

THE BEGINNING TUBIST:
A CURRICULUM AND SUPPLEMENTAL BOOK OF DUETS

BY

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Chapter 1: Justification for the Inclusion of Duets in Applied Lessons

Introduction

Private teachers from every area of music education have testified to the benefits of incorporating duets into regular private study. Almost any aspect of playing can be modeled through the practice and performance of duets. The incorporation of duets into private lessons is an effective way to model various elements of performance while offering young students an opportunity to gain experience playing with other people in an entertaining and enjoyable way.

Gordon Mathie, Professor Emeritus of Trumpet at the Crane School of Music at Potsdam states: "Duets are used as a warm-up for lessons, for recreational playing, for working on a particular area of concern, and for sight-reading. In my 40 years of teaching the trumpet, the number of lessons I have given without duet playing is extremely small. Duets are an essential part of almost every lesson I give, whether to beginning students or professional players."¹

The musical skills that can improve as a result of duet playing are manifold. In his 1994 survey of trombone teachers, Richard Human found that "ninety-three percent of the teachers surveyed included duets in their program of study or in the applied lesson itself. All teachers surveyed indicated that duets were a valuable resource in musical

¹ Jean Moorehead Libs, "Duets as a Teaching Tool: An Interview with Gordon Mathie," *The International Trumpet Guild Journal* 24, no. 1 (October 1999): 58.

development.”² Figure 1 shows the twenty skills included in Human’s survey, listed from most to least effectively improved through the use of duets.

Figure 1. The twenty skills surveyed in Richard Human’s Survey Results: Duets in the Applied Lesson, ranked in order from most to least effectively improved through the use of duets.

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1. intonation
 2. giving/following physical cues
 3. sight-reading
 4. rhythmic accuracy
 5. style
 6. recognizing melodic vs. accompanying figures
 7. dynamics
 8. setting/following tempo and tempo changes
 9. articulation
 10. tone
 11. clef reading
 12. intervals
 13. slide technique
 14. breath support
 15. range
 16. use of F-attachment
 17. vibrato
 18. alternate positions
 19. instrument position
 20. embouchure

Source: Data from Richard Human. “Survey Results: Duets in the Applied Lesson.” Online Trombone Journal, February 2, 1997, accessed February 8, 2015, <http://trombone.org/articles/library/duetsurvey.asp>, appendix C.

In the discussion that follows, I will describe how duet playing can improve several of the above skills for young tuba players. I will address the following categories:

² Richard Human, “Survey Results: Duets in the Applied Lesson,” Online Trombone Journal, February 2, 1997, accessed February 8, 2015, <http://trombone.org/articles/library/duetsurvey.asp>.

intonation, sight-reading, rhythmic accuracy, and ensemble playing skills (including giving/following physical cues, recognizing melodic versus accompanying figures, and setting/following tempo and tempo changes). I will also describe how duet playing can serve as a model for musical style, including articulation, tone, and dynamics, and how the incorporation of duets into private lessons enhances student satisfaction of lessons and assists in preparing beginning tubists for ensemble playing.

Intonation

Duets are particularly beneficial to young musicians' intonation because the intonation issues that may be challenging to identify in a large ensemble setting are more easily recognizable between two individual musicians.³ In Michael Knapp's 1989 article about the incorporation of duets into double bass lessons, he describes several reasons why duets are especially beneficial to instrumentalists who tend to serve as the bass voice in large ensembles. He explains that bass instruments rely more on just intonation rather than equal intonation because they often serve as the root of the chord in large ensemble playing. The double basses, low brass, and low woodwinds provide the foundation on which all other harmony is built, and as a result, they focus their intonation on playing pitches perfectly in tune within the key signature rather than within an equal temperament-based tuner.⁴ For this reason, playing music with piano can often be

³ Frank W. Hill, "Half a String Quartet," *The Instrumentalist* 9, no. 5 (January 1955): 11.

⁴ Michael Knapp, "Just Duet: Using Duets for Teaching," *Strings* 4, no. 3 (November/December 1989): 15.

challenging because the piano grows more out of tune as a pianist moves into its lower registers. As a result, when a bass instrumentalist tries to play in unison with the piano, he or she must make large adjustments in order to match the piano's pitches. When playing with another bass-voiced instrumentalist, however, the two can perform in just intonation and focus on more relevant intonation challenges for large ensemble playing.⁵

In his 1968 article, "Why Duets?," Thomas Filas further explains how duets help to develop young musicians' ears. By practicing and performing music with two voices, the student can focus on the interval between the two sounding pitches. In addition, as the music moves forward, it creates both *vertical intervals* between the voices as well as *horizontal intervals* within the musical line. Duets allow the players to develop an adjustment process which checks the horizontal interval against the vertical, allowing students to practice just intonation in both dimensions simultaneously. Filas attests that this attention to intonation should be present at the very outset of instrumental study as it prepares young musicians for future (and larger) ensemble participation.⁶

Sight-Reading

Aside from preparations for chamber music and large ensemble playing, duets offer excellent practice in sight-reading. Practice in sight-reading is a crucial part of a student's development because it helps a student quickly recognize patterns, chords, and other

⁵ Knapp, 14-15.

⁶ Thomas Filas, "Why Duets?" *The Instrumentalist* 22, no. 6 (February 1968): 40.

musical elements that can ultimately help shorten the learning of new repertoire.⁷ In her 2006 article entitled “Ensemble Playing leads to Note Reading Skills,” Karla Philipp asserts that “learning to read is the gateway to musical independence,” and that teaching students to read on their own is crucial to the development of this independence.⁸ Philipp goes on to explain that, “like all skills, note reading is something which much be practiced on a regular basis to be mastered. Once students begin to read music, reading exercises should be a regular part of each practice session.”⁹

Sight-reading improves more quickly when it occurs in a duo rather than in a large ensemble because students cannot fake the pitches and rhythms nor hide behind their more confident peers. In addition, duets often offer the advantage of seeing both parts on the printed page, enabling students to more easily jump back in if they make a mistake or get lost in the music.¹⁰ Duets are particularly useful for students who pause during reading or tend to repeat notes until they play them correctly because the ongoing music from their partner or teacher discourages stopping or repetition.¹¹

Sight-reading also provides the teacher a more truthful representation of students’ strengths and weaknesses. When a student is concentrating on reading new material, his or her guard is down and problems surface that may not always appear in the performance of

⁷ Kate Foster, “The Piano Duet: Ten Exciting Pedagogical Benefits,” *The American Music Teacher* 55, no 4 (February/March 2006): 86.

⁸ Karla Philipp, “Ensemble Playing leads to Note Reading Skills: Third in ASJ Series on Chamber Music and Ensembles,” *American Suzuki Journal: Official Publication of the Suzuki Association of the Americas, Inc.* 23, no 3 (Spring 1995): 63.

⁹ *Ibid.*, 65.

¹⁰ Hill, 11.

¹¹ Eric Street, “In Praise of Teaching Duets,” *Clavier* 40, no. 6 (July/August 2001): 16.

previously prepared material.¹² The incorporation of duets into applied lessons offers an ideal opportunity to train students in good sight-reading skills while also offering the teacher an opportunity to assess students' skills more accurately.

Ensemble Playing Skills

In order to be an effective ensemble musician, students must learn how to give and follow physical cues, how to play in a rhythmically accurate way by setting and following tempo and tempo changes, and how to recognize their own role as melody or accompaniment through careful listening.

In a 2009 study, Goebel and Palmer found that in duet performance, the visual perception of other performers' motion altered their subsequent timing, and the auditory perception of others' timing altered their subsequent motion. When performing alone, students do not necessarily keep a steady pulse. When performing with a partner, however, the student must be rhythmically precise. In addition, playing with a partner encourages a good understanding of flexible rhythmic pulse in order to properly pace musical elements such as ritardandos, accelerandos, and fermatas.¹³ Over time, students gain better rhythmic consistency and learn to adapt to any tempi or tempo changes set by a partner, as well as how to set their own tempi.¹⁴

¹² Libs, 58.

¹³ Jackson Leung, "Duets and Duos Add Motivation, Double the Pleasure of Lessons," *Clavier* 43, no. 3 (March 2004): 7-8.

¹⁴ Kate Foster, "The Piano Duet: Ten Exciting Pedagogical Benefits," *The American Music Teacher* 55, no 4 (February/March 2006): 86.

The use of duets provides the ideal solution for playing chamber music on a regular basis in private lessons.¹⁵ Duets are the simplest form of chamber music and incorporate all of the elemental skills necessary to function successfully in both chamber music as well as large ensemble playing: leading, following, matching pitches, and blending sound.¹⁶ Jeffery Agrell, Associate Professor of Horn at the University of Iowa, claims that “besides technique, duet partners acquire those elusive skills needed to play sensitively in any ensemble: awareness and instantaneous adjustment in pitch, rhythm, and phrasing, subtle communication of entrances and releases.”¹⁷ Graeme Humphrey, a piano teacher at the Royal Academy of Music in Great Britain for over 36 years, similarly testifies that through the practice and performance of duets, “students learn how to lead and follow, skills which lie at the heart of all ensemble playing.”¹⁸ Duets allow students to practice listening and adjusting their performance to changing ensemble cues.¹⁹

Chamber musician, teacher, and former concertmaster of the Toronto Symphony Orchestra, Gerard Kantarjian, believes that duets are “the best way to develop listening capabilities and enhance awareness of musical phrasing, emphasizing the importance of

¹⁵ Klement Hambourg, “Enhance Your Teaching Effectiveness with a Second Violin: Chamber Music in the Studio,” *American String Teacher* 50, no. 4 (November 2000): 66.

¹⁶ Michael Brown, “Teaching with Trumpet Duets,” *The Instrumentalist* 53, no. 12 (July 1999): 58.

¹⁷ Jeffrey Agrell, “Technique Tips: Duets – A New Pedagogical Tool,” *The Horn Call* 37, no. 2 (February 2007): 36.

¹⁸ Dianne James, “Graeme Humphrey: The Art of Teaching – Using Teacher/Pupil Duets to Enhance the Musicality of Lessons, Especially at the Beginner Stage,” *Ritmico: Journal of the Institute of Registered Music Teachers of New Zealand* 91 (March 2012): 18.

