

The piano duet as teaching medium: an overview and selective syllabus for the beginner pianist

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ABSTRACT

Duet playing should form an integral part of the development of all young pianists. Personal development, reduction of performance anxiety and skills such as listening, rhythmic stability and sight-reading are but a few components that can be improved through duet playing. Piano playing is mostly a lonely activity and one of the best ways to counteract this isolation is to become involved in collaborative musicianship through duet playing.

The piano duet has an extended history, beginning in the Pre-Baroque and reaching its pinnacle during the Romantic period. After dwindling interest in the early twentieth century, renewed attention has recently been given internationally to duet playing and composition, resulting in large numbers of new duet publications.

It is a matter of concern that duet playing is sadly neglected in the tuition of many beginners. This may be due to factors such as lack of knowledge of duet repertoire, difficulty in obtaining such repertoire and problems with incorporating still another aspect in the piano lesson. To provide some guidelines for the teacher, practical considerations such as partner compatibility, leadership, repertoire and publication choice, memorising, page turning and the preparation process have been investigated. Technical aspects are dealt with because adjustments are needed during duet playing compared to solo playing. These include seating, the position of the arms and hands, fingering, dynamic variety, balance, timing and the use of pedal.

A factor contributing to the neglect of incorporating duet playing in teaching seems to be the difficulty in sourcing appropriate repertoire. Duet publications generally offer only limited guidelines concerning grading whereas duet repertoire lists include mostly advanced compositions using undefined grading over a broad spectrum. Beginner repertoire is seldom referred to in duet repertoire lists, which complicates the process of finding appropriate beginner repertoire. The fact that sheet music suppliers only have a limited variety of duet publications available exacerbates the problem.

The researcher has endeavoured to find a solution for this problem by devising a selective syllabus of beginner duets. Because no relevant grading system is available, such a system

had to be devised. The publications of six well-known piano beginner methods were analysed to establish the basic sequence in which musical concepts are introduced to the beginner pianist. Following these guidelines a grading system of eight levels has been developed. A search for duet repertoire has been undertaken by scrutinising a piano curriculum, various piano duet examination syllabi as well as the researcher's duet collection, and by investigating the availability of repertoire in libraries, sheet music suppliers and on the Internet.

Subsequently suitable duets were played and graded. The outcome of this dissertation is a suggested graded duet syllabus for the beginner pianist. A compact disc of selected piano duets performed by the author and a partner is included.

KEYWORDS

Piano duet
Piano duet repertoire
Historical overview of duets
Ensemble
Beginner duet
Piano teaching
Collaborative performance
Collaborative artist
Duet syllabus
Four-hand playing
Syllabus for piano duet
Grading system for piano duets

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THE PIANO DUET AS TEACHING MEDIUM: AN OVERVIEW AND SELECTIVE SYLLABUS FOR THE BEGINNER PIANIST

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CHAPTER 1

INTRODUCTION

1.1 Background and rationale

Piano practising and playing is generally a lonely activity. Piano students, even those not intending to become performing artists, traditionally focus on the solo repertoire. In reality though, pianists who continue to play in their professional lives, frequently perform with fellow musicians. This can include ensemble playing such as trios, quartets and quintets, the accompaniment of choirs, singers and instrumentalists, and orchestral playing.

The word *ensemble* means together and is a good description of all instrumental combinations, including piano duets (Goodman 2002:153). In this dissertation the term *duet* is applied to works for four hands played on one piano (Dawes 2001:653). In comparison to chamber music that is played on different instruments by several players, the piano duet is unique due to the fact that it is the only form of collaborative music making where two persons play on the same instrument. The piano is generally regarded as a solo instrument but in duet playing a challenge is set for two persons to sound like one (Börner 2005:14). Gerald Moore, the great accompanist apparently said that the piano duet is the most difficult ensemble (Uszler 1996:31).

Ensemble playing is an important aspect of musicianship and should be part of any musician's life (Wenger 2008:18). Joan Griffing (2004:60-61) researched reasons why students decide to become professional musicians. Ensemble experience was mentioned in many of the responses. Griffing maintains that chamber music is part of what she calls the circle of musicianship because accomplished solo playing can enhance ensemble playing which in return helps the pianist understand what to do should he be a soloist with an orchestra. Dianne Anderson (2004:i) mentions that ensemble playing can assist musicians to "gain valuable information about the art of music" and also improve performing skills. Participating in piano duet playing is an excellent way to embark on ensemble playing (Moldenhauer 1950:175).

Developing skills for solo playing are important, but any musician will benefit by learning to play with and adapting to other players. Sariti (2007:16) refers to ensemble playing as “the ability to fit into and enhance an ensemble, large or small; to participate actively but as a team player”. In the same article Sariti quotes Celentano stating that “students become aware that their instruments can be used to achieve a cooperative musical result for which each member of the group is vitally responsible” during ensemble playing.

Through ensemble playing an intuitive manner of communicating musically is developed. Skills needed for good ensemble playing are listening, blending, communicating musical ideas, sight-reading, exploring repertoire, balancing, playing on various dynamic levels and maintaining rhythmic stability (Celentano 2000:29; Griffing 2004:61).

The musical advantages of duet playing include key aspects of ensemble playing such as developing and maintaining rhythmical stability, emphasising and honing listening skills, learning to balance and adjust melodic parts, adapting musical interpretation and learning to accommodate another pianist’s style and pace.

Patricia Stowell (2008:20) points out that through observation during piano duet playing gifted ensemble players can be recognised. These pupils may then be further prepared for collaborative playing. According to Weekley & Arganbright (2007:20) duet playing can prepare pianists for accompanying and for performing as a soloist with an orchestra.

Duet playing can lessen the isolation in which a piano pupil works (Van Breda 1995:14). For beginners, music becomes exciting and fun when accompaniment is provided to make their single-line pieces sound more interesting. In the researcher’s experience, the anticipation of combined music making becomes evident every time pupils are asked if they would like to prepare duets. Friendships are forged through this musical collaboration, some continuing for years (Stowell 2008:20).

The benefits of duet playing other than the introduction of ensemble playing are manifold:

- Reading the bass clef may improve
- Sight-reading may improve
- Octave displacement indications and clef changes in the hands can be introduced at an earlier stage

- General knowledge of composers and repertoire is expanded
- Balancing different voices can be introduced in this way
- Self-discipline, attentiveness, concentration, flexibility, leadership, self-confidence and a professional attitude may develop
- Interpersonal skills such as communication, teamwork, co-operation and compromise are acquired
- Duet playing can serve as motivation to practise consistently
- Pianists who suffer from nervousness or performance anxiety may benefit from performing together with another player.

Sadly, even though the benefits are manifold, duet playing is still a neglected field in piano tuition. During the formative years a beginner pianist is seldom presented with the opportunity to play with fellow musicians. Possible reasons are the following:

- Low levels of technical proficiency
- The incorporation of an extra activity during the lesson is time consuming
- Extra planning is needed
- An ethos of ensemble playing does not exist
- The choice of duet partners is problematic
- Teachers are unlikely to have had training in ensemble teaching
- Teachers often lack knowledge of the available piano duet repertoire
- Suitable repertoire is not readily available in South Africa
- Repertoire is costly
- Finding repertoire that suits the individual standard of both players may be problematic.

Duet repertoire lists and the following duet examination syllabi are available: Unisa, Associated Board of the Royal Schools of Music, Trinity and Trinity Guildhall. These sources are helpful in the search and choice of repertoire. However, the following problems are encountered in the choice of repertoire:

- Varying standard exists within an examination grade
- Repertoire is of unequal standard between the parts
- No guidance concerning the grading of the repertoire is given in duet albums
- Existing repertoire lists are sorted by composer, not by graded levels

- The prescribed repertoire of the above mentioned examination boards is not readily available in this country.

Duets have unparalleled value as a pedagogical tool and this study is geared toward proving that there is repertoire available on every level of technical proficiency. In 1950 Alex Rowley (1950:5) urged teachers to cultivate a better environment for duet playing. Both teacher and pupil need to be encouraged to engage in duet teaching and playing. Dianna Anderson (2004:i-ii) states that “amateurs and professionals will have a more positive attitude toward collaborative pianism if they study it early in their lives”.

A grading and classification system for beginner piano duets as well as a duet repertoire syllabus for beginners would be helpful to the piano teacher. The researcher believes that if duet playing were to receive more attention in the earliest stages of piano tuition, the burgeoning pianist could appreciate the joy of collaborative music making from early on, which could possibly alleviate the high drop-out rate amongst beginners. A graded syllabus and available repertoire for use during the beginning years of the developing pianist are therefore crucial factors in broadening the appeal of duet teaching. If teachers actively encourage their pupils to partake in duet playing the idea that piano playing is a lonely activity can be dispelled (Adams 20008:69).

1.2 Research Question

The main research question is:

Which factors could contribute toward the piano duet as teaching medium?

The following sub-questions will be considered:

- What are the practical considerations for the teacher?
- What are the technical aspects of duet playing?
- According to which criteria should the repertoire be classified and graded?
- What duet repertoire is available for the beginner pianist?

1.3 Aim of the study

The aim of this study is to investigate the historical, practical and technical aspects of duet teaching and playing, scrutinise existing and available piano duet repertoire at elementary levels (beginner to piano duet examination Grade 5), identify shortcomings in existing (if any) grading, devise a classification and grading system and finally assemble a selected and graded syllabus for use by piano teachers. It is hoped that the study will encourage piano teachers of beginners to recognise the importance and value of duet playing from an early stage, and therefore persuade them to utilise duet playing in their instruction.

1.4 Methodology

The research in this study is of a qualitative nature and falls within the realms of content analysis. A historic overview of duet composing and playing has been compiled by gathering non-empirical data. Following this literature overview, data was gathered through content analysis of literature concerning the practical considerations and technical aspects of duet playing. Selected syllabi and duet repertoire were also scrutinised. Teaching guidelines for the following aspects have been compiled: choice of duet partners, choice of repertoire, editions, incorporation of duet playing in individual lessons, preparation before practising a duet, practising itself, page turning, memorising, seating, positioning of the arms and hands, fingering, rhythm, tempo, dynamic variation, balance, timing and use of the pedals.

The following process was used to devise an original classification and grading system resulting in the compilation of a suggested selective beginner duet syllabus:

- One British and five American beginner piano methods were analysed to establish the sequence in which music notation, technique and reading skills are taught.
- This analysis assisted the researcher in devising the classification and grading system. Eight levels were developed to categorise beginner piano duets according to key, technical complexity, use of piano range, time signature, note values, texture, dynamic and interpretation markings, phrasing, articulation, tempo, level of partner

participation and duration. Coinciding beginner methods and piano duet examination grades have been included.

- The following repertoire was scrutinised to see which repertoire is prescribed for certain grades: duet repertoire lists, the piano syllabus *Nieuwe Leergang voor het Piano-Onderwijs* by Kloppenburg (1955:1-15; 1975:1-21), as well as the duet examination syllabi of Unisa (2002; 2008), Trinity (2003-2005), Trinity Guildhall (2007-2008; 2009-2011) and The Associated Board of the Royal Schools of Music (2007-2008). This was helpful in grading the duet repertoire. The availability of the prescribed repertoire was investigated to ascertain whether only readily available compositions are included in the syllabus.
- Thereafter an analysis of the available piano duet repertoire was conducted. Qualitative data was collected by playing the duets and identifying characteristics as stipulated in the classification and grading system. Both parts of the available duet repertoire were played separately and together in order to experience the technical proficiency needed.
- The researcher realised the value of having recordings of beginner duet repertoire in assisting pupils in the choice of duet repertoire. Performances of selected duets by the researcher and a duet partner, Hannelize du Plessis, were recorded on compact disc and are included in the Appendix.
- Duets were graded by the guidelines of the new grading and classification system. Reference notes were made on the original sheet music.
- A selective graded syllabus was compiled. Original duet compositions, including instructional pieces and arrangements of classical as well as of contemporary music were included. Pieces with accompanying parts from the beginner piano methods were excluded. Sheet music suppliers, libraries and websites of national and international suppliers were consulted for the availability of duet repertoire.

1.5 Delimitations of the study

This study is limited to compositions for four hands played by two players on one piano. All style periods have been included. Compositions for two pianos have been excluded. The term beginner generally refers to a pupil during the first six or seven years of piano study.

However, in this study the term also refers to pupils with the technical ability of beginner to approximately Unisa Grade 5 level. This is because the rate of progress varies significantly among different pupils. The age of such pupils can therefore also vary greatly, but in this study it ranges between four and sixteen, excluding the older or adult beginner. Beginner piano methods as well as examination syllabi are analysed but no comparisons are drawn. Duet compositions of beginner standard are perused. The repertoire investigation focuses on the level of difficulty and the gradation of the compositions. The music is not subjected to an analysis of elements such as form or harmony.

1.6 Literature overview

A literature search revealed very few resources concerned with duet playing. Only seven books dedicated to aspects of piano duet playing were found. Much time elapses between the publication dates of the different resources (up to sixteen years in some cases). Three of these resources consist exclusively of extensive repertoire lists. The other four address the practical and technical facets of duet playing, three of which also include concise repertoire lists of well-known duets. Of the seven resources three are out of print.

The earliest of the repertoire lists, *Four Hands – One Piano: A List of Works for Duet Players* was compiled by the composer Alec Rowley (1940). It is divided into sections for classical, general, French, English, educational and graded pieces. Each section lists composer, work and publisher in alphabetical order. This source is out of print. After the book by Rowley only two more books with an extensive repertoire list of duets were published.

In *Piano Duet Repertoire: Music originally written for One Piano, Four Hands* Cameron McGraw (1981) assesses about 1700 original piano duet compositions, which are alphabetically arranged according to the composers' surnames. The works are described and evaluated from an easy to advanced level. Some titles of easy compositions are included but most works in the list demand advanced technical proficiency.

