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## **Curriculum Plan for Orchestral Trumpet Studies for Thailand's Undergraduate Music Students**

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### **Abstract**

This study aimed to develop a curriculum plan for orchestral trumpet studies for Thailand

undergraduate music students. The tools used for data collecting were in-depth interviews with six trumpet instructors teaching at leading institutes that offer orchestral trumpet studies and a focus group discussion of 19 student representatives from each university. The researcher undertook the following process: 1. Survey of literature related to curriculum plans for orchestral trumpet studies; 2. curriculum development; 3. curriculum validation, revision, and correction; and 4. Conclusion, discussion, and suggestions. The resultant curriculum consisted of: 1. Curriculum description; 2. Curriculum objectives; 3. Program learning outcomes; 4. Yearly academic content; 5. Orchestral excerpt lists and trumpet pedagogy; 6. Teaching and learning activities; 7. Assessment and evaluation; and 8. Suggestions for instructors. Discussion points included determining course content and activities and the limitations and feasibility of developing a curriculum plan for orchestral trumpet studies; market trends of professional orchestral musicians in Thailand, lack of experienced orchestral instructors, and wide-ranging musical background of trumpet students.

**Keywords**

orchestral excerpts, curriculum, trumpet pedagogy, trumpet studies

## Introduction

Brass instruments, which are collectively known by Thais as *trae*, have been a part of musical culture in Thailand since as early as the reign of King Narai (1656 - 1688). A document from the period showed that the Occidental trumpet, used in Thai royal court rituals, was referred to as “*trae wilanda*” or natural trumpet (Charoensuk, 1990 cited in Chittrarangsan, 2016: 27).

Brass instruments, whether bugle, cornet or trumpet, are important instruments in several Thai rituals as they are played, for example, in court rituals, in honorary ceremonies, to welcome state guests, and for military signals. It was not until the reign of King Mongkut (1804-1868) that brass reached its peak popularity with the establishment of three major brass bands: the royal pages (*wang luang*), the marines (*wang na*) and the Bunnag families (*krommatha*) (Amatyakul, 2016: 121). The earliest trumpet teachers in Thailand were Jacob Feit, an America-born German, and Captain M. Fusco, an America-born Italian (Amatyakul, 2012), both of whom later laid the foundations of subsequent brass band playing in the Thai military. Not only did they teach performance practice, but also theoretical and notational aspects, which resulted in increased musical proficiency in the military and led to the development of the brass band in following periods.

When Prince Paribatra Sukhumbhand was assigned to build a royal music band in 1904 following his graduation in Germany, more Thai elites showed interest in brass band towards the end of the reign of King Rama V. Some of the initiatives sanctioned by these Thai elites

included writing down music score notation for all wind and rhythm instruments, establishing an ensemble of 60-70 musicians, and composing numerous new tunes to be used for different occasions; all of which would eventually be key to the emergence of symphonic bands and marching bands, and their spread to Thai folk cultures, official organizations, and academic institutes.

With the establishment of the Pran Luang School under the King's Patronage in 1912, Western music entered the Thai education system; an initial goal was to produce musicians with formal music education training to serve in the government's Department of Royal Entertainment, whose name was later changed to the Fine Arts Department (Faagchamroon, 1996). Simultaneous with the change of the institution's name was the addition of music classes to the Basic Education Curriculum of Thailand in 1960 and the widespread establishment of wind bands or symphonic bands in the form of marching bands in secondary schools and in cadet schools. The huge popularity of marching bands came from regular performances in school activities and from competitions ranging from the regional to national level. With this popularity, the number of trumpet players rose and so did their interest in studying trumpet at a higher level. Moreover, marching-band-trained trumpeters would go on to play in many other ensembles, including symphony orchestras.

With the importance of music in Thai society today, specialized education that produces musicians continues to grow under various governmental authorities such as the government

Fine Arts Department, teacher training “Rajabhat” universities, and private and public universities. Most of these higher education institutes offer at least one music-related degree. Music degrees at the higher education level were first offered at the undergraduate level, either as a Bachelor of Education or Bachelor of Arts. Since 1997, a variety of music-related degrees, including Western art music, Jazz music, Thai music, music education, music business, and music technology, have been offered, followed by graduate level degrees in music. At the same time, music continues to be important in the Thai social context, contributing to the growth of businesses related to music, film, and television series, in turn creating higher demand for trained, professional musicians.

Symphony orchestra music and its training have become one of the music professions that is popular with students due, in part, to higher local as well as international career opportunities with salaries comparable to other jobs. Today, there are several Thai musicians performing in a number of orchestras overseas, including the Chicago Civic Orchestra, the Singapore Symphony Orchestra, and the Hong Kong Philharmonic to name a few. Domestically, if they are competent enough, a musician may have a chance to work with professional colleagues in professional ensembles like the Royal Bangkok Symphony Orchestra, the Thailand Philharmonic Orchestra, or other government-based symphony orchestras. Also, the demand for trumpet teacher in Thailand is still high due to the large number of marching bands and wind bands in both primary and secondary schools.

