

Liberty University

School of Music

**Teacher Perceptions of the Benefits of Duets in Private Trumpet Lessons:  
A Qualitative Survey Study of University Teachers in South Carolina**

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the Faculty of the School of Music  
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Doctor of Music Education

by

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## **Abstract**

While research exists surrounding trumpet pedagogy and utilizing duets in piano and string lessons, no studies currently focus on teachers' perceptions of employing duets in private college trumpet lessons. Teacher perception is important because of the significant amount of trumpet duet literature available for teachers to implement as part of their curriculum to improve the dexterity and musicianship of their students. Ensemble skills, articulation, phrasing, style, transposition, and the introduction of piccolo trumpet and trumpets in other keys are important skills at all levels of trumpet performance. Trumpet teachers may utilize duets as a facet of their curriculum to teach performance skills. This experiential qualitative survey study seeks to determine teacher perceptions of the effectiveness of duets in private trumpet lessons and perceptions of duets as an enjoyable component of the college trumpet lesson curriculum. The researcher sought data from teacher participants representing the nineteen South Carolina colleges and universities offering trumpet lessons as part of their curriculum. The research findings can also be applicable to teachers of other wind instruments interested in integrating duets into their private teaching. The study also includes an examination of current trumpet duet literature for students of various levels and may benefit collegiate trumpet teachers searching for additional repertoire or pedagogical material for their students.

*Keywords:* trumpet, duets, pedagogy, trumpet skills, college, South Carolina

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## Chapter One: Introduction

### Overview

Trumpet pedagogy, duets, and teacher perceptions served as core concepts and provided the rationale and framework for this experiential qualitative survey analysis examining teacher perceptions of the effectiveness of utilizing duets to teach performance skills during private trumpet lessons. The study also investigated participants' perceptions of whether playing duets as part of the college trumpet lesson curriculum was enjoyable. Music educators consider private instruction a vital component of a student's college music education. Colleen M. Conway, Professor of Music Education at the University of Michigan, emphasized the importance of private lessons as a medium by which instrumental students may learn much of the cultural history of the music profession.<sup>1</sup>

Researchers have examined private lesson pedagogy and the benefits of duets as a pedagogical device within private musical instruction. However, researchers have not explicitly addressed teacher perceptions of the effectiveness of duets within the structure of the private college trumpet lesson as a mechanism for improving student performance skills. In addition, researchers have not thoroughly investigated teacher perceptions of the enjoyment of duets within trumpet lessons or teacher-endorsed duet literature. The following information includes the background of the problem, the problem statement, the purpose of the study, guiding research questions, and the theoretical framework of the project, along with a discussion of core concepts and academic relevance.

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<sup>1</sup> Colleen M. Conway, *Teaching Music in Higher Education, second edition* (New York: Oxford University Press, 2020): 193.

## Background of the Topic

Duets comprise an important component of instrumental repertoire and history.

Composers as early as Johann Quantz wrote of the benefits of studying duets: “Through them one becomes, first, more sure in the correct and exact observations of the values of notes...in addition, one gradually acquires a feeling for the effects of harmony...none of these indispensable benefits can be obtained entirely through the practice of...concertos and solos.”<sup>2</sup> Piano pedagogues have embraced duets as a teaching method because duets are perceived to benefit piano students. Danise Gallaway, a music faculty member at Murray State College (OK), and Temple University Coordinator of Keyboard Studies, Joann Kirchner, emphasized the joy students experience from playing duets and that making music with another person helps highlight the social aspect of music.<sup>3</sup>

Researchers have explored the benefits of duets in private lessons for instruments other than trumpet. Gallaway and Kirchner posited that playing piano duets may pique a student’s interest and increase students’ joy in performing.<sup>4</sup> Anna Presler, Professor of Violin and Chamber Music at California State University Sacramento, extolled the enjoyment and thrill violin students experience when playing duets with their teachers.<sup>5</sup>

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<sup>2</sup> Edward R. Reilly, “Further Musical Examples for Quantz’s ‘Versuch,’” *Journal of the American Musicological Society* 17, no. 2 (Summer 1964): 162-163. <https://www-proquest-com.ezproxy.liberty.edu/docview/740623705/fulltextPDF/80E26A216E74CA3PQ/1?accountid=12085>.

<sup>3</sup> Danise Gallaway and Joann Marie Kirchner, “Dynamic Duos: Energize and Synergize while Teaching Piano Duets,” *American Music Teacher* 61, no. 4 (April/May 2012): 16. <https://www.proquest.com/docview/962448683?parentSessionId=%2FPnCPbj9Syj0AnP%2Bj9NF9r4LazTW0qNNVhvjvTCYIZQQ%3D&pq-origsite=summon&accountid=12085>.

<sup>4</sup> Ibid.

<sup>5</sup> Anna Presler, “Teaching Pure Mad Joy: Duet Resources for Violin Teachers and Students,” *American String Teacher* 69, no. 4 (November 2019): 15.

Trumpet teachers may incorporate duets in their lessons to help students develop performance skills. Frank Campos, former Professor of Trumpet at Ithaca College, described several aspects of trumpet articulation, including combining different note lengths and onsets, staccato notes, and multiple tonguing.<sup>6</sup> Each of these articulation styles may be modeled and practiced within duet literature. Chris Gekker, Professor of Trumpet at the University of Maryland, explained in the preface to his *44 Duos for Trumpet* that “the idea is for two players to practice matching and blending while staying fresh... I have tried to cover a wide variety of challenges regarding intonation, rhythm, and key signatures.”<sup>7</sup>

Composers have written numerous duets for students to explore jazz style. Composer and arranger Jack Gale intended his *12 Jazz Duets* to be entertaining: “The duets in this book were written to be played by my students and me for fun and to improve their jazz phrasing and concepts.”<sup>8</sup> In her meta-analysis of sightreading studies, Jennifer Mishra, Professor of Music at the University of Missouri – St. Louis, did not specifically cite duets as a contributing factor to improving sightreading but did note the effectiveness of aural training, collaboration, and creative activities as positively influencing sightreading development.<sup>9</sup> Gallaway and Kirchner argued that duets may improve a student’s sightreading skill: “Sightreading skills are reinforced

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<sup>6</sup> Frank Campos, *Trumpet Technique* (New York: Oxford, 2005), 90-92.

<sup>7</sup> Chris Gekker, *44 Duos for Trumpet* (New York: Transition Publications, 1997), i.

<sup>8</sup> Jack Gale, *12 Jazz Duets + CD* (Nordrhein-Westfalen, Germany: Mark Tezak, 1997), 2.

<sup>9</sup> Jennifer Mishra, “Improving Sightreading Accuracy: A Meta-Analysis,” *Psychology of Music* 42, no. 2 (March 2014): 143-144. [https://journals-sagepub.com.ezproxy.liberty.edu/doi/full/10.1177/0305735612463770?utm\\_source=summon&utm\\_medium=discovery-provider](https://journals-sagepub.com.ezproxy.liberty.edu/doi/full/10.1177/0305735612463770?utm_source=summon&utm_medium=discovery-provider).

as students are encouraged to continue playing in spite of any mistakes that occur... to continue without stopping to fix problematic areas.”<sup>10</sup>

### **Theoretical Background**

Experiential theory is based on concrete experiences that encourage reflection, thinking, and action. Educational theorist David A. Kolb suggested that experiential learning is developed on two main goals: “One is to learn the specifics of a particular subject, and the other is to learn about one’s own learning process.”<sup>11</sup> This theory is relevant in that study participants will reflect, think, and act on the knowledge they develop from a concrete experience, namely duets.

Experiential theory enabled the researcher to observe and record teacher perceptions after participation in college trumpet lessons regarding the effectiveness and enjoyment of utilizing duets as part of the curriculum. The study examined teacher perceptions of the effectiveness of duets for teaching performance skills and of duets as an enjoyable component of private college trumpet lessons. The theoretical framework of experiential learning allowed the researcher to evaluate teacher perceptions of the short-term effects of duet participation, such as enjoyment, socialization, feedback, and improvement in ensemble skills, articulation, phrasing, style, transposition, and the introduction of harmony trumpets. Further, experiential learning theory allowed teachers to contemplate the long-term benefits of duet study, such as improved ensemble performance and techniques for addressing performance issues in other situations.

The researcher utilized experiential qualitative survey methodology to gauge the perceptions of study participants reacting to a specific experience. Creswell and Creswell

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<sup>10</sup> Gallaway and Kirchner, “Dynamic Duos,” 16.

<sup>11</sup> “What is Experiential Learning?” Resources, Institute for Experiential Learning, last modified October 1, 2022, <https://experientiallearninginstitute.org/resources/what-is-experiential-learning/>.

described qualitative data as often open-ended in contrast to quantitative data, which is often closed-ended.<sup>12</sup> The goal was to record and measure college teacher perceptions of the effectiveness of duets in trumpet lessons to address and improve performance skills and perceptions regarding the enjoyment of implementing duets as part of the college trumpet lesson curriculum. Digital surveys enabled the researcher to collect and organize qualitative data.<sup>13</sup>

### **Problem Statement**

Private music teachers may encourage the application of duets as a pedagogical tool. Amy Immerman, pianist and Founder of Cincinnati Music Academy, recommended duets for beginners and experienced players of every age to improve listening skills.<sup>14</sup> Duets may develop student ensemble skills while simultaneously honing individual skills. Janeen D. Loehr, Associate Professor in the Department of Psychology at the University of Saskatchewan, led a group of researchers who argued that musicians working together in pairs monitor their actions while performing and emphasize their partner's actions to create a successful combined outcome.<sup>15</sup>

Significant research data exists regarding trumpet pedagogical techniques. In discussing trumpet pedagogy, American trumpeter and brass pedagogue, Delbert Dale argued that “besides

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<sup>12</sup> John W. Creswell and J. David Creswell, *Research Methods, Fifth Edition* (Los Angeles: Sage Publications, 2018), 14.

<sup>13</sup> *Ibid.*, 219.

<sup>14</sup> Amy Immerman, “Partner Lessons: Just Duet,” *The American Music Teacher* 69, no 4 (February/March 2020): 76. <https://www.proquest.com/docview/2561107997/fulltextPDF/3F03BBF43BF44AC6PQ/1?accountid=12085>.

<sup>15</sup> Janeen D. Loehr, et al., “Monitoring Individual and Joint Action Outcomes in Duet Music Performance,” *Journal of Cognitive Neuroscience* 25, no. 7 (March 2013): 1059. <https://web-s-ebSCOhost-com.ezproxy.liberty.edu/ehost/pdfviewer/pdfviewer?vid=3&sid=3cb02649-ae5e-40cc-9891-f3764104f523%40redis>.

the study of actual ear training and harmony, I recommend playing as much ensemble work (duets, trios, quartets) as possible.”<sup>16</sup> Campos encouraged trumpet teachers that “The acquisition of artistic skills through observational learning requires a model, the motivation to be like the model, and the use of imitation and trial-and-error learning techniques.”<sup>17</sup> The problem is that the literature has not fully addressed teacher perceptions of the effectiveness or enjoyment of utilizing duets during private college trumpet lessons to improve performance skills among students of various ages and skill levels.

### **Purpose Statement**

The purpose of this experiential qualitative survey study was to identify previously unresearched teacher perceptions of the effectiveness of duets in private trumpet lessons to improve performance skills, including ensemble skills (blend, balance, intonation), articulation, phrasing, style, and transposition, as well as the introduction of piccolo trumpet. A body of existing literature focuses on effective pedagogical strategies, and existing research examines the benefits of utilizing duets as part of a sound private lesson curriculum. However, most available studies on trumpet pedagogy are concerned with other aspects of teaching and repertoire, such as etudes. Further research has focused on duet usage in non-trumpet private lessons. Additionally, limited research explores trumpet teachers’ perspectives on the effectiveness of duets for teaching performance skills. Survey data regarding teacher perception of the effectiveness of duets may provide insight into why teachers recommend them, which duets they recommend,

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<sup>16</sup> Delbert Dale, *Trumpet Technique, second edition* (Oxford: Oxford University Press, 1985), 44.

<sup>17</sup> Campos, *Trumpet Technique*, 15.

and how often teachers utilize them in their studio teaching. Data may also indicate rationales for some teachers' decision not to recommend duets during lessons or practice.

Surveys distributed to current trumpet teachers at South Carolina colleges and universities explored these perceptions. The participant responses may help determine teacher perceptions of the effectiveness of duets as a pedagogical technique and an enjoyable facet of lessons. The research may help teachers modify their pedagogy to improve student enthusiasm and learning. Data may enable teachers to develop more productive and enjoyable lessons for their students.

### **Significance of the Study**

This study adds to the existing literature by exploring the theoretical, empirical, and practical aspects and possibilities of utilizing duets to develop skills, including ensemble skills, articulation, phrasing, style, and transposition, during private trumpet lessons. Researchers have examined the benefits of duets in private music lessons of other instruments, such as piano and violin. This study was undertaken to expand the potential pedagogical assets for trumpet teachers and improve student learning outcomes.

Substantial research has investigated the social and musical benefits of performing duets. However, this research project addresses the current gap in the literature regarding utilizing duets to improve specific trumpet skills. Collected data may be of practical use to trumpet teachers working with students at every level. Research findings may encourage teachers who do not currently utilize duets in their curriculum to integrate them into their teaching. Teachers who already implement duets may encounter new and additional resources to augment their current strategy. Composers may find inspiration to compose duets to expand the repertoire available to trumpet teachers and students.



## Research Questions

While considerable research has investigated duets as part of private string and piano lessons, a gap persists in the literature regarding the pedagogical use of duets in private trumpet lessons. Numerous composers have written duets for trumpets, including duets composed for inclusion in method books. Girolamo Fantini included duets in his 1638 treatise, *Method for Learning to Play the Trumpet, Both Military and Artistic, to the Organ, with the Muted Trumpet, with the Harpsichord, and Any Other Instrument*.<sup>18</sup> Jean Baptiste Arban and Louis St. Jacome incorporated duets into their methods for cornet. Studio teachers appear to agree that duets may be a valuable resource in private lessons. Still, minimal research exists regarding teacher perceptions of the pedagogical and social benefits of duet usage in private trumpet lessons. Researchers have not scrutinized trumpet teachers' perception of the enjoyment of performing duets with students. As an exploration of these ideas and to address a gap in the existing literature, this study will seek to answer the following research questions and research sub-question:

**RQ1:** How do college trumpet teachers perceive duets as a tool for developing performance skills during private trumpet lessons?

**RQ2:** How do college trumpet teachers perceive duets as an enjoyable facet of lesson curriculum?

**RSQ1:** What existing trumpet duets do college teachers perceive as well suited for use in the private studio with students of various ages and skill levels?

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<sup>18</sup> Robert Douglas, "The First Trumpet Method: Girolamo Fantini's 'Modo per imparare a sonare di tromba,'" *Journal of Band Research* 7, no. 2 (Spring, 1971): 20. <https://www-proquest-com.ezproxy.liberty.edu/docview/1312107866?pq-origsite=summon&imgSeq=1>.

## Hypotheses

Creswell and Creswell described qualitative research as working with emerging methods, asking open-ended questions, and examining interview (survey) data to establish themes and patterns.<sup>19</sup> A working hypothesis addresses each of the research questions. This study may provide valuable information to private trumpet instructors regarding curriculum adjustments based on their perceptions of duets' effectiveness in improving trumpet performance skills. Teachers may benefit by gaining insight into the perceptions of their colleagues. Students may benefit from new repertoire that is both instructive and enjoyable. The following hypotheses apply to the research questions:

**RQ1:** How do college trumpet teachers perceive duets as a tool for developing performance skills during private trumpet lessons?

**H1:** College teachers may perceive duets to be an effective means of teaching performance skills within the context of private trumpet lessons.

Instrumental teachers have historically implemented duets as a facet of effective teaching methodology. Gallaway and Kirchner noted that Wolfgang Amadeus Mozart utilized duets in his teaching.<sup>20</sup> Trumpet teachers have incorporated duets as an effective component of private lesson pedagogy. Duets by Arban, Vizzutti, Voxman, St. Jacome, Gekker, and Amsden contain musical and technical material that may be valuable to trumpet students at various stages of development. Arthur Amsden made duets the centerpiece of his preferred method of teaching private students. He wrote of his experience with duets as pedagogy:

In 1890, when a student at the New England Conservatory... Walter Emerson, the renowned cornetist, once said to me 'I never took a music lesson in my life, but used to

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<sup>19</sup> Creswell and Creswell, *Research Methods*, 16.

<sup>20</sup> Gallaway and Kirchner, "Dynamic Duos," 16.

play with Henry Brown.’... In after years, when I deemed myself ‘a full-fledged teacher,’ Walter Emerson’s statement became no less than ideal with me... I can now look with pride on a great number of fine cornetists who ‘never took a lesson’ from me, but with whom I ‘played duets.’<sup>21</sup>

**RQ2:** How do college trumpet teachers perceive duets as an enjoyable facet of lesson curriculum?

**H2:** College trumpet teachers may find duets to be an enjoyable facet of the private lesson curriculum.

In addition to providing musical and technical benefits, duets may be enjoyable for both teachers and students. Wiff Rudd, Professor of Trumpet at Baylor University, highlighted the joy inherent in making music with others: “Practicing together is a game. We learn a lot about each other through the process of playing games... Have fun, mess up, don’t judge others – yes, it’s corny, but follow the Golden Rule and rediscover the process of learning and retaining in a child-like manner.”<sup>22</sup> Students are more likely to practice music they enjoy. Many beginning band methods contain duets within the first few pages of instruction. Beginning trumpet methods, including *The Sigmund Herring Trumpet Course, Volume 1*, incorporate duets among their studies.<sup>23</sup>

### Core Concepts

Three core concepts comprise the foundation of this study: trumpet pedagogy, duets, and teacher perceptions. Trumpet pedagogy is the first core concept of this study. Several seminal works exist on the topic of trumpet pedagogy: *Trumpet Technique* (2005) by Frank Campos,

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<sup>21</sup> Arthur Amsden, *Celebrated Duets for Two Cornets* (Oskaloosa, IA: C. L. Barnhouse, 1918), 3.

<sup>22</sup> Wiff Rudd, *Collaborative Practice Concepts* (Woodway, TX: wiffrudd.com, 2013), 9.

<sup>23</sup> Sigmund Hering, *The Sigmund Hering Trumpet Course, Volume 1: The Beginning Trumpeter* (New York: Carl Fischer, 1983): 11, 20, 23, 26.

*Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (2006) by David Hickman, and *Trumpet Technique* (1985) by Delbert Dale are well-regarded textbooks on the subject. Dale explicitly recommended duets as a technique for improving trumpet skills, while Campos encouraged students to model the sound they hear produced by their teachers and other players. Hickman did not specifically address duets within the body of his text but provided examples of appropriate duet repertoire for students of various skill levels in the volume's repertoire index. A gap persists in the existing literature concerning teacher perceptions of the effectiveness of duets in private college trumpet lessons.

The second core concept of this study is duets. Throughout history, composers, including Wolfgang Amadeus Mozart, have composed instrumental duets for instructional purposes. While cornetist Arthur Amsden preferred duets as his primary teaching method and Jean Baptiste Arban included duets prominently in his *Complete Method for Cornet* (1864), limited research exists concerning the use of duets in private trumpet lessons to improve technical and musical skills.

The third core concept of this study is teacher perceptions. Grounded in experiential theory, this core concept comprised the qualitative interview data from research participants. Data collected through survey instruments were analyzed to determine teacher perceptions of the effectiveness of duets in private trumpet lessons for the development of performance skills and any specific repertoire considered particularly beneficial. The teacher perception data collected from this research may suggest whether duets can be as effective for private trumpet teachers as for private piano and strings teachers.

## Definition of Terms

**Advanced Student:** A trumpet student capable of performing successfully the repertoire comprising one of the following:

Associated Board of the Royal Schools of Music (ABRSM): Levels 6-8 (See Appendix B)

BIM Publishing Difficulty Levels: Intermediate-Advanced or Advanced (See Appendix C)

Alphonse LeDuc Publishing Difficulty Level: 7-9 (See Appendix D)

**Articulation:** The degree to which notes are separated or connected. The trumpet's articulation is a product of the airflow, air decay, and tongue, which acts as a valve to release or interrupt the air.<sup>24</sup>

**Beginning Student:** A trumpet student who performs at or below a level required to perform successfully the repertoire comprising one of the following:

Associated Board of the Royal Schools of Music (ABRSM): Levels 1-2 (See Appendix B)

BIM Publishing Difficulty Levels: Beginner or Beginner-Intermediate (See Appendix C)

Alphonse LeDuc Publishing Difficulty Level: 1-3 (See Appendix D)

**Bicinia:** Two-part pieces composed during the Renaissance and early Baroque periods. Generally composed for voice and utilized for teaching counterpoint and style.<sup>25</sup>

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<sup>24</sup> Campos, *Trumpet Technique*, 86.

<sup>25</sup> Raymond Mase, *Bicinia: 25 Renaissance Canons and Duets* (Vuarmarens, Switzerland: Editions BIM, 2020): i.

**Intermediate Student:** A trumpet student who performs at a level required to perform successfully the repertoire comprising one of the following:

Associated Board of the Royal Schools of Music (ABRSM): Levels 3-5 (See Appendix B)

BIM Publishing Difficulty Level: Intermediate (See Appendix C)

Alphonse LeDuc Publishing Difficulty Level: 4-6 (See Appendix D)

**Method Book:** An instructional book for trumpet players comprised mainly of musical examples. Method books may contain text but emphasize practical exercise. Jean Baptiste Arban's *Complete Method* and Sigmund Hering's *Trumpet Course* are two examples of method books.

**Textbook:** An instructional book for trumpet players comprised of written information rather than musical examples. Textbooks may include musical examples (e.g., David Hickman's *Trumpet Pedagogy*), but text constitutes the majority of the included information.

**Transposition:** Changing the tonality of a musical piece from one key into another.<sup>26</sup> Trumpet and horn players transpose often, especially when performing solo or orchestral literature.

### Chapter Summary

Duets are an important facet of instrumental repertoire and private lesson curricula. Since the 15th Century, composers have been writing duets for trumpet players for civic and religious services, entertainment, and education. Researchers have previously examined the benefits of utilizing duets in private instrumental lessons. This study addressed the current deficiency in the

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<sup>26</sup> Reginaldo Caffarelli, *100 Melodic Studies in Transposition* (Milan: G Ricordi and Company, 1957): i.

research literature regarding teacher perception of the effectiveness of incorporating duets into private trumpet lesson curriculum to improve student performance skills.

Collected data may suggest how college teachers assess the effectiveness of duets within private trumpet lessons to address and improve performance skills, and whether teachers perceive duets as an enjoyable facet of the private college trumpet lesson curriculum. The study findings may assist trumpet teachers in selecting appropriate repertoire for students of various skill levels and may help teachers expand and improve their pedagogical techniques.

Additionally, the data from this study and a thorough examination of the historical and current literature contributed to the development of a selected duet repertoire compendium of pieces recommended for teaching private trumpet lessons utilizing duets (See Appendix B). This annotated compendium may provide trumpet teachers with a valuable resource as they search for appropriate duet literature for their students. The results of this study, including teacher perceptions and the existing repertoire compendium, may also encourage composers to produce additional works for the trumpet to address specific skills through the medium of duets.

## Chapter 2: Literature Review

### Overview

Teachers have traditionally utilized duets as a pedagogical component in instrumental music lessons. A qualitative research design and experiential theory review will situate this experiential qualitative survey analysis within a greater context. Then, the review will examine research and literature relating to teacher perception of the benefits of duets in private trumpet lessons. The first segment of the literature review will catalog duets as a component of trumpet pedagogy viewed historically in trumpet methods and textbooks, followed by literature investigating perceptions of the benefits gained utilizing duets during private lessons on other instruments. Finally, the review will present existing articles of qualitative research based on music teacher perceptions. The literature review will accumulate and synthesize existing pedagogical research for trumpet teachers and students. It will accentuate the need for the present research relating to duets within the framework of college trumpet lessons.

### Theoretical Framework

Lederman and Lederman explained the nature and function of a theoretical framework as the answer to two fundamental questions:

1. What is the problem or question?
2. Why is your approach to solving the problem or answering the question feasible?<sup>1</sup>

Creswell and Creswell reinforced the idea of identifying a beneficial research problem:

“It is important to identify a problem that will benefit individuals being studied, one that will be

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<sup>1</sup> Norman G. Lederman and Judith S. Lederman, “What is a Theoretical Framework? A Practical Answer,” *Journal of Science Teacher Education: Abington* 26, no. 7 (November 2015): 594. Proquest.com/docview/1749593281?accountid=12085&pg-origsite=summon&forcedol=true.



meaningful for others besides the researcher.”<sup>2</sup> The problem unaddressed by existing research is teacher perception of the effectiveness of duets in college private trumpet lessons. Current literature and research explore teacher and student perceptions of the value of duets in instrumental lessons for students of various ages on diverse instruments but do not specifically address the perceptions of college trumpet teachers regarding the effectiveness of duets within private lessons. College trumpet teachers may benefit from insights into their colleagues’ perceptions and teaching practices. Students may benefit directly from new duet literature and from potentially expanded pedagogical knowledge gained by their teachers. Perception is not quantifiable, so a study of perceptions was undertaken through qualitative survey analysis. Ronald Jackson, Darlene K. Drummond, and Sakilé Camara, researchers from The University of Cincinnati, Dartmouth College, and California State University, respectively, described the features and objectives of qualitative research: “It encompasses all forms of social inquiry that rely primarily on non-numeric data in the form of words, including all types of textual analysis... to understand the meaning of human action by describing the inherent or essential characteristics of social objects or human experience.”<sup>3</sup>

Experiential Theory constituted the structure of this research. Chryso Hadjikou, a researcher at Nicosia University (Cyprus), explained the relevance of experiential theory regarding music education: “The importance of active learning in music education can be traced back to well-known music pedagogical strategies... Orff emphasized experiences of moving,

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<sup>2</sup> Creswell and Creswell, *Research Design*, 92.

<sup>3</sup> Ronald L. Jackson II, Darlene K. Drummond and Sakile Camara, “What is Qualitative Research?” *Qualitative Research Reports in Communication* 8, no. 1 (2007): 23. <https://doi.org/10.1080/17459430701617879>.

singing, chanting and instrument playing.”<sup>4</sup> The present study provided opportunities for teachers and students to reflect, think, and act on their experiences of trumpet duets within the context of college trumpet lessons.<sup>5</sup> A survey was determined to be the most appropriate methodology for this research because the objective was to conduct “an intensive study about a person, a group of people or a unit, which is aimed to generalize over several units.”<sup>6</sup> The central questions of this experiential qualitative survey study were: How do teachers perceive the benefits of duets in college private trumpet lessons in South Carolina? What duet repertoire do South Carolina college trumpet players use within private lessons? Digital surveys collected data from participating trumpet teachers affiliated with South Carolina colleges and universities.

### **Related Literature**

The related literature includes an exploration and summary of existing literature pertaining to trumpet pedagogy and trumpet duets. First, the review will present literature concerning the utilization of duets within the curriculum suggested by method books and textbooks. Second, the review will explore the utilization of duets within the context of other (non-trumpet) instrumental lessons. Finally, the review will examine the literature related to teacher perceptions of duets as a pedagogical component of music instruction.

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<sup>4</sup> Chryso Hadjikou, “Experiential Learning in Music Education: Investigating the Cypriot Context,” *Music Education Research* (February 2021): 404. <https://www.tandfonline.com/doi/epdf/10.1080/14613808.2021.1874328?needAccess=true&role=button>.

<sup>5</sup> “What is Experiential Learning?” Institute for Experiential Learning, last modified July 25, 2023. <https://experientiallearninginstitute.org/resources/what-is-experiential-learning/>.

<sup>6</sup> Roberta Heale and Alison Twycross, “What is a Case Study?” *Evidence-Based Nursing* 21, no. 1 (November 2017): 1. <https://www.proquest.com/other-sources/what-is-case-study/docview/1966236760/se-2>.

## Trumpet Method Books and Texts

Trumpet method books and trumpet textbooks have traditionally served as sources of information and exercises from which teachers may develop and implement an orderly course of curriculum and instruction for students. The following literature review demonstrates that many of the methods for trumpet have included duets as a component of their suggested course of study, and trumpet texts have extolled the virtues of performing collaboratively. While not all method books or texts include duets within their curriculum, some methods are structured around the idea of collaborative performing.<sup>7</sup>

The earliest manuscripts of music written for natural trumpet date from 1598 and 1612, notated by two German trumpeters who each documented in writing a collection of widely used cavalry calls and court fanfares.<sup>8</sup> Less than 20 years later, Italian trumpeter and composer Cesare Bendinelli (c. 1542-1617) published what is believed to be the first method book for trumpets, *Tutta l'Arte della Trombetta* (1614).<sup>9</sup> Bendinelli's method contained music for trumpet ensemble, but almost exclusively, his ensemble music was for larger groups of trumpets intended for performance at ceremonies and state functions. Girolamo Fantini published his *Modo per Impare a sonore di Tromba* in 1638. The exercises in Fantini's method book include technical studies, military calls, works for trumpet and continuo, and pieces for two trumpets. Fantini

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<sup>7</sup> For a more exhaustive inventory and description of method books featuring duets, see "Duets within Method or Etude Book," found in Appendix B.

<sup>8</sup> Anthony Baines, "The Evolution of Trumpet Music up to Fantini," *Proceedings of the Royal Musical Association* 101 (1974-1975): 1. [https://www.jstor.org/stable/766032?saml\\_data=eyJzYW1sVG9rZW4iOiJjOWRlOTcxNS05ZjNlLTQ1MjgtYmMyMS01MTRjNDZhZDBlNWliLCJpbnN0aXR1dGlvbklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0](https://www.jstor.org/stable/766032?saml_data=eyJzYW1sVG9rZW4iOiJjOWRlOTcxNS05ZjNlLTQ1MjgtYmMyMS01MTRjNDZhZDBlNWliLCJpbnN0aXR1dGlvbklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0).

<sup>9</sup> Albert Seay, "C. Bendinelli: 'Tutta l'arte della trombetta,' ed. By E. H. Tarr," *Notes* 33, no. 4 (June 1977): 932. Proquest.com/docview/1296696017/fulltextPDF/16DC97E1FF9B4974PQ/1?accountid=12085.

called these pieces for two trumpets “sonate” or “gagliarda.”<sup>10</sup> Ensemble playing was not an afterthought in Fantini’s method; he instructed trumpeters in the preface of the volume on the proper articulation needed to perform in duet with vocalists or other instruments: “It is necessary for the players of the said instrument to play with pointed tongue since the sound of the breath alone does not form a perfect tone.”<sup>11</sup> Another important trumpet treatise was written before the beginning of the 19th century and was authored by German composer, organist, and trumpeter Johann Ernst Altenburg in 1795. Altenburg’s work, titled *Essay on an Introduction to the Heroic and Musical Trumpeters’ and Kettledrummers’ Art: For the Sake of a Wider Acceptance of the Same, Described Historically, Theoretically, and Practically and Illustrated with Examples*, was conceived as a practical manual for trumpet players and kettledrummers, including information on the history of the instruments, performance practice, equipment, and pedagogical advice and techniques. Also included at the end of the method are several duets called “Bicinia,” which offer insight into the demands of Baroque natural trumpet music.<sup>12</sup>

Three French trumpet method books, composed by Dauverné, Arban, and St. Jacome during the mid-19th Century, each emphasized duets as a component of comprehensive trumpet pedagogy. François Georges Auguste Dauverné, one of the earliest French proponents of the newly developed valved trumpet—and teacher to Jean Baptiste Arban—published his method for the new instrument in 1857. Dauverné devoted one-third of the pages in the *Méthode de trompette à pistons* to duets, one section dedicated to two unaccompanied trumpets, and a second

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<sup>10</sup> Douglas, “The First Trumpet Method,” 20.

<sup>11</sup> Ibid.

<sup>12</sup> Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter und Pauker-Kunst* (Halle: Johann Christian Hendel, 1795), 104-105.

section written for two trumpets with basso continuo. Jean Baptiste Arban, Professor of Cornet at the Paris Conservatoire, was a conductor, composer, and respected cornet soloist, but may be best known for his *Grande méthode complete de cornet à pistons*, published in 1864. Arban divided his immense method into two large sections. The first section of the work encompasses technical aspects of playing, such as articulation, scales, and ornamentation. The second half is devoted to the musical application of technical elements through performance, including a collection of 68 duets. Arban illuminated the importance of musicality in the Preface of his *Grand Method*:

That which is required is methodical execution and methodical instruction. It is not sufficient to phrase well or to execute difficult passages with skill. It is necessary that both these things should be equally well done... I have endeavored throughout to compose studies of a melodic nature and, in general, to render the study of the instrument as agreeable as possible.<sup>13</sup>

*Grand Method for the Trumpet or Cornet*, published in 1870 by Louis A. St. Jacome, is similar to the Arban method in scope, if not structure. St. Jacome divided the initial third of his *Method* into twelve progressive lessons for beginning to intermediate trumpet players. Many of these lessons include duets as a component of the curriculum. The *Method* contains duets for advanced players throughout the body of the over 350-page volume. St. Jacome extolled ensemble playing in the prefatory General Instructions of his method: “Ensemble and orchestra playing is most beneficial.”<sup>14</sup>

In 1906, German trumpeter and teacher Hermann Pietzsch published one of the earliest modern trumpet texts, *Die Trompete*. The volume contains an explanation of

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<sup>13</sup> Jean Baptiste Arban, *Grande méthode complete de cornet à pistons*, ed. Edwin Franco Goldman (New York: Carl Fischer, 1893): iii-iv. [https://imslp.org/wiki/Method\\_for\\_the\\_Cornet\\_\(Arban,\\_Jean-Baptiste\)](https://imslp.org/wiki/Method_for_the_Cornet_(Arban,_Jean-Baptiste)).

<sup>14</sup> Louis A. St. Jacome, *Grand Method for Trumpet or Cornet* (New York: Carl Fischer, 2016): 1.

natural and early trumpet playing along with a history of the instrument and numerous orchestral excerpts drawn from the trumpet repertoire of the Baroque, Classical, and Romantic eras. The first pieces presented among the musical examples are three Bicinia from Altenburg's *Heroic and Musical Trumpeters' and Kettledrummers' Art* of 1795. Pietzsch lamented that there existed potentially many more pieces for solo trumpet and small trumpet ensemble from Altenburg's time: "Scarcely any of the compositions have been preserved... probably owing to the fact that the brothers in art (*Kunstverwandten*) learned mainly by ear one from the other. Even Altenburg himself scarcely dared to publish the secrets of the art."<sup>15</sup>

Modern trumpet method writers have continued to include duets within their conception of well-rounded trumpet instruction. In addition to composing several stand-alone books of trumpet duets, Ernest S. Williams, former principal trumpet of the Philadelphia Orchestra and Founder of the Ernest S. Williams School of Music in Brooklyn, New York, included duets in both his *Complete Modern Method for Trumpet or Cornet* (1936) and *Method for Transposition* (1938). Sigmund Hering included duets in all four volumes of *The Sigmund Hering Trumpet Course*, originally published in 1954. In 1958, Mel Broiles, former co-principal trumpet of the Metropolitan Opera, published a three-volume set of study books for trumpet titled *Trumpet Studies and Duets*. Each volume contained both solo etudes and duets for advanced players. A contemporary published review of the books observed that the material in the Broiles volumes was both challenging and musically satisfying: "These pieces more nearly satisfy the need for technical exercises in a modern idiom than anything currently on the

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<sup>15</sup> Hermann Pietzsch, *Die Trompete, Revised Edition* (Ann Arbor, MI: The University Music Press, n.d.), 9.

market... and offer considerable musical satisfaction... far more than is the case with most brass instrument studio material.”<sup>16</sup> Nearly fifty years after Broiles published his *Trumpet Studies and Duets*, Florida-based trumpeter and composer Charles Reskin published a two-volume set titled *Advanced Trumpet Outings* (2007), which utilized a similar blueprint of solo etudes and duets.

Daryl Gibson, former Professor of Trumpet and Music Education at McGill University, published *A Textbook for Trumpet* in 1962. The text contains a variety of information that teachers and students of the trumpet might find valuable, divided between two large sections: “Playing the Trumpet” and “Teaching the Trumpet.” The first section contains instructions about choosing instruments, breathing, articulation, and other fundamentals. The second section contains information regarding developing a practice routine and articles on transposition and music theory. The second section also presents repertoire lists, including leveled pieces for trumpet players at different developmental stages, a list of well-known solo repertoire, and a list of recommended duet collections. Gibson wrote of the benefits of studying duet literature: “An excellent and interesting way of developing technique, sight reading, embouchure strength, etc., is to play duets with another student of equal or superior abilities.”<sup>17</sup>

Delbert Dale, who served as a trumpeter with the Tokyo Symphony, the United States Air Force Band, and the Indianapolis Symphony, published *Trumpet Technique* in 1964. Dale encouraged the use of duets and other small ensembles to hone intonation

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<sup>16</sup> Leslie Bassett, “Trumpet Studies and Duets. Book by Mel Broiles,” *Notes, Second Series* 17, no. 1 (December 1959): 147. [vdocuments.mx/trumpet-studies-duets-book-iby-mel-broiles.html?page=1](http://vdocuments.mx/trumpet-studies-duets-book-iby-mel-broiles.html?page=1).

<sup>17</sup> Daryl J. Gibson, *A Textbook for Trumpet* (Victoria, BC: QPress Music Publishing, 2016): 54.

skills.<sup>18</sup> He also warned of the dangers of bad intonation: “Players who are unfortunate in having to play with others whose intonation is not good will soon find their endurance reduced for the same reason.”<sup>19</sup> Dale did not specifically refer to duets in his instructions on developing tone but did note that listening to other players “must be encouraged to the fullest extent.”<sup>20</sup>

*The Trumpeter’s Handbook*, authored by former Pittsburgh Symphony trumpeter Roger Sherman, contains material encompassing mechanical, physical, technical, and musical aspects of playing and teaching trumpet. Published in 1979, the text includes chapters on selecting equipment, transposition, articulation, advanced techniques, professional etiquette, and literature. In the chapter titled “Trumpet Ensembles,” Sherman explained that duets have historically been considered a valuable component of trumpet repertoire and noted that a list of duets compiled by Ithaca College professors Herbert Mueller and James Ode was included in the first volume of the *International Trumpet Guild Journal* (1976).<sup>21</sup> The chapter includes a selected list of trumpet duets as well as Sherman’s articulation of the recreational and musical value of small ensemble performances for students and teachers:

Some people might see only the recreational value of [duets], and while this in itself is valid, their actual merit goes much deeper... when using only one person per part, students are faced with demands they are unlikely to have the opportunity to experience

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<sup>18</sup> Dale, *Trumpet Technique*, 44.