The most recent repertoire list is *Handbuch der Klavierliteratur zu vier Händen* by Klaus Börner (2005). This book includes titles, descriptions and practical guidelines for the

interpretation of duet works by more than 500 composers. The composers are categorised chronologically, either in style periods or, in the case of twentieth century and contemporary composers, under their countries of birth. The compositions are evaluated and graded from level one (easy) to level five (very difficult). A large number of new and contemporary works are included. Many of the compositions named by Börner are also included in *Piano Duet Repertoire: Music originally written for One Piano, Four Hands* (McGraw 1981).

Resources that address practical and technical considerations of duet playing include the earliest source found. Ganzer & Kusche (1954) write about aspects such as page turning, restarting, counting, use of pedal, as well as dynamic levels in duet playing in the first section of their book *Vierhändig*. The second half consists of an introduction to a limited number of well-known duet composers and their compositions. Compositions are not graded. This book is out of print.

The Piano Duet: A Guide for Pianists, written in 1970 by Ernest Lubin, provides a manual concerned with the history and technical intricacies of duet playing. Lubin regards the duet as chamber music which is not primarily composed for the concert stage, but for use in the home. Various important duet exponents (from Mozart to contemporary composers) are discussed and a selection of their works in this genre are analysed. Finally, a concise list of beginner duet repertoire is included.

In 1971 *Style and Interpretation Vol. 6: Keyboard Duets II* by the musicologist Howard Ferguson was published. He concisely deals with the chronology of duet composition, the well-synchronised start, hand position, fingering balance and redistribution of parts. A chronological list of duet composers and some of their duets follows. Thereafter the scores of 10 duets are included together with notes on the interpretation of these pieces. This book is out of print and was obtained as an authorised copy.

The fourth book referred to above is *The Piano Duet: A Learning Guide* by the American duet team Weekley & Arganbright, published in 1996. The history of duet composition and playing is succinctly discussed, after which the following aspects of duet playing are discussed in detail: partner choice, the different technical aspects of duet playing, and the choice of editions, synchronisation and memorising. This book is the only one to include the score of four duets to explain matters discussed.

The books by Rowley, Ganzer & Kusche as well as Lubin seem to form the undisputed basis for the authors of more recent publications. They are frequently cited in the bibliographies of recent writings (Friskin & Freundlich 1954; McGraw 1981; Roos 1989; Ferguson 1995; Börner 2005).

The literature search revealed two other sources peripherally concerned with duet playing. In *Keyboard Duets from the 16th to the 20th Century for One and Two Pianos* Howard Ferguson (1995) follows the same approach as Lubin by giving a chronological background and considering technical problems. However, this book is not devoted to duet playing only, but also to two-piano playing. A list of original duets and duos is included. The repertoire, however, is not discussed, analysed or graded. This repertoire list is an expanded version of the 1971 list mentioned in *Style and Interpretation Vol. 6: Keyboard Duets II*.

Duo-Pianism by Moldenhauer was published in 1950 and is a massive tome concerned with all aspects of two-piano playing. Some aspects of this medium such as balance, timing and synchronisation can be useful for incorporation in duet playing.

The second edition of the teaching manual *How to Teach Piano Successfully* by James Bastien was published in 1977. It includes a short list of duet repertoire that is divided into easy, intermediate and advanced levels. Additionally, three lists of duets suitable for teacher and pupil combinations compiled by James Bastien, Maurice Hinson and E.L. Lancaster respectively are also included in this resource. Interestingly, very little information about duet playing is given and no reference is made towards incorporating ensemble playing in the piano lesson. One paragraph mentions some of the problems that arise in duet playing.

Three piano repertoire lists pay limited attention to duet repertoire. The Dutch author Kloppenburg compiled the only sourced piano curriculum, *Nieuwe Leergang voor het Piano-Onderwijs*, in 1955. Each of the 10 levels lists technical and melodic studies, polyphonic pieces, sonatas and concertos, recital pieces as well as some duets. The levels require quick progress in technical proficiency and therefore only suggested repertoire from the first five levels has been used in this study. A revised edition of Kloppenburg's *Nieuwe Leergang voor het Piano-Onderwijs* was published in 1975. Some of the previously included repertoire was replaced by other suggestions in this revised edition.

The third repertoire list, *A Short History of Keyboard Music* by F.E. Kirby (1966) mentions the most important duet compositions of selected composers, whereas other publications on piano repertoire specifically exclude duet works, e.g. *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath (1995). No reason is given for the exclusion.

Two dissertations concerning collaborative piano playing were sourced. In 1995 *Research on the Technical and Interpretative Skills required to play Piano Duets and Duos* was submitted by Eun-Joo Kwak at Northwestern University, Illinois, in partial fulfillment for a D Mus. The author delved into the importance of correct partner and repertoire choice, individual and combined practicing as well as live performance. Musical examples from the duet and duo repertoire were used to explain factors such as phrasing, voicing and other technical aspects.

The second dissertation, *Chamber Music in Early Piano Study: A Guide to Repertoire*, was submitted in 2004 by Dianna Anderson at the University of Cincinnati in partial fulfillment for a D Mus. The author made suggestions concerning the choice of repertoire and the incorporation of such literature into the piano curriculum. Although the main purpose of this dissertation was to provide a list of chamber music beyond the range of piano duets and duos, the research proved valuable as sequencing of repertoire was discussed. The piano part of chamber literature was first graded whereafter the ensemble was rated.

During the literature search only two articles concerning duet playing were sourced in South African journals.

The first of the South African articles, "Klavierduetspel" by Roos (1989:39-41) appeared in *Musicus*, the resident music journal of Unisa. The article coincided with the first syllabus for piano duet examinations published by the Unisa Music Examination Board. Roos expresses some ideas concerning the use of duets in the piano lesson. Paging, timing, pedalling, tone production, practical tips and, interestingly, disadvantages of duet playing, are briefly discussed.

The second article, "Klavier Ensembleonderrig" was published in *Die Suid-Afrikaanse Musiekonderwyser* (Van Breda 1995:14-16). In this article the renowned Pretoria-based piano teacher, Claudine van Breda, discusses educational principles taught through duet playing.

These principles are self-motivation, the improvement of interpersonal relationships, discipline, concentration and the building of success patterns. She also discusses the seating position, sight-reading, use of the pedal, coordination between the players and choice of repertoire.

American and British music journals more frequently feature articles concerning duet playing.

American journal articles mainly focus on the technical aspects of duet playing. For example, the article “Duets and Duos add Motivation: Double the Pleasure of Lessons”(Leung 2004:6-9) in *Clavier*, using music examples, comments on the balance between voices, setting of tempo, keeping of a steady pulse, unison playing, pedalling and hand collisions.

The American duet team Weekley & Arganbright were interviewed in *Clavier* “A Passion for Duet Repertoire” (Pettit 2004:12-19) about their career as duet players. They explain how duets might be useful in piano tuition. They also comment on technical aspects of duet playing and give tips for problem solving. The team recommends that duet playing be included in piano lessons as early as possible.

American Music Teacher published “The Piano Duet: A Medium for Today” (2007) written by Weekley & Arganbright. This article consists of a brief historical introduction and a concise representative repertoire list. This list is the only one found in any of the journals that includes contemporary compositions. Cooperation, leadership, the improvement of sight-reading skills and self-confidence in performance are named as some of the rewards and benefits of duet playing.

In 2008 and beginning of 2009 articles about collaborative musicianship were published in *American Music Teacher*. The articles form part of the report of the 12th annual pedagogy Saturday at the 2008 National conference of the American music teachers national association held in Denver during September 2008 (Adams 2008:69; Berenson 2008:5; Knerr 2008:37-38; Wenger 2008:18). One can conclude that an increase in articles on duet playing, numerous local events and a newly established national duet competition indicates a revival of this genre in the United States of America. Articles concerning ensemble and chamber music playing were sourced because the same musical criteria apply to the performance of these genres as to duet playing (Celentano 2000:29-31; Griffing 200:60-63; Leung 2006:24-25; Sariti 2007:16-

19; Wenger 2008:30-34). Musical understanding and performing in a stylistically correct way are the main topics in these articles. The British magazine *Pianist* published interviews with professional duet teams in “A Double Life” (Kjemtrup 2008:14-17). The scores of four duets are also included in this article.

1.7 Proposed chapter layout

This dissertation consists of seven chapters. Chapter 1 includes the background and rationale, the research question, the aim of the study, methodology, delimitations of the study, literature overview, proposed chapter layout and notes to the reader. In Chapter 2 a concise historic overview of duet composition, duet publication and duet performance is given. The practical considerations that the teacher has to take into account are discussed in Chapter 3. Chapter 4 is concerned with the technical aspects of duet playing. In Chapter 5 the process of devising a classification and grading system for beginner piano duets is described. Six beginner piano methods are analysed to provide guidelines for the intended classification and grading system for beginner duets. An original classification and grading system for beginner piano duets follows whereafter the search for relevant duet repertoire is described. The recommended syllabus of beginner piano duet repertoire is contained in Chapter 6. Chapter 7 comprises the summary, conclusions and suggestions for further research. The dissertation concludes with the list of sources. The Appendix includes a compact disc recording of selected piano duets performed by the author and Hannelize du Plessis.

1.8 Notes to the reader

For the sake of clarity the following issues will be explained:

1.8.1 The term duet refers to a work for two players on one piano, whereas duo refers to two players on two pianos.

1.8.2 Different names for the two players are used by publishers. In this study primo will refer to the player sitting on the right side, reading mostly in the treble

clef. Secondo refers to the player on the left, reading mostly in the bass clef.

1.8.3 The America Standard System of pitch-names is used. The following example illustrates the pitch name system used in this study.

Ex. 1: American Standard System of pitch-names (Herbert 2001:138)



The image shows a musical staff in bass clef with a series of notes ascending from C₀ to C₈. The notes are labeled with their American Standard System pitch names: C₀, B₀, C₁, B₁, C₂, B₂, C₃, B₃, C₄, B₄, C₅, B₅, C₆, B₆, C₇, B₇, C₈. The notes are grouped in pairs (C and B) for each octave. The first octave (C₀ to B₀) is shown in the bass clef, and the subsequent octaves (C₁ to B₇) are shown in the treble clef. The final note, C₈, is shown in the treble clef with an '8' above it and a dashed line indicating its position.

1.8.4 The British system of naming note values is used instead of the American system. For comparison both systems are mentioned.

<u>British note names</u>	<u>American note names</u>
• Semibreve	Whole note
• Minim	Half note
• Crotchet	Quarter note
• Quaver	Eighth note
• Semiquaver	Sixteenth note
• Demisemiquaver	Thirty-second note

1.8.5 Works of most composers are referred to by the opus number (Op.). If the work does not have such a number it is sometimes referred to as *Werk ohne Opus* (WoO) translated as work without opus. In the identification of compositions by J. Haydn, W. A. Mozart and F. Schubert the following catalogue references are used:

<u>Composer</u>	<u>Catalogue</u>	<u>Presentation</u>
• Haydn	Hoboken	Hob.

- Mozart Köchel K.
- Schubert Deutsch D.

1.8.6 Assorted British and American beginner piano methods were consulted for analysis. The various methods use different titles for the congruent publications; for example book 1, part 1, phase 1 or level 1. These titles are used in the analysis of the methods but in the rest of the study level is used.

1.8.7 When the researcher refers to hands in a middle-C position, or in another key position, it implies that both thumbs are on the tonic of the specified key, for example G-position has the thumbs on a G. When hands are positioned in a parallel position, the left fifth finger is on the tonic with the right thumb on the tonic an octave higher (an octave apart).

1.8.8 The two pedals will be referred to by their position: right pedal and left pedal. The sostenuto, or middle pedal, is not referred to in this study because it is generally used in advanced repertoire.

1.8.9 The terms transcription and arrangement are often applied to the same concept in different sources. In this study transcription will define a work that has been transferred from another instrumental medium to that of piano duet with elaboration and changes to produce a new work. Arrangement will define a work that has also been transferred to the piano duet medium but with limited changes to the original work.

1.8.10 The terms curriculum and syllabus are easily confused. In this study curriculum will imply extensive guidelines concerning piano tuition as a whole. The term syllabus will be used for specific repertoire lists.

1.8.11 The piano duet syllabi of four music examining bodies are relevant in this study. The following acronyms or abbreviations apply:

- ABRSM Associated Board of the Royal Schools of Music
- Unisa The University of South Africa

- Trinity Trinity College London
- Guildhall Trinity Guildhall

1.8.12 When books or repertoire are referred to as not being available it implies that the resources are either out of print or the researcher could not find them in South Africa.

1.8.13 In the search for piano duet repertoire, sheet music suppliers in Gauteng, the Free State, Kwazulu-Natal and the Western Cape were consulted. The Internet was searched for websites of national and international sheet music suppliers.

1.8.14 The term measure will be used instead of bar. The abbreviation m. will indicate one measure and mm. multiple measures.

1.8.15 Finding a uniform method of listing repertoire details proved to be a very challenging endeavour for the syllabus in Chapter 6. The variables of documenting composer, title, set or cycle, publication, etc. are of such a nature that the standard format of listing repertoire seemed ineffective and misleading. To differentiate clearly between the information, pieces selected for the syllabus will be listed in the following format:

- Composer with dates of birth and death (where available)
- Title of the piece in double inverted commas (quotation marks)
- The word “from” will be added after the title if it is taken from a set or cycle
- Title of the set or cycle (if relevant)
- Name of arranger (if relevant)
- The word “in” will be added before the title of the book
- Title of the book in single inverted commas (quotation marks)
- Page numbers in brackets
- Publisher
- [♪] indicates that a recording of the duet is available on the CD in the Appendix

Additionally, italics will be used for the following:

- Single title
- Title of the set or cycle (where applicable)

- All foreign language titles of publications, pieces, sets or cycles with the exclusion of musical terms

For example: Brahms, J. (1833-1897) “Love Song Waltz” from *Liebeslieder* Op. 52a, No. 9, in ‘Four centuries of piano duet music 3’ (pp. 24-27), Boston Music Company.

