THE PEDAGOGICAL BENEFITS OF DUET PLAYING: A VANNETELBOSCH COMPANION

DOCUMENT

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By

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ABSTRACT

Duets provide the ideal opportunity to demonstrate for the student good tone quality, vibrato, rhythmic integrity, and intonation. Transferring this information through duet playing in the trumpet studio is fun and builds a bond between teacher and student. This bond will increase the interest of the student and reinforce music as a social activity. Another pedagogical benefit of duet playing is the opportunity to develop sight-reading skills and detect non-verbal cues in ensemble playing.

L.J. Vannetelbosch’s (1965) *Vingt Études Mélodiques et Techniques pour Trompette* is a trumpet etude book used in The Ohio State University trumpet studio, and by trumpeters around the world. The Vannetelbosch Companion contained in this document turns this etude book into a set of concert duets. By adding a duet part to each of the etudes, it becomes a valuable resource for all trumpet teachers. Each duet line serves to instruct the student about style and other previously mentioned skills.

An annotated bibliography of the pedagogical benefits of duet playing can be found in the appendix. It represents all written resources pertaining to duet playing to date.
ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION

From the time I first began trumpet lessons in the seventh grade, duets have been important to my development both as a trumpet player and a musician. I can recall playing duets from J.B. Arban’s *Complete Conservatory Method* and Arthur Amsden’s *Celebrated Practice Duets* with my first teacher, Dirk VanBrussel. I remember marveling at how great he was on the instrument and how hard I had to work to keep up with him. Playing duets with him forced me to take in large portions of music at once, and to be ready for any technique that might be approaching. Also, I learned how to express music through the trumpet by mimicking the gestures of my teacher, who was a far more advanced musician than I at the time.

When I went on to do my undergraduate studies at Miami University, I was very pleased to learn that the trumpet professor there, James Olcott, used duet playing and modeling as a main component of his teaching. He was exceptionally gifted at improvising duet parts to some of the more complicated etudes. I can remember vividly the amazement I felt when I would come to a lesson with an etude from Theo Charlier’s *36 Transcendental Etudes* prepared. No matter how well I had learned the etude, I always played better when he would play a counterpart to the melody with me. Adding the duet line drew out of me musicality that, as an undergraduate student, I could not access in any other way.
As I further pursued my music studies at the New England Conservatory, I continued to love collaborative musical endeavors. However, at this level of musical training, they took on a different form. They became something that I experienced in brass quintets, orchestra sections, collaborative piano study, as well as opportunities to simply play with my peers just for fun. It was also during this time, on a visit back to Miami University, that Professor Olcott gave me a copy of his *Charlier Companion*. This book was a realization of the improvised duets we had played in my trumpet lessons with him. I found it to be a valuable teaching tool and a lot of fun.

Years later, as I began my doctoral studies at The Ohio State University I knew that these experiences would somehow be incorporated into my final document. As the Graduate Teaching Associate for the trumpet studio under the leadership of Timothy Leasure, I had the opportunity to share the responsibility of teaching the undergraduate trumpet students. As part of this appointment, one of the first etude books we used in the studio is L.J. Vannetelbosch’s *Vingt Etudes*. As I found myself wanting to explain what I wanted from the students by demonstrating, I found it a logical next step to begin writing duet lines to these etudes. This allowed me to show the student what I was looking for without having to stop, find the words, or have them stop playing. This made teaching more efficient and more fun. As I see it, the benefits of playing duets are an invaluable teaching tool.