Due to today's advanced technologies, which enable Thai musicians to listen to professional players from around the world, new challenges have emerged. Thai trumpet players can accept and adapt new skills in order to improve their playing. Moreover, Thai universities have been developing and arranging various international music activities for musicians to participate in. However, as a result of the limitations of instructors, curricula and other supporting factors, more effort needs to be undertaken to prepare undergraduate music students for an orchestral career. As a response to the issue and its causes, some universities have started to offer courses on orchestral repertoire excerpts, or have added supplementary private lessons that engage similar content in already existing practicum classes like "small ensemble" and "studio class", all of which depend on the experience and competency of the instructor.

There are musical benefits for musicians in orchestral excerpt study. From a general musical standpoint, these include a connection with the great composers, and good ensemble skills, including the development of balance, blend, style, tone color, and articulation. The study of orchestra music helps to develop all of these musical elements. In the modern Thai society context, orchestral music teaching and learning is vital to music careers in trumpet. However, there are no Thai trumpet pedagogies and well-structured books in existence. Trumpet teaching in Thailand mostly follows an instructor's experiences; both education from abroad and performance experiences along with student's capability. The researcher was,

therefore, interested in developing a curriculum that included a focus on orchestra-oriented trumpet education for all four years of undergraduate study. The developed curricula will serve as a guideline for other Thailand universities offering one or more degrees in music because the trumpet is a popularly studied instrument.

### **Curriculum and Pedagogy of Orchestral Trumpet Studies Abroad**

From the study and compilation of course description and lesson plans obtained mainly from trumpet practicum class or its equivalent, the majority of instructors put relatively more stress on teaching the solo repertoire while also incorporating orchestral excerpts as a part of the teaching and training process. In some universities, orchestral excerpts are included from the very first semester along with an introductory class on transposition before students take up orchestral trumpet class in the following two semesters. The difficulty of the repertoire increases as the student progresses. Some universities, on the other hand, give students liberty to decide when to take up orchestral excerpts, but the solo repertoire is the main emphasis in the senior year nonetheless. Selecting repertoire for teaching and learning primarily depends upon the instructor. The studied and collected curriculum and pedagogy of orchestral trumpet studies, which serves as a guideline to curriculum development in Thailand, shall be discussed next.

In the United States, orchestral trumpet studies at undergraduate level are usually

inserted into lessons for applied trumpet majors. Each instructor decides what course to offer depending on a student's competency and progress. Instruction is in the form of selective excerpts, as found in various trumpet curricula which provide lesson plans for trumpet practicum. In most cases, students do not necessarily take orchestral trumpet excerpt classes in every single semester, but rather study the subject during sophomore or junior year.

Vince DiMartino, a trumpet professor at Centre College in Danville, Kentucky (retired in 2016) assigned orchestral trumpet excerpts for students beginning in the sophomore year. One of the frequently used exercises was taken from the twelve-volume *Orchestral Excerpts from Classical and Modern Works* (currently out of print and unavailable), a series which covers a wide range of symphonic repertoires including orchestral excerpts for trumpet from composers such as J. S. Bach, Bartok, Beethoven, Berlioz, Bizet, Brahms, Bruckner, and Copland, to name a few. DiMartino used selective repertoire for his pedagogy (DiMartino, 2007).

George Vosburgh, former Principal Trumpet of the Pittsburgh Symphony Orchestra (retired in 2017), and Professor at Carnegie Mellon University, and Duquesne University, based his course on MCA Music's *Brandt Orchestra Etudes* and *The Last Etudes*. He also incorporated several interesting ideas such as having students play trumpet in various keys so that they could gradually accustom themselves to the instruments. Through Vosburgh's course, students were able to draw enough variety from the instrument to work as orchestral

musicians. He also encouraged his students to study the history of numerous composers related to the orchestra to help them correctly interpret compositions according to their respective periods, styles, and articulations. Vosburgh said that this method was carried out successfully for as long as three decades (Vosburgh, 2006)

David Hickman, Regents' Professor of Trumpet at Arizona State University, uses the sixteen volumes of Jean-Christophe Dobrzewski's *Essential Orchestral Excerpts for Trumpet*; this contains 144 important orchestral excerpts. Excerpts are taught based on a student's skill level and already-acquired techniques. He assigns an excerpt to groups of three or four students who are seated in the actual position as in an orchestral setup. Here students learn to transpose, play trumpets in different keys, and self-conduct. Each student is required to practice their responsible task prior to in-class rehearsal which is assessed, evaluated, and commented upon on an individual basis (David Hickman, Email of 24/07/2017).

Michael Sachs, who is principal trumpet at the Cleveland Orchestra, chairman of the brass division, and head of the trumpet department at the Cleveland Institute of Music, has offered his suggestions for and shared personal experiences about the orchestral excerpt curriculum, pointing out that he did not strictly follow the syllabus, but rather divided the repertoire into three categories based on difficulty level: initial, intermediate, and advanced. Also considered was each student's capability, according to which slightly more difficult compositions could be added as a minor challenge (Michael Sachs, Email of 19/07/2017).