<sup>19</sup> *Ibid.*, 26.

<sup>20</sup> *Ibid.*, 45.

<sup>21</sup> Roger Sherman, *The Trumpeter’s Handbook: A Comprehensive Guide to Playing and Teaching the Trumpet* (Athens, OH: Accura Music, 1979): 137.



in a large concert band... [trumpet ensembles] may also be used to provide a contrast in the periods and styles of the music the whole band may be performing.<sup>22</sup>

David Hickman and Gerald Webster each utilized duets in their method books for piccolo trumpet players. Hickman, former Professor of Trumpet at Arizona State University, included ten duets for two piccolo trumpets in his 1973 publication, *The Piccolo Trumpet*. Gerald Webster, Professor of Trumpet at Portland State University, included duets in both volumes of his *Method for Piccolo Trumpet* (published in 1980 and 1988) but provided a different opportunity for students than the duets in the Hickman method. Webster composed the duets in his method to be performed by one player on piccolo trumpet and the other on a larger mezzo-soprano trumpet, usually pitched in B flat or C. Webster selected this format for the duets in his methods to provide students additional support while learning piccolo trumpet: “The student of the piccolo trumpet should strive to emulate the sound of the mezzo-soprano trumpet as well as using it as a basis for intonation.”<sup>23</sup>

Allen Vizzutti, virtuoso classical and jazz soloist, recording artist, and composer, incorporated duets into both the third volume of his *Trumpet Method* and his 2004 publication, *New Concepts for Trumpet*. The ten lengthy and challenging duets in his method book are called “Concert Duets” and were intended by Vizzutti as both a culmination of the material in the first two volumes of the method, and material suitable for recitals.<sup>24</sup> Vizzutti prefaced the collection of 20 duets in *New Concepts for Trumpet*

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<sup>22</sup> Sherman, *The Trumpeter's Handbook*, 137.

<sup>23</sup> Gerald Webster, *Method for Piccolo Trumpet, Volume 1* (Nashville: The Brass Press, 1980): 46.

<sup>24</sup> Allen Vizzutti, *Trumpet Method, Volume 3* (Van Nuys, CA: Alfred Music Publishing, 1991): 2.

with a defense of the genre's emotional and technical benefits: "Playing music with another person is one of the most enjoyable ways to practice your instrument. Every trumpet player I know loves to play duets. Two-voice compositions are wonderful tools for developing intonation, time-feel, style, and reading."<sup>25</sup>

Some trumpet texts do not specifically mention duets, but instead emphasize the importance of learning through modeling and imitation. Frank Campos did not overtly refer to duets in his 2005 text, *Trumpet Technique*. However, Campos discussed (and adapted for the music studio) the Social Learning Theory of Albert Bandera, former Professor of Psychology at Stanford University, who posited that people learn through observation, imitation, and modeling, and not solely through conditioning and cognitive theories.<sup>26</sup> Campos argued that modeling and imitation are vital to improved student learning in music and that teachers have a responsibility to provide a good model: "Compared to virtually any other system or philosophy of education, imitation of a good model is the most effective way to learn and refine psychomotor skill."<sup>27</sup>

David Hickman published his 500-page treatise, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, in 2006. The comprehensive volume contains chapters that thoroughly explain numerous topics pertinent to trumpet teachers and students, including tone production, articulation, warm-ups and practice routines, equipment, trumpet history, and repertoire. Hickman did not include a chapter

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<sup>25</sup> Allen Vizzutti, *New Concepts for Trumpet: Innovative Etudes, Duets and Studies* (Van Nuys, CA: Alfred Music Publishing, 2004): 96.

<sup>26</sup> Kendra Cherry, "How Social Learning Theory Works," Verywellmind, October 14, 2022. [www.verywellmind.com/social-learning-theory-2795074](http://www.verywellmind.com/social-learning-theory-2795074).

<sup>27</sup> Campos, *Trumpet Technique*, 16.

specifically addressing modeling or duet performance but referenced those activities within chapters devoted to other topics. In his chapter on practice techniques, Hickman suggested that playing along with recordings of ideal performance models is “an excellent way to acquire a keen sense of tuning, balance, rhythm and style.”<sup>28</sup> Within the Chapter entitled “Psychology,” Hickman argued that a teacher demonstrating for the student and playing along with a student are aspects of positive teaching: “The teacher demonstrated the passage, showing a high level of personal involvement. The teacher and student played together, making the student feel more confident and providing a clear tonal image to emulate.”<sup>29</sup> The appendix of recommended practice materials includes suggested duet repertoire for beginning, intermediate, advanced, and pre-professional students.<sup>30</sup>

Duets and collaborative performance are the primary emphases of some modern trumpet methods. Wiff Rudd published *Collaborative Practice Concepts for Trumpet* in 2013. Rudd conceived the volume as a resource for teachers to utilize with students (and students with each other) collaboratively: “I am suggesting that we consider creating more opportunities to practice and learn together... *to sharpen each other as iron sharpens iron.*”<sup>31</sup> Rudd’s method contains exercises for warming up, strengthening fundamentals, and developing technique, arranged for performance by two players either

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<sup>28</sup> David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Hickman Music Editions, 2006): 166.

<sup>29</sup> *Ibid.*, 172.

<sup>30</sup> *Ibid.*, 401-413.

<sup>31</sup> Rudd, *Collaborative Practice Concepts*, 8.

playing in harmony to highlight intonation or imitatively to concentrate on matching tone and style. Rudd also presents orchestral excerpts and standard trumpet etudes in arrangements for two players, along with chord studies and suggestions for improvisation exercises to develop listening skills. Rudd extolled the virtues of working and playing together regularly, even during the warm-up and pre-warm-up: “If tennis is your game, you will master it sooner playing with another person than you will by hitting a ball against a wall day after day. Learning music is the same.”<sup>32</sup>

Daniel Thrower dedicated the seventh issue of his 10-volume method, *Comprehensive Trumpet Skills*, to ensemble performance, particularly trumpet duets and trios. Thrower, trumpet teacher and trumpeter in the Air Force Heartland of America Band, designated three attributes as critical to successful ensemble performance: intonation, rhythmic integrity, and balance. While most of the text and duets in this method emphasize intonation, Thrower considered all three skills vital: “[Intonation, rhythmic integrity, and balance] are so fundamental to ensemble music-making that all musicians of all levels continually practice and rehearse each one extensively.”<sup>33</sup> Conceived for utilization within an educational setting, each chapter begins with extensive explanatory material, continues with numerous playing examples, and ends with a multi-question written quiz for review.

*Dueling Fundamentals: Advanced Fundamentals for Two Trumpets*, by Raquel Samayoa, Associate Professor of Trumpet at the University of North Texas, encourages

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<sup>32</sup> Rudd, *Collaborative Practice Resources*, 12.

<sup>33</sup> Daniel Thrower, *Comprehensive Trumpet Skills, Volume 7: Ensemble Skills* (Bellevue, NE: Gilded Music Press, 2020): vii.

collaboration while addressing five areas of technique: sound production, flexibility, scales and arpeggios, mixed techniques, and range development. Samayoa composed the exercises contained in this volume for advanced students and challenged both players equally through a combination of imitative and simultaneous playing. Samayoa encouraged students to utilize this book as a set of exercises and as inspiration for discussing concepts and methodologies. Samayoa emphasized the value of collaboration in her Introduction: “I have also found that students work better when engaged and challenged, particularly by a peer.... The value of collaborative practice is to build camaraderie and provide a basis for higher learning.”<sup>34</sup>

Evidence of duets’ effectiveness, enjoyment, and utility within the private studio may be found in the original arrangements of second trumpet parts composed for performance with solo etudes. In 2003, James Olcott, former Professor of Trumpet at Miami University (Ohio), composed second trumpet parts to accompany his students working on the “Fourteen Characteristic Studies” of Arban. His Triplo Press has since produced volumes of second trumpet parts for use with the etudes of J.L. Small, Théo Charlier, and Robert W. Getchell. Olcott explained the rationale and benefits of utilizing duets in his trumpet lessons: “Playing with students as they play etudes changes the focus on technique, quickly giving way to a much more musical experience.”<sup>35</sup>

Not every trumpet teacher or trumpet method author actively encourages duets as part of their curriculum. Spanish teacher and trumpeter Tomàs Garcia Coronel explained

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<sup>34</sup> Raquel Samayoa, *Dueling Fundamentals: Advanced Fundamental Exercises for Two Trumpets* (Flagstaff, AZ: Mountain Peak Music, 2020): iii.

<sup>35</sup> James L. Olcott, “The Triplo Press Companion Series,” Triplo Press, last modified July 16, 2023, [triplo.com/companion.php](http://triplo.com/companion.php).

the decision not to include duets within his two-volume *Complete Method* (1913): “Some of the methods of higher education culminate their teaching in lessons for two cornets. This presents the obvious inconvenience of requiring two students of equal technical abilities and the desire to study the same material together.”<sup>36</sup>

Teachers may not consider duets an essential or even workable facet of online trumpet lessons. Spanish musicologist Ana Martinez Hernandez explained that many music teachers forced to adapt to online teaching during the recent COVID-19 pandemic found some advantages to teaching online, including continuity during the pandemic, cost, convenience, and the ability to interact with students over a vast distance.<sup>37</sup> The most cited weaknesses of online teaching were loss of sound quality, reduced social interaction, and sound latency, which prevented teachers and students from playing together.<sup>38</sup> Hernandez explained that software companies are developing technology to reduce latency. Still, teachers must prepare pre-recorded duet tracks or utilize online accompanying software to provide ensemble experience for their students within online lessons.<sup>39</sup>

#### Duets within Non-Trumpet Instrumental Music Lessons

Duets constitute an important facet of the historical legacy and the current private lesson curriculum of instruments other than the trumpet. Wolfgang Amadeus Mozart and his sister

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<sup>36</sup> Tomàs Garcia Coronel, *Complete Method, Volume 1* (Victoria, BC: QPress Music Publishing, 2021): 1.

<sup>37</sup> Ana Martinez Hernandez, “Online Learning in Higher Music Education: Benefits, Challenges and Drawbacks of One-to-One Videoconference Instrumental Lessons,” *Journal of Music, Technology and Education* 13, no. 2-3 (2020): 182-183.

<sup>38</sup> *Ibid.*, 183.

<sup>39</sup> Hernandez, “Online Learning,” 187.

Anna Maria “Nannerl” Mozart toured Europe, performing four-hand pieces on pianofortes and harpsichord as early as 1762.<sup>40</sup> Mozart also published a collection of twelve horn duets in 1764 and two duets for violin and viola in 1783. Other examples of important composers writing duets for instruments include Carl Philipp Emanuel Bach and Franz Schubert, who wrote clarinet duets, George Frideric Handel, who composed duets for beginning student violinists, and Georg Philipp Telemann and Johann Joachim Quantz, both of whom composed numerous duets for flutes. The literature review will catalog existing research suggesting that teachers and students on other musical instruments perceive duets as an effective component of private lesson curriculum regardless of musical medium or student age.

Duets appear in both Johann Joachim Quantz’s 1752 method for flute, *Essai d’une méthode pour apprendre à jouer de la flûte traversière*, and John Simpson’s 1746 horn treatise, entitled, *The Compleat Tutor for the French Horn Containing the Best and Easiest Instructions for Learners to Obtain a Proficiency to Which Are Added all the Hunting Notes and Several Choice Lessons for One and Two French Horns*.<sup>41</sup> Quantz justified the study of duets as integral to not only the development of musical skills, but also the increased enjoyment of music making:

All of these inconveniences fall away, 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... the constant opportunity provided by duets for either imitating a phrase that has already been played,

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<sup>40</sup> Richard Maunder, “Mozart’s Keyboard Instruments,” *Early Music* 20, no. 2 (May 1992): 210. [https://www.jstor.org/stable/3127878?saml\\_data=eyJzYW1sVG9rZW4iOiIzNTc1ZDQ4OC05ODRjLTQxYzEtYjJMS00NTkwYTEyNzBjZjkiLCJpbnN0aXR1dGlvbkIkcyl6WjYjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=3](https://www.jstor.org/stable/3127878?saml_data=eyJzYW1sVG9rZW4iOiIzNTc1ZDQ4OC05ODRjLTQxYzEtYjJMS00NTkwYTEyNzBjZjkiLCJpbnN0aXR1dGlvbkIkcyl6WjYjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=3).

<sup>41</sup> Eva M. Heater, “Plays Well with Others: Duets in Instrumental Treatises,” Yale University Online Exhibitions, Fall 2014, <https://onlineexhibits.library.yale.edu/s/plays-well/page/exhibit>.

or for presenting this phrase, produces its own special pleasure, especially for a beginner.<sup>42</sup>

Russian psychologist Lev Vygotsky connected learning to interactions between learners and “more knowledgeable others.”<sup>43</sup> Mayumi Adachi, Professor of Music Psychology at Hokkaido University in Japan, applied Vygotsky’s theories of cognitive development to musical instruction, particularly instruction within one-on-one interactions and private lessons. Vygotsky theorized that while students can learn and develop independently, much of a student’s learning takes place under the guidance of an adult. Adachi enumerated three ways adult music teachers fulfill Vygotsky’s theories: as transmitters of musical culture, practice partners, and co-players.<sup>44</sup> In fulfilling the role of the co-player by performing alongside the student, Adachi noted that teachers may improve student independence through call-and-response exercises and student ensemble skills through the performance of traditional duets.<sup>45</sup>

Contemporaneous with the publication of Vygotsky’s theories during the early 20th Century, authors wrote of the benefits of duet playing in American academic journals. In his 1926 article, American pianist and author Ernest Brennecke detailed the emotional and musical benefits of duet playing he discovered after dismissing the form during his early years as a

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<sup>42</sup> Edward R. Reilly, “Further Musical Examples of Quantz’s ‘Versuch’,” *Journal of the American Musicological Society* 17, no. 2 (Summer 1964): 163, [https://www.jstor.org/stable/829976?saml\\_data=eyJzYW1sVG9rZW4iOiI1xMTQxOGF1My0wNGM5LTQ5NDItOWNkNC1iM2ExYWVvNWI4NTMiLCJpbmN0aXR1dGlvbkklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=7](https://www.jstor.org/stable/829976?saml_data=eyJzYW1sVG9rZW4iOiI1xMTQxOGF1My0wNGM5LTQ5NDItOWNkNC1iM2ExYWVvNWI4NTMiLCJpbmN0aXR1dGlvbkklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=7).

<sup>43</sup> “Sociocultural Theory of Cognitive Development: A Guide to Vygotsky’s Theory of Learning,” Office of Educational Improvement, Medical College of Wisconsin, last modified, June 2022. <https://www.mcw.edu/-/media/MCW/Education/Academic-Affairs/OEI/Faculty-Quick-Guides/Sociocultural-Theory-of-Cognitive-Development.pdf>.

<sup>44</sup> Mayumi Adachi, “The Role of the Adult in the Child’s Early Musical Socialization: A Vygotskian Perspective,” *The Quarterly Journal of Music Teaching and Learning* 5, no.3 (Fall 1994): 27-28. [www.usr.rider.edu/~vrme/v16n1/volume5/visions/fall4](http://www.usr.rider.edu/~vrme/v16n1/volume5/visions/fall4).

<sup>45</sup> *Ibid.*, 31.



pianist. Duets were initially a respite from the drudgery of technical exercises but evolved into a treasured and enjoyable aspect of his musical development.<sup>46</sup> The author noted that finding a “respectable and modest amateur pianist” with whom to perform should not impede students searching for duet partners (but did lament that violinists may have a more difficult task securing a partner).<sup>47</sup> Brennecke suggested duets as a mechanism for studying important symphonic works of classical composers through transcriptions for two pianists, and provided a chronologically organized sample of available original works and transcriptions.

In her study of Cypriot secondary school music teachers and students, Hadjikou suggested that young students may learn best during group work. She touted the potential benefits of students performing duets together: “These basic principles include... shared goals, sharing ideas, discussing and supporting each other’s learning thus constructing new understandings.”<sup>48</sup> The Cypriot music curriculum requires students to take on some of the modeling roles traditionally held by the teacher. Student perception of peer modeling and learning was generally positive: “Peer learning gave [students] the opportunity to know each other better, express their opinions, and work effectively together.”<sup>49</sup> In a separate study, Hadjikou found that secondary school (year 7) students often dropped out of music classes.

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<sup>46</sup> Ernest Brennecke, Jr., “The Amenities of Duet Playing,” *The Musical Quarterly* 12, no. 4 (October 1926): 535-537. [https://www.jstor.org/stable/738338?saml\\_data=eyJzYW1sVG9rZW4iOiIxMjI3OWVmNy0zM2ExLTQwNGItYjVjZS0zZTJhYzA0M2E3MGIlLCJpbmN0aXR1dGlvbkklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=1](https://www.jstor.org/stable/738338?saml_data=eyJzYW1sVG9rZW4iOiIxMjI3OWVmNy0zM2ExLTQwNGItYjVjZS0zZTJhYzA0M2E3MGIlLCJpbmN0aXR1dGlvbkklkcyI6WyJjNGZjMjNmMC01MDQzLTRiOWMtYjgzNS0wZTBkZDBhMDA2MjMiXX0&seq=1).

<sup>47</sup> Brennecke, “The Amenities,” 535-537.

<sup>48</sup> Hadjikou, “Experiential Learning,” 404.

<sup>49</sup> *Ibid.*, 410.

However, increased opportunities for cooperative experiential learning, whether with peers or professionals, may motivate some students to remain in music.<sup>50</sup>

Immerman suggested student duets as a component of lessons for piano students of all ages: “My adult students love the partner lessons as much as my school-aged students.”<sup>51</sup> She recommended pairing students with similar strengths (e.g., attention to detail and strong sightreading) or similar weaknesses (e.g., rhythmic instability). The article advised teachers structuring lessons to accommodate extra time for duets. Cellist, composer, and researcher Nora A. Rife was a member of a group of researchers who investigated children’s satisfaction with private instrumental music lessons. The findings of the researchers’ 2001 study indicated that students enjoyed performing duets with their teachers regardless of instrument, student age, or gender. Rife et al. described duets as a way to incorporate more playing into lessons (also an indicator of higher lesson satisfaction) and an opportunity for teachers to model.<sup>52</sup>

One of the potential benefits of teacher/student duets within private lessons may be that students have an opportunity to experience an ideal model of sound and style. Roseanne Kelly Rosenthal, Vandercook College of Music President, conducted a study of four different modeling philosophies and their effects on advanced students’ performance. Participants in the study, 44 graduate and undergraduate Vandercook music majors on various instruments, were tasked with learning a piece of music through one of four instructional techniques: verbal instruction alone,

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<sup>50</sup> Hadjikou, “Students’ Motivation to Engage in Music Lessons: The Cypriot Context,” *Research Studies in Music Education* 44, no. 2 (July 2022): 416. <https://doi.org/10.1177/1321103X20985302>.

<sup>51</sup> Immerman, “Partner Lessons,” 76.

<sup>52</sup> Nora A. Rife, Zachary M. Schnek, Jennifer L. Lauby and Leah Blumburg Lapidus, “Children’s Satisfaction with Private Music Lessons,” *Journal of Research in Music Education*. 49, no. 1 (Spring 2001): 29. <https://www.jstor.org/stable/3345807>.

model only, model combined with verbal instruction, and self-guided practice.<sup>53</sup> Rosenthal's findings suggested modeling is an effective tool for training advanced students and may be more effective than verbal instruction: "Direct modeling, without any added verbiage, may be most effective in helping a student perform accurately. If the teacher chooses to provide a verbal explanation, it may be most effective if it is in conjunction with a direct model."<sup>54</sup>

While many teachers utilize duets in individual lessons, the medium may not be universally considered a vital component of instrumental music pedagogy by private teachers. In his study of conservatory instrumental teachers, David Purser, head of Brass and Orchestral Studies at the Birmingham Conservatoire, queried study participants as to which teaching techniques they preferred: core repertoire and syllabus-based materials, demonstration, teaching, listening, and self-analysis, or other. The teachers provided diverse answers to the question, particularly on demonstrating for students or performing duets with them. While some teachers recommended and utilized duets and demonstrations in their lessons, others found it to be "a tricky concept. Unless you can give your best, you don't set a good example. That would mean warming up, psyching up, and probably wasting a good reed."<sup>55</sup> Another study participant referred to modeling as "the enemy of thinking."<sup>56</sup>

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<sup>53</sup> Roseanne Kelly Rosenthal, "The Relative Effects of Guided Model, Model Only, Guide Only, and Practice Only Treatments in the Accuracy of Advanced Musical Performance" *Journal of Research in Music Education* 32, no. 4 (Winter 1984): 2. 267. <https://www.jstor.org/stable/3344924>.

<sup>54</sup> *Ibid.*, 272.

<sup>55</sup> David Purser, "Performers as Teachers: Exploring the Teaching Approaches of Instrumental Teachers in Conservatoires," *British Journal of Music Education* 22, no. 3 (October 2005): 295. <https://doi.org/10.1017/S0265051705006546>.

<sup>56</sup> *Ibid.*

### Teacher and Student Perceptions

Canadian musician and public-school music teacher Robert Hrabluk evaluated the perceptions of professional music teachers, both vocal and instrumental, regarding the viability of online music lessons. Each participant in the study agreed that listening to student concerns and involving them in the learning process was vital to the success of online instruction. While general technology issues and time commitments required for online teaching were common complaints, latency issues preventing teachers from performing simultaneously with students were cited by all study participants as a major shortcoming of online lessons.<sup>57</sup> One of the teachers listed solving latency issues as “without a doubt, the greatest asset to what you can do when you’re teaching someone online.”<sup>58</sup>

Student perceptions may serve as a valuable source of information regarding the effectiveness of utilizing duets within private music lessons. Positive student perception of the enjoyability and utility of duets in private music lessons may inform teachers as to more effective teaching strategies within private lessons. Geoffrey Lowe, Research Fellow within the Centre of Excellence for the Digital Child at Curtin University in Perth, Australia, observed that students often drop out of the study of music or other academic subjects because they perceive the relationship with their instructor to be impersonal or because they perceive the teaching techniques being utilized by their teachers as being ineffective or inappropriate.<sup>59</sup> In his study of

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<sup>57</sup> Robert Hrabluk, “Teaching Presence in Private Online Music Lessons,” *The Canadian Music Educator* 64, no. 4 (2023): 23. <https://www.proquest.com/docview/2830355997?accountid=12085&pq-origsite=summon&forcedol=true>.

<sup>58</sup> *Ibid.*, 26.

<sup>59</sup> Geoffrey Lowe, “Lessons for Teachers: What Lower Secondary School Students Tell Us about Learning a Musical Instrument,” *International Journal of Music Education* 30, no. 3 (June 2012): 229. <https://journals.sagepub.com/doi/epub/10.1177/0255761411433717>.

the tendency of Australian secondary school students to withdraw from instrumental music classes, Lowe discovered that students perceived duet playing as an enjoyable facet of effective lessons.<sup>60</sup> Based on his findings of student perceptions, Lowe recommended that teachers “can contribute to affirming [student] competence beliefs through the greater use of small ensembles.”<sup>61</sup>

Researchers have undertaken qualitative analyses of teacher perceptions in other studies of private music lessons. Leon R. de Bruin, a researcher from The Conservatorium of Music at The University of Melbourne, explored teacher perceptions of student feedback as “an interactive process of teaching and learning.”<sup>62</sup> Australian researchers at Griffith University, Gemma Carey and Catherine Grant, examined teacher and student perspectives of the practices and possibilities of private music lessons and found that while both teachers and students agreed that private lessons were valuable, the two groups differed on the effectiveness of particular pedagogical techniques.<sup>63</sup>

Dainora Daugvilaite, a researcher and faculty member at Trinity Laban Conservatoire of Music and Dance in London, explored the perceptions of beginning and intermediate music students, teachers, and parents regarding their satisfaction with online instrumental lessons as an option to in-person lessons. The findings suggested that while several teachers reported online teaching as effective as in-person instruction, parents and students preferred in-person

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<sup>60</sup> Lowe, “Lessons for Teachers,” 236.

<sup>61</sup> *Ibid.*, 240.

<sup>62</sup> Leon R. de Bruin, “Feedback in the Instrumental Music Lesson: A Qualitative Study,” *Psychology of Music* 51, no. 4 (July 2023): 1260. <https://journals.sagepub.com/doi/abs/10.1177/03057356221135668>.

<sup>63</sup> Gemma Carey and Catherine Grant, “Teacher and Student Perspectives on One-to-One Pedagogy: Practices and Possibilities,” *British Journal of Music Education* 32, no. 1 (March 2015): 17-19. <https://doi.org/10.1017/S0265051714000084>.

instruction.<sup>64</sup> One of the drawbacks cited by study participants was the inability of students and teachers to perform duets.<sup>65</sup> Teachers participating in the study devised alternate methods for allowing students to experience ensemble music making, including utilizing a pre-recorded accompaniment or increasing the amount of demonstration and modeling during the lessons. Despite these accommodations, teachers reported missing making music in real-time with their students during lessons.<sup>66</sup>

### Conclusion

An abundance of available research has investigated the benefits of duets as a pedagogical tool, including within the trumpet repertoire. Existing research has considered the benefits of duets within specific instrument studios and for students of various ages or ability levels. Research has provided data regarding teacher and student perceptions of music education generally and insights into perceptions of duet utilization within lessons. This research project sought to provide data augmenting the limited research investigating trumpet duets within the college trumpet studio. Exploring the perceptions of this specific cohort of subjects may improve pedagogical techniques for college trumpet teachers and learning outcomes for their students. An extensive catalog of existing duet literature (see Appendix B), including indications of duets currently utilized by South Carolina college trumpet teachers, may also expand the repertoire and pedagogical opportunities. The data collected may expand the academic understanding of college

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<sup>64</sup> Dainora Daugvilaite, "Exploring Perceptions and Experiences of Students, Parents and Teachers on Their Online Instrumental Lessons," *Music Education Research* 23, no. 2 (March 2021): 181. <https://www.tandfonline.com/doi/epdf/10.1080/14613808.2021.1898576?needAccess=true&role=button>.

<sup>65</sup> *Ibid.*, 183.

<sup>66</sup> *Ibid.*, 188.

trumpet teacher and student perception of duets' musical, technical, and emotional benefits within the context of private lessons.

## Chapter 3: Methodology

### Introduction

Previous research investigated teacher perceptions regarding the effectiveness of duets in piano and violin lessons. Still, little research exists into the perception of the effectiveness of duets within private collegiate trumpet lessons. Following is an overview of the research design and research questions utilized to explore teacher perceptions of the effectiveness of duets within collegiate trumpet lessons. The overview culminates with discussions of the researcher's role, participants, settings, instrumentation, procedures, and data analysis.

### Design

The researcher selected a qualitative survey research design in order to explore and develop “a general, abstract theory of a process, action or interaction grounded in the views of the participants.”<sup>1</sup> Patrik Aspers, a sociologist at The University of Uppsala (Sweden), and Ugo Corte, a sociologist at The University of St. Gallen (Switzerland), explained that while quantitative research is often employed when studying a property that numbers can measure, qualitative research “centers on understanding processes, experiences, and the meanings people assign to things.”<sup>2</sup> The qualitative survey research method chosen was experiential research.

Hadjikou noted that experiential learning emphasizes active rather than passive learning:

... the learner must be able to reflect on the experience, have analytic skills to conceptualize the experience and have decision-making and problem-solving skills so that he or she can use new ideas acquired through an experience. In order to complete experiential learning tasks, students need to find out what they know, what they do not know and how they can complete the tasks. In this way, students have to reflect on their

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<sup>1</sup> Creswell and Creswell, *Research Design*, 13.

<sup>2</sup> Patrik Aspers and Ugo Corte, “What is Qualitative in Qualitative Research,” *Qualitative Sociology* 42, no. 2 (February 2019). 145-146, <https://doi.org/10.1007/s11133-019-9413-7>.



prior learning, transfer their prior learning to new contexts and learn how to master new skills.<sup>3</sup>

Qualitative analysis was appropriate because the research focus was teacher perception of the effectiveness of duets rather than a numerical analysis of the number of teachers utilizing duets or a particular duet over another as part of their curriculum. Data was collected through a cross-sectional survey to generalize from a sample to a population.<sup>4</sup> Yoon and Uliassi listed the major responsibilities of the qualitative researcher as “data collection, interpretation and presentation.”<sup>5</sup> In keeping with traditional qualitative research as described by Creswell and Creswell, data was collected by the researcher through survey instruments designed by the researcher rather than instruments designed by another researcher.<sup>6</sup>

Researchers have employed qualitative analysis of teacher perception in other studies of private music lessons. Leon R. de Bruin, a researcher from The Conservatorium of Music at The University of Melbourne, explored teacher perceptions of student feedback as “an interactive process of teaching and learning.”<sup>7</sup>

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<sup>3</sup> Hadjickou, “Experiential Learning,” 403.

<sup>4</sup> Creswell and Creswell, *Research Design*, 12.

<sup>5</sup> Bogum Yoon and Christine Uliassi, “‘Researcher-As-Instrument’ in Qualitative Research: The Complexities of the Educational Researcher’s Identities,” *The Qualitative Report* 27, no. 4 (2022): 1088. <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/researcher-as-instrument-qualitative-research/docview/2649317973/se-2?accountid=12085>.

<sup>6</sup> *Ibid.*, 181.

<sup>7</sup> Leon R. de Bruin, “Feedback in the Instrumental Music Lesson: A Qualitative Study,” *Psychology of Music* 51, no. 4 (July 2023): 1260. <https://journals.sagepub.com/doi/abs/10.1177/03057356221135668>.

### **Role of the Researcher**

Nectaria Karagiozis, a researcher at The University of Ottawa, encouraged persons who initiate qualitative studies to consider their personal experiences and histories affecting their accountability as researchers.<sup>8</sup> Motivation for this project was grounded in the researcher's experience with duets as a trumpet student and trumpet teacher. Duets constitute a significant and diverse segment of the existing trumpet repertoire (see Appendix B). This research project may contribute to the body of knowledge regarding teacher perceptions of the effectiveness of duets as a pedagogical technique and an enjoyable facet of college trumpet lessons.

The researcher shared a working collegial relationship with several trumpet teachers at colleges and universities in South Carolina, but did not visit any campuses or hold face-to-face meetings with teachers during this study. Researcher bias toward the assumption that duets are effective teaching tools and an enjoyable component of trumpet lessons at all levels was not communicated to the study participants.

### **Research Questions and Sub-Question**

**RQ1:** How do college teachers perceive duets as a tool for developing performance skills during private trumpet lessons?

**RQ2:** How do college trumpet teachers perceive duets as an enjoyable facet of lesson curriculum?

**RSQ1:** What existing trumpet duets do college teachers perceive as well suited for use in the private studio with students of various ages and skill levels?

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<sup>8</sup> Nectaria Karagiozis, "The Complexities of the Researcher's Role in Qualitative Research: The Power of Reflexivity," *International Journal of Interdisciplinary Educational Studies* 13, no. 1 (April 2018): 25. <https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=b0f3642a-dc8a-4b6c-a90e-652fe0f3fc04%40redis>.

## Hypotheses

**H1:** College teachers may perceive duets to be an effective means of teaching performance skills within the context of private trumpet lessons.

**H2:** College trumpet teachers may find duets to be an enjoyable facet of private lesson curriculum.

## Participants

Trumpet teachers at South Carolina colleges and universities participated in this study. College trumpet teachers were chosen as study participants due to their pre-existing experience and expertise in music, pedagogy, and trumpet repertoire. University of Michigan researcher Karen Staller encouraged qualitative researchers to purposefully sample from a pool of knowledgeable participants regarding the topic being studied: “The logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information-rich cases are those from which we can learn a great deal about issues of central importance to the purpose of the inquiry.”<sup>9</sup> The researcher determined the number of potential study participants by investigating the population of colleges in the state of South Carolina; the number of colleges totaled 60, including 15 technical schools, three medical schools, two law schools, and The Citadel.<sup>10</sup> The researcher eliminated technical colleges and other schools with no music programs from consideration through information found online at MusicColleges.com and

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<sup>9</sup> Karen M. Staller, “Big Enough? Sampling in Qualitative Inquiry,” *Qualitative Social Work* 20, no. 4 (2021): 898. doi.org/10.1177/14733250211024516.

<sup>10</sup> “SC Colleges and Universities,” SC Education, SCIWAY, accessed July 13, 2023, <https://www.sciway.net/edu/colleges/alphalist.html>.

MyFuture.com.<sup>11</sup> Information regarding college music programs within South Carolina was also collected from the South Carolina Band Directors Association website.<sup>12</sup> To ensure the largest possible sample size of study participants, the researcher contacted individual colleges with websites that did not specifically designate a trumpet teacher. Nineteen colleges in South Carolina fulfilled the requirement of offering trumpet lessons as part of their curriculum. The researcher's institution was eliminated, leaving a remaining population of eighteen colleges and universities eligible for study participation.

Potential study participants were contacted initially through school email addresses utilizing the recruiting form (see Appendix H) in September 2023. Teachers who responded to the recruiting form completed a consent document (see Appendix I) before accessing the survey instrument. Potential participants who did not respond to the initial contact were sent a follow-up request in early October 2023, including the attached original recruiting form. An additional email in late October included personalized notes to the potential respondents requesting their expertise and research assistance. Thirteen of the seventeen study population teachers responded to the research requests and submitted completed surveys.

No demographics of individual study respondents appeared in the study results. Teachers' names and the institution with which they were affiliated allowed the researcher to track participation. All participants were eighteen years or older. Subsequently, the Liberty University Institutional Review Board required no parental consent (See Appendix F).

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<sup>11</sup> "Music Schools in South Carolina," Music Colleges, accessed August 20, 2023. <https://music-colleges.com/south-carolina>; "College," MyFuture.com, accessed August 20, 2023. [myfuture.com/search/results/college?utf8=✓&q=&cip\\_title=music&state1=40](https://myfuture.com/search/results/college?utf8=✓&q=&cip_title=music&state1=40).

<sup>12</sup> "Bands," South Carolina Band Directors Association, accessed August 20, 2023. <https://www.bandlink.org/?s=&bcat=public-college&post-type=band>.

## Setting

Nineteen colleges and universities in South Carolina employ one or more trumpet teachers and offer trumpet lessons as a curriculum component (see Appendix J). The institution that employs the present researcher was excluded from the study, bringing the total population of schools to eighteen. One of the colleges in South Carolina currently employs two trumpet teachers, and two trumpet teachers each serve on the faculty of two institutions, bringing the total number of distinct trumpet teachers available as study participants to seventeen. Study participants were recruited through an online recruitment letter sent to all college and university trumpet teachers in South Carolina (see Appendix G). The population of schools examined for this project included both public research universities and private liberal arts colleges. The participating colleges and universities represent student bodies ranging from less than 1,000 to over 20,000 students.

The decision to examine college and university trumpet studios solely within South Carolina limited the number of potential study participants. Staller argued that, while quantitative research may involve random test subjects chosen from within a larger population, the purpose of qualitative research is different: “Purposeful sampling [within qualitative research] demands that the researcher exercise their best judgment by intentionally inviting those people or selecting locations, documents or artifacts, which can accomplish these tasks.”<sup>13</sup> Creswell and Creswell reasoned that finding the appropriate sample size for a research study is not an exact science:

In survey research, investigators sometimes choose a sample size based on selecting a fraction of the population (say, 10%) or selecting a sample size that is typical based on

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<sup>13</sup> Staller, “Big Enough?” 899.

past studies. These approaches are not optimal; instead, sample size determination should be based on your analysis plans.<sup>14</sup>

Limiting participating schools to colleges and universities within South Carolina may determine the study's accuracy and the generalization of the results beyond college and university trumpet teachers and students. Evan Morris, Instructor Emeritus in the Department of Sociology and Social Studies at The University of Regina, warned researchers, "There is a limit to the accuracy you can achieve when dealing with small populations."<sup>15</sup> Morris explained that an accuracy resolution of 95% for a study of a small population requires collecting data from all, or nearly all, members of the population.<sup>16</sup> Thirteen of the seventeen trumpet professors at South Carolina universities responded to requests to participate in this study, a participation rate of 76.47%. The participation rate, examined through a desired Confidence Level of 95%, produced a margin of error of 11.53%, indicating a probability of 95% that surveyed values were within 11.53% of the real values.<sup>17</sup>

Generalization is the process by which researchers strive to "generalize from particulars to broader constructs or theory."<sup>18</sup> The decision to utilize online surveys may limit the researcher's ability to "probe or clarify participant responses... which can result in data from

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<sup>14</sup> Creswell and Creswell, *Research Design*, 151.

<sup>15</sup> Evan Morris, "Sampling from Small Populations," Department of Sociology and Social Studies, University of Regina, July 4, 2004, <https://uregina.ca/~morrisev/Sociology/Sampling%20from%20small%20populations.htm>.

<sup>16</sup> Morris, "Sampling from Small Populations."

<sup>17</sup> "Sample Size Calculator," Calculator.net, last modified November 24, 2023, <https://www.calculator.net/sample-size-calculator.html>.

<sup>18</sup> Denise F. Polit and Cheryl Tatano Beck, "Generalization in Quantitative and Qualitative Research: Myths and Strategies," *International Journal of Nursing Studies* 47 (2010): 1453. <https://www.sciencedirect.com/science/article/pii/S0020748910002063?via%3Dihub>.

those questions being cryptic or vague to the researcher.”<sup>19</sup> The findings may not be generalizable beyond the college trumpet studio but may still offer valuable repertoire and pedagogy information to trumpet teachers and students at all levels.

### **Instrumentation**

Online digital surveys allowed for the collection and assimilation of participant responses and data. The surveys investigated and measured college trumpet teacher perceptions of the effectiveness of duets within college trumpet lessons. Surveys were disseminated during the early segment of the 2023 Fall semester through university email. The researcher maintained the confidentiality of demographic responses, and survey responses will be destroyed five years after the completion of the study.<sup>20</sup> Quotations by study participants presented within the final document appeared pseudonymously.

Pew Research emphasized the importance of creating practical and probing survey questions: “Perhaps the most important part of the survey process is the creation of questions that accurately measure the opinions, experiences and behaviors of the public.”<sup>21</sup> Teacher surveys consisted of fifteen questions, five of which were comprised of multiple elements. The surveys were designed to be completed in approximately ten to fifteen minutes. Diverse question classes, including demographic, dichotomous, Likert scale, and open-ended questions, captured data of as many types as possible.