Like all good etude books, Vannetelbosch’s book contains etudes that challenge the student both technically and musically. It is full of rich and rewarding etudes. For the most part, these etudes lend themselves well to a duet line being added. However, as one might expect, there are inherent difficulties in adding a duet line to a set of etudes
that were conceived as solo etudes. For example, *Etude No.16* comes to mind as a particularly challenging selection. In this atonal study on the interval of seconds, I found Vincet Persichetti’s book, *Twentieth-Century Harmony*, helpful in tackling this and other etudes with a modern tonality.
CHAPTER 2

DUET PAIRINGS

There are three possibilities in creating a duet pairing. One option is a student/teacher duo. This combination would be used in a lesson setting when the teacher is using duets for the benefit of modeling and teaching. The second option is to pair students of equal ability with one another. This combination is best when the duet will be performed publicly. The third option is creating a duet partnership between students of unequal ability. This would provide the weaker student with the motivation to improve, and also provide an example of what to aim for. In addition, it would provide the stronger student with an opportunity to develop his or her teaching skills. Sometimes a peer’s teaching can be even more effective than the instructors, as they have a way of communicating that is different from the way an instructor might work with a student.
CHAPTER 3
THE PEDAGOGICAL BENEFITS OF DUET PLAYING

Modeling

The primary benefit of playing duets is that they allow the instructor to model technique and musicianship without using words and without having to stop playing. Modeling tone quality, vibrato, rhythmic integrity, intonation, and non-verbal gestures can all be done while playing duets.

Tone quality and vibrato are very personal ways of expressing oneself in music performance. Most often, students choose their instructor based upon their admiration of the instructor’s sound and musical style. By playing with the student, the instructor can begin to get their sound in the student’s ear. Further, playing duets of varying styles gives the student an opportunity to experience the gamut of tone qualities and vibrato appropriate to different styles of music. I find that playing the duet to *Etude No.1* is particularly good at addressing these issues. Due to the fact that this etude is more of a study of musical expression and because the duet line follows closely the primary voice, it is easy for the instructor to demonstrate the appropriate tone quality and vibrato.

In addition, the ability to play with rhythmic integrity is a sign of an advanced musician. In preparing for any playing audition, it is important to have exact rhythm. Aside from practicing with a metronome, developing rhythmic integrity can be a difficult skill to acquire. However, playing a duet with a student will reveal precisely where there is a tendency to rush or slow down. To address this issue, I designed the duet part of
Etude No.7 to hold the student accountable to playing rhythmically accurate. By subdividing the first few measures, the student will know exactly where to place their notes.

Another way that modeling through duets is beneficial is in teaching non-verbal gestures. Watching professional musicians perform has always been fascinating to me. I think it is interesting how every instrument has its own unique movement and non-verbal gestures associated with it. For example, I would be able to discern the difference between an amateur pianist and a professional pianist whether or not I had the ability to hear. A good pianist has a certain way about their gestures that identify them as a professional. The same is true with all instruments, including the trumpet. Learning these non-verbal gestures can be done most efficiently while playing duets.

Lastly, developing a good sense of intonation is crucial to becoming a good musician. Often times, a student will be unaware when they are out of tune. Playing duets makes it easier to identify when intonation is not lining up. It is great practice for playing with a large ensemble, as the concept of listening vertically is easiest with just two instruments. Also, playing duets on like-instruments is a better way to learn intonation than through the tempered tuning of a piano. Though all of these duets can aid in identifying intonations issues, the slow harmonic progression of Etude No.9 makes it particularly easy to isolate tuning.
Sight-reading

Duets are great for developing sight-reading skills. It is a fun way to read music simply for the sake of practicing this skill. Using duets is a particularly useful method when dealing with the perfectionist student who always feels the need to go back to fix every little mistake made. Having a duet partner encourages this type of student to continue playing despite their inaccuracies. Developing the ability to “just keep going” is a great skill to have.

It goes without saying that all of these duets could work for sight-reading, assuming the student is in fact, reading them upon first sight. That assumed, *Etude No.14* is an easy etude, and would be great sight-reading material because the chord progression is predictable and clear to both hear and see. On the opposite end of the spectrum, *Etude No.6* would be a challenge to even the best sight-reader. The use of imitation and fugue takes this difficult etude and turns it into a mental and aural challenge.

Reinforce Music as a Social Activity

A majority of music students initially began their musical careers because of the social aspects of making music. Many music majors I have talked to chose their field because of a positive experience they had in their formative years—usually linked to a social aspect such as marching band. Duet playing is a way to reinforce the use of music as a social activity. Practicing alone is important, and should always be done. However,
incorporating duet playing into one’s practice routine makes practicing more fun. I know that when I practice, I would almost always welcome a knock on the door by a friend who wants to read a duet.

