

## **GUIDELINES FOR CREATION OF A LUK THUNG METHOD FOR TRUMPET**

Patcharee Suwantada<sup>1\*</sup> & Joseph Bowman<sup>2</sup>

College of Music, Mahidol University

25/25, Phutthamonthon 4 Road, Salaya, Nakhon Pathom, 73170, Thailand

e-mail: suwantada24@gmail.com<sup>1</sup>, joseph.bow@mahidol.ac.th<sup>2</sup>

\*Corresponding author: Patcharee Suwantada

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### **Abstract**

21st century trumpet players are required to play many diverse styles of music. One of these unique musical styles, *Luk Thung* (a Thai traditional music style) is music derived from Thai folk music culture that describes the Thai rural lifestyle, especially in the lyrics. Learning this style is a crucial part of a trumpet player's chances for career success in Thailand's musical industry. For trumpet players, performing Luk Thung music requires fundamental trumpet techniques. Because of the need for training trumpet players in this unique Thai musical style, this research aims to generate the guidelines for a trumpet method design based on Luk Thung music through the study of three categories: (1) fundamental trumpet techniques appearing in Thai Luk Thung music; (2) comparison of fundamental technique approaches between Western pedagogical methods for trumpet and Luk Thung music; and (3) the possibility of using Thai Luk Thung music to develop fundamental trumpet techniques for trumpet players. The purposeful sampling includes official recordings of Thai Luk Thung songs, four major method books for trumpet and in-depth interviews used for collecting data, and analysis. The findings were discussed and presented as the guidelines to design a trumpet method including purpose of the method design, structure of the method, and scope of contents. The generated guidelines will help trumpet players, music teachers or trumpet educators to design their own trumpet methods based on Thai Luk Thung music that suits their needs.

*Keywords:* *Luk Thung* trumpet excerpts, trumpet *Luk Thung*, trumpet techniques

## Introduction

It is necessary for 21st century trumpet players to be able to comfortably perform in a range of styles of music. In a statement by Mark Gould, a former trumpet professor at The Julliard School, in his book *Gould on Music, Playing, Studying, Teaching and Preparation for the Future* (2021). He said “Trumpet pedagogy is the model used to teach people to play the instrument. The physical components are systematically broken down into their elemental parts including breathing, buzzing, articulation, pedal notes, and the high register called the fundamentals” (Gould, 2021, p.104). In addition, he stated that the demands made of the 21st century trumpet players require players to be able to play many diverse styles of music, so young players who begin to focus on the musical profession must be able to approach the trumpet with both technical and musical versatility (Gould, 2021). Taque (2017) mentioned that the concept of the “crossover performer” is to be able to sound as comfortable and musically authentic as a specialist, regardless of the style being performed. He also mentioned that “professional freelance trumpeters must be competent in styles ranging from baroque clarino trumpet to disco lead trumpet.” The trumpet is an essential instrument in many large ensembles offered by high school and university music programs including jazz big bands, wind ensembles, symphony orchestras, and athletic bands. But for Thailand’s context of trumpet training, as discussed in (Chaiya & Bowman, 2021) have stated that the trumpet career path in Thailand requires players to perform in a range of styles including Thai *Luk Thung* music. But the music curricula currently offered at the university level provide less opportunity to develop those skills.

*Luk Thung* (a Thai traditional music style) is music derived from Thai folk music culture that describes the Thai rural lifestyle, especially in the lyrics. For all trumpet players, performing *Luk Thung* music requires fundamental trumpet techniques such as tone production, range development, articulation development, lip flexibility and trumpet special sound effects and characteristics of Thai *Luk Thung* musical style. From this point on in the document, *Luk Thung* will be abbreviated as “L.T.” Because of the need for training trumpet players in this unique Thai musical style, the research will study three categories which include: (1) fundamental trumpet techniques appearing in Thai L.T. music; (2) comparison of fundamental trumpet technical approaches between western pedagogical methods for trumpet and Thai L.T. music; and (3) the possibility of using L.T. music to be incorporated into fundamental trumpet techniques for trumpet players. The findings of the study will result in a guideline for the creation of *Luk Thung* methods for trumpet.

The research questions for the study are:

1. What fundamental trumpet techniques are used in L.T. music?
2. What are the fundamental trumpet techniques found in western trumpet method books and how do they compare to those found in L.T. Music?
3. How can a method be created for learning L.T. techniques for trumpet?

## Methodology

This research aims to generate the guidelines for a trumpet method design based on L.T. music. The study was conducted with grounded theory by using the procedures of Emerging Design, including the constant comparative coding procedures of comparing incident to incident, incident to category and category to category. The central phenomenon is the fundamental trumpet techniques. The study employed purposeful sampling procedures. The qualitative forms of data collecting included audiovisual materials, documents, and in-depth interviews (Creswell, 2012).

