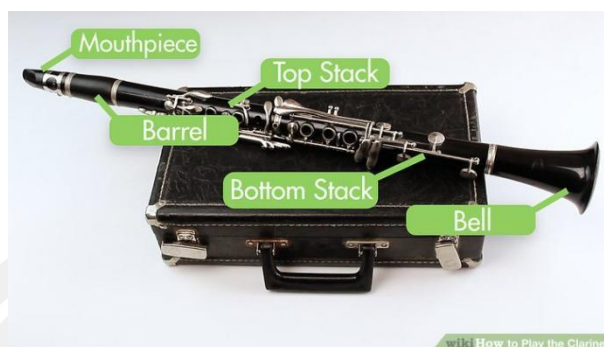


Figure 2 Assembled clarinet

Picture From: <https://www.wikihow.com/Play-the-Clarinet>

To use the mouthpiece, one is required to: cover their bottom teeth with their bottom lip gently, set the reed on your bottom lip, place your top teeth firmly on the mouthpiece and then close your mouth in a smiling manner. Producing a good sound will need you to blow the clarinet facing straight forward without puffing your cheeks out. After mastering how to hold and produce a sound in a clarinet, you should practice fingering so as to know how to play all the notes in a simple scale.



Figure 3 How to play the clarinet 1

Picture From: <https://www.wikihow.com/Play-the-Clarinet>

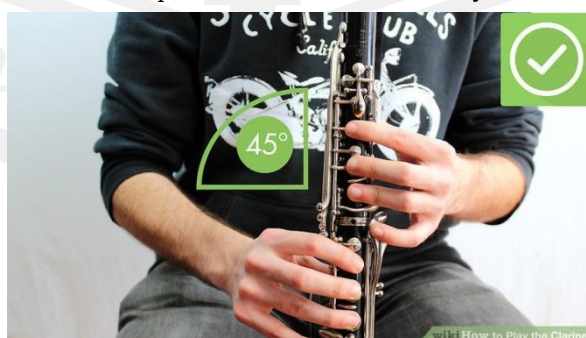


Figure 4 How to play the clarinet 2

Picture From:[https:// www.wikihow.com/Play-the-Clarinet](https://www.wikihow.com/Play-the-Clarinet)

1. Breathing in Clarinet Playing

As for breath in clarinet performance, the author thinks that its connotation and extension can be understood from the following three levels. First of all, breathing in clarinet performance refers to the breathing activities of the player himself. The respiratory activity of human body is dominated by respiratory organs and completed by expiratory muscle group and inspiratory muscle group. Clarinet players' different use of different respiratory muscle groups will form different breathing methods, including chest breathing, abdominal breathing and chest abdominal combined breathing. Because the thoracoabdominal breathing method can make the most of the role of chest inspiratory muscle group and abdominal respiratory muscle group, can provide sufficient breath for performance to the greatest extent, and maintain the relative relaxation of ventilator group, most clarinet players use thoracoabdominal breathing method. In other words, from the perspective of simple performance activities, breathing here refers to the player's breathing behavior.

Secondly, from the perspective of works and music art, "breathing" should refer to the behavior of dividing phrases according to the requirements of singing in the process of performance. Singing is an essential element of musical beauty, especially in the performance of Clarinet Works. The singing melody is often the focus of our performance. In order to make a coherent phrase or passage have stronger singing characteristics, the phrase must be divided according to the breathing feeling of human singing in the process of performance, so as to make the performance coherent, breath changing, undulating and changing, so as to better meet the aesthetic requirements of hearing.

Finally, breathing pause and phrase division unify the meaning of "breathing" at the above two levels. That is, in clarinet performance, we should unify the breathing activities of the player and the breathing requirements put forward by the work itself. While dividing the sentences according to the aesthetic feeling of the work, we should be able to give consideration to the breathing ability of the player, so as to better grasp the breathing pause time and times of each sentence, And the specific position of the phrase division and the breathing means when the phrase is connected, etc. after the comprehensive understanding of these two aspects, it is the specific "breathing" exclusive to the clarinet performance.

2. Breath pause and phrase division in clarinet performance

After the above theoretical derivation, combined with specific work examples, we analyze the breathing pause and phrase division in the rest, long note, long sentence or one-stop paragraph.

1. Pause, breath and clause of the rest from a theoretical point of view, the rest clearly points out the pause of the phrase, so it is also the most common position for players to breathe. However, it must be noted that in the actual performance, the rest does not mean the end of the phrase breathing. Even the breathing must be completed in the ups and downs of the music, so as to achieve the effect of "sound breaking and continuous breathing". As shown in music score example 1, this line of music is long and coherent. When playing, pay special attention to whether the breathing pause and the division of music sentences meet the requirements of singing. As can be seen from the music score example, there is a two beat long rest between subsection 5 and subsection 6. There is no doubt that the performer should breathe here and take a deep breath to ensure the fullness and coherence of the latter long music sentence. In the process of two beat rest, the player should reasonably regulate his breathing speed. Too fast and too early is easy to cause the rigidity of the breath, and too slow will affect the depth of the breath, which is not conducive to the continuation of subsequent phrases. Therefore, after the first sentence is played, the player releases the respiratory organs to let the breath naturally flow into the lungs and keep it in the lungs. At the same time, in the process of ventilation, the whole thinking should closely follow the development of music and turn the breathing action into a link of coherence between the front and back sentences, rather than a simple separation of the front and back sentences. (Zheng Hong, 2015)

1.3 Development of clarinet in China

At the end of the 19th century, the clarinet was introduced into China. At that time, Mr. Mu Zhiqing was the first person engaged in Clarinet singing and research in China. At that time, he taught in the Music Department of Peking University in order to cultivate the first batch of students engaged in clarinet performance in China. Later, Zhao Kunhou and Qin Pengzhang became famous clarinet players in China, His attainments in Clarinet art are very high. After that, there appeared the most important professor in the history of clarinet in China: Mr. Zhang Wu, who wrote Xinjiang dance music, variations of Northern Jiangsu tune and so on. They were clarinet tracks with Chinese characteristics and were loved by people at that time. After the founding of new China,

more musicians began to use clarinet to create music, and a number of patriotic music emerged. It can be said that at this time, clarinet began to take root and grow in China. The most representative work in the 1970s was the Red Detachment of women, which was loved by people immediately after its emergence. It can be said that the clarinet can be inherited during this period, which is inseparable from the persistence of musicians and people's love. This spirit of pursuing music art is worth learning now. After the reform and opening up, social thoughts have been gradually liberated, and cultural undertakings have developed rapidly. Not only more music works have appeared, but also more musical instruments have been introduced to China. China's traditional musical instruments and music have also begun to develop into undertakings and become an important channel for foreign countries to understand Chinese culture. During this period, the clarinet has entered a new stage of development, At the end of last century, China held the first large-scale Asian International clarinet Music Festival. Clarinet artists from various countries came to China to perform. Through their personal performances, foreigners learned about China and Chinese traditional music culture. At the same time, Chinese artists also came into contact with foreign music art. At this stage, The most representative work is the tune blown at night, which has the characteristics of Chinese culture. (Jia Yin, 2018)

1.4 Clarinet and Chinese traditional culture

In China, according to Chinese traditional culture, Clarinet Works with Chinese national culture have been formed. Clarinet can become a basic tool to convey Chinese culture. Therefore, after clarinet has been developed in China, it can be applied to China's music education system to play China's traditional music repertoire and China's traditional art with foreign instruments. Previously, clarinet instruments played foreign repertoires and used western aesthetic views to play songs. At that time, it was believed that only foreign repertoires could play clarinet music, but China's traditional culture has a long history, and many clarinet instruments can be played. For example, Fantasia and grassland singing are works with Chinese traditional culture. Only by using the clarinet to play music with Chinese traditional cultural characteristics can we give full play to their advantages. We can absorb folk songs, operas, dances and so on with Chinese characteristics, and use the clarinet to play music for the common development of the two. In addition, new technologies can also be introduced into music creation, including vibrato technology or sound technology. (Zeng Guang, 2015)

2. Chinese Folk Songs

2.1 General characteristics of Chinese folk songs

Chinese folk songs have thousands of years of historical accumulation, which is the result of the joint creation of all ethnic groups. In the genre and form of music, tone and style are showing a colorful face. The formation of the style of Chinese folk songs is influenced by the natural ecological environment of each nation and its main production mode, living customs, language, religion and many other factors, which reflects the aesthetic standard, life concept and thinking mode of the Chinese nation. There are five types of Chinese traditional music: song, song and dance, rap and singing, opera and instrumental music. Their style characteristics have both generality and individuality. Moreover, they have formed their own internal distinctive personality: paying attention to the charm and artistic conception; Emphasis on character and appearance; Pay attention to the harmony between man and nature; Pursuing the combination and penetration of emotion and ethics in performance; It advocates implication and melody; Observe harmony and neutralization, simplicity and moderation. These unique aesthetic pursuits have become the inherent style characteristics of Chinese national culture and art. (Wang Xing'nan, 2007)

A folk song refers to the simplest structure, longest history, richest numbers and the widest spreading musical genre that is found among the Chinese traditional culture. They also include the poems of Chinese earliest poetry anthology.

Although Chinese national music has its own characteristics due to different nationalities, regions, genres, varieties and schools, they all contain the above characteristics and are embodied in all aspects of music form. Chinese national music reflects its own style and characteristics different from western music, which is mainly due to the patriarchal society based on traditional production and lifestyle in thousands of years in China, which determines people's social ideology and psychological quality. On the one hand, the purpose of "cultivating and helping people" is to maintain various relationships; On the other hand, influenced by 'Zhuang Chan'(Buddhism and Zen), he pursued the immortalization. Hard work, simple, respect for tradition, self-sufficiency, advocating the mean have become collective subconscious, permeated in all fields and aspects of social culture. People's psychological, physiological, material and survival cultural foundation make people form a habit in the long-term art practice, study harmony, pursuit of understanding,

etc., which includes the creation skills, forms and psychological needs of music. The basic style characteristics of Chinese national music are shown in the lines, harmony and artistic conception of music. (Wang Xing'nan, 2007)

In terms of general characteristics, they are divided in two categories: Southern and Northern Chinese folk songs.

2.1.1 Characteristics of Southern Chinese folk songs

- The lyrics of southern folk songs are more subtle, delicate and soft, and the melody is more tactful, delicate and lyrical.

- The speed of southern folk songs is slow and calm, the sentences are long and the breath needs to be deep and stable.

- In the lyric aspect, southern folk songs focus on melody, with a little more falsetto.

- Progresses in more conjunct motion

- Have smoother lines

- Emphasizes on the intervals of thirds and fifths

2.1.2 Characteristics of Northern Chinese folk songs

- There are many words in northern folk songs, and their pronunciation is angular.

- Northern folk songs should be fast and compact, short sentences and quick breathing.

- In the aspect of lyric, northern folk songs focus on the words and sentences of lyrics, and use real voice more than falsetto.

- Progresses in a more disjunct and angular motion.

- Emphasizes on the intervals of only fourths. (Zhao Min, 2019)

2.1.3 Characteristics of Southern and Northern Chinese folk songs

- Both the northern folk songs and the southern folk songs are the oral poetry creation of the working people. They are the song art produced and developed by the people through extensive oral singing in their daily life.

- Both northern folk songs and southern folk songs mainly express the thoughts, feelings, wills, demands and wishes of the working people. They have strong reality and are an important part of the literature and art of all nationalities. (Wang Chunjie, 2011)

2.2 Types of Chinese folk songs

China is a country with vast territory and many nationalities. In the history of China, different nationalities lived in different regions. Each nation has its own unique language and special style of music. The Han nationality is the most populous nationality in China and lives in a wide area. However, according to the living area, there are different styles of folk music. According to the regional pattern, Chinese folk songs can be divided into 10 categories: Xinjiang, Inner Mongolia, Tibet, Southwest China, central China, Southeast China, South China, Northwest China, Northeast China, and North China. They can also be divided more carefully according to the geographical location of each province, such as Northern Shaanxi, southern Shaanxi, Shanxi, Sichuan, etc. In China, the creators and singers of original folk songs are usually farmers living in the local area. The original ecological folk songs are closely connected with life, emitting the breath of the field and the fragrance of grass roots. They are an integral part of national and regional culture, the source of Chinese folk music creation, and an important part of the oral intangible cultural heritage of the Chinese nation. (Liu Yi&Wei Lei& Liu Zili& Wang Peng, 2008)

Among all the folk songs, the folk songs of the Han people usually accounts for over 90% of the Chinese population. The songs are categorized into nine music genres: work songs (Haozi), field songs (Tian'ge), mountain songs (Shan'ge), Small tunes (Xiao Diao), fisherman's songs (Yu'ge), children's songs, Dance songs (Wuge), vendor's songs and ritual songs.

2.3 How to sing the Chinese folk songs

The singing of Chinese folk songs mainly starts from three aspects: line, harmony and artistic conception.

1. Line: Chinese folk song is a musical thinking mode based on line, which is obviously different from western music in that it pays attention to three-dimensional sound effect, forms a musical framework to express a kind of philosophy through harmony and polyphonic thinking, and has rich logic and other characteristics in music. Chinese folk songs mainly express tunes and belong to the monophonic music system. Special attention should be paid to the various changes that can be produced when the melody is in progress to enrich the content of the monophonic music. The melody is directly generated from the sound color of the rhymes of poems, words and songs, and bred in the rich local tones, tones, tones and dialect rhymes. It is colorful and graceful, and can be used in calligraphy, painting, sculpture, dance and other artistic lines, Through the linear expression of music sound, we often use volume control, sentence expansion, passage

conversion, timbre change in music to express different emotions and artistic conception. It is reflected in the beautification of the line, one is the treatment of single tone; The second is the decoration of melody. The process of pronunciation is the process of sound movement. In this process, the artistic treatment of single tone, such as volume, timbre and so on, makes the lines of music to be modified, and becomes one of the important embodiment of the style of Chinese folk songs. The sound of Chinese folk songs is not to make it disappear in a straight line after singing or playing, but to modify it to increase the depth and charm of the work when it is issued. Such as folk songs, operas, instrumental music in the glide, rely on sound and other decorations, singing, kneading, pushing and pulling techniques in the performance of musical instruments, it is produced in the standard sound and slightly low or slightly high sound of the rapid alternation of sliding performance, is a rich expressive performance techniques, making the sound wave like bending, forming a reciprocating curve, increasing the charm of the music. Most of the melodies of Chinese folk songs are based on or based on the pentatonic mode. They are more natural and smooth in the orientation of melody, and are not of the same pitch in most of the drag notes or long notes. They need to add flowers, variations and other techniques to beautify the melody, so as to make the melody more vivid by combining the dynamic with the static, driving by the static or driving by the dynamic with the static, The melody lines are more beautiful.