1.8.16 The list of sheet music may be referred to as an additional repertoire list.

CHAPTER 2

A CONCISE HISTORIC OVERVIEW OF THE DUET REPERTOIRE

2.1 Introduction

This section investigates the origins of piano duet composition in Western art music. Piano duet composition and playing has a long and rich history. Due to the extensive amount of duets available it is impossible to include all duet composers in this overview. Therefore only a selection of well-known and influential duet composers and compositions will be included. The composers will be ordered chronologically according to their dates of birth.

2.2 The Pre-Baroque period

Keyboard music up to 1650 was composed for the church organ, virginal and harpsichord. Instrumental ensemble playing was general practice during this time but the idea of two persons playing on one keyboard instrument was unheard of. Two possible reasons are given by different sources. Howard Ferguson mentions limited size and compass of instruments as a reason why two players could not be seated comfortably in front of the keyboard (1995:1). Weekley & Arganbright (1996:4) state that where composers required a stronger sound on the harpsichord it was not necessary to use two players as the dynamic range of the instrument could be doubled by coupling the manuals. Although it would have been practical to write works for two keyboards, only a single work for this specification, *Alman for Two Virginals* by Giles Farnaby (c.1563-1640) has survived (Ferguson 1995:1).

In contrast four of the early keyboard duets, composed before 1650, have survived. Musicologists are unsure of the exact dates of these works and therefore there is no agreement about which work can actually be named the first duet. Various sources rate three different compositions as being the first keyboard duet. *The New Grove Dictionary of Music and*

Musicians specifies an undated three-hand work by the English composer John Bull (1562-1628), *A Battle, and no Battle (Phrygian music)* as the first known keyboard duet (Dawes 2001:653). This work was notated on three staves. Two staves are intended for keyboard and the other staff can be played either by another player on the same keyboard or by any other instrument (Ferguson 1995:1). Ferguson (1995:1), McGraw (1981:ix), and Börner (2005:26-27) believe that the first examples of keyboard duets were composed by two English composers from the Elizabethan virginalist school during the 17th century. These two undated works are *A Verse for two to play on one Virginal or Organ* by Nicholas Carlton (1570-1630) and *A Fancy for two to play* by Thomas Tomkins (1572-1640). Börner mentions that the surname Carlton is sometimes spelled Carleton or Carlston (2005:26). One other surviving work from this period, *Ut re mi fa sol la, for two to play* by William Byrd (1543-1623), also notated on three staves, is mentioned by Ferguson (1995:1).

2.3 The Baroque period

The composers Gaspard le Roux (1660-1707), Georg Frederic Handel (1685-1759), Francois Couperin (1668-1733), Wilhelm Friedemann Bach (1710-1784), Carl Philipp Emanuel Bach (1714-1788) and Johann Christian Bach (1735-1782) composed keyboard works called duets (Ferguson 1995:4-5). The term duet suggests a work for two players playing on one keyboard, but these compositions are actually works intended for two harpsichords and are therefore irrelevant to this study. McGraw (1981:x) does not list any original duet compositions from this era in *Piano Duet Repertoire*, nor does Börner in *Handbuch der Klavierliteratur zu vier Händen* (2005:28-29).

2.4 The Classical period

There is a century long break between the earliest duets by Tomkins and Carlton and the next compositions for this medium (Börner 2005:28). During the early years of this epoch the harpsichord was still the predominant keyboard instrument. The pianoforte was developed during this period and McGraw (1981:xii) mentions that composers of the 18th century

indicated that duets were either for harpsichord or pianoforte. By 1800 this practice became redundant because the harpsichord had been replaced by the piano (Lubin 1970:146).

Again there is no agreement on who composed the first classical duets. Weekley & Arganbright (1996:4) refer to a sonata by the Italian composer Niccolò Jomelli (1714-1774) and six sonatas by Johann Christian Bach (1735-1782) as the first classical four-hand compositions. The manuscripts of these works can be found in the Brussels Conservatory Library and although these works are undated, they are believed to have been composed before 1765. McGraw (1981:xi) mentions the sonata by Jomelli but only three sonatas by Johann Christian Bach. Lubin (1970:10) recognises Johann Christian Bach as the first classical duet composer. In contrast Börner (2005:28-29) perceives two duets written in 1761 by the five-year old Mozart to be the beginning point of duet playing and composing in the classical period. Börner came to this conclusion after reading preserved letters of correspondence between Nannerl, the sister of Wolfgang Mozart, and the music publishers Breitkopf and Härtel.

The first duets to be published were *Four Sonatas or Duets for two Performers on one Piano Forte or Harpsichord* composed by Dr Charles Burney (1726-1814). This set was published in 1777 in London (McGraw 1981:x; Ferguson 1995:5; Weekley & Arganbright 1996:4). The composer claimed that these duets were “the first that have appeared in print of this kind” (Ferguson 1995:5). In the lengthy preface to this work Burney mentioned that duets were more practical than two piano works because it was seldom possible to have two pianos in the same room. It was also problematic that the pianos did not stay exactly in tune for long (McGraw 1981:xi; Weekley & Arganbright 1996:4). The quick loss of perfect tuning might have been due to the fact that the early pianos had wooden frames.

Franz Joseph Haydn (1732-1809) composed a small number of duets that include a set of variations *Il maestro e lo scolare* (the teacher and the pupil). McGraw (1981:119) deems it one of the most famous works in the duet repertoire. It is an effective teaching tool where the pupil, playing the primo part, imitates the teacher on the secondo part.

Jan Křtitel Vaňhal (1739-1813) and Leopold Koželuh (1748-1818), both Czech-born composers living in Vienna, are named as “prolific duet composers” (Weekley & Arganbright 2007:17). Vaňhal composed the Sonata in C major Op. 64, 24 small duets, six easy pieces and

three sonatinas. Koželuh produced nine sonatas as well as a Concerto in B flat major (*Concerto a quattro mani per il clavicembalo ô fortepiano*).

The first well-known exponent of the piano duet was Wolfgang Amadeus Mozart (1756-1791) who is considered to be one of the greatest duet composers (Lubin 1970:13; Ferguson 1995:6; Börner 2005:32). The first ever duet-performance was played by Mozart and his sister Maria Anna on 13 May 1765 in London (Weekley & Arganbright 1996:4; 2007:16; Ferguson 1995:7). It is believed that the young Mozart composed the Sonata in C major K. 19d, sometimes named *Duo Sonata* (Rowley 1940:10), for that occasion. The performance must have been successful because thereafter the siblings performed often to the public. Their father, Leopold Mozart, announced in various newspapers that the children would play with a handkerchief over their hands, which was a remarkable feat at that time.

Weekley & Arganbright (1996:4) report that Mozart also performed duets with Johann Nepomuk Hummel, Johann Christian Bach, Marianne Martinez and Ignaz von Beecke. Mozart composed duets throughout his life and used these in his teaching.

Mozart composed four well-known sonatas for duet. The first two, K. 381 in D major (1772) and K. 358 in B flat major (1774), were composed for the harpsichord. The later two sonatas, K. 497 in F major (1786) and K. 521 in C major (1787), were intended for the piano. His other compositions for this genre are Variations in G major K. 501 (composed in 1786), Fantasia in F minor No. 1 K. 594 (composed in 1790 and also known as Adagio and Allegro in F minor or *Ein Stück für ein Orgelwerk in einer Uhr*) and Fantasia in F minor No. 2 K. 608 (composed in 1791 and also named *Ein Orgelstück für eine Uhr*). Two unfinished works were completed posthumously. The two-movement Sonata in G K. 357 was finished in 1853 by Julius André (1808-1880), son of the publisher Johann André (Lubin 1970:17; McGraw 1981:194; Ferguson 1995:8; Börner 2005:36). Lubin claims that the publisher received the composition from Nannerl Mozart (1970:17). McGraw (1981:194) however, maintains that the publisher acquired the manuscript from Mozart's widow. The Fugue in G minor K. 401, started in 1782 by Mozart, was finished by Abbé Stadler (Lubin 1970:17; Ferguson 1995:8-9; Börner 2005:35), a friend and pupil of Mozart's (Börner 2005:35). Ferguson (1995:8) mentions that Stadler did this on request of Mozart's widow.

After the performances by the Mozart siblings the popularity of duet music increased rapidly. The first officially documented duet performance took place in 1772 and was given by the composer Georg Wagenseil in collaboration with a pupil. In 1777 Mozart mentioned a recital in Mannheim by Abbé Johann Sterkel in a letter to his father. It is reported that by 1779 Muzio Clementi (1752-1832) was also involved in duet composition and playing (Weekley & Arganbright 1996:4). Apart from seven sonatas and three rondos, Clementi composed two *Duettini* for his daughter (McGraw 1981:52; Börner 2005:68-70).

The Czech composer Johann Ladislaus Dussek (1760-1812), sometimes spelled Dusík, is regarded by Lubin (1970:21) as one of Mozart's most talented contemporaries. His duet compositions include several sonatas, a waltz, a polonaise, a rondo and three fugues. Op. 67, a set of three sonatinas, was intended as teaching material (Lubin 1970:22).

Ludwig van Beethoven (1770-1827) composed 6 *Variations on the Song "Ich denke Dein"*, the Sonata in D major Op. 6, three marches Op. 45 and *Variations on a Theme by Count Waldstein* WoO 69 for piano duet. He also arranged his *Grosse Fuge* (Op. 133) for piano duet as Op. 134. Beethoven himself played the first performance of the three marches Op. 45. During this performance some audience members talked whilst Beethoven was performing. This agitated Beethoven, who jumped up, apparently shouting "I will not play for such swine" (Weekley & Arganbright 2007:17-18). Beethoven was already aware of the benefits of duets as a teaching tool. His nephew had piano lessons with Carl Czerny and Beethoven insisted on the inclusion of duets in the lessons (Scaife 2009:16).

Several Classical composers wrote duets particularly for instructional use. Such duets were intended to be played by the teacher and the pupil, and commonly had an easy primo part with a more advanced secondo part. These composers include Daniel Gottlieb Türk (1756-1813), Anton Diabelli (1781-1858) Friedrich Kuhlau (1786-1832) Louis Köhler (1820-1886). Diabelli was the first composer to use a limited primo part in a five finger note range in each hand, with an advanced secondo part for the teacher or fellow student. This idea was later imitated by many composers (Lubin 1970:34). During this time it also became commonplace to publish teaching manuals to improve duet playing. An example is Carl Czerny's *Practical Pianoforte School for four Hands* Op. 239 (Weekley & Arganbright 1996:5). These manuals had the same function as modern-day piano methods. Czerny (1791-1857) wrote numerous

duets and experimented with the idea of a concerto for duet and orchestra (Friskin & Freundlich 1954:325; Lubin 1970:3).

Duet composition and performance extended rapidly during the Classical period. Ferguson (1995:5) and Weekley & Arganbright (1996:4-5; 2007:16-17) provide possible reasons for the rise of the duet medium during that time. Firstly the compass of the piano was increased, making duet playing more comfortable. The piano established itself as the pre-eminent instrument for classical keyboard composers. McGraw (1981:xii) and Weekley & Arganbright (1996:4) suggest that the popularity of duets might have played a role in the improvement of the piano. Because of the increasing interest in duet playing the composers Johann Cramer and Johann Dussek could convince the piano manufacturer John Broadwood to extend the range of the piano from five to six octaves. Pianos were handmade and the range was not yet standardised, but by 1803 these so called “duet range” pianos became widely used (Weekley & Arganbright 1996:4). The wider keyboard of these pianos made it easier for two players to sit comfortably to play duets.

Secondly, larger ensemble groups were replaced by duet performers as entertainment (Weekley & Arganbright 2007:17). Up to this stage it was common practice for aristocratic and wealthy families in Europe to employ or hire chamber musicians or even orchestras to supply musical entertainment at celebrations and important events. During the early nineteenth century the financial situation changed, partly due to the French Revolution (1789-1799) and the Napoleonic wars (1797-1815). The effect was felt not only in France but also in other European countries. Maintaining orchestras and musicians became too expensive for many who had lost their wealth and property (Weekley & Arganbright 1996:5; Comeau & Covert 1998:12-15). Subsequently home entertainment in the form of piano duets became popular.

A third reason could be that the rise of an affluent middle class, the so-called bourgeoisie (including the professional and merchant classes) during this time had a profound effect on duet playing (Ferguson 1995:5). Earlier on, literacy was restricted to the aristocracy and the clergy but now spread to the middle class. Due to better education the middle class started attending concerts, bought books and art, often participated in home music making and could afford luxuries that previously had been affordable only to the aristocrats (Comeau & Covert 1995:16-17). One of these relative luxuries was receiving lessons on the fashionable piano.

Duet-playing became a favourite musical as well as social pastime (McGraw 1981:xii). The change in clothing style during the end of the eighteenth century also made it easier for women to sit side by side in front of the piano, as the hooped petticoats and corsets were replaced by more flowing and relaxed clothing.

Lastly music publishing was growing rapidly, making it easy for the general public to acquire sheet music. Due to the previously mentioned reasons the demand for duet music increased considerably. According to musicologist Alexander Weinmann who studied publishing plates of all music publishers in Vienna from 1760 to 1860, almost the same number of duets as piano solos was published during that time (Weekley & Arganbright 2007:16).