In addition, many times playing duets for fun will lead to a partnership to perform a duet on a student recital. Adding a duet to a recital is a great way to add variety to a program, and it is sure to be a crowd pleaser. Most all of the these duets could be used for the purpose of performance, and I find that the playful character of *Etude No.4* and *Etude No.11* would make them a nice addition to any recital program.

**Increase Interest of Students**

In any music lesson, it is crucial for the teacher to develop a bond with the student in order for the student to nurture his or her own interest in music. Duets are an easy way to create that bond. Making music is a very intimate endeavor, and I think it is important for teachers to have this opportunity to collaborate with their students in this way. Also, playing duets with their students allows teachers to instruct students without having to verbally point out the students’ mistakes. This creates a more positive learning environment and strengthens the bond between teacher and pupil. Personally, I know that playing duets with my teachers are some of my fondest memories of my trumpet studies. The enjoyment that is created by playing duets will transfer to an increased interest in playing in general.
Develop Chamber Music Skills

Chamber music skills take time to develop and can be difficult to teach. Playing duets with your students is a great opportunity to teach them the basic components of chamber music playing. Learning to lead, follow, match pitch, blend sound, show preparatory beats, breathe together, and other non-verbal gestures can all be taught using duets. A trumpet duet, after all, is two-fifths of a brass quintet.

Learning to lead can be difficult for a student who is always placed in the middle or bottom half of an ensemble. Many students only have the experience of playing the supportive role. Playing the second line of a duet with your students allows them the opportunity to take the lead.

In addition, chamber music playing also requires the ability to follow well. The same student who spends their time at the bottom of a section usually is not skilled in how to play that role. It takes a sensitive listener to follow the musical nuance of an ensemble. Playing duets is a great way to demonstrate and teach your student to lead and follow well. *Etude No.12* is the perfect etude to address these skills. The arpeggiated second line will test the players’ ability to control the direction of the phrase. It would be beneficial for the student to take turns with the instructor playing the solo and duet lines in this etude.
Chamber music also requires the ability to adjust intonation and blend sounds. A good brass quintet will always play with a unified concept of sound. Developing the ability to adjust and blend is a very advanced skill, and learning it through duets is the easiest place to begin. As mentioned previously, the duets contained in this document will help the student to become aware of their pitch tendencies.

If you have ever watched a professional string quartet or brass quintet you know that the non-verbal gestures between members of the ensemble are crucial to the precision and musical expression of the performance. The way a person breathes before a phrase can communicate a lot about the dynamics, articulation, and mood of the entrance. Leaning forward, backward, or into another player is the way that many chamber musicians communicate phrase direction. Playing duets with your students is the perfect way to teach these skills, and *Etude No.5* is a great duet to use. The constant tempo changes and starts and stops provide ample opportunity for the student to practice their non-verbal gesturing.
CHAPTER 4

A VANNETELBOSCH COMPANION
Etude No.1

Larghetto \( \frac{1}{2} = 50 \)

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\[ \text{Music notation here} \]
```

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Tempo

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\[ \text{Music notation here} \]
```

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Tempo

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\[ \text{Music notation here} \]
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Tempo 1

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\[ \text{Music notation here} \]
```

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Tempo

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\[ \text{Music notation here} \]
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Tempo

```
\[ \text{Music notation here} \]
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Tempo

```
\[ \text{Music notation here} \]
```
Etude No.2

Andante \( \frac{1}{4} - 88 \)

Meno

Tempo 1

pp
Etude No.3

Allegro giocoso \( \frac{\text{\textbullet}}{\text{\textbullet}} = 120 \)

\[
\begin{align*}
\text{Tempo cantabile} & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\text{a Tempo} & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\text{Tempo 1} & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}
\end{align*}
\]
Etude No.6