2. Harmony: "music is the harmony of heaven and earth.". The "collective subconsciousness" gradually formed in the long-term practice has a far-reaching historical continuity since the ancient Western Zhou Dynasty was used to worship the ancestors of heaven and earth gods. As a result, Chinese music has been rooted in the soil of the nation for thousands of years, and has always maintained the temperament of the young land and the divinity of the natural regional characteristics. This is ethical and illogical. Therefore, many folk music works use variations, enlightenments, inheritances, conversions, and reproductions to express the calmness and patience of music, rather than the contrast and struggle of contradictory themes in western music. Harmonious beauty has become one of the important characteristics of Chinese folk music. It is embodied in structure and performance. In Chinese folk songs, the structure is balanced, symmetrical and stable. For example, in many paragraphs, the ending of the whole song is in the form of closing, which sounds very harmonious and unified. Symmetrical structure is also common in Chinese folk songs. In the process of music, the relative stability of music is formed on the basis

of pentatonic scale, so as to achieve a unity of sound, and at the same time, there are changes in the unity. In addition, the overall dynamic balance formed by civil and martial arts, yin and Yang, hardness and softness also makes people obtain a kind of tranquil psychology and produce a sense of beauty. In the artistic expression of Chinese folk songs, the embodiment of emotion in singing and performance is the organic unity of "inside and outside", so that music can reach a perfect state. We should have inner feelings and experience, and express them by singing (playing), so as to achieve the harmonious unity of emotion and Qi, strength and Qi. Only by keeping the harmony between Qi and force, can we express the multi-layer music emotion effectively.

3. Artistic conception: for thousands of years, Chinese folk songs, rap, opera, instrumental music and other music forms have been pursuing artistic conception. As a finished work of art, the state of beauty is generally expressed in two aspects: the virtual and the real, and the emphasis on vivid and understanding. Virtual and real refers to the sound entity and the image created in the works, as well as the virtual and real formed in technology. Music is not like painting or sculpture, which directly describes the entity of the performance object. It should express the artistic conception through personal skills, cultivation and understanding of music, which reflects the virtual and the real. In music, there is always a kind of connotation beyond music sound, which is not only a real sound entity, but also people's own feeling of music. It is a realm to be achieved through association. As is often said, "the sound breaks the meaning, the sound breaks the meaning unceasingly, the meaning does not arrive at the sound", "the meaning is prior to the pen, the pen has not arrived, the gas has swallowed" and so on. It means to express "silence is better than sound" through the blank and pause in music. Only the combination of virtual and real, dynamic and static, change in which music can have charm. Chinese folk music also attaches great importance to the vivid function of music art. In a play, accompanied by music, you can often see or feel various scenes, but this kind of vividness needs certain conditions, namely "understanding". Understanding means that people's thinking can achieve a strong grasp of the essence of things after intense movement. Comprehension needs solid basic skills and extensive cultivation, and it needs to get rid of the trouble of technology. The cultural transmission of Chinese folk music mainly relies on "oral and psychological instruction", which has become the objective condition for the pursuit of artistic beauty in folk music. In folk music, whether it is creation, singing, performance or

appreciation, only after understanding the essence can we reach the highest level of artistic conception. (Wang Xing'nan, 2007)

In the 21st century institutional and urban manifestation, folk music is usually performed by singers who are accompanied by choruses, stringed instruments or rather by instrumental ensembles. Contrastingly, in the ancient times, various folk music did have just a single melodic line, often referred to as monophonic.

2.4 How to play Chinese folk songs

The overall artistic conception of musical instruments playing folk songs is the same as that of folk songs. Folk music is always so hard to play since the instruments used are usually physically demanding than the nylon-stringed or electric guitars. Hence, to play folk songs, one is needed to play regularly and ensure you develop the required calluses as well as the hand strength. Notably, the folk music sound is always defined by the acoustic instruments.

2.5 The benefits of Chinese folk songs

When folk songs are sung, it creates a connection between the present and the past generation as well as the diverse cultures in the world. Folk art on the other hand preserves culture by embodying the fundamental values which are of great worth to the generation at large. We should know that folk songs contain the national character. The benefits of folk songs is that they not only express the deep feelings of the working people, but also show a national character. At the same time, folk songs are the foundation of the development of national music. The music development of all countries and nationalities in the world is inseparable from their own folk songs. It is the foundation and source of the development of national music, and also the foundation of the world music culture building. (Heshigt, 2005)

When folk songs are used in Clarinet teaching, it will quickly improve Thai students' enthusiasm for learning clarinet, and make it easier for students to cultivate their playing awareness and skills in advance.

2.6 The folk song and the Chinese society

Folk songs were so important to the Chinese society as ideally, the society was governed by the ceremonial functions, rites and rituals, not by raw power and law. The Chinese society assumed a culture where people had to function in accordance with the rituals and ceremonies, and the folk songs were used to assist in governing and conducting them.

By collecting and sorting out the relevant information of Chinese folk songs, this study has a certain understanding of the relevant background and general characteristics of Chinese folk songs. In depth analysis of the singing and performance methods of Chinese folk songs, but also understand the benefits of learning Chinese folk songs and the internal relationship between folk songs and society. The above information will provide information basis for the next research and development of Chinese folk songs related courses.

3. Lesson plan

3.1 What is the meaning of a lesson plan?

Lesson plan is a kind of practical teaching document for teachers to carry out teaching activities smoothly and effectively, according to the curriculum standards, syllabus and textbook requirements and the actual situation of students, with class hours or topics as the unit, the specific design and arrangement of teaching content, teaching steps, teaching methods, etc. The teaching plan includes brief analysis of teaching materials and students' analysis, teaching purpose, key and difficult points, teaching preparation, teaching process and practice design, etc. A lesson plan refers to the plan by a teacher for teaching a specific lesson. (Stauffer & B, 2021)

3.2 Types of lesson plan

There are five known lesson plans which includes: 1 five-step lesson plan which refers to a form of a daily lesson plan that includes the following aspects; guided practice, anticipatory set, instruction, independent practice and assessment or closure. The other types of lesson plans are: five-E lesson plan, weekly lesson plan, unit plans and inquiry-based lesson plans. (Stauffer, 2021)

3.3 The theory of making a lesson plan

The theory of making a lesson plan involves a six step which includes:

- Identifying the objectives of learning.
- Planning on the specific activities of learning
- Planning to evaluate the understanding of student
- Planning to sequence the lesson in a meaningful and engaging manner
- Creating a timeline that is realistic
- Plan for the closure of the plan. (Stauffer, 2021)

3.4 The importance of a lesson plan

A lesson plan usually serves as a guide that is used by a teacher on a daily basis in determining what the students should learn, how the lesson will be taught and how the learning will be assessed. Furthermore, lesson plans help teachers to effectively function in the classrooms by giving an outline that is detailed and must adhere to during each and every class. For this research, it is very important that the role of the lesson plan allows us to clearly see the content and process of the research. (Stauffer, 2021)

3.5 Reference model for making lesson plan

Dave's Theory :

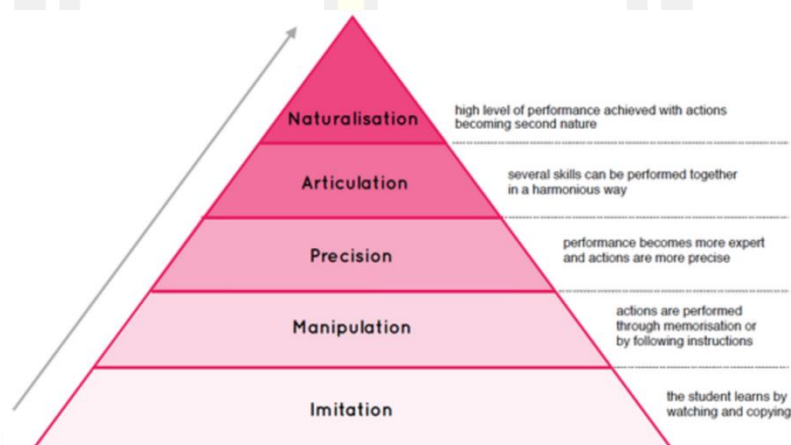


Figure 5 Dave's Taxonomy

Picture From: [https:// educarepk.com/psychomotor-domain-daves-taxonomy.html](https://educarepk.com/psychomotor-domain-daves-taxonomy.html)

Dave's Psychomotor domain (1970) is probably the most commonly referenced and used psychomotor domain interpretation. Dave's five levels of motor skills represent different degrees of competence in performing a skill. It captures the levels of competence in the stages of learning from initial exposure to final mastery. Imitation is the simplest level while Naturalization is the most complex level. [<https://educarepk.com/psychomotor-domain-daves-taxonomy.html>]

Dave's instructional model for psychomotor domain aims to provide learners with the ability to practice skills correctly and accurately. There are five stages of the learning process in practical skills: imitation, acting according to instructions, acting accurately, expressing and acting naturally (Dave, 1967 ref. in Thatna Khamanee, 2016) with the following details:

Step 1: Imitation is the stage where learners observe the actions of the person who wants to imitate. At this stage, the learner may not notice and perceive the details completely, but the learner will be able to recognize the main steps or methods of doing so.

Step 2: Steps to perform the instruction (manipulation) when learners have experimented, imitated and have knowledge and understanding of the basic steps. Students may practice without prototype to see may comply with teacher's instruction. This approach will help learners gain experience from action and learning process of problem solving in order to be able to practice properly.

Step 3: Precision Step. At this stage, learners will be able to Practice skills correctly and accurately on their own without imitation or observance of the teacher's instruction.

Step 4: Expression Stage. At this stage, learners are able to improve, apply, and blend different skills to different situations.

Step 5: Natural Action Step. When learners practice skills regularly and can apply skills to a variety of situations, learners can practice their skills naturally without requiring special effort.

Based on the above information, we understand the meaning and form of lesson plan. At the same time, I also found a lesson plan template. According to this lesson plan template, I will make a lesson plan for the application of Chinese folk songs in Clarinet teaching.

4. THE SYSTEM OF THAI EDUCATION

General characteristics of Thai Student or Thai Curriculum

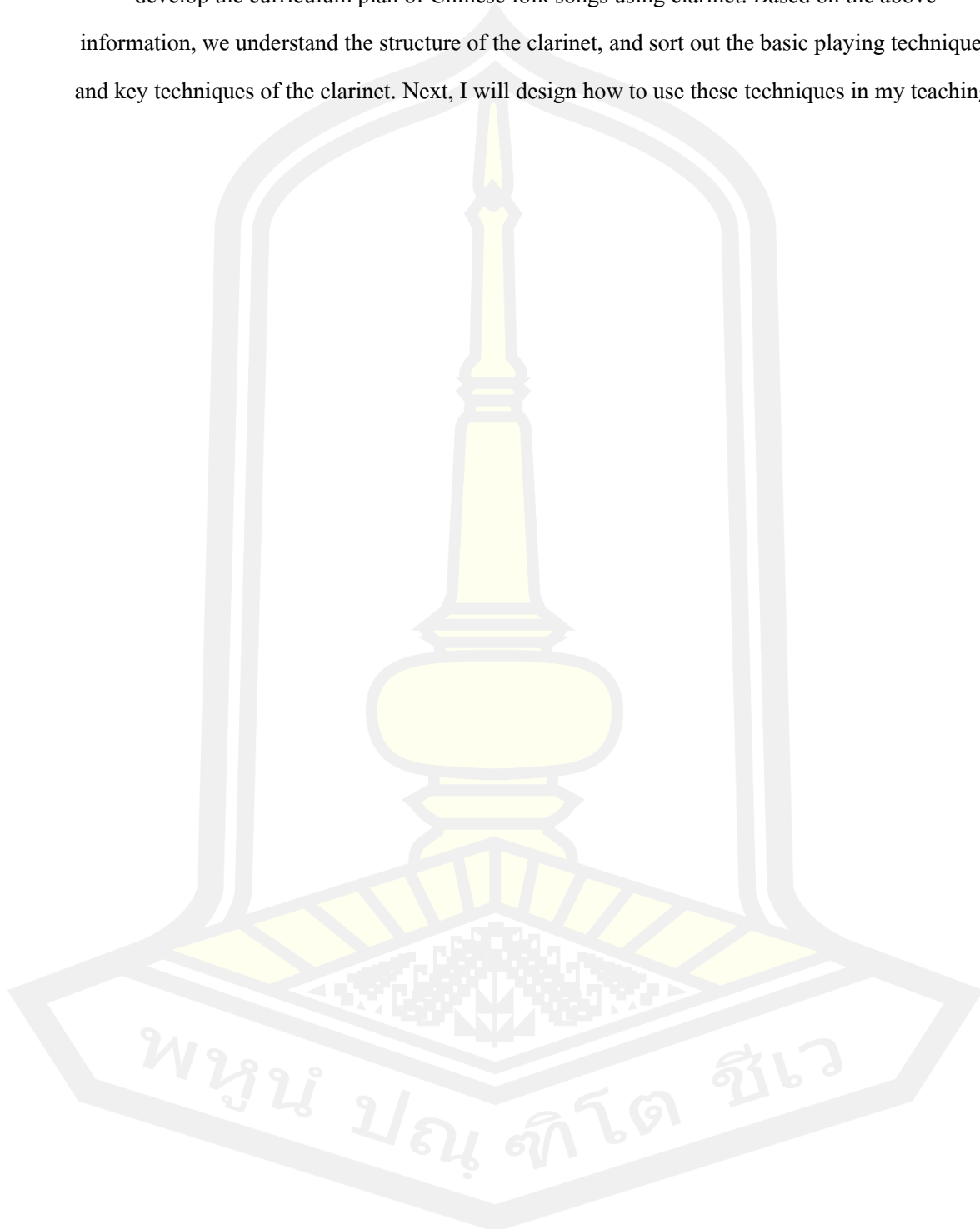
- The Thai curriculum had a clear process with learning experiences which made the desirable traits of children to be at a higher level.

- The Thai curriculum had lessons that changed the behaviors of children if they learned from the curriculum. This happened because the teachers designed the learning plans through experiences and plays with Thai way contexts.

- The curriculum also promoted the desirable characteristics of preschool children since while developing the curriculum, Thai social contexts was put into consideration in order to promote children with Thai identity.

- In the curriculum, the learning from real practice was consistent to the principle of learning by doing of Dewey (1972). (Pinyoanuntapong & S, 2021)

According to the information of clarinet playing skills, I will use this information as a guide to develop the curriculum plan of Chinese folk songs using clarinet. Based on the above information, we understand the structure of the clarinet, and sort out the basic playing techniques and key techniques of the clarinet. Next, I will design how to use these techniques in my teaching.



CHAPTER III

RESEARCH METHODS

My method I have plans to work in Mahasarakham University in Thailand to collect data. And create an experimental group. So, I have the methods follow as

1. Research site

In this study, I chose to study at the College of Music, Mahasarakham University. Because the geographical location here is in the northeast of Thailand, the local customs here make people like traditional folk songs. At the same time, the Conservatory of music here also attaches great importance to the research of folk songs. There have the major of clarinet performance, so there also have students who study in clarinet as my research object. So this is a good research site.

2. Content

The content consists of teaching Chinese folk songs to Thai students. using a clarinet instrument. I wrote a Lesson plan and submitted it to my tutors and professors for review. After passing the review, I started my teaching. First of all, I taught my students the knowledge of Chinese folk songs. Let them know the benefits of Chinese folk songs and how to play them. Second, I taught students the playing skills of clarinet when playing in Chinese folk songs. The teaching time is six weeks, with one class per week. Finally, their performance was checked. At the same time, I evaluated their learning and students also evaluated their satisfaction with my course teaching.

3. Experimental group

Selected from three freshmen studying clarinet in the Conservatory of music.

The information of the experimenter is as follows:

1. Name:Phattharada Samothong; Gender:Female; Grade:Freshman year (She has studied clarinet for four years.)
2. Name:Kwanrat Chaiyakham; Gender:Female; Grade:Freshman year (She has studied clarinet for four years.)