2.5 The Romantic period

The Romantic period can be seen as the apex of duet composition and playing. The piano was still being improved mechanically, resulting in higher string tension as well as string size that improved resonance and the possibility of wider dynamic gradation (McGraw 1981:xii). Stronger and faster playing was possible with virtuosity becoming an integral part of the piano repertoire during that time, including duets. The range of the piano keyboard was increased to seven octaves by 1850 and by 1877 all pianos had the standard 88 keys (Weekley & Arganbright 2007:17). Popularity of duets rose especially during the later years of the Romantic period with publishers calling for ever more compositions due to public demand. As soon as a new orchestral composition was performed and published, an arrangement for piano duet would become available; either devised by the composer himself or an assistant. Popular songs, dances, marches, operatic arias, chamber music, overtures, symphonies and even full operas were arranged for duets (McGraw 1981:xiii). During the Romantic period the practice of duet composition spread from Vienna, the hub of Classical duet composers (Lubin 1970:146), to all over Europe and Russia.

The most prolific duet composer of the Romantic era was Franz Schubert (1797-1828). Rowley (1950:1) describes Schubert's output as "nearly 500 pages" and calls him the greatest of all duet composers. Ferguson (1995:10) and Börner (2005:32, 114) deem both Schubert and Mozart to be the greatest duet composers. It is interesting that the only genre where

Schubert produced more compositions than with duets was his Lieder (Weekley & Arganbright 1996:5). McGraw (1981:253) mentions that Schubert seemed “almost more comfortable” with composing duets than solo piano works. His earliest composition was a duet, the *Fantasie in G major D. 1*, which he composed at the age of 13 (Ferguson 1995:10; Pettit 2004:15). Although he wrote duets throughout his life, the years 1818, 1824 and 1828 saw significant increases in his duet output (Ferguson 1995:10). During 1818 and 1824 Schubert taught the daughters of Count Johann Karl Esterházy. In 1818 he produced dances, marches, a sonata and two sets of variations as lesson material. One set of variations, the *Variations in E minor on a French song D. 624*, was dedicated to Ludwig van Beethoven (Ferguson 1995:11). During 1824 he again composed several duets for the same (now older and more advanced) pupils, including the *Grand Duo Sonata*, *Ländler*, variations and a *divertissement* (Ferguson 1995:11-12). In 1828, the year Schubert died, he composed many of his larger duets including the *Fantasie in F minor*, which Ferguson (1995:13) describes as his duet masterpiece. Apparently he was also working on a duet when he died (Pettit 2004:15). Overall Schubert’s works for four-hands include 330 dances, 11 polonaises, 17 marches (including the three famous *Marche Militaries*), four *divertissements*, two *Allegros*, four fantasies, two sonatas, two rondos, four sets of variations, six overtures and a fugue. The overtures are Schubert’s own arrangements of his orchestral compositions. The *Fugue D. 952* was originally intended for organ, but because Schubert notated it on four staves it was mistaken as a duet (McGraw 1981:256).

Felix Mendelssohn-Bartholdy (1809-1847) frequently performed duets with his sister Fanny, his teacher Ignaz Moscheles as well as Clara Schumann (Weekley & Arganbright 2007:19). He did not, however, apply his interest in duet playing to duet composition. Ferguson (1995:13) maintains that he only composed two duets, but McGraw (1981:184) and Börner (2005:148-151) list six. The *Allegro Brilliant Op. 92* is considered to be one of the most technically demanding works in the duet repertoire. Mendelssohn arranged some of his own works for piano duet, such as the organ sonatas, preludes and fugues for piano solo. His arrangement of the overture to *Midsummer Night’s Dream* is an early Romantic example of the popular practice to arrange orchestral works for piano duet (Lubin 1970:77). Carl Czerny was permitted by Mendelssohn to arrange the *Songs without Words* for piano duet (Weekley & Arganbright 2005:49).

The eighteen-year old Robert Schumann (1810-1854) composed eight polonaises Op. 3 (1828) and subsequently did not produce any four-hand compositions in the following 20 years (Börner 2005:151). McGraw (1981:261) and Lubin (1970:85) both mention that the sets of duets composed by Schumann reflect his different composition periods. The polonaises, composed when he was young, fall into his experimental period. Consequently he wrote *Bilder aus Osten* Op. 66, in 1848 and *12 vierhändige Klavierstücke für kleine und große Kinder* Op. 85 in 1849 as part of a creative and active period during his middle years. Op. 85 consists of 12 pieces that are arrangements of 12 of the 18 pieces found in the solo-piano set *Album für die Jugend* Op. 68 (McGraw 1981:261-262). During Schumann's final years, with his mental powers waning, he composed *Ballszenen* Op. 109 (1851) and finally *Kinderball* Op. 130 (1853).

Johannes Brahms (1833-1897) was an outstanding duet composer even though his duet output is not large. In his younger years he arranged popular melodies for duet under the pseudonym of G. W. Marks (Ferguson 1995:15). The well-known *Waltzes* Op. 39 and the *Hungarian Dances* WoO 1 were originally written for duet. Two sets of waltzes, *Liebeslieder* Op. 52 and *Neue Liebeslieder* Op. 65, were a duet version of works for vocal quartet with piano-duet accompaniment. Brahms also arranged sixteen of Schubert's *17 Ländler* D. 366 (Ferguson 1995:16) as well as his own four symphonies, two piano concertos and chamber works for duet. He gave the assurance that these arrangements were intended for performance (Weekley & Arganbright 2007:20).

Frederic Chopin (1810-1849) composed only two duets. One of these, *Variations on an Irish Theme*, composed when he was 16, was only discovered and published in Poland between 1960 and 1970 (Lubin 1970:106; McGraw 1981:51).

Franz Liszt (1811-1886) often performed duets. He transcribed many of his own compositions for solo, duet or orchestra. Liszt employed two collaborators, Franz Doppler and Joachim Raff to help with the orchestral arrangements (Weekley & Arganbright 2007:20). The *Mephisto Waltz*, *Weihnachtsbaum Suite* and several of his *Hungarian Rhapsodies* are among these arrangements. The *Festpolonaise* is the only duet composition by Liszt which was not transcribed (Lubin 1970:108; McGraw 1981:172).

Other well-known Romantic composers who contributed to the duet repertoire were Antonin Dvořák (1841-1904) and Edvard Grieg (1843-1907). Dvořák originally composed the *Slavonic Dances* Op. 46 and *New Slavonic Dances* Op. 72 for duet, but later added an orchestral version (Ferguson 1995:17). His duet works further include *Ten Legends* Op. 59/I and II and *From the Bohemian Forest* Op. 68 I and II. Grieg composed *4 Norwegian Dances* Op. 35, *2 Waltz Caprices* Op. 37 and *2 Symphonic Pieces* Op. 14. He started the *Symphonic Pieces* as a symphony but changed his mind and converted two movements to piano duets (Börner 2005:353).

Moritz Moszkowski (1854-1925), a compatriot of Chopin, is regarded by Rowley (1950:16) as greatly underrated. Rowley believes there are few more delightful duets than the various sets of duets, including the well-known *Spanish Dance* Op. 12, *From Foreign Parts* Op. 23 and *Polish Dances* Op. 55. Lubin (1970:104) also gives Moszkowski credit for having composed appealing duets with timeless popularity.

Lubin (1970:146) is of the opinion that the French are the nation that took up duet composing with the greatest enthusiasm. Their composition output consists mainly of sets of short pieces. Rowley's (1940:19-25) regard for the French School is evident in his book *4 hands - 1 piano* where compositions of the French School as well as French educational duet composers are listed in separate sections. He believes their compositions have "fastidious sense of workmanship, individuality, and immaculate taste" (1940:19). French Romantic duets include *Bombardo Carillon* by Charles Alkan (1813-1888), *Marche Interalliée* by Camille Saint-Saëns (1835-1921), *Souvenirs de Munich* by Emmanuel Chabrier (1841-1894), *Scènes de Bal* by Jules Massenet (1842-1912) and *Carnaval* by Benjamin Godard (1849-1895). According to Ferguson (1995:18) Georges Bizet (1838-1875) may be seen as the father of French duet composers as well as the link between Romantic and Modern duet music. Bizet's well-known suite for duet, *Jeux d'enfants* (Children's Games) Op. 22, was written for children to listen to, not for them to play.

Michael Glinka (1804-1857) is the Russian composer with the most substantial number of duets in his output (Lubin 1970:136). He composed short duet pieces in dance form, but also two longer works, the Polka in B flat major and *Capriccio on Russian Themes*. Anton Rubinstein (1830-1894) composed *Bal Costumé* Op. 103, the longest suite ever written for four hands. This duet is over 200 pages (Rowley 1950:17).

Although Lubin (1979:137) states that other Russian composers wrote only one or two works each for the duet medium, McGraw (1981:16, 37, 57) contradicts this. Alexander Borodin (1833-1887), leader of the Russian nationalist composer group “The Russian Five”, as well as professor in chemistry composed six duets. It is interesting to note that all the members of “The Russian Five” wrote duets. César Antonovich Cui (1835-1918) composed two scherzos and *Ten Pieces on Five Notes* Op. 74 (based on a five-note range for each hand). Duets by Mily Balakirev (1837-1910) include *Seven Legends*, *Thirty Russian Folk Songs* as well as a suite. His works regularly incorporate elements of Russian folk songs (McGraw 1981:16). Modest Mussorgsky (1839-1881) wrote a two-movement sonata in C major which, according to McGraw (1981:197) and Börner (2005:395), is unfinished. The fifth member of “The Russian Five”, Nikolai Rimsky-Korsakov (1844-1908), a one-time naval officer, composed a fugue in C major and some short duets.

Peter Iljitch Tchaikovsky (1840-1893) arranged a collection of 50 Russian folk songs for piano duet in 1869. Each folk melody is played twice, the second time in a varied form (Lubin 1970:134; Börner 2005:395). Lubin (1970:134) believes this set to be a good introduction to duet playing. McGraw (1981:257) recommends it for sight-reading. An interesting idea was initiated by Rimsky-Korsakov resulting in *Paraphrase on Chopsticks*, in which he, Borodin, César Cui (1835-1918) and Anatol Liadov (1855-1924) jointly wrote twenty-four variations and fifteen little pieces for piano on the *Chopsticks* theme which were dedicated to “the little pianists capable of executing it with one finger of each hand” (Lubin 1970:139). Anton Stepanovitch Arensky (1861-1906), a student of Rimsky-Korsakov, composed *Six Pieces Enfantines* Op. 34, *Kindersuite* Op. 65 and *Twelve Pieces* Op. 66, all sets of short duets (McGraw 1981:9).

Compared to Europe there was little activity in duet composing in the United States of America during this period. Only Louis Moreau Gottschalk (1829-1869) and Edward McDowell (1861-1918) contributed a small number of duets. Gottschalk left 12 works for duet of which some contain Caribbean influences and African-American rhythms (Börner 2005:409). All of them though require an advanced level of technical ability. Gottschalk was a virtuoso pianist who composed the primo-parts of his duets to flaunt his own technical skill. During concert tours he would vary his recital programme by including some duets. A local pianist could play the relatively easy secondo part with him, giving Gottschalk the chance to further display his virtuosity (McGraw 1981:109; Börner 2005:409). MacDowell composed

two sets of duets, of which *Moon Pictures* Op. 21 is based on stories from *Picture-Book without Pictures* by Hans Christian Andersen (McGraw 1981:177; Börner 2005:411).

Even though most duets were composed due to popular demand, some Romantic composers followed the example of their Classical predecessors and composed instructional duets, meant to be played by the teacher and pupil. Ferguson (1995:13) lists three sets of duets by Carl Maria von Weber (1786-1826) and the four sets by Robert Schumann (1910-1856). Schumann deemed duet playing as important and recommended his students not to let a day go by without playing duets (Pettit 2004:16). Paul Hindemith used excerpts of Von Weber's duets for the orchestral work *Metamorphosis on Themes of Weber* (Lubin 1970:73). Other composers of didactic duets are Carl Loeschhorn (1819-1905), Cornelius Gurlitt (1820-1901), Ludvig Schytte (1848-1909) Adolf Ruthardt (1849-1934) and André Caplet (1878-1925) (Börner 2005:489-492).

2.6 The Modern period

After the immense popularity of duet playing in the Romantic period, overall interest in this art form began to decline rapidly during the early 20th century (Weekley & Arganbright 1996:5; Börner 2005:21). Due to the development of the radio, availability of recordings as well as easier access to concert performances the public became more passive in their music interest. This resulted in listening activity rather than active participation in music making. Where the public previously would have engaged in so-called *Hausmusik*, the tendency rather to attend recitals emerged (Weekley & Arganbright 1996:5; 2001:20). As a result of this declining interest only limited numbers of duets were available at publishers by 1950 (Weekley & Arganbright 1996:5). The technological advances in the later 20th century, including the development of television, video, digital recording, computers and the Internet have made it even easier to gain access to as well as listen to music in the comfort of one's own home (Börner 2005:21).

Even though general interest in duet composition was waning, French composers kept on producing duets during the early 20th century with a number of well-known composers contributing original works and arrangements. Lubin (1970:146) states that early 20th century

duet composition was centred in Paris. Gabriel Fauré (1845-1924) wrote *Dolly Suite* Op. 56 between 1893 and 1896. This set of five pieces was inspired by Dolly Bardac, the daughter of Emma Bardac, the second wife of Claude Debussy (Lubin 1970:148; McGraw 1981:82). Debussy (1861-1918) composed his first duet *Symphonie* in 1880. This piece was intended as a symphony in four movements but was never finished and stayed in the duet form (Börner 2005:295). He composed *Petite Suite* and *Marche écossaise sur un thème populaire* in 1889 and 1891 respectively. The *Marche écossaise* was later orchestrated by Debussy himself and *Petite Suite* by Henri Büsser (Ferguson 1995:18). In 1904 Debussy composed *6 Epigraphes Antiques*.