Allegro leggiero

Istesso Tempo

mf
Etude No.9

Allegro ma non tanto $\frac{\text{\dot{}}}{\text{\dot{}}}$ 92

21
Etude No.11

Allegro leggiero

Cantabile

Tempo 1
Etude No.12

Andante cantabile $\frac{\text{d}}{\text{4}} = 69$

Tempo piu mosso

Tempo

rubato

Tempo 1

rit. molto

mf

p

f

mf

p

mf

mf
Etude No.13

Allegro marcato $\frac{d}{4} = 112$

\begin{music}
\end{music}
Etude No.14

Tempo di Valse \( \dot{=} 72 \)
Etude No. 17

Allegro energico
Etude No.18

Allegro molto

Meno

Tempo 1

sec
APPENDIX A

AN ANNOTATED BIBLIOGRAPHY OF
THE PEDAGOGICAL BENEFITS OF DUET PLAYING

Vygotsky’s theory suggests that a child will not become able to function independently in a culture without learning to do so from other social agents. This theory is applied to the child’s musical development. The purpose of this article is to illustrate the adult roles as transmitter, practice partner, co-player in duets, and to discuss how these adult roles facilitate the musical socialization of the child. A study was conducted on three children. Child A’s parents were professional musicians, Child B’s family were amateur musicians, and Child C’s family was non-musical. When tested on their ability to produce standard song (a familiar tune) and improvised song, Child C was unable to perform, while Child B and Child A sang both easily. This is credited to the interaction of Child A and Child B’s parents as duet partners. The children picked up the ability to sing along, but also to apply those skills and create an improvised song. When a child is exposed to an adult who both transmits musical signs and performs as a co-player, the child progresses remarkably faster than a child who does not receive musical instruction.


“Outlines the system of music examinations in England. The suitability of Grieg’s piano music for children and older or more advanced students is discussed in terms of fostering harmonic and rhythmic awareness and imaginative interpretation. Particular mention is made of Grieg’s duets and the pedagogical applications of them.”


“Outlines the contents of Heinz Walter’s comprehensive piano instruction work (Breitkopf & Härtel, 1967), which advocates new piano teaching methods over more traditional ones. States that the work includes: (1) three volumes covering the first five years of piano instruction; (2) three accompaniment books of original and traditional compositions; (3) three volumes of piano music collections for the fourth through sixth year of instruction; and (4) a series of 24 books featuring duet arrangements stressing importance of teacher-student duets of works by various composers.”

Berry, Corre. “Duets for Pedagogical Use.” *National Association of Teachers of Singers* 34, no. 2 (December 1977): 8-12.

Voice teachers often overlook duets as an important source of repertoire. They can provide variety to recitals and serve as pedagogical material for teaching singing. The duets from the Renaissance and Baroque periods require high skill level and an excellent ear. Composers such as Michael Praetorius, Orlando di Lasso, Agostino Licino, and Vincenzo Galilei wrote vocal duets with very independent lines, which require careful listening to perform well. Classical composers such as Haydn and Beethoven wrote duets, which rely on the use of folk melody. These duets are

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1 Eleanore Bailie, abstract for RILM Citation Number: 93-11515-as
2 Inge Becker, abstract for IIMP Citation Number: [00205370]
good for younger singers. The unequal parts lend their use to a pairing of students with varying ability. The study of duets is necessary to accustom the ear to intonation, develop ones expression, and to learn the art of blending. Most importantly, they give singers materials for participation in group performances.


My interest in music was increased when my high school piano teacher played duets with me. I have always loved playing duets and so, three years ago, I asked myself why I was not using duets as a regular part of the lessons I teach. The reasons I had were scheduling difficulties, unfamiliarity with the large amount of duet repertoire, and a decision to concentrate on a more standard set of teaching material. What I have come to realize is that the benefits of duet playing are worth overcoming these obstacles.


Benny Goodman, Buster Bailey, and Jimmy Noone were all outstanding jazz clarinet players, and they all studied with the same man—Franz Schoepp. Not much is known about the methodology of Schoepp’s teaching. But, we do know that he used duets as an important element of his lessons. This is probably because they help create a bond between teacher and pupil, they reinforce music as a social activity, and they provide a model to help the student develop good tone, vibrato, rhythmic integrity, and good intonation. We also know that Schoepp taught members of the Chicago Symphony Orchestra, which leads us to believe that these duets were written, not improvised. I found over three hundred available duets for similar single reed instruments, but very few with a jazz beat. More duets with a jazz/rock feel would be welcome.