### **Fundamental trumpet techniques appearing in Thai Luk Thung music**

To answer the first research question ‘What fundamental trumpet techniques are used in L.T. music?’, the researcher collected data by listening to the official audio and video recordings from different singers, albums, and versions which trumpet was included from 1990’s onwards to find what fundamental trumpet techniques appeared in L.T. music. This time period was selected because it is considered the L.T.’s golden period when the music became popular and was steady in form, instrumentation and the performance. The researcher used open coding by collecting raw data including the singers’ lists who have been active as the L.T. performers from 1990’s onwards, their albums and songs, accordingly build up the incidents and categories for analysis through listening to L.T songs.

### **Comparison of the fundamental trumpet technical approaches between Western pedagogical methods for trumpet and Thai L.T. music**

To answer the second research question ‘What are the fundamental trumpet techniques found in western trumpet method books and how do they compare to those found in L.T. Music?’, the researcher studied four major western pedagogical method books including: (1) *Complete Conservatory Method for Trumpet*, Jean Baptist Arban; (2) *Trumpet Lessons* with David Hickman (Volume 1-5), David Hickman; (3) *Systematic Approach to Daily Practice for Trumpet*, Claude Gordon; and (4) *An Intermediate/ Advanced Method in Three Books*, Allen Vizzutti in order to compare fundamental trumpet technique approach between western pedagogical methods for trumpet and L.T music.

### **The possibility of using L.T music to be incorporated into fundamental trumpet techniques for trumpet players**

To answer the third research question ‘How can a method be created for learning L.T. techniques for trumpet?’, the researcher invited ten Thailand music educators who established the theoretical dimension of how trumpet students were taught fundamental trumpet techniques to play L.T. music (theory or concept sampling), as well as their perspective ideas and their expectations about what the trumpet method for L.T. should be (confirming and disconfirming sampling). Five participants were secondary school music teachers, who have at least five years of

experience teaching trumpet and engaged in teaching L.T. bands at schools located in Thailand. Another five participants were trumpet experts who have experience teaching private trumpet lessons at the university level for at least five years. Lastly, a special group, consisting of professional L.T. trumpet players, also participated in the interview. Researcher recruited interviewees through announcements on social media directed at Thailand music teachers, by directly asking participants who are well known as trumpet experts, and by receiving recommendations from participants.

**In-depth interviews.** Each participant had an online/phone interview session with the same interviewer using open-ended questions and their answers were recorded to analyze. The purpose of the interview process was to collect data for generating the guidelines of designing a trumpet method based on L.T. music. The interview sessions were approximately one hour each.

**Questions lists.** The question lists shown below were the main questions for all participants, but during the interviews other questions were asked or issues raised depending on the conversation. The questions were developed in order to confirm participants' qualifications; thus, the interview result will be able to represent all levels of trumpet players including trumpet students, amateur trumpet players, professional trumpet players, and music educators involved in L.T. study. The researcher had better understanding following the situations that affected generating the guidelines for a trumpet method design based on L.T. music.

- How does the trumpet student develop their fundamental trumpet techniques through their trumpet training system in L.T. music study?
- What are the problems of L.T. music study from the interview participant's teaching experience in L.T. band?
- How different is it between playing L.T. music and other styles of music, in the opinion of the trumpet experts?
- The suggestions and ideas from people who perform in L.T. industry.
- Their experiences and suggestions for designing a trumpet method which relates to the research question: How can L.T. music be incorporated into fundamental trumpet techniques for trumpet players who might be interested in studying L.T. music together with developing their fundamental trumpet techniques?

There are five questions for the secondary school music teacher interviews as follows:

1. Please describe your teaching experience in L.T. bands.
2. Do you think L.T. music requires deep understanding about fundamental trumpet techniques to play it well? If yes or no then, why?
3. How did you prepare your trumpet students to play L.T. music?
4. Are there any teaching methods that you use to teach fundamental trumpet techniques in order to play L.T. music?
5. If the researcher designs a trumpet method for trumpet players, would you give any suggestions, comments, or advice?"

There are five questions for the trumpet expert interviews as follows:

1. Please describe your teaching experience in teaching trumpet private lessons at the university level.
2. Do you have any trumpet students who studied trumpet in the L.T. band setting in your studio? If yes, what do think about their fundamental trumpet techniques?
3. Do you have any L.T. specific lessons or any teaching class including L.T. music to offer to your students?
4. In your perspective, does L.T. music have the potential to improve fundamental trumpet techniques? Please give any specific reasons?
5. If the researcher designed a trumpet method for trumpet players, would you be willing to give any suggestions, comments, or advice?