3. Name: Juggapon Pholdechawat; Gender:Male; Grade:Freshman year (He has studied clarinet for six years.)

4. Research Tools

I chose two representative Chinese folk songs, namely the famous folk song "Jasmine" in southern China and the famous folk song "San Shi Li Pu" in northern China, and formulate a teaching plan of six weeks and one class per week. At the same time, a teaching evaluation form and a student satisfaction questionnaire are also compiled.

After making the teaching plan, teaching evaluation form and student satisfaction questionnaire, I submitted it to a review team composed of Assistant Professor Sayam Chuangprakhon, Associate Professor Wiboon Trakulhun, Assistant Professor Narongruch Woramitmaitee, Assistant Professor Khomkrich Karin for review and revision. After the revision was correct, I started teaching practice. After completing the practice, I conducted targeted teaching evaluation on three experimental students. Finally, the students also filled in the satisfaction questionnaire to evaluate my course.

5. Data Collecting

Data Collecting in documentation and related research according to the following types

- I studied the papers involved in creating lesson plans and clarinet practiced.

- Background, of Chinese folk Music

- Knowledge concerning folk song, vice theories related such as melody, rhythm, movement, etc.

- Then I made a lesson plan and recorded of the teaching results.

6. Data Analysis

I conducted a teaching experiment and used statistical, mean and descriptive analysis.

I started with three objectives to classified and organized the collected data. In the first research objective, first of all, I made a teaching plan based on Dave's theory and using the methods of literature research and video research. The purpose of this study is to understand and master the research problems comprehensively and correctly by investigating literature, consulting relevant

playing videos and obtaining the information of Clarinet and Chinese folk songs. Secondly, I found experimental subjects for field teaching.

In the second objective, I evaluated the experimental students participating in the course plan after the field teaching of the course.

In the third research objective, I let the experimental students participating in this course plan evaluated their satisfaction with my teaching plan.



CHAPTER IV

This chapter focuses on the three researches objective. The research object is to create a clarinet teaching plan of Chinese folk songs, evaluate a set of Chinese folk song Lesson plan of clarinet and measure student satisfaction about the Chinese folk song Lesson plan of clarinet.

1. Create a teaching plan of clarinet by using Chinese folk songs

This research object is to create a clarinet teaching plan of Chinese folk songs. According to the format of Dave's teaching model in the field of psychomotor, I formulated the teaching plan in five steps. As following:

1.1. Step 1: Imitation Stage

1.1.1 Stimulate students' interest in learning

After understanding the basic situation of students, the first step of this course is to enable students to learn to imitate the overall rhythm and emotion of the original song. At this stage, I spent 15 minutes in each class to improve students' imitation. I do not require students to fully pay attention to and perceive details, but students should be able to identify the main steps and methods.

At the beginning of the first class, I played videos of Chinese folk songs to stimulate students' interest in understanding folk songs. Then I demonstrated Chinese folk songs with clarinet to let students learn and experience the emotion of Chinese folk songs. Then teach the students to play some fragments of Chinese folk songs.

1.1.2 Let the students imitate and guess the emotion of the song correctly

In the second class and the fourth class, I selected the representative of southern folk songs, the typical Chinese JiangNan minor "Jasmine" and the representative of northern folk songs, the typical northern Shaanxi folk song "SanShiLiPu" for students to learn. In the second class, I played the song "Jasmine" for the students to listen. After watching the song video, I distributed the music score to the students and demonstrated the performance of jasmine once with the clarinet. Let students listen more, then look at the music score and be familiar with each note and basic rhythm. In the fourth class, I also played the song "SanShiLiPu" for the students to listen. After

watching the song video, I distributed the music score to the students and demonstrated the performance of "SanShiLiPu" once with the clarinet. Let students listen more, then look at the music score and be familiar with each note and basic rhythm.

In the third and fifth classes, I changed the music score in advance and added many details. For example, where should it become stronger, where should it slow down, etc. Then play the original music again, and distribute the detailed music score to the students. Let them look at the modified music score, understand the song more deeply, and ask the students to think about the music form, structure and emotion of the music score.

In the last class, I choose to use the original song that can best restore the song itself to let the students imitate. The videos of two famous Chinese singers singing these two Chinese folk songs were played respectively to let the students feel the emotional performance of the original singer, and let the students imitate and guess the emotions expressed by the singers, so as to better integrate their feelings when playing.

1.2. Step 2: Manipulation Stage

When students have experimented, imitated and mastered the knowledge and understanding of the basic steps, it is time to perform the operation. I spent 15 points on this step in each class and let the students practice by themselves. With the foreshadowing of the first step, students also have a general direction when practicing by themselves. According to the demonstration I have made to the students, the students constantly imitate practice, constantly try and make mistakes and learn from experience in the process of practice, so that they can practice and play correctly.

In the first class, I randomly selected some fragments of Chinese folk songs for students to practice. At the same time, it also let me know their ability to improvise music score recognition and imitation. From here, we can also see the differences of each student. Some students have strong ability and are very easy to use. Some students, I need to demonstrate and teach sentence by sentence.

In the second and fourth classes, I gave the original music scores of "Jasmine" and "SanShiLiPu" to the students to practice by themselves. When there are difficult rhythms and notes, I take the students to practice word by word until they can practice by themselves without making mistakes in basic rhythms and notes.

In the third and fifth classes, I modified the music score, adding rhythm, strength, and some emoticons. After distributing the revised music score to the students, I took the students to practice word by word, and then let them practice by themselves.

In the last class, I asked the students to follow my instructions. When the rhythm and notes have been practiced without problems, invest more in your own emotions to practice. In the process of practice, we not only practice the rhythm of each note, but also feel the emotion of music and understand music.

1.3. Step 3: Precision Stage

When this step is reached in the course, students can basically practice music correctly and accurately without rigid imitation or my guidance. In these ten minutes, I have more to improve the accuracy of students and break through the key points and difficulties.

In the first class, I asked the students to hum and play the folk song clips I gave accurately, and adjusted their basic hand and mouth shapes at the same time. Correct the mouth shape: (1) wrap the lower teeth inward with the lower lip. (2) The lower lip contacts about 1 / 2 of the slope of the whistle. (3) The upper teeth gently bite about 1 / 3 of the inclined plane of the flute head, and the strength should be just solid, and the flute head cannot slide. (4) The corners of the mouth are tightened outward with a smile, but no excessive force is required. (5) During playing and breathing, the cheeks should not bulge and keep a normal smile. Correct hand shape: the most natural hand shape is a good hand shape. The state of the hand is that the fingers bend naturally, and the thumb of the right hand stably supports the whole clarinet. When touching the key, press and hold the key position with the finger belly. When not touching the key, the finger is suspended above each key to prepare for the next key touch. After adjusting the hand shape and mouth shape, let them pay attention to uniform breath, abdominal force and loose shoulders during practice.

In the second class, I told the students about the meaning of the lyrics and songs of the Chinese folk song jasmine, and summarized that the song is a typical Chinese Jiangnan minor. The mode of this song is the "A Zhi" five tone mode among "Zhi", "Gong", "Yu" and "Zhi". In other words, it is a structural relationship of starting, bearing, transfer and combination. It is a typical four two beat note, which constructs a five tone characteristic mode and a four sentence paragraph structure. In tune, four phrases can build a single sentence, with gentle structure and balanced

melody. In order to conform to the artistic conception of this song, I asked students to choose to use reed with moderate thickness to adjust the timbre during performance.

In the third class, I asked the students to master the euphemistic notes and rhythm of the song according to the modified music score. When playing, I reminded them to keep their breath stable and fix the air vent. And we must pay attention to distinguish between Spitting tone and Legato.

In the fourth class, I told the students about the meaning of the words and songs of the Chinese folk song "SanShiLiPu". I summarized that the song is one of the Xintianyou folk songs in Northern Shaanxi. The melody composition of "SanShiLiPu" is very simple. The whole song consists of four short sentences. The four and five degree jump in the song highlights the tonal characteristics of Xintianyou. The first and second sentences are exactly the same, and the second half of the third sentence is the same as the second half of the first two sentences (that is, the falling sound of the three sentences is "2"). Only the fourth sentence returns to the eigenmode. The tone is open and stretch, the speed is slow, the rhythm has syncopation characteristics, and the lyricism is strong. The change of tonality is used to express the parting feelings of young lovers. In order to conform to the artistic conception of this song, I asked students to choose to use a thinner reed to adjust the timbre when playing.

In the fifth class, in order to make students understand the emotion of the song more accurately, I explained the meaning of the lyrics to the students. Let them understand that the feelings naturally revealed in this song are completely influenced by the real situation and pour out the immature contents that have existed for a long time. Its tone has a certain sad mood, both like talking to yourself and talking to others.

In the last class, I took the students to analyze the rhythm and emotion of the two songs word by word, and guided the students to play the rhythm and emotion of the two songs more accurately.

1.4. Step 4: Expression Stage

At this stage, the actual performance of each student is different. So I asked them to solo one by one to find out the problem.

From the first lesson, we can see that everyone's initial performance level is different. Some students can play when they get music score, while others can't. It varies from person to person, so

I always compare each student with themselves. For example, the solos in the third class are compared with those in the second class, and the solos in the last class are compared with all previous solos. And in this step of each class, I have asked them to record videos respectively, so that they can intuitively see their progress.

1.5. Step 5: Naturalization stage

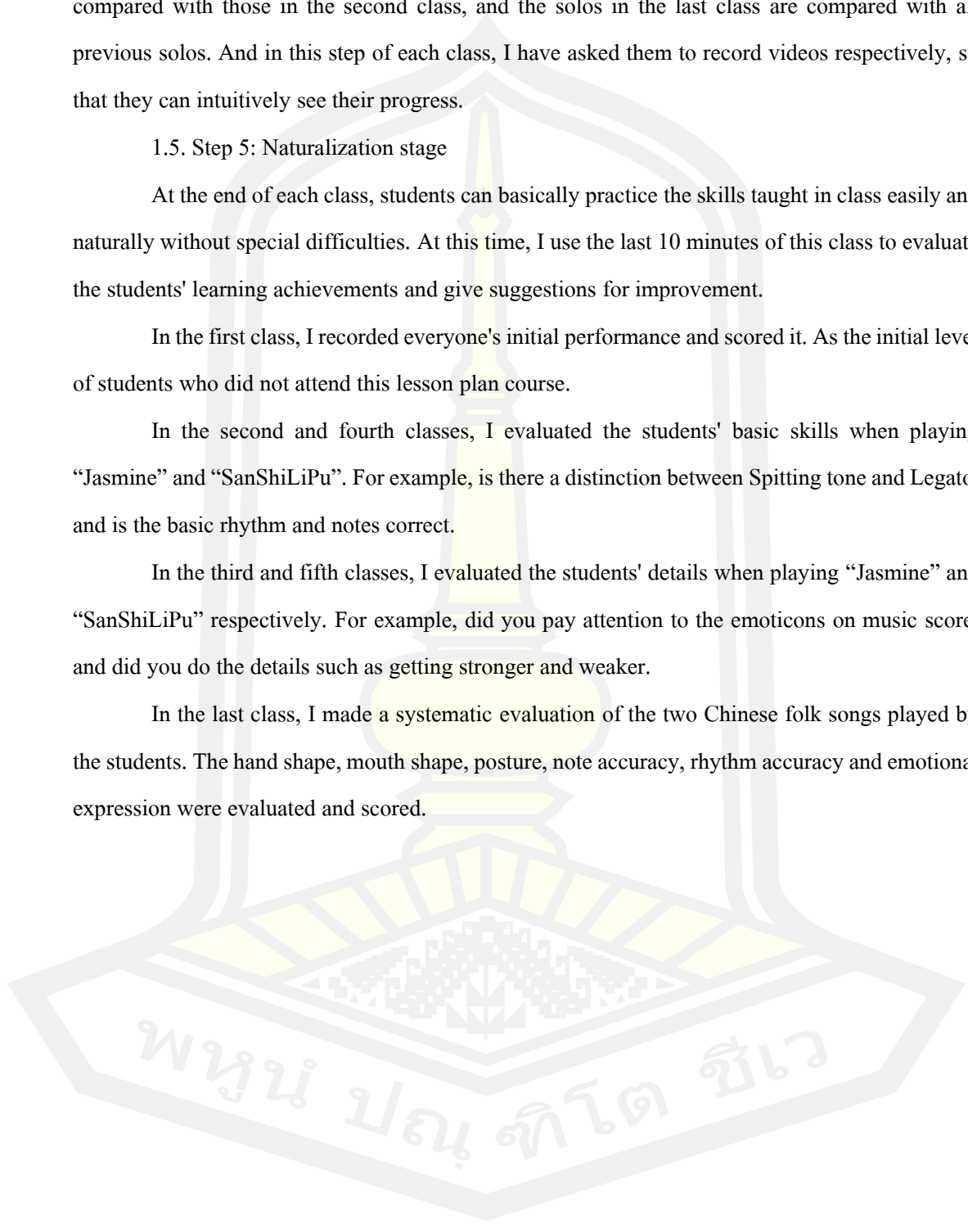
At the end of each class, students can basically practice the skills taught in class easily and naturally without special difficulties. At this time, I use the last 10 minutes of this class to evaluate the students' learning achievements and give suggestions for improvement.

In the first class, I recorded everyone's initial performance and scored it. As the initial level of students who did not attend this lesson plan course.

In the second and fourth classes, I evaluated the students' basic skills when playing “Jasmine” and “SanShiLiPu”. For example, is there a distinction between Spitting tone and Legato, and is the basic rhythm and notes correct.

In the third and fifth classes, I evaluated the students' details when playing “Jasmine” and “SanShiLiPu” respectively. For example, did you pay attention to the emoticons on music score, and did you do the details such as getting stronger and weaker.

In the last class, I made a systematic evaluation of the two Chinese folk songs played by the students. The hand shape, mouth shape, posture, note accuracy, rhythm accuracy and emotional expression were evaluated and scored.



2. Evaluate a set of Chinese folk song Lesson plan of clarinet

This research object is three students. I will analyze their learning situation respectively.

As following:

2.1. Participants:

Three students, Student A, an 18-year-old, studied clarinet for four years; Student B, a 19-year-old, studied clarinet for four years; And Student C, an 18-year-old, studied clarinet for six years.

2.2. Action specification

2.2.1 Before starting the course:

Researcher that Student A is the one with the middle comprehensive ability among the three students. When I first taught them, I found that her posture of holding an instrument was more standard, but a little stiff. In the process of playing, the key touching movement of fingers is not so smooth. The mouth movement can be done correctly, but the sound always leaks and is not full and thick enough. In view of her situation, I made some adjustments to her movements in the process of learning to play Chinese folk songs.

Researcher that Student B's comprehensive performance ability is the strongest of the three. She is more talented. There is no big problem with the overall action. Only in the first class, I found that she liked to shrug her shoulders and hunchback, which led to insufficient airflow, and the playing state was not particularly beautiful.

Researcher that Student C's the air pressure when he played the clarinet was the most sufficient, but it was a feeling that he had power but could not play it smoothly. In the process of playing, the mouth shape is easy to become incorrect and easy to bulge. The overall hand shape is also relatively rigid. At the beginning, the whole person is in a tight state.