¹⁹ Goebl and Caroline Palmer, “Synchronization of Timing and Motion Among Performing Musicians,” *Music Perception: An Interdisciplinary Journal* 26, no. 5 (June 2009). 437.

courteous dialogue.”²⁰ When playing duets, students listen more carefully to the music around them than when they are playing alone.²¹ When playing with others, the student is not only responsible for executing the phrasing, articulation, balance, dynamics, and tempo changes of his or her own playing, he or she must do so while listening to other musicians as well.²² As monophonic instruments, tubas are usually confined to a single melodic line. Hearing a different part forces the student to focus more intently on his or her own music, while also listening for how his or her part fits into the other line.²³

Modeling Musical Style

When teaching elements of musical style such as articulation, dynamics, and tone, it is often challenging to describe verbally what makes these elements successful or unsuccessful and even more challenging to describe to a student how to achieve success in each of these elements. In her 1984 study, Rosenthal investigated the effects of various modeling conditions (guided model, model only, guide only, and practice only) on students’ ability to accurately perform a given etude. The performances were scored across five categories: notes, rhythms, dynamics, tempo, and phrasing/articulation. The study found that subjects in the model only group consistently achieved the highest scores across all

²⁰ Hambourg, 69.

²¹ Leung, 6.

²² Foster, 86.

²³ Hambourg, 66.

scoring categories, with significant differences in the categories of notes, rhythm, dynamics, and tempo.²⁴

Michael Brown, Head of the Music Education Department and Professor of Trumpet at Mississippi State University, explains that duets are unique because they require students to match the phrasing and dynamics of the teacher on each note and measure in a fluid and implicit manner. This immediacy is often a more effective way to learn than the traditional lesson format in which the teacher offers explicit instruction and comments as a result of a student's solo playing.²⁵ In addition, a reliance on modeling over verbal instruction allows teachers and students to avoid what pedagogue Arnold Jacobs referred to as "paralysis by analysis,"²⁶ or becoming so mentally involved in the mechanics of playing that the music-making itself is lost. By providing auditory models of successful articulation, dynamics, and tone, teachers can avoid confusing and overly-detailed explanations that may offer students too much information without a firm understanding of how the end result should sound. In his book entitled *Brass Performance and Pedagogy*, Keith Johnson warns,

There is always a danger of over teaching; that is, filling the student's mind with a cluttering array of technical information, often more fascinating than beneficial. A young student (or performer of any age and experience) is much better served by thinking of a beautiful sound and a flowing musical line than by consciously attempting to manipulate the intricate workings of the embouchure or respiratory system.²⁷

²⁴ Roseanne Kelly Rosenthal, "The Relative Effects of Guided Model, Model Only, Guide Only, and Practice Only Treatments on the Accuracy of Advanced Instrumentalists' Musical Performance," *Journal of Research in Music Education* 32, no. 4 (Winter 1984): 269.

²⁵ Brown, 58.

²⁶ Bruce Nelson, *Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind Musicians* (Mindelheim: Polymnia Press, 2006), 35.

²⁷ Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Hall, 2002), 10.

In regards to articulation, duets are an excellent way for a teacher to relay detailed information with minimal or no verbal explanation. As Keith Johnson explains, “developing fine articulation on a brass instrument is a matter of knowing first how one wishes the articulation to sound” ; thus, in his view, “the best way to develop an idea of good articulation is to listen to as many fine players as possible.”²⁸ While being able to identify verbally the differences between various articulations is certainly a valuable skill for beginners, knowing what those articulations should sound like before attempting to recreate them is an essential step in the right direction.

Duets also offer an excellent opportunity for teachers to demonstrate good dynamics to students. A student who struggles to produce a full and supported tone can benefit from playing duets with his or her teacher because it encourages the student to match volume in order to balance the first and second parts. In addition, students who routinely overlook dynamic markings will respond immediately if his or her duet partner observes them.²⁹ Duets are an effective way to model good dynamics, both in regards to creating a comfortable dynamic range and in helping students observe printed dynamics.

In a 1999 interview, trumpet pedagogue Gordon Mathie explains that duets help solidify a student’s tone production because “encouraging the improvement of tone quality involves imitation. Unless one has excellent audio equipment, we still rely on the old ‘sounds like this’ technique for examples of good sound and style.”³⁰ Mathie goes on to say

²⁸ Ibid., 35.

²⁹ Martha Beth Lewis, “Introducing Beginners to Duets,” *Clavier* 31, no. 6 (January 1992): 34.

³⁰ Libs, 59.

that “most young students need a good example to get in the right ‘church and pew’ for an acceptable trumpet sound.”³¹ Keith Johnson attests that teachers need to begin teaching a concept of sound “before the player attempts the first note.” He continues: “Just as hearing begins before attempts at speech, so learning to listen must begin before playing.”³² Especially with young students, creating a sense of beautiful tone and the ability to listen is essential to their growth and success as musicians. By giving students a model of good tone quality on their instrument, duets provide an opportunity for students to hear their tone as compared with that of their teachers’ while also responding in real time to the aural cues around them.

Enhanced Student Satisfaction

Feelings of satisfaction in private music lessons are vital to learning because they provide the intrinsic motivation necessary to foster positive development. In a 2001 study, researchers found that music lesson satisfaction was related to pleasurable feelings and enjoyable outcomes.³³ As a result, it is important for teachers to devise methods that make lessons interesting and fun, while still allowing for discussion of relevant musical concepts. In their 1986 study, Murphy and Brown found that students preferred to spend their private lesson time playing on their instruments (i.e. as active learners) as compared with

³¹ Ibid.

³² Johnson, 19.

³³ Nora Rife et. al., “Children’s Satisfaction with Music Lessons,” *Journal of Research in Music Education* 49, no. 1 (Spring 2001): 6, accessed February 6, 2015, HTML full text through EBSCOhost.

the teachers' preferences of focusing on listening and acquiring knowledge of harmony, rhythm, and musical structure.³⁴ Duet playing provides the perfect compromise between the preferences of the student and those of the teacher because it allows the student to be active in the learning process while allowing the teacher to model tone, harmony, rhythm, structure, and many other musical elements in a natural and organic approach. In addition, those students who had experience in playing duets with their teacher reported pleasure in playing duets.³⁵ This indicates that incorporation of duets may enhance students' enjoyment of lessons and encourages the development of intrinsic motivation.

³⁴ Mary Kotts Murphy and Thomas S. Brown, "A Comparison of Preferences for Instructional Objectives Between Teachers and Students," *Journal of Research in Music Education* 34, no. 2 (Summer 1986).

³⁵ Rife et. al. 7.

Chapter 2: Approach to a Duet-Based Curriculum

Learner-Centered Pedagogy

A focus on learner-centered pedagogy allows teachers to move away from the traditional transmission model of education and into an active learning environment. Whereas a traditional lesson structure centers on the teacher's knowledge and direction, an active and learner-centered environment focuses on the act of music-making itself.³⁶ In *Learner-Centered Teaching*, Maryellen Weimer identifies several key changes to practice, including the balance of power, the function of content, and the role of the teacher, as ways to create a more learner-centered environment.³⁷

One of the most significant changes when moving from a traditional learning environment to one that focuses on learner-centered pedagogy is the balance of power.³⁸ In a learner-centered environment, power is shared between the teacher and the student. Teachers still make key decisions about learning, but they rarely make them without student input.³⁹ Incorporating duets into private lessons are an ideal way to balance the power in a private teaching scenario so that the teacher can guide the focus and intent of the lesson while the student remains actively engaged in the music-making process. In addition, duets offer the opportunity for student input in regards to dynamics,

³⁶ Colleen M. Conway and Thomas M. Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, Inc., 2009), 123.

³⁷ Weimer, Maryellen, *Learner-Centered Teacher: Five Key Changes to Practice* (San Francisco: Jossey-Bass, 2002).

³⁸ *Ibid.*, 8.

³⁹ *Ibid.*, 28.

articulations, phrasing, and overall stylistic approach. As a result, the student can make recommendations and decisions about the performance and learn what may and may not be effective through personal experience rather than through the teacher's direct instruction. This transforms the power structure of the lesson and allows the learning process to be more collaborative rather than a dissemination of information.

In addition to the balance of power, learner-centered pedagogy shifts the function of content so as to encourage life-long learning rather than a simple transfer of information. Weimer identifies three ways in which content can be used to teach students *about* learning itself. The first way is to use content as a vehicle to develop learning skills. In this aspect, teachers help students acquire strategies, approaches, and techniques in order to learn future materials within their discipline.⁴⁰ Duets serve this purpose perfectly. As established in the previous chapter, the practice and performance of duets allows students to encounter a myriad of essential musical skills in an actual performance situation. The second way to utilize content is as a method to promote self-awareness of learning among students.⁴¹ Students who understand their strengths and weaknesses as learners are better prepared to teach themselves in future learning situations. The use of duets allows for students to encounter and evaluate their skills in a low-stakes environment where the consequences of failure are minor. Finally, content – in the case of private music lessons, the repertoire – promotes learning when it allows students to experience it firsthand.⁴² Rather than listening to a teacher talk about cues, balance, and the role of melody versus

⁴⁰ Ibid., 51.

⁴¹ Ibid.

⁴² Ibid., 52.

accompaniment, students who play duets with their teachers gain knowledge and understanding in these areas through direct interaction with the material.

Another important shift when turning toward learner-centered pedagogy is the role of the teacher. In learner-centered pedagogy, the focus is on the learning itself, rather than the teaching. Teachers must be willing to step aside and act as guides while students explore the world of their discipline for themselves.⁴³ In this regard, active learning strategies are essential. While private lessons are conducive of active learning, duets allow teachers to enhance this learning by modeling for students how to go about preparing to read unfamiliar music over time, gradually allowing the student to take control of the sight-reading preparations once the process has become habitual. In a similar way, teachers can initially lead the duets, selecting tempos and modeling dynamics and articulations for their student and gradually relinquish control, allowing the student to take the lead by selecting tempos and making decisions about style and approach.