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<sup>19</sup> “Qualitative Study Design,” Library Guides, Deakin University, last updated August 16, 2023, <https://deakin.libguides.com/qualitative-study-designs/surveys>.

<sup>20</sup> Creswell and Creswell, *Research Design*, 96.

<sup>21</sup> “Writing Survey Questions,” Our Methods, Pew Research Center, Accessed August 20, 2023. [Pewresearch.org/our-methods/u-s-surveys/writing-survey-questions/](https://www.pewresearch.org/our-methods/u-s-surveys/writing-survey-questions/).

The three demographic questions (questions #1, #2, and #3) within the teacher survey served to assist the researcher with maintaining accurate records of survey responses (See Appendix A). An example of a demographic question found within the teacher survey is question #3: “How many college trumpet students do you teach each week?” The researcher kept demographic information confidential and did not publish potentially identifying information within the final study. Each of the three dichotomous “yes or no” questions (questions #8, #9, and #10), included follow-up open-ended questions. An example of a dichotomous question from the teacher survey is Question #8: “Do you utilize duets when introducing or teaching piccolo trumpet?” An open-ended question regarding specific duets utilized supplemented that dichotomous question. Two Likert scale questions appeared in the survey (Questions, #14 and #15). Seung Youn Chyung, a researcher at Boise State University, described the Likert scale as “a four-point psychometric scale for measuring a series of attitude-related propositions... one of the most popular response scales used in survey design.”<sup>22</sup> Question #14 of the teacher survey is a Likert scale question specifically examining the teachers’ perception of the effectiveness of duets within the context of a college trumpet lesson: “On a scale of 1 to 4 (4 being “Very effective”), how effective do you consider duets to be as a component of college trumpet lessons?” Most questions within the teacher survey, including four stand-alone questions and nine supplemental inquiries, were open-ended. Open-ended questions allow respondents to answer freely without a set template of suggested replies.<sup>23</sup> The open-ended questions within the survey allowed teachers to share their experience and expertise with the researcher. An example

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<sup>22</sup> Seung Youn Chyung, et al., “Evidence-Based Survey Design: The Use of a Midpoint on the Likert Scale,” *Performance Improvement* 56, no. 10 (November/December 2017): 15. <https://doi.org/10.1002/pfi.21727>.

<sup>23</sup> Kate Williams, “Open-Ended Questions: Why You Need Them and Examples,” SurveySparrow, March 8, 2022, [surveysparrow.com/blog/open-ended-questions/](https://surveysparrow.com/blog/open-ended-questions/).



of an open-ended question in the teacher survey is question #12: “Do you have any comments about utilizing duets as a component of college trumpet lessons?”

### **Procedures**

Creswell and Creswell cautioned researchers not to forego applying for and acquiring approval for any research projects from the appropriate Institutional Review Board (IRB): “IRB committees exist on campuses because of federal regulations that provide protections against human rights violations.”<sup>24</sup> The process of seeking approval from the Liberty University IRB began in March 2023. Official IRB approval was granted on April 28, 2023 (See Appendix F), along with an exemption from further review due to the nature of researcher interaction with participants and participant involvement in the project being limited to “Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior.”<sup>25</sup>

Once IRB approved the project, the researcher contacted potential study participants through email utilizing the Recruitment Form (see Appendix H). The trumpet teachers who agreed to participate completed a digital Consent Form (see Appendix I), which granted access to the survey instrument (see Appendix A). The researcher collected and analyzed respondent data during October and November 2023.

### **Participants**

The participants for this study were selected using purposeful sampling from an initial pool of approximately twenty-one colleges and universities within South Carolina that offer

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<sup>24</sup> Creswell and Creswell, *Research Design*, 91.

<sup>25</sup> See Appendix F: Institutional Review Board Approval.

courses in music and a final pool of eighteen colleges and universities (excluding the researcher's institution) that provide private trumpet instruction. Lawrence Palinkas of the School of Social Work at The University of Southern California led a group of researchers who defended purposeful sampling in qualitative research as a method for making the most of limited resources: "[Purposeful sampling] involves identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest."<sup>26</sup> Palinkas et al. reinforced the advantages of purposeful sampling by noting that study participants chosen purposefully often possess "availability and willingness to participate, and the ability to communicate experiences and opinions in an articulate, expressive, and reflective manner."<sup>27</sup>

### **Recruitment**

Recruitment was conducted during the Fall 2023 semester. Initial contact with potential study participants consisted of an IRB-approved Recruitment Form (See Appendix H). The recruitment form contained links for college trumpet teachers providing access to Consent Documents (See Appendix I). Study participants were all eighteen years or older, which eliminated the necessity for parental consent. The consent documents included language disclosing that potentially identifiable information would be requested from participants, including non-institutional email addresses for participants wishing to receive data after the study. However, the consent document assured participants the researcher would keep

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<sup>26</sup> Lawrence A. Palinkas, et al., "Purposeful Sampling for Qualitative Data Collection and Analysis in Mixed Method Implementation Research," *Adm Policy Mental Health* 42, no. 5 (September 2015): 534, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4012002/>.

<sup>27</sup> *Ibid.*, 534.

identifying data confidential. Respondents who signed the consent documents affirming their willingness and eligibility to participate gained access to the survey instruments. Creswell and Creswell encouraged researchers to avoid exploiting participants by offering reciprocal benefits to participants, such as offering them “a small reward for participating, sharing the final research report, or involving them as collaborators.”<sup>28</sup> All participants were allowed to request a copy of the final research report as compensation for providing their expertise and perceptions to the project.

## **Data Collection and Analysis**

### Data Collection

Study participants each completed a survey (see Appendix A) distributed through Google Forms, which was accessible after completion of an electronically delivered Consent Document. Creswell and Creswell emphasized several forms of qualitative data collection, including emerging methods, open-ended questions, interview data, text and image analysis, and interpretation of themes and patterns.<sup>29</sup>

Spreadsheets embedded within the Google Forms program collected survey responses. Though some personal demographic information was requested within the survey, the researcher kept all potentially identifiable information confidential. The Center for Bioethics at Columbia University warned of the potential dangers of carelessly handling confidential information:

A breach of confidentiality violates a person’s rights and poses a risk of dignitary harm to the research participant, ranging from social embarrassment and shame to stigmatization

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<sup>28</sup> Creswell and Creswell, *Research Design*, 94.

<sup>29</sup> *Ibid.*, 16.

and even damage to social and economic status, such as loss of employment and health insurance.<sup>30</sup>

The researcher protected access to digital data through password-enabled files and maintained all printed spreadsheets in a locked office. All research materials were scheduled for destruction five years after the completion of the study.

### Researcher-as-Instrument

Bogun Yoon, a researcher at the State University of New York, Binghamton, and Christine Uliassi of the State University of New York at Cortland, emphasized the importance of the “Researcher-as-Instrument” in qualitative research: “The researcher is a major tool that plays a key role in data collection, interpretation, and presentation. The researcher defines the meaning of data at all stages of the research process.”<sup>31</sup> The researcher should determine which data is relevant for inclusion in the final study—in addition to carrying on the simultaneous procedures of collecting and analyzing data, Creswell and Creswell instructed researchers to winnow data down to several themes rather than try to present all collected data within the final study.<sup>32</sup> The researcher should interpret the findings after coding, analyzing, and organizing as the final step in preparation for presentation. Data interpretation includes “summarizing the findings, comparing the findings to the literature, discussing a personal view of the findings, and stating limitations and future research.”<sup>33</sup>

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<sup>30</sup> “Privacy and Confidentiality,” Current Issues in Research Ethics, Columbia University Center for Bioethics, last updated November 1, 2012, <https://ccnmtl.columbia.edu/projects/cire/pac/foundation/>.

<sup>31</sup> Bogun Yoon and Christine Uliassi, “‘Researcher-As-Instrument’ in Qualitative Research: The Complexities of the Educational Researcher’s Identities,” *The Qualitative Report* 27, no. 4 (2022): 1088. <https://doi.org/10.46743/2160-3715/2022.5074>.

<sup>32</sup> Creswell and Creswell, *Research Design*, 192.

<sup>33</sup> *Ibid.*, 198.

## Coding and Analysis

During the data collection phase, the researcher began analyzing and coding the collected data. Creswell and Creswell recommended a five-step plan for analyzing data: organize and prepare the data, read or look at all the data, start coding all the data, generate a description and themes, and represent those descriptions and themes.<sup>34</sup> During the first step, the researcher organized and prepared the data for analysis by cataloging, sorting, and arranging all data into different types. In fulfillment of the second step, the researcher read all data to develop a general impression of the tone and meaning of the collected information.

Coding is the third step in Creswell and Creswell's data analysis process. Stephen Gough and William Scott, researchers in the Department of Education at the University of Bath, reinforced the importance of coding research data: "All researchers need to be able to organize, manage, and retrieve the most meaningful bits of our data. The usual way of going about this is by assigning tags or labels to the data based on our concepts.... This process is usually referred to as coding."<sup>35</sup> Concepts and themes explored in the present study include teacher perceptions of the utility and enjoyment of playing duets within private lessons, specific skills addressed through duets, obstacles to utilizing duets within private lessons, and specific literature teachers favor.

The fourth step in Creswell and Creswell's blueprint for data analysis is generating a description and themes. Descriptions can be of people, places, or events within a setting. Creswell and Creswell described themes as "ones that appear as major findings in qualitative

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<sup>34</sup> Creswell and Creswell, *Research Design*, 192-194.

<sup>35</sup> Stephen Gough and William Scott, "Exploring the Purposes of Qualitative Data Coding in Educational Enquiry: Insights from Recent Research," *Educational Studies* 26, no. 3 (2000): 339. <https://www.tandfonline.com/doi/epdf/10.1080/03055690050137141?needAccess=true&role=button>.

studies and are often used as headings in the findings section... of a dissertation or thesis.”<sup>36</sup> The major descriptions within the present study are of the group within the study population: college trumpet teachers. The major themes under investigation were teacher perceptions of the utility of duets within lessons, the specific skills teachers addressed through duets, specific repertoire recommended by study participants, obstacles to utilizing duets within lessons, and teacher perceptions of the joy derived from playing duets.

The final step of data analysis was representing the description and themes through narrative passages or visual representations, including charts and graphs. Narrative passage was selected as the primary method of data presentation from open-ended questions regarding teacher perceptions. Prose was also selected as the means for discussing trumpet literature recommendations. Graphs and tables represented data collected from the Likert-scale and multiple-choice questions.

### Validity and Reliability

Phil Coleman, a faculty member in the School of Health, Wellbeing and Social Care at The Open University, noted that validity and reliability were historically associated with quantitative studies but have been more recently applied to qualitative research.<sup>37</sup> Creswell and Creswell described validity as “one of the strengths of qualitative research... based on

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<sup>36</sup> Creswell and Creswell, *Research Design*, 194.

<sup>37</sup> Phil Coleman, “Validity and Reliability within Qualitative Research in the Caring Sciences,” *International Journal of Caring Sciences* 14, no. 3 (September-December 2021): 2041. [http://www.internationaljournalofcaringsciences.org/docs/54\\_goleman\\_special\\_14\\_3.pdf](http://www.internationaljournalofcaringsciences.org/docs/54_goleman_special_14_3.pdf).

determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account.”<sup>38</sup>

The present study exhibited research validity through triangulation and discrepant information. Michael Moon, Associate Professor at the University of the Incarnate Word, explained triangulation as focusing “on obtaining data from multiple sources within a single data collection method to ensure that a more complete perspective is obtained.”<sup>39</sup> All collegiate trumpet teachers in South Carolina received surveys to solicit participation from as many studios as possible. Discrepant information, including data regarding teachers who did not utilize duets and teachers who did not find them effective or enjoyable, appeared both within the literature review in Chapter Two and in the Findings and Discussion within Chapters Four and Five.

Nahid Golafshani, a researcher at The University of Toronto, noted that not all researchers agree as to the appropriateness of reliability as a characteristic of qualitative research:

This relates to the concept of good quality research when reliability is a concept to evaluate quality in quantitative study with the “purpose of explaining” while quality concept in qualitative study has the purpose of “generating understanding”...the concept of reliability is even misleading in qualitative research. If a qualitative study is discussed with reliability as a criterion, the consequence is rather that the study is no good.<sup>40</sup>

Creswell and Creswell argued that assuring reliability within qualitative studies is desirable and attainable. The authors suggested researchers document their methodology carefully, check for mistakes in transcribing data, and ensure codes are specific and do not drift

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<sup>38</sup> Creswell and Creswell, *Research Design*, 199.

<sup>39</sup> Michael D. Moon, “Triangulation: A Method to Increase Validity, Reliability, and Legitimation in Clinical Research,” *Journal of Emergency Nursing* 45, no. 1 (January 2019): 103. <https://www.sciencedirect.com/science/article/pii/S0099176718305889?via%3Dihub>.

<sup>40</sup> Nahid Golafshani, “Understanding Reliability and Validity in Qualitative Research,” *The Qualitative Report* 8, no. 4 (December 2003): 601. <https://nsuworks.nova.edu/tqr/vol8/iss4/6/>.

during the study.<sup>41</sup> Golafshani reinforced that reliability within qualitative research “is a consequence of the validity in a study.”<sup>42</sup>

### Summary

This experiential qualitative survey study examined the perceptions of college trumpet teachers within South Carolina regarding the use of duets as a component within the curriculum of private lessons. This review of methods began with a rationale for, and description of, the qualitative survey methodology design chosen for the study. The discussion continued by describing the researcher’s background and motivations for the study, and the philosophical assumptions influencing the research. The next topics addressed were issues of participants, recruiting, instrumentation, and confidentiality. The methodology explanation culminated in a discussion of data collection, coding, analysis, validity, and reliability.

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<sup>41</sup> Creswell and Creswell, *Research Design*, 201-202.

<sup>42</sup> Golafshani, “Understanding Reliability,” 602.



## **Chapter 4: Findings**

### **Overview**

Teachers have historically utilized duets as a component of the curriculum of private lessons for various musical instruments. Numerous duets available in the trumpet repertoire may be appropriate for study within the structure of college private lessons. This study aimed to investigate college trumpet teachers' perceptions of the effectiveness of duets as a component of private trumpet lessons and to compile a list of available duet literature and duets currently utilized within private college trumpet lessons in South Carolina. Following is a restatement of the research questions and hypotheses, and a discussion and analysis of respondent data.

### **Participants**

Participants were post-secondary trumpet teachers recruited from among the eighteen South Carolina colleges and universities that include private trumpet instruction within their curriculum. Colleges and universities in South Carolina that did not advertise private trumpet instruction among their academic offerings received a Research Assistance Request (see Appendix G). Once schools meeting the criteria of offering private lessons were identified, potential participants were contacted through email via a Recruitment Form (see Appendix H).

Thirteen of the seventeen potential trumpet teachers responded to the survey request, a response rate of 76.47%. Because one of these professors teaches at two institutions, these thirteen professors represent fourteen of the eighteen college and university trumpet studios in the state (77.78%). Nine respondents were male, while four were female. Survey questions #1-3 requested biographical information from teachers, including name (question #1), institution with which they are affiliated (question #2), and studio size (question #3). The researcher utilized this information to maintain records but did not publish biographical information. To maintain

anonymity, the researcher labeled individual respondents as “T1” (Teacher 1), “T2” (Teacher 2), “T3” (Teacher 3),” etc.

### **Research Questions**

The research questions for this study are:

**RQ1:** How do college trumpet teachers perceive duets as a tool for developing performance skills during private trumpet lessons?

**RQ2:** How do college trumpet teachers perceive duets as an enjoyable facet of lesson curriculum?

**RSQ1:** What existing trumpet duets do college teachers perceive as well suited for use in the private studio with students of various ages and skill levels?

### **Hypotheses**

The Hypotheses for this study are:

**H1:** College teachers may perceive duets to be an effective means of teaching performance skills within the context of private trumpet lessons.

**H2:** College trumpet teachers may find duets to be an enjoyable facet of private lesson curriculum.

### **Results**

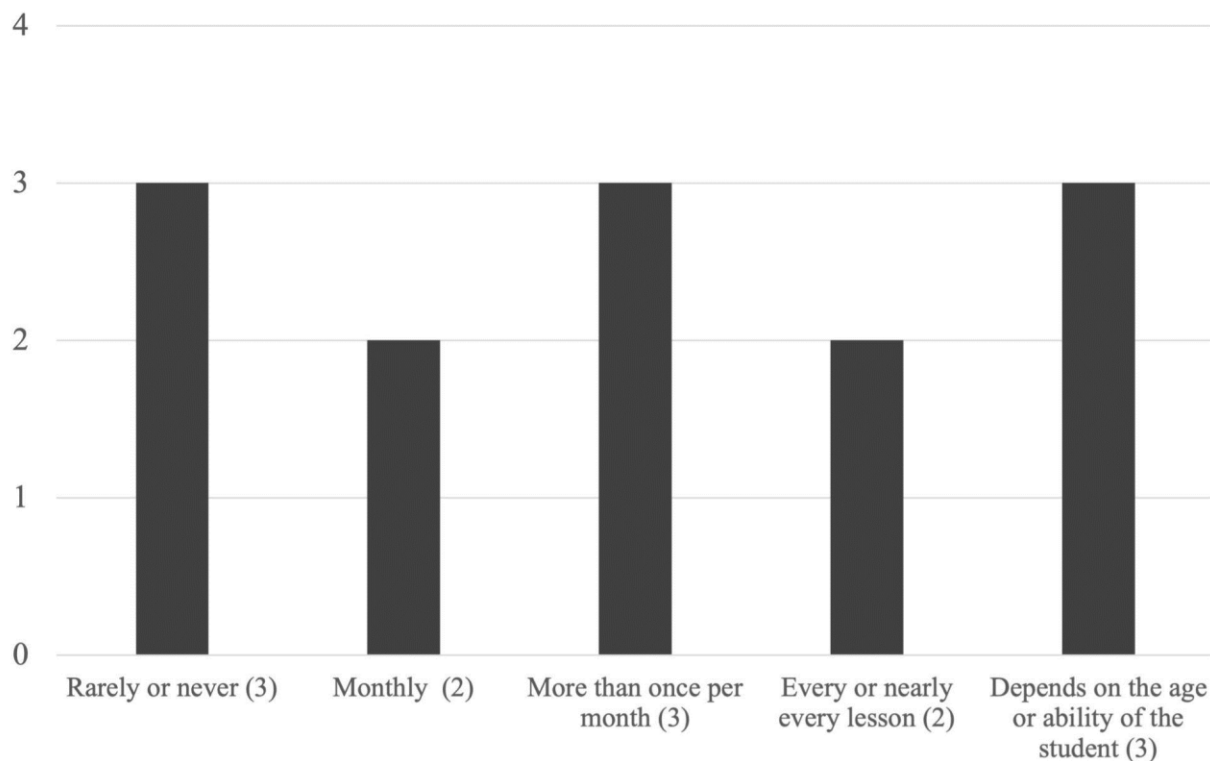
#### Survey Question Responses

**RQ1:** How do college trumpet teachers perceive duets as a tool for developing performance skills during private trumpet lessons?

**H1:** College teachers may perceive duets to be an effective means of teaching performance skills within the context of private trumpet lessons.

Survey questions #4, 9, 10, and 14 investigated teacher perceptions of the effectiveness of duets and the frequency with which teachers employed duets as a component of their private lessons. In response to survey question #4, “How often do you utilize duets as a component of college trumpet lessons?” three respondents answered, “Depends on the age or ability of the student.” In comparison, five respondents reported using duets rarely or once per month, and five reported using duets more than once per month or during nearly every lesson (See Figure 1).

The respondents who reported utilizing duets based on the age or ability of the student stipulated the circumstances under which they utilized duets during lessons. T6, who “rarely or never” utilizes duets as a component of college trumpet lessons, explained, “I do not often use duets with students but will occasionally use them to assess skill level and sightreading abilities.” T2 responded, “Many of my students come from small high schools and are significantly behind in their ability to play at even a high school level.” Five teachers noted that they do not perform duets within lessons more often because they run out of time after practicing etudes, exercises, and jury material. T9, whose duet utilization “depends on the age or ability of the student,” noted that “generally the students are focusing on other fundamentals and their jury requirements.”



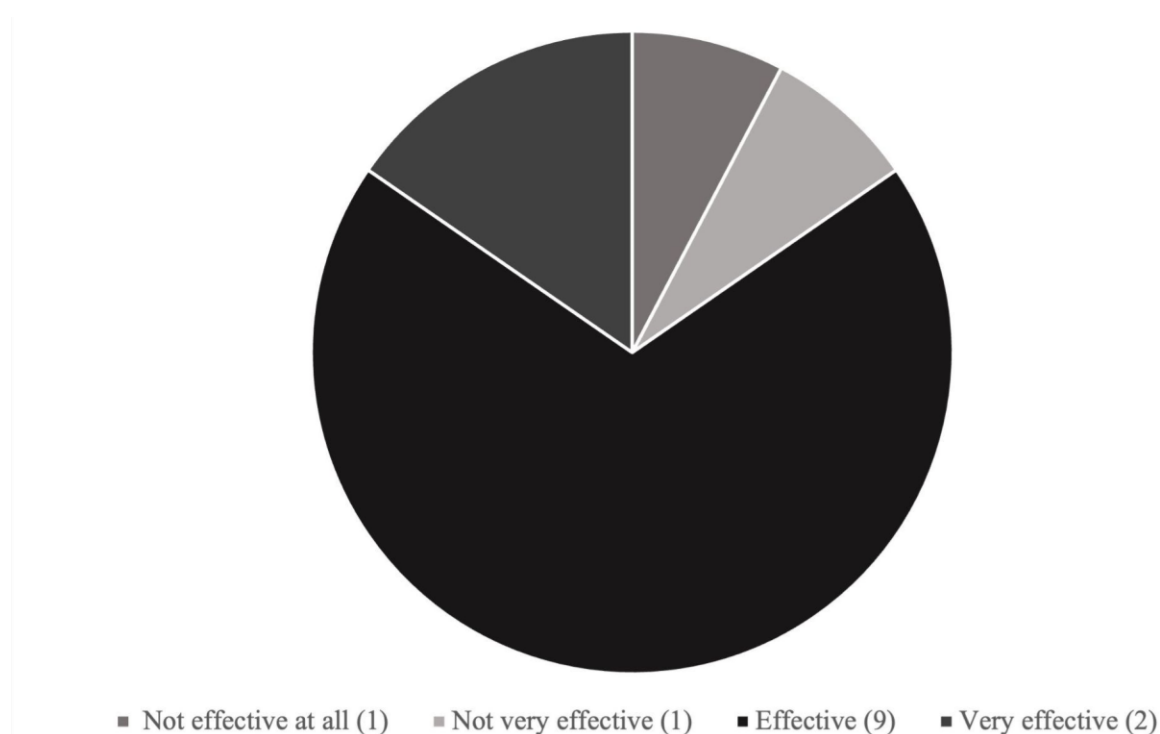
**Figure 1.** Frequency of duets as a component of college trumpet lessons

Survey question #9 examined whether survey participants recommended duets to students as a component of their weekly practice between lessons. Nine respondents indicated that they encourage their students to play duets and perform collaboratively between lessons. Five of the nine teachers recommended the duets in the *Arban Complete Method*, while four recommended the *Voxman Selected Duets*, and three suggested the *Amsden Celebrated Duets*. Other repertoire recommended by teachers for students to perform together between lessons included the duets found within the *St. Jacome Grande Method*, *44 Duos* by Gekker, and the *14 Duets* by Sachs and Alessi (each recommended by one respondent). Respondent T9 lamented that students habitually failed to follow up on recommendations to play duets between lessons, and efforts to encourage them were an “unsuccessful endeavor.”

Survey question #10 investigated teachers’ opinions of programming duets on student recitals. Six respondents answered “yes” to encouraging students to program duets for recital

performance. Some pieces recommended for recital performance included *Dialogue* by Eugene Bozza, *10 Concert Duets* by Anthony Plog, or piccolo trumpet duets by Manfredini or Vivaldi. Two teachers (T6 and T12) also recommended having students explore duet repertoire for trumpet and another instrument, including *Fandango* by Joseph Turrin or *Cousins* by Herbert L. Clarke (both composed for trumpet and trombone).

Survey question #14 asked participants how effective duets are as a component of private trumpet lessons. Of the thirteen responses, nine teachers rated duets as an “effective” component of lessons, while two designated duets as “very effective.” Only one teacher (T3) rated duets as “not very effective,” and only T6 rated duets as “not effective at all” (see Figure 2).



**Figure 2.** Perceived effectiveness of duets as a component of college trumpet lessons according to trumpet instructors

#### Participant Comments on the Effectiveness of Duets

Several respondents commented on the effectiveness of duets within lessons and their rationale for utilizing them or not as part of their curriculum. Respondent T1, who designated

duets as an “effective” aspect of the trumpet lesson curriculum (survey question #14) but rarely performs them with students in lessons, wrote of the timing issues that limit duet utilization:

As we are all pressed for time to establish a solid practice routine, I invest lesson time to double-check their progress, then go through etudes and excerpts prior to solo and jury selections. Time for duets is rarely in my plan. I model during each lesson... we work on trumpet ensemble literature, including some duets, during studio class.

Another respondent (T8), who performs duets with students more than once per month and rated duets as a “very effective” component of trumpet lesson curriculum, wrote that playing duets in lessons “strengthens a student’s confidence level, [and] helps their ability to match pitch, style, articulation, and phrasing.” A third respondent, T10, who rated duets as an “effective” teaching tool and performs duets with students more than once per month, agrees that duets are “a great way to teach listening skills, intonation [and] phrasing.” Study participant T3, who rated duets as “not very effective” and rarely performs them with students, wrote that the restraints of a 30-minute session meant allocating most instructional time for technique and required jury material, “but pretty much no time for duets.”

T6 was the sole survey participant who rated duets as both “not effective at all” and “not at all enjoyable” (survey question 15). This teacher reported rarely or never performing duets with his students. He explained his decision to utilize duets only minimally, if at all:

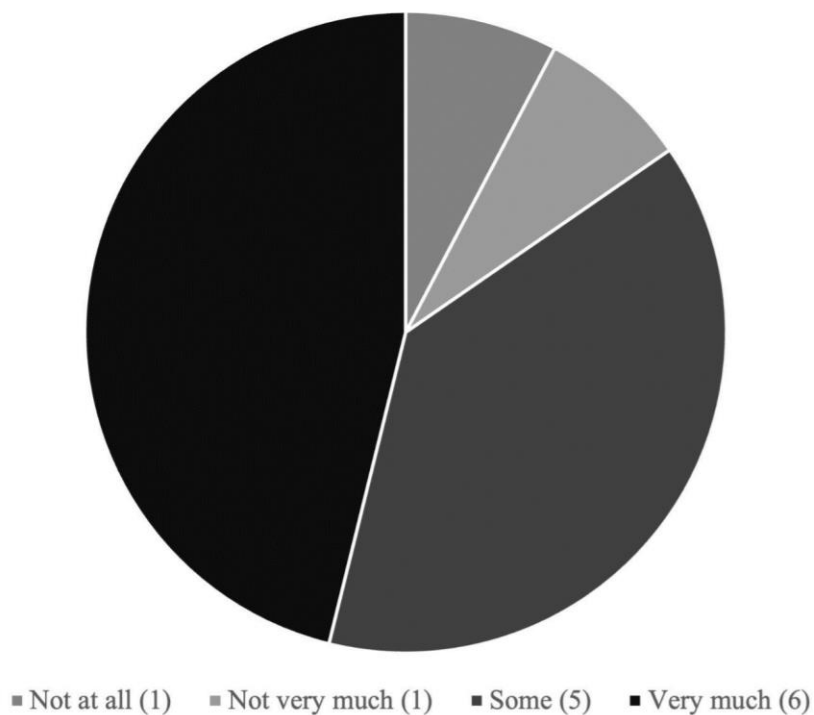
Duets have never been a part of my collegiate education and I’ve never truly incorporated them into any lesson plans for trumpet. They were often seen as a ‘fun’ activity for when I had completed everything my teacher wanted to cover during that lesson. The only duet-like thing we would do would be in the playing of orchestral excerpts together.

**RQ2:** How do college trumpet teachers perceive duets as an enjoyable facet of lesson curriculum?

**H2:** College trumpet teachers may find duets to be an enjoyable facet of private lesson curriculum.

Survey questions #11 and 15 investigated teacher perceptions of their enjoyment of performing with duets during private lessons. Survey question #11 asked teachers to list duets they utilized when playing with students for fun. Several teachers listed jazz-influenced duets, including *Hip to the Blues* by Robbins (cited by two teachers), *Swing Duets* by Paisner, and *Odd Meter Duets* by Gates. Respondent T1 noted his enjoyment at having students bring the duets they have discovered into their lessons. Participant T3 expressed joy at playing Christmas duets throughout the year.

Survey question #15 asked respondents to rate their enjoyment of performing duets with their students during private lessons. Enjoyment of duets may affect whether or how often teachers utilized duets within their lesson curriculum. Eleven of the thirteen survey participants rated the performance of duets as either eliciting “some” or “very much” enjoyment. Only one participant responded that duets provided “not very much” enjoyment (T3), and only one (T6) declared that they enjoyed duets “not at all” (see Figure 3). The final two items of the survey were four-point Likert scale questions. Nine respondents ranked the utility of duets and their enjoyment of performing them equally. Four respondents expressed deriving a higher level of joy from duets with students than pedagogical benefit. However, no respondent ranked the pedagogical benefit of playing duets higher than the enjoyment they experienced playing them with students.



**Figure 3.** Do you enjoy performing duets as part of lessons?

#### Participant Comments on the Enjoyment of Playing Duets with Students

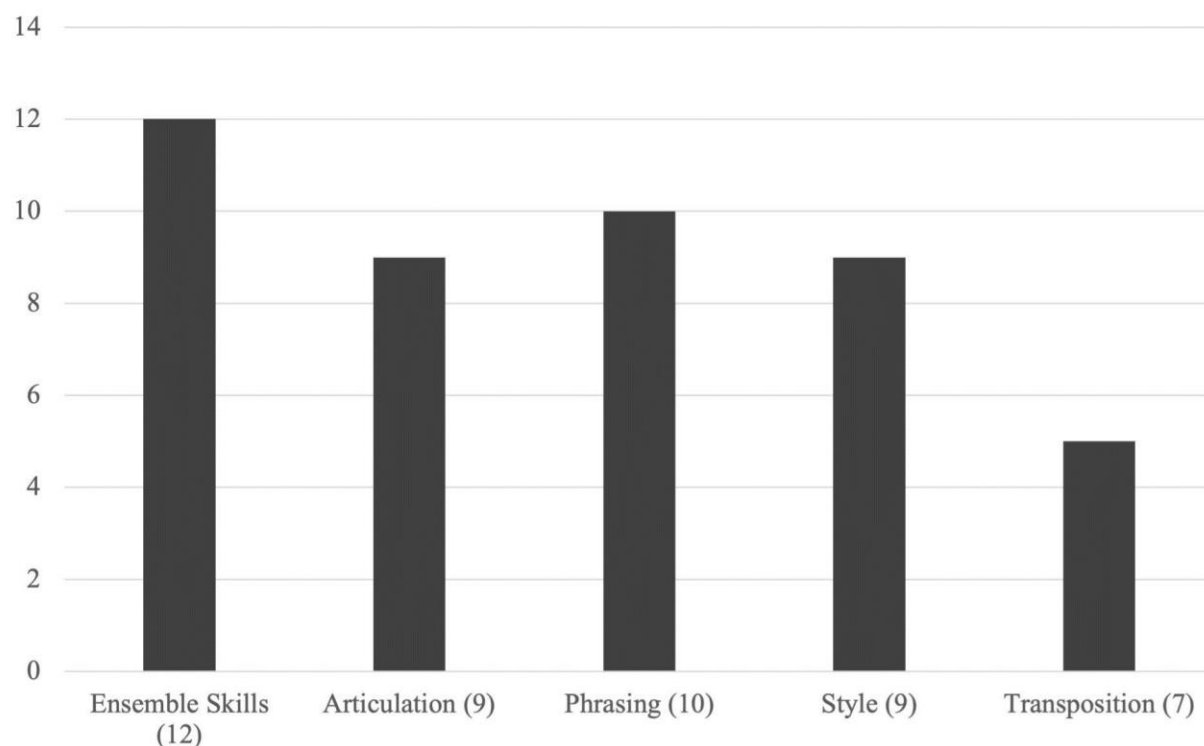
Respondent T11, who described deriving “very much” enjoyment from playing duets with students, commented, “We call duets the desserts of our lessons.” Respondent T1 noted that, though he rarely has time for duets, he enjoys playing them when he can, regardless of genre: “All are fun.” Teacher T11 enumerated two goals when playing duets with students: “relationship building and sightreading growth.”

**RSQ1:** What existing trumpet duets do college students and teachers perceive as well suited for use in the private studio with students of various ages and skill levels?

Survey question #6 asked survey respondents whether they utilized specific duets within college lessons to address ensemble skills (blend, balance, and intonation), articulation, phrasing, style, or transposition (see Figure 4). Question #7 asked participants to list duets they utilized to address specific skills with their students. Twelve of the thirteen participants provided



information for these questions; one of the survey respondents specializes on an instrument other than the trumpet but teaches all brass at his institution and does not perform duets as part of his trumpet lessons.



**Figure 4.** Skills addressed by using duets as a component of lessons

Twelve respondents indicated that they use duets to address ensemble skills (blend, balance, and intonation). The books most often cited as useful for teaching ensemble skills were *The Complete Conservatory Method for Trumpet or Cornet* by Arban (cited by five teachers), *Selected Duets* by Voxman (cited by four teachers), and *44 Duos for Trumpet* by Gekker (cited by three teachers).<sup>1</sup>

Nine teachers reported utilizing duets to address articulation with their students. The three most-cited duets for focusing on articulation were *Selected Duets* by Voxman (5 teachers),

<sup>1</sup> For complete publication information of all participant-recommended literature, see Appendix B.

the *Complete Conservatory Method for Trumpet or Cornet* by Arban (three teachers), and *Celebrated Duets for Two Cornets* by Amsden (three teachers). Teacher T7 offered two options for isolating jazz articulations: *Hip to the Blues* by Robbins and *Bop Duets* by Bower.

Ten respondents verified utilizing duets to address phrasing with their college students. A majority of respondents cited the Arban *Complete Method* as their preferred resource (7 teachers). Two teachers cited the *44 Duos* by Gekker. Other books suggested for the study of phrasing included *Seven Trumpet Duets* by William Presser and the *14 Duets for Trumpet* by Michael Sachs and Joseph Alessi.

Of the nine teachers who indicated duets as a technique for working on style with their students, four cited the duets within Arban's method as their recommended literature. Two teachers (T7 and T11) cited the "10 Concert Duets" found in the *Allen Vizzutti Trumpet Method, Volume 3. Celebrations* by Eddie Lewis and *10 Klezmer Duets* by David McKeown were each proffered by a single participant as potential sources of duet literature for developing style.

Seven respondents specified duets as a technique for teaching transposition. Five of the seven cited the Arban duets as a favored source of transposition material. Also cited were *The Getchell Companion* by Norris (T12) and *Selected Duets* by Vandercook (T4).

Two trumpet teachers (T1 and T10) responded to survey question #8 that they utilize duets for teaching piccolo trumpet. Both respondents preferred employing two-part orchestral excerpts from the works of Handel or Bach, or the *Concerto for Two Trumpets* by Vivaldi or similar concert works, rather than duets found in piccolo methods or other duet books.

### Summary

The hypothesis to Research Question One – College teachers may perceive duets to be an effective means of teaching performance skills within the context of private trumpet lessons –

aligned with the data collected through teacher surveys. Eleven of the thirteen survey participants (84.62%) designated duets as either an “effective” or “very effective” component of the trumpet lesson curriculum. Seven of the thirteen respondents (53.85%) utilize duets with their college students at least monthly, while another three (23.08%) do so depending on the age and ability of the student. A majority of respondents utilized duets to address specific performance skills, including ensemble skills (92.31% of respondents), articulation (69.23%), phrasing (69.23%), style (69.23%), and transposition (53.85%). However, most teachers indicated they do not utilize duets when teaching piccolo trumpet (84.62%).

The survey responses also reinforced the hypothesis of Research Question Two, that college trumpet teachers may find duets to be an enjoyable facet of private lesson curriculum. Eleven of thirteen respondents reported enjoying playing duets with their students “some” or “very much” (84.62%). Only one respondent (T3) answered “not very much,” and only T6 responded that they enjoyed performing duets with their students “not at all.”

Survey respondents enumerated several specific duet resources they utilize within their college private lessons. While many of the books recommended and utilized by participants for duet study are considered standard repertoire (e.g., Arban, Voxman, Gates), some newer and less well-known resources were suggested, including works by Linham and Eisenhauer.

## **Chapter 5: Conclusions**

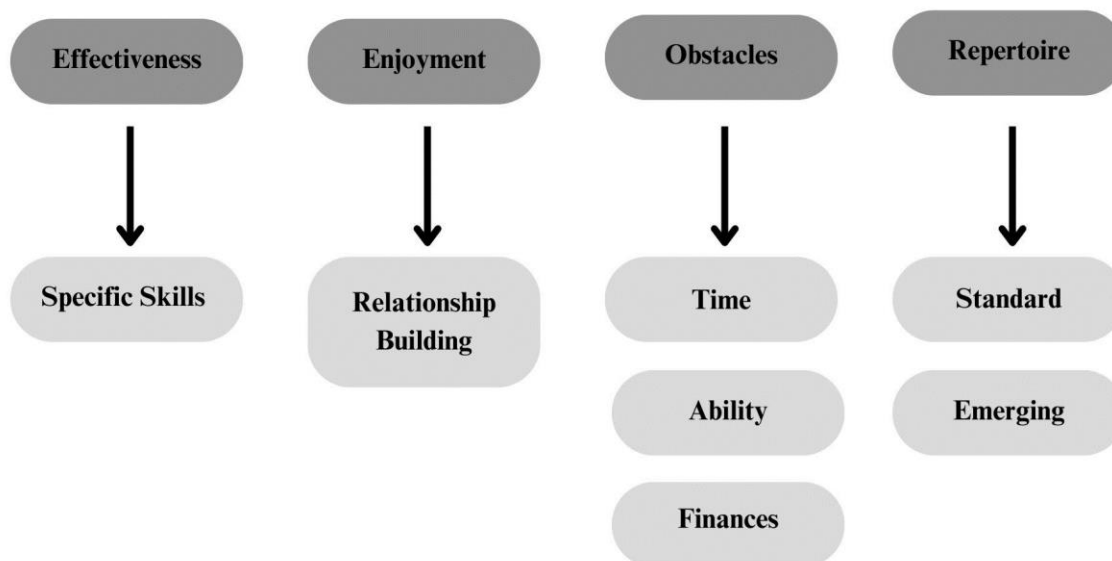
### **Overview**

The purpose of this experiential qualitative survey study was to investigate the perceptions of college trumpet teachers in South Carolina regarding the utility and enjoyment of duets within the framework of private lessons. The goals were to assess teacher perceptions regarding duets within college trumpet lessons and assemble a catalog of repertoire currently utilized within South Carolina college and university trumpet studios within a broader inventory of available duet literature. Following is a summary of the findings based on the themes of teacher perceptions of the effectiveness of duets, teacher perceptions of the enjoyment of performing duets within lessons, obstacles to utilizing duets within private lessons, and repertoire suggestions provided by study participants. The summary will also enumerate implications, limitations, and suggestions for future research.