In addition to these approaches, information technologies such as online streaming, multimedia, electronic books, digital platforms, and databases are becoming increasingly important in music pedagogy. These resources broaden students' perspectives when opportunities to experience world leading orchestra trumpet players are limited. Instruction-wise, although the one-to-one method is indispensable, technology can still serve as an appropriate assisting tool in the absence of high quality orchestral concerts or a classical music environment from which students can benefit.

### **Background of Music Department of Thai University and Requirements**

In Thailand, there are five universities that offer trumpet teaching at undergraduate level: Srinakharinwirot University, Chulalongkorn University, Kasetsart University, Mahidol University, and Silpakorn University. However, only three (Kasetsart University, Mahidol University and Silpakorn University) provide an orchestral excerpt course.

The Department of Music, Kasetsart University was announced as one of the departments of the Faculty of Humanities on June 17, 1981. Later, in 1986, the curriculum was modified by clearly separating the Western and Thai music programs of the Bachelor of Music, while the Master of Arts included a major in ethnomusicology. The College of Music, Mahidol University was the first music institute in Thailand offering comprehensive degree programs. In 1994, the College of Music was established under Mahidol University's

supervision with a curriculum program (Master of Arts in Music) with majors in music education and musicology. The College continuously expanded its academic programs with the opening of the Bachelor of Music program in 1998. The BM included majors in classical music performance, jazz studies, Thai and oriental music, and music technology. The Ph.D. in music education and musicology, the first of its kind in Thailand, was offered in 2005 and the Doctor of Music program was introduced in 2014. The Faculty of Music, Silpakorn University was founded in 1998. The first program of the Faculty was a Bachelor's degree in Music Performance, inaugurated in 1999. The programs for Jazz Studies and Commercial Music were added later, in 2000 and 2003 respectively. A Master's in Music Research and Development was introduced in 2009.

The requirements for trumpet students to perform in an audition as an admission to the undergraduate level of all Thai universities are similar. The requirements include playing scales up to 4# and 4b, two solo pieces (one slow and one fast), and a sight reading test. When the students are already in the course, they will be provided with the repertoire list as well as the warm up, orchestral excerpts, sectional practice, and ensemble activities from their instructors. The amount of practice depends on students' needs and the homework each week.

## **Concepts of Making and Developing Orchestral Trumpet Studies Curriculum**

The term “curriculum” used in this research is defined as the development of the course of trumpet studies to obtain a model structure for universities in Thailand that offer trumpet studies. It is expected that the model curriculum will help educate students with orchestral trumpet competency and other related knowledge necessary for being an orchestral trumpet player.

### **Curriculum design and development in undergraduate music programs: principle and approach**

The *Handbook Curriculum Design and Development in Higher Music Education* (Cox, 2007) states that good curriculum design can help an institution get the most from the resources it has available. In general terms, an effectively designed curriculum will tend to be:

- 1) Well-balanced: the various components are each given their appropriate emphasis, but no element is given more than its fair share.
- 2) Full, but not overloaded: deliverable within the resources available. An over-full curriculum will, in any case, lead to students choosing those elements they will focus on and which they will ignore, since they cannot concentrate on everything. The waste in such a situation is obvious.

- 3) Flexible: adaptable to the different needs of different students, responsive to changing priorities, and alert to the likely future requirements of the profession.
- 4) Progressive: encouraging students to grow and develop as they pass through the program, often by starting with a structured and largely compulsory pattern of studies and moving to one in which choice plays a greater part.
- 5) Student-centered: recognizing that, for each student, the curriculum is more than simply the pattern of lessons and classes that the institution offers – it is the total of everything the student is learning and absorbing during his or her time at the conservatory.
- 6) Focused on learning: selecting teaching methods and methods of assessment based on how well they encourage learning and then demonstrate that it has been achieved.

### **Outcome-based education**

Outcome-based education (OBE) is an educational theory that bases each part of an educational system around goals (outcomes). By the end of the educational experience, each student should have achieved the set objectives. There is no single specified style of teaching or assessment in OBE; instead, classes, opportunities, and assessments should all help

students achieve the specified outcomes (Spady, 1994).

Learning outcomes in music disciplines are determined through three frameworks: 1( skills, described as cognitive and practical; 2( knowledge, described as theoretical and/or factual; and 3( competences, described in terms of responsibility and autonomy ) The Association Européenne des Conservatoires, Académies de Mu- sique et Musikhochschulen, 2017(. ‘Skills’ means the ability to apply knowledge and use know-how to complete tasks and solve problems. ‘Knowledge’ refers to the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. ‘Competence’ is the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

This structure enables the expression of three different aspects of the various areas of learning relevant to musicians (such as artistic expression and improvisation). In this way, each learning outcome is linked vertically to the other learning outcomes (each line corresponding to an area of learning), and at the same time reinforces the skills, knowledge and competences linked to particular areas of learning horizontally (The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen: AEC, 2017).

## **Methodology**

This research used a research and development approach which included a survey of literature related to orchestral trumpet studies and interviews with experts, specialists, and students in developing a curriculum to meet the target group needs and instructional context of orchestral trumpet studies in Thailand.