Transfer of Training

One of the ways teachers can help prepare students for life-long learning is to encourage what educators call *transfer*. According to Duke, transfer of training is the “application of acquired knowledge and skills in situations other than those in which the knowledge and skills were originally learned.”⁴⁴ Though students may not appear to have any trouble understanding a new concept or skill, applying that concept or skill in a context

⁴³ Idib., 72.

⁴⁴ Robert Duke, *Intelligent Music Teaching* (Austin: Learning and Behavior Resources, 2005), 139.

unlike the one in which was originally introduced can be challenging. Learners who encounter unusual or unfamiliar situations do not always effectively apply their knowledge and skills in ways that help them successfully accomplish the task at hand.⁴⁵ Though transfer cannot be assumed to be automatic among students, the ability to transfer knowledge and skills more effectively can be taught, especially if learning experiences are structured in a way to facilitate transfer.⁴⁶

Transfer of training is most effectively facilitated when students encounter situations similar to those in which the knowledge and skills were initially introduced.⁴⁷ In addition, the degree to which transfer occurs relies heavily on the degree to which a student recognizes the similarity between a new condition and conditions that are older and more familiar.⁴⁸ Duke explains: “transfer requires not only that students understand principles but also that they recognize the applicability of those principles in novel contexts.”⁴⁹

According to Duke, “old adages like ‘Use it or lose it’ are often true. If students are to retain what they learn, then knowledge and skills must be exercised regularly. If students are to make use of what they learn in the future and generalize what they learn beyond the contexts in which they were taught, then students must have many opportunities to apply

⁴⁵ Ibid., 141-142.

⁴⁶ Ibid., 144.

⁴⁷ Ibid., 150.

⁴⁸ Ibid., 151.

⁴⁹ Ibid., 152.

what they know in a variety of contexts.”⁵⁰ Duets provide a perfect opportunity for students to practice applying their knowledge in new contexts where the stakes are low, and the opportunity for feedback is immediate. In addition, “the more varied those contexts in which students practice the knowledge and skills they are working to master, the greater the likelihood that they will effectively apply these skills in unfamiliar contexts in the future.”⁵¹

Current approaches to cognitive psychology indicate that transfer occurs through two mechanisms: (1) the conscious application of decontextualized principles and (2) the unconscious application of habits of behavior.⁵² For beginners, the second approach to transfer is more easily accessible. Schaefer’s “pre-flight” checklist, as displayed in Figure 2 on page 21, is an example of unconscious application of habits of behavior. Duke explains: “building habits requires not only repetition, but consistent, productive repetition over time.”⁵³ By always approaching the task of reading new music in the same way, the process of systematically analyzing and assessing new music is ingrained within the student, creating an unconscious habit of good sight-reading.

Skills over Content

Duke attests that “it is advantageous for us as teachers to think about assessment of learning not in terms of what students know, but instead in terms of how students use

⁵⁰ Ibid., 153.

⁵¹ Ibid., 156.

⁵² Ibid., 145.

⁵³ Ibid., 146.

what they know to accomplish goals.”⁵⁴ Students often get caught up in playing repertoire that is impressive or flashy, usually favoring difficult repertoire over beautiful playing. By creating a curriculum that focuses on skills over content, teachers can help ensure that students are not focusing on *what* they play so much as *how well* they play.⁵⁵ This approach emphasizes that it is the quality of refined skills that matters, not the difficulty of the context in which those skills are applied.⁵⁶

Level of Difficulty

In his article entitled “Just Duet: Using Duets for Teaching,” Michael Knapp explains that teachers should aim to find duets where the two lines are relatively equal in difficulty so that the student and teacher can trade parts, allowing the student to learn the same music from two different angles.⁵⁷ When working with beginners especially, duets should be simple enough to read at the end of the lesson and should be well within grasp of the student’s ability.⁵⁸ Being able to learn a piece in a short period of time is essential in the early stages of a young musician’s development, and by selecting appropriate duet literature, teachers set up their students for both present and future success.⁵⁹ If the focus is to be on playing beautifully (a skills-based approach) rather than playing challenging

⁵⁴ Ibid., 79.

⁵⁵ Ibid., 80.

⁵⁶ Ibid.

⁵⁷ Knapp, 17.

⁵⁸ Ibid.

⁵⁹ Philipp, 64.

repertoire (a content-based approach) then this, too, helps guide the level of difficulty. If students are consistently playing repertoire on the edge of their current technical capacity, it is unlikely that they will also be able to play beautifully.⁶⁰

In addition, it is important to limit the number of new skills or concepts introduced at any one time. Duke explains: “by limiting the content of instruction to knowledge and skills that are useful in the present, teachers increase the extent to which what is learned now will be retained and applied in the future.”⁶¹ Gradually building on student knowledge by introducing concepts over time in a progressive and organized way can help ensure that students not only retain new information, but also connect new information to their previous knowledge and build stronger connections in the process.

Sequencing

Duke explains: “Once a goal has been identified, the next step in planning instruction is to devise a sequence of tasks that will take students incrementally from what they are able to do reliably now and lead them to the accomplishment of the instructional goal.”⁶² If we are to look at this approach from the perspective of a beginning tuba player’s first year of study, setting weekly benchmarks allows teachers to gage approximately when to introduce new skills and concepts. According to Duke, all learning of advanced skills and knowledge “must be approached by first learning more limited and simplified versions of

⁶⁰ Duke, 82.

⁶¹ Duke, 155.

⁶² Ibid., 91.

what students are eventually intending to master.”⁶³ For example, if one of the year-end goals is for students to play a one-octave Bb major scale, a teacher might start first with ensuring that their students can successfully play a Bb with clear articulation and a beautiful tone.

When creating a sequence of instruction, teachers should remember, too, to keep the focus on demonstrable skills on the part of the student, rather than points for the teacher. As Duke says, “it’s not the talking part (what you do); it’s the doing part (what they do) that matters most.”⁶⁴

Introducing Beginners to Duets

For intermediate and advanced students, duets are an excellent tool for sight-reading practice within the course of a lesson. When teaching beginners who are still learning to read music, however, sight-reading may not necessarily be the most comfortable and effective approach. In her article entitled “Introducing Beginners to Duets,” Martha Beth Lewis explains that beginners may have trouble adjusting to playing with another musical line, so it is best to first help the student work through his or her music several times before adding the supporting line.⁶⁵ Students should first identify the key and time signatures of the music and explain how they will affect the music. Slow tempos should be used initially, and both teachers and students should count aloud.⁶⁶

⁶³ Ibid., 90.

⁶⁴ Duke, 91.

⁶⁵ Lewis, 35.

⁶⁶ Ibid.

Having young students verbalize the note names while putting down the appropriate fingerings helps reinforce the kinesthetic skills required to execute the music in front of them. Before beginning, students should point out any relevant markings in the music (articulations, slurs, stylistic approaches, etc.) and summarize the roadmap of the piece (repeat signs, D.C. or D.S. al coda, etc.).⁶⁷ This process of working through the parts before the first reading helps beginners recognize patterns within the music. In her article “Ensemble Playing Leads to Note Reading Skills,” Karla Philipp explains that “good sight readers can look at a piece of music and see how it is organized. Then when they start to play they are not reading each individual note, but they are taking in the various patterns.”⁶⁸ As a result, it is especially important that we help students learn to recognize these patterns by utilizing a step-by-step approach to assessing unfamiliar music.

In his dissertation, Donn Schaefer, current Professor of Trombone at The University of Utah, offers a “pre-flight” checklist to use when sight-reading.⁶⁹

Figure 2. Pre-Flight Checklist for Sight-Reading

1. Look at initial key and time signature.
 2. Look at the musical road map. Identify any repeats, DC, or coda.
 3. Identify any changes in tempo, clef, key or time signature.
 4. Identify any complex rhythmic patterns and mentally practice them. (Syncopations, runs, hemiola, cross-rhythms.) Try to “pre-hear” intervals and patterns.
 5. Look at articulations and dynamics.
-

Source: Data from Schaefer, 2003, table 8.

⁶⁷ Ibid.

⁶⁸ Philipp, 64.

⁶⁹ Donn Schaefer, “Using Duet Literature in the Applied Trombone Studio: A Method and Annotated Guide.” DMA diss., University of Iowa, 2003, 32.

By always approaching sight-reading using the same sequence of steps, the component parts of successful sight-reading (i.e. using the correct key signature, following tempo markings, etc.) will eventually group together to form a single idea.⁷⁰ In his *Intelligent Music Teaching*, Robert Duke explains that “even though, at one time early in the learning process, it may be necessary to consider each of these component parts individually, they eventually become fused in a way that renders them no longer amenable to being thought of separately.”⁷¹

Duke goes on to explain that “if we expect a student to become an accurate, reliable sight-reader, then the learner must consistently demonstrate accuracy in sight reading,” and that “it is the teacher’s responsibility to create situations that facilitate the student’s sight reading accurately.”⁷²

A Note on Making Mistakes

Young students are often terrified of making mistakes. This fear hinders their practice and causes them to avoid working on new skills or challenging exercises in favor of old familiar tunes or things they already can perform confidently. This fear can also cause students to stop in the middle of a performance because they don’t know how to recover from an error. Teachers should encourage their students not only to accept that mistakes are a part of all music making, but also to understand that it is important to continue on in the wake of a mistake. How one recovers from a mistake is often more telling of skill and

⁷⁰ Duke, 147.

⁷¹ Ibid.

⁷² Ibid.

maturity than the making of a mistake itself. In the words of Duke: “don’t make mistakes if you can avoid them, but accept the fact that mistakes will happen because they are an inevitable part of learning; try not to make mistakes, but it’s OK if you do.”⁷³

⁷³ Duke, 83.

Chapter 3: Review of Related Materials

Duet Books and Books that Include Significant Duet Components for the Tuba

Introduction

In this section, I will identify and describe duet books or books that include significant duet components that are written specifically for the tuba. I will be looking at the difficulty level of these duets (including range, key signature, and rhythm) as well as how quickly they progress in order to assess their viability for use with beginning tuba students.