### **Discussion**

Substantial existing research has examined private music lesson pedagogical techniques, including duets. Previous research explored music teacher perceptions of pedagogical methods and the effectiveness of duets within non-trumpet instrumental lessons. However, little research has analyzed the perceptions of college trumpet teachers regarding the effectiveness of duets as a component of private trumpet lesson curriculum. No previous research has been found that examines teacher perception of the enjoyment of performing duets with students in college trumpet lessons. Finally, no previous study has been found that petitioned college teachers for repertoire they may find effective in teaching specific trumpet performance skills. Four main themes emerged from the survey data: teacher perceptions of the effectiveness of duets, teacher

enjoyment of performing duets with students during lessons, obstacles to utilizing duets as a component of private lessons, and preferred duet repertoire. (See Figure 5)



**Figure 5.** Summary of Themes

#### Teacher Perceptions of the Effectiveness of Duets

Eleven of thirteen study respondents rated duets as “effective” or “very effective” as a component of college trumpet lessons. All respondents reported utilizing duets to bolster ensemble skills (blend, balance, intonation). Most respondents also disclosed utilizing duets to address articulation, phrasing, style, and transposition with their students. This result supports the hypothesis that college teachers may find duets to be an effective pedagogical tool within college private lessons. T3 (Teacher 3), who categorized duets as “not very effective,” explained that they usually work with non-majors and cannot incorporate duets into most lessons because of a lack of time left over in lessons after working on fundamentals and required jury repertoire. T6, who rated duets as “not effective at all,” explained that their major teachers had rarely utilized duets as a component of college lessons.

### Teacher Enjoyment of Performing Duets with Students During Lessons

Eleven of thirteen study participants assessed their enjoyment of performing duets with students during lessons as “some” or “very much.” Only one participant reported that duets brought them “not very much” enjoyment, and only one reported that they enjoyed duets with students “not at all.” These results bolster the hypothesis that many college teachers may find duets to be an enjoyable facet of lessons. Teachers who find duets enjoyable may be more likely to utilize them during lessons. Of the respondents who reported duets as at least somewhat enjoyable, most (63.64%) perform duets with their students at least monthly during their lessons. Both respondents (T5 and T11) who report playing duets with their students at every or nearly every lesson report that they enjoy performing duets with students “very much.” Of the five respondents who perform duets with students more than once per month, three reported experiencing “very much enjoyment,” while two teachers reported experiencing “some” enjoyment.

### Obstacles

Survey respondents noted three obstacles to duet utilization: time, student ability, and financial considerations. College teachers have limited time to work directly with students during their collegiate studies, usually thirty minutes or one hour per week in private lessons along with a potential studio class. Subsequently, teachers may only utilize pedagogical techniques they find effective. Teachers may also be unable to find time for duets after working through foundational exercises and required repertoire with students. Five respondents (38.46%) cited lack of time as an obstacle to duet performance, including two respondents who reported utilizing duets “rarely or never.” Respondent T4 explained that minimal performance requirements at the beginning of a semester allow time for duets in lessons but that other required repertoire crowds out duets as

the semester progresses. Incorporating duets purposefully and regularly into lessons may be difficult for some teachers because of the composition of their studio or long-engrained teaching habits. However, teachers may make time for duets if they believe them to be beneficial in lessons. Helena Gaunt, a Guildhall School of Music and Drama faculty member, notes that while successful private teachers use a wide array of techniques and lesson structures, “no teachers considered the lesson structure in an improvisatory way.”<sup>1</sup> Utilizing duets within a lesson to teach fundamental skills may allow a teacher to play duets with students while still covering foundational techniques within the limited timeframe allotted for private instruction.

Student ability may also be an obstacle toward duet utilization for some teachers. Three survey respondents (23.08%) reported that they utilize duets depending on the ability of the student. Teacher T2 rarely or never plays duets within lessons because student performance level is insufficient for ensemble performance. Student time, motivation, and ability may hinder performing duets between lessons. In contrast, respondent T12 argued that duets allow him to teach a skill more quickly than other methods, including modeling: “For me, I use duets as a way to address topics or fundamental issues from a musical standpoint. I can get a student to listen and match much quicker than for them to try to replicate an example.”

T2, who teaches at a liberal arts college located in a rural area, noted that finances may be a barrier to duets within lessons: “One of my challenges is many of my students have lower incomes and cannot purchase every duet book in addition to their other required materials.” The financial aspect of exploring duet literature could also limit students from exploring duets independently between lessons. Teachers and music departments could address and mitigate this

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<sup>1</sup> Helena Gaunt, “One-to-One Tuition in a Conservatoire: The Perceptions of Instrumental and Vocal Teachers,” *Psychology of Music* 36, no. 2 (April 2008): 226. <https://journals.sagepub.com/doi/epdf/10.1177/0305735607080827>.

problem by utilizing school budgetary funds to stock the music library or trumpet studio with duet books and resources. Some websites (e.g., The International Music Score Library Project) grant users free access to public domain music, including trumpet duets.<sup>2</sup>

### Repertoire

Study participants listed and recommended several sources of duet literature suitable for addressing specific skills and literature they employ when playing duets with students for fun (See Appendix B). While much of the recommended literature would be considered standard repertoire, there were several recommendations of lesser-known works. The Arban *Complete Conservatory Method for Trumpet or Cornet* and the *Selected Duets for Cornet or Trumpet* by Voxman were the most recommended resources for duet material. Nine respondents (69.23%) recommended The Arban *Method*, a method first published in 1864 and considered one of the pillars of trumpet educational repertoire. Seven participants (53.85%) suggested Voxman's *Selected Duets* and four teachers (30.77%) cited Amsden's *Celebrated Duets*.

Participants recommended several less widely known or more recently published resources, including William Presser's *Seven Duets* (1976), recommended by T11, and *Cornet Duets* (1977) by Eisenhauer, suggested by T9. Two teachers recommended *Hip to the Blues*, published by Jonathon Robbins in 1994, and one respondent (T2) suggested *Duets for Self-Isolation*, composed by British trumpeter Ryan Linham in 2020 during the COVID-19 pandemic.

### Implications

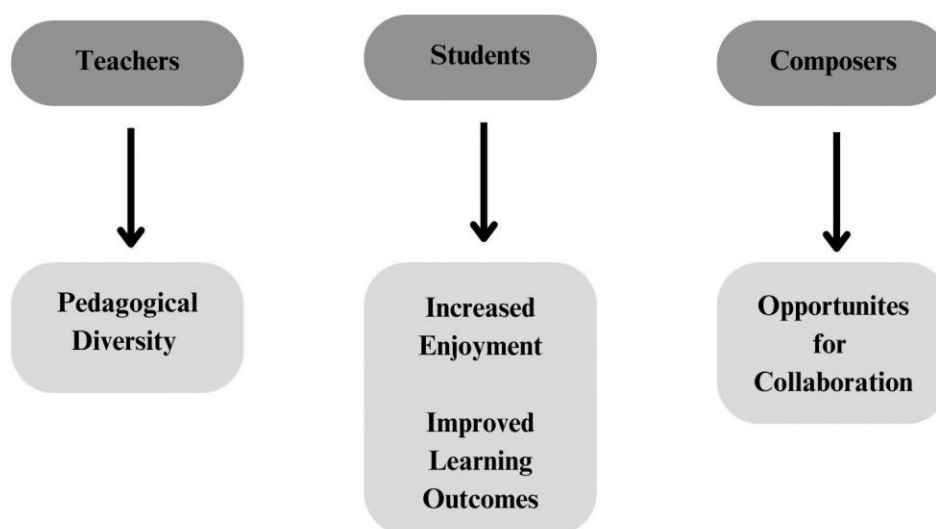
The findings of this study may have implications for several populations, including trumpet teachers in college settings within other states and at diverse levels, trumpet students,

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<sup>2</sup> <https://imslp.org/wiki/Main-Page>.



and composers (see Figure 6). In addition, the recommendations and expertise shared by the participating trumpet teachers at South Carolina colleges and universities may provide valuable insights for each of the groups to add to or modify their pedagogical philosophy. These findings and insights may offer resources that equip teachers to improve and diversify their instruction, expose students to additional repertoire and learning opportunities, and inspire composers to explore new avenues for their craft.



**Figure 6.** Implications

#### Teachers

Teachers may benefit from the findings of this study in several ways. The data provided by their colleagues may provide information that will enable them to expand and diversify their pedagogy. In addition to the resources suggested by study participants, this study provides teachers with a bibliography of currently available duet material, including duet collections, accompanied and unaccompanied concert duets, duets found within method books, jazz, and popular music duets, and less advanced duets useful for remediation, teaching piccolo trumpet,

or introducing transposition (see Appendix B). Each duet entry includes publishing information, commentary, and a difficulty rating based on the Associated Boards of the Royal Schools of Music, Editions BIM, and Alphonse Leduc scales. The recommendations of the survey participants and the bibliography of duet resources may provide information to teachers working with students at various stages of development.

### Students

Gaunt encouraged teachers that students highly regarded their lesson experience “and the benefits they felt it brought them.”<sup>3</sup> Students may benefit from the inclusion of duets within private lessons. Several composers of trumpet music, including Wiff Rudd and Jack Gale, cited having fun with their students as part of the impetus for writing duets. American education researcher Corey Seemiller led a group of researchers who asserted that student interest is often tied to material that “keeps their attention, feeling challenged and having fun.”<sup>4</sup> In a phone call with this researcher on September 26, 2023, Dr. Gary Malvern, former Professor of Trumpet at Furman University, argued that “Playing duets with students forces them to interact with the music on a higher level than they are often able to accomplish when they are playing on their own.” This higher level of engagement and potentially increased interest may improve students’ learning outcomes.

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<sup>3</sup> Helena Gaunt, “One-to-One Tuition in a Conservatoire: The Perceptions of Instrumental and Vocal Students,” *Psychology of Music* 38, no. 2 (August 2009): 185. <https://journals.sagepub.com/doi/abs/10.1177/0305735609339467>.

<sup>4</sup> Corey Seemiller, et al., “What Makes Learning Enjoyable? Perspectives of Today’s College Students in the U.S. and Brazil,” *Journal of Pedagogical Research* 5 no. 1 (2021): 8. <https://doaj.org/article/5980c55b02114764bdc74f5e6595284c>.

## Composers

Composers may benefit from the findings of this study. Composers looking for projects may be inspired to work with college trumpet teachers and students to compose duets that focus on developing trumpet skills. In the Forward to his *44 Duos*, Chris Gekker explained that he purposefully composed his duets to challenge players in blend, intonation, rhythm, and key signatures.<sup>5</sup> Based on the results of this research project, a composer may add valuable material to the trumpet repertoire by composing duets focused on transposition or teaching piccolo trumpet fundamentals. The two books recommended most by survey respondents debuted in 1864 (Arban) and 1951 (Voxman). Composers willing and interested to work with trumpet teachers and students may find an enthusiastic and receptive audience for their new works, and the opportunity to add significantly to the brass repertoire. Trumpet students may also benefit from working with composers to craft duets that are technically demanding yet accessible and musically satisfying.

## Limitations

Limitations of the study include elements related to the survey response data and the population of respondents. Within the survey data collected, reporting bias was a potential limitation. Though specific responses were confidential, participant awareness of the targeted pool of respondents may have influenced responses. Questions within the survey focused on personal pedagogical preferences, and the anticipated responses of their peers may have unconsciously influenced respondents. The small pool of participants perhaps exacerbated this limitation, but the established safeguard of anonymity may have mitigated it.

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<sup>5</sup> Gekker, *44 Duos*, i.

Survey fatigue was another potential limiting factor affecting survey responses. Wesleyan University researchers Stephen R. Porter, Michael A. Whitcomb, and William H. Weitzer defined survey fatigue as one component of respondent burden, citing “the time and effort involved in participating in the survey.”<sup>6</sup> Porter, Whitcomb, and Weitzer noted that survey response rates have fallen in recent years for various reasons, including multiple survey participation requests.<sup>7</sup> The Postsecondary Education Research Center at the University of Tennessee suggested that researchers can mitigate survey fatigue by avoiding utilizing too many questions, poorly written questions, an overabundance of open-ended questions, or questions that are not pertinent to respondents.<sup>8</sup> Potential survey fatigue was mitigated by a minimal number of questions, involving a completion time of approximately fifteen minutes. The survey contained a limited number of open-ended questions, and all questions were pertinent to the interests and expertise of the study participants.

Sample size was also a limitation of this study. Potential study participants were college trumpet teachers teaching private trumpet within a South Carolina college or university. Lara Carminati, Associate Professor of Organizational Behaviour, Change Management and Consultancy at the University of Twente, cautioned that while a large sample size in qualitative research may lead to difficulty in data analysis, a small sample size may not be able to “support

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<sup>6</sup> Stephen R. Porter, Michael A. Whitcomb and William H. Weitzer, “Multiple Surveys of Students and Survey Fatigue,” *New Directions for Institutional Research* 2004, no. 121 (2004): 64. <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=4b319859-479a-43fa-8fd4-154b25bdec87%40redis>.

<sup>7</sup> *Ibid.*, 63.

<sup>8</sup> Kris Gabourel, “Survey Fatigue Executive Summary,” The University of Tennessee Postsecondary Education Research Center, September 2020, Accessed October 20, 2023, <https://perc.utk.edu/wp-content/uploads/sites/52/2020/09/Campus-Survey-Fatigue-101-Sept-2020-PERC.pdf>.

claims of having achieved either theoretical saturation or information redundancy.”<sup>9</sup> The small sample size of the current study may hamper generalizability to other locations or populations. The population size for this project was eighteen eligible colleges and universities in South Carolina that offer private trumpet lessons as a component of their curriculum. Two teachers were employed at multiple schools, and one school employed two teachers, resulting in a final population of seventeen potential survey respondents. Potential study participants were contacted multiple times through emails requesting survey completion. Thirteen of the seventeen potential study participants completed and returned surveys, a participation rate of 76.47%.

### **Recommendations for Further Research**

The current study’s methods, results, and limitations illuminate several recommendations for potential further research. These recommendations address weaknesses enumerated within the Limitations section and suggest research topics that may reduce or alleviate gaps in existing literature.

1. Similar research should be conducted utilizing a larger sample size. Expanding from a single state to a regional, national, or international pool of potential participants would accomplish this objective.
2. Similar research may be conducted on pre-college students.
3. Similar research may be conducted through a longitudinal model. This approach may be undertaken by the researcher partnering with a group of teachers who work with students over a semester, utilizing duets with some students and other teaching

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<sup>9</sup> Lara Carminati, “Generalizability in Qualitative Research: A Tale of Two Traditions,” *Qualitative Health Research* 28, no. 13 (2018): 2097. [https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=827\\_ca776-5fcc-4cd4-ad51-0c13a2e5e328%40redis](https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=827_ca776-5fcc-4cd4-ad51-0c13a2e5e328%40redis).

- methods with others. Teacher and student perceptions of the effectiveness of duets in this type of study would be assessed at the end of the study.
4. Similar research may be conducted utilizing in-person interviews and taped lessons for data collection rather than survey instruments.
  5. Similar research may be conducted using a mixed methods approach that combines the qualitative data of teacher perceptions collected through survey instruments and a quantitative analysis of the improvement of students who performed duets within lessons compared to students who did not.
  6. Related research may be performed to examine the effectiveness of specific duet literature for developing specified trumpet skills.
  7. Related research may be conducted within other wind, string, and percussion private studio settings.
  8. A general study could investigate the history of using duets within private instrumental lessons.
  9. Finally, this study only considered teacher perceptions of the effectiveness of duets within a college private lesson scenario. This study assumed the expertise and experience of study participants adequately represented participant perceptions of the utility and effectiveness of duets within their lessons. A future study could examine student perceptions of duet utilization within college trumpet lessons. Student perceptions may assist teachers in determining whether their chosen pedagogical techniques are effective. Dale H. Schunk, Professor of Education at The University of North Carolina Greensboro, encouraged researchers to apply student perceptions as they collect data, arguing that students are not merely passive receptors of

information but that they “formulate achievement goals... engage in activities, and employ strategies they believe will help them attain goals, process (organize, transform, code) information in meaningful ways for storage in memory.”<sup>10</sup>

Comparing teacher and student perceptions may indicate a pedagogical technique’s usefulness. Schunk noted that historically, student perceptions were given little credence in research, an attitude that began to change in the 1960s.<sup>11</sup> Nilson encouraged teachers that student perceptions and feedback are more than peripherally important: “To improve student achievement, we need feedback from students to assess their progress and suggest how we may enhance their learning.”<sup>12</sup> Student perceptions are usually collected through surveys or interviews. Schunk encouraged researchers that empirical evidence has shown student self-perception surveys to be generally valid, with two possible exceptions: self-reporting surveys involving young children and self-reports written by subjects who alter their responses “in order to maintain self-esteem or favorable judgment by others.”<sup>13</sup>

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<sup>10</sup> Dale H Schunk, “Theory and Research on Student Perceptions in the Classroom,” in *Student Perceptions in the Classroom*, ed. Dale H. Schunk and Judith L. Meece (Mahwah, New Jersey: Lawrence Erlbaum Associates, 1992), 3. [https://books.google.com/books?hl=en&lr=&id=RRGd3vzwGzEC&oi=fnd&pg=PA3&dq=schunk+student+perception&ots=pQ0C5z\\_47W&sig=0Q-QNY6Um43-7rtlCnPrkHYjwmM#v=onepage&q=schunk%20student%20perception&f=false](https://books.google.com/books?hl=en&lr=&id=RRGd3vzwGzEC&oi=fnd&pg=PA3&dq=schunk+student+perception&ots=pQ0C5z_47W&sig=0Q-QNY6Um43-7rtlCnPrkHYjwmM#v=onepage&q=schunk%20student%20perception&f=false).

<sup>11</sup> *Ibid.*, 4.

<sup>12</sup>Linda B. Nilson, *Teaching at its Best: A Research-Based Resource for College Instructors: fourth edition* (San Francisco: Jossey-Bass, 2016): 271.

<sup>13</sup> Schunk, “Theory and Research,” 11.

## Conclusion

Duets may be a viable addition to college trumpet lessons and pedagogical techniques. Collegiate trumpet teachers in South Carolina involved in this survey project agreed that duets may effectively teach trumpet performance skills, including ensemble skills, articulation, phrasing, style, and transposition. Teachers asserted that duets may also be an enjoyable facet of private instruction. Participants shared repertoire suggestions of music they find effective and fun within college private lessons. Respondent repertoire selections and suggestions solidified Arban's stature as the most influential trumpet textbook author and offered newer and lesser-known works for teachers and trumpeters to explore. The popularity of duets among study participants may encourage other teachers to overcome potential obstacles of student ability, financial difficulties, and hectic schedules to incorporate duets within private lessons increasingly. Duets may help teachers broaden and diversify their teaching techniques and increase their joy in teaching. Student exposure to fun and effective duets may improve performance skills and improve learning outcomes. Composers may benefit from increased interest among trumpet teachers and students in new duet repertoire. Duets may be an effective and enjoyable mechanism for building musicianship and community within college trumpet studios.



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## Appendix A: Survey Questions

### Teacher Survey Questions:

1. Your Name:

2. Institution where you teach:

3. How many private college trumpet students do you teach each week?

4. How often do you utilize duets as a component of college trumpet lessons?

Every or nearly every lesson

More than once per month

Monthly

Rarely or never

Depends on the age or ability of the student (please explain below)

If you chose “depends on the age or ability of the student” in the previous question, please explain below:

5. If you rarely or never utilize duets within the context of a trumpet lesson, why not?

Lack of time after other assignments

I do not find duets particularly effective for teaching trumpet skills

Other:

6. When you utilize duets in trumpet lessons, do you specifically address any of the following skills (check all that apply)?

Ensemble skills (blend, balance, intonation)

Articulation

Phrasing

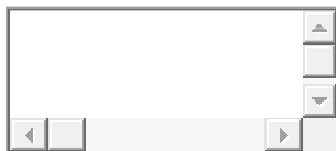
Style

Transposition

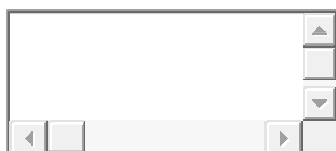
7. Please list any duets or duet books you find particularly beneficial for addressing ensemble skills (blend, balance, intonation):

Please list any duets or duet books you find particularly beneficial for addressing articulation:

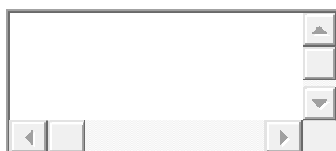
Please list any duets or duet books you find particularly beneficial for addressing phrasing:



Please list any duets or duet books you find particularly beneficial for addressing style:



Please list any duets or duet books you find particularly beneficial for addressing transposition:



8. Do you utilize duets when introducing or teaching piccolo trumpet?

Yes

No

If you answered “yes” to the previous question, which duets do you utilize?

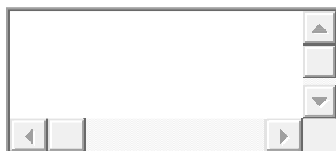


9. Do you recommend to your students that they should play duets as part of their weekly practice between lessons?

Yes

No

If the answer to the previous question was “yes,” please list duets or duet books you specifically recommend:

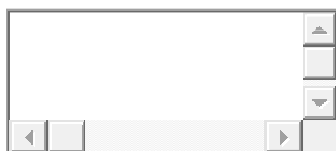
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10. Do you recommend your students include duet literature as part of their recitals?

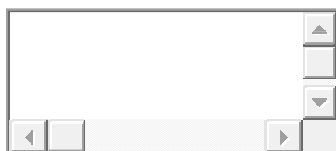
Yes

No

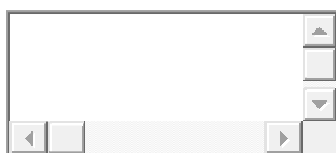
If the answer to the previous question was “yes,” please list duets you recommend for recital:

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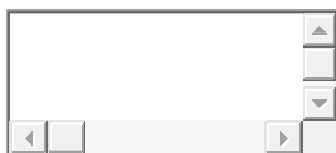
11. Please list any duets you utilize when playing with students just for fun:

An empty rectangular text input box with a light gray border. On the right side, there are three vertically stacked buttons: a small upward-pointing triangle, a square, and a small downward-pointing triangle. On the bottom side, there are four buttons: a left-pointing triangle, a square, a right-pointing triangle, and a square.

12. Do you have any comments about utilizing duets as a component of college trumpet lessons?

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13. Please list any duets or duet collections not mentioned above that you would recommend for other college teachers and students to explore:

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14. On a scale of 1 to 4 (4 being “Very effective”), how effective do you consider duets to be as a component of college trumpet lessons?

1- Not effective at all

2- Not very effective

3- Effective

4- Very effective

15. On a scale of 1 to 4 (4 being “Very much”), how much do you enjoy performing duets as a component of college trumpet lessons?

1- Not at all

2- Not very much

3- Some

4- Very much

## Appendix B: Published Trumpet Duet Literature Suitable for Inclusion in College

### Trumpet Studio Curriculum: A Select Annotated List

\* = Duet utilized/recommended by study participant.

Each duet or collection includes a difficulty rating to assist those seeking appropriate repertoire.

For Associated Board of the Royal Schools of Music (ABRSM) rating scale, see Appendix C.

For Editions BIM rating scale, see Appendix D.

For Alphonse Leduc rating scale, see Appendix E.

For those pieces not assigned a rating in one of the above scales, the researcher has assigned an approximate rating.

#### Duet Collections

\*Amsden, Arthur. *Celebrated Duets for Two Cornets*. Oskaloosa, Iowa: C. L. Barnhouse, 1918.

Seventy duets composed by Arthur Amsden for use with his private trumpet students. Includes duets written in ragtime and other styles popular during the late 19th and early 20th Centuries. Pieces become progressively more advanced throughout the collection. Difficulty: (approximate) ABRSM 3-7

Anonymous. *Moravian Brass Duet Book, Volume 1*. Edited by Edward H. Tarr and Stephen L. Glover. Nashville: The Brass Press, 1976.

First Volume of a collection of 18th Century Salem Moravian Secular duets arranged for two trumpets, including chorales, marches, and minuets. Range ascends to written high C above the staff. This volume is part of the Editions BIM Edward H. Tarr Series. Difficulty: Editions BIM Intermediate/advanced

\_\_\_\_\_. *Moravian Brass Duet Book, Volume 2*. Edited by Edward H. Tarr and Stephen L. Glover. Nashville: The Brass Press, 1976.

Volume two of Edward H. Tarr's collection of 18th Century Salem Moravian Secular duets arranged for two trumpets. Range ascends to written high D above the staff, and some duets require multiple tonguing from both players. This volume is part of the Editions BIM Edward H. Tarr Series. Difficulty: Editions BIM Intermediate/advanced

\_\_\_\_\_. *Sinfonia à 2 Trombe for 2 D Trumpets and Basso Continuo (Organ)*. Edited and arranged by Edward H. Tarr. Nashville: The Brass Press, 1976.

Applebaum, Stan. *Descriptive Duets in the Classical Style*. New York, Charles Colin, 1956.

Limited range and technical requirements make these duets accessible for intermediate students and students studying transposition. Chord symbols facilitate performance with string bass or another accompaniment. Difficulty: (approximate) ABRSM 4-5

\_\_\_\_\_. *Just Kiddin' Around: Duets for Two Trumpets*. New York: Charles Colin, 1953.

Collection of sixteen unique arrangements of familiar folk songs, including “Mary Had a Little Lamb,” “Jingle Bells,” and “Funiculi Funicula.” Limited range and technical requirements make this book accessible for intermediate players. Each duet includes chord symbols for optional inclusion of accompaniment. Difficulty: (approximate) ABRSM 4-5

Bach, Johann Sebastian. *Twelve Duets*. Arranged by John Glenesk Mortimer. Crans-Montana, Switzerland: Editions Marc Reift, n.d.

Glenesk’s arrangements of these twelve pieces by Bach are accessible to intermediate players or students working on transposition. Range does not ascend above written high G (and some passages with high G are presented with the option of 8vb performance). There are florid passages for both players, but they are not overly acrobatic. Difficulty: ABRSM 5

Barranco, Carmelo. *J.S. Bach Two-Part Inventions*. Edited by Dominic Derasse. New York: Charles Colin, 2006.

This collection includes arrangements of fifteen of Bach’s inventions and two of his minuets. Both parts offer technical challenges, making these duets accessible for intermediate and advanced students. Agile lines, ornamentation, and range both above and below the staff are common. From the QPress Music Publishing description: “These duets are a perfect way for trumpeters to develop endurance, agility, style, and musicality.” Difficulty: (approximate) ABRSM 6-7

Biber, Heinrich Ignaz Franz. *12 Trumpet Duets*. Edited by Stephen Glover. Nashville: The Brass Press, 1970.

The volume appears in the Edward H. Tarr Series published by Editions BIM. Duets are short, but both parts are equally complex. The technique and range are accessible for advanced high school students and first or second-year college students. Difficulty: Editions BIM Intermediate

Bismantova, Bartolomeo. *66 Duetti à due Trombe ó Cornetti & Preludio per Cornetto, Volume 1*. Edited by Edward H. Tarr. Köln, Germany: Wolfgang G. Haas, 1997.

\_\_\_\_\_. *66 Duetti à due Trombe ó Cornetti & Preludio per Cornetto, Volume 2*. Edited by Edward H. Tarr. Köln, Germany: Wolfgang G. Haas, 1997.

\_\_\_\_\_. *66 Duetti à due Trombe ó Cornetti & Preludio per Cornetto, Volume 3*. Edited by Edward H. Tarr. Köln, Germany: Wolfgang G. Haas, 1997.

Three volumes of duets for natural trumpet composed by Bismantova during the Italian Baroque arranged by Edward H. Tarr. An excellent resource for students beginning the study of natural trumpet, piccolo trumpet, ornamentation, or transposition. Difficulty: (approximate) ABRSM 4-6

Broiles, Mel. *6 Duets for Two Bb Trumpets*. Victoria, BC: QPress Music Publishing, 2018.

Six original duets by trumpeter and composer Mel Broiles. The duets, composed in various styles, are accessible for intermediate students. Difficulty: (approximate) ABRSM 5-6

\*\_\_\_\_\_. *Trumpet Baroque Duets*. Portland, ME: Manduca Music Publications, 1983.

This collection includes eight original duets by Mel Broiles and arrangements of works by Wolfgang Amadeus Mozart, Domenico Scarlatti, and others. Played as written, range extends to top line F. Not for novice piccolo players. Difficulty: (approximate) ABRSM 7

Carl, M. *Six Duets*. Victoria, BC: QPress Music Publishing, n.d.

Full-length duets intended for recital performance. The limited range and technical demands make these pieces accessible for intermediate students. Difficulty: (approximate) ABRSM 4-6.

Castèrède, Jacques. *Six Pièces Brèves en Duo*. Paris: Éditions Alphonse Leduc, 1965.

The six stylistically varied movements, entitled “Prelude,” “Chicanes,” “Berceuse,” “Mouvement perpetual,” “L’ombre fidele,” and “Marche,” have a total duration of nine minutes. Both players require a range ascending to written high C and ability sufficient for extended legato phrases and rapid articulation. Calls for straight mute. It is appropriate for intermediate players on either B flat or C trumpets. Difficulty: Alphonse Leduc 5

Chapman, Jason. *12 Fanfares in 12 Keys*. Massapequa, NY: Cor Publishing, 2002.

The fanfares in this collection are accessible for intermediate to advanced students. Multiple tonguing and range ascending to written high C are required. Composed for B flat trumpets. Difficulty: (approximate) 5-7



Clodomir, Pierre-François. *12 Duets for Trumpet, Op. 15*. Victoria, BC: QPress Music Publishing, 2021.

Clodomir's *Complete Modern Trumpet School* is an etude collection of six volumes. Volumes 1-5 are comprised of solo etudes, including volumes dedicated to lyrical or technical etudes. Volume 6 includes twelve duets of progressively advancing difficulty. The duets are each one page long and were composed for inclusion in recital or other performance programs. Difficulty: ABRSM: 5-6

Concone, Giuseppe and Bernhard Lütgen. *Twenty-Four Duets*. Edited by Mike Huff. New York: Balquhider Music, 2022.

The duets in this collection originally appeared in Concone's "Eighteen Solfeggi" and Lütgen's "Petite missa breve." Huff, Professor of Trumpet at Troy State University, explained in the forward that the added phrase markings found in the duets are "to help develop a larger, more relaxed inhalation and a more complete exhalation. Performable on Bflat or C trumpets." Difficulty: (approximate) ABRSM 5-6

Cosma, Edgar. *Duetti per Trombe*. Sion, Switzerland: Editions BIM, 1989.

A French citizen of Romanian birth and musical training, Edgar Cosma, has composed extensively for brass. This collection of twenty duets for trumpet is written in a contemporary style requiring players to navigate multiple meters, syncopation, and independent parts. Difficulty: Editions BIM Intermediate

Cox, John Summers. *Twelve Concert Duets*. Milwaukee: Hal Leonard, 1989.

These duets were composed to augment trumpet recital repertoire. Cox referred to these pieces as being long and intended for concert performance. Technical demands are extensive for both players, including ornaments and passages of rapid articulation. Range does not ascend above written high C, but endurance would be a potential issue. Difficulty: (approximate) ABRSM 6-7

Defaye, Jean-Michel. *Six Études pour deux Trompettes*. Paris: Alphonse Leduc. 1982.

The title of each of the original duets in this collection references the skill emphasized by the duet, including "Intonation," "Rhythm," and "Intervals." The independence of parts and angular melodic lines make this book appropriate for intermediate and advanced students. The written range does not ascend above written high A, though an optional high C appears on the last note of the collection. Difficulty: ABRSM 6-7

Devienne, François. *24 Duets for Trumpet*. Edited by Erik Veldkamp. Victoria, BC: QPress Music Publishing, 2018.

François Devienne was flute professor and administrator of the Paris Conservatory during the late 18th and early 19th Centuries. Trumpeter Erik Veldkamp arranged these duets (originally composed for other instruments) for trumpets. Range ascends to written high C, and both parts feature woodwind-esque passages presenting articulation and fingering challenges. Appropriate for intermediate to advanced students. Difficulty: (approximate) ABRSM 6-7

Dokschtzer, Timofei. *Seven Duets*. Crans-Montana, Switzerland: Editions Marc Reift, EMR 6029, n.d.

A collection of lyrical duets for two trumpets and piano based on the works of Ludwig Beethoven, Robert Schumann, Mikhail Glinka, and other composers of the Romantic era. Limited range and technical demands make most of these duets accessible for intermediate students. Parts provided for trumpets in B flat and C (as well as a substitute second part for euphonium). Difficulty: ABRSM 5-7

Draths, Willi. *Beliebte Volkslieder*. Mainz, Germany: Schott and Company, 1976.

This book of duets for beginning or intermediate students contains twenty-eight German and other European folksongs. Range does not ascend above the staff, and key signatures do not extend beyond two accidentals. The duets are short and appropriate for performance on B flat, C, or D trumpets. Also accessible for students beginning transposition study. Difficulty: ABRSM 5

Dupin, François. *Les Chants de L'adjutant*. Paris, Alphonse Leduc, 1962.

Six short duets composed by Dupin, former trumpeter in the Paris Orchestra. Limited range and technical requirements make these pieces accessible for intermediate students as an introduction to early 20th-Century trumpet duets. Originally composed for trumpets in Bflat. Difficulty: (approximate) ABRSM 4-6

Eben, Petr. *Duetti*. Mainz, Germany: Schott Music, 1978.

The titles of the six movements of this duet are: "Alla Marcia," "Scherzino," "Tempo di Valse," "Segnali," "Corale," "Improvvisazione" and "Finale." The technical demands of this piece make it appropriate for advanced students. Range ascends to high C, and multiple tonguing and mutes are required. Composed for C trumpets. Difficulty: (approximate) ABRSM 7-8+

Erb, Donald. *Four Duets for Trumpets*. Bryn Mawr, PA: Merion Music, 2000.

The duets in this set are each short, ranging in duration from twenty to thirty measures, with a total playing time of approximately five minutes. The duets do not specify B flat or C trumpets and range ascends to written high B flat. Some flutter tonguing is required, and the harmony is often at the step or half-step. The technical and range requirements make this collection accessible for intermediate or advanced students. Erb titled the movements “Andante,” “Waltz,” “Alla Marcia” and “Q.N.=100.” Difficulty: ABRSM 6-8+

Fantini, Girolamo. *Nine Trumpet Duets*. Arranged by Henry Meredith. Markham, Ontario: Eighth Note Publications, 1998.

Trumpeter and music historian Meredith assembled and arranged this collection of duets from the works of Fantini. Much of the writing is structured, so both parts are of similar difficulty. Technical demands are not extreme but may challenge intermediate players with 3/2 time signatures, a high tessitura, and range that ascends to written high B. Trumpeters can perform these duets on B flat or C trumpets, as written or transposed. Difficulty: ABRSM 5

Forestier, Joseph. *Six Melodious Duets for Two Cornets*. Victoria, BC: QPress Publishing, 2017.

Each duet is composed in three movements. Forestier provided musical instruction for each movement. These duets were composed to be accessible to younger students and to expose them to various musical styles quickly. Range does not ascend above written high A, and technical demands are moderate. Difficulty: (approximate) ABRSM 5-6

\_\_\_\_\_. *Twelve Artistic Studies for Two Trumpets*. Paris: A. Sax, 1875. [https://vmirror.imslp.org/files/imglnks/usimg/6/62/IMSLP568643-PMLP916318-12\\_Etudes\\_chromatiques\\_pour\\_cornet\\_-...-Forestier.pdf](https://vmirror.imslp.org/files/imglnks/usimg/6/62/IMSLP568643-PMLP916318-12_Etudes_chromatiques_pour_cornet_-...-Forestier.pdf).

From the preface: “Each study is meant for practice of the fingers, tongue, technique, or embouchure, while also being focused on style, taste, and sensitivity.” Included within the preface are performance suggestions for each of the twelve duets. The first trumpet part is more technically demanding than the second part, which often serves an accompanist role. Range is accessible for most players, but rapid passages for fingers and intervals will present a significant challenge. Forestier offers transposition suggestions after each duet. This collection is in the public domain (see the link above). Difficulty: (approximate) ABRSM 6-7

Frölich, Günter. *Trumpet Fun*. Leipzig: Hofmeister, 2015.

Set of four original duets designed for beginning students to experiment with different musical styles. Titles included in the collection: “Blues for Two,” “Calypso,” “Duett,” and “Rag for Two.” Limited range and technical demands make this piece appropriate for beginning students and students in the first stages of transposition study. Difficulty: ABRSM 3-5

\*Gates, Everett. *Odd Meter Duets*. Van Nuys, CA: Alfred Publishing Company, 1964.

Gates wrote in the forward of this volume that he composed the volume as a successor to his original *Odd Meter Etudes*, “at a somewhat lower level of difficulty... the problems presented are primarily of meter and rhythm.” Each of the sixteen duets includes a short explanation by the composer regarding stylistic and harmonic intent. While range does not ascend above written high A, syncopation, complex rhythms, and shifting meters make this book appropriate for intermediate and advanced students. Difficulty: (approximate): ABRSM 5-6

\*Gatti, Domenico. *33 Celebrated Duets*. New York: Carl Fischer, 1941.

Italian composer Gatti presented these duets in order of progressive difficulty. The first section (approximately ten duets) is accessible to advanced middle or high school students. The second group of ten to twelve is more technically demanding in stylistic expectations, articulations, range, and key signature. The final twelve to thirteen duets are appropriate for advanced students. Range does not ascend above written high C, but articulation and ornamentation demands increase significantly as the book progresses. Difficulty: (approximate) ABRSM 3-7

\*Gekker, Chris. *44 Duos for Trumpet*. New York: Transition Publications, 1997.