Eric Satie (1866-1925) composed three suites for duet (Ferguson 1995:19, 21): *Trois Morceaux en Forme de Poire* (Three pieces in the form of a pear), which actually includes seven pieces, *Aperçus Désagrébles* and *En Habit de Cheval*. The duet compositions by Florent Schmitt (1870-1958), a friend of Ravel and student of Massenet and Fauré, are considered by Rowley (1940:23) to be “probably the finest in the whole modern repertoire”. Schmitt’s works include sets of short duets such as *Musiques Foraines*, Op. 22, *Feuillets de Voyage* Op. 26, and *6 Humoresques* Op. 43. Schmitt sometimes followed the example of the Classical composer Diabelli in restricting the hands of the primo-part to a range of five notes each. The following sets use this principle: *Sur Cinq Notes Doigts*, *Petite Suite* Op. 34 as well as *Une Semaine de Petite Elfe Ferme-l’oeil* Op. 58. It is interesting that the fairy tales of Hans Christian Andersen served as inspiration for Op. 58 (Lubin 1970:161), as they did for Edward MacDowell’s *Moon Pictures* Op. 21 (mentioned previously on p.28).

Maurice Ravel (1875-1937) wrote several piano duets that were also orchestrated by him, for example *Rapsodie Espagnole* and the *Ma mere l’Oye* (Mother Goose Suite). This five-piece suite was composed in 1908 for a friend’s two children and is based on French fairy tales (McGraw 1981:225). Bizet’s *Jeux d’Enfants* and Faure’s *Dolly Suite* and Ravel’s *Ma mere l’Oye* cannot be classified as children’s pieces, but rather as works that can be played to children (Ferguson 1995:18) or have been inspired by childhood (Lubin 1970:151).

Francis Poulenc (1899-1963) composed a sonata in three movements during 1918. Other lesser known French duet composers are Charles Koechlin (1867-1950) and Déodat de Séverac (1872-1921).

The German composer Max Reger wrote several duets. Lubin (1970:171) regards him as a composer who is actually more comfortable in writing for duet than for piano solo. The compositions include *12 Walzer-Capricen* Op. 9, *20 Deutsche Tänze* Op. 10, *3 Walzer* Op. 22, *5 Pièces Pittoresques* Op. 34, and two larger works, *6 Burlesken* Op. 58 and *Sechs Stücke* Op. 94. Reger also transcribed his organ composition *Introduction and Passacaglia* for duet (McGraw 1981:227). Paul Hindemith composed one sonata for duet. According to Rowley (1950:14) this work is an “important and serious contribution to four-hand literature”. It is a large-scale and advanced work in three movements (McGraw 1981:124).

As in the Romantic period the Russian composers remained rather unenthusiastic about duets and made only a limited contribution to the duet repertoire. Sergei Rachmaninoff (1873-1943) composed a set of six duets Op. 11 (Lubin 1970:142; McGraw 1981:221). Igor Stravinsky (1882-1971) wrote two sets of instructional duets intended for the pupil and teacher (Lubin 1970:145). The first set consists of three pieces, with the secondo part intended for the pupil. The primo should be played by the teacher, but is of such a level of difficulty that Lubin (1970:144) believes that the teacher will have to practise it thoroughly to play it well. The second set consists of five pieces. Even though the parts are well distributed and lie under the hand, the required ensemble is difficult which leaves the work unsuitable for the young pianist (Lubin 1970:145; McGraw 1981:180). Stravinsky arranged his ballet *Le Sacre du Printemps* for four hands for use during rehearsals without the orchestra. The arrangement is incredibly difficult and therefore is seldom played (Ferguson 1995:21).

The Italian composer Giuseppe Galuzzi (1861-1936) composed two sets of instructional duets in the five-note range. *Il Primo Concerto del Giovane Pianista*, composed in 1912, consists of 32 short pieces which often require unison playing. The second set, *Ricreazioni Pianistiche*, includes 24 duets with descriptive titles (Börner 2005:316-317). Ferruccio Busoni (1866-1924) composed *Finnish Folksongs* Op. 27 which are easier than his many transcriptions for solo piano (Ferguson 1995:18). Alfredo Casella (1883-1947), a pupil of Fauré, contributed three works for duet. The four parts of Casella’s *Pagine di Guerra* Op. 25 describe the brutality and horror of the First World War (McGraw 1981:49; Börner 2005:319). Casella’s other piano duets are *Pupazetti: Cinque Musiche per Marionette* Op. 27 (consisting of five pieces) and *Fox-Trot* (McGraw 1981:48-49; Börner 2005:319-320). Ottorino Respighi (1879-1936) wrote the suite *6 Little Pieces* for beginners in 1926. His *Suite Della Tabacchiera* is a work intended for a combination of wind instruments and piano duet. It can be regarded as a “musical joke”

and is based on themes found printed on a musical snuffbox belonging to Count Chigi-Saracini (McGraw 1981:230; Börner 2005:318).

British piano duet composers include York Bowen (1884-1961), Alec Rowley (1892-1958), William Walton (1902-1983) and Lennox Berkeley (1903-1989). The output of three of these composers was limited: Bowen produced two suites and a set of piano duets (McGraw 1981:38; Börner 2005:343), while Berkeley composed a sonatina and a waltz for duet (McGraw 1981:27; Börner 2005:344). The *Theme and Variations* Op. 73, by Berkeley is only referred to by Ferguson (1995:25). Walton composed *Duets for Children* (McGraw 1981:299; Börner 2005:493). In the Introduction (foreword) to *Duets for Children* published in 2004 Michael Aston writes that the work was first intended as a piano solo for Walton's niece, Elizabeth. Because a friend considered the pieces too difficult to be played by a child, Walton rearranged them for piano duet. It was now dedicated to his niece and nephew, Elizabeth and Michael. Walton also orchestrated this set under the title *Music for Children*.

In contrast to Bowen, Berkeley and Walton, Rowley composed extensively for piano duet. His output includes instructional as well as moderately difficult pieces (McGraw 1981:239-240; Börner 2005:343-344). His works consist of sets of duets such as *Bergerettes*, *Six Cameos*, *Four Impressions*, *Seven little Marches*, *Five Divergencies*, *Four Duets after old Nursery Tunes*, *Three Centuries* and the *Side by Side* series (books I, V and IX), as well as single pieces such as *Carillon*, *Morris Dance*, *Nautical Toccata*, *Roving Jack*, *Tit-for-tat*, *Toccatina* and *Valse Arabesque*. In 1940 Rowley authored the book *Four Hands – One Piano* which lists piano duet repertoire. He sometimes composed under the pseudonym G. Frank Humbert (Börner 2005:343).

Ferguson (1995:25) mentions that Benjamin Britten (1913-1976) incorporated piano duets in the accompaniment for the children's cantata *St Nicholas* Op.42. Contemporary British duet composers are Anthony Gilbert (1934-) who composed a sonata in 1966-1967 (McGraw 1981:101; Börner 2005:346) and Richard Rodney Bennett (1936-) who wrote *Capriccio* in 1968 implementing serial techniques (McGraw 1981:26, Börner 2005:347).

American duet composers include Percy Grainger (1882-1961), Aaron Copland (1900-1990), Samuel Barber (1910-1981) and Soulima Stravinsky (1910-1994). Australian-born Grainger, who studied under Busoni and later became an American citizen, arranged his own piano solo

Country Gardens and choir composition *Let's Dance Gay in Green Meadow* for piano duet (McGraw 1981:110; Börner 205:411). The premiere of the last work was played by Grainger and his wife (Börner 205:411). The other above mentioned composers each produced only one work for duet. Copland is not mentioned by McGraw, but Börner (2005:412) refers to the unpublished *Dance Caractéristique*, which was composed when Copland was eighteen years old. Barber composed a ballet suite, *Souvenirs* Op. 28, consisting of six pieces for piano duet (McGraw 1981:17; Börner 2005:413). Soulima Stravinsky, the son of the composer Igor Stravinsky, composed *Music Alphabet*, a set of 25 duets which have the letters of the alphabet as the beginning letters of the titles (McGraw 1981:280; Börner 2005:414).

During the Modern era concertos for duet and orchestra were composed by Lennox Berkeley (1903-1989), Vincent Persichetti (1915-1987), Andrew Imbrie (1921-2007) and Malcolm Arnold (1921-2006) (Ferguson 1995:25). The duet concerto by Imbrie was commissioned by the American duet team, Milton and Peggy Salkind (Lubin 1970:181).

2.7 South African composers

South African duets are extremely scarce. *Piano Duet Repertoire* by Cameron McGraw (1981:71, 140, 310), *Keyboard Duets from the 16th to the 20th Century for One and Two Pianos* by Ferguson (1995:61, 67, 88) and *Handbuch der Klavierliteratur zu vier Händen* by Klaus Börner (2005:427) include only the works of Arnold van Wyk (1916-1983), Hubert du Plessis (1922-) and John Joubert (1927-). It is interesting that all three composers wrote duets while in England.

Arnold van Wyk is the first South African composer to have had a duet published. He studied for four years at the Royal Academy of Music in London and also worked at the newly formed Afrikaans Section of the BBC where he met Howard Ferguson (Ferguson 1987:2). Van Wyk returned to South Africa after the Second World War (Börner 2005:427). In his book *Keyboard Duets from the 16th to the 20th Century for One and Two Pianos* Ferguson (1995:0) notes that he and Van Wyk explored duets during the Second World War. The book is written to the memory of Van Wyk, Harold Samuel and Denis Matthews. Van Wyk composed *3 Improvisations on Dutch Folk Songs* in 1944. Ferguson (1987:3) refers to another

duet written by van Wyk, *Poerpasledam*, a set of variations. This work is not mentioned by other sources.

Hubert du Plessis was also a student at the Royal Academy of Music in London between 1951 and 1954. While in England he composed the sonata for duet Op.10 in 1953 and *Prelude, Fugue and Postlude* Op. 17, in 1954-1955. The second and third pieces of Op. 17 were composed while du Plessis was still in England and the first piece of the set only after he had returned to South Africa (Aitchison 1987:67-68). Börner (2005:427) gives the dates of the respective compositions as 1951 and 1958. The two works were composed because a friend, who was employed by the publishers Novello & Co., urged him to do so. The sonata was dedicated to Howard Ferguson and Denis Matthews who often played duets (Aitchison 1987:67). The composer was not happy with the *Prelude, Fugue and Postlude* commenting, and is quoted by Aitchison (1987:67) in *Composers in South Africa Today*, that “it has a nice title, but that is about all”.

John Joubert (1927-) was born in Cape Town, studied in London between 1946 and 1950 and thereafter settled in Great Britain. He wrote his only composition for piano duet, the *Divertimento* Op. 2, in 1950.

When the Music Examination Department of the Unisa incorporated piano duet examinations in their syllabus in 1989 some duets by South African composers were included in the syllabus. There are works by Stefans Grové (1922-), Petrus Lemmer (1896-1989), Paul Loeb van Zuilenburg (1926-) and Johan Potgieter (n.d.). These works were published by Unisa.

A very easy duet written by Capetonian Clare Stephenson was found during the search for repertoire. *Goodbye Mr Henry* is the final piece in her set of piano pieces called *Mr Henry on the Farm*.

The most recent South African duet to be sourced is *Bobbejaan Klim die Berg* by Melville van der Spuy, published by SAMRO in 2001. This work is not named in any repertoire list or examination syllabus.

The researcher is aware of the probability of undocumented duet repertoire by South African composers. There is no conclusive list of such compositions.

2.8 The present state of duet composition and playing

Currently duet playing is experiencing a worldwide revival. McGraw (1981:ix) attributes this to the appeal of duet playing as a medium of musical expression. Weekley & Arganbright (1996:5) believe the popularity is increasing because of the recital potential of duets, the benefit for developing musicianship, and the social aspect of music making. Duets are gaining popularity rapidly in the United States of America to the effect that many piano contests now include them (Pettit 2004:15).

There are many contemporary composers from all over the world who have written duets for instructional use and for amateurs. Composers of instructional duets include the British composers Jessie Blake, Alan Bullard (1947-), Mike Cornick (1947-), Pauline Hall, Alan Haughton, Marjorie Helyer, Barbara Kirkby-Mason (1910-2000), Christopher Norton (1953-), Daryl Runswick (1946) and Pamela Wedgwood, the American composers Dennis Alexander, Carroll Barratt (1945-), Jane SmisorBastien, Martha Mier (1936-), the German composers Fritz Emonts (1920-2003), Hans-Günter Heumann (1955-) and Manfred Schmitz(1939-), the Dutch composer Gerard Hengeveld (1910-2001), and the Hungarian composer Matyas Seiber (1905-1960) to name only a few. Numerous duet albums have been published, including old and contemporary original duets as well as arrangements of classical works, movie and musical themes. All styles are available, including duets in jazz, rock and pop styles.

There has been a marked interest in the professional performance of duet playing which is evident in the growing number of duet teams. America has long been known for the many professional four-hand teams. Lubin (1970:181) mentions some of the husband and wife teams, among others the Salkinds, Wentworths and Freundlichs. These teams did not only perform duets, but also commissioned new compositions. These works include experimental works commissioned by Kenneth and Jean Wentworth, and the duet concerto by Imbrie commissioned by the Salkinds. The married professional duet team Weekley & Arganbright additionally teach, arrange and publish duets. Current internationally acclaimed duet and duo teams include the well-known Labèque sisters, Duo Tal and Groethuysen, Nettle and Markham, Pizarro and Panomariovaite, the Yukawa-Chan Duo as well as Markham and Broadway. Some of these teams prefer the two-piano medium but others combine the two media in performances (Kjemtrup 2008:14-17).

The South African husband and wife team Nina Schumann and Luis Magalhaes, also known as Two Pianists, is a recent addition to the international arena. They perform both duets and duos and have released two CDs.

2.9 Conclusion

The approximate span of 360 years has revealed a gradual increase in piano duet playing and composition culminating in a wide and varied repertoire. Popularity of the piano duet reached an all-time high during the Romantic period. The general decline in the output of duet composers thereafter has only recently been reversed with an ever-increasing number of duet publications during the second half of the twentieth century. Hopefully South African composers will also take part in this revival of duet composition. A growing scholarly interest in duet playing has resulted in research of a variety of aspects of duet playing. Due to this interest the number of journal articles concerning ensemble and duet playing has significantly increased in recent years.