Analysis

Jean Baptiste Arban - *Complete Method for Tuba*⁷⁴

In the introduction to the duet portion of this book, editors Jerry Young and Wes Jacobs state,

A large part of the practical musical experience for tuba players lies in ensemble playing. From the outset, it is important to emphasize this aspect of performance skills, and duet playing is a good, simple way to accomplish this. In duet playing, the student must exercise perfect rhythm and intonation in order for the experience to be enjoyable for all concerned. Ultimately, playing duets tends to focus one's mind on musical ends rather than technical ends. Having a musical experience through duet playing is dependent on a full musical contribution from each player.

None of the duets provided here provide overwhelming technical challenges, but we believe that technical challenge was not Arban's intent in presenting these duets. Duet playing allows the teacher to model both melodic and accompaniment playing for the student. Modeling is paramount to good teaching, as the best possible "picture" for a student is indeed a beautiful sound, clear technique, perfect time, etc. It is certainly more effective than extensive conversation. The duet allows student and teacher to be more critical of all aspects of performance in the lesson

⁷⁴ Jean Baptiste Arban, *Complete Method for Tuba*. Edited by Jerry Young and Wes Jacobs. Maple City, MI: Encore Music Publishers, 2007.

setting. We feel that these are probably goals that Arban envisioned in presenting these little duets.⁷⁵

Among other things, this book offers a series of 68 progressive duets for two tubas. The duets start out at a moderately easy level, including mainly half and quarter notes, though even the first duet incorporates dotted quarter – eighth note rhythms, fermatas, slurs, leaps of a major 6th, and the key of C major, all of which are musical elements that are not generally introduced to young musicians until at least part way through their first year of playing. In addition, the range of these duets leans toward the upper register (utilizing E₃ throughout the first six duets), making them playable on both bass and contrabass tubas, but outside of a realistically comfortable register for a beginning tubist.

While I highly recommend these duets for intermediate to advanced players, I do not recommend these to beginners due to the challenges they present in regards to register, intervals, and rhythms.

Wolfgang Guggenberger - *Basics Plus*⁷⁶

This book is designed so that it can be played by a single musician in his or her warm up by using the second part as a preliminary exercise and the first part as a more challenging exercise, or by two musicians playing both parts as a duet. Guggenberger explains the advantages of the two-part version:

- Any inconsistencies in your own playing, including purity of tone, intonation, dynamics, and rhythmic accuracy, are revealed immediately in ensemble playing.

⁷⁵ Ibid., 261.

⁷⁶ Wolfgang Guggenberger. *Basics Plus: Studies for 1 or 2 [bass clef] Brass Instruments (trombone, euphonium, tuba)*. Rot on der Rot, DE: Rundel Music Publications, 2007.

- You automatically direct your attention more to the music and learn to listen to your duet partner.
- Duet partners can motivate each other and give each other tips.⁷⁷

With 16 different sections, this book includes over 125 pages of duet-based studies. The book is presented progressively as if sequenced for a full practice session with mouthpiece, long tone, flow, arpeggio, scale, interval, flexibility, and range studies, ending with two different warm-down units. In my own experience, this book is an excellent way to get more advanced students to practice reading in different keys while also working on intonation and blend. Unfortunately, although this book is marketed for all bass clef instruments, it is written in the trombone and euphonium range. As a result, it sits in the high register of the bass tuba and extreme high register of the contrabass tuba. Advanced students can read the music down an octave and garner the same benefits as trombone and euphonium players, but this is a challenging skill for beginners, especially if they are only just getting used to reading and recognizing pitches written in the correct octave. If this book were also published an octave lower, it would be an extremely beneficial resource to beginning tuba players and their teachers.

While I highly recommend these duets for intermediate to advanced tuba players who easily can read down an octave, I do not recommend these to beginners due to the challenges they present in register.

David Vining – *Long Tone Duets*⁷⁸

⁷⁷ Ibid., vi.

⁷⁸ David Vining. *Long Tone Duets*. Flagstaff: Mountain Peak Music, 2009.

David Vining states: “The primary purpose of this book is to provide an opportunity to play long tones together, learning to blend tone quality, balance dynamics and play in tune.”⁷⁹

This book features 23 duets for two tubas, including a duet in each major key as well as duets that incorporate skills such as descending and ascending arpeggios, holding the same pitch over a changing harmony, pitch bending, various chord progressions, and the chromatic scale. While this book does not pose any technical challenges to the student, utilizing mainly half and whole notes, the real challenge in this book comes from the required listening and intonation adjustments. This book is well-suited to playing on both bass and contrabass tubas, but is not well-suited to beginning students as the range goes from E₁ to Bb₃. In addition, the duets are not sequenced in a way that introduces concepts in a progressively more challenging manner, and they require that the tubist be able to support his or her sound for up to 10 counts at a time – a skill that is virtually impossible for the beginning tubist.

While I highly recommend these duets for intermediate to advanced tuba players, I do not recommend these to beginners due to the challenge they present in breath support and register.

Discussion

From the summery above, it is clear that there is a wealth of well-written and appropriately-challenging duets written for intermediate to advanced tuba players. What also becomes apparent, however, is the lack of duets appropriately written for beginning

⁷⁹ Ibid., ii.

tuba players. Every other brass instrument has access to progressive duet books created with beginning musicians in mind, but this resource has not yet been created for tuba players.⁸⁰ While tubists often learn to read music down an octave, making trombone and euphonium repertoire accessible, I do not believe this is a skill that is realistic for beginning tubists, as they often struggle with ledger lines and bass-clef reading without the additional challenge of octave displacement. With my duet book, I seek to bridge the gap between beginners and the duet books that are currently available for tuba players.

Heterogeneous Band Method Books

Introduction

In this section, I will concentrate on the four main heterogeneous method books used in beginning band across the United States. My discussion will focus on each book's starting pitch as well as the incorporation of duets. Within the scope of duets, I have included any exercises that incorporate multiple melodic lines that are *not* specifically band arrangements or solos with piano.

Analysis

*Accent on Achievement: Tuba Book 1*⁸¹

This book and *Tradition of Excellence* (discussed later) are the two most brightly colored of those discussed in this paper. Each new concept is introduced in a different

⁸⁰ Arthur Amsden's *Celebrated Practice Duets* are available for trumpets, trombones, and euphoniums, and Philip Sparke's *Starter Duets* are available for trumpet, horn, trombone, and euphonium.

⁸¹ John O'Reilly and Mark Williams. *Accent on Achievement: A Comprehensive Band Method that Develops Creativity and Musicianship; Tuba Book 1*. Van Nuys, CA: Alfred Publishing Co., 1997.

colored box at the top of the page and then highlighted when it is used in context later on the same page.

Starting pitch: D₂

Duets – 23 total (19 with two melodic voices)

#11 – Passing Notes

#16 – Half Full or Half Empty

#21 – Handclapper's March (melody and rhythm)

#24 – Donkey Round (written as a round)

#28 – The Score is Tied

#39 – London Bridge

#45 – Three-Four Duet

#50 – Aura Lee

#51 – Frère Jacques (written as a round)

#53 – Camptown Races (melody and rhythm)

#64 – Minka Minka (melody and rhythm)

#68 – Blues Adventure

#79 – Chopsticks

#82 – Extended Rests

#83 – Kookaburra (written as a round)

#93 – Anvil Chorus from “Il Trovatore”

#99 – It's Raining, It's Pouring (melody and rhythm)

#111 – Hail, the Conquering Hero

#113 – We Wish You a Merry Christmas

#117 – Trumpet Voluntary

#120 – Shepherd's Hey

#122 – Reuben and Rachel (written as a round)

#127 – Ye Banks and Braes of Bonnie Doon

The duets in this book are progressive, introduce concepts in the same sequence in which they are introduced in the method book, and are well written for beginners.

Harmonic writing is introduced in the second duet, utilizing a combination of major and minor thirds as well as unison pitches. The duets in this book are largely folk-song based, representing a variety of musical cultures, including American, English, French, Ukrainian, and Australian. Several of the duets also incorporate operatic or symphonic themes from composers such as Verdi and Handel. The only criticism I find with the duets contained in this book is that they could be more culturally inclusive, especially considering that none of

the included duets are written in modes or minor keys which can be easily found in cultures across Europe and Asia. It should be noted, however, that among the books included, *Accent on Achievement* is one of the most culturally inclusive overall.

*Essential Elements 2000: Tuba Book 1*⁸²

This method book uses a faux notation style for the first two pages in which the pitch name is included within the note head and the whole notes include a right-facing arrow and are referred to as “long tones.” New pitches are introduced immediately before the exercise which first utilizes them.

Starting Pitch: F₂

Duets – 12 total

#22 – Split Decision

#30 – London Bridge

#53 – Aura Lee

#54 – Frère Jacques (written as a round)

#79 – Jolly Old St. Nick

#103 – Minuet

#109 – Bottom Bass Boogie

#131 – Kum Bah Yah (written as a trio, but can be played as a duet)

#148 – In Harmony (students play arpeggios while others play notes of the chord)

#177 – Theme from Symphony No. 7

#186 – Swing Low, Sweet Chariot

#187 – La Bamba

This book has the most limited inclusion of duets among the books reviewed. The duets in this book are progressive, introduce concepts in the same sequence in which they are introduced in the method book, and are well written for beginners. Harmonic writing is introduced in the second duet, utilizing a combination of major and minor thirds as well as

⁸² Tim Lautzenheiser, *Essential Elements 2000: Comprehensive Band Method; Tuba*. Milwaukee: Hal Leonard, 1999.

unison pitches. It should be noted, however, that this does not appear until exercise 30 in the book, which is the latest introduction of harmonic writing among the books reviewed (with *Accent on Achievement*, *Standard of Excellence*, and *Traditional of Excellence* including harmonic writing in exercises 16, 13 and 11, respectively). The vast majority of these duets do not distribute the melody and harmony equally between the first and second parts, rather giving the top line the melody and the bottom line the harmony. As a result, students are not necessarily as engaged in regards to listening for when their role changes within the duet. Of the books reviewed, I find that *Essential Elements* places the least emphasis on duet playing.

*Standard of Excellence: Tuba Book 1*⁸³

One element of this book that I find particularly helpful for beginning tuba players is that it allows for the students to start on whichever pitch they find most naturally (either F_2 or Bb_1), and then work toward a center point (D_2).