Many teachers do not play duets with students on a regular basis and miss an opportunity for teaching basic chamber music skills such as leading, following, matching pitches, and blending sounds. Duets are a change of pace from the typical lesson and are special because the student can respond immediately to the sounds of the teacher. This is a more effective way to learn. In this article I have graded and commented on the difficulties and challenges of the following available duets books: *Artist Duets* by Ernest Williams, *Baroque Duets* by Mel Broiles, *Bop Duets* by B. Bower, *Celebrated Practice Duets* by A. Amsden, *Classic Dances* by Charles F. Waters, *Easy Six for Two* by P. Stouffer, *Five Little Duets* by Schubert/Goldman, *Modern Jazz Duets* by David Baker, *Selected Duets* by H. Voxman, *Six Canonic Sonatas* by G.P. Telemann, *Six Duets* by Ernst Paudert, and *Six Duets* by E. Sachse.

The ultimate value of duets is their ability to train musicians to listen vertically to intonation. The problems of a large orchestra are the same problems encountered at the level of duet playing (and trios, quartets, etc.)—only the number changes. Fixing these problems is easier, and more educational when the student learns with just one other player. Just intonation of orchestral playing cannot be learned in the tempered tuning setting of piano accompaniment.


Quantz writes, “…whoever wished to be, or to become, a musician cannot accustom himself to harmony too soon. If concertos and solos are undertaken prematurely, the risk is run of becoming unsure in time, and uneven and ragged in execution. One can easily get into the habit of either rushing or dragging; one does not learn the correct execution of suspensions as quickly: and the reason is that no counter-motion is heard in another part; or, even if the master plays another part with you, because in a concerto the full harmony is not heard, and in a solo often not enough motion is heard to keep yourself in time. And when, with much anguish and difficulty, a concerto has finally been learned by heart, as soon as one wishes to play it with the full accompaniment, one seems to be transported in a different realm. All of these inconveniences fall way, however, if duets have been practiced for a while. Then, on the foundation of the good and correct execution laid through them, whatever else is required in the way of speed, extempore variations, and such matters, can be cultivated with much less effort in the practice of concertos and solos.” (p.4)


Duets provide the ideal opportunity to recreate the fun of chamber music on a regular basis in the private studio setting. Duets introduce harmony to instrumentalists who are so often only accustomed to hearing the melody. This helps to develop the students overall concept of the piece. I like to improvise a duet line from looking at a score. If you don’t feel comfortable with that, many duet books are available. The student will learn about sound quality and confidence from playing along with their teacher.


A duo is half of a string quartet and the benefits of duet playing enhance the standards of quartet work. Intonation problems, issues of tone quality, balance, and rhythmic integrity are all easier to detect with just two players.


Most music educators agree that extrinsic motivation must be replaced by intrinsic motivation if students are going to have long-term success in their musical studies. A feeling of satisfaction with their instrument study plays a large part in intrinsic motivation. This is the focus of this
research project. Children aged 9-12 were given a survey of open-ended questions about what they liked or disliked about their private lessons, music teacher, and the music they played. They were also asked to rate, on a ten point scale, their private lessons overall. Survey results indicated that satisfaction was strongly related to pleasurable feelings. It is interesting to note that 90% of the students who played duets with their teacher were highly satisfied with their lessons.


Duets are more than just fun; they are essential to the development of bass players. Unfortunately, the duet repertoire available for bassists is limited. At the end of this article, I review the best duets available. I have found that duets for a bassist are particularly important because of intonation. A career as a bassist usually assumes participation in an orchestra. To practice with a piano does not prepare the student for the just intonation of the orchestra.