2.2.2 After the course:

During Student A's performance, she can maintain her original good hand shape, and relax her shoulders on this basis without shrugging. Fingers also become light because they focus on practicing the sixteenth note part of folk songs. The mouth shape was adjusted to wrap more reed than before, and there was no air leakage when playing. In terms of overall movement norms, it has achieved a high improvement.

Student B's movement pattern has also been corrected. At the same time, it also makes her play smoother and the timbre more mellow and pleasant to listen to.

Student C's mouth shape has been improved and his cheeks are no longer bulging. At the same time, I let him use abdominal breathing, which made the air flow more unobstructed. When playing, the whole person also relaxed a lot and his body was no longer stiff.

2.3 Accuracy of notes

2.3.1 At the beginning of the course:

All students are very strange to music score. They haven't had much contact with Chinese folk songs before. After getting the music score, their speed of recognizing the score is also different. The two students will recognize the score faster, while one of the student will be a little slower. But even after recognizing the score, they will often make mistakes in practice. But the key to this step is to see how hard each student practices.

2.3.2 After the course:

The improvement of the three students is obvious, and they can accurately know each note. In the process of playing, the two students made great progress, from pausing and not flowing at the beginning of practice to almost no mistakes or only a little defects occasionally. One of the student is a little worse at this step. He is still not fluent and plays wrong notes in his solo. He told me that the reason was that he was a little busy recently, so he didn't practice enough after class.

2.4 Accuracy of rhythm

2.4.1 At the beginning of the course:

The rhythm of the three students is very messy, sometimes fast and sometimes slow, without a basic sense of rhythm. Student B is a little better among the three of them because of her habit of using metronomes. The other two students are more arbitrary. The speed and rhythm can't do as required.

2.4.2 After the course:

The three students have made a qualitative improvement in rhythm, especially Student A. From the beginning, the basic rhythm is not accurate, and later they can make adjustments according to the emotional changes of the song. Student B's solo can rhythm accurately from beginning to end most of the time. Student C has also been able to use a metronome to ensure that the rhythm is accurate as much as possible.

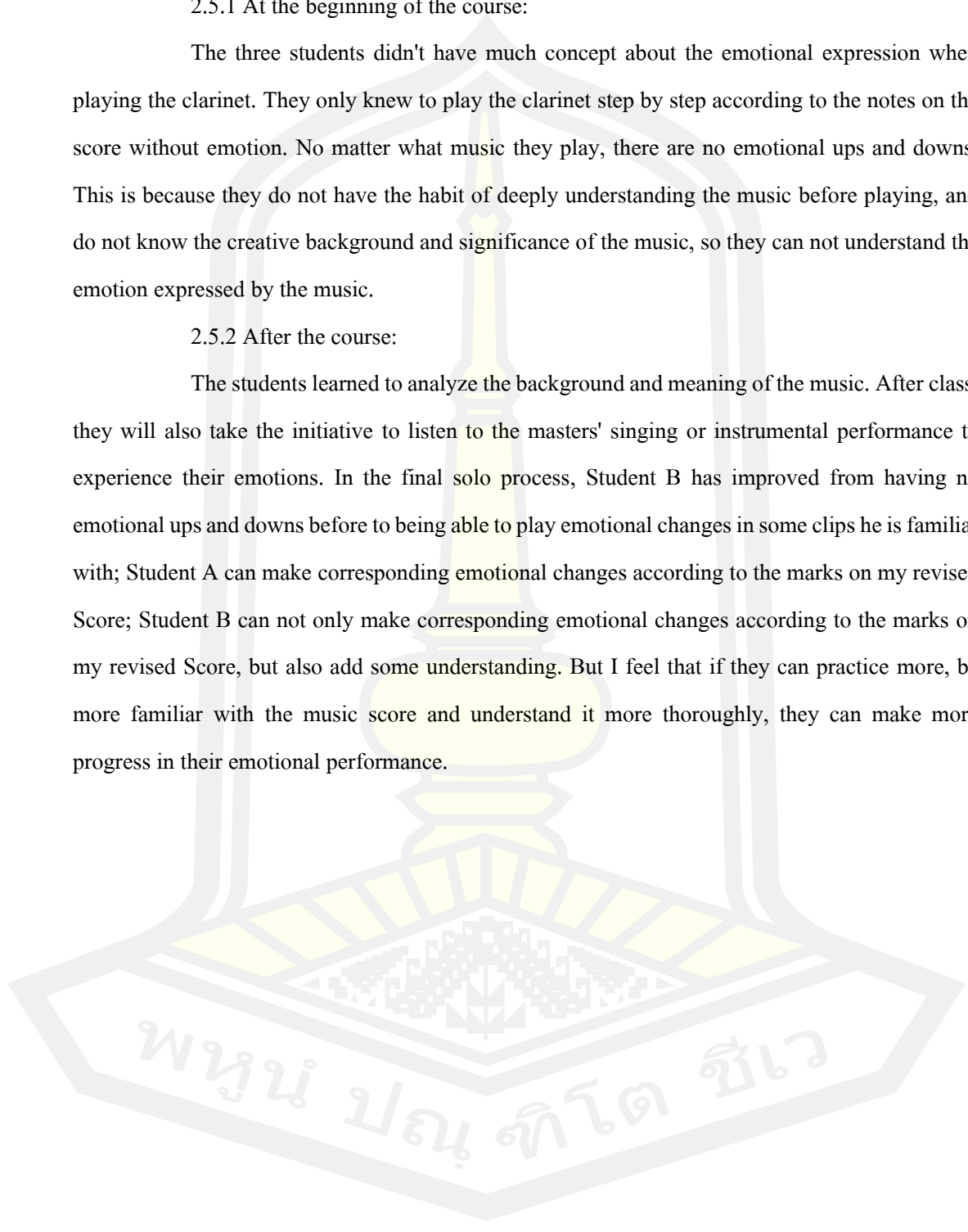
2.5 Emotional expression

2.5.1 At the beginning of the course:

The three students didn't have much concept about the emotional expression when playing the clarinet. They only knew to play the clarinet step by step according to the notes on the score without emotion. No matter what music they play, there are no emotional ups and downs. This is because they do not have the habit of deeply understanding the music before playing, and do not know the creative background and significance of the music, so they can not understand the emotion expressed by the music.

2.5.2 After the course:

The students learned to analyze the background and meaning of the music. After class, they will also take the initiative to listen to the masters' singing or instrumental performance to experience their emotions. In the final solo process, Student B has improved from having no emotional ups and downs before to being able to play emotional changes in some clips he is familiar with; Student A can make corresponding emotional changes according to the marks on my revised Score; Student B can not only make corresponding emotional changes according to the marks on my revised Score, but also add some understanding. But I feel that if they can practice more, be more familiar with the music score and understand it more thoroughly, they can make more progress in their emotional performance.



3. Measure student satisfaction about the Chinese folk song Lesson plan of clarinet

This research object is students' feedback on the course. I will collect the questionnaire and analyze the student satisfaction of this course. As following:

3.1. Teaching aspect:

How about the teacher performing Chinese folk songs on the clarinet? What is the teacher's teaching arrangement of Chinese folk songs? How about practice in class? Are the students satisfied with their Solo Chinese folk songs? Do you think the course is rich in content?

The students responded well to my clarinet demonstration teaching. From my demonstration, they felt the charm of Chinese folk songs. Students rated this item highly, and more than 66% of the students gave a full score of 5 points. 33% of the students gave 4 points.

For my course arrangement, the satisfaction of my classmates is quite high. Especially the first class, let the students understand the charm and diversity of Chinese folk songs, and let the students have a profound impact on Chinese folk songs. After that, the course is divided into two representative songs from north and South China, which are also very reasonable for students. Therefore, in this item, 33.3% of the students gave a full score of 5 points, and more than 66.6% of the students gave a high score of 4 points.

In class, students practice very actively. For them, Chinese folk songs are relatively novel. The students reported that they had not practiced similar music before, so they were full of desire to play music with clarinet. The melody of Chinese folk songs is relatively clear, and the rhythm of notes is not too difficult, so their practice in class is relatively smooth, and there is basically no place they can't play in the process of practice. However, the deeper emotional expression during performance cannot be expressed in class so soon. So for the exercise in class, I saw that everyone scored 4 points unanimously. Everyone felt good overall, but there was a slight deficiency.

In terms of their own solo, although some students I felt played well, all students were not very satisfied with themselves. It's not that they think they play badly. They always feel that they don't show their real level well in the final solo of the course. Maybe they are nervous about the homework of playing alone at the end. So they are not particularly satisfied with their own solo. For this item, I calculate that 100% of them give 3 points.

As for the richness of the course content, the students think it is more interesting than the previous clarinet course. They said that in addition to the purely boring practice of music score,

they also learned about Chinese local culture, music creation background and the emotion the author wants to express through this course. At the same time, they also learned how to analyze and understand the new music score in the future. Therefore, they all think that the course content is relatively rich. 33.3% gave 5 points and 66.6% gave 4 points.

3.2. Benefit

3.2.1 Do you think this course is beneficial for beginners to learn clarinet?

The purpose of my teaching plan is to improve the performance level of clarinet beginners as soon as possible, so I asked the students whether this course is suitable for beginners to improve the performance level of clarinet. Their feedback to me is that their own feelings are very useful. From the original one that only blows one note by one against the score to now they can have a deeper understanding of the music. This makes beginners not only have technology, but also have emotion to play the clarinet. So in this item, 100% of the students gave 5 points.

3.2.2 Do you think your clarinet performance has improved after the course?

At the end of the course, I asked all the students whether they had really improved their clarinet playing skills after this course. The feedback from each student is that they have improved to varying degrees. Some students feel that they may not have enough time to practice, and may not achieve the expected effect in the final performance. Their ideological understanding of the music has been improved, but they may not practice skillfully enough to present it perfectly in the performance. Some students may have better basic skills. She thinks that after this course, her performance level has been improved. When playing the clarinet, the timbre is more mellow and full, and she can control the rhythm and emotional expression of different styles of music more freely. In the end, 33.3% gave 5 points and 66.6% gave 4 points.

CHAPTER V

Conclusion, Discussion and Suggestions

1. Conclusion

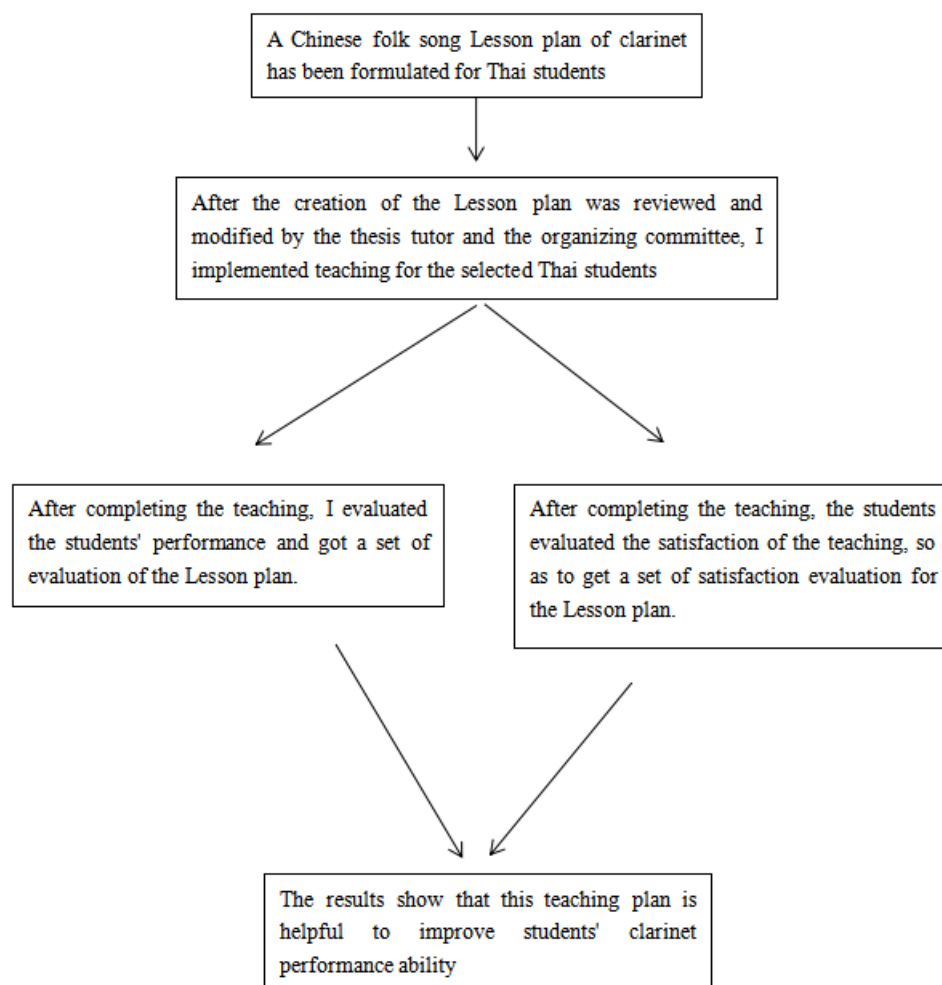
This paper takes the freshman clarinet major in the Conservatory of music of Mahasarakham University in Thailand as the research object, takes Chinese folk songs as the starting point, selects a folk song in the South and a folk song in the north of China as examples, makes the curriculum teaching plan, implements the teaching, and makes the curriculum evaluation and students' after-class feedback. The research conclusions mainly include the following aspects:

1.1 Due to the promotion and popularization of western wind instruments in recent years, I want to contribute to the clarinet field in Thailand. I found that Thai students like folk songs very much, and I am familiar with Chinese folk songs. At the same time, Chinese folk songs make it easier for students to give play to their emotions when playing, so as to improve students' performance ability. So I successfully created a clarinet Lesson plan of Chinese folk songs according to the preferences of Thai students and the forms and types of Chinese folk songs.

1.2 After research, several freshmen from the Conservatory of music of Mahasarakham University were selected for six weeks of field teaching, and the teaching plan was evaluated. The conclusion is that several students have made different degrees of progress in playing specification, notes, rhythm, emotion and so on.

1.3 After completing the teaching and evaluation, the students were asked to conduct a survey of their satisfaction with the course. The conclusion is that the students scored 4 to 5 points for the satisfaction of other contents of the course, except that they unanimously scored just 3 points for their own clarinet solo satisfaction due to tension and other factors.

In general, students have made obvious progress and their satisfaction evaluation is high. It shows that this teaching plan can improve their performance, and they are also very satisfied with my teaching. These data can be clearly seen from their questionnaire scores.



2. Discussion

In the course plan design of this study, it is precisely because I take Dave's instructional model for psychomotor domain as the model, and divide the learning process of practical skills into five stages: imitation, acting according to instructions, acting accurately, expressing and acting naturally, so that the students participating in the experiment have the ability to practice skills correctly and accurately, So as to improve their clarinet playing level.

Generally speaking, the students have made great progress, but the three students still have some small problems. First of all, the students still lack a little self-confidence as clarinet players when playing. They are not enough to maintain a relaxed state when playing solo. They will be a

little nervous and make small mistakes from time to time. Individual students have problems with notes and rhythm from time to time, and need to practice frequently.

Because China and Thailand are similar in culture and customs, Chinese folk songs are selected as the course repertoire in this study. Thai students are easier to experience the rich emotions of music than directly practicing western classical music from the beginning. Therefore, the students have improved their performance after the experimental course.