Starting Pitch: F_2 or Bb_1

Duets – 26 total (14 with two melodic voices)

#13 – Two for the Show

#16 – Hot Cross Buns (melody and rhythm)

#24 – Lightly Row

#32 – Jolly Old St. Nicholas

#37 – Sweetly Sings the Donkey (written as a round)

#45 – Eighth Note Encounter (melody and rhythm)

#47 – Eighth Note Explorer (melody and rhythm)

#50 – Eighth Note Express (melody and rhythm)

#53 – Eighth Note Expert (melody and rhythm)

#59 – Laughing Song (written as a round)

#69 – Channel Three (melody and rhythm)

#71 – Brother Martin (written as a round)

⁸³ Bruce Pearson, *Standard of Excellence: Comprehensive Band Method; Tuba*. San Diego: Neil A. Kjos Music Co., 1993.

- #77 – Lullaby
- #80 – Mexican Hat Dance (melody and rhythm)
- #81 – Frère Jacques (written as a round)
- #108 – Polly Wolly Doodle (melody and rhythm)
- #110 – *unnamed* (rhythm and rhythm)
- #113 – Short Cut (melody and rhythm)
- #114 – Spot the Dots (melody and rhythm)
- #119 – Top Drawer
- #121 – The Conquering Hero
- #135 – Sakura
- #138 – Partner Songs
- #144 – Chorale
- #147 – Ricochet Rock (melody and rhythm)
- #154 – Grant Us Peace

The duets in this book are progressive, introduce concepts in the same sequence in which they are introduced in the method book, and are well written for beginners.

Harmonic writing is introduced in the book's first duet, utilizing a combination of unison pitches and major thirds. *Standard of Excellence* includes more duets than any of the other books reviewed. Only 14 of the 26 duets have two melodic voices, however, and the rest are written for melody plus rhythm or rhythm plus rhythm. The majority of the harmonic duets in this book are based on American folk songs, but there is some attention to folk songs from other cultures, including Latin American, Japanese, French, and German. Symphonic and choral themes, including those by Handel and Lowell Mason, are also incorporated. My most significant concern about this book is the large number of non-harmonic duets. While students can certainly benefit from learning to be rhythmically independent, I would prefer to see that space dedicated to exercises that help students develop both rhythmic *and* melodic independence so as to better prepare them for ensemble playing.

*Tradition of Excellence: Tuba Book 1*⁸⁴

Similarly to *Standard of Excellence*, this book allows for the students to start on whichever pitch they find most naturally (either F₂ or Bb₁), and then work toward a center point (D₂) on tuba-specific pages, and start on D₂ for the unison band page.

This book is also similar to *Accent on Achievement* in that each new concept is introduced in a color-coded box at the top of the page and then highlighted when it is used in context later on the same page.

Starting Pitch: F₂ or Bb₁

Duets – 18 total

#11 – El Camino Mariachi

#24 – Itsy Bitsy Spider (written as a round)

#26 – Love Somebody

#33 – London Bridge

#39 – Russian Folk Song

page 12 – Jingle Bells (written as a trio but can be played as a duet)

page 12 – Jolly Old St. Nicholas (written as a trio but can be played as a duet)

page 13 – The Dreidel Song (written as a trio but can be played as a duet)

page 13 – Kwanzaa Celebration (written as a trio but can be played as a duet)

#56 – Warm-up: Chorale

#58 – Skill Builder: Boil the Cabbage Down

#68 – Ezekiel Saw the Wheel

#74 – Warm-up: “Werde munter”

#110 – Trumpet Voluntary

#115 – In the Bleak Midwinter

#121 – Mary Ann

#136 – Warm-up: Ye Banks and Braes o’ Bonnie Doon

page 33 – Ecossaise for Military Band (written as a trio but can be played as a duet)

The duets in this book are progressive, introduce concepts in the same sequence in which they are introduced in the method book, and are well written for beginners.

Harmonic writing is introduced in the book’s first duet, utilizing a combination of unison

⁸⁴ Bruce Pearson and Ryan Nowlin, *Tradition of Excellence: Comprehensive Band Method; Tuba*. San Diego: Neil A. Kjos Music Co., 2010.

pitches and minor thirds. One element of *Tradition of Excellence* that sets it apart from the other books reviewed is its inclusion of trios as well as duets. This offers students the opportunity to practice even more complex harmonic relationships than those available in duet form. In addition, the book indicates that when two musicians are playing rather than three, only the first and second line should be played, allowing for more flexible instrumentation. This book also features a section of holiday chamber music on pages 12 and 13 that includes Christmas, Hanukah, and Kwanzaa, all of which can be played as solos, duets, or trios. This book includes duets and trios from a variety of cultures, including American, English, Russian, Judaism, Calypso, and Scottish. This book also features choral and symphonic themes by composers including Johann Schop, Jeremiah Clarke, Gustav Holst, and Ludwig van Beethoven. One thing that sets this book apart from the others reviewed is that it offers a small piece of information about several of the duets and trios that give the works historical context. I have no real criticisms of this book except, similarly to *Accent on Achievement*, I think there could be more inclusion of folk songs from other cultures in order to introduce students to more diverse harmonies.

Discussion

The analysis above reveals that the *Accent on Achievement* books offer the most significant melodic duet component as part of their methodology with *Tradition of Excellence* coming in a close second. As someone who teaches beginners on a regular basis, however, I do not agree with *Accent on Achievement's* starting pitch (D₂). I have found that allowing students the opportunity to see which pitch comes most naturally to them, most often Bb₁ or F₂, and occasionally Bb₂, also allows me as the teacher to cater our exercises to expand the range in whatever direction is necessary. On brass instruments, it is unlikely

that an entire class of beginners will be able to find the same pitch from the start. Even if students were asked to learn D_2 first, as it is in the middle of Bb_1 and F_2 , I would expect half the class to play G_2 instead.

While the *Accent on Achievement* and *Tradition of Excellence* books offer the most colorful and illustrated pages, I prefer the minimally decorated pages of the *Essential Elements* and *Standard of Excellence* books because they highlight new concepts and skills recently introduced (as do the *Accent on Achievement* and *Tradition of Excellence* books) while avoiding the possibility of over-saturation and distraction on the pages. In addition, while the *Accent on Achievement* books offer small illustrated images on each page, the *Tradition of Excellence* books actually offer more historical context than any of the other books, identified by a small graphic that resembles a turning page above the highlighted exercises.

Filling a Vacant Niche

During my time teaching privately in the Texas school system, I searched for a duet book that I could use with my beginning tuba students in order to develop and enhance their musical independence. I found many resources for advanced tuba players and many resources for beginning musicians on other instruments, but I was unable to find a book suitable for my young tuba students. My duet book will fill a niche in the music education world that is currently unoccupied.

In order to create my duet book, I looked carefully at the four heterogeneous books reviewed above (*Accent on Achievement*, *Essential Elements*, *Standard of Excellence*, and *Tradition of Excellence*) and synthesized their sequence of instruction into one master time line, which can be found in Appendix 1. Each of these method books includes 48 numbered

pages. In addition, each book also had approximately the same number of pages that include written music and new concepts or exercises for individual tuba players or small chamber groups, ranging between 28 and 32 pages. As I worked to create timelines for the order and pacing of each of these method books over the course of a 36-week school year, I treated each page of the book as one week of material. I did not include the pages at the beginning of the book that discussed instrument care and maintenance, posture, embouchure, and other related topics. I also did not include pages at end of the books if they only featured pieces for solo tuba with piano or full band or if they simply provided supplemental materials such as a glossary or fingering chart. As a result, and anticipating a 36-week school year, each of these books' timelines include several weeks at the end of the semester where no new material or concepts are introduced. I believe this to be reflective of what takes place in a typical beginning classroom as the last several weeks of the semester are often spent on preparing material for an end-of-year performance. With this in mind, my curriculum ends at week 30 when the last new concept (the key of Db major) is introduced. Over the last several weeks of the anticipated 36-week school year, the duets introduced will grow progressively more difficult, but will introduce no new concepts.

In addition, I incorporated several pitches and key signatures not currently included in any of the heterogeneous method books, but that I felt would be appropriately challenging and would be a logical addition to the curriculum. In week 26 of my duet book I introduce B₁ and B₂ (having already learned a higher pitch, C₃, in week 24) and in week 30 I introduce the key signature of Db major (having already learned all of the necessary pitches, including the introduction of Gb₂ in week 29).

My synthesized timeline in Appendix A includes pitches, rhythms, articulation, key signature, time signature, and musical concepts introduced. In order to create the master timeline at the bottom of each page in Appendix A, I created a sequence of instruction that would either match or stay slightly ahead of the majority of the heterogeneous method books reviewed. Overall, *Essential Elements* tended to introduce concepts earlier than the other method books, so a student using my duet book in combination with *Essential Elements* may find the duets to be mostly review of topics they learned in previous weeks, whereas a student using one of the other method books will work through new topics with his or her private teacher either before or at approximately the same time that he or she might experience them in class.

In addition to the 36 duets designed to follow the heterogeneous curricula, I have also included a supplemental section of duets at the end of my duet book that introduce pitches not covered in the heterogeneous approach. This section, called “Additional Range Studies” introduces pitches moving outward from those introduced in the heterogeneous books. These pitches include G₁, Gb₁, and F₁ in the low register and C₃, Db₃, D₃, Eb₃, E₃, and F₃ in the upper register. If an advanced beginner makes his or her way through the entire duet book and is looking for additional materials, this section offers the student the opportunity to build a full two-octave range. The range available to students through the heterogeneous curricula is restricted to Ab₁ through Bb₂, limiting students to only an octave plus a major second. In my experience, young tubists can easily develop a two octave range if given the right instruction and opportunity for practice. For this reason, I elected to incorporate these additional duets at the end of the duet book.