There are three questions for a group of professional trumpet players who have experience playing trumpet in L.T. music industry as follows:

1. Please describe your experience performing L.T. trumpet as a career.
2. As a professional L.T. trumpet player, could you discuss what fundamental trumpet techniques are most often used in L.T. music?
3. If the researcher designed a trumpet method for trumpet players, would you consider giving any suggestions, comments, or advice?

### **Data analysis procedures**

The researcher used constant comparative data analysis. In addition, the researcher compared fundamental trumpet techniques found in L.T. music with western pedagogical method books to identify the similarities and the differences of trumpet technical approaches and connect the findings with interview results. This is to generate the guidelines for the creation of a L.T. method for trumpet at the finding and discussion sessions ‘The possibility of using L.T music to be incorporated into fundamental trumpet technique.’

### **Findings and Discussion**

The findings and discussion of guidelines for the creation of a L.T. method for trumpet are generated through interpreted and analyzed findings including the outcomes of the fundamental trumpet techniques appearing in L.T. music, a comparison of the fundamental trumpet technical approaches between western pedagogical methods for trumpet and L.T. music, and the participants’ interview results.

### **Fundamental trumpet techniques appearing in Thai L.T. music**

The findings of the fundamental trumpet techniques in L.T. music from 1990 and forward was obtained from collecting data, observations, and interpretation through listening to official L.T. songs which were recorded by music labels that are available on online platforms. There are four prominent fundamental trumpet techniques

occurring in music as follows:

**Tone production.** The first prominent characteristic of trumpet tone production is the way to start the tone (the attack). The note will not be performed immediately in tune as written, but usually starts from a bending note half step lower than the written note, and then bending up to the original note. This can be labeled as a scoop effect. The second prominent characteristic of trumpet tone production was the bending of notes, which started with the written note, were bent down using the trumpeter's embouchure as far as a half step, and then returned to the original note.

**Range development.** The findings showed two challenging issues of playing higher register in Luk Thung music. First, there are solo passages which contain many high pitches. Second, the music has precise rhythmic ensemble passages and trumpet players need to develop refined high range skill in order to hit every high note precisely in time, in tune with a good tone.

**Articulation development.** Various articulations play a significant role in L.T. music. The findings show how trumpet articulations are used in Luk Thung music including the use of single tonguing, slurs, and double tonguing. Besides tonguing, L.T. music usually includes accents and sforzandos, followed by crescendos, especially in the passages that are played as a section. The use of single tongue in eighth note groups that consist of a "long-short" pattern can be seen. Most of the articulations heard in recordings are not found in the music scores (except for some staccato markings) but would have been performed by general listening and agreement within the ensemble. The same is true of slurs in eighth note groups, where the first note is long, and the second is short.

**Lip flexibilities and trumpet special sound effects.** Lip flexibility is critical in fundamental trumpet technique because it is the foundation of most trumpet special sound effects including bending and scoops, falls, doits, shakes, turns and vibrato. The findings present the prominent appearances of trumpet special sound effects transcribed. These trumpet special sound effects were combined to make the music more colorful.

**Characteristics of Thai Luk Thung musical style.** Besides the fundamental trumpet techniques, the research findings show some musical elements appear in L.T. music which can identify L.T. musical style that will be listed as follows.

- Pentatonic scale, the most used scale. Most major trumpet solo passages rely on the pentatonic scale, both major and minor pentatonic scales.
- Strong punctuated rhythmic figures. These strong, punctuated rhythmic figures are often found in Thai L.T. songs during transition melodies which rely on variations of the pentatonic scales.

### **The comparison of fundamental trumpet technical approaches between western pedagogical methods for trumpet and Thai L.T. music**

**Tone production.** There is no difference in the technical approach to tone production but there is a different sound concept that differentiates L.T. music. The sound concept of L.T. trumpet tone relies much on matching the singing style of Luk Thung singers, as well as the language and the interpretation of the meaning of the

song through the song lyrics. In slow tempo L.T. songs, the character of the trumpet sound is either sweet or sad while in fast tempo L.T. songs, the character of the trumpet sound is quite brassy, fun, and lively.