The tools used in this research were in-depth interviews and a focus group discussion. For the in-depth interviews, open-ended questions were put to six trumpet instructors teaching at leading institutes that offer orchestral trumpet studies (one from each institute), namely Mahidol University, Kasetsart University, Silpakorn University, Rangsit University, Chulalongkorn University, and the Princess Galyani Vadhana Institute of Music. The researcher also interviewed two professional trumpeters with both domestic and international orchestral experience. For the focus group discussion, the researcher selected 19 student representatives from each university using the purposive sampling method (8 from Mahidol University, 3 from Silpakorn University, and 8 from Kasetsart University). The period for interviews and focus group discussion was during the months of March and July 2017. Face-to-face, emails, and telephone interviews were all used for this study. The open-ended questions for the interviews included ways of teaching, supposed detail of curriculum, learning outcomes, requirements, activities, assessment, sequence of courses, materials, and personal thoughts on instruction. The issues for the focus group discussion were about students' needs and

expectations.

The obtained data from a survey of the literature, interviews, and the focus group discussion were then analyzed to determine an outline and components of the curriculum, followed by its development. After the curriculum was developed, the researcher convened five experts and a two member research committee to critique the developed curriculum. They evaluated and provided suggestions regarding the applicability of content and activities. Final revisions were made following the experts' suggestions before the resultant curriculum was concluded and discussed.

### **Findings**

This section presents a curriculum plan for orchestral trumpet studies for Thailand undergraduate music students. To address the outlined research objectives, the curriculum is based on a review of the related literature, interviews, and focus group discussion.

### **Curriculum description**

The applied course is designed to expose undergraduate students to the various aspects of trumpet performance and to develop a course of study to help them develop and maintain advanced performance skills and preparation of trumpet playing in an orchestral setting.

## **Curriculum objectives**

The specific objectives of this curriculum are informed by data analysis conducted during the first phase of the research process. The curriculum aims to develop the requisite skills, knowledge and competencies of undergraduates to enable them to become professional orchestral musicians through the following specific objectives:

- 1) To improve required trumpet skills, and the ability to apply and use knowledge and know-how to complete tasks and solve problems. Students are expected to self-critique their performances, solve performance-related problems using learned knowledge, and recognize orchestral-appropriate ways of performance.
- 2) To develop knowledge of assimilation of information through learning, which includes a body of facts, principles, theories and practices related to being an orchestral trumpeter. This body of knowledge comprises, among other elements, performance awareness, related literature, history of the instrument, and notable composers.
- 3) To enhance the competencies of responsibility and autonomy. Students are expected to apply knowledge in work or study situations and in their professional and personal development.

### **Program learning outcomes (PLOs)**

Based on the curriculum's objectives, program learning outcomes are narrower statements that describe what students are expected to know and be able to do by the time of graduation.

These relate to the skills, knowledge and competences that the students acquire while progressing through the program.

**Table 1** *Program learning outcomes (PLOs) for undergraduate students*

(First year – Fourth year)

PLO 1	The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform a variety of appropriate repertoire.
PLO 2	Develop skilled musicianship as it relates to their chosen performance, demonstrated through public rendition.
PLO 3	Demonstrate musical knowledge, including the history of the trumpet and orchestral literature, important details pertaining to compositions, playing techniques, and performance practice, both theoretical and analytical.
PLO 4	Demonstrate career readiness competencies as an orchestral trumpeter and formulate a plan for post-graduation as it pertains to career path.

### **Yearly academic content, techniques and recommended literature**

The curriculum contents and techniques, and appropriate list of recommended literature for each undergraduate year, are summarized in the table below:

**Table 2** *Organization of content and techniques and list of recommended literature*

Freshman	Sophomore
<p><b>Content and Techniques</b></p> <ul style="list-style-type: none"> <li>- Fundamental basics</li> <li>- Transposition in B-flat, C,</li> <li>- Improve use of B-flat trumpet</li> <li>- Etude for orchestra</li> <li>- Articulation, intonation, technique, tuning -</li> </ul> <p>Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated orchestral excerpts)</p> <p><b>Recommended Literature</b></p> <ul style="list-style-type: none"> <li>- Tarr, E. (2008). <i>The Trumpet</i>. (D. R. Hickman, Ed., &amp; E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions.</li> </ul>	<p><b>Content and Techniques</b></p> <ul style="list-style-type: none"> <li>- Transposition in A-flat, A, B-flat, B, and C</li> <li>- Using B-flat Trumpet</li> <li>- Tone color and intonation, tuning</li> <li>- Beginner’s orchestra excerpts</li> <li>- Articulation, intonation, technique, tuning, ensemble, bending, balancing</li> <li>- Role of position in Principal, Co-Principal or Associate, Tutti</li> <li>- Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated orchestra excerpts)</li> </ul> <p><b>Recommended Literature</b></p> <ul style="list-style-type: none"> <li>- Tarr, E. (2008). <i>The Trumpet</i>. (D. R. Hickman, Ed., &amp; E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions.</li> <li>- Shook, B. A. (2011). <i>Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano</i>. Denton, Texas, USA: UNT Press.</li> <li>- Music Dictionary</li> </ul>