The reason why the overall feedback of the students in this research course is very good and can learn and understand is mainly because this teaching plan is divided into five steps according to Dave's theory, so that the students can gradually learn and understand more solidly.

3. Suggestion

1. Suggestions for further research

1.1 In this research, the researchers studied and produced the Chinese folk song clarinet teaching plan and implemented the teaching. At the same time, also evaluated the teaching plan and investigated the satisfaction of the experimental students. I hope that future researchers can continue to study how to teach clarinet with Chinese folk songs. So as to improve students' understanding of music.

1.2 Researchers majoring in Clarinet can use the teaching plan of this study to teach students of different ages for comparison.

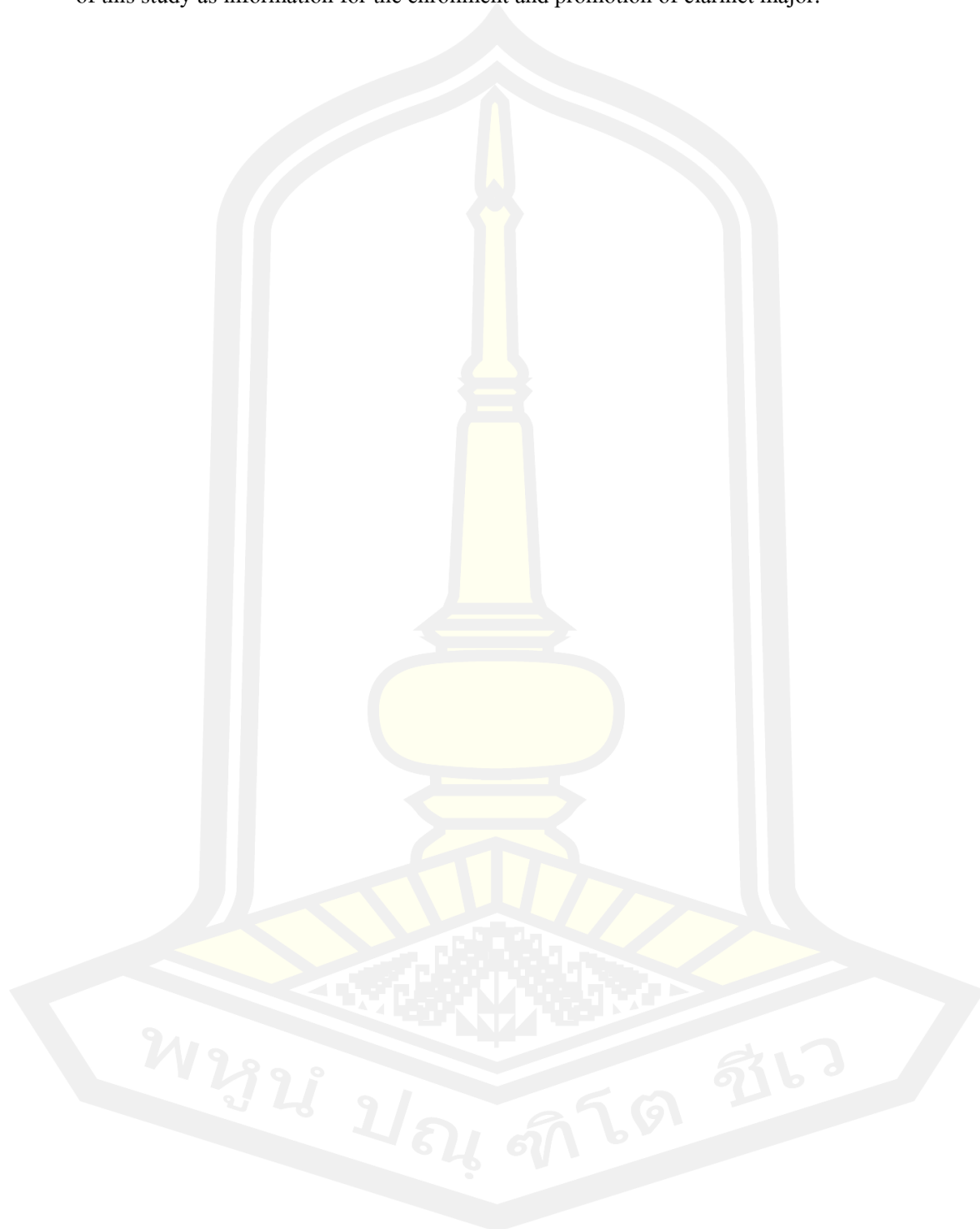
1.3 Researchers of musical instruments can use the teaching plan of this study as a template to study and formulate more teaching plans for teaching other musical instruments with Chinese folk songs, and study the characteristics and functions of teaching musical instruments with Chinese folk songs.

1.4 We should study more folk songs from other provinces in China, other nationalities or local and neighboring countries in Thailand as materials, analyze the emotional characteristics of each folk song, and carry out targeted teaching.

2. Suggestions for applying the research results

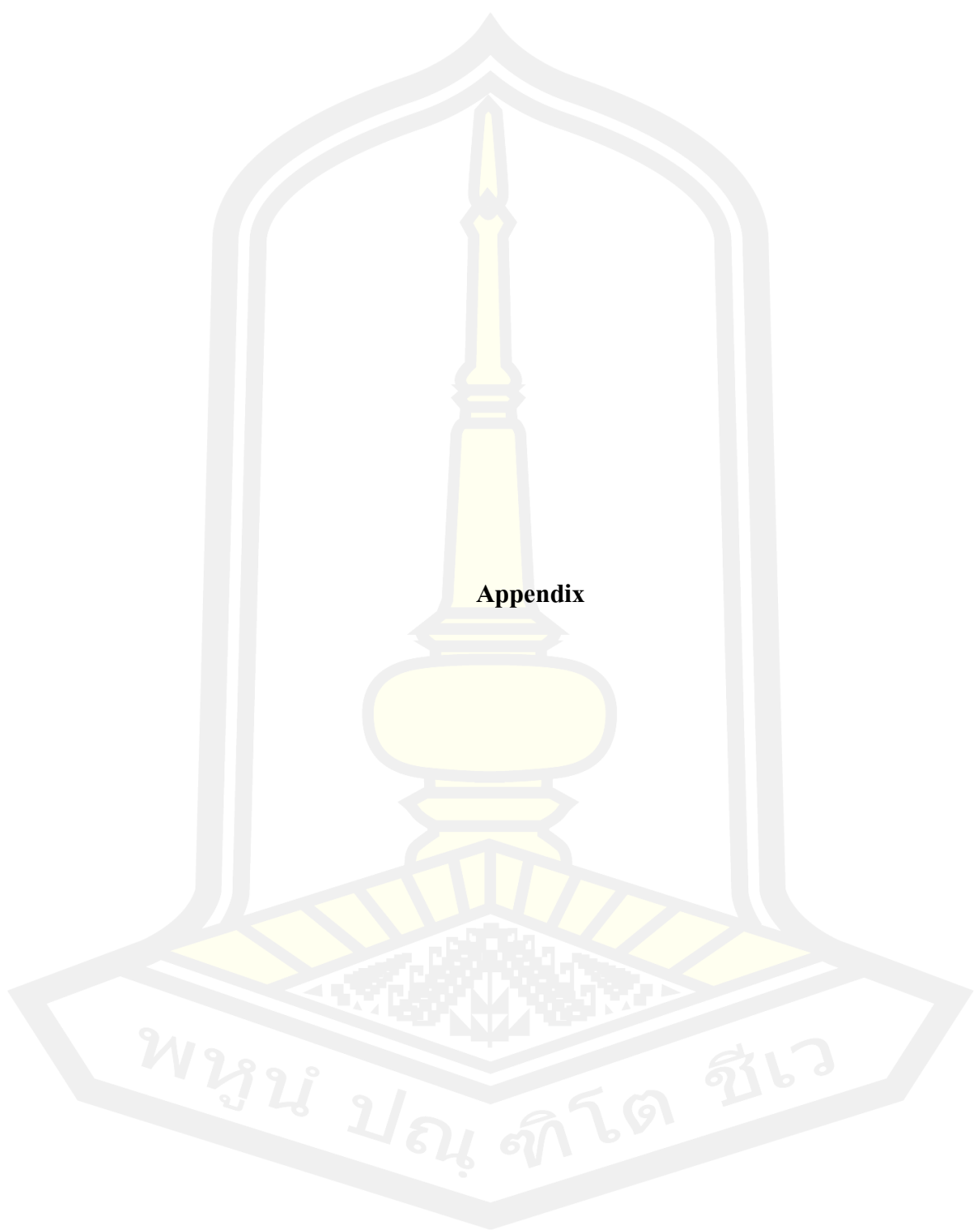
2.1 Mahasarakham University Conservatory of music can use the results of this study to develop a series of teaching materials to enable students to improve their playing skills when playing musical instruments.

2.2 Maharakham University Conservatory of music should be able to use the results of this study as information for the enrollment and promotion of clarinet major.



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Appendix

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Appendix 1

This lesson plan is formulated according to the format of Dave's instructional model for psychomotor domain.

Dave's Instructional model for psychomotor domain

Dave's instructional model for psychomotor domain aims to provide learners with the ability to practice skills correctly and accurately. There are five stages of the learning process in practical skills: imitation, acting according to instructions, acting accurately, expressing and acting naturally (Dave, 1967 ref. in Thatna Khamanee, 2016) with the following details:

Step 1: Imitation is the stage where learners observe the actions of the person who wants to imitate. At this stage, the learner may not notice and perceive the details completely, but the learner will be able to recognize the main steps or methods of doing so.

Step 2 Steps to perform the instruction (manipulation) when learners have experimented, imitated and have knowledge and understanding of the basic steps. Students may practice without prototype to see may comply with teacher's instruction This approach will help learners gain experience from action and learning process of problem solving in order to be able to practice properly

Step 3 Precision Step At this stage, learners will be able to Practice skills correctly and accurately on their own. without imitation or observance of the teacher's instruction.

Step 4 Expression Stage At this stage, learners are able to improve, apply, and blend different skills to different situations.

Step 5 Natural Action Step When learners practice skills regularly and can apply skills to a variety of situations, learners can practice their skills naturally. without requiring special effort

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Chinese Folk Song Lesson Plan of Clarinet For Thai students

Lesson 1: know and learn Chinese folk songs

Teaching content:

Let students understand Chinese folk songs and try to play them with clarinet.

Teaching objective:

1. Students can understand Chinese folk songs.
2. Students can try to play Chinese folk songs with clarinet.

The Planning [Follow up Dave's Instructional model for psychomotor domain]

No	Imitation	Manipulation	Precision	Articulation	Naturalization
	15minute	15minute	10minute	10minute	10minute
60 minute	In this class, the teacher plays videos of Chinese folk songs to stimulate students' interest in understanding folk songs. Then the teacher demonstrates playing Chinese folk songs with the clarinet, and then teaches the students to play some fragments of Chinese folk songs.	The teacher asked the students to follow the teacher's instructions. The teacher demonstrates a phrase and the students learn a phrase.	The teacher asked the students to practice humming and playing Chinese folk songs for about ten minutes.	One by one, the teacher asked the students to humming and playing Chinese folk songs alone.	In the organization of teachers, students gather together to form a good group and sing and playing Chinese folk songs together. The teacher observed and evaluated.

Teaching tools:

1. Play videos of Chinese traditional folk songs
2. Distribute Chinese folk song scores to students.

Teaching evaluation:

The teacher observed the students' understanding and practice of Chinese folk songs.

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Lesson 2: Learn and play the southern Chinese folk song "Jasmine" with the clarinet

Teaching content:

1. Basic skills:

- (1) Be familiar with the basic fingering and mouth shape of clarinet.
- (2) Clarinet long tone and spit tone practice.
- (3) Familiar with C major scale.
- (4) Arpeggio practice.

2. Music: learn the southern Chinese Folk Song "Jasmine"

Teaching objective:

1. Basic skills:

- (1) Be able to play complete notes of the whole song with accurate rhythm.
- (2) Breath evenly, abdominal force, loose shoulders, good hand and mouth shape.

2. Music: through the study of music, understand and master southern folk songs, and feel the euphemism, fluency, delicacy and tenderness of Jiangnan traditional minor. Practice singing melodies. Be familiar with the combination of Spitting tone and Legato.

Teaching tools:

Music score: the original score of the southern Chinese Folk Song "Jasmine"

Jasmine

茉莉花



Figure 6 Jasmine original music score

Picture From: According to the original music score of the original author He Fang, I made the music score myself with Sibelius software.

Instrument: Clarinet

Teaching process:

1. In this class, the teacher will demonstrate the performance of fragments of Chinese folk songs. Students will practice according to the music score and imitate the teacher's performance.
2. Emphasize the basic requirements of Playing: Correct mouth shape and correct hand shape.
3. Narration: the meaning of the southern Chinese folk song "Jasmine".
4. The teacher asked the students to practice playing the Chinese folk song "Jasmine" for about ten to fifteen minutes.
5. The teacher asked the students to play the Chinese folk song "Jasmine", one by one.
6. Under the teacher's organization, the students gathered together to form a good group to play the Chinese folk song "Jasmine". Teacher observation and evaluation.

Teaching evaluation:

The teacher observed and evaluated the students' understanding and practice of the Chinese folk song "Jasmine".

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Lesson 3: Play the southern Chinese folk song jasmine with emotion and skill on the clarinet

Teaching content:

1. Adjust the tone of the clarinet and select the reed with moderate thickness.
2. Basic skills
3. According to the performance skills of southern folk songs, the skill teaching is carried out one by one.