This collection of duets is based on the works of Johann Sebastian Bach, Igor Stravinsky, and other classical composers. Gekker purposefully kept individual duets short so players could work on various styles while remaining fresh. The pieces emphasize the development of intonation and rhythmic accuracy. Difficulty: ABRSM 5

Gearhart, Livingston. *Duet Sessions: Music for Two*. Delaware Water Gap, Pennsylvania: Shawnee Press, 1964.

This book contains duets by well-known composers from throughout the history of Western classical music, with an emphasis on unusual formats. Forms include canons, table-top duets, pieces read forward then backward, and creative theme and variation arrangements. Much of the material in this volume can be found arranged for trumpet ensemble in Gearhart’s book, *Trumpet Sessions*. Difficulty: ABRSM 3-5

Gibbons, Orlando. *6 Fantasias for Two Trumpets*. Edited by Seretta Hart and Nick Norton. Sion, Switzerland: Editions BIM, 2018.

Originally composed for two treble clef instruments. These fugal duets are accessible for performance by advanced high school or young college students. The editors suggest performing these duets on B flat or C trumpet or flugelhorn. Difficulty: Editions BIM Intermediate/advanced

Gletle, Johann. *Thirty-Six Little Pieces for Two Trumpets*. Köln, Germany: Castejon Music Editions, 2007.

The duets in this volume are short, many less than sixteen measures. Technical demands are minimal to moderate, but the tessitura is too high for this to be a useful book for beginners. Teachers working with students on piccolo trumpet transpositions to C and D trumpet may find the duets in this book useful. Difficulty: (approximate) 4-6

Harris, Aaron and Bob Nelson. *32 Original Duets*. New York: Charles Colin, 1975.

Composed for intermediate trumpet students, these duets are lengthy (most are two pages long) but not technically demanding. Intended for performance on B flat or C trumpets. Accessible for students developing transposition skills. Difficulty: (approximate) ABRSM 4-6

\*Hering, Sigmund. *Bach for Two Trumpets*. New York: Carl Fischer, 1972.

\*\_\_\_\_\_. *Miniature Classics for Two Trumpets*. New York: Carl Fischer, 1970.

A collection of twenty-one duets for beginning students or students in the nascent stages of harmony trumpet performance. Arranged from the works of well-known composers such as Henry Purcell and Johann Sebastian Bach, along with pieces by lesser-known Baroque composers (e.g., William Babell). Difficulty: ABRSM 3-5

\*\_\_\_\_\_. *More Miniature Classics for Two Trumpets*. New York: Carl Fischer, 1962.

Hering described this book as a collection of thirty-two easy duets. Based on works of Daniel Gottlieb Türk, Wolfgang Amadeus Mozart, Carl Philipp Emanuel Bach, and others. Difficulty: ABRSM 3-5

\*\_\_\_\_\_. *Trumpets for 2: 25 Intermediate Trumpet Duets from the Early Classics*. New York: Carl Fischer, 1966.

Includes duets based on the works of Thomas Arne, Francois Couperin, Henry Purcell, and other Baroque and early Classical composers. Range does not ascend above written high B flat, but rapid intervallic figures and articulated passages will challenge younger students. Difficulty: ABRSM 5

Hirschman, Ed. *Advanced Duets for the Modern Trumpet Player*. Princeton, NJ: Art of Sound Music, 2022.

A collection of thirteen original duets and three arrangements from the works of Johann Sebastian Bach, Igor Stravinsky, and Bill Chase. These advanced duets are technically challenging, including range ascending to double high A and the necessity to perform in both classical and popular styles. Some duets emphasize plunger mute technique, extended modern techniques, and improvisation. Difficulty: (approximate) ABRSM 8+

Houston, Rudy. *Twelve Stylistic Duets*. New York: Charles Colin, 1963.

Composed to provide students an opportunity to hone the skills necessary to perform popular music of the 1950s and 1960s. Styles within the collection include jazz, blues, New Orleans, swing, “cool” and “hip.” Independent lines will challenge both players, but limited range makes these duets accessible to intermediate students. Difficulty: (approximate) ABRSM 5-6

Howey, Henry. *Bach Fifteen Two-Part Inventions*. New London, CT: Cimarron Music, 2008.

Howey conceived this collection of Bach keyboard pieces arranged for two trumpets for advanced students. Range ascends to written high D in nearly every piece, and a written high E appears once. The second part descends to written low F below the staff. Both parts require knowledge of ornamentation and facility with long, agile lines. Difficulty: (approximate) ABRSM 8+

Jarvis, Rebecca G. *20 Recital Duets*. Lakeland, FL: Kendor Music Publishing, 2014.

This volume includes ten original duets composed by Jarvis and ten arrangements selected from the works of Wolfgang Amadeus Mozart, Johannes Brahms, and other classical composers. Schott Music labels these unaccompanied duets as “intermediate-advanced.”

Kaisershot, Kevin. *12 Fanfares for Two Trumpets #1*. Lakeland, FL: Kendor Music Publishing, 2002.

\_\_\_\_\_. *12 Fanfares for Two Trumpets #2*. Lakeland, FL: Kendor Music Publishing, 2003.

\_\_\_\_\_. *12 Fanfares for Two Trumpets #3*. Lakeland, FL: Kendor Music Publishing, 2003.

The three volumes of this collection offer short duets accessible for beginners (Set 1), intermediate students (Set 2), and advanced students (Set 3). Limited range requirements make these appropriate for students learning harmony trumpets or transposition. Difficulty: (approximate) Set 1: 2-3, Set 2: 3-5, Set 3: 4-6

Kling, Henry. *30 Duos*. Edited by William S. Fatch. Leipzig: Hofmeister, 1997.

Originally published as thirty horn duets in 1880, this arrangement has been set for B flat or C trumpets at the same written pitches as the original. Fatch changed some registrations, particularly in the second part, to eliminate bass clef passages and some large intervallic leaps. Range occasionally ascends to written high A, but usually only to G above the staff. Limited technical and range demands make this book accessible for intermediate students playing either as written or transposing. Difficulty: (approximate) ABRSM 5-6

Kopprasch, Wilhelm. *Eight Duets*. Victoria, BC: QPress Publishing, 2017.

The eight duets in this set are suitable for advanced players. The first part often ascends to high C, while the second trumpet performs agile passages in the extreme low register. Rapid style and dynamic changes will challenge both players' musicality. Kopprasch intended these duets for two trumpets or like-keyed treble clef instruments. Also published as multi-movement concert duets in *Three Grand Duets* (QPress Music Publishing, 2017). Difficulty: ABRSM 6-7

Lahn, Karl. *54 Duets for Trumpet*. Victoria, BC: QPress Publishing, 2017.

The first twenty-three exercises in this set of progressive etudes are composed in half and quarter notes and would be useful for studying intonation. Duets 24-52 are more rhythmically and tonally active but would still be appropriate for younger students or students beginning work on C or E flat trumpets. Difficulty: (approximate) ABRSM 3-5

Lasso, Orlando Di. *Cantabile Duets*. Transcribed by David Baldwin. Portland, ME: Manduca Music Publications, 1994.

Twelve duets from Di Lasso's *Magnum Opus Musicum* (1604) arranged for two unaccompanied trumpets in any key. Editorial decisions focused on improving the original pieces' readability (e.g., modernized time signatures) and maintaining accessibility for intermediate students (limited range requirements). Difficulty: (approximate) ABRSM 4-6

Levi, William. *Twenty Trumpet Duets*. Vancouver, BC: Cherry Classics Music, 2013.

A collection of duets in popular styles, including swing, ballad, and march. Limited range and technical requirements make these duets accessible for intermediate players on B flat or C trumpets, or students studying transposition. Key signatures do not go past four sharps or four flats. Difficulty: (approximate) ABRSM 4-6

\*Lewis, Eddie. *Celebrations: 101 Original Trumpet Duets*. Morrisville, NC: Lulu Press, 2017.

Lewis presented the original duets in this collection progressively, ranging from pieces for beginners to duets intended for advanced players. Lewis included duets written in every major key and duets written in whole-tone and 12-tone tonalities, as well as duets exploring different playing styles and less often encountered time signatures. Difficulty: (approximate) ABRSM 1-7

\*Linham, Ryan. *Duets for Self-Isolation*. Tamworth, UK: Warwick Music, 2020.

British trumpeter and composer Linham originally composed this set of duets for friends experiencing self-isolation during the COVID-19 pandemic. He has since re-arranged the collection for various instrument combinations at the request of other friends and clients. In various styles, the fourteen duets are equally demanding for both players and intended for advanced students. Difficulty: ABRSM 5-8+

Lynn, Brian E. *Twelve Dusty Duets*. Tamworth, UK: Warwick Music, 1999.

These duets by British trombonist and composer Lynn are appropriate for performance on Bflat or C trumpets. Rhythmic challenges and independence of parts make these duets accessible for intermediate or advanced players. The Difficulty: ABRSM 6-8+

Mase, Raymond. *Bicinia: 25 Renaissance Canons and Duets*. Sion, Switzerland: Editions BIM, 2020.

Based on the bicinia of Joquin des Prés, Jacques Pelletier, Thomas Wythorpe, and other Renaissance composers. Mase has included dynamics and articulations in this edition. Advanced high school and young college students could meet range and rhythmic demands. Difficulty: Editions BIM Intermediate/advanced

Mazas Jacques Féréol. *Interesting Duets and Manuscript Reading Studies*. Victoria, BC: QPress Music Publishing, 2016.

Each of the duets in this collection displays the handwriting of a different arranger to allow students to develop the confidence to read music they may encounter in a performance situation. From the Forward: “Through a study of these easy duets, the student at an early stage... is able to become familiar with various types of handwritten music.” Range ascends to at least written high B for both players. Difficulty: (approximate) ABRSM 5-6

\*McKeown, David. *10 Klezmer Duets*. Queensland: Musika Publishing, 2020.

Irish multi-woodwind performer and arranger McKeown selected and arranged ten traditional Jewish melodies for this duet collection. The pieces include festive music meant for wedding performances and contemplative lullabies and songs. McKeown intended the first seven pieces in the collection for intermediate performers and the last three for more advanced students. Difficulty: ABRSM 5-6

Miller, Michael J. *Excerpt – Duets, Volume 1*. Winter Park, FL: Wehr’s Music House, 1994.

Cleveland Orchestra trumpeter Michael Miller has arranged a collection of often-requested trumpet audition and performance excerpts into duet settings. The first player performs the excerpt, while the second player performs one of the voices accompanying the excerpt in the original composition. For example, in his arrangement of the “Cum Sancto Spiritu” from Bach’s *B Minor Mass*, the second trumpet player performs a transcription of the bassoon line written for trumpet in C. Miller presented the trumpet excerpts in their traditional keys. The second trumpet must also transpose into various tonalities. Gustav Mahler, Richard Strauss, Igor Stravinsky and Franz Schubert are among the composers represented in this volume. Difficulty: (approximate) ABRSM 6-8+



\_\_\_\_\_. *Excerpt – Duets, Volume 2*. Winter Park, FL: Wehr’s Music House, 1995.

Miller arranged the second volume of orchestral excerpts similarly to the first volume. The first trumpet player performs the traditional excerpt while the second trumpet plays a voice from the orchestral accompaniment. Several excerpts from both Johann Sebastian Bach and George Frideric Handel and excerpts from the works of Antonin Dvorak, Richard Wagner, Anton Bruckner, and others. Difficulty: (approximate) ABRSM 6-8+

\*Morley, Thomas. *Complete Canzonets for Two Voices*. Arranged by Mark Dulin. Montrose CA: Balquhider Music, 2010. [https://imslp.org/wiki/Canzonets\\_to\\_2\\_Voices\\_\(Morley%2C\\_Thomas\)](https://imslp.org/wiki/Canzonets_to_2_Voices_(Morley%2C_Thomas)).

The canzonets that comprise this collection were originally composed for voices by English composer and organist Thomas Morley in the late 16th century. The canzonets emphasize canonic performance between the two parts. Dulin added no editorial dynamics, phrase markings, or articulation markings into his settings. Independence of parts and rhythmic challenges make this book accessible for intermediate or advanced students performing in B flat or C trumpets. The original work for voices is in the public domain (see link above). Difficulty: ABRSM 5-7

Mueller, Neil. *Eight Famous Trumpet/Cornet Solos (Arranged in Duet Form)*. New York: Balquhider Music, 2008.

Mueller has arranged these solo works for two trumpets. The first part is the original solo, while the second part performs the piano accompaniment line. Pieces in this collection include “Maid of the Mist” by Herbert L. Clarke, “Concert Etude” by Alexander Goedicke, and “Fantasie Brillante” By Jean Baptiste Arban, as well as works by Ropartz, Balay and Hansen. Difficulty: ABRSM 6-7

\_\_\_\_\_. *Orchestral Souvenirs*. Montrose, CA: Balquhider Music, 2018.

Mueller, Associate Professor of Trumpet at Central Michigan University, has arranged several important orchestral trumpet excerpts into duets for study and performance. The first player performs the standard excerpt, while the second player performs lines drawn from the other voices in the orchestral score. Over 50 excerpts are represented, including “Christmas Oratorio” by Johann Sebastian Bach, “Variations on ‘America’” by Charles Ives, and “The Nutcracker” by Peter Tchaikovsky. Difficulty: (approximate) ABRSM 6-8+

\_\_\_\_\_. *Thirteen Favorite Baroque Trumpet Works*. New York: Balquhider Music, 2012.

A collection of thirteen solo trumpet works arranged for two trumpets. The first part is the original solo, while the second player performs keyboards or other orchestral instrumental or vocal lines. Both trumpet parts appear in the same key, so players can practice the duets on B flat or C trumpets or perform them on piccolo trumpets at the traditional pitch level. Works include “Let the Bright Seraphim” by George Frideric Handel, “Sonata” by Arcangelo Corelli, and concertos by Georg Phillip Telemann, Leopold Mozart, and Johann Fasch. Difficulty: (approximate) ABRSM 6-8+

Murphy, Bower. *Duet Inventions*. Edited by Constance Weldon. New York: Charles Colin, 1973.

Twenty-nine duets in various styles conceived for B flat or C trumpets. Angular writing, independent parts, and range ascending to written high C# will challenge intermediate students. Difficulty: (approximate) ABRSM 5-7

Nagel, Robert. *Contemporary Duets*. Albuquerque, NM: Mentor Music, 2012.

Charles Colin Music designates this collection of twenty-nine duets as intermediate difficulty. The pieces in the volume contain rhythmic, intervallic, melodic, and stylistic challenges for intermediate college students. Range does not often ascend above written high B flat, and changing meter and ornaments are rare. Difficulty: (approximate) ABRSM 5-6

Nelson, Bob. *Advanced Duets from Themes of Famous Composers*. New York: Charles Colin, 1971.

Nelson originally composed this collection as two Phases, with each phase encompassing two books of duets. The complete set of four volumes totals more than 300 pages. These duets are based on the works of several composers, particularly Johann Sebastian Bach's keyboard works. Range extending above and below the staff frequently for both players, rapid and agile passages in less familiar key signatures, and independent parts will challenge advanced students performing on B flat or C trumpets. Available as four separate volumes or as a complete set. Difficulty: ABRSM 6-8+

Nielsen, Carl. *Twelve Duets, Opus 53 from Piano Pieces*. Transcribed and arranged by Ronald C. Dishinger. Owensboro, KY: Medici Music Press, 1990.

Arrangements of piano music composed by Carl Nielsen. Each of the ten duets is short (none are over thirty-five measures) but provides stylistic and technical challenges for intermediate players. Range does not ascend above written high A for the first player and remains almost entirely below fifth line F for the second player. Both players must navigate some problematic fingerings. Difficulty: (approximate) ABRSM 4-5

O'Brien, Chris. *Nine Duets for Trumpet*. San Diego: Chris O'Brien Music, 2020.

San Diego-based trumpeter and composer O'Brien intended these duets for advanced students. Each duet is in a different genre, including tango, bossa nova, and march styles. Rhythmic complexity, multiple meters, and intricate interplay between parts are all challenging aspects of this collection. Conceived for B flat trumpets. Difficulty: (approximate) ABRSM 6-7

Ostrander, Allen. *Duet Album for Two Trumpets and Piano*. Victoria, BC: QPress Music Publishing, 2017.

Ostrander has chosen ten works from composers as diverse as Arcangelo Corelli and Igor Stravinsky as material for his collection of trumpet duets with piano. Range and technical requirements make these duets appropriate for advanced high school students or young college students beginning work on transposing from C trumpet. Difficulty: ABRSM 5

Past, Al. *Baroque Duets*. New York: Charles Colin, 1992.

A collection of forty-five arrangements of classical masterpieces set for two trumpets. Past chose to include selections by Johann Sebastian Bach, including movements from "The Well-Tempered Clavier," as well as music by Antonio Vivaldi, Jean-Joseph Mouret, and other of their well-known contemporaries. While some duets in this volume are accessible for intermediate students, most works are suitable for advanced students. Past conceived the arrangements for performance on B flat or C trumpets, but the publisher recommends performing some of the pieces on high trumpets. Difficulty: (approximate) ABRSM 6-7

\*Paudert, Ernst. *Six Duets*. London: D. Rahter, 2000.

The full-length duets in this collection are appropriate for advanced students as both study pieces and recital repertoire. Conceived for performance on B flat trumpets, endurance and independence of parts will challenge both players. Range ascends to written high C, and rhythms are varied but traditional. Difficulty: (approximate) ABRSM 6-7

Pauer, Jiri. *12 Duets*. Prague, Czech Republic: Panton, 1986.

Pauer was a 20th-century Czech composer and teacher at the Academy of Performing Arts in Prague. The original duets in this collection feature modern harmonies and shifting time signatures, which will challenge intermediate students. Pauer recommended these duets for B flat and C trumpets (or horns). Range ascending to written high B flat, mutes, and a familiarity with ornaments and multiple tonguing are required. Difficulty: ABRSM 6-7

Pezel, Johann Christoph. *Eleven Intradas*. Arranged by Christian Blumel. Nordrhein-Westfalen, Germany: Marc Tezak, 1986.

These intradas were originally composed by German trumpeter and violinist Pezel during the late 17th Century. Blumel arranged the set for two trumpets in C with piano or organ accompaniment and a trombone basso continuo part. Players will encounter a variety of time signatures, including 3/2, but limited range and technical demands make these intradas accessible for beginner and intermediate students performing on C trumpets or transposing. Difficulty: ABRSM 5

Pietzsch, Hermann. *24 Light Instructive Duets*. Victoria, BC: Q Press Music Publishing, 2015.

Pietzsch, German music teacher, scholar, and trumpeter with the Municipal Orchestra of Düsseldorf, authored several works for the trumpet, including the historical text *Die Trompete* (1900) and this book of original duets for two unaccompanied trumpets. Pietzsch arranged the duets progressively; duets near the beginning are shorter (often presented two per page) and less technically demanding, while the works near the end are more ambitious in length and facility. Composed to be musically interesting for both players, multiple tonguing is required occasionally, and range typically ascends to written high B flat, though high C appears in the final duet. Difficulty: (approximate) ABRSM 5-7

\*Plog, Anthony. *10 Concert Duets*. Greeley, CO: Western International Music, 1980.

American Trumpeter Anthony Plog intended this collection for advanced students or professional players. Independence of parts, rhythmic intricacy, angular lines, and multiple meters are abundant throughout. Some passages ascend to and above written high C. Mutes and experience with cadenzas are required. Difficulty: ABRSM 8+

Prendiville, Harry. *Twenty-Five Duets in Any Combination*. Boston: Oliver Ditson Company, 1910. <https://archive.org/details/twentyfiveduetsf04pren/page/2/mode/1up>.

Australian-American composer Harry Prendiville arranged twenty-five popular and classical melodies of the late 19th and early 20th Centuries for this collection for two trumpets and piano. The settings are tuneful and accessible by intermediate players and students beginning their study of transposition or looking for a first duet for public performance. Composers represented in the collection include Steven Glover, Giuseppe Verdi, and Domenico Donizetti. Difficulty: (approximate) ABRSM 4-6

Prescott, John. *Toccata and Fugues*. Markham, Ontario: Eighth Note Publications, 2005.

Prescott, former Professor of Composition at Southwest Missouri State University, composed this seven-minute duet for two trumpets in either C or B flat and organ. From the Forward: "The fugues referred to in the title are not the musical kind, but psychogenic fugues in a medical sense." At the beginning of the piece, the trumpets and organ perform independently of each other but join more cohesively as the piece concludes. Range ascending to high C concert, angular lines, and rapid passages make this piece accessible for advanced students. Difficulty: ABRSM 8+

\*Presser, William. *Seven Trumpet Duets*. Upper Darby, PA: Tenuto Publications, 1976.

This collection comprises seven original duets by American violinist and composer William Presser. Independence of parts, syncopation, and slurs over multiple partials make these duets appropriate for intermediate students. Difficulty: (approximate) ABRSM 4-6

Rondeau, Michel. *Trumpet Canon and Fugues #1-898*. Quebec City, Canada: Gatineau, 2021-2023. [https://imslp.org/wiki/Category:Rondeau,\\_Michel](https://imslp.org/wiki/Category:Rondeau,_Michel).

Composed between 2021 and 2023, these unaccompanied duets for B flat trumpet are the continuing project of Canadian trumpet player, educator, and composer Rondeau. Each of these two-movement pieces for B flat trumpets is short, many lasting between one and two minutes. Many are based on European hymns, chorales, and carols, while some are original melodies. The duets vary in difficulty, but the limited technical demands and range that typically ascends no higher than written high B flat make these duets accessible for intermediate students. These pieces are available at IMSLP.org and may fall within the public domain (see link above). Difficulty: (approximate) ABRSM 4-6

Roper, Richard. *Elizabethan Duets: Thomas Morley Canzonets for Two Voyces*. New York: Charles Colin: 2003.

A collection of fifteen vocal canzonets from 16th Century English composer Morley arranged for two players by trumpeter and University of California Santa Cruz faculty member Richard Roper. Independence of parts, syncopation, and potentially unfamiliar time signatures make this piece accessible to intermediate students performing on B flat or C trumpets at written pitches or transposing. Difficulty: (approximate) 5-6

Roy, Eugène. *15 Airs en Duos pour 2 Trompettes*. Sion, Switzerland: Editions BIM, 2010.

Originally published in Roy's 1824 *Method for Trumpet* for performance on keyed bugles pitched in E flat (first part) and B flat (second part). The duets in this collection are transposed for performance on trumpets in C or B flat. Several of the duets are based on the airs of Gioachino Rossini, Wolfgang Amadeus Mozart, and other composers. Difficulty: Editions BIM Intermediate

\*Sachs, Michael and Joseph Alessi. *14 Duets for Trumpet*. New York: Carl Fischer, 2007.

Sachs (Principal Trumpet, Cleveland Orchestra) and Alessi (Principal Trombone, New York Philharmonic) have compiled, edited, and arranged this classical music collection for two brass players. This set of advanced duets includes music by Johann Sebastian Bach, George Frideric Handel, Georg Philipp Telemann, and Joseph Boismortier. These duets feature challenging technical passages and extended range for both players and are accessible for intermediate students. A compatible trombone arrangement is also available. Difficulty: ABRSM 5

Sachse, Ernst. *6 Duets*. Victoria, BC: QPress Music Publishing, 2015.

The original duets comprising this collection are technically and physically demanding. Multiple tonguing and range to written high B flat (written high C in #1) are required, along with the stamina necessary to perform full- or multi-page pieces. The second trumpet part is accessible for intermediate students comfortable with multiple tonguing. Difficulty: ABRSM 6-7

Schantl, Joseph. *Twenty-Nine Schantl Studies for the Trumpet*. Miami: Belwin Music Publishing, 1959.

From the Forward: “The Schantl Studies have long been recognized as superlative etudes in attaining musical style and expression... The harmony parts have been treated melodically with fully annotated phrase markings.” Schantl presented the short studies progressively. Independence of parts and diverse stylistic demands are appropriate for intermediate students or students already initiated into the study of transposition. Difficulty: (approximate) ABRSM 4-6

Shoujounian, Petros. *Twelve Duos for Trumpets based on Armenian Folk Songs*. Vancouver, BC: Cherry Classics Music, 2021.

Armenian-Canadian composer Shoujounian has written works for orchestra, chamber ensembles, and keyboard instruments. This collection is based on the work of ethnomusicologist Komitas. Shoujounian composed these duets for specific instruments: trumpet in C (5 duets), piccolo trumpet in B flat (1 duet), cornet in B flat (3 duets), trumpet in B flat (2 duets) and flugelhorn (1 duet). Rhythmic complexity, endurance, independence of parts, range ascending to C, and the use of multiple trumpets make these duets accessible for advanced students. Difficulty: (approximate) ABRSM 6-8+

Simon, Frank. *Olympian Collection of Cornet Duets*. Chicago: The Chart Music Publishing Company, 1940.

Seven early 20th-century concert duets for two cornets comprise this collection. The technical demands, including frequent and extended multiple tonguing for both players, make these duets accessible for advanced students. The collection includes piano accompaniment. Difficulty: (approximate) ABRSM 6-7

Smith, Douglas. *Classics for Trumpets and Keyboard*. Dayton: Roger Dean Publishing, 1995.

Smith selected the thirteen pieces in this collection from the works of well-known composers, including Jean-Joseph Mouret, George Frideric Handel, and Henry Purcell. Smith has arranged the selections as trumpet solos or duets with piano accompaniment. Range and technical considerations are appropriate for beginning and intermediate players. Difficulty: (approximate) ABRSM 3-5

\_\_\_\_\_. *Hymns and Spirituals*. Dayton, OH, Lorenz Publishing, 1998.

A collection of hymns and spirituals arranged for two trumpets and keyboard by Douglas Smith, former Professor of Trumpet and Music at the Southwestern Baptist Theological Seminary. The technical requirements found in these thirteen duets make this collection accessible for beginner and intermediate students. Students called on to perform as soloists in church services, funerals, or other religious ceremonies will find these settings appropriate and interesting. Difficulty: (approximate) ABRSM 3-6

Snell, Keith. *Belwin Master Duets, Volume 1 Advanced*. Miami: Belwin Mills Music Publishing, 1986.

\_\_\_\_\_. *Belwin Master Duets, Volume 2 Advanced*. Miami: Belwin Mills Music Publishing, 1986.

A collection of twenty-nine duets within the two volumes, including arrangements of works of Johann Pezel, George Frideric Handel, and William Boyce, traditional folk songs, and Keith Snell's original compositions. Range ascends to written high C. Limited technical demands make these duets appropriate for intermediate students as transposition studies or for developing fluency on harmony trumpets. Two volumes of easy duets (ABRSM 1-2) and two volumes of intermediate duets (ABRSM 3-4) are available in this series. Difficulty: ABRSM 5

Strommen, Carl. *15 Melodious Duets*. Lakeland, FL: Kendor Music Publishing, 2018.

Duets for beginner and intermediate students performing on B flat trumpets or C trumpets. The repertoire includes original works by Strommen and arrangements of traditional European folk songs and pieces by Carl Maria von Weber, Georges Bizet, William Boyce, and other well-known classical composers. Difficulty: (approximate) ABRSM 3-4

Telemann, Georg Philipp. *6 Canonic Duets*. Arranged by James Klages. Farmington, NM: Brassworks 4, 2007.

The duets in this collection were originally composed for violins, flutes, or recorders. Klages provided a fully realized example of the roadmap for the first sonata, but the other five are canons on B flat or A piccolo trumpets. Transposition is not required for these sonatas, but extended and agile range and technical considerations make this book appropriate for advanced students. Difficulty: (approximate) ABRSM 8+

\_\_\_\_\_. *Telemann for Two Transposing Trumpeters*. Transcribed by Gordon Mathie. New York: Balquhider Music, n.d.

Gordon Mathie, former Professor of Trumpet at SUNY Potsdam, designed these arrangements to develop transposition skills. Both trumpet parts change the interval of transposition frequently, often at every phrase. During some duets, the trumpet players must perform simultaneously at different pitch centers. This collection is accessible to students with previous transposition experience. Difficulty: (approximate) ABRSM 6-7

Thielemann, Kristin. *Romantic Trumpet Duos*. Mainz: Schott Music, 2023.

A selection of eight arrangements for two trumpets and piano based on works of Romantic composers, including Oskar Böhme, Anton Rubenstein, and Konstantin Vilboa. Initially conceived for B flat trumpets, these arrangements' limited range and technical requirements make them accessible for intermediate students. Some less common key signatures may challenge students in the early stages of transposition study. Difficulty: (approximate) ABRSM 5-6

Thrower, Daniel. *50 Fanfares for All Occasions*. Chandler, AZ: Hickman Music Editions, 2005.

The publisher describes these brief fanfares as “perfect for any occasion... from ‘Baroque’ to ‘Big Band’ style.” Most fanfares are original compositions by Thrower, while some are arrangements, including several by trumpeter and publisher David Hickman. Nine of the fifty fanfares in this collection are for two trumpets; the remaining arrangements are for larger trumpet ensembles. Difficulty: (approximate) ABRSM 4-5

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\_\_\_\_\_. *A Palette of Colorful Duets, Volume 1*. Markham, Ontario: Eighth Note Publications, 2009.

Thrower named each of the nine works in this collection of original duets after a color or colors. The final duet in the set contains four movements. There are duets inspired by the Christmas season, the Star-Spangled Banner, and a traditional canon. Range ascends to written high D, and technical requirements, including multiple tonguing and rapid intervallic passages, will challenge intermediate players. The collection requires multiple mutes. Difficulty: (approximate) ABRSM 6-7

\*Vacchiano, William. *Bach Duo Concertos Complete*. New York: Charles Colin, 1994.

Vacchiano arranged six piano concertos by Johann Sebastian Bach for this collection. He advised that these duets offer many challenges to trumpet players and should be practiced with care, particularly concerning endurance. These duets are technically and physically demanding; the first is more than thirty pages long with minimal rest. Appropriate for advanced students working on Baroque style and ornamentation. Difficulty: (approximate) ABRSM 8+

\*Vandercook, Hale A. *Progressive Duets for Trumpet: In All Meters for Developing Trumpeters*. Chicago: Rubank, Incorporated, 1989.

The first twenty-four duets of this collection introduce various time signatures within the context of duets appropriate for beginning or intermediate students. The remaining thirty-seven pieces in the collection are presented in an increasingly difficult progression. The duets encompass a diverse array of styles, but limited range and technical demands make the collection attainable by intermediate players. Difficulty: ABRSM 5-7

Vanhooland, Xavier. *Voyage en Trio*. Paris: Gerard Billaudot, 2013.

Vanhooland labeled each of the eleven movements of this suite with a descriptive title, including “Funk or Soul?” “Like a Spiritual,” “Petite valse,” and “Ping Pong a 3.” The publisher designates this 22-minute suite for two B flat trumpets and piano as being of intermediate difficulty. Difficulty (approximate) Alphonse Leduc 5



Various Composers. *Famous Concert Duets from the Golden Age of the Cornet*. Albuquerque: Mentor Music, 2016.

This collection of duets with piano accompaniment includes two pieces by Herbert L. Clarke (“Cousins” and “Side Partners”) as well as duets by other noted cornetists of the early 20th Century, including Charles Godfrey and W. H. Kiefer. Each of the pieces exhibits traditional cornet-style writing; both players must utilize multiple tonguing and must be familiar with cadenza performance practice. Several of these pieces were originally written to be performed with band and are available in that configuration. Difficulty: (approximate) ABRSM 6-7

Various Composers. *Five for Two*. Edited by Manfred Bockschweiger. Halberstadt, Germany: Bruno Uetz Musikverlag, 2020.

\_\_\_\_\_. *Five for Two Book 2*. Edited by Manfred Bockschweiger. Halberstadt, Germany: Bruno Uetz Musikverlag, 2020.

\_\_\_\_\_. *Five for Two Book 3*. Edited by Manfred Bockschweiger. Halberstadt, Germany: Bruno Uetz Musikverlag, 2003.

\_\_\_\_\_. *Five for Two Book 4*. Edited by Manfred Bockschweiger. Halberstadt, Germany: Bruno Uetz Musikverlag, 2003.

German trumpeter and teacher Bockschweiger has chosen segments of five classical pieces for two unaccompanied trumpets to arrange in these four volumes. Represented composers include Tomaso Albinoni, Wolfgang Amadeus Mozart, Georges Bizet, and Bedrich Smetana. The technical demands of these transcriptions of string and keyboard music will challenge intermediate players. Difficulty: ABRSM 6-7

Various Composers. *Fox Album of Cornet Duets with Piano Accompaniment, Volumes 1-4*. Victoria, BC: QPress Music Publishing, 2017.

Originally published as four separate volumes, each containing ten original duets. This edition includes all forty original duets by composers, including Dorothy Lee, Broadway composer Frank H. Grey and trombonist Clay Smith. Difficulty: (approximate) ABRSM 5-7

Various Composers. *Music for Two Trumpets, Vol. 1, Duets in a Jazzy and Classical Style*. Montrose, CA: Last Resort Music, 2001.

Sixteen duets written by Hollywood composers, including Daniel Kelley, James Thatcher, and Jeff Driskill. The collection includes samba, funk, and ballads, along with more classically influenced works. Intended for intermediate and advanced players. Difficulty: (approximate) ABRSM 5-7

Vining, David. *The Big Book of Sightreading Duets*. Flagstaff, AZ: Mountain Peak Music, 2015.

One hundred progressive duets for two unaccompanied trumpets. Vining included rudimentary rhythmic exercises for two performers, and duets for intermediate and advanced students. Accessible for performance on B flat or C trumpets as written or transposed. Available in compatible arrangements for trombones or euphoniums for additional flexibility. Difficulty: (approximate) ABRSM 4-7

\*Voxman Himie. *Selected Duets for Cornet or Trumpet, Volume 2 (Advanced)*. Chicago: Rubank, Incorporated, 1951.

Collection of forty-eight intermediate to advanced duets, many of which are multiple pages in length. The volume includes arrangements of pieces by Georg Philipp Telemann, Carl Stamitz, Pierre François Clodomir, and other composers of the Classical and Romantic eras. Difficulty: ABRSM 5-6

Wallace, John. *Prime Number*. Milan, Italy: Ricordi, 1990.

The third volume of Wallace's three-book set of unaccompanied trumpet duets. This volume contains eleven duets intended for intermediate to advanced students. Difficulty: ABRSM 6-8+

Williams, Ernest S. *Artistic Duets*. New York: Charles Colin, 1974.

Eighteen Duets for advanced students (including six duets found in Williams' *Modern Method for transposition*). Williams provided each duet with a title hinting at the skill addressed within that duet; titles include "Perpetuum Mobile," "Style and Rhythm," and "Triplets and Sharps." Technical demands, including extensive ornamentation (see "Embellishments") and less common tonalities ("The Whole Tone Scale"), make these duets accessible for advanced students. Difficulty: (approximate) ABRSM 7-8+

Witek, Aaron. *Solo Duet Training for Trumpets: Duets Based on the Works of Haydn, Hummel, Neruda, Clarke, Balay and Guy-Ropartz*. Flagstaff, AZ: Mountain Peak Music, 2018.

Duet settings of six popular trumpet solo pieces, including Haydn and Hummel's concertos and *Maid of the Mist* by Herbert L. Clarke. Witek arranged each duet so that one player performs the traditional melodic line while the other plays an arrangement of the traditional accompaniment. Players switch roles throughout each arrangement, so both players gain experience leading and supporting. These duets are accessible for intermediate and advanced students exploring significant solo trumpet repertoire. Difficulty: (approximate) ABRSM 6-8+

Wurm, Wilhelm. *41 Trompeten Duets*. Hamburg: Rahter, 1910. [https://imslp.org/wiki/41\\_Trompeten-Duette\\_\(Wurm,\\_Vasily\)](https://imslp.org/wiki/41_Trompeten-Duette_(Wurm,_Vasily)).

The short duets in this collection are appropriate for beginner students and students beginning the study of transposition or harmony trumpets. Range and technical considerations are minimal; however, many of the pieces provide opportunities for partners to practice navigating fermatas and tempo changes. This collection is in the public domain (see the link above). Difficulty: ABRSM 3-5

Ziek, Gary D. *Classical Virtuoso Duets*. Lakeland, FL: Kendor Music Publishing, 2016.

Ziek, Professor of Trumpet and Wind Ensemble Director at Emporia State University, has arranged thirty duets from the standard classical repertoire for this collection. Ziek provided arrangements of orchestral and keyboard works by Wolfgang Amadeus Mozart, Franz Schubert, Antonio Vivaldi, and others. Each duet includes grade level and duration. Several of the duets are accessible for intermediate students, while several (e.g., “Flight of the Bumble Bee” and “La Rejouissance”) are intended for advanced students. Difficulty: (approximate) ABRSM 4-6

Zottola, Bob. *Challenging Duets*. New York: Charles Colin, 1998.

These sixteen original duets were composed at the request of Zottola’s colleague searching for repertoire to assist students in developing skills needed by commercial players. Zottola noted in the forward that the duets were intentionally short to allow players to “explore musical values and to stimulate one’s imagination.” Technical demands are significant, including articulation and fingering challenges and range ascending to high E above the staff. Difficulty: ABRSM 6-7

#### Individual Duets (unaccompanied)

Adler, Samuel. “Trumpetry.” North Easton, MA: Robert King, 1984.

Originally composed for Barbara Butler and Charles Geyer for performance on C trumpets (or B flat), this 2’30” fanfare is divided into three sections. The first section is technical and acrobatic, requiring rapid articulations and angular playing of both parts. The second section is a waltz-inspired contrast before the return of the more technically demanding final section. Range ascends to written high C but remains mostly below written high B flat for both players. Articulations and intervals make this piece appropriate for advanced players. Difficulty: (approximate) ABRSM 6-7

Arnold, Malcolm. “Fanfare for Louis.” Northamptonshire, UK: Studio Music Company, 1970.

Arnold dedicated this two-minute piece to Louis Armstrong. Composed for B flat trumpets, range to written high C, multiple tonguing and agility through angular lines challenge both players. The middle section of the fanfare features a jazz-influenced theme, contrasting the outer sections of more traditional fanfare writing. Difficulty: ABRSM 6-7

Baudrier, Yves. "Fughetta." Paris: Alphonse Leduc, 1985.

Conservative range and technical requirements make this two-minute duet accessible for beginning players or students beginning exploration of the C trumpet. Originally composed for C trumpets or B flat trumpets or cornets. Difficulty: Alphonse Leduc 1-2

\*Bozza, Eugene. "Dialogue." Alphonse Leduc, 1954.