**Beginning the notes** (attacks). Most western pedagogical methods share a similar approach about attacking notes, such as in Arban's method book that introduces the pronunciation of the syllable "tu," Clarke's studies use the syllable "ta" and Vizzutti's uses the syllable "T". The conceptual idea is to produce a clean tone with accurate intonation were something that western classical trumpet player learn. Those technical approaches can be applied to some L.T. music as well. The singer's singing style influenced the way trumpet play the melodies line. Thus, there are some L.T. songs required opposite way by playing a scoop note which start the note by bending the tone down a half step below and scoop the note up to the written note or it can be started with a glissando which fluttered valves up to the hit the written note. These approaches are similar with the way of using Thai Luk Thung's lyrics that contain high pitched Thai alphabet letters for instance; "จ ช ฉ ฐ ถ ผ ฝ ศ ย ส ห". When pronounced, it is seemed to have more than one pitch.

**Ends of the notes.** Ending notes are as important as the attacks of notes. It is not just only to stop each note itself but to end the phrase as well. There are two ways that use to stop the note including (1) using air release the note naturally which happens in classical music and (2) using tongue to stop the vibration of the sound. L.T. music also considers these two techniques, but in L.T. song with fast tempo, it is recommended to use tongue-stopped more than air release while the L.T. song in slow tempo using air release to end the note by adding some vibrato. There are different approaches to the vibrato that can be seen in L.T. songs depending on the song and singer's vibrato style. First, fast frequency and wide vibrato from beginning of the note until the end without dynamic change (refer to Figure 3). Second, play straight tone at first and start narrow vibrato at the end and release the note to stop the tone.

**Articulations.** Articulations play a key role in starting and stopping a note. The findings show some technical approaches to articulations that indicate L.T. musical style through listening L.T. songs compared to western pedagogical method for trumpet with some cases study of the rhythm figures in Luk Thung music.

**Single tonguing.** From the researcher's observation, the length of repeated notes is not always the same. This is because the L.T. trumpet players usually offer a trumpet score which contain guideline melodies, so they played without concerning the detail of articulations. The researcher found that some L.T. songs, the repetition of a melody was played with different articulations compare to its first statement. However, note duration in repetitions remained the same as the first melody statement. It happens when playing with the same pitch especially in the fast tempo songs. There are no documents on how to use syllables for articulation in L.T. music. However, it could be compared similarly to jazz music that use syllable "Dit" or "Dot" for staccato approach.

**Slur and tonguing.** The next rhythm figure which contains two eighth notes with articulation slur. The first eighth note is always played long with more accent and the second eighth note is played very short (staccato). Trumpet players should approach tongue-stopped techniques for this kind of rhythm.

**Range development and trumpet special effects.** The range development itself needs the same technical approaches as western pedagogical methods for trumpet. However, the findings show the challenging technical approaches in L.T. music are the combination of high pitches and various trumpet special sound effects. Compared to the western method books for trumpet which are not focused on teaching each trumpet special sound effect but focused on technical exercises that improve lip flexibilities such as lip slurs, lip trills and lip bends, the characteristics of L.T. music requires trumpet players to play all these techniques fluently. There are three cases where trumpet players are required to use lip flexibilities. Firstly, playing in the high range while using shakes. Secondly, playing in the high range while using turns. Thirdly, playing in the high range while using dots. Lip slurs in different harmonic series are great practical exercises to approach these goals. Besides lip slurs, lip bends should be practiced in daily routine to approach lip flexibilities.

There are another three cases that the trumpet part plays in the high range while using special sound effects: (1) playing in the high range together with falls and (2) bending/scoops on high pitches and (3) vibrato, the most often used technique in L.T. music, especially in slow music. These appear in long notes, not only at the end of a phrase, but sometimes inside a phrase. The technical approach is the same as what trumpet experts had taught in various western methods. The wide vibrato usually appears in L.T. music. Hand vibrato is probably the best way to approach vibrato in L.T. music context.

### **The possibility of using L.T music to be incorporated into fundamental trumpet techniques for trumpet players**

The interview results for the answer to the question ‘How can a method be created for learning L.T. techniques for trumpet?’ The interview result can be classified in topics as follows:

**Purpose of designing a method.** According to the interview result, a trumpet expert mentioned that L.T. music is considered a significant musical style in Thailand, like jazz music or classical music, so it is possible to have its own pedagogical method. He suggested that the person who studies L.T. music should already have a foundation in trumpet techniques so that the method could focus on style (Potavanich, personal communication, May 31, 2022). One of the secondary-school music teachers mentioned that the designed trumpet method should differentiate the level of difficulty from beginner to advanced level (Sukkee, personal communication, June 13, 2022). The designed trumpet method should differentiate the level of technical difficulty from beginner until advanced level but did not suggest classifying the difficulty level of L.T. musical style because each style has its own unique challenges (Sodanil, personal communication, May 26, 2022).