CHAPTER 3

PRACTICAL CONSIDERATIONS IN DUET TUITION

3.1 Introduction

Duet teaching is different from teaching solo work because two players are involved. Several additional practical aspects need to be taken into consideration: compatibility of partners, distribution of parts, the question of leadership, choice of repertoire and publications, page turning, memorising, preparation through individual practice, combined rehearsals or lessons, and post-performance discussion. These aspects have to be considered especially when working with beginner pianists.

3.2 Compatibility of partners

A variety of important factors need to be taken into consideration in the choice of duet partners.

3.2.1 Friendship and age

Partnering pupils of the same age or school grade is often the most obvious choice because their social development and field of reference is similar. Pupils sometimes ask to be partnered with a friend. These combinations often work well because the children know each other and are at ease. In the doctoral dissertation *Research on the Technical and Interpretative Skills required to play Piano Duets and Duos* Kwak (1995:4) quotes Vita Vronsky, a professional duet player: “It is probably helpful for duet players to be at least good friends”. From a social point of view it is ideal to have partners of the same age, especially when working with children.

3.2.2 Teachers, parents or siblings

Choosing partners of the same age is not essential, though. Apart from the teacher, a parent or sibling can be a good choice. Playing with an adult could enforce rhythmic stability. The convenience of being partnered by the teacher cancels out extra rehearsals. Partnering with a parent or sibling is logistically easier because it occurs in the same household. However, playing with a parent or sibling requires careful consideration and teacher guidance (Knerr 208:37). A sibling or parent combination could result in a negative experience for both parties. To avoid unnecessary rivalry the siblings should be compatible on technical as well as musical levels.

3.2.3 Gender

Gender is an important issue to be taken into account in the choice of partners. Generally children up to ten years of age do not mind if they are partnered by somebody of the opposite sex. In the age group 10 to 13 it is difficult to decide whether girls and boys could be good partners. At this stage they become aware of the opposite sex. While most children do not mind sharing the playground with the opposite gender, sitting close to each other on a piano stool may seem daunting. Due to the physical closeness that is involved in duet playing even professional players of mixed gender duet teams state that it can feel awkward when their life partners are present (Kjemtrup 2008:16). The researcher has found that pupils generally prefer being partnered by someone of the same sex, but that mixed gender combinations can work well in a sibling partnership or when players already know each other well.

3.2.4 Complementary personalities

Ideally both players should enjoy music, have similar commitment, want the partnership to succeed, acknowledge that both are equally important in the partnership and trust each other. The partners should be able to communicate their ideas freely. Respectful criticism should not only be given but also accepted. Partnering pupils with complementary personalities is therefore advisable. Street (2001:17) mentions that it could be unwise to partner two easily

excitable pupils because musical factors such as dynamic levels, melody and accompaniment could prove difficult to balance.

If partners do not know each other, the teacher needs to proceed with discretion. The teacher could arrange for social interaction between candidates. Sometimes there is no immediate connection between partners and therefore another choice is advisable.

3.2.5 Musical competence

Similar knowledge of note values, keys, interpretation marks, style and genres is recommendable. Musical proficiency, aural skills and sight-reading abilities should also be similar. A marked difference in skill could lead to boredom for the more advanced player whereas the less advanced player could feel intimidated and de-motivated. Weekley & Arganbright (1996:6-7) mention that one player may dominate during decision making when skills are on different levels. A compatible partnership could heighten the enjoyment of the process, fostering healthy self-esteem in the process. However, an incompatible partnership could result in a loss of self-esteem in the weaker player.

3.2.6 Logistic issues

In the researcher's experience logistic issues of time, venue and location have an impact on partner choice. Busy extra-curricular schedules and living far apart can prove problematic in finding rehearsal time. Informal conversations with piano teachers reveal that these problems are the main reason why teachers prefer to choose siblings rather than fellow pupils. Ideally piano lessons of duet partners could be scheduled back-to-back, and regular duet lessons scheduled. If regular combined lessons are impossible, sufficient combined lesson times should be scheduled before performances or examinations. These could be organised by the partners or parents. The first combined play-through should ideally be under the supervision of the teacher. Thereafter regular rehearsals could be interspersed with two or three combined lessons with the teacher.

3.3 Which partner plays the primo or secondo?

Matching partners to primo and secondo parts should not be done without thought. Facts such as technical competence, alternating parts, personalities of the partners and gender need careful consideration. There is also the misconception that the primo part is more important than the secondo part. It is vital that both players know that this is not true as a duet is always an equal partnership. It is important that the assignment of parts will result in a balanced musical product.

3.3.1 Technical competence

The teacher should first assess the technical and interpretative competence needed and then establish which player is best suited to a part. A less advanced player could experience problems with facile passages, suggesting that such a player should be given the more static or technically less demanding part. This may often be the secondo part. Brown (1999:16) proposes assigning the secondo part to the more experienced player.

Some pupils may read both hands in the bass clef comfortably whereas others may feel intimidated by it. It is therefore often best to assign the secondo part to an efficient bass clef reader.

3.3.2 Alternating parts

Weekley & Arganbright (1996:7) recommend alternating parts so that partners have the opportunity to read both the treble and bass clefs. A physical reason necessitating this is that sitting in the same cramped position can lead to ulnar deviation, which is an unnatural turning out of the hand (Street 2001:17). Musicologist Howard Ferguson (1995:28) however, believes that players could alternate parts in the beginning stages of a partnership, but that it is best later on to stay on the same part. It is interesting that professional duet teams interviewed in *Pianist* by Kjemtrup (2008:16) in general do not have problems with alternating between the primo and secondo parts.

3.3.3 Personalities of the partners

It is important that both players accept and feel comfortable with their parts. Ideally the personalities should be reflected in the character of the parts. The researcher has experienced that it is often a good choice to give the primo part to the more vivacious player. Some shy pupils could even prefer to play the secondo part because they are less visible to the audience.

3.3.4 The role of gender and physique in the distribution of parts

Gender should not necessarily play a pivotal role in the distribution of parts. Strong and robust tone is often associated with a bigger physique which suits the requirements of the primo player. The teacher should therefore not assume that this would be a boy. As it is essential to hear the melody, the primo part should be assigned to the stronger player, irrespective of gender.

Professional duet teams interviewed in *Pianist* (Kjemtrup 2008:16) feel that in male-female partnerships the natural choice is for the woman to play the primo part. This is not due to different technical skills but due to difference in height and physique. The taller player (normally the man) could obstruct the public's view of the secondo player.

3.4 Who should take on the leadership role?

In any ensemble one of the players has to be the leader. The role of the leader is to subtly take control of the musical timing of the beginnings, re-entries and endings, tempo setting and changes, dynamic levels and rhythmic stability. It is often accepted that the primo player functions as the leader, but Weekley & Arganbright (1996:6-7) advise that players should decide who it will be.

Although it is necessary to have a leader, both players should feel free to make suggestions to find solutions for any interpretative or technical problems. Players should be cooperative as

well as collaborative to come to good decisions. If a disagreement is unresolved, Weekley & Arganbright (1996:7) suggest that the primo player's opinion is followed.

When working with beginner duet teams it is easier if the teacher appoints the leader. The researcher believes the rhythmically stable player to be the better choice. It is unnecessary to use the term leader when working with children. They should learn that every player has certain duties to fulfil and that each has to take responsibility for these. Where partners have similar proficiency, the leadership role may even be exchanged when several pieces are played.

3.5 Choice of repertoire

Duet repertoire includes educational material, original compositions and arrangements or transcriptions of orchestral works. The reason for preparing the duet, complexity of the work, as well as the experience of the duet team should be taken into consideration. Unfortunately teachers are generally not in the position of having access to a wide variety of repertoire. Choices will therefore be made from works that are available.

Pupils should make a shared decision in choosing repertoire. Choices will be assisted by the teacher who will select suitable duets and give the pupils an opportunity to listen to them. CD's are useful because the pupils can hear the works as an entity and not as two separate parts.

3.5.1 The event for which the duet is prepared

The event for which the duet is prepared should be taken into account when choosing repertoire. Duets for examination purposes need to be chosen from the set syllabi. Duets for partaking in a competition should be of an advanced level and have to adhere to rules concerning time limitations. In contrast duets for a studio concert could be chosen more for the enjoyment of the player and the audience.

3.5.2 Complexity of the duet

Musical and technical complexity should always be attainable. Technical pieces should only be chosen when players have attained enough finger dexterity to handle the performance with ease. In comparison slow *cantabile* pieces should only be given when players are able to handle the finer interpretative nuances technically as well as emotionally. Van Breda (1995:16) believes that it is therefore preferable to choose a fast, lively piece for the younger child.

Although it is vital that pieces should offer challenges, pupils should not be discouraged by a too high standard. Not only are there duets available with differing standard in the two parts, but also duets with two parts of concurring standard. Therefore a choice can be made to accommodate both players.

Until players get used to the difference between solo and duet playing Weekley & Arganbright (1996:11-12) suggest that the chosen duets should be at a level or two lower than that of the solo repertoire the players are learning. They also recommend that duets be introduced with repertoire from the Classical period. The strict use of tempo and rhythm, as well as limited pedal, makes the co-ordination between the players easier. The researcher agrees that the standard of the chosen duet should be a level lower than that of the solo works played by the pupils. Instead of starting with Classical repertoire however, the wide variety of contemporary educational duet material that appeals to the beginner can be used.

3.5.3 The experience of the duet team

Beginners should ideally be assigned pieces with simultaneous beginnings and endings, corresponding phrasing and no long rests. More advanced players could manage staggered entries, phrases and endings, and full bars of rest. Newly formed duet teams will benefit from pieces with one melodic and one accompanying part, whereas an established team can play pieces with alternating melodic and accompanying responsibilities.

3.6 Choice of duet publications

The size and darkness of the print, spacing between the notes and staves may vary considerably between publications, influencing the length of pieces considerably. It is essential that beginner duet scores should be easy to read. Large print and big spacing between the grand staves are beneficial for the young beginner.

3.6.1 Lay-out of the primo and secondo parts

Publishers have a choice of two formats concerning the lay-out of the two parts:

- Traditionally alternate parts are printed on facing pages with the primo part on the right page and the secondo part on the left
- In the second format both parts are on the same page. The primo part is printed directly above the secondo part with the four staves bracketed as one grand staff. This score form started to appear in the second half of the twentieth century.

Lubin (1970:187) wondered why the second format was not widely used even though composers themselves wrote duets in this manner. Although he hoped that this format would become standardised it has not happened and both formats are still in use. Either of these formats can be printed in portrait or landscape position.

When the parts are on facing pages, they are easily readable with enough space to print necessary interpretative and pedalling indications. Synchronisation and dynamic balance could however be difficult because players cannot assess what is happening in the other part. Parts on facing pages can be problematic when there are not the same amounts of measures in each line. If the number of measures corresponds in the individual staves of both parts it is easier to restart. Pupils should routinely fill in measure numbers.

Example 2 illustrates a duet edition containing varying number of measures in the corresponding lines of the two parts. The secondo part contains bars 1 to 4 in the first line, bars 5 to 10 in the second line, and bars 11 to 16 in the third line. In comparison the primo has

bars 1 to 5 in the first line, bars 6 to 11 in the second line, and bars 12 to 16 in the third line.
In the score, parts are on facing pages but here are printed underneath each other.

Example 2: Varying number of measures. A. Gretchaninoff: *Im Walde verirrt* from *Im Grünen*, mm.1-16

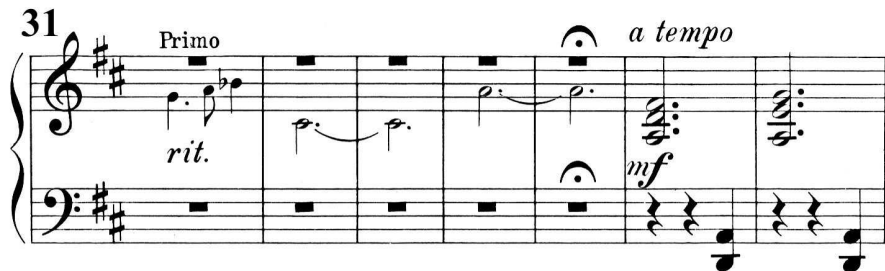


The musical score is divided into two systems, labeled II and I. System II (measures 1-11) is in bass clef with a 6/8 time signature. It begins with a *Moderato* tempo and *mf rall.* dynamic. A first ending bracket covers measures 1-5. A second ending bracket covers measures 6-11, which concludes with a *pp* dynamic and a *sed.* marking. System I (measures 1-11 and 6-12) is in treble clef with a 6/8 time signature. It also begins with *Moderato* and *mf rall.*. A first ending bracket covers measures 1-5. A second ending bracket covers measures 6-11, which concludes with a *pp* dynamic and a *sed.* marking. A final system covers measures 12-16, starting with *mp* dynamics. The score includes various articulations such as accents, slurs, and asterisks.

Parts on opposite pages may be problematic if one player has bars of rests and has to depend only on counting. Some editions print a cue in small notation for the resting player to follow and be prepared for the next entry. If such a cue is not printed in the score it could be written

in. Example 3 illustrates the use of a cue where the secondo player has five bars rest before re-entering.

Example 3: Primo melody notated as cue. A. Gretchaninoff: *Ballade* from *Im Grünen*, mm.31-37



Duets in score form allow both players to follow what the other is doing. Cues are unnecessary to assist re-entries. Musical aspects can also be assessed more easily. An added benefit of reading in this format is that the young duettist can be prepared for accompaniment and ensemble playing by reading four staves at once (Weekley & Arganbright 1996:14). The score format, however, is not ideal for the young beginner who could be easily confused by skipping staves.