Bozza composed this six-minute duet in three movements for performance on B flat or C trumpets. The first and third movements require multiple tonguing in both parts. The second movement features long melodic legato lines for both players. The duet requires mutes, and range ascends to written high A. The duet is appropriate for intermediate players as an introduction to Bozza's music. Difficulty: Alphonse Leduc 5

Byrd, Richard. "Canyon Echoes." Markham, Ontario: Eighth Note Publications, 2015.

Byrd composed this duet to capture both the size and "the figurative and literal echoes of the canyon" by utilizing quartal harmonies and stage directions for the second player evoking echoes. Conceived for B flat trumpets, range ascends to G above the staff, and double tonguing appears in both parts. Difficulty: (approximate) ABRSM 3-4

Cashian, Philip. "Blow." Chipping Norton, UK: Composers Edition, 2014.

Philip Cashian is head of composition at the Royal Conservatory of Music. Cashian composed this duet to commemorate the 70th birthday of fellow British composer Colin Matthews. Composed for trumpets pitched in C, this two-minute duet composed in 9/8 time is rhythmically challenging, featuring independent syncopated rhythms for both players. Difficulty: (approximate) ABRSM 6-7

Cytron, Warren. "Dances for Two Trumpets." New York: McGinnis and Marx Music, 1980.

Initially composed in 1944, Cytron divided this duet into two movements: "Symmetradance" and "Tronner." Range ascends to written high D flat, and tempo and meter changes are frequent. Parts are independent and rhythmically challenging for both players. Intended for advanced players. Difficulty: (approximate): ABRSM 8+

Dorff, Daniel. "Fanfare for Two Trumpets." Upper Darby, PA: Tritone Press and Tenuto Publications, 1992.

Commissioned by the Haddonfield (NJ) Symphony to celebrate the retirement of conductor Arthur Cohn and the appointment of Alan Gilbert. Dorff described the 40-second piece: "as neo-traditional fanfare with American flavor." Composed for B flat trumpets, this piece is accessible for intermediate students as a recital opening or closing fanfare. Difficulty: (approximate) ABRSM 5-6

Erb, Donald. "Remembrances for Two Trumpets." Bryn Mawr, PA: Merion Music, 1996.

Erb originally composed this 20-minute, five-movement duet for trumpeters Ryan Anthony and David Spencer. The title of each movement honors a different trumpet player: Herbert L Clarke, Dizzy Gillespie, Howard Roberts, Rex Stewart, and Bunny Berrigan. Composed for performance on B flat trumpets, range ascends to written high F above the staff, and both parts require multiple tonguing, extensive use of mutes, and other extended techniques. Intended for advanced players. Difficulty: ABRSM 8+

Friedman, Stanley. "Trumpets of Solomon: 7 Fanfares for 2 Trumpets." Sion, Switzerland: Editions BIM, 1996.

Seven advanced duets with a combined duration of nine minutes. Fanfares require extended techniques (e.g., performing an entire fanfare using only one fingering, falls) and a comfortable high C. Multiple meters and swing styles also comprise facets of these duets. Difficulty: Editions BIM Intermediate

Gallagher, Jack. "Capriccio." Portland, ME: Manduca Music Publications, 1984.

This five-minute duet in one movement is accessible to intermediate students. Independence of parts and rhythmic complexity will challenge both players. Composed for B flat trumpets. Difficulty: (approximate) ABRSM 6

Hays, Steven. "Spring Fanfare." Farmington, NM: Brassworks 4, 2008.

A 90-second fanfare in 6/8 time, appropriate for beginning students. Range ascends to written G above the staff, and multiple tonguing requirements are minimal. Trumpet key is unspecified, but performers could choose to utilize B flat, C, or D trumpets. Difficulty: (approximate) ABRSM 3

Jones, Charles Collier. *Sonatina*. North Easton, MA: Robert King Music, 1987.

The three movements of this piece composed for B flat trumpets have a combined duration of four minutes. The outer two movements are brisk, featuring multiple meter changes and rapid single tonguing. The short middle movement is legato and sustained. Rhythm and independence of parts will challenge both players, but the range does not often nor substantially ascend beyond written G above the staff. Appropriate for intermediate to advanced students. Difficulty: ABRSM 6-7

Lee, Kieth. "Au-delà for brass." Kreuzlingen, Switzerland: Musicaneo, 2010.

The title of American composer Lee's duet for advanced players translates to "the hereafter" or "further." This seven-minute piece calls for one soloist to perform on B flat trumpet while the other plays C trumpet. Numerous extended techniques include stopped notes, gradual expression indications, and microtones. Rhythmic precision is a challenge; meter changes are frequent (at nearly every bar line) and include time signatures such as 9/16 and 3/16. Difficulty: (approximate) Alphonse Leduc 9

Mathias, William. "Ceremonial Fanfare." New York: Oxford University Press, 1983.

Composed for two C trumpets, this 90-second piece features traditional fanfare writing accessible to intermediate players. Limited independence of parts, range requirements, and technical demands provide an option for students beginning the study of C trumpet. Difficulty: ABRSM 5

McLaughlin, Kevin. "Duet for Two Incomplete Trumpets." Portland, ME: Manduca Music Publications, 1983.

Novelty recital piece requiring both players to remove second valve slides for performance, creating what McLaughlin called "'stereophonic' and unusual jazzy effects." Rhythmic complexity and advanced techniques—including interplay of sixteenth note lines, use of Harmon mute, and solo improvisation-like passages—make this piece accessible for intermediate and advanced players. Difficulty: ABRSM 5-7

McGuire, Edward. "Orbit." Tamworth, UK: Warwick Music, 1994.

McGuire described the inspiration for this work: "the phenomenon of asteroids, planets, and stars being captured by the strong gravitational pull of another heavenly body." The piece is lightly choreographed, with one player spinning around in a circle on stage while the second player slowly enters the stage. The score offers lighting suggestions. Performance requires circular breathing, mutes, an understanding of complex rhythms, and intricate interplay between voices. For advanced students. Difficulty: ABRSM 8+

McTee, Cindy. "Fanfare for Trumpets." New York: Rondure Music Publishing, 2004.

McTee intended players to face each other from across a concert stage during performance. She described this fanfare as "two sharply articulated trumpet parts compete to occupy the same registral space while pushing and pulling against one another to resolve their harmonic differences." Half-step and whole-step harmonies are prevalent, and rhythmic precision will challenge intermediate players. Performance suggestions include playing this fanfare at any pitch level desired by the soloists and playing with any number of trumpets divided into equally numbered ensembles. Difficulty: (approximate) ABRSM 6-7

Nuten, Piet. "Duo Capriccioso." Puurs-Sint-Amans, Belgium: Metropolis Music Publishers, 1953.

Independent parts and rhythmic complexity for both players make this duet accessible for advanced students. Originally composed for trumpets in B flat, this piece in 2/4 time explores numerous rhythms, including 32nd notes and sextuplets in both parts. Difficulty: (approximate) ABRSM 6-7

Persichetti, Vincent. "Fanfare for Two Trumpets." Bryn Mawr, PA: Elkan-Vogel, 1991.

The duration of this fanfare composed by pianist and Julliard professor Vincent Persichetti is just over one minute. Fanfare makes extensive use of perfect-fourth and perfect-fifth harmonies. Rhythms are not difficult, but independence of parts and range ascending to written high A make this piece accessible to intermediate players. Difficulty: (approximate) ABRSM 5-6

\*\_\_\_\_\_. "Parable for Two Trumpets (Parable XXV)." Bryn Mawr, PA: Elkan-Vogel, 1991.

Persichetti composed this work for advanced trumpeters, the final of his 25 Parables for instruments, in 1986, one year before his death. The piece is seven minutes in duration and calls for mutes. Difficulty: (approximate) ABRSM 7-8+

Piunno, Nicole. "Ruminations." Markham, Ontario: Eighth Note Publications, 2011.

Trumpeter and composer Piunno composed this fanfare in three movements. The outer movements are energetic and require multiple tonguing of both players, while the legato middle movement utilizes mutes. Composed for B flat trumpets, counterpoint is prevalent, and harmonies are often close. Range ascends to written high B. Difficulty: ABRSM 6-7

Reynolds, Verne. "Calls and Echoes." Medina, NY: Imagine Music Publishing, 1984.

Composed for and premiered by Barbara Butler and Charles Geyer. Virtuositic eleven-minute duet requiring extensive multiple tonguing and agility through angular lines from both players. Reynolds calls for whisper mutes and suggests spatial staging to emphasize call-and-response effects. Difficulty: (approximate) ABRSM 8+

Salzedo, Leonard. "Sacavin Fanfares." Yorkshire, England: Emerson Edition, Ltd., 1990.

Collection of several short fanfares, each of a duration under thirty seconds. Titles include "Opening Fanfare," "March," and "Grand Fanfare." Limited range and technical requirements make these duets accessible to intermediate students performing on B flat or C trumpets. Difficulty: ABRSM 5

Satie, Erik. "Carillon: Fanfare for Awakening the Good Fat Monkey King Who Always Sleeps with One Eye Open." Sion, Switzerland: Editions BIM, 1921.

Composed as a submission to *Fanfare Music Journal* in 1921. This fanfare lasts less than sixty seconds and is accessible to advanced high school students or young college students. Originally conceived for trumpets in C. Difficulty: ABRSM 3-4

Stravinsky, Igor. "Fanfare for a New Theatre." London: Boosey and Hawkes Music Publishers, 1968.

Rhythmic precision and independence of parts are the most challenging aspects of this duet. Lasting only thirty-five seconds and originally composed for performance on C trumpet, this fanfare is unmetered and requires mature rhythmic understanding from both players. Difficulty: ABRSM 8+

Stephenson, James M. "Double Play." Lake Forest, IL: Stephenson Music, 2019.

Composed as a musical tribute to and depiction of the 2016 World Series between the Chicago Cubs and Cleveland Indians. The seven movements each symbolize a game of the series, and the piece concludes with a celebratory encore. Symbolism is an integral feature of this duet, including the number of measures in various movements and the time signatures. Technical demands, including rapid passages of chromaticism and octave leaps in both parts, make this piece appropriate for intermediate students. Difficulty: (approximate) ABRSM 6

Stevens, John. "Tournament." Sion, Switzerland: Editions BIM, 2000.

Seven-minute piece composed in three continuous movements. Stevens composed each movement for a different trumpet: "Jousting" for C trumpets, "Wine and Song" for flugelhorns, and "Revelry" for piccolo trumpets. Difficulty: Editions BIM Intermediate

Theurer, Britton. "Feste." Nashville: The Brass Press, 1982.

Structured in four movements: "Boar's Head Fanfare," "Joust," "Troubadour Song," and "Feste." Meter changes frequently, including 5/8, 5/16, 11/16, and other less-frequently encountered meters. Independent parts and rhythmic and technical challenges for both players. Difficulty: Editions BIM Intermediate

Verbey, Theo. "Duet." The Hague: Deuss Music, 1992.

Composed for Dutch trumpeters Peter Masseurs and Hendrick Jan Lindhout. Range ascends to written high B flat for both players (Verbey did not specify trumpet key), and technical requirements are appropriate for advanced students. Technical considerations include Harmon mute, alternate fingerings, and multiple and flutter tonguing. Difficulty: (approximate) ABRSM 7-8+

Winteregg, Steven. "African Fanfare." Portland, ME: Maduca Music Publishing, 1993.

Inspired by the sounds of the Ugandan keyboard instrument known as the akadinda and premiered by Douglas Lindsay. Both parts require intervallic agility and multiple tonguing throughout the 50-second performance. Range ascends to written high D for B flat trumpet. Difficulty: (approximate) ABRSM 6-7



Wood, Gareth. "Capriccio & Humoresque." Tamworth, UK: Warwick Music, 1996.

Dedicated to trumpeters James Watson and James Norden, this piece is appropriate for advanced students. Multiple tonguing, rapid chromatic and diatonic passages, and frequent meter and articulation changes are ubiquitous for both players. Originally composed for B flat trumpets, range ascends to written high D. Difficulty: ABRSM 7-8+

Individual Duets (accompanied)

Adler, Samuel. "Introit and Toccata." Paris: Alphonse Leduc, 1986.

Initially composed for Barbara Butler and Charles Geyer and conceived for B flat trumpets with organ accompaniment. Multiple tonguing and angular lines are abundant. Range ascends to written high B. Technical demands of this six-minute piece make it appropriate for advanced students. Difficulty: ABRSM 6-7

Aichinger, Gregor. "Canzona 'Regina Coeli.'" Arranged by Eberhard Krauss. Crans-sur-sierre, Switzerland: Editions Marc Reift, n.d.

Aichinger was a German organist who composed during the transition between the Renaissance and Baroque Periods. An organist and student of Gabrielli, he uses echoes and call and response in his compositions. Originally composed for voice, Aichinger conceived this arrangement for two trumpets in B flat or C and piano, harpsichord, or organ accompaniment. Limited range and technical demands make this piece accessible for intermediate students studying early Baroque music style. Difficulty: ABRSM 5

Albinoni, Tomaso. *Concerto in C*. Arranged by David Marlatt. Markham, Ontario: Eighth Note Publications, 2009.

The ninth of twelve concertos originally composed by Albinoni for two oboes and strings. This arrangement is set for two trumpets in C or piccolo trumpets in A with piano or organ accompaniment. The range ascends to a high D concert, and though Marlatt altered the oboe lines slightly to provide additional rest, this ten-minute arrangement is for advanced students or students familiar with piccolo trumpet. Difficulty: (approximate) ABRSM 7

Aldrovandini, Giuseppe. *Tre Concerti per due Trombe*. Edited by Edward H. Tarr. Coburg, Germany: McNaughtan Publishing, 1992.

Aldrovandini served as maestro di cappella for the Duke of Mantua in the early 18th Century. He wrote three sonatas for two trumpets and strings, all included in this edition. Players can perform the solo parts for trumpet in C on piccolo trumpet. Range ascends to written high B, and florid passages are abundant for both players. This edition is also available for trumpets and piano. Difficulty: (approximate) ABRSM 6-7

Anon. (Torelli School). *Sinfonia*. Edited by Edward H. Tarr. Nashville: The Brass Press, 1976

Tarr discovered this anonymous sonata, which dates from 1675-1730, in a private collection in Austria. It comprises four movements and is one of the few pieces from the era written for trumpets and basso continuo without strings. Tarr's arrangement is for two trumpets in D and organ. Both solo parts occasionally ascend to high D concert.

Difficulty: Editions BIM Intermediate

Bach, Johann Sebastian. "Air pour Les Trompettes." Arranged by David Marlatt. Markham, Ontario: Eighth Note Publications, 1998.

Markham's setting is based on Bach's *Suite in A* for solo harpsichord. The range of the B flat trumpet parts does not ascend above written high A. Rhythmic complexity and agile lines in both solo parts make this piece appropriate for intermediate or advanced players. Marlatt refers to this arrangement as being of "medium" difficulty. Difficulty: ABRSM 6-7

Baratto, Paolo. "Lux æterna für 2 B-Trompeten und Streichorchester." Sion, Switzerland: Editions BIM, 1993.

Baratto's three-movement sonata was composed for two trumpets in B flat with either piano or organ accompaniment. Limited range and technical requirements make this piece a possibility for college trumpet students beginning exploration of modern accompanied trumpet duets. Difficulty: Editions BIM Intermediate

Bennett, Malcolm. "Baltic Fantasie." Amersham, England: Unlimited Music, 1988.

Composed for James Watson, Professor of Trumpet, Royal Academy of Music. Bennett composed this four-minute duet for trumpets or cornets pitched in D or E flat. Long lyrical lines at the beginning and end of the piece frame a more technical middle section. Difficulty: ABRSM 6-8+

Biber, Heinrich. "Balletti à 6 for 2 Trumpets, strings and Basso Continuo." London: Musica Rara, 1977.

Originally composed in 1690 for two trumpets, violin, viola, cello and bass. This arrangement presents six of the twelve original movements set for two trumpets and piano. Solo parts are for trumpet in C. Also available arranged for two trumpets and strings (Musica Rara, 1977).

Boisseau, Jen-Thierry. "Polaris." Lagay/Marne, France: Musik Fabrik, 2009.

Boisseau composed this six-minute duet for two C trumpets and organ in one movement. Boisseau described the piece's inspiration as the North Star, which is actually "three stars that are aligned together; hence, this work is for two trumpets and one organ." The publisher designated this piece as advanced. Technical demands and angular lines make this piece appropriate for intermediate or advanced students. Difficulty: (approximate) ABRSM 6-7

Bononcini, Giovanni. *Sinfonia decima a 7*. Edited by Edward H. Tarr. London, Musica Rara, 1974. [https://imslp.org/wiki/Sinfonia\\_a\\_7\\_con\\_tromba\\_in\\_D\\_major%2C\\_Op.3\\_No.10\\_\(Bononcini%2C\\_Giovanni\)](https://imslp.org/wiki/Sinfonia_a_7_con_tromba_in_D_major%2C_Op.3_No.10_(Bononcini%2C_Giovanni)).

Italian Baroque composer and cellist Bononcini wrote several pieces for trumpet. Tarr's setting is for two trumpets in C with piano accompaniment and cello obbligato. Range ascending to concert high D and plentiful opportunities for ornamentation make this piece appropriate for advanced players performing on piccolo trumpets. This piece is in the public domain (see link above). Difficulty: ABRSM 6-8+

Bowen, York. "Andante and Allegro." North Yorkshire, England: Emerson Edition, Ltd., 2006.

Bowen (1884-1961) was a British composer, pianist, and horn player. This six-minute piece was composed for two trumpets in B flat with piano accompaniment. Traditional trumpet writing and minimal multiple-tonguing and range requirements make this duet accessible for intermediate players. Difficulty: (approximate) ABRSM 5-6

Boyce, William and Maurice Green. *A Suite of Trumpet Voluntaries for 1 or 2 D-Trumpets and Organ*. Edited by Edward H. Tarr. Nashville: The Brass Press, 1976.

Edward Tarr has arranged three voluntaries of William Boyce and Maurice Green into a ten-minute suite for two trumpets in C accompanied by organ. The range and tessitura of these pieces make performance on piccolo trumpets a favorable option. Difficulty: Editions BIM Intermediate

Broughton, Bruce. "Three." Markham, Ontario: Eighth Note Publications, 2014.

According to Broughton, the title of this duet for two B flat trumpets and piano refers to several elements of the piece: the work is written for three players, is in three movements, and each movement is in three sections. The trumpet writing is antiphonal, with frequent instances of call and response. The sixteen-minute duration and range ascending to written high C for both players make this piece accessible for advanced players, according to the publisher. Difficulty: (approximate) ABRSM 7

Cima, Giovanni Paolo. *Sonata (1610)*. Arranged by Albert Ligotti. Massapequa, NY: Cor Publishing, 2004.

Cima was an Italian organist and composer during the early Baroque period. He wrote several works for trumpet. This piece may have been initially composed for trumpet (cornetto), trombone, and strings. Ligotti's arrangement is set for two trumpets in B flat with piano accompaniment. The writing is antiphonal but not technically demanding and is accessible for intermediate players performing on B flat or C trumpets. Difficulty: (approximate) ABRSM 5-6

Corelli, Arcangelo. *Sonata for Two Trumpets in C Major*. Arranged by Barbara Harbach. Las Cruces, NM: Harbach Music Publishing, 2020.

Harbach, Professor Emerita of Music at the University of Missouri-St. Louis arranged this three-movement sonata, originally composed for two violins and continuo, for two trumpets in C with keyboard accompaniment. The first movement, "Preludio," alternates between adagio and allegro sections and includes some fugal passages. The second movement, "Allemande," also features contrasting sections and imitation. The final movement is a gigue in 12/8 time. The edition contains minimal editorial suggestions of phrasing, articulation, and dynamics not included in the original composition. The technical requirements of this piece make it accessible for intermediate students studying Baroque performance practice or C trumpet. Difficulty: (approximate) ABRSM 6

Ducommun, Samuel. *Sonata da Chiesa per 2 trompette at orgue*. Sion, Switzerland: Editions BIM, 1991.

This piece's limited technical and range demands make it accessible for college students beginning their study of contemporary music for C trumpets and organ. The solo parts in this nine-minute four-movement work do not ascend above a high A concert. Difficulty: Editions BIM Intermediate

Eisenach, Johann Jakob Löwe von. "Two Capriccios." Monteux, France: Musica Rara, 1968.

Originally composed by German organist Eisenach during the mid-17th Century. This arrangement features two short capriccios (twenty-eight repeated measures) for two trumpets in C with organ or string accompaniment. Range ascending often to written high C can be facilitated using piccolo trumpets. Appropriate for students beginning study of piccolo trumpet, transposition, or Baroque style. Difficulty: (approximate) ABRSM 6-7

Fasch, Johann F. *Concerto Fa Maggiore per 2 corni da caccia & pianoforte*. Arranged by Ludwig Güttler. Sion, Switzerland: Editions BIM, 1991.

This three-movement suite was originally composed for corni da caccia and orchestra. This arrangement by Güttler includes solo trumpet parts in F along with full orchestra accompaniment score and piano reduction. Ornamentation and transposition to F are two requirements that make this solo suitable for more advanced students. Difficulty: Editions BIM Intermediate/advanced

\_\_\_\_\_. *Concerto Nr. 2 D-Dur per 2 corni da caccia & pianoforte*. Arranged by Ludwig Güttler. Sion, Switzerland: Editions BIM, 1991.

Fasch composed this concerto for two solo corni da caccia accompanied by string orchestra and oboes. This arrangement includes solo trumpet parts in D, a full score of the original orchestral accompaniment, and a piano reduction. The range ascends to a high D concert for the first solo part several times throughout this ten-minute work. Difficulty: Editions BIM advanced

Franceschini, Petronio. *Sonata in D*. Arranged by Michel Rondeau. Montreal: The Cathedral Brass, 2007. [https://s9.imslp.org/files/imglnks/usimg/7/7a/IMSLP220333-WIMA.a938-F\(I\)Sco.pdf](https://s9.imslp.org/files/imglnks/usimg/7/7a/IMSLP220333-WIMA.a938-F(I)Sco.pdf).

Gardner, John. *Sonata da Chiesa, Opus 136*. Oxford: Oxford University Press, 1978.

Gardner based this four-movement duet on the five-note motif from Monteverdi's "l'Orfeo." This fifteen-minute work for D trumpets and organ contains Contrapuntal passages and calls for mutes. Range to written high B flat and extended passages make this piece accessible to advanced players. Difficulty: ABRSM 7-8+

Garrop, Stacy. "The Trumpets at Jericho for 2 C Trumpets and Piano." King of Prussia, PA: Theodore Presser, 2018.

Five-minute depiction of the Old Testament story of Joshua's army marching around the city of Jericho blowing trumpets. Trumpeters Barbara Butler and Charles Geyer along with the Chicago Chamber Musicians commissioned this piece. Garrop conceived this duet for advanced performers. Composed for performance on C trumpets, the range ascends to written D above the staff, and both players must navigate rapid intervallic passages. Difficulty: (approximate) ABRSM 8+

Graupner, Christoph. *Concerto in D*. Arranged by Arnold Mehl. Lottstetten, Germany: Kunzelmann Editions, 1982. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_GWV\\_318\\_\(Graupner%2C\\_Christoph\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_GWV_318_(Graupner%2C_Christoph)).

German composer and harpsichordist Graupner wrote this concerto for two trumpets, timpani, strings, and harpsichord during the mid-1740s. Composed in three movements, this arrangement includes all original accompaniment parts. Limited technical demands, range ascending only occasionally up to high B concert, and sufficient rests make this piece accessible for intermediate students beginning the study of piccolo trumpet or Baroque literature. This piece is in the public domain (see link above). Difficulty: ABRSM 6-7

Haendel, Georg Friedrich. *Suite No. II in D from "The Water Music."* Adapted by Graham Ashton. Sion, Switzerland: Editions BIM, 2009.

This twelve-minute suite includes five movements from *The Water Music* arranged for two trumpets in C and organ. This arrangement's range and technical requirements are suitable for younger students beginning the study of piccolo trumpet. Difficulty: Editions BIM Intermediate

Haendel, G.F. and His Contemporaries. *A Suite of trumpet Voluntaries for 1 or 2 C Trumpets and Organ*. Edited and arranged by Edward H. Tarr. Nashville: The Brass Press, 1977.

This suite comprises voluntaries by John Stanley, Simon Stublely, William Boyce, and Haendel. Tarr has arranged these pieces for either one or two trumpets in C, along with organ accompaniment. Difficulty: Editions BIM Intermediate/advanced

Halco, Terry. "Jubilate." Manhattan, KS: Prairie Dawg Press, 2009.

Halco, a composer and organist from Boston, composed this original work for two C trumpets with organ accompaniment. Rapid, agile, fanfare-like passages and independence of parts will challenge intermediate students. There is also a version arranged by the composer for solo trumpet with organ. Difficulty: (approximate) ABRSM 6

Handel, Georg Frideric. "Adagio and Allegro." Arranged by Georgy Orvid. New York: International Music Company, 1955.

Arranged for two B flat trumpets and piano from Handel's Trio Sonata Op. 2 No. 5 for two violins and piano. Accessible for intermediate students studying Baroque literature and ornamentation. The Allegro requires both players to trill from 3rd space C to D and top line F to G. Difficulty: ABRSM 5-7

\_\_\_\_\_. "La Rejouissance." Arranged by John Mortimer. Crans-Montana, Switzerland: Editions Marc Reift, 1997.

Arranged for two trumpets in B flat or C with piano or organ. The trumpet parts are faithful to the original. Mortimer transposed the arrangement down to the key of F, making this setting accessible for beginning and intermediate students or students looking for a first duet on C trumpets. Difficulty: (approximate) ABRSM 5

\_\_\_\_\_. *Mini Suite from The Water Music*. Arranged by David Marlatt. Markham, Ontario: Eighth Note Publications, 2014.

This four-minute suite for trumpets and organ includes four movements from the original: "Overture," "Alla Hornpipe," "Air," and "Coro." Marlatt transcribed the original trumpet parts and provided organ accompaniments in B flat and D, allowing beginning trumpet students to perform on B flat or C trumpets and intermediate students to perform on Piccolo trumpet in the original key. Difficulty: ABRSM 5-6

\_\_\_\_\_. "Pastoral Symphony." Arranged by Wilfred Bob Roberts. Massapequa, NY: Cor Publishing Company, 1990.

Arranged in the key of F for two B flat trumpets (or flugelhorns) and piano. A faithful melodic setting of the original. Long lyrical phrases make this duet accessible for beginning and intermediate students or students beginning study of the flugelhorn. Difficulty: (approximate) ABRSM 4-5

Heinichen, Johann D. *Concerto in Fa Maggiore per 2 corni da caccia & pianoforte*. Arranged by Ludwig Güttler. Sion, Switzerland: Editions BIM, 1991.

This concerto was initially composed for Corni da Caccia and orchestra by German Baroque composer and music theorist Heinichen. Güttler arranged the nine-minute piece for two trumpets in F with piano accompaniment and included a score for full orchestra performance. Long, florid passages and range ascending to written high D make this piece accessible for advanced students. Rests are frequent, but soloists play in all three movements. Difficulty: Editions BIM Advanced

Hiketick, Patrick. "Modern Classic Style." Puurs-Sint-Amans, Belgium: Metropolis Music Publishers, 2014.

Belgian composer, keyboardist, and teacher Hiketick composed this original piece for two trumpets in B flat with piano accompaniment. Written in fast 3/8 time, range, and technical requirements will challenge intermediate players. Difficulty: (approximate) ABRSM 5-6

Horovitz, Joseph. *Concertino Classico*. London: Novello, 1985.

Originally composed for two trumpets or cornets pitched in B flat with brass band accompaniment. Also available with piano or string orchestra accompaniment. Horowitz explained that he wrote the piece on the "tercentenary of Bach, Handel, and Scarlatti, whose influence could not be avoided." Horowitz divided the ten-minute piece into three movements. The work offers technical and musical challenges appropriate to advanced students. Range ascends to written high C, but frequent rests for both players mitigate endurance concerns. Difficulty: ABRSM 6-8+

Horsley, Grant. "Salento: A Modern Tarantella." Ellingham, England: Grant Horsley Music, 2021.

English composer and pianist Horsley composed this original duet for two trumpets in B flat and piano. Both trumpet parts are of similar difficulty. While the recommended tempo produces some rapid passages, this dance-like duet's limited range and technical demands are accessible for beginning and intermediate students on B flat trumpets or transposing from C trumpets. Range ascends to written high A. Difficulty (approximate) ABRSM 4-5

Jacchini, Giuseppe. *Sonata con Tromba for 2 Trumpets and Organ*. Adapted by Graham Ashton. Nashville: The Brass Press, 2009. [https://imslp.org/wiki/Sonata\\_in\\_D\\_major,\\_Op.5\\_No.1\\_\(Jacchini,\\_Giuseppe\\_Maria\)](https://imslp.org/wiki/Sonata_in_D_major,_Op.5_No.1_(Jacchini,_Giuseppe_Maria)).

Jacchini, an Italian composer, cellist, and vocalist during the late Baroque period, composed this three-movement sonata for two trumpets, strings, and basso continuo in 1703. Ashton's setting is for two trumpets in C or D with organ accompaniment. Lasting five minutes, this sonata is accessible for intermediate students and students beginning the study of Baroque piccolo repertoire. Range ascends to high Concert B for both soloists, but rests are plentiful, including the second movement where soloists are tacet. This piece is in the public domain (see link above).

James, Ifor. "Fanfare and Introduction." Crans-sur-sierre, Switzerland: Editions Marc Reift, 1999.

Composed by English hornist and Royal Academy of Music Professor Ifor James for two trumpets in B flat or C with piano accompaniment. Also available for E flat cornets with piano pitched up a perfect fourth from B flat arrangement. The piece calls for rapid single tonguing for scalar fanfare passages, which return several times throughout the three-minute piece. Range ascends to written high A flat in both versions. The B flat version is accessible to intermediate students. Difficulty: ABRSM 6-7

Jehan, Alain. "Deux Marches." Paris: Alphonse Leduc, 1995.

Original work by composer, organist, and decorated French soldier Alain Jehan for two trumpets in B flat accompanied by snare drum and organ. The first march, written in 12/8 time, gets its title from the legend of Horatii and Curiaces heroes who battled for the fate of their respective Italian cities around 650 BC. Jehan titled the second march "The March of Saint Nicolas." A short organ solo separates the two movements of the three-minute piece. Technical requirements are minimal, but the range in both trumpet parts extends briefly to high B flat concert. Difficulty: ABRSM 5

Jevtić, Ivan. "Divertimento pour 2 trompettes et orchestra de chambre." Sion, Switzerland: Editions BIM, 1992.

Yugoslavian composer Ivan Jevtić studied composition with Olivier Messiaen. Originally composed for two solo C trumpets and orchestra, this arrangement is with piano accompaniment. Angular lines, multiple tonguing, and range considerations make this piece suitable for advanced students. Difficulty: Editions BIM Intermediate/advanced

Kelly, Bryan. "Sonatina." Ann Arbor: The University of Michigan Press, 1987.

English composer and conductor Kelly composed this work for two trumpets in B flat with organ accompaniment. Featuring frequently shifting meters, the technical demands of this ten-minute piece are accessible for intermediate and advanced students. Difficulty: ABRSM 6-7



Koetsier, Jan. "Echo-Konzert für 2 Piccolo-Trompeten und Orgel". Sion, Switzerland: Editions BIM, 1990.

Koetsier composed this piece for two piccolo trumpets, and provided solo parts in D. Also available as originally composed for two trumpets and strings (Editions BIM, 1990). Both solo parts require a high D concert (written A above the staff) and agile technique. Difficulty: Editions Bim intermediate/advanced

Langlais, Jean. "Pastorale and Rondo for 2 Bb Trumpets and Organ." Bryn Mawr, PA: Elkan-Vogel, 1983.

This nine-minute duet by French organist and composer Langlais, composed for two B flat trumpets and organ, is also accessible for students on C trumpets. The first movement is in 6/8 time and features legato lines for both players, including phrases performed in octaves, with range ascending briefly to high A concert. The second movement features shifting meters, chromaticism, and fanfare-like writing for all instruments. Difficulty: ABRSM 6-7

Lawrence, Peter. *Concertino*. Hof, Germany: Peter Lawrence Editions, 2005.

Lawrence, former principal trumpet of the Scottish Opera Glasgow, composed this work for Matthias Höfs and Hans Gansch. Conceived for two trumpets and string orchestra with percussion and rhythm section, there is also a version for trumpets and piano available. The first trumpet part is composed for C trumpet and piccolo trumpet. The second player doubles between C trumpet and flugelhorn. The two solo parts signify what Lawrence referred to as "the battle between baroque and jazz styles." Quick angular lines, shifting meters, rhythmic intricacy, and alternations between horns during movements make this piece accessible for advanced students. Performance considerations include cup and plunger mutes. Difficulty: ABRSM 8+

Lazari, Ferdinando Antonio. *Sonata a 6 in D*. London: Musica Rara, 1978. [https://imslp.org/wiki/Concerto\\_in\\_D\\_major\\_\(Lazzari,\\_Ferdinando\\_Antonio\)](https://imslp.org/wiki/Concerto_in_D_major_(Lazzari,_Ferdinando_Antonio)).

Originally composed in 1691 as *Concerto in D* by Italian Baroque composer and organist Lazari. Conceived for trumpets in C, this arrangement includes parts for D trumpets and B flat trumpets and a piano reduction of the original string accompaniment. Structured in five movements, the technical demands, opportunities for ornamentation, and range frequently ascending to high B concert make this piece accessible for advanced students or students experienced with performance on piccolo trumpet. This piece is in the public domain (see link above). Difficulty: (approximate) ABRSM 7

Legrenzi, Giovanni. *Sonata "La buscha," from Opus 8*. Edited by Robert Paul Block. London: Musica Rara, 1972.

Venetian Baroque composer and organist Legrenzi published this duet in a collection of sonatas for various instruments in 1664. This arrangement includes trumpet parts in B flat and reduction for piano in addition to original string and bassoon accompaniment parts. Divided into five short movements alternating between allegro and adagio. Technical demands and range ascending to high B concert make this piece accessible to advanced students and students already experienced with piccolo trumpet. Difficulty: ABRSM 6-8+

Magle, Frederik. "The Fairest of Roses." London: Edition Wilhelm Hansen, 2017.

Danish composer and keyboardist Magle wrote this fanfare for two trumpets and organ to celebrate the 140th anniversary of St. Paul's church in Copenhagen. Magle conceived the duet for antiphonal performance on B flat or C trumpets. The long legato phrases throughout the five-minute piece and the rhythmic and intonation challenges of performing antiphonally make this piece accessible for intermediate or advanced students. Difficulty: (approximate) ABRSM 6-7

\*Manfredini, Francesco. *Concerto pour deux Trompettes*. Paris: Gerard Billaudot, 1972.

Composed in 1711 as Manfredini's only work for trumpet. Similar in scope and physical demands to Vivaldi's *Concerto in C*, the duet accommodates performance on piccolo trumpet in A. This arrangement features piano accompaniment and includes solo parts for trumpet in B flat and C. Also available in an arrangement for trumpets and strings: [https://imslp.org/wiki/Concerto\\_in\\_C\\_major\\_\(Manfredini,\\_Francesco\\_Onofrio\)](https://imslp.org/wiki/Concerto_in_C_major_(Manfredini,_Francesco_Onofrio)). Difficulty: ABRSM 7

Marlatt, David. "Cotton Candy." Markham, Ontario: Eighth Note Publications, 1998.

Originally composed for brass quintet, this arrangement is for two trumpets in B flat or C with piano accompaniment. Intended to convey the energy of the circus, the two-minute allegro features rapid slurred and tongued scalar passages for both players and range ascending briefly to high A flat concert. This piece is accessible to intermediate students. Difficulty: ABRSM 5

Matthews, David. "Introit for Two Trumpets and Strings." London: Faber Music, 1981.

English composer and music editor Matthews composed this seven-minute piece in one movement for two C trumpets with string orchestra. Most of the work is calm and sustained, but the trumpets lead the piece to a brilliant fanfare-inspired conclusion. With range ascending to high D concert and a lengthy rhythmically complex passage at the end of the piece make this work accessible to advanced students. Difficulty: (approximate) ABRSM 8+

McKee, Kevin. "From the Deep." Washington, DC: Kevin McKee Music, 2016.

Washington DC-based composer and trumpeter McKee described this piece as a fun "roller coaster ride through caverns, crypts and catacombs." Composed for trumpets in B flat or C with organ accompaniment with a duration of four and a half minutes. Some florid passages, multiple tonguing, and range ascending to high concert B flat make this piece accessible for advanced students. Difficulty: (approximate) Editions Bim Intermediate/advanced

\_\_\_\_\_. "Under Western Skies." Washington, DC: Kevin McKee Music, 2014.

This ten-minute work is for two trumpets in B flat or C with piano accompaniment, divided into two movements: "Sundown" and Sunup – High Noon." The first movement is legato and features both players performing melodic passages. The second movement is reminiscent of Ennio Morricone and culminates in a technically challenging duel between the soloists at the strike of high noon. Mutes and flutter tonguing are required. Difficulty: (approximate) Editions BIM Intermediate/advanced

McLean, Greg. "The Twain Have Met for 2 Trumpets and Orchestra." Sion, Switzerland: Editions BIM, 2000.

This major three-movement work lasting twenty-five minutes was composed for Marvin Stamm and Dennis Najoom. Both solo lines are rhythmically challenging, and the piece changes meter frequently. The second trumpet has an extended improvised solo. The accompaniment is a full modern orchestra with the addition of a rhythm section. Composed for performance on B flat trumpets. Difficulty: Editions BIM Intermediate/advanced

Molter, Johann Melchior. *Concerto for Two Trumpets in D (MWV VI, no. 27)*. Public domain, 1738-1741. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_MWV\\_6.27\\_\(Molter%2C\\_Johann\\_Melchior\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_MWV_6.27_(Molter%2C_Johann_Melchior)).

\_\_\_\_\_. *Concerto for Two Trumpets in D (MWV VI, no. 28)*. Public domain, 1738-1741. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_MWV\\_6.28\\_\(Molter%2C\\_Johann\\_Melchior\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_MWV_6.28_(Molter%2C_Johann_Melchior)).

\_\_\_\_\_. *Concerto for Two Trumpets in D (MWV VI, no. 29)*. Public domain, 1738-1741. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_MWV\\_6.29\\_\(Molter%2C\\_Johann\\_Melchior\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_MWV_6.29_(Molter%2C_Johann_Melchior)).