Feelings of satisfaction are vital to learning because they provide the intrinsic motivation necessary to foster positive development. Music researchers have found that differences exist between children’s and teachers’ goals, attitudes, and objectives in private music lessons and elementary school music education. For this reason, it would be important for private music instructors to gain knowledge about music lesson satisfaction from a child’s perspective. The aim of this study was to investigate factors related to satisfactions with private music lessons. A secondary objective was to provide a tool to help improve private music instruction. A factor that ranked high as an indicator of student satisfaction with private lessons was teacher-student duet playing. Those students who played duets with their teacher in their lesson were more likely to have a positive experience in their instrumental studies.


Duet and piano duo repertoire inspires students to practice and cultivate a higher degree of musicianship. Students are forced to listen more carefully to things like balance, voicing, and phrase shapes. They also must plan dynamics, pedaling, pacing of rubatos, ritardandos, and accelerandos. Unique to duo playing, melodies are passed quickly between players and between hands. For this reason, students must learn to redistribute their weight between hands. Though students can perform solo works without always keeping a steady pulse, when performing with a duet partner, rhythm must be precise. Also, because the student is not playing alone at the start of the piece, they must learn to show preparatory beats.


Beginners and duets are a natural combination. They are fun and musically gratifying. Duets stress the importance of careful counting and maintaining a steady tempo. Playing duets teaches cooperation, tolerance, and musical leadership. For older beginners, duets are great because they
create a fuller sound and make the student feel like they are playing more difficult repertoire than they really are. Duets are also crowd pleasers at a recital. Duets can offer an opportunity for the student’s family to participate. Students should learn their part thoroughly before putting it with the other part.


Gordon Mathie, trumpet pedagogue and professor emeritus of the Crane School of Music at Potsdam, believes that duets serve well as a warm-up for lessons, recreational playing, working an area of concern, and sight-reading. They also aid in improving intonation and tone production. Using duets is a creative way to teach music theory and acclimating students to different pitched horns.


Duets offer students a chance to make music with someone else. The teacher is the best duet partner for a beginner student. This allows the student to learn correct duet playing technique. The teacher should control pedaling and phrasing. The greatest problem duet players encounter is rhythmic inaccuracy. The teacher should play very steadily to strengthen students’ internal rhythm. Practice with a metronome is also helpful. With student-paired duets, the close proximity can be a hurdle—overcoming giggles about touching is necessary. It is acceptable for hands to bump as long as tempo and rhythm are not interrupted. In fast pieces, the *primo* left forearm should balance against the *secondo* right forearm.


One of the obstacles I face as a Suzuki teacher is in the eventual introduction of note reading. Most students are beyond the first two Suzuki books when they begin to read music. It is a common mistake to think that a student should then start reading music at that level. They must start at the very beginning. I suggest using duets and ensemble playing to introduce note-reading skills to students. It encourages the student to keep moving through the music while still relying on their developed aural skills. I arrange reading groups where my students get together and read duets and small ensemble pieces. This allows student to learn both note reading and ensemble skills at the same time.


It is probably not disputed by anyone that individual mastery of an instrument does not automatically guarantee success as a member of an ensemble. In addition to technical competence, i.e. playing the proper note at the correct time, successful ensemble playing requires the ability to match style, play in tune, maintain steady tempo, etc. Learning these skills requires just as much practice as learning how to double-tongue or play a scale. One way of practicing such skills is by playing the most basic version of ensemble music designed for two players on separate parts, duets. It is easy to find a list of available horn duets, but this document provides
more information than a music catalog (title, composer, publisher, price). I include range, difficulty, and a description of unique musical features.


“The use of operatic duets in instrumental teaching lets students comprehend the human content of classical music and to associate musical figures with the expressions of living people. The insights gained from duets, for instance, in working on *La ci darem la mano* can be transferred to examples from Mozart’s sonatas.”


Duets present an excellent means of demonstration and communication for teachers. Students can gain valuable insight into intonation skills and ensemble playing through the playing of duets with their teachers. It is the aim of this study to show that in addition to these advantages of duet playing there are many technical aspects and stylistic characteristics that can be taught and studied from duets. Duo works by twenty composers were chosen for examination of technique and style characteristics. Each work is discussed, followed by a summary of technique and style characteristics found in the twenty pieces as a group.