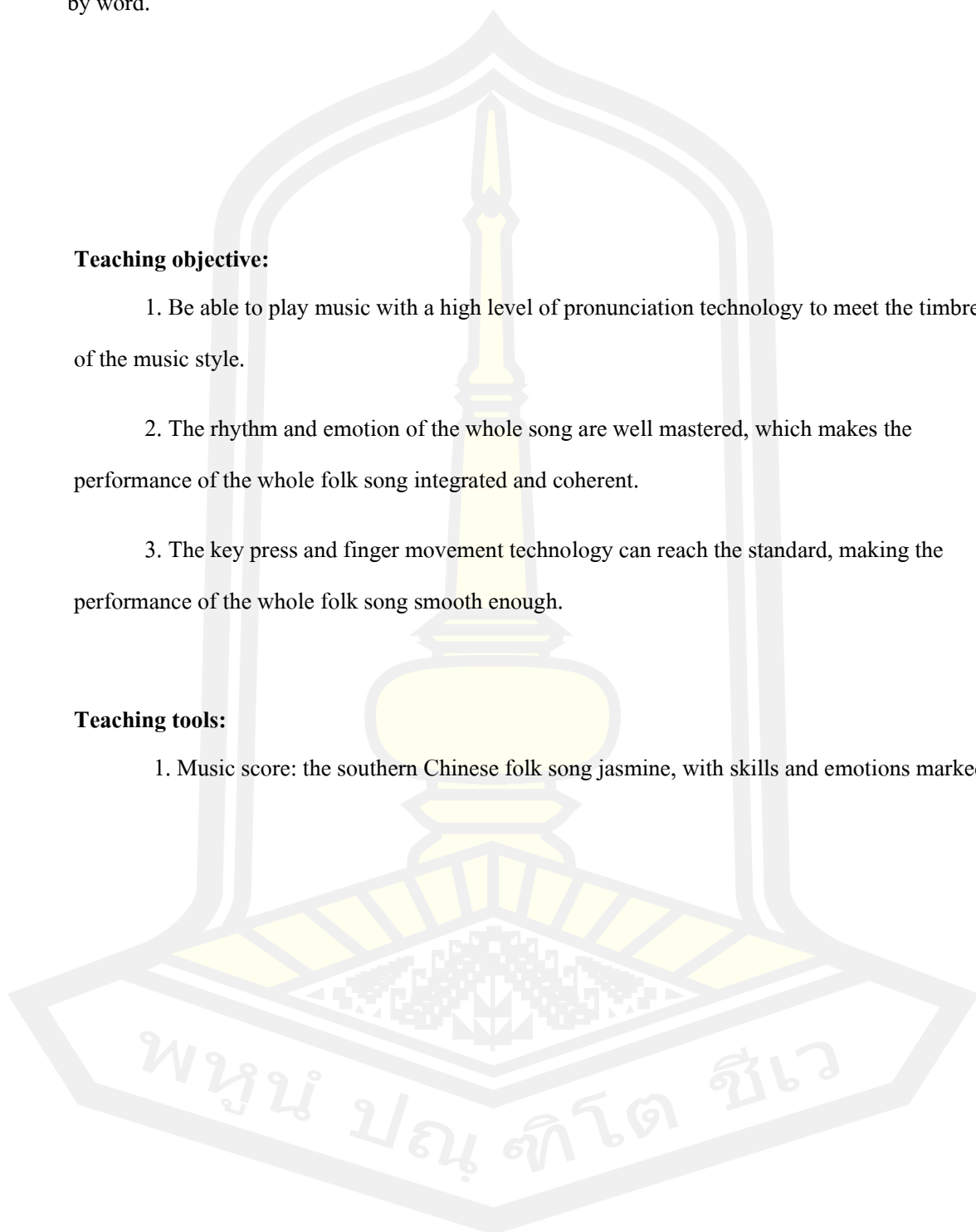
4. According to the meaning of this song, teach students the emotional input of this song word by word.

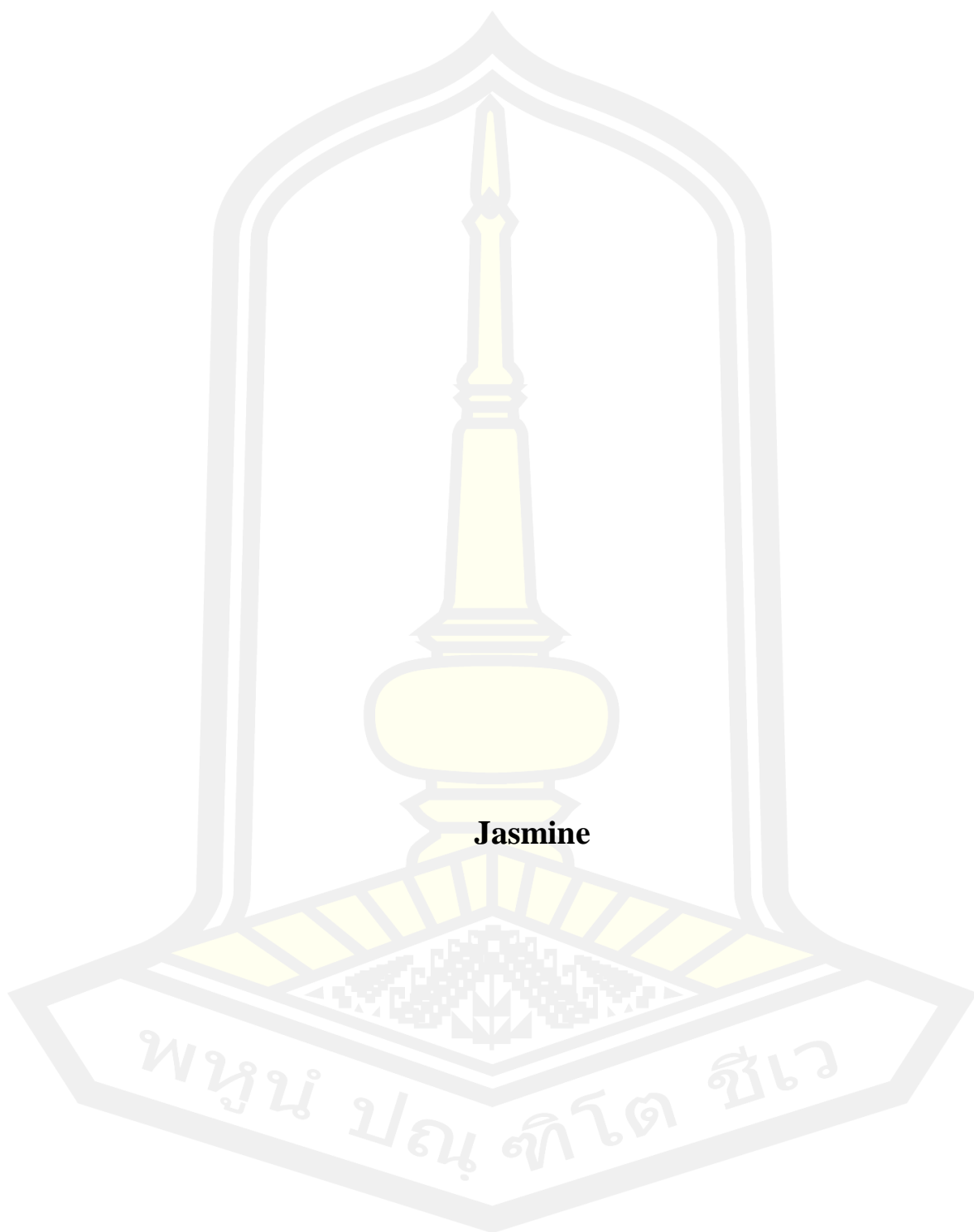
Teaching objective:

1. Be able to play music with a high level of pronunciation technology to meet the timbre of the music style.
2. The rhythm and emotion of the whole song are well mastered, which makes the performance of the whole folk song integrated and coherent.
3. The key press and finger movement technology can reach the standard, making the performance of the whole folk song smooth enough.

Teaching tools:

1. Music score: the southern Chinese folk song jasmine, with skills and emotions marked.





Jasmine

พหุจน์ ปณฺ ทัต วิเว

茉莉花

The musical score for 'Jasmine' is presented in five staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes the following markings and features:

- Staff 1:** Starts with the tempo marking *Con dolcezza*. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5.
- Staff 2:** Marked with *Rallentando*. It begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The melody continues with quarter notes D5, E5, and F5, and a dotted quarter note G5.
- Staff 3:** Marked with *Keep*. It begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The melody continues with quarter notes D5, E5, and F5, and a dotted quarter note G5.
- Staff 4:** Marked with *Ondeggiando* and *f*. It begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The melody continues with quarter notes D5, E5, and F5, and a dotted quarter note G5.
- Staff 5:** Marked with *Rall.*. It begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The melody continues with quarter notes D5, E5, and F5, and a dotted quarter note G5.

Figure 7 Jasmine music score with details

Picture From: According to the original music score of the original author He Fang, I made the music score with details myself with Sibelius software.

1. Instrument: Clarinet

Teaching process:

1. In this class, the teacher will fully demonstrate jasmine with clarinet. Students will practice according to the notes on the score and imitate the teacher's performance.

2. Adjust the timbre of the clarinet when playing southern Chinese folk songs, replace the reed with moderate thickness, and relax the mouth when playing.

3. The teacher tells the key points of playing emotion and skills of the song "Jasmine" sentence by sentence, and let the students experience it.

4. The teacher asked the students to practice playing the Chinese folk song jasmine for about ten to fifteen minutes.

5. The teacher asked the students to play the Chinese Folk Song Jasmine one by one.

6. Under the teacher's organization, the students gathered together to form a good group to play the Chinese folk song jasmine. Teacher observation and evaluation.

Teaching evaluation:

The teacher observed and evaluated the students' performance emotion and skill details of the Chinese folk song jasmine.

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Lesson 4: Learn and play the northern Chinese folk song “San Shi Li Pu” with the clarinet

Teaching content:

1. Basic skills:

- (1) be familiar with the basic fingering and mouth shape of clarinet.
- (2) Clarinet long tone and spit tone practice.
- (3) Familiar with C major scale.
- (4) Arpeggio practice.

2. Music: learn the northern Chinese folk song “San Shi Li Pu”

Teaching objective:

1. Basic skills:

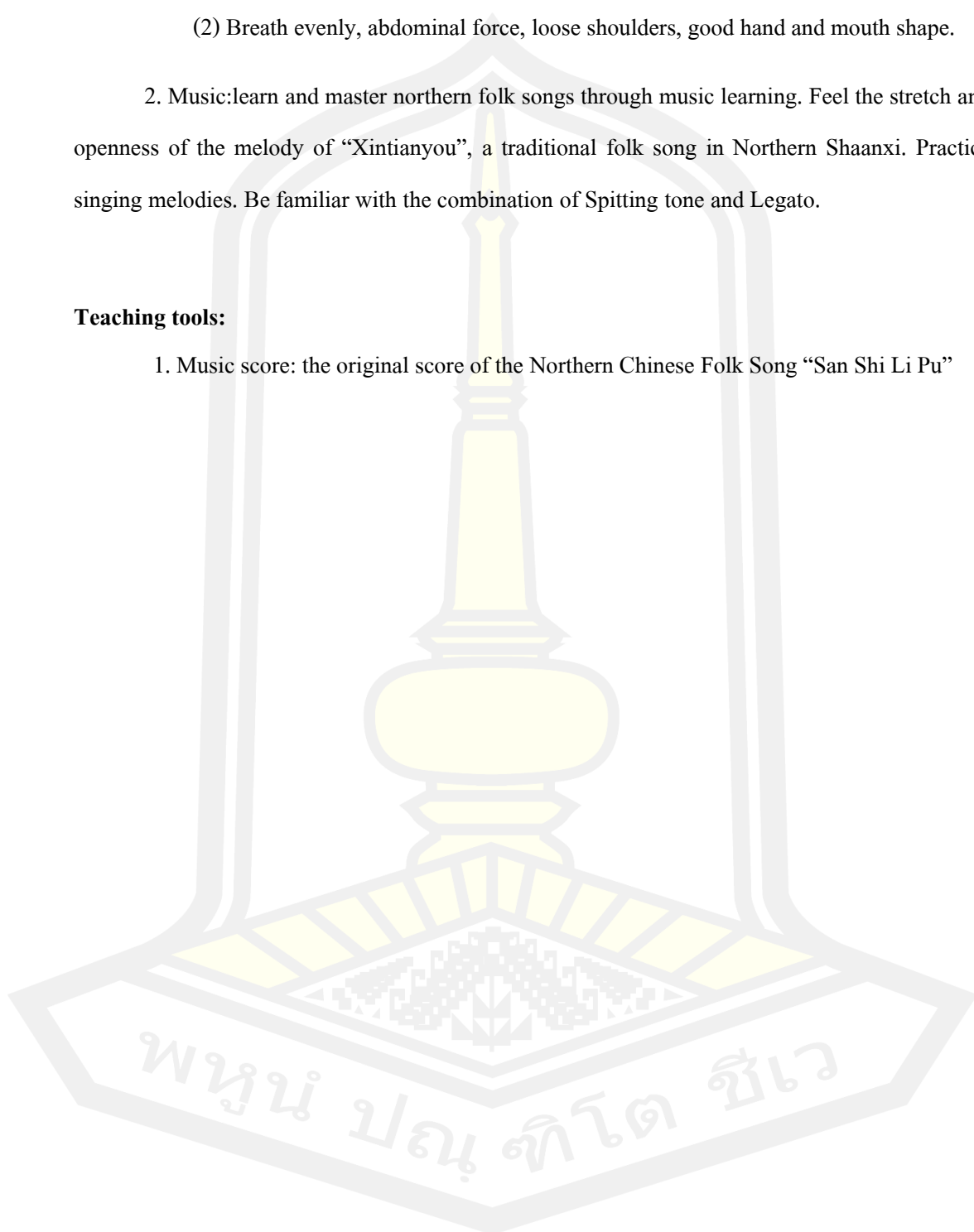
(1) Be able to play complete notes of the whole song with accurate rhythm.

(2) Breath evenly, abdominal force, loose shoulders, good hand and mouth shape.

2. Music: learn and master northern folk songs through music learning. Feel the stretch and openness of the melody of “Xintianyou”, a traditional folk song in Northern Shaanxi. Practice singing melodies. Be familiar with the combination of Spitting tone and Legato.

Teaching tools:

1. Music score: the original score of the Northern Chinese Folk Song “San Shi Li Pu”



San Shi Li Pu

三十里铺

The image displays the original music score for the piece "San Shi Li Pu" (三十里铺). The score is written in a single system on a treble clef staff, with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music consists of a single melodic line. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots. The score is framed by a decorative graphic element consisting of a large, stylized arch shape with a central vertical line and a yellow highlight at the top.

Figure 8 San Shi Li Pu original music score

Picture From: According to the original music score of the original author Chang YongChang, I made the music score myself with Sibelius software.

1. Instrument: Clarinet

Teaching process:

1. In this class, the teacher will demonstrate the performance of fragments of Chinese folk songs. Students will practice according to the music score and imitate the teacher's performance.

2. Emphasize the basic requirements of Playing: Correct mouth shape and correct hand shape.

3. Narration: the meaning of the folk song “San Shi Li Pu” in northern China.

4. The teacher asked the students to practice playing the Chinese folk song “San Shi Li Pu” for about 10 to 15 minutes.

5. The teacher asked the students to play the Chinese folk song “San Shi Li Pu” one by one.

6. Under the teacher's organization, the students gathered together to form a good group to play the Chinese folk song “San Shi Li Pu”. Teacher observation and evaluation.

Teaching evaluation:

The teacher observed and evaluated the students' understanding and practice of the Chinese folk song “San Shi Li Pu”.