\_\_\_\_\_. *Concerto for Two Trumpets in D (MWV VI, no. 30)*. Public domain, 1738-1741. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_MWV\\_6.30\\_\(Molter%2C\\_Johann\\_Melchior\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_MWV_6.30_(Molter%2C_Johann_Melchior)).

\_\_\_\_\_. *Concerto for Two Trumpets in D (MWV VI, no. 31)*. Public domain, 1738-1741. [https://imslp.org/wiki/Concerto\\_for\\_2\\_Trumpets\\_in\\_D\\_major%2C\\_MWV\\_6.31\\_\(Molter%2C\\_Johann\\_Melchior\)](https://imslp.org/wiki/Concerto_for_2_Trumpets_in_D_major%2C_MWV_6.31_(Molter%2C_Johann_Melchior)).

Baroque German organist, teacher, and composer Molter composed and published these five concertos. Molter composed the five duets for two trumpets pitched in C with string and basso continuo accompaniment. Range requirements make all these suitable for performance on piccolo trumpets. Each concerto is in three movements, with soloists tacet during the second movement, and each concerto lasts approximately seven minutes. Technical and range demands are similar to Manfredini or Vivaldi concertos. Some of these concertos have been published by Musica Rara but with different MWV designations- confirm with the publisher when purchasing. All are in the public domain—some only in original manuscript—see links above.

Morales, Erik. *Concerto for Two Trumpets*. New Orleans: Erik Morales Music, 2013.

Morales composed this piece as a commission for a consortium headed by James Ackley at the University of South Carolina. Morales wrote the seventeen-minute, three-movement concerto for two B flat trumpets. Morales explained that technical requirements are similar for both players: “My goal was to have the two soloists as ‘equals.’ So there are several passages where both soloists are playing in unison.” Florid passages, technically demanding imitation, and endurance issues will challenge advanced students. This piece is available in versions with soloists accompanied by piano, wind band, or string orchestra. Difficulty: ABRSM 6-8+

Nogueroles, Eduardo. “Doble o Nada.” Anniston, AL: Potenza Music, 2013.

Spanish composer, conductor, and tubist Nogueroles wrote this piece for two trumpets in B flat or C with wind ensemble accompaniment. He composed the piece to contrast several other duets being recorded for an album project: “To contrast with the general tone of the disc, Lluís and Vicent wanted a ballad, into which I inserted a delicate waltz.” The piece contains two cadenza sections and brief, technically demanding passages. The range briefly extends to high E flat concert above the staff at the conclusion of the six-minute work.

Paisible, James. *Sonata 10 in D*. Arranged by Michel Rondeau. Montreal: The Cathedral Brass, 2006. [https://imslp.org/wiki/Sonata\\_for\\_2\\_Trumpets\\_and\\_Strings\\_in\\_D\\_major\\_\(Paisible,\\_James\)](https://imslp.org/wiki/Sonata_for_2_Trumpets_and_Strings_in_D_major_(Paisible,_James)).

Arrangement of a sonata (possibly originally for oboes) in three movements by French Baroque composer, oboist, and recorder virtuoso. This five-minute sonata was originally composed for two soloists with string and harpsichord accompaniment. The technical demands are less than those found in the Vivaldi concerto, making this accessible for advanced students beginning the exploration of Baroque trumpet duets. The range ascends to high B concert, and soloists are tacet in the second movement. This piece is in the public domain (see link above). Difficulty: ABRSM 5-7

Pascuzzi, Gregory. “Dialogues for 2 Trumpets and Orchestra.” Sion, Switzerland: Editions BIM, 1999.

Composed for jazz trumpeter Marvin Stamm and Orchestral player Dennis Najoom, this ten-minute piece features two soloists, designated “Legit” and “Jazz,” both pitched in B flat trumpet. The “legit” soloist performs in a high tessitura, frequently performing high B flat concert and above. The “jazz” soloist has the opportunity for an extensive improvised solo in the second movement. The orchestra accompaniment features a full symphony orchestra minus trombones and trumpets. Difficulty: Editions BIM Intermediate/advanced

Pezel, Johann Christoph. *6 Sonatinas in C for 2 C Trumpets and Basso Continuo*. Edited by Edward H. Tarr and Åke Ost. Nashville: The Brass Press, 1977.

Pezel originally composed these duets as part of his *Bicinia Variorum Instrumentorum*. The range and technical demands of the provided C trumpet parts would be appropriate for performance on the piccolo trumpet by a student in the early stages of piccolo exploration. Both parts ascend to high C concert. Difficulty: Editions BIM Intermediate/advanced

Philidor, André Danican. "Pièce à double Trompette et de different ton et le gros bassoon."  
 Edited by Henry Parramon. Nashville: The Brass Press, 1980.

This short duet was composed by Philidor for use in the trumpet and timpani ensemble of Louis XIV's stables. Philidor designed the first part to be playable on piccolo trumpet, but the lower tessitura of the second part will require performance on a B flat or C trumpet. Difficulty: Editions BIM Intermediate

\_\_\_\_\_. "Pièces de Trompettes et Timbales." CH-1630 Bulle, Switzerland, 1987.

Collection of fifty-two duets by Philidor originally composed for trumpets and kettledrums in 1652. Arrangements in this collection incorporate two to six trumpets. Ornamentation is frequently suggested. Difficulty: Editions BIM Intermediate

Plog, Anthony. *Double Concerto for Two Trumpets and String Orchestra*. Sion, Switzerland: Editions BIM, 2010.

Plog conceived this duet as a tribute to Vivaldi's famous concerto for two trumpets, utilizing a similar structure and orchestration and even borrowing from Vivaldi's melodies in the final measures of the piece. This thirteen-minute concerto is written for two C trumpets and is considerably more demanding than the Vivaldi concerto, to which it pays homage. Rapid angular lines and rapid passages make this a selection suited to advanced students. Plog also arranged the *Double Concerto* for two trumpets with wind ensemble accompaniment or piano accompaniment (Editions BIM, 2010). Difficulty: Editions BIM Intermediate/advanced

Rathgeber, Johann Valentin. *Concerto*. Arranged by David Marlatt. Markham, Ontario, Eighth Note Publications, 1995.

German composer and choirmaster Rathgeber, who was almost an exact contemporary of Johann Sebastian Bach, composed this concerto for two trumpets and strings. This arrangement, pitched in the original key of E flat, includes a keyboard reduction and trumpet parts pitched in B flat and E flat. The range ascends to high B flat concert, and tessitura allows soloists to perform on piccolo trumpets for the eight-minute work. Difficulty: ABRSM 6-7

Reskin, Charles. "Balada in Barcelona for Two Trumpets and Piano." Sion, Switzerland: Editions BIM, 2019.

Inspired by a trip to Spain, this work for two trumpets and piano evokes a tranquil day of sightseeing interrupted by a Flamenco dancer who eventually wanders away, allowing tranquility to return. Reskin composed the five-minute piece in a legato style at the beginning and end, interrupted by a more pointillistic section between. Difficulty: Editions BIM Intermediate/advanced

\_\_\_\_\_. “Salsamente for Two Trumpets and Piano.” Sion, Switzerland: Editions BIM, 2021.

Originally composed as an unaccompanied duet for inclusion in Reskin’s *Advanced Trumpet Outings, Volume 1*. This two-minute solo makes significant rhythmic demands of trumpet players and the pianist. Opportunity exists for optional improvised solos. Difficulty: Editions BIM Intermediate

\_\_\_\_\_. “Show Down at the Hoe Down for Two Trumpets and Piano.” Sion, Switzerland: Editions BIM, 2016.

Composed for former Canadian Brass trumpeter Ronald Romm and his family, this work for two trumpets and piano lasts over thirteen minutes. Reskin described the work as a mixture of Bach, Copland, and Reskin—a tribute to “cowboy” music. It features harmonic sections, call and response, and solo opportunities for both trumpets. Difficulty: Editions BIM Intermediate/advanced

Rittler, Jacob Philipp. *Ciaccona à 7*. Edited by Konrad Ruhland. Ebersberg, Germany: Editions Brand, 1994.

Rittler, a Baroque priest and composer of Polish and Austrian origin, wrote several works for trumpets, including this piece, composed for two clarini soloists with string accompaniment. This arrangement is for trumpets in C with violin, viola (or gambe), cembalo, and cello. This three-minute piece in one movement features extensive imitation and fugal writing between the soloists. Technical demands are not as great as concertos by Vivaldi or Manfredini, but tessitura allows for performance on piccolo trumpets. Difficulty: (approximate) ABRSM 6

Sacco, Steven Christopher. *Sonatina*. Chandler, AZ: Hickman Music Editions, 2007.

Sacco, a music theory faculty member at Mannes College, composed this duet for two trumpets in B flat and piano. Initially conceived for trumpeters Raymond Mase and Kevin Cobb, this twelve-minute piece will present melodic and technical challenges for advanced students. The final movement (marked at QN=182) requires multiple tonguing from both soloists and range ascends to high B flat concert. Difficulty: ABRSM 6-7

Sallinen, Aulis. “Sunrise Serenade.” London: Novello and Company, 2017.

Finnish composer Sallinen envisioned this duet for two B flat trumpets accompanied by organ. The second trumpet part, labeled “echo trumpet” in the score, mimics the first part at various points throughout but also provides several solo opportunities. Rhythmic complexity in 6/8 time and extended passages of sustained playing make this duet accessible for intermediate players. Difficulty: (approximate) ABRSM 6

Scarlatti, Alessandro. "Toccatà D-Dur für zwei Trompeten und Orgel." Amsterdam: Heinrichshofen's Verlag, 1978.

Originally composed as *Toccatà per Cembalo*. Arranged in three movements for two trumpets and organ by Eberhard Krauss. The arrangement includes solo trumpet parts in B flat and C. Players may choose to perform on piccolo trumpet in A. Not as physically demanding as Vivaldi or Manfredini Concertos. Difficulty: ABRSM 7

Scheidt, Samuel. "Benedicamus Domino." Arranged by David Marlatt. Markham, Ontario: Eighth Note Publications, 2012.

German Baroque organist and composer originally wrote this piece for voices with organ accompaniment. This four-minute arrangement is for trumpets in B flat and keyboard. Pitched in E flat concert, this lyrical piece in ritornello form is accessible to beginning and intermediate students. Difficulty: ABRSM 5

Stamm, Hans-André. "Fanfare of Joy." Leverkusen, Germany: Hans-André Stamm, 2020.

German organist Stamm composed this three-minute fanfare for two trumpets in C with organ accompaniment. Alternating between 5/8 time and 4/4 along with range ascending to D concert make this piece accessible for intermediate players. The tessitura of the first part makes piccolo trumpet an option. Difficulty: (approximate) ABRSM 6

\_\_\_\_\_. *Highland Concerto*. Leverkusen, Germany: Hans-André Stamm, 2020.

Composed in three movements for two trumpets in B flat or C with organ accompaniment. The first movement features syncopation and requires rapid single-tonguing. The second movement is reminiscent of a Scottish ballad. The third movement alternates between 7/8 time and 4/4 and calls for piccolo trumpet for the first player. This piece is accessible for intermediate and advanced students. Difficulty: (approximate) ABRSM 6-7

Stanley, John. *Suite No. 1 of Trumpet Voluntaries for 1 or 2 Trumpets and Organ*. Edited by Edward Tarr. Nashville: The Brass Press, 1974.

\_\_\_\_\_. *Suite No. 2 of Trumpet Voluntaries for 2 D Trumpets and Organ*. Edited by Edward Tarr. Nashville: The Brass Press, 1977.

\_\_\_\_\_. *Suite No. 3 of Trumpet Voluntaries for 2 C Trumpets and Organ*. Edited by Edward Tarr. Nashville: The Brass Press, 1977.

Tarr arranged each Suite for performance by one or two C trumpets and organ. Each suite contains three voluntaries. Several movements of the suites can be performed comfortably on C trumpets, while some movements may be more accessible on piccolo trumpets. The first trumpet part ascends to high C concert. Difficulty: Editions BIM Intermediate



Stephenson, James M. "Awakenings." Lake Forest, IL: Stephenson Music, 2012.

Chicago-based composer and trumpeter Stephens composed this twelve-minute piece for two trumpets and organ for David Dash and Mary Bowden. Stephenson divided the work into four movements. Movement One is a Toccata for B flat or C trumpets. The lyrical second movement utilizes flugelhorns. The jazz-inspired third movement calls for cup mutes, and the fourth movement (a tribute to Vivaldi) is for piccolo trumpets. Range ascending to high C concert, demanding technical passages, and changing trumpets during performance will challenge advanced players. Difficulty: (approximate) ABRSM 8+

Stradella, Alessandro. *Sinfonia I*. Edited by H. A. Stamm. Köln, Germany: Mark Tezak, 1984.

Stamm has arranged this sinfonia of Italian Baroque composer Stradella for two trumpets in B flat with organ accompaniment. The two-movement work is accessible for intermediate students either on B flat trumpets or transposing from C trumpets. Range ascends to high A concert, and rests are adequate. Some ornamentation is required. Difficulty: (approximate) ABRSM 6

Telemann, Georg Philipp. *Concerto in B Flat Major*. Edited by Roger Voisin. New York: International Music Company, 1963.

Originally composed for two horns, Roger Voisin, former principal trumpet of the Boston Symphony Orchestra, has arranged this concerto for two trumpets in B flat with piano accompaniment. Also available with string orchestra accompaniment. Florid melodic passages and extensive opportunity for ornamentation throughout this ten-minute concerto will challenge intermediate students. Difficulty: ABRSM 6-7

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\_\_\_\_\_. *Concerto F-Dur per 2 corni da caccia & pianoforte*. Arranged by Ludwig Güttler. Sion, Switzerland: Editions BIM, 1991.

This three-movement suite was originally composed for two corni da caccia accompanied by string orchestra. This arrangement by Ludwig Güttler features trumpet parts pitched in F accompanied by a piano reduction. Experienced piccolo players will not struggle with the technical demands of this piece, but the F transposition is not as common for students inexperienced with transposition. Difficulty: Editions BIM Intermediate/advanced

Torelli, Giuseppe. *Concerto in C*. Victoria, BC: QPress Music Publishing, 2018.

\_\_\_\_\_. *Two Concertos for Two Trumpets, Strings and Basso Continuo*. Edited by Mathias Siedel. Hamburg: Musikverlag Hans Sikorski, 1971.

This set of duets includes Torelli's *Sinfonia in D (G 23)* and *Concerto in D (no number)*. Originally composed for trumpets and strings, this arrangement includes the original string and harpsichord accompaniment and a piano reduction. The arrangement includes trumpet parts for D instruments, but tessitura accommodates piccolo trumpets. Range ascends to written high C in the first part but only to high G in the second part. Trumpets are tacet in the middle movement of each concerto. Appropriate for intermediate students beginning work on Baroque trumpet literature. Difficulty: ABRSM 6-7

Turrin, Joseph. "Arabesque for Two Trumpets and Piano." East Lothian, UK: Winwood Music, 1990.

American conductor, composer, and pianist Turrin wrote this work for two trumpets accompanied by a brass band and rescored the work for trumpets in B flat with wind ensemble for Philip Smith. Turrin intended this five-minute piece for advanced students; rapid, agile passages, multiple tonguing, lengthy trills, range ascending to high C concert, and independence of parts are some of the challenges in this showpiece. The work is also available with piano accompaniment. Difficulty: ABRSM 8+

Vacchiano, William. *Haydn Concerto Arranged for Two Trumpets, First Movement*. New York: Charles Colin, 1993.

Vacchiano, former principal trumpet of the New York Philharmonic, has arranged the first movement of Haydn's concerto for two trumpets in B flat with piano accompaniment. Part one performs the original concerto solo, while the second part provides harmony and some contrapuntal lines. The arrangement is in the original key, making the E flat trumpet an option for the first player. Low registration may require the second player to utilize B flat trumpet. Difficulty: ABRSM 6-7

Vejvanovsky, Pavel Joseph. *Sonata in C: Sancti Mauritii*. Edited by R. L. Minter and Charles W. Smith. London, Musica Rara, 1985.

Originally composed in Czechoslovakia during 1666 for two trumpets, strings, continuo, and optional trombones. Vejvanovsky scored this arrangement for two trumpets in C with piano accompaniment. Range ascends briefly to written high C, and tessitura makes this piece appropriate for performance on piccolo trumpets. Accessible for intermediate students or students beginning the study of piccolo trumpet, Difficulty: ABRSM 5

Vivaldi, Antonio. *Concerto in C for Two C Trumpets and Concert Band*. Transcribed by Charles T. Yeago. Athens, OH: BAS Publishing Company, 2006.

This arrangement is a transcription of Vivaldi's *Concerto in Do*, transposed down one whole step for concert band. Yeago provided solo trumpet parts in B flat. Difficulty: (approximate) ABRSM 6-7

\*\_\_\_\_\_. *Concerto in Do, RV 537*. Milan: Casa Ricordi, 1968.

Solo parts are in C and often performed on piccolo trumpet in A. Arrangements are available for trumpet and piano, trumpet and organ, and trumpet and strings. Difficulty: ABRSM 8+

\_\_\_\_\_. *Concerto in Fa Maggiore per 2 corni da caccia & pianoforte*. Arranged by Ludwig Güttler. Sion, Switzerland: Editions BIM, 1991.

Originally composed for corni da caccia, this eight-minute three-movement arrangement includes trumpet parts in the original key of F as well as parts for C trumpet. Also included are accompaniment parts for string ensemble and a piano reduction. Difficulty: Editions BIM Intermediate/advanced

Zbinden, Julien-François. "Triade, Opus 78: 2 Trompettes et orchestra à cordes." Sion, Switzerland: Editions BIM, 1990.

Zbinden composed this three-movement work in three movements with a total duration of fourteen minutes. The trumpet parts are often rhythmically independent. Technical demands and range are accessible by young college students with a comfortable high B flat concert. The trumpet parts are composed for trumpets in C. This piece is also available in a version for trumpets and organ (Editions BIM, 1990).

Zeitler, William. "Fanfare to the Dawn." Los Angeles: [www.williamzeitler.com](http://www.williamzeitler.com), 2012.

American professional glass armonica player, pianist, and composer Zeitler designed this duet to be playable by any two like-keyed trumpets, either playing at pitch or transposing. One timpani tuned to the solo instruments provides accompaniment. Zeitler designed the three-minute fanfare in four repeating sections. Limited technical requirements and range to written high G make this duet accessible for intermediate students or advanced students transposing or performing on harmony trumpets. Difficulty: (approximate) ABRSM 4-6

#### Duets within Method or Etude Book

\*Arban, Jean Baptiste. *Complete Conservatory Method for Trumpet or Cornet*. Edited by Edwin Franko Goldman and Walter M. Smith. New York: Carl Fischer, Incorporated, 1985. [https://imslp.org/wiki/Method\\_for\\_the\\_Cornet\\_\(Arban,\\_Jean-Baptiste\)](https://imslp.org/wiki/Method_for_the_Cornet_(Arban,_Jean-Baptiste)).

Arban's *Method* contains a section devoted to duets, which contains sixty-eight arrangements for two trumpets based on popular operas, patriotic songs, and other music contemporary to Arban. The duets range in difficulty from pieces accessible to advanced middle school students through duets appropriate for advanced high school and early college students. Some of the most popular and widely used duets in the repertoire. Duets are also available separately from the complete method book published by Charles Colin or QPress Music Publishing. This method is in the public domain (see link above). Difficulty: (approximate) ABRSM 3-6

Broiles, Mel. *Trumpet Studies and Duets, Book 1*. Victoria, BC: QPress Music Publishing, 2019.

Broiles intended the twelve original duets in this volume for advanced students. Both parts routinely ascend to written high C, and the first player ascends to written high D. Multiple meters, agility, rapid lines in both parts, and tricky key signatures and accidentals are components of every duet. Difficulty: (approximate): ABRSM 8+

\_\_\_\_\_. *Trumpet Studies and Duets, Book 2*. Victoria, BC: QPress Music Publishing, 2019.

Following the same format as Book One, this volume contains twelve original duets, each with a descriptive title. The technical demands are similar to those found in Book One, but these duets tend to be longer in duration. For advanced students. Difficulty: (approximate) ABRSM 8+

\_\_\_\_\_. *Trumpet Studies and Duets, Book 3*. Victoria, BC: QPress Music Publishing, 2019.

In this final volume, Broiles labeled the twelve duets as “Easy material for teacher and student or professionals in summer off-season.” These duets are melodically and technically interesting. Though the technical demands are not as significant as the pieces in the first two volumes, “easy” may not be an accurate descriptor. Parts are not as independent as Books 1 and 2, and while both players are required to ascend to written high C, the tessitura is generally lower for both players throughout. The final duet in the series is a novelty: a tabletop duet read by both players on opposite sides of a stand, each reading normally. Difficulty: (approximate) ABRSM 7

Clodomir, Pierre-François. *Méthode Complète de Trompette à Pistons*. Paris: Alphonse Leduc, 1877. [https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP289016-PMLP469296-PClodomir\\_M%C3%A9thode\\_compl%C3%A8te\\_de\\_trompette\\_%C3%A0\\_pistons.pdf](https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP289016-PMLP469296-PClodomir_M%C3%A9thode_compl%C3%A8te_de_trompette_%C3%A0_pistons.pdf).

The first portion of the Grand Method is divided into sections, each devoted to the study of a single key signature. Each key-specific section includes a short duet (called a ‘Recreation’). Also includes six Concert Duets. This method book is in the public domain (see link above). Difficulty: ARBSM 3-6

Dauverné, François Georges Auguste. *Méthode pour la trompette*. Paris: Brandus, Dufour et C<sup>ie</sup>, 1857.

Dauverné divided this early trumpet method into four sections: a brief history of the trumpet, exercises for natural trumpet, trumpet ensemble music including duets, trios, and quartets, and a section of exercises for chromatic trumpet. He composed the twelve duets included in the trumpet ensemble section for performance on natural trumpets pitched in C, D flat, or D. The melodic lines require agility, and multiple tonguing is abundant. Range does not ascend above a written G above the staff. Difficulty: (approximate) ABRSM 4-6

Fantini, Girolamo. *Modo per Imparare a sonare di Tromba*. Frankfurt: Daniel Vuastch, 1638. [www.imslp.org/wiki/Modo\\_per\\_Imparare\\_a\\_sonare\\_di\\_Tromba\\_\(Fantini,\\_Girolamo\)](http://www.imslp.org/wiki/Modo_per_Imparare_a_sonare_di_Tromba_(Fantini,_Girolamo)).

Fantini composed the first trumpet method book, published in Germany in 1638. The method contains several duets, which he calls sonatas. The duets are not intricate, particularly for the second player, who often performs a harmonic outline of the harmony. A valuable glimpse into trumpet repertoire and technique of the mid-17th Century. This book is in the public domain (see link above). A modern translation with updated typography is available from Iginonforzi Music at <http://www.iginonforzi.net/fantini-girolamo-modo-per-imparare-a-sonare-di-tromba-1638-modern-edition/>. Difficulty: (approximate) 4-5

Gekker, Chris. *Articulation Studies: Exercises, Etudes, Duets*. New York: Transition Publications, 1995.

Eight original duets included at the conclusion of the method. Duets encompass various articulations; Gekker suggests practicing several of the duets in varying articulation styles. Requires advanced rhythmic comprehension. Range is almost entirely below high C. Difficulty: (approximate) ABRSM 6-7

Gibson, Daryl J. *A Textbook for Trumpet*. Victoria, BC: QPress Music Publishing, 2015.

Gibson, a former professor of trumpet and music education at McGill University, first published his comprehensive trumpet pedagogy resource in 1962. Gibson divided the book into two sections: Trumpet Playing and Trumpet Teaching. The book's first section is more theoretical, detailing principles of playing, proper breathing, embouchure development, and tips for choosing and maintaining instruments. The second section, which is more performance-based, includes daily practice plans, solo and study repertoire lists, and ensemble exercises.

Hering, Sigmund. *The Sigmund Hering Trumpet Course, Volume 1: The Beginning Trumpeter*. New York: Carl Fischer, 1954.

\_\_\_\_\_. *The Sigmund Hering Trumpet Course, Volume 2: The Advancing Trumpeter*. New York: Carl Fischer, 1954.

\_\_\_\_\_. *The Sigmund Hering Trumpet Course, Volume 3: The Progressing Trumpeter*. New York: Carl Fischer, 1954.

\_\_\_\_\_. *The Sigmund Hering Trumpet Course, Volume 4: The Achieving Trumpeter*. New York: Carl Fischer, 1954.

Hering, former Cleveland Orchestra and Philadelphia Orchestra trumpeter and composer organized this four-volume set progressively. Each volume includes technical exercises and arrangements and original works for solo trumpet and two trumpets. Difficulty encompasses exercises for beginning trumpeters through exercises in 16th notes and less familiar key signatures intended for intermediate students. Difficulty: ABRSM 1-5

Hickman, David. *The Piccolo Trumpet*. Denver: Tromba Publications, 1973.

Hickman adapted ten duets from the works of Johann Sebastian Bach, Georg Philipp Telemann, Domenico Scarlatti, and others for inclusion in his piccolo trumpet method. The duets provide challenges for students already experienced with piccolo performance, especially in range and endurance. The range encompasses written low F below the treble clef to fourth space E. The duets can either be performed as written on B flat or A piccolo trumpets or transposed up a minor third with capable students. Difficulty: ABRSM 5-7

Lagoanère, Chavalier de. *Méthode complete de Cornet-trompette à pistons*. Paris: Aulagnier, 1834. [https://imslp.org/wiki/M%C3%A9thode\\_compl%C3%A8te\\_de\\_cornet-trompette\\_%C3%A0\\_pistons\\_\(Lagoan%C3%A8re,\\_Chevalier\\_de\)](https://imslp.org/wiki/M%C3%A9thode_compl%C3%A8te_de_cornet-trompette_%C3%A0_pistons_(Lagoan%C3%A8re,_Chevalier_de)).

Lagoanère conceived this method for the two-valve piston cornet. Range considerations and the transposition suggestions provided for each of the six duos will challenge intermediate players. This method book is in the public domain (see link above). Difficulty: (approximate) ABRSM 4-6

Lewark, Egbert. *Brass Circle: 38 Studies and Duets*. Vuarmarens, Switzerland: Editions BIM, 2007.

German trumpeter and teacher Lewark included ensemble playing among his list of the most important facets of trumpet playing, along with air stream, range, attack, slurs, scales, concentration, intonation, intervals, rhythms, changing meters, and listening. Several duets are included at the end of the volume, and several skill-focused etudes can be performed as duets with instructions to address intonation and style intentionally. Accessible for intermediate and advanced students. Difficulty: Editions BIM Intermediate/advanced

Marie, Ernest. *Méthode complete de Cornet à pistons*. Paris: Margueritat, 1883. [https://imslp.org/wiki/M%C3%A9thode\\_compl%C3%A8te\\_de\\_cornet\\_%C3%A0\\_pistons\\_\(Marie,\\_Ernest\)](https://imslp.org/wiki/M%C3%A9thode_compl%C3%A8te_de_cornet_%C3%A0_pistons_(Marie,_Ernest)).

Marie published his 150-page grand method three years after the St. Jacome *Method*. Marie includes duets in several sections to reinforce the introduction of syncopation, 6/8 time, and other skills. There is also a section of “25 Duos” appropriate for beginning and intermediate students. This book is in the public domain (see the link above). Difficulty: (approximate) ABRSM 3-5

Nagel, Robert. *Rhythmic Studies for Trumpet*. Albuquerque: Mentor Music, 1968.

Nagel included eight duets at the conclusion of the method. Each of these advanced duets emphasizes specific rhythmic skills, including quintuplets, unusual 6/8 patterns, and multiple meters. Difficulty: (approximate) ABRSM: 8+

Olcott, James. *The Arban Companion*. Oxford, OH: Triplo Press, 2003.

James Olcott, Founder of Triplo Press and former Professor of trumpet at Miami University (Ohio), composed these second trumpet parts to accompany the “Fourteen Characteristic Studies” in Arban’s method. These arrangements offer the same rhythmic and musical challenges to the second player as the original duets. This companion volume accommodates any version of the Arban *Method* but was based on the editing decisions found in the Carl Fischer edition. Difficulty: ABRSM 5-7

\_\_\_\_\_. *The Charlier Companion*. Oxford OH: Triplo Press, 2006.

Olcott composed these original duet parts to augment the etudes found in Charlier’s *36 Études Transcendantes* (Paris: Alphonse Leduc, 2000). The duet parts contain many of the technical challenges of the original etudes but in a lower tessitura. Stylistic variety, articulation, and agility considerations make this collection appropriate for advanced students. Difficulty: ABRSM 6-8+

\_\_\_\_\_. *The Small Companion*. Oxford, OH: Triplo Press, 2006.

Composed by James Olcott as original second trumpet parts to accompany the etudes found in *Melodious and Rhythmical Exercises* by J. L. Small (New York: Carl Fischer, 1928). From the Forward: “The 27 etudes are fun, challenging, and satisfying by themselves, and can be played as stand-alone works... most effective when played... as duets to Small’s etude book.” The duet parts offer few range challenges, not often ascending above G above the staff. Fingering and agility level are appropriate for intermediate students. Difficulty: (approximate) ABRSM 5-6

Reskin, Charles. *Advanced Trumpet Outings, Book 1: Studies and Duets*. Vuarmarens, Switzerland: Editions BIM, 2007.

The thirteen duets contained in this volume are intended for advanced players. Range ascends to written high C, and several duets require multiple tonguing. From the Forward: “Variety is the spice of a musician’s life... musical diversity is one of the foundations of this work. These original studies range from salsa to jazz, from the romantic style of Richard Strauss to the film music of John Williams.” Difficulty: ABRSM 6-7

\_\_\_\_\_. *Advanced Trumpet Outings, Book 2: Studies and Duets* Vuarmarens, Switzerland: Editions BIM, 2007.

The fourteen duets in this second volume are appropriate for advanced students. Range ascends to written high D for both players, and less-familiar time signatures and meter changes are frequent. From the Editions BIM description: “The Trumpet Outings series are conceived to familiarize players of all levels with a large musical horizon... inspired by various composers and styles which mark out music history.” Difficulty: Editions BIM Intermediate/advanced

Rudd, Wiff. *Collaborative Practice Concepts*. Woodway, TX: wiffrudd.com, 2013.

*Collaborative Practice Concepts* utilizes warm-up routines, technical exercises, awareness games, and orchestral excerpts, all arranged as duets or call-and-response passages. Rudd explained that he advocates duets as an integral part of his work with his studio at Baylor University. Difficulty: ABRSM 5-8

\*Saint-Jacome, Louis A. *Grand Method for Trumpet or Cornet*. New York: Carl Fischer, Incorporated, 2016.

Saint-Jacome interspersed duets throughout the text of this 350-page method originally published in 1870. There are two sets of “Easy Duets,” four collections of “Duos Concertants,” and three books of “Celebrated Duets.” The third set of “Celebrated Duets” is also referred to by Jacome as twelve “Grand Duos.” The “Easy Duets” and “Duos Concertants” are accessible for beginner and intermediate students and provide an opportunity to develop intonation and basic ensemble skills. The musical material in the “Celebrated Duets” and “Grand Duos” will challenge advanced players. Difficulty: ABRSM 2-8

Samayoa, Raquel. *Dueling Fundamentals: Advanced Fundamentals for Two Trumpets*. Flagstaff, AZ: Mountain Peak Music, 2020.

This book of trumpet exercises arranged for cooperative performance contains five chapters: Long Tones, Flexibility, Scales and Arpeggios, Mixed Techniques, and Range Extenders. The exercises challenge both players equally. Samayoa intended the volume for intermediate to advanced players. Difficulty: (approximate) ABRSM 5-7

Thrower, Daniel N. *Comprehensive Trumpet Skills, Volume 7: Ensemble Skills*. Bellevue, NE: Gilded Music Press, 2020.

Daniel Thrower, teacher, and trumpeter in the Airforce Heartland of America Band, authored a ten-volume method for trumpet called *Comprehensive Trumpet Skills*, with each volume dedicated to a particular facet of trumpet performance or history. This seventh volume emphasizes ensemble playing. Presented as a textbook and etude book, this volume contains duets to assist students in improving rhythmic precision, intonation through drone tuning and intervallic tuning, and ensemble skills. Duets range in difficulty from pieces designed for beginning players to works conceived for advanced players. Difficulty: (approximate) ABRSM 3-8+

Turrin, Joseph. *Etudes and Duets*. Chandler, AZ: Hickman Music Editions, 2010.

Commissioned by Hickman Music Editions. Includes twenty etudes for solo trumpet as well as ten duets. From Hickman Music: “[The solos and duets] cover several styles and techniques and are wonderful additions to the study materials for trumpet.” Difficulty: ABRSM 6-8+



\*Vizzutti, Allen. *The Allen Vizzutti Trumpet Method, Book 3: Melodic Studies*. Van Nuys, CA: Alfred Publishing Company, 1991.

Vizzutti intended the ten original “Concert Duets” included in the third volume of his method for advanced players. Each of the multi-page duets presents musical and technical challenges for both players. Range ascends to written high D (though usually stays at high C and below), and fingering and agility challenges abound. Difficulty: (approximate) ABRSM 6-7

\_\_\_\_\_. *New Concepts for Trumpets: Innovative Etudes, Duets and Studies*. Van Nuys, CA: Alfred Publishing Company, 2004.

This book by virtuoso soloist and recording artist Vizzutti includes technical exercises for improving articulation, flexibility, range, reading, etudes for one trumpet, and twenty-five duets. Vizzutti presents the duets in progressive order, beginning with pieces for beginning players and culminating in several duets for advanced players. Vizzutti’s duets emphasize legato playing despite technical challenges. Difficulty: ABRSM 5-8+

Webster, Gerald. *Method for Piccolo Trumpet*. Nashville: The Brass Press, 1980.

Webster suggested the seventeen duets in this volume be performed on A, B flat, or C piccolo trumpet. The duets include bicinia from the 16th Century and works by Georg Phillip Telemann, Matthew Locke, and others. Webster constructed the duets so that the first player performs on piccolo trumpet. In contrast, the second player performs on standard B flat or C trumpet, allowing the piccolo player to focus on intonation. Ornamentation and transposition are both covered thoroughly. Difficulty: ABRSM 5-7

\_\_\_\_\_. *Method for Piccolo Trumpet, Volume 2*. Nashville: The Brass Press, 1988.

The duets in this volume follow the general format of the pieces included in *Volume 1*. There are seventeen duets arranged from the works of several Renaissance and Baroque composers, including Jean Joseph Mouret, John Alcock, and Samuel Scheidt. As in Volume 1, the first player performs on piccolo trumpet while the second player performs on a mezzo instrument. The technical demands in this volume are more significant than those required in the first volume. Difficulty: ABRSM 6-8+

Williams, Ernest S. *Complete Modern Method for Trumpet or Cornet*. New York: Charles Colin, 1936.

Originally published as three volumes, with trumpet duet, trio, and quartet arrangements comprising a portion of the third volume. Williams intended these duets to be performed with accompaniment (piano parts available separately). Technical considerations include agile cornet technique and familiarity with cadenzas. Difficulty: (approximate) ABRSM 6-7

\_\_\_\_\_. *Method for Transposition*. New York: Charles Colin, 1938.

Williams titled these duets “Twelve Artistic Duets: Legato and Staccato.” Williams published these duets at the conclusion of the *Method for Transposition*. These advanced duets serve as a culmination of the skills learned throughout the volume. High and low register demands, technical requirements, and varied musical styles make these duets challenging for advanced students, whether or not the duets are being transposed. Williams suggests several keys to transpose each duet after they are learned as written. Difficulty: (approximate) ABRSM 8+

#### Duets in Jazz Style

Aldcroft, Randy. *Famous Jazz Duets for Trumpet, Volume 1*. Vancouver, BC: Cherry Classics, 2016.

\_\_\_\_\_. *Famous Jazz Duets for Trumpet, Volume 2*. Vancouver, BC: Cherry Classics, 2016.

\_\_\_\_\_. *Famous Jazz Duets for Trumpet, Volume 3*. Vancouver, BC: Cherry Classics, 2016.

Los Angeles-based trombonist and arranger Aldcroft has produced three volumes of original jazz duets for three trumpets. From the Forward: “These duets were written for the intermediate or advanced student interested in playing jazz. The range of notes increases, and the duets get harder with each volume.” Aldcroft included chord symbols to facilitate expanded ensemble performance or improvisation. Also available in one single volume. Difficulty: (approximate) Editions BIM Intermediate/advanced

Armitage, Dennis. *Jazzination: 8 Happy Pieces*. Crans-Montana, Switzerland: Editions Marc Reift, 1994.

Each short original duet in this volume emphasizes a different stylistic skill, particularly ballad lyricism and syncopated rhythms. Range extending only occasionally above the staff and limited technical demands make these accessible for intermediate students undertaking their first study of popular style. Difficulty: ABRSM 5

Baker, David N. *Cookin’ Duets: Modern Jazz Duets Volume 1*. New York: Charles Colin, 1979.

\_\_\_\_\_. *Smokin’ Duets: Modern Jazz Duets Volume 2*. New York: Charles Colin, 1979.

These two volumes of original pieces, composed by former music professor and founder of the jazz studies department at Indiana University David Baker, expose intermediate and advanced students to practical performance issues found in professional settings. Baker encouraged that these pieces be used with the goals of “Developing sightreading skills... Learning to recognize and interpret some of the most commonly used jazz figures... developing a swing feel... developing transpositional skills.” The range in the lengthy duets ascends from written F below the staff to high C. Chord symbols provide for expanded ensemble performance and improvisation. Difficulty: ABRSM 5-7

\*Bower, Bugs. *Bop Duets, Complete*. New York: Charles Colin, 1981.

Music publisher, arranger, and pianist Bower composed these thirty-nine jazz duets for intermediate and advanced students. Bower divides the book into two sections. The first section features longer duets emphasizing written syncopations and familiar chord progressions, while the second section includes chord symbols for expanded ensemble and improvisation options. Difficulty: ABRSM 6-7

Brisbois, Bud. *Trumpets Today*. Victoria, BC: QPress Music Publishing, 2015.

This collection of fourteen duets comprises both arrangements and original pieces and includes a demonstration recording by jazz trumpeter Brisbois. Several works by Lennie Niehaus and jazz-influenced arrangements of works by Franz Schubert, Edvard Grieg, and other classical composers are included. Published as a companion volume to Brisbois' high-note method book, this volume's range and technical demands will challenge intermediate and advanced players. Difficulty: (approximate) ABRSM 6-8+

Bush, Irving. *Duet Sessions: Duets in the Modern Jazz Idiom*. New York: Charles Colin, 1968.