Junior	Senior
<p><b>Content and Techniques</b></p> <ul style="list-style-type: none"> <li>- Transposition in A-flat, A, B-flat, B, C, D, F</li> <li>- Using Cornet, B-flat trumpet, C trumpet, Cornet</li> <li>- Performing intermediate orchestral excerpts</li> <li>- Articulation, intonation, technique, tuning, ensemble, bending, and balancing</li> <li>- Audition strategies and orchestra rehearsal etiquette</li> <li>- Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated intermediate orchestra excerpts)</li> </ul> <p><b>Recommended Literature</b></p> <ul style="list-style-type: none"> <li>- Tarr, E. (2008). <i>The Trumpet</i>. (D. R. Hickman, Ed., &amp; E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions</li> <li>- Shook, B. A. (2011). <i>Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano</i>. Denton, Texas, USA: UNT Press.</li> <li>- Music Dictionary</li> </ul>	<p><b>Content and Techniques</b></p> <ul style="list-style-type: none"> <li>- Transposition in A-flat, A, B-flat, B, C, D, E-flat, E, and F</li> <li>- Using Cornet, B-flat trumpet, C trumpet, E-flat trumpet, D trumpet, Piccolo Trumpet and flugelhorn</li> <li>- Performing advanced orchestra excerpts with clear and correct interpretation</li> <li>- Articulation, intonation, technique, tuning, ensemble, bending, balancing</li> <li>- Audition Strategies and orchestra rehearsal etiquette</li> <li>- Related literature; history of compositions, trumpet, orchestra, and composers (based on the designated advanced orchestra excerpts)</li> </ul> <p><b>Recommended Literature</b></p> <ul style="list-style-type: none"> <li>- Orchestra scores (as selected)</li> <li>- Altenburg, J. E. (2012). <i>Trumpeters' and Kettledrummers' Art: Essay on an Introduction Heroic and Musical</i>. Editions BIM &amp; The Brass Press.</li> <li>- Hickman, D. (2006). <i>Trumpet Pedagogy: A Compendium of Modern Teaching Techniques</i>. Chandler, Arizona, USA:</li> </ul>

	<p>Hickman Music Editions.</p> <p>- Tarr, E. (2008). <i>The Trumpet</i>. (D. R. Hickman, Ed., &amp; E. Tarr, Trans.) Chandler, Arizona, USA: Hickman Music Editions</p> <p>- Shook, B. A. (2011). <i>Last Stop, Carnegie Hall New York Philharmonic Trumpeter William Vacchiano</i>. Denton, Texas, USA: UNT Press.</p> <p>- Music Dictionary</p>
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### **Orchestra excerpt lists and trumpet pedagogy**

To aid the understanding of historical context, orchestra excerpt lists are prepared for students and organized chronologically based on years based on the year which they premiered. For example, dynamics of development in music from the Renaissance to the golden age of trumpet in the Baroque period (Bach and Handel), keyed trumpet in the Classical period (Haydn, Mozart, and Hummel), cornet in Romantic period (Berlioz), and eventually modern trumpet of today (B-flat, and C trumpet). This allows for parallel comparison of western classical music history with the orchestra trumpet development in Thailand.

Trumpet pedagogy is added to the curriculum to inform instruction methods and resources, the latter being referenced in theory and practical classes. The resultant orchestral

trumpet studies curriculum is designed using different technical aspects: developing articulation, efficient practice, psychology, efficient breathing techniques, advanced range, power and endurance, common problems and suggested remedies, trumpet intonation and acoustics, and types of mutes.

### **Teaching and learning activities**

Teaching and learning activities are devised to meet the students' designated learning outcomes and assessment method. Pedagogical approaches used in this curriculum include: lectures, case study analysis, problem-based learning, warm-up studies, technical studies, sharing and discussion, post-lesson feedback, mock audition and audition simulations, audition requirement, and lists of renowned professional orchestras.

**Table 3** *PLOs in relation to teaching and learning methods activities*

<b>Program learning outcomes (PLOs)</b>	<b>Teaching and learning activities</b>
PLO 1 The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform an appropriate, varied repertoire	<ul style="list-style-type: none"> <li>- Warm Up Studies</li> <li>- Technical Studies</li> <li>- Orchestra Excerpts</li> <li>- Sharing &amp; Discussion</li> <li>- Teacher provides verbal feedback after each group lesson</li> </ul>
PLO 2 Develop skilled musicianship as it	<ul style="list-style-type: none"> <li>- Warm Up Studies</li> </ul>