The findings of the interview result from a group of trumpet experts who teach at the university level and have been teaching students who have L.T music background for long time. The result identified similar problems of trumpet students from L.T. background who have poor fundamental trumpet techniques. Potavanich (personal communication, May 31, 2022) mentioned that his students lack control dynamic and have poor attacks. Chanoksakul (personal communication, May 27,



2022) also mentioned that his students usually have problems of tone quality such as on attacks, ending of the note without releasing note, stopping the tone with tongue incorrectly and using too much pressure in their embouchure. Anancharuspat (personal communication, June 15, 2022) pointed out the same issue that most of his students who had L.T. backgrounds usually have bad intonation and attacks. Sodanil (personal communication, May 26, 2022) mentioned that his students have bad tonguing and attack. It was not because they were playing in L.T. style, but because they were not taught to play a fundamental trumpet technique in the right way. The interview result from Kohtong (personal communication, June 13, 2022) and Sukkee, (personal communication, June 13, 2022) specified that their students were trained in fundamental trumpet techniques from the *Essential Elements for Band* book by Lautzenheiser et al. (1999) which does not cover all fundamental trumpet techniques that appear in L.T. music.

However, the interview results from Chaiya (personal communication, May 30, 2022) and Sodanil (personal communication, June 13, 2022) commented that L.T. music has much potential to be a tool to develop students' trumpet techniques because L.T. music contain many fundamental trumpet techniques that challenge trumpet students especially high register development and trumpet special sound effects. Interpreting the data from the interview results, the contribution of L.T. trumpet method will not only benefit trumpet players who are interested in playing L.T. music, but it would also be useful for secondary school music teachers who have no trumpet skills to guide their trumpet students to develop strong fundamental trumpet skills for L.T. music.

**Structure design of a trumpet method for trumpet.** The interview results from Sodanil (personal communication, June 13, 2022) suggested the idea of including L.T. music historical background in a designed method. He suggested to include L.T. musical background to adjust mindset of trumpet L.T. sound concept. Therefore, including L.T. Musical background will help trumpet players understand L.T. musical context which is the performance guidelines for trumpet L.T. music. The interpreted data through listening L.T. music since 1990 indicated that styles of trumpet playing in L.T. music rely on the imitation of L.T. singers who came from different regions of Thailand which is important to understand this point. The interview results that suggested that trumpet players should begin with an overview of an approach to the necessary fundamental trumpet techniques by using the western pedagogical method for trumpet in order to prepare trumpet players to learn how to adapt those techniques to play L.T. style in the next sessions. Potavanich (personal communication, May 31, 2022) commented that although L.T. trumpet playing uses the same technique as western music but the trumpet tone in L.T music is different, and it is difficult to explain the differences of trumpet tone used in L.T. music by using musical notation.

A secondary school music teacher also mentioned that the fundamental trumpet techniques in western music such as classical music led to the success of L.T music performance (Kongwoon, personal communication, June 11, 2022). A trumpet expert suggested that L.T. trumpet techniques should be explained by connecting them with western music pedagogical methods (Chaiya, personal communication, May 30, 2022).

The interview results from the secondary-school music teachers suggested that the technical exercises for trumpet should be derived from Luk Thung musical elements (Kaewmanee, personal communication, June 11, 2022). Kohtong (personal communication, June 13, 2022) expected to see a trumpet method where students can instantly apply fundamental trumpet techniques to L.T. music playing. Chaiya (personal communication, May 30, 2022) mentioned that L.T. trumpet techniques should be explained by connecting these techniques with western music pedagogical methods. Chanoksakul (personal communication, May 27, 2022) stated that some students who have trained in fundamental trumpet techniques through western trumpet pedagogy might not be able to play L.T. music in the right style.

The findings support the guidelines of designing L.T. trumpet technical exercises that connect western pedagogical method ideas for trumpet together with Thai L.T. musical elements. The findings presenting Thai L.T. musical elements include pentatonic scales and rhythmic figures in L.T. musical idioms (see Figure 1).



excerpts together with performance guidelines for each specific excerpt. A L.T. professional trumpet player suggested listening to sound recordings together while studying and practicing L.T. Trumpet excerpts will serve as a guide to the playing of L.T. music (Khongpraphan, personal communication, June 15, 2022).

The findings show the prominent fundamental trumpet techniques that can be used as samples of Luk Thung trumpet excerpts. The details will be explained in ‘technical approach to fundamental trumpet techniques for L.T. music performance’ session.