Appendix A: A Synthesized Timeline of Heterogeneous Method Books

Book	Concept / Skills Introduced	Week 1	Week 2	Week 3
Accent on Achievement	Pitches	D2, Eb2, F2		C2, Bb1
	Rhythms	whole note, whole rest	quarter note	half note, half rest
	Articulation			
	Key Signature / Time Signature	4/4		
	Concepts	solo, flat	duet, breath mark	
Essential Elements	Pitches	F2, Eb2, D2	C2, Bb1	
	Rhythms	quarter note, quarter rest		half note, half rest
	Articulation			
	Key Signature / Time Signature		4/4	
	Concepts	the beat	double bar, repeat sign, bass clef, sharp, flat, natural, note names	breath mark
Standard of Excellence	Pitches	Bb1, C2, D2	F2, Eb2	
	Rhythms	whole note, whole rest		
	Articulation			
	Key Signature / Time Signature	4/4		
	Concepts	bass clef, flat		
Tradition of Excellence	Pitches	Bb1, C2, D2	F2, Eb2	
	Rhythms	whole note, whole rest		
	Articulation			
	Key Signature / Time Signature	4/4		
	Concepts	accidental, flat, interval, half step		
Master Timeline	Pitches	Bb1, C2, D2	F2, Eb2	
	Rhythms	whole note, whole rest		half note, half rest
	Articulation			
	Key Signature / Time Signature	4/4		
	Concepts	duet, flat		breath mark

Book	Concept / Skills Introduced	Week 4	Week 5	Week 6
Accent on Achievement	Pitches		A1	
	Rhythms	quarter rest	tie	
	Articulation			
	Key Signature / Time Signature	2/4	Bb major	
	Concepts	repeat sign, round	moderato, allegro	
Essential Elements	Pitches		G2	A1
	Rhythms	whole note, whole rest		pick-up notes
	Articulation			
	Key Signature / Time Signature	Bb major		
	Concepts	duet	fermata, harmony	forte, mezzo forte, piano
Standard of Excellence	Pitches			
	Rhythms	half note, half rest	quarter note, quarter rest	
	Articulation			
	Key Signature / Time Signature			common time
	Concepts	breath mark	phrase	repeat sign, fermata, solo, soli, tutti
Tradition of Excellence	Pitches			
	Rhythms	half note, half rest	quarter note, quarter rest	
	Articulation			
	Key Signature / Time Signature			common time
	Concepts	breath mark, sight-reading, duet, harmony		solo, soli, tutti, repeat sign, phrase, round, composition
Master Timeline	Pitches			G2
	Rhythms		quarter note, quarter rest	
	Articulation			
	Key Signature / Time Signature	Bb major		
	Concepts		moderato	

Book	Concept / Skills Introduced	Week 7	Week 8	Week 9
Accent on Achievement	Pitches		G2	
	Rhythms	eighth notes		dotted half note
	Articulation			slur
	Key Signature / Time Signature			
	Concepts	andante, variation	internal repeat, 1st and 2nd endings	divisi, time signature
Essential Elements	Pitches			
	Rhythms	eighth notes		
	Articulation			
	Key Signature / Time Signature		2/4	
	Concepts		allegro, moderato, andante, crescendo, decrescendo	
Standard of Excellence	Pitches	G2	A1	
	Rhythms	tie		
	Articulation			
	Key Signature / Time Signature	2/4	Bb major	
	Concepts			
Tradition of Excellence	Pitches	G2	A1	
	Rhythms		tie	
	Articulation	articulation, slur		
	Key Signature / Time Signature		2/4, Bb major	
	Concepts	one-measure repeat sign	key signature	trio, introduction, theme, rehearsal numbers, 1st and 2nd endings, fermata
Master Timeline	Pitches		A1	
	Rhythms	eighth notes		
	Articulation			
	Key Signature / Time Signature		2/4	
	Concepts	repeat sign, round	fermata	andante

Book	Concept / Skills Introduced	Week 10	Week 11	Week 12
Accent on Achievement	Pitches	E2		
	Rhythms		pick up notes	
	Articulation			
	Key Signature / Time Signature	F major		
	Concepts	natural, forte, piano	ritardando, fermata	
Essential Elements	Pitches			
	Rhythms		tie, dotted half note	
	Articulation			accent
	Key Signature / Time Signature			3/4
	Concepts			
Standard of Excellence	Pitches			
	Rhythms	eighth notes		pick up notes
	Articulation			slur
	Key Signature / Time Signature			
	Concepts			
Tradition of Excellence	Pitches			
	Rhythms		single and grouped eighth notes	
	Articulation			
	Key Signature / Time Signature			
	Concepts			improvisation
Master Timeline	Pitches			
	Rhythms		pick up notes	
	Articulation	slur		accent
	Key Signature / Time Signature			
	Concepts	allegro	ritardando	forte, mezzo forte, piano

Book	Concept / Skills Introduced	Week 13	Week 14	Week 15
Accent on Achievement	Pitches	Ab2	Ab1	
	Rhythms			single eighth note, single eighth note rest
	Articulation		accent	
	Key Signature / Time Signature	Eb major		
	Concepts		orchestration	
Essential Elements	Pitches	Ab1, Ab2		
	Rhythms			
	Articulation			
	Key Signature / Time Signature	Eb major		
	Concepts	accidental, flat, 1st and 2nd endings		theme and variations, D.C. al Fine
Standard of Excellence	Pitches	Ab2		Ab1
	Rhythms		dotted half note	
	Articulation			
	Key Signature / Time Signature	Eb major	3/4	
	Concepts		forte, piano	natural
Tradition of Excellence	Pitches	Ab2		
	Rhythms	pick up note, anacrusis	dotted half note	
	Articulation			accent
	Key Signature / Time Signature	Eb major	3/4	
	Concepts	theme and variation	piano, forte	tempo, andante, moderato, allegro, mezzo piano, mezzo forte
Master Timeline	Pitches	Ab2	Ab1	
	Rhythms		dotted half note	single eighth note, single eighth note rest
	Articulation			
	Key Signature / Time Signature	Eb major	3/4	
	Concepts	1st and 2nd ending		mezzo piano

Book	Concept / Skills Introduced	Week 16	Week 17	Week 18
Accent on Achievement	Pitches	A2, Bb2		
	Rhythms		multiple measure rest	
	Articulation			
	Key Signature / Time Signature			
	Concepts	vivace	mezzo forte, mezzo piano	
Essential Elements	Pitches	E2	A2	Db2
	Rhythms		multiple measure rest	
	Articulation	slur		
	Key Signature / Time Signature		F major	
	Concepts	natural	phrase	
Standard of Excellence	Pitches			
	Rhythms			long rest
	Articulation	accent		
	Key Signature / Time Signature			
	Concepts	1st and 2nd endings, one-measure repeat sign		
Tradition of Excellence	Pitches			
	Rhythms		long rest / multiple-measure rest	
	Articulation			
	Key Signature / Time Signature			
	Concepts		chord, closing	
Master Timeline	Pitches	E2	A2	
	Rhythms		multiple measure rest	
	Articulation			staccato
	Key Signature / Time Signature	F major		
	Concepts	natural		

Book	Concept / Skills Introduced	Week 19	Week 20	Week 21
Accent on Achievement	Pitches			
	Rhythms		dotted quarter note	
	Articulation	staccato		
	Key Signature / Time Signature			
	Concepts			D.S. al Fine
Essential Elements	Pitches			
	Rhythms	dotted quarter notes, dotted eighth notes		
	Articulation			lip slurs
	Key Signature / Time Signature			
	Concepts			interval
Standard of Excellence	Pitches	A2, Bb2	E2	F#2
	Rhythms			
	Articulation			
	Key Signature / Time Signature		F major	
	Concepts			D.C. Al Fine, sharp
Tradition of Excellence	Pitches	Ab1	A2, Bb2	E2, F#2
	Rhythms			
	Articulation			
	Key Signature / Time Signature			F major
	Concepts	crescendo, decrescendo, natural, divisi, unisono	whole step, major scale, arpeggio, orchestration	sharp, courtesy accidental
Master Timeline	Pitches		Bb2	F#2
	Rhythms		dotted quarter note	
	Articulation			
	Key Signature / Time Signature			G major
	Concepts	crescendo, decrescendo		sharp, D.C. al fine

Book	Concept / Skills Introduced	Week 22	Week 23	Week 24
Accent on Achievement	Pitches			
	Rhythms		syncopation	
	Articulation			
	Key Signature / Time Signature			
	Concepts	largo, D.C. al Fine		
Essential Elements	Pitches	C3		
	Rhythms			
	Articulation			
	Key Signature / Time Signature		common time	
	Concepts		repeat signs	
Standard of Excellence	Pitches			
	Rhythms		single eighth note, dotted quarter note	
	Articulation			
	Key Signature / Time Signature			
	Concepts			
Tradition of Excellence	Pitches			
	Rhythms		dotted quarter note	
	Articulation	staccato		
	Key Signature / Time Signature			
	Concepts		D.C. al Fine	maestoso
Master Timeline	Pitches			C3
	Rhythms			
	Articulation			
	Key Signature / Time Signature		common time	
	Concepts	D. S. al Fine		

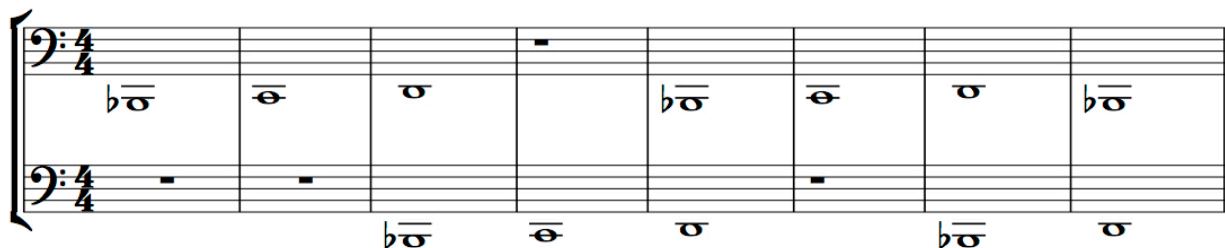
Book	Concept / Skills Introduced	Week 25	Week 26	Week 27
Accent on Achievement	Pitches	C3		
	Rhythms			more syncopation
	Articulation			
	Key Signature / Time Signature		common time	
	Concepts	crescendo, diminuendo		
Essential Elements	Pitches			
	Rhythms			
	Articulation			
	Key Signature / Time Signature			
	Concepts	scale, chord, arpeggio	solι	
Standard of Excellence	Pitches	C3		
	Rhythms			
	Articulation			
	Key Signature / Time Signature			
	Concepts	andante, moderato, allegro, mezzo forte, mezzo piano	crescendo, decrescendo	
Tradition of Excellence	Pitches			C3
	Rhythms			
	Articulation			
	Key Signature / Time Signature			
	Concepts			ritardando
Master Timeline	Pitches		B1, B2	
	Rhythms	syncopation		
	Articulation			
	Key Signature / Time Signature			
	Concepts			