Trumpeter Bush conceived the ten original duets in this volume to expose students to the challenges they may face as professional touring and studio players. He described the pieces as "interpretive themes of Hollywood's popular radio, TV and movie classics." Technical demands and range frequently ascending to written high C make these duets accessible for intermediate and advanced students. Difficulty: (approximate) ABRSM 6-7

Byrd, Richard. *Challenging Jazz Duets, Volume 1*. Markham, Ontario: Eighth Note Publications, 2017.

\_\_\_\_\_. *Challenging Jazz Duets, Volume 2*. Markham, Ontario: Eighth Note Publications, 2017.

Each volume of these works by Byrd, professor of music theory at Eastern Kentucky University, contains five duets based on chord changes of well-known jazz standards. Titles include "Riding the Rails" (based on "Take the A Train"), "On Blue Shark Avenue" (based on "On Green Dolphin Street"), and "Fall Times" (Based on "Autumn Leaves"). Accessible for intermediate students exploring jazz style. Compatible with other instruments utilizing available volumes transposed for additional keys. Difficulty: (approximate): ABRSM 6-7

Edmunds, Hank. *Famous Jazz Beats: Swing and Bop Duets, Volume 1*. Edited by Mercer Ellington. New York: Charles Colin, 1961.

\_\_\_\_\_. *Famous Jazz Beats: Swing and Bop Duets, Volume 2*. Edited by Mercer Ellington. New York: Charles Colin, 1961.

The duets in this two-volume collection were originally composed by Edmunds and edited by Mercer Ellington, jazz trumpeter and son of Duke Ellington. The titles of the forty-eight duets often provide clues as to the style of the piece. Titles include “Miles Deals,” “Cooltrane,” “Monk Speaks,” and “Tune for Mercer.” Range ascending frequently to written high C, technically demanding passages, and assorted stylistic demands make these duets accessible for intermediate and advanced students. Difficulty: (approximate) ABRSM 6-7

Escher, Wolf. *Swinging Trumpets*. Mainz, Germany: Schott, 1995.

German trumpeter and cellist Escher composed these duets for beginning and intermediate students as a primer on swing style. Each duet includes chord symbols for improvisation, and a complete piano accompaniment to enhance the arrangements. In addition to syncopation and style considerations, there are challenging key signatures and range ascending occasionally to written high C (though usually only to high A). Difficulty: (approximate) Editions BIM Easy/Intermediate

\_\_\_\_\_. *Talking Horn's: Jazz-Duets*. Sion, Switzerland: Editions BIM, 1991.

Composed with music students in mind. Escher explained that the duets develop the independence of the second player. The range remains within the staff, and stylistic and technical demands are moderate. Difficulty: Editions BIM Easy/intermediate

Fishman, Greg. *Jazz Trumpet Duets*. Evanston, IL: Greg Fishman Jazz Studios, 2006.

Ten duets composed by American jazz saxophonist and educator Fishman. Each duet is playable by two trumpets alone or with the included accompaniment CD. On the CD are tracks that allow the student to perform either the first or second part alongside a professional performer on the other part. Also included are a practice guide for players of different levels and a stylistic analysis module. Difficulty: ABRSM 6-7

Gale, Jack. *12 Jazz Duets + CD*. Nordrhein-Westfalen, Germany: Mark Tezak, 1997.

Trombonist and arranger Gale composed these duets to “be played by my students and me for fun and to improve their jazz phrasing and concepts.” Each of the duets includes chord symbols for improvisation or ensemble enhancement. Gale suggested several ways to increase the utility and practicality of the duets, including adding a drummer or keyboard player and playing the pieces at a wide variety of tempos. The volume includes a CD with full accompaniment and recordings of each of the solo lines. Difficulty: ABRSM 5-7

Harris, Haydn. *Jazzyjuets*. Lymington, UK: Spartan Press, 2015.

English trumpeter Harris has arranged fifteen duets for beginning and intermediate students. Several pieces are original, while others, including three Christmas carols, are arrangements. Range does not ascend above the staff, and rhythms are accessible for younger students. Mutes are occasionally suggested. Difficulty: ABRSM 3-5

Houston, Rudy. *Twelve Stylistic Duets*. New York: Charles Colin, 1963.

Composed to allow younger students to learn popular styles of the 1950s and 1960s, including jazz, blues, New Orleans, swing, “cool,” and “hip.” Titles of these original works include “The Gospel Truth,” “Back to Bach,” “Strolling,” and “Charlie’s Blues.” Duets contain limited range requirements and rhythms accessible for inexperienced jazz students. Difficulty: (approximate) ABRSM 4-5

Jarvis, Jeff. *Ten Jazz Duets*. Delevan, NY: Kendor Music, 2017.

Jazz trumpeter and educator Jarvis composed these ten original duets for intermediate students to expose them to standard jazz harmonies and rhythms. From the forward: “interesting material is provided for both musicians, as well as adequate rests.” Jarvis encouraged students to play these duets with players of equal and unequal skill (both with a teacher and fellow students). Difficulty: (approximate) ABRSM 4-5

Kelly, Paul Austin. *On the Coney Island Boardwalk*. United Kingdom: Forton Music, 2015.

A collection of five original duets by English trumpeter and trombonist Kelly. From the Forward: “[This piece] was inspired by my years of listening to trumpeter Herb Alpert.” Titles include “Grapplin’ with the Apple,” “My Girl,” and “This Cat Bugs Me.” Students beginning their study of popular styles will find these duets’ limited range and technical requirements accessible. Difficulty: ABRSM 5

Linham, Ryan. *East 2 West Jazz Duets, Volume 1*. Tamworth, UK: Warwick Music, 2016.

\_\_\_\_\_. *East 2 West Jazz Duets, Volume 2*. Tamworth, UK: Warwick Music, 2016.

\_\_\_\_\_. *East 2 West Jazz Duets, Volume 3*. Tamworth, UK: Warwick Music, 2016.

English trumpeter Linham’s experiences riding the London Underground inspired these three volumes of progressive jazz duets. The short (many less than sixteen measures) duets in Volume One were composed for beginning and early intermediate students. Volume Two includes seventeen duets for intermediate students, and Volume Three (the first book composed) is intended for intermediate and advanced students. Difficulty: (approximate) ABRSM 2-6

Lowell, Richard. *Jazz Duets: Etudes for Phrasing and Articulation*. Boston: Berklee Press, 2020.

Richard Lowell is an American jazz trumpeter and composer on the Berklee College of Music faculty. This collection of twenty-seven duets is presented in various jazz styles designed to introduce students to music they may see in professional settings. From the Forward: “There are six distinct styles within this book of duets: swing/bop, ballads, jazz waltz, double-time funk (in a 2 feel), 6/8, and samba in 2.” Lowell provides pedagogical guidance for articulation, style, and phrasing for each duet. Syncopation and a variety of articulations will challenge intermediate students. The collection is also available in additional keys to allow performance with other instruments. Difficulty: (approximate) Editions BIM Intermediate

Luis, Ingo. *20 Jazz Duets*. Nordrhein-Westfalen, Germany: Marc Tezak, 1998.

German classical and jazz bass trombonist Luis composed this set of progressive jazz duets. Styles represented within this collection include swing, west-coast, country-western, slow blues, waltz-ballad, ragtime, Charleston, samba and funk. The first duets in the book are accessible for beginning players, while technical demands and tempos in later duets are suited for intermediate students. The collection includes chord symbols for every duet, and optional guitar, piano, and bass accompaniment parts are available. Difficulty: (approximate) ABRSM 4-6

Magnarelli, Joe. *Mag's Top 20*. New York: Charles Colin, 2017.

This collection of New York trumpeter Magnarelli duets was composed to help develop sound, time, feel, and phrasing. Intended for advanced students, range and technical demands are significant. The author recommends learning and practicing these pieces with a partner and preceding the use of a metronome during practice to develop the skill of keeping a steady tempo internally. Difficulty: ABRSM 6-7

Niehaus, Lennie. *10 Jazz Inventions*. Lakeland, FL: Kendor Music, 1983.

Niehaus, composer and former saxophonist in the Stan Kenton Orchestra, intended this collection for intermediate players. Niehaus purposefully omitted chord symbols and improvisatory sections to allow students to expend their energy improving blend, balance, and phrasing. Parts are often in rhythmic unison and specific articulations are notated for less experienced players, while key signatures up to four flats and extensive syncopation will challenge more experienced students. Difficulty: ABRSM 6-7

\*Paisner, Ben. *Swing Duets for Trumpet*. Victoria, BC: QPress Music Publishing, 2017.

Each of the eight duets within this volume are based on popular jazz styles and melodies. Paisner included tributes to “Tuxedo Junction” and “Basin Street Blues,” along with swing, boogie-woogie, and Chicago-style duets. Each duet includes a brief introduction and performance suggestions. Limited range and technique make this volume accessible for intermediate students. Difficulty: (approximate) ABRSM 5-6

Pauer, Fritz. *Jazz and Latin Duets*. Mainz, Germany: Advance Music, 1994.

Austrian jazz pianist and band leader Pauer composed this set of progressive duets, including one duet for trumpet and trombone within the collection. Styles covered include salsa, bebop, and the blues. Limited technical demands make this book accessible for intermediate students and students beginning the study of jazz style. The duets include chord symbols and opportunities for improvisation. Difficulty: (approximate) ABRSM 4-6

Rae, James. *Screwball*. Buckingham, England: Queen's Temple Publications, 2007.

James Rae is a British clarinetist, saxophonist, and composer. He has written many educational pieces. This short duet is less than 100 measures long and lasts just under two minutes. The ragtime-inspired syncopations and intermittent meter changes will challenge intermediate players. Difficulty: ABRSM 6-7

\*Robbins, Jonathon. *Hip to the Blues*. Danvers, MA: Santorella Publications, 1994.

This collection of original duets by pianist, composer, and arranger Jonathon Robbins contains pieces in various styles and levels. Includes a CD for study and to aid performance when no second player is available. Difficulty: ABRSM 5-7

\_\_\_\_\_. *Hip to the Blues, Book Two*. Danvers, MA: Santorella Publications 1997.

This second volume of jazz-inspired duets features numerous original tunes by Robbins. The collection includes a CD for practice and performance. Volumes are available in several keys for performance with diverse instrumentation. Difficulty: ABRSM 5-7

#### Less Advanced Duets for Introducing Transposition or Harmony Trumpets

Baratto, Paolo. *Canti Natalizi*. Sion, Switzerland: Editions BIM, 1993.

Swiss composer Baratto composed these Christmas duets for any two like-keyed treble clef instruments. Part of the BIM Junior series, the range and technical demands are minimal. Several of the compositions utilize sixteenth notes and various articulations. Difficulty: Editions BIM Easy/intermediate

\*Eisenhauer, William. *Learn to Play Cornet Duets*. Van Nuys, CA: Alfred Music, 1977.

New York musician, teacher, and arranger William Eisenhauer arranged and composed the fifty-four duets comprising this volume for beginning to early intermediate trumpet students. The volume contains twelve sections, each introducing a new key signature, rhythm, or expanding range requirement. In his Forward, Eisenhauer described the book as “A carefully graded selection of compositions of varied styles, progressing from easy to medium difficulty and designed to develop well-rounded musicianship.” Titles include “A Sad Song” by Kabalevsky and “Duo in Rock” by Eisenhauer. Difficulty: (approximate) ABRSM 2-5

Gansch, Hans and Reinhold Ambrose. *Da Oane Summa: Weisen & Jodler für zwei flügelhörner*. Darmstadt, Germany: Prim Musikverlag, 2018.

Hans Gansch and Reinhold Ambrose, former trumpeters of the Vienna Philharmonic, arranged this collection of “Melodies and Yodels” for two flugelhorn. The accessible melodic lines and minimal technical and range requirements make these duets appropriate for beginner students, students starting their study of the flugelhorn or rotary trumpet, and students exploring transposition. Difficulty: (approximate) ABRSM 2-3

Gillam, Bruce and John Wood. *Roundabout*. Perth, Western Australia: Thomes Meadows Publications, 1985.

From the publisher: “A book of graded rounds for trumpet players, suitable for beginners to intermediate players.” Gillam composed this book to help young students develop ensemble skills as they play their part independently and with their partner. Difficulty: ABRSM 1-4

Gregson, Edward. *15 Duets for Intermediate Treble Brass*. Arranged by John Ridgeon. Oakham, UK: Brass Wind Publications, 1980.

Collection of progressive duets intended for beginning students based on the works of Edward Gregson. Limited range and technical demands make this book accessible for students to perform on C or D trumpets or as transposition studies. Difficulty: ABRSM 3-4

Hellen, Marion. *Double Act*. Stowmarket, UK: Kevin Mayhew, Ltd., 2005.

The thirty-two duets in this collection come from well-known classical works by famous composers, including George Frideric Handel and Johann Pachelbel, as well as European folk songs and jazz. Conceived by Hellen as duets for two players of equal skill, both parts perform melodic lines as well as supportive roles. A variety of styles and some syncopation will challenge beginning players. Difficulty: ABRSM 1-4



Gresham, Jonathan W. *Renaissance Duets*. New York: Balquhiddie Music, 2010.

Gresham, trumpeter and former professor of music at Northern Kentucky University, arranged these thirty-two duets for young players from the works of Renaissance composers, including Josquin des Prez, Orlando di Lasso, and Antonio Gardane. While technical demands are minimal, beginning students will encounter potentially unfamiliar rhythms, independent parts, and intonation of open intervals. Difficulty: ABRSM 3-4

Joy, Kieran. *Brass Beats for Two Trumpets and Optional Percussion*. United Kingdom, Forton Music, 2020.

Intended for beginning students. Each duet includes printed optional percussion parts and downloadable recorded background tracks. Difficulty: ABRSM 1-2

Kaiserhot, Kevin. *Just for Two*. Markham, Ontario: Eighth Note Publications, 2016.

Trumpeter and retired music educator Kaisershot composed these nine original, unaccompanied duets for beginning students. Students will be exposed to music in different styles and minor mode, 6/8 time, and codas. Range does not ascend above written third-space C, and both players have opportunities to perform the solo line. Difficulty: (approximate) ABRSM 2-3

\_\_\_\_\_. *Partners N' Sidekicks*. Markham, Ontario: Eighth Note Publications, 2009.

Composed as a concert piece for young players, this rhythmically challenging duet will help students develop an inner sense of pulse. From the Forward: "On first glance it would seem obvious that this is a game of toss and catch." While independence of parts may be difficult for some students all rhythms encompass quarter and eighth notes. Range ascends to written fourth-line D for the first player, and several different articulations are required throughout the two-and-one-half-minute duration. Difficulty: ABRSM 1-4

Kelly, Paul. *Big Bad Wolf, Volume 1*. United Kingdom: Forton Music, 2018.

A collection of fifteen original duets by English operatic tenor and trumpeter Kelly. Written to allow students to play with their teacher, the first line (student line) has minimal technical demands and range ascending above the written second space A. The collection loosely follows the story of The Three Little Pigs, with titles including "Lazy Straw," "Stacking Sticks," "I'll Huff," and "Drop in for Dinner." The collection contains optional backing tracks for further ensemble practice. Difficulty: (approximate) ABRSM 1

Loup, Christophe. *11 Petits Duos*. Paris: Gérard Billaudot, 2005.

French composer and hornist Loup composed this collection for beginning players. Each of the eleven progressive duets is labeled with a title descriptive of the skill being emphasized. Titles include: “Rond d’eau,” “Le chant du canon,” “Chasse,” and “Dansons!” Limited range and technical demands make this collection accessible for beginning students. Difficulty: (approximate) ABRSM 2-4

Miller, John. *Two by Two*. London: Faber Music, 1994.

This progressive collection was composed and arranged for two beginning or intermediate trumpet students by Miller, professor of trumpet at the Guildhall School of Music and Drama (London). Among the twenty-six pieces are arrangements of works by Thomas Arne, Antonio Vivaldi, and other well-known composers, as well as folk songs, and original works by Miller. Difficulty: ABRSM 3-4

Naulais, Jérôme. *10 Petit Duos for Trumpet*. Paris: Editions Combre, 2003.

Most of the duets in this volume are appropriate for advanced middle school players, and all are attainable by high school students. Range and key signatures are appropriate for students beginning their study of transposition. Difficulty: (approximate) ABRSM 3-4

\*Norris, Philip. *The Getchell Book 1 Companion*. Richfield, MN: Triplo Press, 2018.

Sixty-four duet accompaniments written for performance with the etudes in Robert Getchell’s *First Book of Practical Studies for Cornet and Trumpet* (Van Nuys, CA: Alfred Publishing Company, 1948). Not relegated to a solely supportive role, the second trumpet parts are active and often perform above the first trumpet parts. Accessible for beginner students and students beginning the study of transposition. Difficulty: ABRSM 1-4

\*\_\_\_\_\_. *The Getchell Book 2 Companion*. Richfield, MN: Triplo Press, 2018.

Norris composed duet parts to accompany the performance of the etudes found in Robert Getchell’s *Second Book of Practical Studies for Trumpet and Cornet* (Van Nuys, CA: Alfred Publishing Company, 1948). The range and technical requirements are similar to the original etudes. These duets are more advanced than the first book but still accessible for intermediate players. Difficulty: ABRSM 3-5

Oswald, James(?) and “Mr. Messing.” *Suites and Sonatinas for 2 [Natural] trumpets or horns from 18th Century Britain*. Edited by Bryan Proksch. Sion, Switzerland: Editions BIM, 2002.

Originally composed for natural trumpets. Proksch recommended utilizing this collection with beginning or intermediate students of the natural trumpet or piccolo. These duets facilitate transposing to C or D from A piccolo. Difficulty: Editions BIM Intermediate/advanced

Schaeffer, Don. *21 Rhythmic Duets*. Van Nuys, CA: Pro Art Publications, 1977.

The duets in this book are arrangements of familiar folk songs, patriotic pieces, and classical melodies. The rhythmic and technical demands are accessible for beginning players and the range does not ascend above fifth-line F. Appropriate for students beginning the study of transposition. Difficulty: (approximate) ABRSM 2-4

Schmitz, Manfred. *My First Trumpet Duets*. New York: Schott and Company, 1996.

German pianist Schmitz was a noted composer of educational pieces for beginning players. This book of trumpet duets begins with several pages of tone and intonation exercises arranged for two players. Each of the five sections of the book offer increased rhythmic and range challenges for beginning trumpeters through a variety of folksong settings and original duets. Difficulty: ABRSM 1-4

Snow, Valentine. *14 Duets for 2 (Natural) Trumpets*. Edited by Bryan Proksch. Sion, Switzerland: Editions BIM, 2000.

English trumpeter Valentine Snow served as the King's Sergeant-Trumpeter as well as the favorite trumpeter of George Frideric Handel. The duets in the collection were originally composed for performance on natural trumpet. All duets in the collection are scored in the key of C with few accidentals, but all require endurance and accuracy. Difficulty: Editions BIM Intermediate

Sparke, Philip. *Skilful Duets*. London: Anglo Music, 2009.

\_\_\_\_\_. *Starter Duets: 60 Progressive Duets*. London: Anglo Music Press, 2007.

The first and second volumes from Sparke's three-volume set of original progressive duets for trumpets (or cornets or flugelhorn). The first book, tailored for beginning students, contains sixty duets. The second volume, which eventually presents music appropriate for intermediate students, contains forty duets. The second volume introduces phrasing concepts and extended key signatures and range. The third Difficulty: ABRSM 1-4

Steele-Perkins, Crispian. *Trumpeters' Tunes: Fanfares and Flourishes*. Libertyville, IL: Crown Music Press, 2006.

English trumpeter and brass historian Steele-Perkins collected and edited the pieces for this volume of music for natural trumpet. The volume contains forty-eight duets, fourteen trios, and twelve quartets from various English, French, and German composers, and original fanfares by Steele-Perkins. The technical demands of these pieces make them accessible to intermediate students. The works are also appropriate for advanced students on natural trumpets and study pieces for transposition. Range ascends to written high A. Difficulty: ABRSM 5

Stouffer, Paul M. *Six Well-Known Classics for Two*. Delevan, NY: Kendor Music, 1993.

Stouffer arranged the duets in this collection from the symphonic works of well-known composers including Antonin Dvorak, Richard Strauss, and Henry Purcell. Limited range and technical demands make these duets accessible for beginning or intermediate students and pieces for players studying transposition. Difficulty: ABRSM 3-5

Stoutamire, Albert and Kenneth Henderson. *Duets for All*. Van Nuys, CA: Alfred Publishing Company, 1979.

Collection of eighteen duets based on the works of Serge Prokofiev, George F. Handel, Franz Liszt, and other composers from the Baroque era through the early 20th Century. Books are available for all wind instruments, allowing performance flexibility. Difficulty: ABRSM 2-4

Tambling, Christopher. *Tunes for Two*. Stowmarket, UK: Kevin Mayhew, Ltd., 1997.

A collection of thirty popular pieces arranged for trumpets by British organist and composer Tambling. This volume of progressively presented melodies represents classical music, folk songs, jazz, and spirituals. Arranged so that parts are of similar difficulty. Difficulty: ABRSM 1-4

Tisne, Antoine. *Legende de la Montagne*. Lagay/Marne, France: Musik Fabrik, 1998.

Conceived as a concert work for unaccompanied trumpets in B flat or C by French composer (and student of Darius Milhaud) Tisne. The limited technical demands and range requirements of this 32-measure sustained and legato duet make it accessible for beginning and intermediate students. Difficulty: (approximate) ABRSM 3-4

Veldkamp, Erik. *Play 'em Right: 12 Duets in Various Styles*. Heerenveen, The Netherlands: De Haske Publications, 1999.

Dutch composer and trumpeter Veldkamp arranged this collection of duets to expose beginning players to popular music styles. Jazz, rock, and Latin styles are each represented. The volume includes chord symbols for improvisation and expanded ensemble options. These duets are compatible with other books in the series for performance with other instruments. Difficulty: ABRSM 3-4

Voxman, Himie. *Selected Duets for Cornet or Trumpet, Volume 1 (Easy-Medium)*. Chicago, Rubank, Incorporated, 1951.

Collection of eighty-nine arrangements of music from the works of classical composers of the 17th-19th Centuries, including Domenico Gatti, Louis St. Jacome, and Joseph Boismortier. Difficulty: ABRSM 3-5

Wallace, John. *Even Number*. Milan, Italy: Ricordi, 1991.

Scottish trumpeter and teacher John Wallace has arranged these fourteen duets for beginning students. Selections include works from early music, and Baroque, Classical, and Romantic composers. Difficulty: ABRSM 1-4

Wallace, John. *Odd Numbers: 13 Moderately Easy Duets*. London: Ricordi, 1991.

The second book in Wallace's progressively arranged three-volume set of trumpet duets. The pieces in this installment come from the works of Ludwig van Beethoven, Hector Berlioz, Georges Bizet, and other well-known classical composers. Each duet includes a practice and performance suggestion. Limited range and technical demands make these duets accessible for beginning and intermediate students. Difficulty: ABRSM 5

Weait, Christopher. *Evening Echoes*. Dublin, Ireland: Christopher Weait, 2015.

Weait suggested this 90-second piece for performance as part of a church or memorial service before the playing of Taps. The second player answers the first throughout often at the interval of a third below. Weait recommends presenting the piece with space between the performers or with the second player utilizing a straight mute. Limited range and technical requirements make this piece appropriate for beginning students on either B flat or C trumpets. Difficulty: ABRSM 3-4

Williams, Ernest S. *114 Easy Duets for Trumpet and Cornet*. New York: Charles Colin, 1954.

These original duets were composed to be accessible to novice trumpeters and would be appropriate for college students in the beginning stages of transposition studies. The pieces are short, mostly under sixteen measures, and feature time signatures, accidentals, and musical demands often found in more advanced duet literature. Range ascends to written high G. Difficulty: (approximate) ABRSM 2-4

\_\_\_\_\_. *Progressive Elementary Solos and Duets*. New York: Charles Colin, 1958.

Williams divided this book into eight sections, each introducing a singular key signature (up to three sharps or flats and a section devoted to minor tonality). Every section devoted to major tonalities includes several short solo etudes and approximately six duets. Limited range and technical demands make these duets accessible to students undertaking introductory transposition study. Difficulty: ABRSM 1-4

Zingg, Walter. *25 Easy Duets*. Sion, Switzerland: Editions BIM, 1986.

Part of the Editions BIM Junior Series. Original compositions by Walter Zingg for first and second-year players. Introduces 6/8 time and key signatures beyond two flats or sharps. Difficulty: Editions BIM Easy

## Internet Resources for Purchasing or Downloading Trumpet Duets

- Art of Sound Music. "Trumpet." Last modified May 23, 2023. [www.artofsoundmusic.com/trumpet](http://www.artofsoundmusic.com/trumpet).
- Balquhiddar Music. "Chamber Music." Last modified April 2, 2023. [https://www.carlfischer.com/cf/chamber-works.html?ensemble\\_size=119&publisher=5741](https://www.carlfischer.com/cf/chamber-works.html?ensemble_size=119&publisher=5741).
- The Baroque Trumpet Shop. "Two Trumpets." Last modified June 4, 2023. <https://www.baroquetrumpet.com/collections/two-trumpets>.
- Brass Music Online. "Trumpet Duos." Last modified April 10, 2023. [www.brassmusiconline.com/collections/trumpet-duo](http://www.brassmusiconline.com/collections/trumpet-duo).
- Carl Fischer. "Brass Duets." Last modified July 1, 2023. [www.carlfischer.com/cf/chamber-works/duets.brass.html](http://www.carlfischer.com/cf/chamber-works/duets.brass.html).
- Charles Colin Publications. "Trumpet." Last modified April 8, 2023. <https://charlescolin.com/product-category/trumpet/>.
- Cherry Classics Music. "Duets." Last modified, April 8, 2023. <https://cherryclassics.com/collections/duets>.
- Churchmusic.biz. "Home." Last modified April 8, 2023. [www.churchmusic.biz](http://www.churchmusic.biz).
- Cimarron Music Press. "Trumpet Duet." Last modified April 10, 2023. <https://www.cimarronmusic.com/brass/trumpet?instrumentation=1916>.
- Crescendo Music. "Trumpet Ensemble." Last modified July 5, 2023. <https://crescendo-music.com/en/1508-ensemble>.
- Crown Music Press. "Music." Last modified May 22, 2023. [www.crownmusicproductions.com/music-1](http://www.crownmusicproductions.com/music-1).
- Editions BIM. "Trumpet." Last modified April 2, 2023. <https://www.editions-bim.com/sheet-music/brass/trumpet>.
- Editions Brand. "Trompete." Last modified May 22, 2023. <https://www.edition-brand.de/?s=trompete>.
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## Appendix C: The Associated Board of the Royal Schools of Music (ABRSM) Trumpet/ Cornet Flugelhorn Exams Repertoire by Level

The Associated Board of the Royal Schools of Music categorizes Trumpet Music into eight difficulty levels (1-8). Appendix C contains solos from each level to serve as a reference point for picking appropriate duet literature. Follow the link below to view the complete ABRSM list of graded trumpet repertoire:

<https://us.abrsm.org/en/our-exams/brass-exams/trumpet-cornet-flugelhorn-exams/>.

### Grade 1:

Composer	Title
Leonard Bernstein/ arr. Lawrence	“One Hand One Heart” from <i>Easy Winners</i>
Tom Davoren	“Romanza” from <i>Shining Brass, Book 1</i>
Philip Sparke	“Morning Minuet” from <i>Skilful Studies for Trumpet, Cornet, Flugelhorn, or Tenor Horn</i>

### Grade 2:

Composer	Title
Bela Bartok/arr. Harris	“Play” from <i>Time Pieces for Trumpet, Vol. 1</i>
Don Blakeson	“Chickpea” from <i>Smooth Groove for Trumpet</i>
Lizzy Davis	“Itchy Scratchy” from <i>Polished Brass</i>

### Grade 3:

Composer	Title
Holst/arr. Lawrence	“Jupiter” from <i>Easy Winners</i>
Scott Joplin/arr. Lawrence	“Easy Winners” from <i>Easy Winners</i>

### Grade 4:

Composer	Title
Marc Charpentier/arr. Harris and Wallace	“Romanze” from <i>Time Pieces for Trumpet, Vol. 3</i>
John Frith	“Jiggidy Jig” from <i>Shining Brass, Book 2</i>
Lucy Pankhurst	“Folk Song” from <i>Shining Brass, Book 2</i>

Grade 5:

Composer	Title
Jeremiah Clarke/arr. Lawton	“The Prince of Denmark’s March” from <i>Old English Trumpet Tunes, Book 1</i>
Lizzy Davis	“All Tied Up” from <i>Trumpet Troop</i>
Pam Wedgewood	“Tequilla Sunrise” from <i>Jazzin’ about for Trumpet</i>

Grade 6:

Composer	Title
Leroy Anderson	<i>A Trumpeters Lullaby</i>
Allen Vizzutti	“Bulgarian Bounce” from <i>20 Dances for Trumpet</i>
Jean Hubeau	“I. Sarabande” from <i>Sonata from Trumpet</i>

Grade 7:

Composer	Title
Leonard Bernstein	<i>Rondo for Lify</i>
Eugene Bozza	<i>Badinage</i>
Marcel Bitsch	#20 from <i>Vingt Etudes</i>

Grade 8:

Composer	Title
George Antheil	“II. Dolce Espressivo” from <i>Trumpet Sonata</i>
John Barnes Chance	<i>Credo</i>
Aaron Copland	<i>Quiet City</i>

ABRSM Grade levels align with skill attainment, not with the number of years a player has studied an instrument. Grade 1 corresponds to late beginner level, Grades 2 and 3 correspond to

early intermediate, Grades 4, 5, and 6 correspond to intermediate and late intermediate, and Grades 7 and 8 correspond to advanced.<sup>1</sup>

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<sup>1</sup> Barbara Leest, “Should You Take a Piano Exam as an Adult Student?” Piano Ecademy, last modified August 25, 2023, <https://www.pianoecademy.com/2019/08/14/should-you-take-a-piano-exam-as-an-adult-student/>.

### Appendix D: Editions BIM Trumpet Literature Difficulty Ratings

Editions BIM categorizes Trumpet literature into several levels of difficulty. Appendix D provides trumpet solos at each level as a reference point for determining appropriate duet literature.

Editions BIM recommends “Easy” duets for late middle school and early high school students. The publisher categorizes “Intermediate” solos as accessible for late high school and early college players, and “Advanced” solos for older undergraduate or graduate students.

Editions Bim publishes the following works. For a complete inventory of music published by Editions Bim, utilize the link below:

<https://www.editions-bim.com/>.

#### Easy:

Composer	Title
Jean-Francois Michel	<i>Petite Suite</i>
Anthony Plog	<i>Etudes and Duets, Book 1</i>
Charles Reskin	<i>Easy Trumpet Outings</i>

#### Intermediate:

Composer	Title
Alexander Arutiunian	<i>Elegy</i>
John Stevens	“Autumn” from <i>Seasons for Brass Quintet</i>
Joseph Turrin	<i>Intrada</i>

#### Intermediate Advanced:

Composer	Title
Alexandre Goedicke	<i>Concert Etude</i>
Anthony Plog	<i>Postcards</i>
Charles Reskin	<i>Passages</i>

Advanced:

Composer

Title

Stanley Friedman

*Solus*

Johann Wilhelm Hertel

*Concerto #1 in E Flat Major*

Jan Koetsier

*Concertino, Op. 84*

## Appendix E: Alphonse Leduc Publishers Trumpet Literature Difficulty Ratings

Alphonse Leduc categorizes trumpet literature into nine levels of difficulty. Appendix E provides trumpet solos at each level as a reference point for determining appropriate duet literature. Unless otherwise noted, all works are published by Alphonse Leduc.

Advanced middle or high school students can perform “Easy” pieces. “Moderately Difficult” pieces are appropriate for advanced high school or early undergraduate students. Pieces denoted as “Difficult” are accessible for advanced undergraduate and graduate students.

For a complete inventory of works published by Alphonse Leduc, utilize the link below:

<https://www.wisemusicclassical.com/publishers/editions-alphonse-leduc/>.

### Easy (Grades 1-3):

Composer	Title
Joseph E. Barat	<i>Introduction et Sérénade</i> (Grade 2)
Eugene Bozza	<i>Badinage</i> (Grade 3)
Marcel Mihalovici	<i>Méditation</i> (Grade 3)

### Moderately Difficult (Grades 4-6):

Composer	Title
Eugene Bozza	<i>Rhapsodie</i> (Grade 5)
Geoffrey Robbins	<i>Mont-Saint-Michel</i> (Grade 4 - 5)
Francis Thomé	<i>Fantaisie</i> (Grade 6)

### Difficult (Grades 7-9):

Composer	Title
Eugene Bozza	<i>Rustiques</i> (Grade 8)
Jacques Ibert	<i>Impromptu</i> (Grade 8)
Henri Tomasi	<i>Tryptique</i> (Grade 8 - 9)

## Appendix F: Institutional Review Board Approval

**LIBERTY**  
UNIVERSITY  
Institutional Review Board  
1971 University Blvd, Green Hall 2845  
Lynchburg, VA 24515

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April 28, 2023

Todd Jenkins  
Stephen Kerr

Re: IRB Exemption - IRB-FY22-23-1308 Teacher and Student Perceptions of the Benefits of Duets in Private Trumpet Lessons: A Qualitative Study of University Trumpet Studios in South Carolina

Dear Todd Jenkins, Stephen Kerr,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(iii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

**Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB.** Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [irb@liberty.edu](mailto:irb@liberty.edu).

Sincerely,  
**G. Michele Baker, PhD, CIP**  
*Administrative Chair*  
**Research Ethics Office**

## Appendix G: Research Assistance Request

Hello,

My name is Todd Jenkins [REDACTED]. As a component of my doctoral dissertation at Liberty University, I am researching pedagogy and curriculum utilized in trumpet studios within South Carolina Colleges and Universities.

Could you please provide me the name and email address of the faculty member who teaches trumpet at \_\_\_\_\_? Could you also provide for me the number of students who are currently enrolled in private trumpet lessons?

Thank you for your time and help. Please let me know if you have any questions.

Todd Jenkins



## Appendix H: Recruitment Form

Dear South Carolina College Trumpet Teacher or Student,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to *assess teacher and student perception of the effectiveness of trumpet duets as part of the curriculum in college private trumpet lessons in colleges in South Carolina*. I am writing to invite you to join my study.

Participants must be a college studio trumpet teacher or a college student 18 years of age or older studying private trumpet as a music major, music minor, or non-major. Participants will be asked to take a confidential online survey regarding the use of trumpet duets in college trumpet lessons. Survey completion should take approximately 10 to 15 minutes. Names and other potentially identifying information will be requested as part of this study, but the information will remain confidential.

To participate, please click the appropriate link below to complete the consent document and survey. Please click the “Submit” button at the end of the survey to automatically return the survey and consent document to me.

If you are a college trumpet teacher, please click [here](#).

If you are a college student (18-years of age or older) studying applied trumpet as a music major, minor or non-major, please click [here](#).

A consent document is provided on the first page of the survey. The consent document contains additional information about my research. If you choose to participate, you will need to sign and date the consent document before completing and submitting the survey.

Sincerely,

Todd Jenkins  
Graduate Student, Liberty University School of Music  


## **Appendix I: Consent**

**Title of the Project: Teacher and Student Perceptions of the Benefits of Duets in Private Trumpet Lessons: A Qualitative Study of University Trumpet Studios in South Carolina**

**Principal Investigator: Todd Jenkins**, Doctoral Candidate, School of Music, Liberty University, Lynchburg, Virginia.

### **Invitation to be Part of a Research Study**

You are invited to participate in a research study. To participate, you must be a college studio trumpet teacher or a college student 18 years of age or older studying private trumpet as a music major, music minor or non-major. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

### **What is the study about and why is it being done?**

The purpose of the study is to assess teacher and student perceptions of the effectiveness of trumpet duets as a component of the curriculum during studio trumpet lessons at colleges and universities in South Carolina. Teacher and student perceptions will be evaluated and compared.

### **What will happen if you take part in this study?**

If you agree to be in this study, I will ask you to do the following:

Complete an online survey via Google Forms (approximately 10 to 15 minutes). This survey will record teacher and student perceptions of the effectiveness of duets as a component of the curriculum during studio trumpet lessons at colleges and universities in South Carolina.

### **How could you or others benefit from this study?**

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to the discipline of collegiate trumpet pedagogy include an examination of teacher and student perception of the effectiveness of duets as a part of the curriculum in private lessons. Students and teachers may also be introduced to unfamiliar duet literature suitable and beneficial for use in college trumpet lessons. Potentially identifiable information will be requested within the survey, including non-institutional email addresses if participants would like to receive data at the conclusion of the study. However, personal identifying information will be kept confidential and will not be included within the published study.

### What risks might you experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

### How will personal information be protected?

The participant responses to this study will be kept confidential. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential. No names or schools will appear in the published research in a way that connects students or teachers to specific responses.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.

### Is study participation voluntary?

Participation in this study is voluntary. Your decision on whether to participate will not affect your current or future relations with Liberty University or the institution with which you are currently affiliated. If you decide to participate, you are free not to answer any question or withdraw at any time without affecting those relationships.

### What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

### Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Todd Jenkins. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stephen Kerr, at [REDACTED].

### Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the IRB. Our physical address

is Institutional Review Board, 1971 University Blvd., Green Hall Suite 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is [irb@liberty.edu](mailto:irb@liberty.edu).

*Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.*

### **Your Consent**

Before agreeing to be part of the research, please be sure that you understand the purpose of the study. You can print a copy of this document for your records. If you have any questions about the study later you can contact the researcher using the information provided above.

*I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.*

\_\_\_\_\_  
Subject Name (typing your name here will signify your consent)

\_\_\_\_\_  
Date

## Appendix J: Colleges and Universities in South Carolina Offering Private Trumpet

### Lessons

<b>University Name</b>	<b>Location</b>
Anderson University	Anderson
Benedict College	Columbia
Bob Jones University	Greenville
Charleston Southern University	Charleston
Clemson University	Clemson
Coastal Carolina University	Conway
College of Charleston	Charleston
Columbia College	Columbia
Converse University	Spartanburg
Francis Marion University	Florence
Furman University	Greenville
Lander University	Greenwood
Limestone University	Gaffney
Newberry College	Newberry
North Greenville University	Tigerville
Southern Wesleyan University	Central
University of South Carolina Aiken	Aiken
University of South Carolina Columbia	Columbia
Winthrop University	Rock Hill