**Technical approach to fundamental trumpet techniques for Luk Thung music performance.** The interview results show that L.T. trumpet students mostly have similar problems such as intonation control, inaccurately playing attacks, and poor tone quality. Thus, players should solve these preliminary issues at the introduction stage of fundamental trumpet techniques before jumping into the technical approach to L.T. style. For sound concept, there are many trumpet techniques involved, such as articulation and trumpet special sound effects. According to the interviews with L.T professional trumpet players Soisa-ngim (personal communication, June 15, 2022), Khongpraphan (personal communication, June 15, 2022). and Rodsab (personal communication, June 15, 2022) mentioned the same things that the L.T. trumpet sound concept for solo passages depends on:

- The interpretation of the song’s story as conveyed by the lyrics and tempo. In fast music, trumpets should produce a brassier sound, which is stronger and more articulated compared to slow music that needs a more expressive tone and more flexibility in the rhythm through rubato playing.
- The imitation of singing style from different L.T. singers refer to the findings that mentioned the regional musical background affected differences of singing style.

### **The guidelines to design contents of technical approach to four fundamental trumpet techniques for Luk Thung music performance.**

Firstly, tone production should focus on the different approaches to start and stop the tone (see Figure 2). The beginning the notes were started by scooping the pitch up to written notes or started by playing the glissando (see Figure 3).



Figure 2. A Luk Thung trumpet excerpt ‘Namta-La-Sai’, sung by Jakrapun Kornburiteerachote (1968 -).

### แอบดูเขารักกัน (Ab Doo Khao Rak Kan)

The musical score for 'Ab Doo Khao Rak Kan' is written in 4/4 time with a tempo of quarter note = 80. It features a melody in the treble clef with a key signature of one sharp (F#). The score includes several instances of vibrato, indicated by wavy lines above the notes. A triplet of eighth notes is also present in the lower register.

Figure 3. A Luk Thung trumpet excerpt 'Ab-Du-Khao-Rak-Kan', sung by Duangta Kongthong (1982 -).

Secondly, range development. A secondary-school music teacher mentioned that L.T. trumpet players must be able to play high notes fluently (Kaewmanee, personal communication, June 15, 2022). The findings indicated the challenge for young trumpet players are that the high pitches are played throughout the whole melody, and the difficulty increases when played together with trumpet special sound effects such as shakes or bending notes. The findings show the highest pitch is concert pitch F octave 6 (see Figure 4).

### ไ้อัย ไ้อัย (Oi Oi)

The musical score for 'Oi Oi' is written in 4/4 time with a tempo of quarter note = 144. It features a melody in the treble clef with a key signature of one sharp (F#). The score includes several instances of 'shake', indicated by wavy lines above the notes. The melody is characterized by high notes and rhythmic patterns.

Figure 4. A Luk Thung trumpet excerpt 'Oi-Oi', sung by Suthirat Wongtawan (1979 -).

Sodanil (personal communication, May 26, 2022) mentioned that the character of trumpet parts in L.T. music usually includes a wide range, and high notes are usually played throughout rhythmic passages, so students need to improve the accuracy of playing high notes. The guidelines to approach range development for L.T. music is to combine high pitch with another fundamental trumpet techniques such as articulations and trumpet special sound effects. However, trumpet players need to improve their high pitch with excellent quality of tone through the technical exercise that are designed as the introduction of a fundamental trumpet techniques in order to achieve technical approach to L.T. style. Thirdly, articulations development. The conceptual idea to design articulation development for L.T. music is supported by the finding indicating the way of using articulations in various rhythm figures that

occur in L.T. music idioms. There are constant single tongue and double tongue passages, that all trumpet players should be able to play well. The different way of playing staccato in rhythm figures include:

- Figures of two eighth notes which are usually played as long short
- Two eighth notes slurred where the first note can be played with more accent while the last note is usually played short with a L.T. accent.

The song sample presents trumpet's articulations approach in L.T music (see Figure 5).

**รอกั๊กหนุ่ม อบต. (Roe Rak Nhum Oe Boe Toe)**

Figure 5. A *Luk Thung* trumpet excerpt 'Roe-Rak-Nhum-Oe-Boe-Toe', sung by *Mangpor Cholthicha* (1983-).

This is similar to the rhythmic swing feeling in jazz music which all jazz players are familiar with. Staccato in L.T. music can be applied from jazz articulation as the syllable "Dit" or "Dot" when approaching single tonguing. A trumpet expert, Anancharuspan (personal communication, June 15, 2022) described when discussing articulation that, the staccato in L.T. needs a precise stop tone without a resonant sound. Rodsub (personal communication, June 15, 2022) mentioned that fast tempo L.T. songs need to focus more on strong articulations with precise rhythmic and sharp attacks without delay.

Lastly, trumpet special sound effects. The findings indicated that the prominent usage of trumpet special sound effects in L.T. music usually happened together with high register. The findings indicate that trumpet players need to improve their lip flexibility by playing lip slurs and lip bends in the different harmonic series, with added emphasis on the high register. This will help the trumpet player to perform these special sound effects such as vibrato, bends, shakes, falls, turns, scoops, glissando or squeeze and doits. Moreover, the findings show that the appearance of more than one trumpet special sound effects are common L.T. songs (see Figure 6–9).