Program learning outcomes (PLOs)	Teaching and learning activities
relates to their chosen performance demonstrated through public rendition	<ul style="list-style-type: none"> <li>- Technical Studies</li> <li>- Transpositions</li> <li>- Mock Audition / Audition Simulator</li> <li>- Sharing &amp; Discussion</li> <li>-Teacher provides verbal feedback after each group lesson</li> </ul>
PLO 3 Demonstrate musical knowledge, including the history of the trumpet and orchestra literature - important details pertain to compositions, playing techniques, and performance practice, both theoretical and analytical	<ul style="list-style-type: none"> <li>- Lecture</li> <li>- Sharing &amp; Discussion</li> <li>- Case study reflection</li> <li>- Problem-based learning</li> <li>- Teacher provides verbal feedback after each group lesson</li> </ul>
PLO 4 Demonstrate career readiness competencies as an orchestral trumpeter and formulate a plan for post-graduation as it pertains to career path	<ul style="list-style-type: none"> <li>- Lecture</li> <li>- Sharing &amp; Discussion</li> <li>- Mock Audition / Audition Simulator</li> <li>- Teacher provides verbal feedback after each group lesson</li> </ul>

### **Evaluation and assessment**

In evaluating the student's performance, the instructor may set his / her rubric as a measure against each expected learning outcome. Students are given a chance to determine the evaluating criteria together with instructors so as to create positive learning environment; both parties are aware of the same learning goals. Methods of evaluation used in this

curriculum are class participation and performance, self and peer assessment, listening exams, technical study tests, mock audition/audition simulation, trumpet history quiz and lecture recital for orchestra excerpts.

**Table 4** *PLOs in relation to student assessment*

<b>Program learning outcomes (PLOs)</b>	<b>Student assessment</b>
PLO 1 The ability to play trumpet in an orchestra with particular emphasis on technical precision and sufficient artistry to perform a variety of appropriate repertoires	<ul style="list-style-type: none"> <li>- Class participation and performance</li> <li>- Self and peer assessment</li> <li>- Listening list exam</li> <li>- Technical studies test</li> </ul>
PLO 2 Develop skilled musicianship as it relates to their chosen performance demonstrated through public recital	<ul style="list-style-type: none"> <li>- Class participation and performance</li> <li>- Listening list exam</li> <li>- Technical studies test</li> <li>- Transpositions test</li> <li>- Self and peer assessment</li> </ul>
PLO 3 Demonstrate musical knowledge, including history of the trumpet and orchestra literature - important details pertain to compositions, playing techniques, and performance practice, both theoretical and analytical.	<ul style="list-style-type: none"> <li>- Class participation and performance</li> <li>- Listening list exam</li> <li>- Technical studies test</li> <li>- Transpositions test</li> <li>- Self and peer assessment</li> <li>- Mock audition / Audition simulation</li> <li>- Trumpet history quiz</li> </ul>
PLO 4 Demonstrate career readiness competencies as an orchestral trumpeter	<ul style="list-style-type: none"> <li>- Mock audition / Audition simulation</li> <li>- Lecture Recital for orchestra excerpts (Year</li> </ul>

Program learning outcomes (PLOs)	Student assessment
and formulate a plan for post-graduation as it pertains to career path.	4) - Apply for youth orchestra or professional orchestra audition

### **Suggestions for instructors**

For the effectiveness of the curriculum, instructors play a vital role. This section provides the requirements for instructors as well as guidance.

### ***Instructor requirements***

Instructors for this curriculum should:

- Create lesson plans for every semester
- Be very knowledgeable and experienced in playing trumpet in a symphony orchestra
- Be able to demonstrate trumpet performance to students
- Own a complete set of trumpet equipment including auxiliary trumpets
- Know how to use equipment such as mutes
- Be capable of conducting to give cues to students during class
- Possess a complete set of instructional literature and media

### ***Guide to instructors***

Instructors should evaluate the skills of students prior to commencement of the course. Tone color and articulation are to be evaluated based on each or all of the following: Vincent Cichowicz Long Tone Study; Warm-ups and Studies by James Stamp; and Technical Studies: Arban's Method. This is to determine each student's capacity to study and whether remedial classes are required. If, after evaluation, a student is found to have uncorrectable physical problems that affect their trumpet playing, such as unsuitable teeth formation, lip shape or asymmetrical jaw, the instructor should advise the student to change instrument to one that is better suit their physical limitations.

The following are instruction guidelines for orchestral excerpts:

- 1) Orchestral excerpts should be selected according to the student's capability and its difficulty level can be raised to present a new challenge to students.
- 2) For better contextual understanding, parallel historical events in Thailand should be provided along with the discussion of historical significance of each orchestra excerpts and history and development of trumpet should be explained.
- 3) In orchestra excerpts that contain more than two parts, students are required to practice their respective parts individually and in group for at least an hour

prior to class.

- 4) Students are required to do research on history of compositions and listen to its recordings along with orchestra score and parts.
- 5) All students are required to attend symphony orchestra concerts.
- 6) A listening list is to be given to student who will be tested at the end of the semester.
- 7) Instructors should support students in participating in any possible activities organized by the university's orchestra.
- 8) Mock auditions or audition simulators should be held as a means of assessment at the end of each junior class.

### **Discussion**

After development of the curriculum, there remain a number of issues that merit further discussion.

#### **Determining course content and activities**

Due to the large amount of content in orchestral trumpet studies, organizing course contents based on difficulty level to suit students' capabilities should be considered first. As Cox (2007) argued, in the *Handbook of Curriculum Design and Development in Higher Music Education*,

courses must be full, but not overloaded, and flexible.