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Lesson 5: Play the northern Chinese folk song “San Shi Li Pu” with emotion and skill on the clarinet

Teaching content:

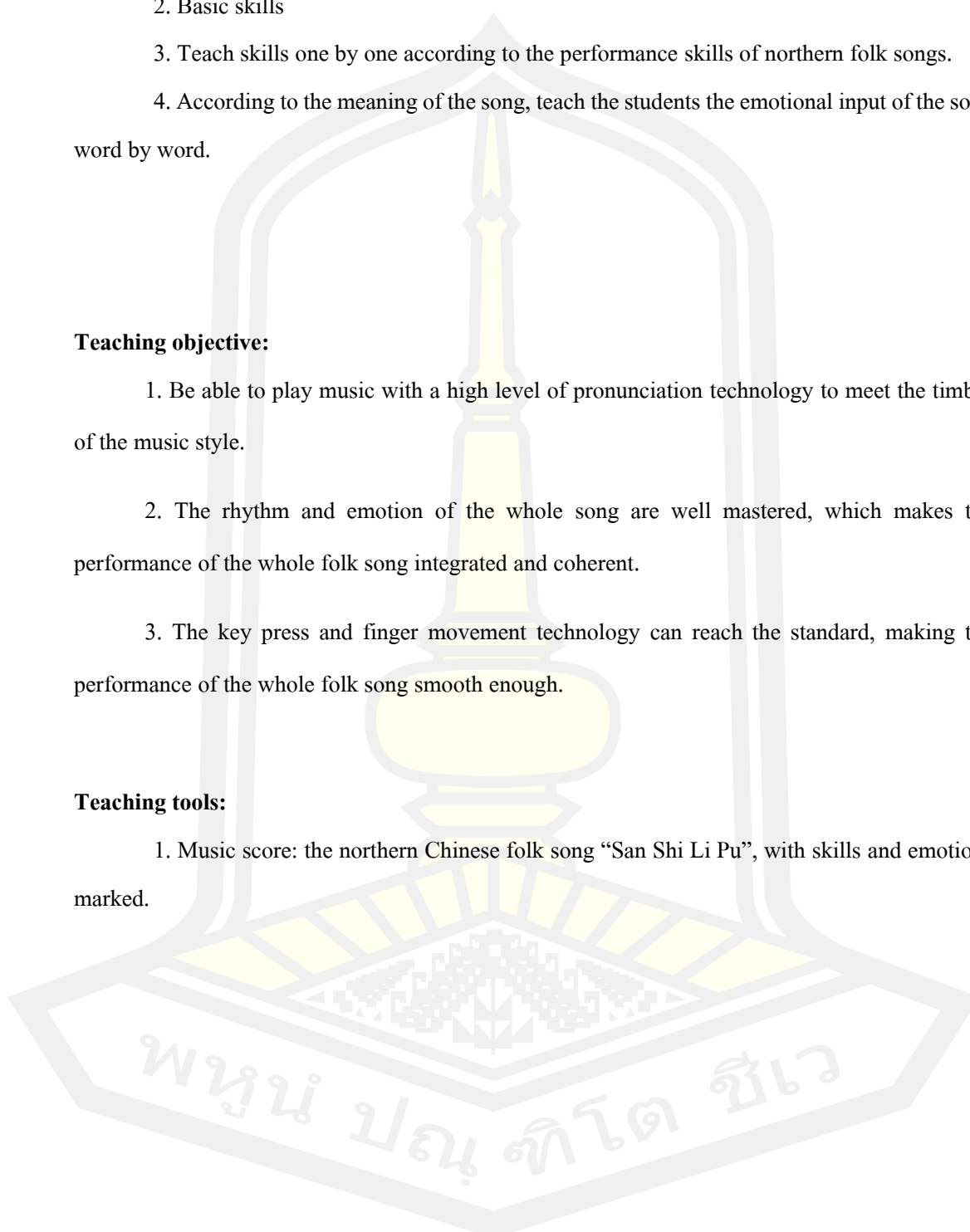
1. Adjust the tone of the clarinet and select the reed with a thinner thickness.
2. Basic skills
3. Teach skills one by one according to the performance skills of northern folk songs.
4. According to the meaning of the song, teach the students the emotional input of the song word by word.

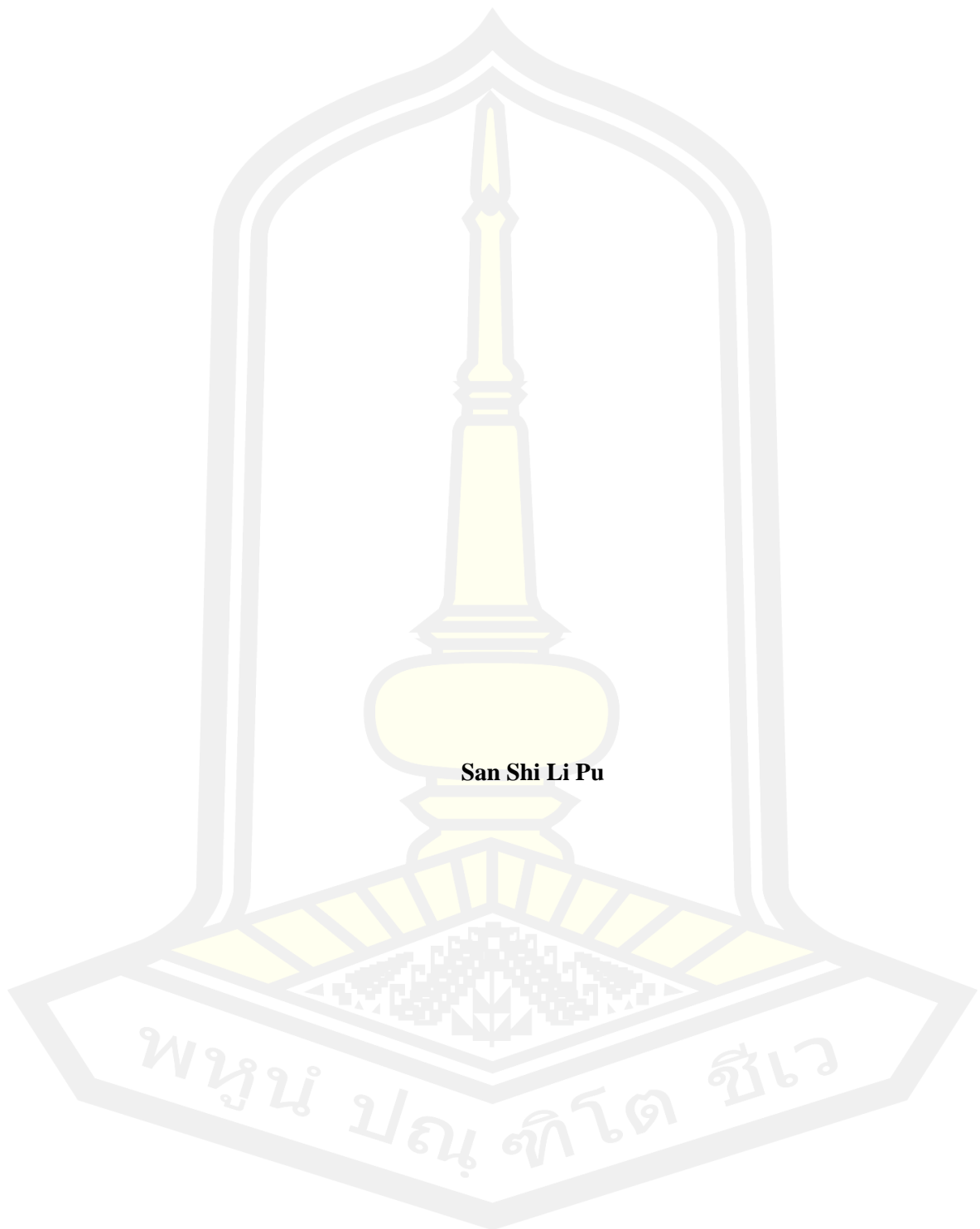
Teaching objective:

1. Be able to play music with a high level of pronunciation technology to meet the timbre of the music style.
2. The rhythm and emotion of the whole song are well mastered, which makes the performance of the whole folk song integrated and coherent.
3. The key press and finger movement technology can reach the standard, making the performance of the whole folk song smooth enough.

Teaching tools:

1. Music score: the northern Chinese folk song “San Shi Li Pu”, with skills and emotions marked.





三十里铺

Musical score for "三十里铺" (San Shi Li Pu) in 2/4 time, featuring various dynamics and performance instructions. The score is written in a single system with measures 1 through 29.

The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked "Grave" with a less-than sign (<). The first measure is marked with a less-than sign (<). The second measure is marked with a less-than sign (<). The third measure is marked with a less-than sign (<). The fourth measure is marked with a less-than sign (<). The fifth measure is marked with a less-than sign (<). The sixth measure is marked with a less-than sign (<). The seventh measure is marked with a less-than sign (<). The eighth measure is marked with a less-than sign (<). The ninth measure is marked with a less-than sign (<). The tenth measure is marked with a less-than sign (<). The eleventh measure is marked with a less-than sign (<). The twelfth measure is marked with a less-than sign (<). The thirteenth measure is marked with a less-than sign (<). The fourteenth measure is marked with a less-than sign (<). The fifteenth measure is marked with a less-than sign (<). The sixteenth measure is marked with a less-than sign (<). The seventeenth measure is marked with a less-than sign (<). The eighteenth measure is marked with a less-than sign (<). The nineteenth measure is marked with a less-than sign (<). The twentieth measure is marked with a less-than sign (<). The twenty-first measure is marked with a less-than sign (<). The twenty-second measure is marked with a less-than sign (<). The twenty-third measure is marked with a less-than sign (<). The twenty-fourth measure is marked with a less-than sign (<). The twenty-fifth measure is marked with a less-than sign (<). The twenty-sixth measure is marked with a less-than sign (<). The twenty-seventh measure is marked with a less-than sign (<). The twenty-eighth measure is marked with a less-than sign (<). The twenty-ninth measure is marked with a less-than sign (<).

Performance instructions include:

- Grave <
- Rall
- Low voice. relaxed mouth
- Allegro (♩=♩.)
- Rall-----Terminate
- Attention Spitting tone
- poco ritard.-----

Figure 9 San Shi Li Pu music score with details

Picture From: According to the original music score of the original author Chang YongChang, I made the music score with details myself with Sibelius software.

1. Instrument: Clarinet

Teaching process:

1. In this class, the teacher will fully demonstrate “San Shi Li Pu” with clarinet. Students will practice according to the notes on the score and imitate the teacher's performance.

2. Adjust the timbre of the clarinet when playing southern Chinese folk songs, replace the reed with moderate thickness, and relax the mouth when playing.

3. The teacher tells the key points of playing emotion and skills of the song “San Shi Li Pu” sentence by sentence, and let the students experience it.

4. The teacher asked the students to practice playing the Chinese folk song “San Shi Li Pu” for about ten to fifteen minutes.

5. The teacher asked the students to play the Chinese Folk Song Jasmine one by one.

6. Under the teacher's organization, the students gathered together to form a good group to play the Chinese folk song jasmine. Teacher observation and evaluation.

Teaching evaluation:

The teacher observed and evaluated the students' understanding and practice of the Chinese folk song “San Shi Li Pu”.

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Course name: Lesson 6: Complete and emotional performance of Chinese folk songs on the clarinet

Teaching content:

The teacher led the students to feel the emotion contained in Chinese folk songs, and let the students play two Chinese folk songs completely and emotionally with the clarinet

Teaching objective:

1. Students can play the southern Chinese folk song "Jasmine" on the clarinet completely and emotionally.

2. Students can play the northern Chinese folk song "San Shi Li Pu" on the clarinet completely and emotionally.

The Planning [Follow up Dave's Instructional model for psychomotor domain]

No	Imitation	Manipulation	Precision	Articulation	Naturalization
	15minute	15minute	10minute	10minute	10minute
60 minute	The teacher plays two videos of Chinese singers singing these two Chinese folk songs to let the students feel their feelings, and let the students imitate and guess, so as to better integrate their feelings when playing.	The teacher asked the students to follow the teacher's instructions, feel the emotion of music and figure out.	Analyze the emotion of the music sentence by sentence, and lead the students to play the clarinet with emotion.	Pay attention to the emotional ups and downs of the song so that every student can play Chinese folk songs with emotion. Each student played one by one.	Evaluate whether each student can play Chinese folk songs completely and with emotion.

Teaching tools:

1. Play the two songs "Jasmine" and "San Shi Li Pu" sung by Chinese singers.
2. Distribute the complete music scores of "Jasmine" and "San Shi Li Pu" to the students.

Instrument: Clarinet

Teaching evaluation:

The teacher assessed the students' performance of Chinese folk songs using clarinet. See attachment 2 for specific scores.

For the questionnaire survey of students' satisfaction with the course, see attachment 3 for specific scores.



Appendix 2

Scoring table for students' skill practice of playing Chinese folk songs with clarinet

Name Kwunrat Chaiyakham gender Female age 18

Score for evaluating musical performance skills in folk song performance

Evaluation questions	Score grade					Suggestion feedback
	5	4	3	2	1	
Action specification	✓					
Accuracy of notes		✓				
Accuracy of rhythm			✓			
Emotional expression		✓				It's too stable, it's recommended to have emotional ups and downs

Comment:

Mouth shape standard. There are no major mistakes in the notes, you need to pay attention to the difference between spitting tone and legato. The ventilation time is too long and the rhythm is not stable. There is no emotional ups and downs in the performance. Still need to understand the meaning of the work itself.

Signature.....Evaluator

(.....)

...../...../.....

Scoring table for students' skill practice of playing Chinese folk songs with clarinet

Name Phattharada Samothong gender Female age 19

Score for evaluating musical performance skills in folk song performance

Evaluation questions	Score grade					Suggestion feedback
	5	4	3	2	1	
Action specification	✓					
Accuracy of notes		✓				When playing, the notes are not clear in some places.
Accuracy of rhythm	✓					
Emotional expression		✓				

Comment:

The integrity of the performance is reflected. The sound of the performance is very good. The slight flaw is that the distinction between spitting tone and Legato is not obvious. Some notes are not clearly pronounced. The rhythm is well controlled. In terms of emotional expression, the melody is strong, weak, fast, slow, etc. A little lacking is a lack of emotional expression. Very good, please continue to maintain and improve.

Signature.....Evaluator

(.....)

...../...../.....

Scoring table for students' skill practice of playing Chinese folk songs with clarinetName Juggapon Pholdechawat gender Male age 18

Score for evaluating musical performance skills in folk song performance

Evaluation questions	Score grade					Suggestion feedback
	5	4	3	2	1	
Action specification		✓				
Accuracy of notes					✓	There is a large number of note errors in a section.
Accuracy of rhythm					✓	There is no basic fixed rhythm during performance
Emotional expression				✓		

Comment:

The basic skills are practiced less, the breath is too loud, and sometimes it is blocked. Some notes are not recognized clearly. The rhythm when playing at the same time is too random, and the rhythm is too fast for unskilled places. There is not much expression of emotion. Need to keep practicing.

Signature.....Evaluator

(.....)

...../...../.....

Examples of assessment criteria (Rubric Score) The researcher has set the scores of the assessment criteria in 5 levels as follows:

No	grade	Evaluation criteria	note
Action specification	5	When playing, the hand and mouth are completely correct.	
	4	There is only one mistake in the action when playing.	
	3	There are only two mistakes in the action when playing.	
	2	When playing, there are more than two mistakes and less than five mistakes.	
	1	There are more than five mistakes in the performance.	
Accuracy of notes	5	All the notes played were completely correct.	
	4	There is a note playing error during playing, only one error.	
	3	There are only two notes playing errors during performance.	
	2	When playing, there are three note errors.	
	1	There are more than three note errors during performance.	
Accuracy of rhythm	5	When playing, all the rhythms are completely correct.	
	4	There is only one rhythm error during performance.	
	3	There are only two rhythm errors during performance.	
	2	There were three rhythm errors during the performance.	
	1	Rhythm error occurred during performance, more than three times.	

Emotional expression	5	Be able to understand the emotion contained in the track and present it perfectly when playing.	
	4	Be able to understand the emotions contained in the repertoire and basically present them when playing.	
	3	Can understand the emotion contained in the track, but can only show part of the emotional expression when playing.	
	2	Can understand the emotion contained in the track, but cannot show emotional expression when playing.	
	1	Cannot understand the repertoire emotion, and cannot express emotion when playing.	

Judgment criteria of 20 points in total:

16 - 20 grade meaning very good

11 - 15 grade meaning good

6 - 10 grade meaning need correction

1 - 5 grade meaning no pass



Appendix 3

Questionnaire survey of students' satisfaction with the course

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Statement

The purpose of this questionnaire is to understand the students' satisfaction with the Chinese folk song lesson plan of clarinet. Please cooperate with the students to answer. The questionnaire is actually used as a guide to improve and develop better clarinet learning.