3.6.2 Choice of editions

Well-known duet repertoire is available in several editions. Some editions have fingerings and interpretative indications added by editors. Others (for example duet albums edited by McGraw and Ferguson) include suggestions concerning hand and arm position, early note releases and redistribution of parts. The researcher believes it is advisable to use *Urtext* editions whenever possible as the intentions of the composers are conveyed clearly with no added editor interpretations.

3.6.3 Sensory appeal of duet publications

In older editions the printed music was the only concern. Modern publications include colourful covers as well as illustrations fitting the titles of the pieces that the young child finds appealing. Several editions include CD's that the pupil can listen to and practise with.

3.7 Page turning

The allocation of a page turner is very important when the duet is performed with sheet music. Initially the teacher can turn but during rehearsals and possible performances one of the players should preferably be responsible. The assumption is often that the primo player should turn because of the seating position in front of the page that has to be turned. This is not the case as the primo player does not necessarily have time to page at a given moment. The player with a less active part, who is not playing the melody, or has bars of rests at the end of the page, should turn. Consequently it will not always be the same player. Players should decide who is responsible for a specific page turn and mark it in the score accordingly. The initials of the player who should turn, as well as the hand that should be used, can be written in the score on the exact beat where the turn has to occur (Ferguson 1971:7).

There are alternative solutions should it be difficult for either player to turn pages. The easiest option is to re-organise the pages. The page following the problematic page turn can be photocopied and pasted in the score as an extension. Kwak (1995:51) and Van Breda (1995:16) propose that parts of the next page should be memorised up to a point where a page turn is possible. A page turn can sometimes be possible just before the end of the page in which case the last bars of the page should be played from memory. Where players are wary of memorising and a page turn is possible one or two bars before the end of a page, Ferguson (1995:28) suggests that a “T” is marked in at the exact point of turning and the missing notes are written into the margin of the next page. The opposite can also be done. As a last resort Ferguson recommends that parts are edited so that notes of the inner hands are transferred to the other player so that one hand is free for turning.

Kwak (1995:51) is the only author to suggest that performers should work with a third person as a page turner during performances. In this case it is essential to practise with the turner before the performance. In comparison Ferguson (1995:28), Weekley & Arganbright (1996:25) and Scaife (2009:16) warn against using a page turner. They believe there are more disadvantages than benefits in having a third person on stage as the turner could get in the way of the secondo player while turning and restrict comfortable movement; two pages could be turned at once or the book could fall down, thus interrupting the performance.

3.8 Memorising

Professional pianists memorise their piano solo repertoire and it is generally expected of developing pianists to do so as well. Memorising duets, though, is a grey area as there seems to be no right or wrong. On the one hand memorising gives freedom to concentrate on the interpretative aspects, balance and physical cues. On the other hand it can cause anxiety that could hamper the interpretation. Some pianists classify piano duets as chamber music and therefore do not memorise duets as it is customary for ensemble musicians to use sheet music while performing. It is interesting to note that no research on whether memorising actually enhances duet performance or not has been found. Even though many of their students do choose to memorise, Weekley & Arganbright (1996:25) do not require their students to do so, as they are of the opinion that time spent on memorising could rather be used to perfect the ensemble at this stage. They have found that pupils find it especially difficult to memorise the secondo part because of its harmonic function. Even if the duet is performed with sheet music it is beneficial for pupils to memorise for rehearsal purposes as it shows that the work has been studied well.

It is, however, important to memorise correctly. Harris (2000:108-109) mentions four different ways to memorise:

- Aural memorising happens when the player hears the music in his head while not playing.
- Kinaesthetic, or muscular memory, develops when a piece is repeated many times and the fingers “know” what to play. With this way of memorising it can be difficult to continue if something goes wrong.
- The structure of a piece is analysed and memorised for intellectual memory. The form, differences between sections, keys and cadences should be studied.
- Some people have the gift of visual or photographic memory that can be especially beneficial for memorising music. Players who do not have this unique gift can benefit from visually remembering what happens, for instance at the top of each page or at a later stage at the beginning of every line.

For all types of memorising Harris advises slow practice.

Kwak (1995:50-58) gives some guidelines for the memorising process. Duet players should at first go about it in the same way as they would with solo works. While memorising the separate parts it should be done with a thorough knowledge of the other part. It is essential that the music can be kept going in case of a problem during performance. As soon as combined rehearsal is started, Kwak suggests that the work is memorised again in its entirety. At this stage it is easier to memorise the hand movements kinaesthetically while listening to what the other player does. Thus the players help each other to memorise.

In the event of a memory lapse during a performance, Kwak suggests the other player should try to keep going so that the lost player can find his place. Improvisation for the correct amount of bars could sometimes be necessary for more advanced players if one player has a lapse while playing a solo part.

Kwak (1995:50-52) also interviewed some professional duet teams to find out what their views on memorising were. Some preferred memorising to avoid page turns and wasting time on re-organising pages. They also believed to have better contact with their partner as well as better in-depth knowledge of the piece due to memorising. The reason given by other duet teams for not memorising was that they felt it was difficult to get back on track if there were problems during a performance. In *A Double Life*, Kjemtrup (2008:17) mentioned that some of duet teams mark every detail in the score so that the performances were secure.

The researcher is convinced that children should be encouraged to memorise their duets. Performing without music can build self-confidence and initiate freedom to concentrate on the musical aspects of playing. Solo memorising skills are also developed and strengthened because remembering two parts is generally more difficult than remembering one. Each team can however decide whether they would like to perform from memory or not.

3.9 The preparation process

The preparation of duets includes several stages. Firstly, collaborative work should be incorporated in the individual piano lesson to acquaint the pupil with duet playing. After choosing the duet partners as well as the repertoire to be studied, some preparation of the

sheet music is necessary before starting individual practice. Combined lessons and rehearsals follow only when the individuals are familiar with their parts. During combined rehearsals the players should also be mentally prepared before the performance.

3.9.1 Incorporation of combined playing in the individual piano lesson

Before considering pupils for possible duet playing they should be familiarised with combined playing during the normal piano lesson. In the oldest book sourced, *Vierhändig*, Ganzer & Kusche (1954: 11) state that duets should only be started after one or two years of piano tuition. As gleaned from informal conversations with piano teachers and the researcher's own experience the general opinion is to start combined playing as soon as possible. This can be done during the first lesson by playing the accompaniment parts supplied in many of the beginner method books. The pupil thus experiences the joy of collaboration even if it is not strictly duet playing. These accompaniment parts provide rhythmical stability for beginners and help them to carry on playing in spite of small mistakes. Börner (2005:2) suggests using duets in the modern, rock and jazz style as educational material during lessons. As soon as a pupil is accustomed to playing with the teacher, duet playing may be maintained as a regular section of the piano lesson. Playing with a partner other than the teacher should then be a natural consequence.

Informal conversations with piano teachers show that duet playing is regularly omitted from lessons mainly due to time constraints. However, teachers could incorporate the following strategies in their lessons:

- Improvise a chord-based accompaniment while the student plays scales or pieces
- Assign a duet part as sight-reading after which the teacher joins in
- Pupils play together with the CDs that are available with some publications
- Sight-read a duet together with the pupil
- Teach transposition by letting the pupil play a simple duet part in a different key while the teacher plays the accompaniment.

If the pupil is partnered by another pupil, Gray (2000:6) suggests overlapping the lessons of these players by 20 minutes so that they can rehearse together with the teacher. Added benefits of such a set-up are that pupils adapt to having another person than their teacher in the room during their lessons and that they can become accustomed to performing in the presence of somebody else. It is further recommended that each pupil be assigned at least one duet in his annual repertoire, which can be performed at a duet recital.

3.9.2 Basic preparation and planning

After having chosen the piece, the teacher and duet partners should spend time on initial preparation and planning to simplify the learning process.

Partners can listen to a recording of the duet or if possible, sight-read it as a team to get a general impression of the work. The pupils should then have a general impression what the final result could sound like.

Preliminary preparation on the sheet music can simplify reading:

- Measure numbers should be written in at the beginning of each grand staff or every measure. These numbers are helpful when restarting is necessary during combined rehearsals.
- The braces of each part on the grand staff could be highlighted with colour if the parts are printed in score form for easy identification.
- Where rehearsal cues in the form of letters are absent, partners can analyse the piece to see where the main sections are and write in cues. Symbols such as triangles, circles, stars and flowers rather than letters could prove more suitable for the very young child.
- The form should be analysed to establish themes, phrases and recurring patterns such as repetitions and sequences. This can be helpful with the learning process as well as the interpretation.
- Guidelines concerning dynamics and tempo changes should be marked on the sheet music.

It could be necessary to delete some of the notes in the score due to physical constraints of the player. Four-part triads may be reduced to a normal triad by omitting the doubled note to lessen strain on a small hand. Another possibility is the reduction of double octaves, often found in the bass line of the secondo part, to single notes.

Sometimes notes have to be played simultaneously by both players. It is unnecessary for both to play such notes and it is advisable to omit such notes for one of the players. Overlapping passages need to be identified so that players know how to adapt their hand or arm position. Redistribution of such parts may also be considered.

Both players should be aware of time limits set by the teacher for knowing the notes, a first combined rehearsal and performing the final product. A minimum metronome speed could also be set for the first combined rehearsal. Planning enough time between each set date is essential, as players have to get comfortable with the piece, each other and have enough time to practise together.

3.9.3 Individual practice

Before combining the duet, each player should practise individually to know the part well. The time spent on individual practice can vary from pupil to pupil as well as from team to team.

Kwak (1995:11- 21) devotes one section of her dissertation to individual practice methods. She is of the opinion that players should sort out fingering and work out all technical aspects individually. Listening to recordings of the duet is recommended to know how the combination should eventually sound. Metronome practice could be introduced to stabilise tempo and rhythm. It is essential that the duration of notes and rests is exact in order not to compromise the timing of the ensemble. Where a player has rests for a longer duration than one bar, such bars should be counted out during individual practice. Dynamics should be practised with consideration of the tonal balance of both parts as well as the climaxes and low points of phrases. Musical material is often exchanged by players and may influence phrasing. Kwak (1995:16-17) mentions that this may be difficult to practise individually because such phrases should continue fluently from one player to the other. In conclusion she advises

against too much individual practice as it could cause differences in interpretation between partners when they come together for combined rehearsals.

In *Klavier Ensemble* derrig Claudine van Breda (1995:15) concurs with the above-mentioned practicing suggestions and adds some child specific factors. After learning the notes, attention should be given to articulation, phrasing, dynamic variation, rhythm and ornamentation. Where young players are concerned it is important to remember that at first practice will be slow and purely mechanical. The teacher should check the progress of both players during individual lessons and correct any inaccuracies.

Weekley & Arganbright (1996:12) point out that the pupil should sit in the same position during individual practice as when playing with the partner. To prepare the pupil for playing with the partner, the teacher may play the part of the partner during the lesson so that it is not a shock for the pupil to hear something else than just their own part.

Additionally Van Breda (1995:15) and Weekley & Arganbright (1996:12) suggest that pupils be given a recording of the partner's part to familiarise themselves with the other part. The recording should initially be in a slow tempo so that the pupils can practise with it.

3.9.4 Combined rehearsals

Combined rehearsal may commence when both players know their parts and are rhythmically stable. Practice should then focus on interpretation as well as good ensemble.

Kwak (1995:22) suggests that the first combined rehearsal begins with a play-through after which the piece may be divided into shorter sections. She suggests that the primo's right hand part and the secondo's left hand part be played together at first, because this constitutes the main melodic framework. The other two hands may then be played together. Problems such as conflicting fingering, colliding hands and spatial orientation can then be sorted out. The researcher does not recommend this for beginner duet players as they have just become accustomed to playing with hands together.

During combined rehearsals attention should be given to several matters. Physical gestures used for a synchronised start, entries and endings should be discussed. Where problems such as shared notes and overlapping passages reveal themselves only during combined rehearsal, changes may be made to help with easier playing. Better solutions often present themselves only when the duet is played together. Balance, articulation, use of pedal, repeats as well as score and *coda* markings need to be discussed. Technically demanding parts should be practised slowly together to obtain good ensemble and dynamic levels adjusted for a homogenous ensemble.

The teacher should be present at the first combined rehearsal to supervise pupils with synchronisation or any problems. After the initial combined session, individual practice should ideally be alternated with weekly combined rehearsals. It is important that players have enough time for combined rehearsals because the team can only coalesce into a single entity through sufficient practice. The researcher has found that two or three combined lessons with the teacher are sufficient when partners rehearse on a weekly basis. When rehearsing in this way the players gain confidence and learn to manage the rehearsals themselves. The teacher is then only needed to comment on synchronisation, balance and musical interpretation.

3.9.5 Pre-performance preparation

Performance preparation is not discussed in any of the sources, but the researcher believes it to be of paramount importance. Pupils should be musically and mentally well prepared for any performance, be it an examination, eisteddfod, competition or recital.

When the performance date is near the frequency of combined rehearsal sessions should be adapted. Ideally weekly rehearsals should be substituted by more frequent rehearsals focusing on playing through without stopping for sectional practice. The duet may be rehearsed on as many as possible different pianos. In this way players become accustomed to adapting to different keyboards.

It is essential that pupils know exactly what is expected of them during a performance. They should know that any performance begins the moment the examination room or stage is

entered. Therefore the whole succession of steps included in the performance should be explained. These steps can include all or some of the following:

- handing copies of the sheet music to the examiner or adjudicator
- greeting the examiner
- walking into the room or onto the stage in a poised manner
- establishing eye contact with the audience
- adjusting the seating arrangement and sitting down
- arranging the sheet music if playing with the music
- waiting for an indication to commence at an examination, eisteddfod or competition
- focusing on the music before starting
- playing
- handling any disturbances
- handling any problems during performing
- remaining in a still position after finishing to keep the attention of the listener
- acknowledging any applause by bowing
- leaving the room or walking off the stage.