Teaching involves guidance and modeling, and what better way to do to this than through the use of duets— the way it has been done all through time. Johann Joachim Quantz composed many flute duets for pedagogical purposes. For beginners, duets are one of the best ways to detect rhythmic inaccuracies in their own playing. Faulty intonation is easier for the student to detect when they are playing with someone else. The wealth of duets available today, and the number of flute duets in method books supports the consideration that duets are an important part of flute instruction.


Nothing is quite the same as performing with a partner. Duets are fun, encourage teamwork, and provide motivation. When I was in middle school I was partnered with a friend and found that I practice more than usual, so as not to be the weak link. Although it is best to pair students of equal level, a mismatched pair will usually inspire the weaker to practice more. Sometimes a peers teaching is more effective than the instructors. It is good to make sure that at least one of the students is comfortable performing in front of an audience. For students who suffer from stage fright, duets can be a stepping stone to solo performance. Four-hand piano music is usually performed with music, which can be helpful for a student who cannot memorize music. Another advantage of duet playing is that it forces a perfectionist student from going back to fix every little mistake. Music for duets includes works by great composers to show tunes—something for everyone.

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3 Peter Robke, abstract for RILM record number 84-06252-ap

Three experiments that focus on response effects when listening to performing music are reported. Experiment 1 involved musically trained and untrained subjects listening to five musical excerpts. Quantitative and qualitative measures were used to track emotional response per bar, and interviews were conducted to learn how subjects felt during each excerpt. Experiment 2 involved eight of the thirty subjects from Experiment 1 listening to the same excerpts one year later. Experiment 3 involved four trained performers paired as two duets. The same information was recorded from their performance of two duets pieces. Data from all three experiments showed that trained and untrained listeners differed in their response to solo performances, but not to the duet performances. The trained musicians varied on emotional response of duet performances. The duets performances elicited a greater emotional response.


Dallas Weekley and Nancy Arganbright are largely responsible for a revival in both listening to and performing four-hand piano literature. This book discusses the history of the piano duet, the benefits of playing duets (the social factor, preparation for other ensemble playing, increased sight-reading skills, and overall musical development), and technical issues that arise that are particular to duets for pianists.


The chapter “Measuring Performance Enhancement” discusses how highly competent accompanying musicians affect an audience and performers overall impression of a performance, not only because they are more likely to provide an accurate reading of their own part and interact at a higher level, but because the presence of a superior co-performer acts to heighten a musician to perform closer to his or her peak.


Examines the development and implementation of non-verbal communication between two expert pianists who prepared and gave a recital of piano duo and duet music. The rehearsals and the final performance were videotaped. Following the performance, the musicians were interviewed in order to document their thoughts on the learning and performance processes. From the videotaped rehearsals and performance, data concerning musical coordination, social interaction, non-verbal gestures, and looking behavior were measured. The results show that they used rehearsal to solidify the timing, phrasing, and sense of musical style. A set of non-verbal gestures and eye-contact developed during these rehearsals. With these non-verbal cues the performers became
more efficient in rehearsals and communicated expressively without words. These findings are discussed in relation to their impact on musical performance.


As piano teachers, we often ignore the use of duets for our students. The challenges and fun of two pianists playing together can bring an added dimension of musical understanding and creativity. Duets are a way of introducing even young students to musical concepts often reserved for higher education levels. Playing duets brings an awareness of musicianship and stylistic demands. The two performers must agree on interpretation, which helps students to put their musical ideas into words. These skills transfer easily to solo playing. Duets can also be used to develop creative musicianship. I like to use improvisational duets to encourage creativity. One exercise I use is having a musical conversation with the student. These can start as just rhythmic back and forth, but can develop into melodic conversation. Another technique I use is putting a picture on the piano and have the student play the foreground while I play the background. The same could be done with a poem or play. I believe that duets are a shortcut to becoming a more mature musician.
SELECTED BIBLIOGRAPHY