Book	Concept / Skills Introduced	Week 28	Week 29	Week 30
Accent on Achievement	Pitches	Db2		
	Rhythms			
	Articulation			
	Key Signature / Time Signature	Ab major		
	Concepts			
Essential Elements	Pitches		Gb2	F#2, C#2
	Rhythms	eighth note and eighth rest		
	Articulation			
	Key Signature / Time Signature			
	Concepts			enharmonics, chromatic notes
Standard of Excellence	Pitches			
	Rhythms			
	Articulation			
	Key Signature / Time Signature			
	Concepts	ritardando		largo
Tradition of Excellence	Pitches			
	Rhythms	syncopation		
	Articulation			
	Key Signature / Time Signature			
	Concepts			
Master Timeline	Pitches	Db2	Gb2	
	Rhythms			
	Articulation			
	Key Signature / Time Signature	Ab major		Db major
	Concepts			

Appendix B: A 36-Week Progressive Book of Duets

1. Do Re Mi

Pitch: Bb1, C2, D2
 Rhythm: whole note, whole rest
 Time Signature: 4/4
 Concepts: duet, flat



2. Sad Croissants

Pitch: F2, Eb2



3. Hot Cross Buns

Rhythm: half note, half rest
 Concepts: breath mark

English Folk Song



4. Lightly Row

Key Signature: Bb major

German Folk Song

Moderato

Two systems of musical notation for the song 'Lightly Row'. Each system consists of a grand staff with two bass staves. The key signature is Bb major (two flats) and the time signature is 4/4. The first system contains 10 measures, and the second system contains 7 measures, ending with a double bar line. The melody is primarily in the upper bass staff, while the lower bass staff provides a harmonic accompaniment.

5. Mary Had a Little Lamb

Rhythm: quarter note, quarter rest

Concepts: moderato

Moderato

Two systems of musical notation for the song 'Mary Had a Little Lamb'. Each system consists of a grand staff with two bass staves. The key signature is Bb major (two flats) and the time signature is 4/4. The first system contains 4 measures, and the second system contains 4 measures, ending with a double bar line. The melody is primarily in the upper bass staff, while the lower bass staff provides a harmonic accompaniment.

6. Twinkle, Twinkle, Little Star

Pitch: G2

English Lullaby



7. Are You Sleeping?

Rhythm: eighth notes

Concepts: repeat sign, round

French Folk Song



Tuba 1 - start in measure 1, you will play 2 measures by yourself at the beginning
Tuba 2 - when Tuba 1 gets to A, start at measure 1, you will play 2 measures by yourself at the end

8. Sweetly Sings the Donkey

Pitch: A1
Time Signature: 2/4
Concepts: fermata

Traditional



9. London Bridge is Falling Down

Concepts: andante

English Folk Song

Andante



10. American Patrol

Articulation: slur
Concepts: allegro

Frank W. Meacham
(1856-1909)
American

Allegro

The musical score for 'American Patrol' is written for two staves in bass clef, 2/4 time, with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The first system consists of 8 measures. The second system consists of 6 measures. The piece ends with a double bar line.

11. The Snake Charmer

Rhythm: pick up notes
Concepts: ritardando

Traditional

Andante

The musical score for 'The Snake Charmer' is written for two staves in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked 'Andante'. The first system consists of 8 measures. The second system consists of 6 measures. The piece ends with a double bar line. A 'rit.' (ritardando) marking is placed above the third measure of the second system.

12. Alouette

Rhythm: tie
Articulation: accent
Concepts: forte, mezzo forte, piano

French Folk Song

Allegro

The musical score for 'Alouette' is written in 4/4 time and consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system (measures 1-8) features a melody in the upper staff with dynamics *mf*, *p*, and *f*, and a bass line in the lower staff with dynamics *p* and *mf*. The second system (measures 9-16) continues the melody and bass line, with dynamics *p*, *mf*, and *p* in the upper staff, and *f* and *mf* in the lower staff. The third system (measures 17-20) concludes the piece with a final melody and bass line.

13. Bingo

Pitch: Ab2
 Key Signature: Eb major
 Concepts: 1st and 2nd ending

American Folk Song

Whenever you see an x, clap!

14. Lord Thomas and Fair Eleanor

Pitch: Ab1
 Rhythm: dotted half note
 Time Signature: 3/4

English Folk Song

15. Polly Wolly Doodle

Rhythm: single eighth note, single eighth note rest
Concepts: mezzo piano

American Folk Song

Two systems of musical notation for 'Polly Wolly Doodle'. Each system consists of two staves joined by a brace. The key signature is one flat (B-flat) and the time signature is 4/4. The first system has five measures. The first measure is marked *mp* (mezzo piano). The second and third measures are marked *f* (forte). The fourth measure is marked *mp*. The fifth measure is marked *mp*. The second system has four measures. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The piece ends with a double bar line.

16. Aura Lee

Pitch: E2
Key Signature: F major
Concepts: natural

George R. Poulton
(1828-1867)
English

Three systems of musical notation for 'Aura Lee'. Each system consists of two staves joined by a brace. The key signature is one flat (B-flat) and the time signature is 4/4. The first system has six measures. The second system has five measures. The third system has five measures. The piece ends with a double bar line.

17. Over Fields and Over Meadows

Pitch: A2

Rhythm: multiple measure rest

Russian Folk Song

Three systems of musical notation for the Russian Folk Song 'Over Fields and Over Meadows'. Each system consists of two staves joined by a brace. The key signature has one flat (B-flat) and the time signature is 4/4. The first system shows the right hand playing a melody with eighth and quarter notes, while the left hand has whole rests for the first five measures. The second system shows both hands playing, with the left hand featuring a half note and a half rest in the first measure. The third system concludes the piece with a double bar line.

18. Soldier's March

Articulation: staccato

Robert Schumann
(1810-1856)
German

Two systems of musical notation for Robert Schumann's 'Soldier's March'. Each system consists of two staves joined by a brace. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The music is characterized by staccato articulation, indicated by dots below the notes. The first system contains eight measures, and the second system contains six measures, ending with a double bar line.

19. The Man on the Flying Trapeze

Concepts: crescendo, decrescendo

Gaston Lyle
English

Two systems of musical notation for 'The Man on the Flying Trapeze'. The first system consists of two staves in 3/4 time with a key signature of two flats. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth and quarter notes. The lower staff begins with a piano (*p*) dynamic and contains a bass line with dotted quarter notes. A crescendo line spans the first four measures, and a decrescendo line spans the last four measures. The second system continues the piece, with the upper staff starting at piano (*p*) and the lower staff starting at forte (*f*). Dynamics of piano (*p*), mezzo-forte (*mf*), and piano (*p*) are indicated throughout. The piece concludes with a double bar line.

20. Yankee Doodle

Pitch: Bb2
Rhythm: dotted quarter note

Traditional

Three systems of musical notation for 'Yankee Doodle'. The first system is in 4/4 time with a key signature of two flats. The upper staff features a melody of dotted quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure marked by a double bar line.

21. All Through the Night

Pitch: F#2
 Key Signature: G major
 Concepts: sharp, D.C. al fine

Welsh Folk Song



22. Ode to Joy

Concepts: D.S. al fine

Ludwig van Beethoven
 (1770-1827)
 German



23. Theme from "New World Symphony"

Time Signature: common time

Antonin Dvorak
(1841-1904)
Czech

Fine

D.C. al Fine

24. Skater's Waltz

Pitch: C3

Émile Waldteufel
(1837-1915)
French

1

25. Buffalo Gals

Rhythm: syncopation

John Hodges
(1821-1891)
American

1

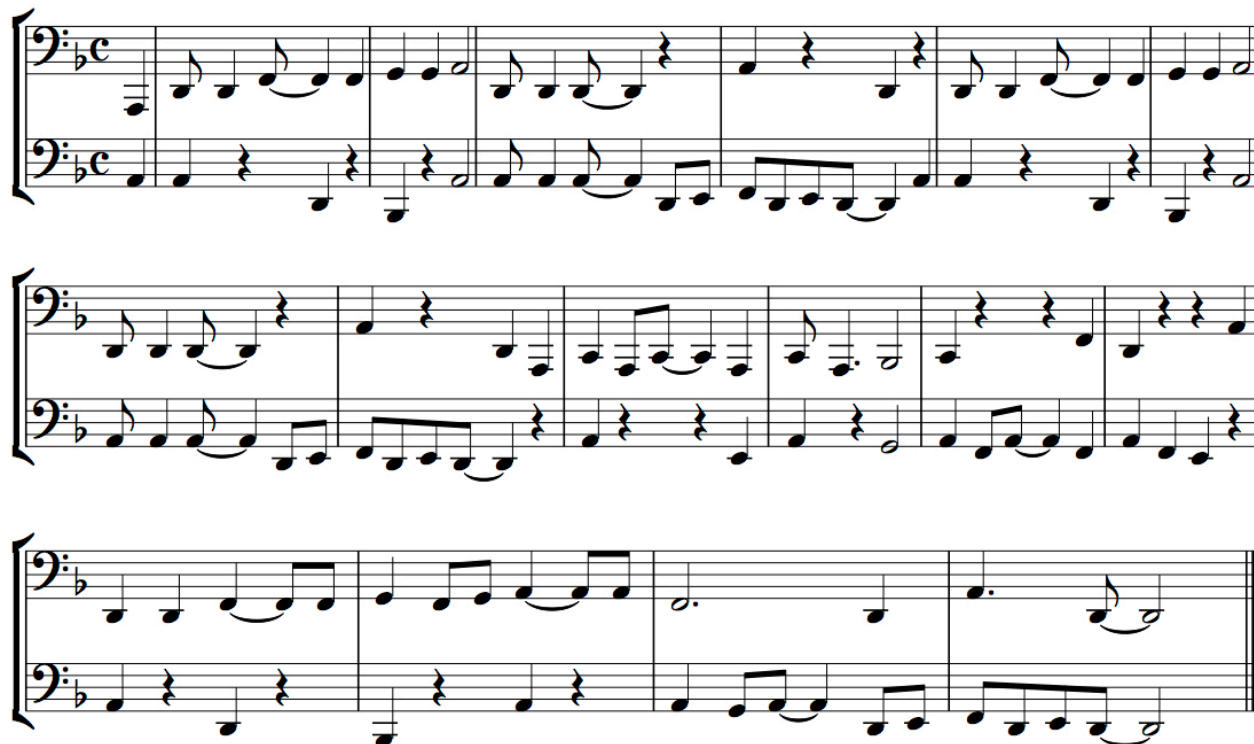
26. Somebody's Knocking at Your Door

Pitch: B1, B2

African American Spiritual

27. The Erie Canal

Traditional



28. On Top of Old Smoky

Pitch: Db2
Key Signature: Ab major

American Folk Song

The musical score is written for two staves in bass clef, with a key signature of three flats (Ab major) and a 3/4 time signature. The piece consists of three systems of music, each with a first and second ending.