The questionnaire is divided into two parts. As follows:

Student's personal information

Survey of students' satisfaction with the course

Part 1 Student's personal information

Gender Male Female

Part 2 Survey of students' satisfaction with the course

Instructions: Write a checkmark in the Student Comment Level box.

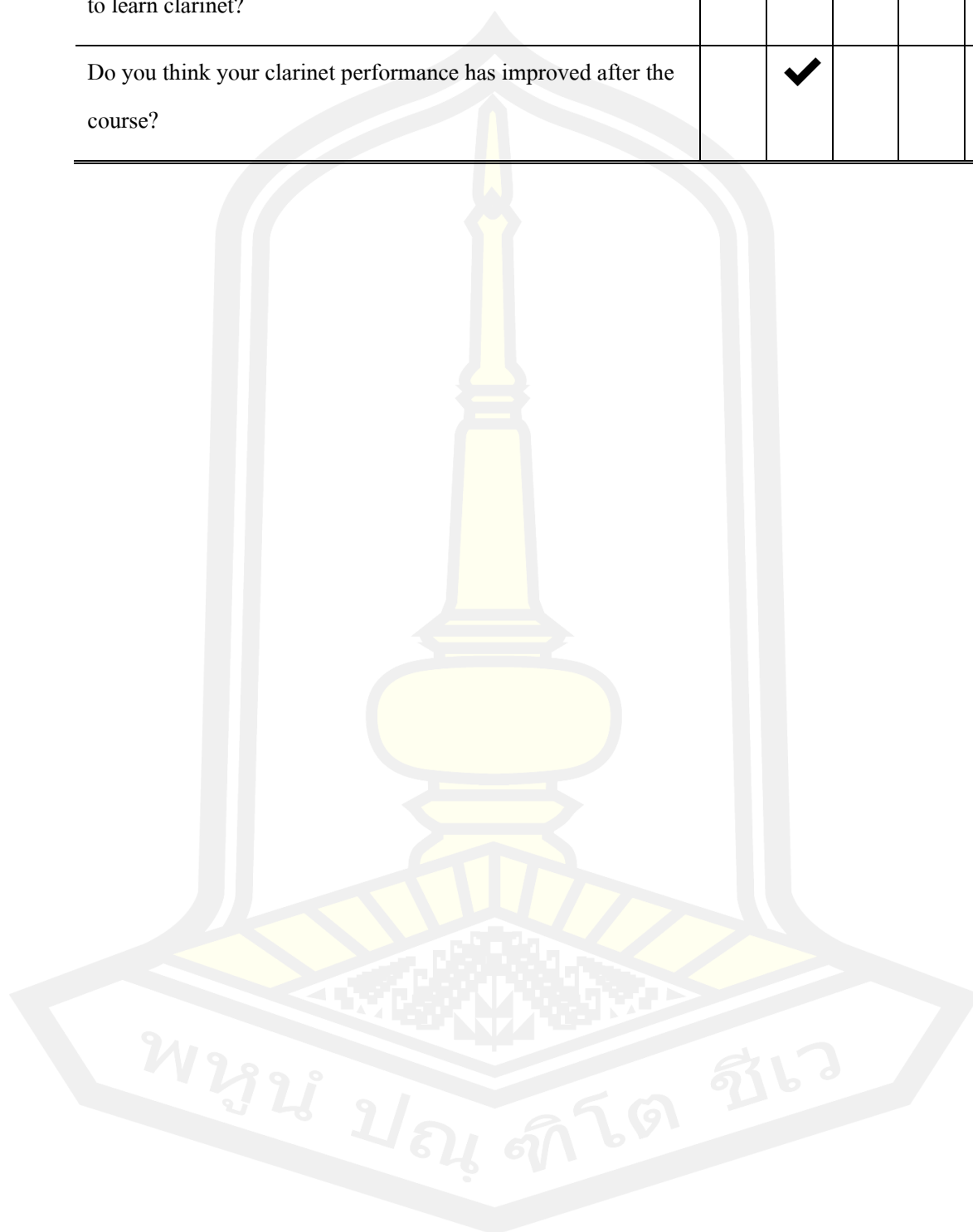
Question	Evaluation, scores				
	High <input type="checkbox"/> Low				
	5	4	3	2	1

Teaching aspect

1.How about the teacher's demonstration of Chinese folk songs with clarinet?	<input checked="" type="checkbox"/>				
2.How about the teacher's teaching arrangement of Chinese folk songs?		<input checked="" type="checkbox"/>			
3.How was the practice in class?		<input checked="" type="checkbox"/>			
4.Are you satisfied with your solo Chinese folk songs on the clarinet?			<input checked="" type="checkbox"/>		
5.Do you think the course is rich in content?		<input checked="" type="checkbox"/>			

Benefit

Do you think this course is beneficial for Thai clarinet students to learn clarinet?	✓				
Do you think your clarinet performance has improved after the course?		✓			



Questionnaire survey of students' satisfaction with the course

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Statement

The purpose of this questionnaire is to understand the students' satisfaction with the Chinese folk song lesson plan of clarinet. Please cooperate with the students to answer. The questionnaire is actually used as a guide to improve and develop better clarinet learning.

The questionnaire is divided into two parts. As follows:

1. Student's personal information
2. Survey of students' satisfaction with the course

Part 1 Student's personal information

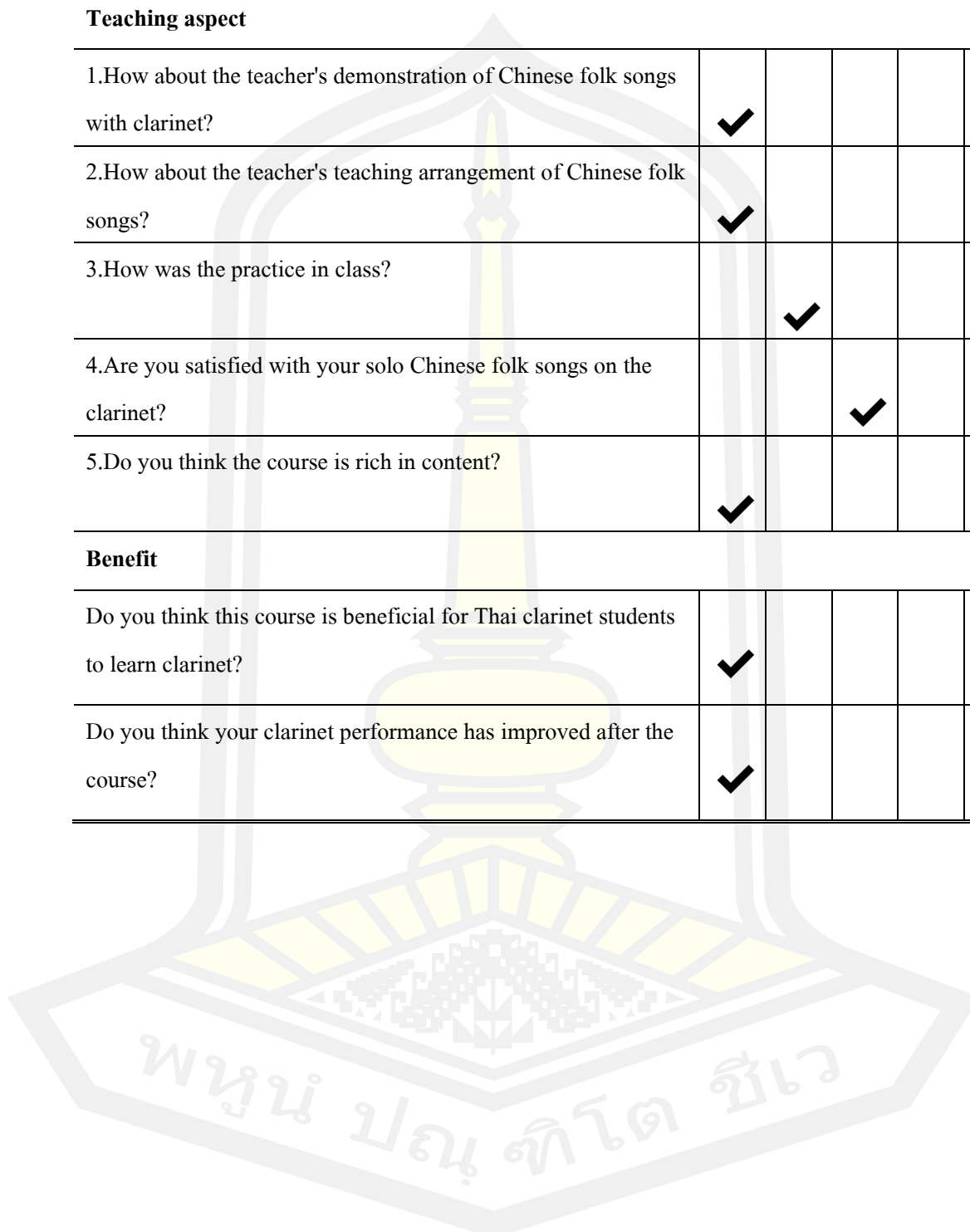
Gender Male Female

Part 2 Survey of students' satisfaction with the course

Instructions: Write a checkmark in the Student Comment Level box.

Question	Evaluation, scores High <input type="checkbox"/> → <input type="checkbox"/> Low

	5	4	3	2	1
Teaching aspect					
1.How about the teacher's demonstration of Chinese folk songs with clarinet?	✓				
2.How about the teacher's teaching arrangement of Chinese folk songs?	✓				
3.How was the practice in class?		✓			
4.Are you satisfied with your solo Chinese folk songs on the clarinet?			✓		
5.Do you think the course is rich in content?	✓				
Benefit					
Do you think this course is beneficial for Thai clarinet students to learn clarinet?	✓				
Do you think your clarinet performance has improved after the course?	✓				





Questionnaire survey of students' satisfaction with the course

Chinese Folk Song Lesson Plan of Clarinet For Thai students

Statement

The purpose of this questionnaire is to understand the students' satisfaction with the Chinese folk song lesson plan of clarinet. Please cooperate with the students to answer. The questionnaire is actually used as a guide to improve and develop better clarinet learning.

The questionnaire is divided into two parts. As follows:

1. Student's personal information
2. Survey of students' satisfaction with the course

Part 1 Student's personal information

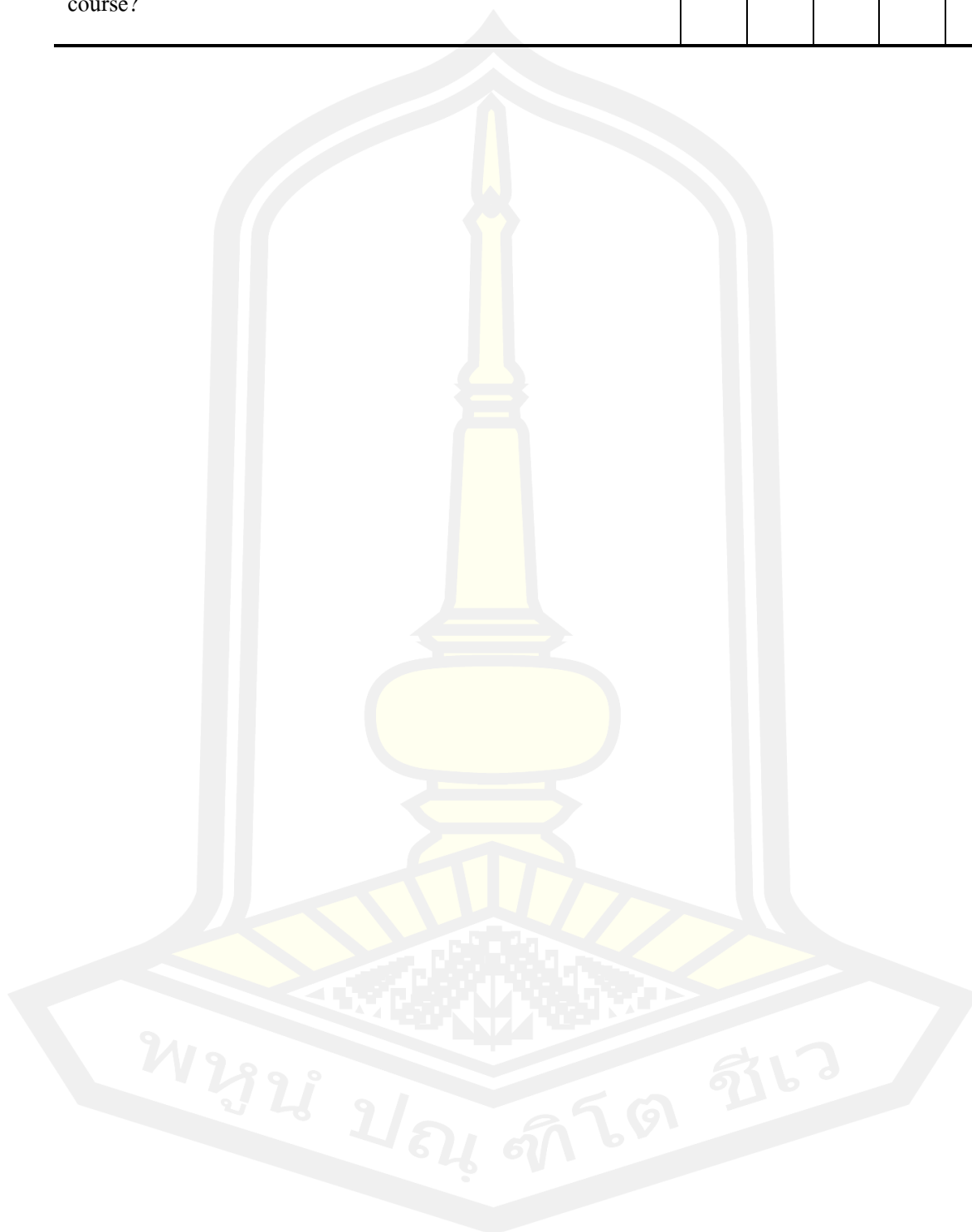
Gender Male Female

Part 2 Survey of students' satisfaction with the course

Instructions: Write a checkmark in the Student Comment Level box.

Question	Evaluation, scores				
	High	<input type="checkbox"/>	Low		
	5	4	3	2	1
Teaching aspect					
1.How about the teacher's demonstration of Chinese folk songs with clarinet?		<input checked="" type="checkbox"/>			
2.How about the teacher's teaching arrangement of Chinese folk songs?		<input checked="" type="checkbox"/>			
3.How was the practice in class?		<input checked="" type="checkbox"/>			
4.Are you satisfied with your solo Chinese folk songs on the clarinet?			<input checked="" type="checkbox"/>		
5.Do you think the course is rich in content?		<input checked="" type="checkbox"/>			
Benefit					
Do you think this course is beneficial for Thai clarinet students to learn clarinet?	<input checked="" type="checkbox"/>				

Do you think your clarinet performance has improved after the course?



BIOGRAPHY

NAME	Hongyu Chen
DATE OF BIRTH	16/02/1998
PLACE OF BIRTH	Chongqing City,China
ADDRESS	7-9, building 1, kuanting international community, 10 Danhui Road, Huayuan road street, Nan'an District, Chongqing
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Research output	Chinese Folk Song Lesson Plan of Clarinet For Thai students