As a result, course contents are categorized based on their thematic focus: techniques, orchestral trumpet repertory, etudes, transposition book, and recommended literature. Based on trumpet pedagogy and suggestions from experts, each course is organized based on its level of difficulty; however, pre-determined courses can later be modified depending on students' individual needs. This curriculum is thus intended to serve as a detailed discretionary guide for teachers / instructors, which can be applied in any university. For example, not all compositions in the compiled list of orchestra excerpts need to be used, so after considering the student's capability and other factors, instructors are free to create a selective list as deemed appropriate.

Activities that align with course content in each undergraduate year accelerate students' progress systematically. These activities are of two types: in-class and extra-curricular, both of which operate in conjunction with one another. The fact that students and instructors warm up together before class underscores the importance of conditioning oneself prior to learning orchestral excerpts. Mock auditions / audition simulations are important activities that familiarize students with being regularly evaluated, an experience that orchestral musicians regularly encounter. Testing, which includes private practice, a listening list, attending symphony orchestra concerts, and participation with youth orchestras, is vital to this curriculum as it contributes to musical knowledge. Such activities fit in well with today's

music instruction methods in that they promote critical thinking, as well as analytical and problem-solving skills (Magrabi, 2018), abilities that will help students solve performance-related problems by themselves and enable them to become fine musicians and / or music instructors in the future.

The history of Thai brass instruments is also important, as knowledge of this subject allows students to clearly make connections between Thai and western elements, so it should be added to the curriculum.

### **Limitations and feasibility of develop curriculum plan for orchestral trumpet studies**

Although the curriculum plan for orchestral trumpet studies has been successfully developed, there are a number of contexts and factors related to instruction and pedagogy that are limiting: market trends of professional orchestra musicians in Thailand, the lack of experienced orchestral instructors, and the wide-ranging musical backgrounds of students.

The lack of orchestra-experienced instructors and students with unsuitable musical backgrounds are considerable impediments to achieving desirable learning outcomes. There are currently only a few individuals who are intensively and professionally involved in orchestral trumpet in the too few symphony orchestras that exist in Thailand. While certain groups of trumpeters have opportunities to perform a significant repertoire with professional ensembles, one instructor interviewed stated that it was not guaranteed that even these

musicians were capable of being a master or role model in instruction. Apart from the experience requirement, instructors of orchestral trumpet studies must be adept at teaching and solving their music-related problems based on appropriate music pedagogy. Alternative degrees in music such as music education, jazz studies, music business, and music industry offer trumpet-major students increased career options, but places in orchestras are disproportionately few, thus diminishing the practicability of developing an orchestral trumpet curriculum.

Market trends and the limited possibility of being a member of a full time professional orchestra pose a challenge in Thailand. The Royal Bangkok Symphony Orchestra (RBSO) and the Thailand Philharmonic Orchestra (TPO) are currently the only professional ensembles in the country; this does not include the Fine Arts Department's Western Music Division and the symphony orchestras of the Royal Thai Army, Royal Thai Navy, Royal Thai Air Force, and Royal Thai Police, whose musicians are all government officers. There are orchestral groups that meet occasionally for special events, but jobs with such ensembles are very rare.

The RBSO and TPO each uses only three and four trumpeters respectively, making trumpet positions highly competitive., and the emergence of new orchestral groups in the future is improbable due to numerous factors, most notably financial stability, management systems, quality organization schemes, and large-capacity performance venues with fine

acoustics. These challenges are all but insurmountable in Thailand, at least currently.

With emerging alternatives and specificity offered to music students, those seeking to develop a curriculum for orchestra studies must consider their ultimate mission. Targeted students must be queried to determine their career expectations and job market potential, and employees should be surveyed to identify market trends. The obtained data then becomes key to designing the curriculum's course load and the inventory of core and elective courses. However, it is necessary that students pursuing a degree in Western classical music possess the requisite orchestra skills that can be honed during the course of study. Although there are limitations instructor-wise, developing a good curriculum should nevertheless follow internationally recognized standards because students who have graduated may choose to continue their studies further or find work outside Thailand in the future. For today's graduates, there are two ways to go about pursuing a career: one is to find existing performance opportunities and employment, and the other is to be entrepreneurial and create one's own job. Existing opportunities can be divided into the following categories: 1) soloist career where the artist performs solo works with orchestras or in recitals; 2) ensemble music career; 3) orchestral career, in which the artist performs in an orchestra in a leadership position such as concertmaster or principal as well as in a section; 4) teaching career; and 5) freelance musicians or temporary contract on a per concert / project basis. These musicians combine various performing opportunities that are short-term and also teach to increase their

workload. Broadway shows, commercial recordings, and music for ceremonies and events, as well as traditional classical concerts, are part of freelance work )Kyung, 2012(.

Nonetheless, undergraduate curriculums differ in structure from one university to another. Since the curriculum plan for orchestral trumpet studies is intended to be used as an instruction guideline for universities, this research focused only on developing essential curriculum components, i.e. contents, material, orchestra excerpt lists and trumpet pedagogy, recommended text and literature, teaching and learning activities and student assessment, while keeping the overall curriculum structure flexible so that it could be incorporated in existing courses available in other universities. This developed curriculum plan can help organizing existing content more systematically, which will be a good fundamental for developing Thai students.