First System: The first staff begins with a treble clef and a key signature of three flats. The melody starts with a half note G3, followed by a quarter note F#3, and then a half note E3. The second staff begins with a half note D3, followed by a quarter note C3, and then a half note B2. The first ending is marked with a bracket and the number '1.'.

Second System: The first staff continues the melody with a half note A2, followed by a quarter note G2, and then a half note F#2. The second staff continues the bass line with a half note E2, followed by a quarter note D2, and then a half note C2. The first ending is marked with a bracket and the number '1.'.

Third System: The first staff continues the melody with a half note B2, followed by a quarter note A2, and then a half note G2. The second staff continues the bass line with a half note F#2, followed by a quarter note E2, and then a half note D2. The first ending is marked with a bracket and the number '1.'.

29. Sometimes I Feel Like a Motherless Child

Pitch: Gb2

African American Spiritual

Andante

1. 2.

The musical score for 'Sometimes I Feel Like a Motherless Child' is written for two staves in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked 'Andante'. The first system consists of four measures. The second system is a repeat with two endings: the first ending leads back to the beginning, and the second ending concludes the piece. Dynamics include *mp* (mezzo-piano) and *f* (forte).

30. Home on the Range

Key Signature: Db major

Daniel E. Kelley
(1845 - 1905)
American

The musical score for 'Home on the Range' is written for two staves in bass clef, 3/4 time, with a key signature of three flats (Bb, Eb, and Ab). The score begins with a forte (*f*) dynamic. It includes a section marked with a repeat sign and a section marked *mp* (mezzo-piano). The piece concludes with a forte (*f*) dynamic.

This section of the score for 'Home on the Range' includes a 'Fine' marking. It features a forte (*f*) dynamic followed by a mezzo-piano (*mp*) section.

This section of the score for 'Home on the Range' is marked 'D.S. al Fine' (Da Segno al Fine). It continues the musical theme with a mezzo-piano (*mp*) dynamic.

31. Nobody Knows the Trouble I've Seen

African American Spiritual

Moderato



Fine



D.C. al Fine



32. Oh Susannah

Stephen C. Foster
(1826 - 1864)
American

Allegro

The musical score for "Oh Susannah" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "Allegro".

System 1: The first system contains six measures. The treble staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The bass staff begins with a half note G1, followed by quarter notes A1, Bb1, and C2. The melody continues with quarter notes D3, E3, F3, and G3 in the treble, and quarter notes D2, E2, F2, and G2 in the bass.

System 2: The second system contains six measures. The treble staff begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The bass staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The melody continues with quarter notes D4, E4, F4, and G4 in the treble, and quarter notes D3, E3, F3, and G3 in the bass.

System 3: The third system contains five measures. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The melody continues with quarter notes D5, E5, F5, and G5 in the treble, and quarter notes D4, E4, F4, and G4 in the bass. The system concludes with a double bar line.

33. Vira

Portuguese Folk Song

Allegro

Musical score for "33. Vira", a Portuguese Folk Song. The tempo is marked **Allegro**. The score is written for two staves in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The first system includes a repeat sign and a double bar line. The second system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The score includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

34. From Afar Returns My Well-Beloved

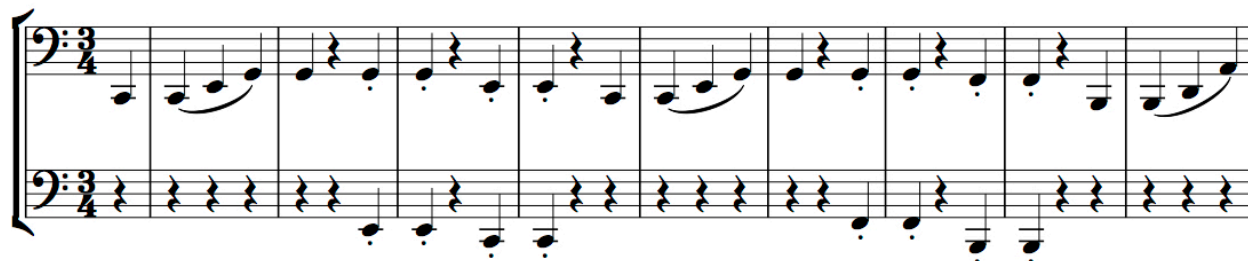
Lithuanian Folk Song

Andante

Musical score for "34. From Afar Returns My Well-Beloved", a Lithuanian Folk Song. The tempo is marked **Andante**. The score is written for two staves in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The first system includes a repeat sign and a double bar line. The second system includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The score includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

35. The Blue Danube Waltz

Johann Strauss II
(1825-1899)
Austrian



36. Für Elise

Ludwig van Beethoven
(1770 - 1827)
German



Additional Range Studies

Folk Dance

Pitch: G1

Bela Bartok
(1881-1945)
Hungarian

The musical score is written for two staves in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat, while the second staff begins with a bass clef and a key signature change to one flat. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note. The score is divided into three systems, each with two staves. The first system has four measures, the second system has five measures, and the third system has four measures. The music is a folk dance, characterized by its rhythmic patterns and melodic lines.

Scarborough Fair

Pitch: Gb1

English Folk Song

The musical score for "Scarborough Fair" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system contains six measures, the second system contains five measures, and the third system contains six measures, ending with a double bar line. The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment consists of a steady eighth-note pattern in the bass clef.

My Country, 'Tis of Thee

Pitch: F1

Henry Carey
(1685-1743)
English

Moderato

Two systems of musical notation for 'My Country, 'Tis of Thee'. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The first staff begins with a *mf* dynamic, followed by a *p* dynamic. The second staff begins with a *p* dynamic, followed by a *mf* dynamic. The second system continues the melody and accompaniment for five measures, ending with a double bar line.

March Slav

Pitch: C3

Pyotr Tchaikovsky
(1840-1893)
Russian

Two systems of musical notation for 'March Slav'. The first system consists of two staves (treble and bass clef) with a key signature of three flats (Bbb) and a common time signature (C). The second system continues the melody and accompaniment for five measures, ending with a double bar line. A first ending bracket labeled '1.' is placed over the final measure of the second system.

Jasmine Flower

Pitch: Db3

Chinese Folk Song

Andante

The musical score for 'Jasmine Flower' is written in bass clef, 2/4 time, and key of B-flat major (two flats). The tempo is marked 'Andante'. The score consists of four systems, each with a grand staff (treble and bass clefs). The melody is primarily in the bass clef, with some notes in the treble clef. The accompaniment is in the bass clef. The piece ends with a double bar line.

System 1: Treble clef has a whole note G2, a half note F2, and a whole note E2. Bass clef has a whole note G2, a half note F2, and a whole note E2.

System 2: Treble clef has a whole note D2, a half note C2, and a whole note B1. Bass clef has a whole note D2, a half note C2, and a whole note B1.

System 3: Treble clef has a whole note A1, a half note G1, and a whole note F1. Bass clef has a whole note A1, a half note G1, and a whole note F1.

System 4: Treble clef has a whole note E2, a half note D2, and a whole note C2. Bass clef has a whole note E2, a half note D2, and a whole note C2.

Swanee River

Pitch: D3

Stephen C. Foster
(1826 - 1864)
American



Two systems of musical notation for the song "Swanee River". The first system consists of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the upper staff, and the accompaniment is in the lower staff. A repeat sign is placed at the end of the first system. The second system also consists of two staves in bass clef with the same key signature and time signature. It begins with a double bar line and the word "Fine" above the staff. The melody continues in the upper staff, and the accompaniment continues in the lower staff. The system ends with a double bar line and the words "D.S. al Fine" above the staff.

Shenandoah

Pitch: Eb3

American Folk Song



Two systems of musical notation for the song "Shenandoah". The first system consists of two staves in bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time (C) signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The second system also consists of two staves in bass clef with the same key signature and time signature. It begins with a double bar line and continues the melody in the upper staff and accompaniment in the lower staff. The system ends with a double bar line.

Long, Long Ago

Pitch: E3

Thomas Haynes Bayly
(1797 - 1839)
English



Auld Lang Syne

Pitch: F3

Scottish Folk Song

Moderato

The musical score for "Auld Lang Syne" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is F major (one sharp, F#), and the time signature is 4/4. The tempo is marked "Moderato".

System 1: The first system consists of six measures. The melody in the treble clef begins with a quarter note F4, followed by eighth notes G4, A4, and B4. The bass line starts with a half note F3, followed by quarter notes G3, A3, and B3. The system concludes with a half note F4 and a quarter note G4.

System 2: The second system consists of six measures. The melody continues with eighth notes A4, B4, and C5, followed by a quarter note B4. The bass line continues with quarter notes C4, D4, and E4, followed by a half note F4. The system concludes with a half note F4 and a quarter note G4.

System 3: The third system consists of five measures. The melody begins with a quarter note F4, followed by eighth notes G4, A4, and B4. The bass line starts with a half note F3, followed by quarter notes G3, A3, and B3. The system concludes with a half note F4 and a quarter note G4.

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