### ยิ้มใจศกัณท์ (Yuem Chai Thot Kan)



Figure 6. A Luk Thung trumpet excerpt 'Yuem-Chai-Thot-Kani', sang by Catriya Marasri (1971 -).

According to Figure 6, it presents special sound effects; bending notes and vibrato while the next L.T trumpet excerpt shows another trumpet special sound effects; shakes (see Figure 7).

### โปรดติดตามตอนต่อไป (Prode Tid Tam Ton Toe Pai)

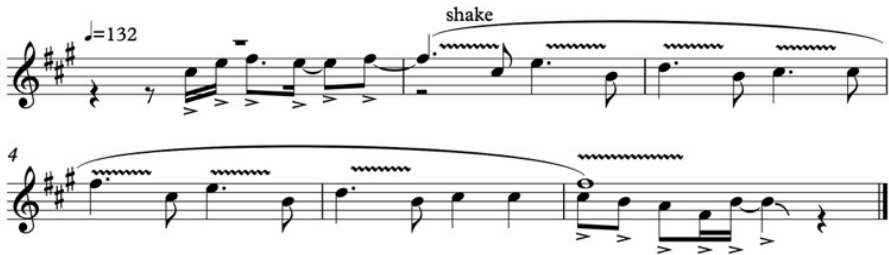


Figure 7. A Luk Thung trumpet excerpt 'Prode-Tid-Tam-Ton-Toe-Pai', sung by Jakrapun Kornburiteerachote (1968 -).

The next L.T trumpet excerpt presents special sound effects; falls and shakes (see Figure 8) and turns in L.T music (see Figure 9).

### ล้อเล่น (Lo Lane)



Figure 8. A Luk Thung trumpet excerpt 'Lo-Lane', sung by Mam Phimanram (-)

## รักไม่รักก็บอก (Rak Mai Rak Koe Bok)



Figure 9. A Luk Thung trumpet excerpt 'Rak-Mai-Rak-Koe-Bok', sung by Jakrapun Kornburiteerachote (1968 - )

Anancharuspat (personal communication, June 15, 2022) described that “in a slow music, it contains the ornamentation notes and other trumpet sound effects including vibrato and bending notes. Likewise, Rodsub (personal communication, June 15, 2022) and Khongraphan (personal communication, June 15, 2022) mentioned that there are four trumpet special sound effects appearing in slow L.T. songs including vibrato, bends or scooped note, ornamented notes, and use of rubato. Therefore, the conceptual idea of design for this content for a trumpet method is that trumpet players should practice grouping trumpet special sound effects together and become familiar with the musical signs that represent each trumpet special sound effect to play them fluently. Although these special sound effects can be explained through western pedagogical method for trumpet, but from the interview result, Soisa-ngim (personal communication, June 15, 2022) indicated that trumpet technical symbols in L.T. look the same as western music but are played differently.

A discussion of some different sound concepts according to trumpet special sound effects including (1) slow music which contains vibrato, scoops, and bends. Khongraphan (personal communication, June 15, 2022) mentioned that L.T music especially slow music requires wider vibrato compared to classical music style. Soisa-ngim (personal communication, June 15, 2022) shared his idea of playing vibrato as similar to coloratura of singers. Likewise, Anancharuspat (personal communication, June 15, 2022) said that there is no strict rule of vibrato, it depends on personal style. Chanoksakul (personal communication, May 27, 2022) mentioned that the vibrato in L.T. music is different from what we see in classical music or jazz music. The vibrato sound represents the character of local people which has no theoretical explanation. Scoops and bends are played with the same concept of vibrato which required imitation of L.T. singers' accents; (2) fast music which contains shakes, falls, turns, and doits. Anancharuspat (personal communication, June 15, 2022) and Rodsub (personal communication, June 15, 2022) mentioned that most trumpet special sound effects derived from jazz music and the rules are not strict. Sodanil (personal communication, May 26, 2022) mentioned the example of trumpet special sound effects such as bending notes, shakes, and wide vibrato which are much harsher than classical music.

**Performance guidelines in playing L.T. music.** The findings mention that trumpet techniques rely on L.T. singers' backgrounds which support the idea to design the performance guidelines that provide L.T. music's historical background of L.T. singers and songs, especially L.T. songs that are sung by multiple singers, to adjust mindset of sound concept playing.