### **Suggestions**

To design a curriculum that meets the requirements of all parties, surrounding contexts in education such as quantitative and qualitative trends of students, and the career market must be considered. These allow students to gain knowledge applicable in real life and will not depend solely on the expertise and reputation of instructors and institutes.

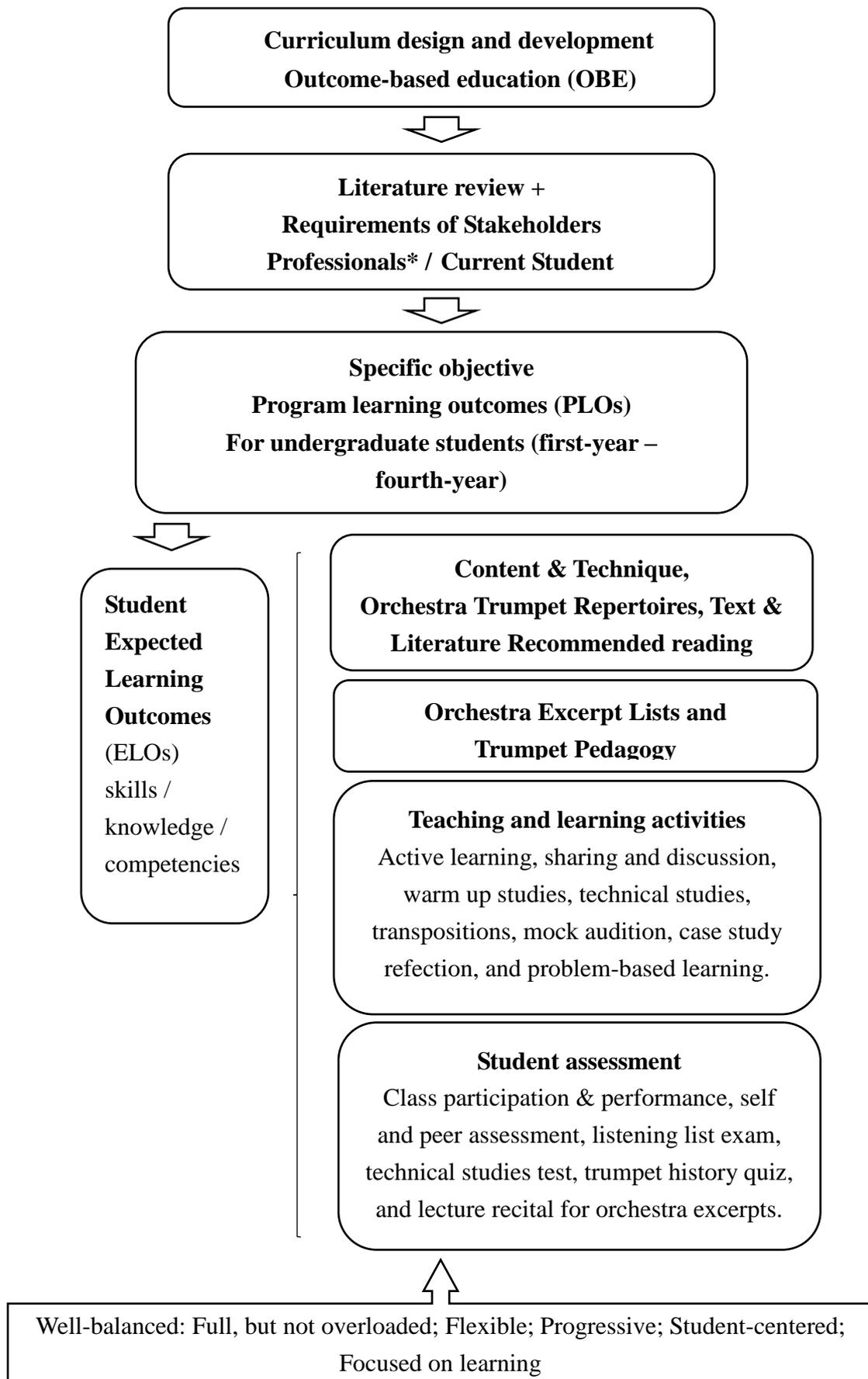
From the study, there are inadequate number of proficient instructors in orchestral trumpet studies as the job requires high experience and skills to be shared with students.

Hence, seminar or training on orchestral trumpet studies by highly experienced professional orchestra trumpet musicians should be offered regularly.

Developing an undergraduate degree in trumpet curriculum must consider courses with the emphasis on orchestral excerpt study. If this is not feasible, the course should either be supplemented to major trumpet or offered as an elective to give students more learning opportunities. This developed curriculum can be used as a guideline for both possibilities.

### **Conclusions**

In developing the curriculum plan for orchestral trumpet studies for Thailand undergraduate music students, the researcher has followed various steps of the research process summarized in the flow chart below.



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