### **The guidelines for creation a L.T. method for trumpet**

The findings about fundamental trumpet techniques appear in L.T music and the interview results which present participants' suggestion to create L.T method for trumpet. The guidelines for creation the method is discussed as follow:

**Purpose of designing a method.** There are two goals of designing a trumpet method based on L.T music including:

- to teach trumpet players who are interested in the study L.T. musical style.
- to enhance fundamental trumpet techniques through the study of L.T. music.

**Structure of designing a method.** There are four topics designed for a designing method including;

- brief information on L.T. Music Background
- introduction of Fundamental Trumpet Techniques
- L.T. Trumpet Technical Exercises
- L.T. Trumpet Excerpt Studies

### **Scope of contents for designing a method**

This session presents the scope of contents for designing a method based following the topic mentioned in structure above.

**Brief information on L.T. music background.** Brief information on L.T. Background that helps shapes style ideas including trumpet sound concepts and the trumpet's role in L.T. music including the factors that make the trumpet sound unique such as by imitating the style of L.T. singers from different regions and various styles of L.T. in different time periods.

**Introduction of fundamental trumpet techniques.** Provide an overview to the approach to the necessary fundamental trumpet techniques by using the western pedagogical methods for trumpet in order to prepare trumpet players to learn how to adapt those techniques to play in the L.T. style. After trumpet players practice each fundamental trumpet technique from this topic, they should be ready to learn the differences of playing music in L.T. music style by comparing the technical approaches in this topic with the L.T. context in the next topic "L.T. trumpet technical exercises."

**L.T. Trumpet Technical Exercises.** L.T. trumpet technical exercises that connect ideas from western pedagogical method for trumpet together with Thai L.T. musical elements. According to the findings presented some differences of the technical approaches between western pedagogical method for trumpet and L.T. music include tone production, articulation, and technical approach to range



development and trumpet special sound effects, and the presenting of Thai L.T. musical elements which include pentatonic scales, and rhythmic figures in L.T. musical idioms.

**L.T. Trumpet Excerpt Studies.** A part of L.T. trumpet excerpts study is to select L.T. songs which present prominent fundamental trumpet techniques and characteristics in L.T. style. The technical exercises from the third topic can be used for specific L.T. songs, ideas of interpretation of L.T. musical style and suggestions for performance practical guidelines. The selected L.T. trumpet excerpts that present each prominent trumpet technique from Figures 1-9 can be used as a reference.

In addition, the reference recordings of full L.T. songs should be introduced for trumpet players to listen to, especially some L.T. songs that have more than one version.

### **Conclusion**

Trumpet players in the present day are required to play in a range of styles of music which leads them to succeed their musical career path. L.T. music is considered one of the musical styles that trumpet players should explore because it can open doors of opportunity to play in the Thailand music industry. Fundamental trumpet techniques can be studied by using western pedagogical methods for trumpet. Nevertheless, there are differences of technical approaches that create unique characteristics of Thai L.T. music. The generated guidelines can lead to design a trumpet method for trumpet players, music teachers or trumpet educators and include the purpose of designing a method, structure of designing a method, scope of contents for designing a method, and for creating a trumpet method book to develop students' fundamental trumpet techniques as well as to study L.T. music that suit individual need.

These generated guidelines can be a reference for trumpet players, music teachers or trumpet educators to design a trumpet method and study the efficiency of the designed method in future research. The findings derived from all data collection including samples of L.T. songs' recordings, unpublished L.T. scores, and the interview groups of participants including secondary school music teachers, trumpet experts and professional trumpet L.T. players to develop the guidelines in creating a L.T. method for trumpet, reliable and suitable for any trumpet players interested in L.T. music.

Those wishing to design a method book based on L.T. music study could refer to these guidelines. Besides the L.T. songs that contain prominent trumpet parts, there are many L.T. songs from previous L.T. time periods that could be used in designing trumpet method and for further study regarding the characteristics of L.T. musical style during those periods.

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## Biography

**Patcharee Suwantada** is a D.M. candidate in music performance and pedagogy from the College of Music, Mahidol University, Thailand. She has received a Master of Arts (music education) from Rajabhat Bansomdejchaopraya University, and a Bachelor of Music (music performance) from the College of Music, Mahidol University, Thailand, and Yong Siew Toh Conservatory of Music, National University of Singapore, Singapore.

**Joseph L. Bowman**, D.M.A. is an Assistant Professor of Music at Mahidol University College of Music, Thailand. He has been the Professor of Trumpet at College of Music, Mahidol University since 2003, where he teaches applied trumpet, literature, pedagogy, and orchestral repertoire. He is also a member of the Thailand Philharmonic Orchestra since 2008. Dr. Bowman received the DMA and MM from Arizona State University and the BM from the University of Cincinnati.