The whole procedure may be practised, even if it is in the lesson venue. It could also be a good idea for the pupils to visualise the whole performance.

The teacher should propose ways to handle performance anxiety and nervousness. Pupils should understand the importance of relaxing while they are performing and focusing on the music. Most performers know what Harris (2000:106) calls the “inner voice”. This little voice can remind the player of detail, but can sometimes be less than helpful if it reminds one of the possibly difficult part which is coming up. Pupils should be encouraged to focus on positive comments with the inner voice. Harris (2000:107) also mentions a three-step relaxation technique devised by American psychiatrist, Charles Stroebe: smile; take two long and deep breaths; tell yourself “I am calm”.

Even if the duet has been well-prepared things sometimes go wrong. Ways to deal with such mishaps should be discussed by the teacher during combined lessons. Alternate starting points which are decided upon during rehearsal can result in more security. If something is to go wrong during a performance and players lose each other they should try to carry on and catch up with each other to avoid a total stop. The researcher believes it is best for the secondo

player to catch up with the primo player. In this way the melody carries on without too many interruptions. If this does not work, the alternative starting points can be used, leaving starting over as the absolute last resort. During rehearsals it is important that players become accustomed to playing to the end without stopping. The first play-through in each rehearsal for instance could be a “performance” after which problem areas could be practised. By doing so players should learn to deal with problem situations.

Ideally players should have a good night’s sleep before any performance. On the day of the event the team will need a play-through before the performance. Prior to performing the players should wait quietly while focusing on the upcoming performance. Before going on stage or into the examination room partners can check the tempo by humming or clapping a short section of the duet.

In preparation of big events such as examinations or competitions a house concert or other “practice” performances may be organised so that the duet team becomes accustomed to playing for an audience other than the teacher or parents. At such performances players can perform wearing the clothes intended for the big event. In this way they can see whether they feel comfortable in their attire while playing.

3.9.6 Post-performance discussion

Another aspect that is direly neglected is what happens after the performance. This should be handled according to the kind of experience it was.

After a good performance the players will usually be in high spirits. They may be allowed to feel that way but will have to be reminded at the next lesson that they should not rest on their laurels. The focus in their practicing should then be to play with even better timing, dynamic variety and musicality.

It can happen that players think they have performed well and then receive less favourable applause or a lower mark than expected. The teacher should explain to them that music is a personal, subjective experience and that examiners or the audience can expect something different from a piece and therefore have an unexpected reaction. Players as well as their

parents should know that a note-perfect performance is not a prerequisite for a positive adjudication. Interpretation and musicality can often weigh heavier than a note-perfect rendering.

The most difficult situation to handle is a mediocre performance. The players will need support rather than criticism. The teacher may explain that mishaps do happen to anybody and that the listener would rather have felt sorry for them than have criticised them. Consequently players could possibly feel unsure of themselves, sometimes feeling that they have let their parents and teacher down. It is important that they know that there was something wrong with the performance itself and not with them as individuals. From experience the researcher has found that it is good to rest such a piece for a while and then have a combined rehearsal with the teacher. Aspects that went wrong can then be analysed and practised slowly, separately as well as together. It can also be beneficial to organise a “practice-recital” so that the players regain their confidence before the next performance.

3.10 Conclusion

The following conclusions about practical considerations have been supported by the researcher’s nearly two decades of teaching experience. Planning is vital. Aspects such as the final choice of partners, setting lesson and rehearsal times, choice of repertoire and whether to memorise or not may be deliberated on with the pupils and parents. Aspects such as choice of edition, the pre-performance preparation and post-performance discussion should be handled by the teacher.

Compatibility of the partners is of utmost importance for a successful partnership. If a good combination has been found partners should not be changed. With beginner duet players it is preferable that parts are alternated so that both get the chance to play the primo or secondo parts. It is also preferable that a leader is not assigned in beginner duet teams but that both players understand the different roles of the parts. The choice of repertoire should be made by the team after suggestions by the teacher. It is easier to learn a piece if it is liked and enjoyed by both players.

It is essential that sheet music is easily readable by the beginner, preferably with parts notated on opposite pages. At a later stage score format is a better choice. Both formats have advantages and disadvantages, but overall the score format seems to have more advantages than the traditional format. It is best for the players to be responsible for page turning because a third person might interfere with a performance.

Memorising duets should entirely be done by choice although the researcher believes it should be encouraged. The preparation process before performing a duet is important to ascertain a positive experience. Planning sufficient time for good preparation is essential. Pre- and post-performance guidance is neglected in the literature and should get more attention.

Once the teacher has considered the practical issues, technical aspects need to be addressed.

CHAPTER 4

THE TECHNICAL ASPECTS OF DUET PLAYING

4.1 Introduction

The physical demands and mechanical features of duet playing are discussed in this chapter. The seating arrangement, positioning of the hands, fingering, rhythm, tempo choice, use of pedal, balance, dynamic variation and timing are included. These aspects have to be adapted or tended to with great care as two persons are implicated in duet playing as opposed to solo playing where only one person is involved.

4.2 Seating

During solo playing the pianist is seated centred in front of the piano. Duet playing requires that the players sit side by side in front of the low and high register with the implication that players need to adjust to this new spatial orientation not only physically but also from a reading perspective.

Novice players may feel that the close proximity of the duet partner can be an invasion of personal space. Players inevitably have physical contact with their arms and hands touching while playing. Initially it may be very uncomfortable for pianists to have restricted movement, which is compounded by the fact that they have only half of the keyboard at their disposal. Music historian Dr Charles Burney wrote as far back as 1777 that “the near approach of the hands of the performers may seem awkward and embarrassing” (Ferguson 1995:27). In the time this statement was written physical contact between two relative strangers was uncommon and must have been problematic.

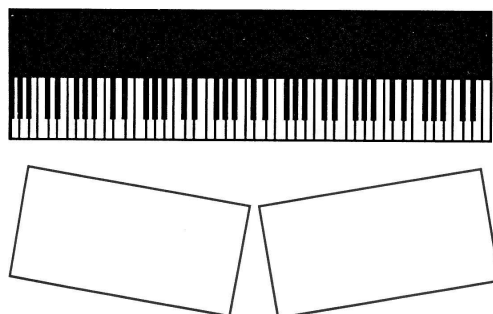
Every pianist has a preferred seating position in front of the piano, which includes the height of the stool and the distance it is positioned away from the piano. These adjustments are influenced by the player's physical features of height, leg and arm length, arm span and build. A short pupil could sit higher and nearer to the piano than a tall pupil who needs more leg and arm space. During duet playing the seating arrangement usually depends on the facilities available. Pianists either sit on one piano stool which is wide enough to accommodate two persons, commonly called a duet bench, or on two stools or chairs placed next to each other.

Sitting on one bench can compromise the comfort of one or both of the players because it cannot be adapted to suit both players. Duet benches are available with two separate and height-adjustable seats on the base. These are, however, very expensive and often difficult to obtain. The next best option would be two adjustable piano stools placed next to each other so that each player can regulate the height of the stool as well as the distance away from the piano.

Van Breda (1995:16) suggests using a single duet bench in the beginning so that players become accustomed to the close physical contact. At a later stage, when a wider range of the piano is used, two separate chairs can be used. Authors Ferguson (1995:27), Weekley & Arganbright (1996:8) and Ring (2008:35) do not make this distinction but prefer the use of separate benches or chairs without arm rests.

When placing two chairs in front of the keyboard middle-C should be used as a guideline. The chairs should not be placed exactly aligned next to each other, but rather at an angle as illustrated in Example 4.

Example 4: Diagram of the seating position when using two chairs (Weekley & Arganbright 1996:13)



This position allows for more space for the elbows, more comfortable arm movement and easier pedalling.

The ideal situation would be if the pupils could always sit as they are physically comfortable, but it is unlikely that they will have such luxury at all venues. Therefore it is advisable for them to practise with a variety of seating arrangements so that they can adapt to whatever situation they encounter when performing.

4.3 Positioning of the arms and hands

The hands of duet players are in close contact most of the time while playing. Some factors have to be taken into consideration to give both players enough space to move their hands and arms effectively. As a precaution it is even suggested by Ganzer & Kusche (1954:16, 17) that jewellery should be removed and fingernails cut short to avoid injury.

Beginner duet players should rarely have problems with the proximity of the hands because the right hand of the secondo player and the left hand of the primo player are usually scored far enough apart.

In the event of closer physical hand contact and the possibility of overlapping note ranges, it is helpful to use economic finger action and to refrain from using expansive arm movements. Ferguson (1995:29) and Leung (2004:9) suggest that one player moves his hands inward resulting in a higher hand position with fingers between the black keys. The other player stays near the edge of the white keys with a lower hand position. This position could be beneficial especially where one player has more black keys than the other player. This inward shift can be marked with an “*I*” (Ferguson 1995:29). In the three duet compilations *Four Centuries of Piano Duet Music* (McGraw 1985; 1986; 1988) the editor makes use of arrows to indicate such hand shifts: an upward arrow indicates the higher hand position (sometimes over the black keys) and a downward arrow the lower hand position.

An example of arrows indicating hand position on the score is evident in Example 5. The upward arrows (mm. 1, 3, 5) indicate a higher hand position and the downward arrows (mm.

1, 3, 6) a lower hand position. It is advisable for the primo player to play with a higher hand position so that the secondo player has enough space to manoeuvre the right hand, which in this piece often plays a third below the left hand of the primo player.

Example 5: Arrows indicating different hand positions. J.A. André: *Andante* from Sonatina in G major Op. 45 No. 2, mm. 1-8



Another option is the elevation of the wrist or arm so that the partner has more room to manoeuvre. It is recommended that the secondo player keeps his right arm under the primo player's left arm (Scaife 2009:16). This implies that the primo player uses a higher hand position and rounder fingers while the secondo player uses a lower hand position with flatter fingers.

In more advanced works the hands of the two players sometimes have to cross in the middle register. Players should decide who will lift their hand in relation to what happens before and after such a section. It is very important though, that the musical flow stays uninterrupted throughout.

Crossing of hands is needed in the excerpt in Example 6. The right hand of the secondo player plays in a higher register than the left hand of the primo player. The secondo player therefore needs to move his right hand over the left hand of the primo player. This is indicated on the score with (Over) in m.24. Similar to Example 5 the editor implemented downward arrows to indicate a hand shift towards the edge of the white keys (mm. 24 25), and upward arrows (mm. 24, 25, 28) for a shift toward the rear of the black keys.

Example 6: Crossing of primo and secondo hands. C. Cui: *Lament* Op. 74 No. 4, mm. 23-32



4.4 Fingering

The basic principles of fingering in duets are the same as in solo work. Fingering should ideally be worked out during separate practice. However, problematic fingering resulting from combined playing can be sorted out during combined rehearsals. Players should sit in the same position they will sit in when playing with their partner when working out fingering and also remember that the other player's hand can have an effect on their own fingering. It will be useless to sit in front of the middle register of the piano if, for example, the part is in the higher register.

The highest and lowest notes of a passage will influence the choice of fingering. It is normal to use the fifth finger on the outer ranges of the hands, but in duet playing the primo player's left hand and the secondo player's right hand must make even more use of the third, fourth and fifth fingers. Weekley & Arganbright (1996:13, 14) consider the most important outcome of successful fingering to be the creation of a sustained melodic line. They advise that the

notes nearest to the other player should be played by the fifth finger so that players do not move into each other's territory. The inner hands will consequently have more space.

Example 7 presents an instance where the inner hands could benefit from using the third to fifth fingers instead of the thumb and second finger. This prevents overlapping of the fingers of the inner hands that could hamper the movement of the players. The numbers in italics on the score indicate the suggested fingering changes.

Example 7: Suggested fingering changes. M. Helyer: *Minuet* from *Contrasts*, mm. 14-17



Ferguson (1995:29) provides the following tip to assess if the chosen fingering will work while practising separately: play the middle hand, cross over the other hand, and play the other middle part.

If players play a given note simultaneously, one player should omit the replicated note as it is impractical for both to play it. The specific note could be erased in the score of the player who has to leave it out, so that it does not confuse the player. This is illustrated in Example 8 where the secondo player could leave out the D4 minim in measure seven because the primo player plays two crotchets on the same D4. The doubled notes are circled in the primo and secondo parts in the example.

Example 8: Doubled notes. P.J. Lemmer: *Sekwense – Sequences*, mm. 6-8



Ornaments, unison scales and arpeggio passages will require identical fingering when played by both players. Finger substitutions (the change of fingers on tied notes) and taking over notes from the melody line with the other hand are helpful in creating a good legato phrase.

The primo part in Example 9 could be easier when divided between both hands instead of being played by the right hand. The notes under the hand-written slurs can be played by the left hand. By doing so the player reduces the amount of hand shifts and can anticipate the jump of a twelfth to measure 11 earlier.

Example 9: Hand substitution. A. Gretchaninoff: *In the Meadows*, mm. 1-11



Sometimes a note is repeated by the other player which necessitates the early release of the first note so that it can be played again. Details and changes should ideally be indicated in the score.

In Example 10 early releases are needed. In measure 16 the primo should release the F4 dotted crotchet on the second quaver in order for the secondo to play the same note on the third quaver of the same beat. In measure 18 the primo should release the F4 on the third quaver of the first beat so that the secondo can play it on the second beat. (All concerned notes are circled.)

Example 10: Early release of a note. W.A. Mozart: *Lullaby*, arranged by D. Gray, mm. 15-19

It is sometimes helpful to edit the score and redistribute parts. Notes can be redistributed between the two players due to physical limitations of the players. For example, if the player's hands are too small to play all the notes in a chord, the other player could take over such notes. If possible, parts may be redistributed to achieve better tonal balance. In the case of overlapping hands it could be decided that the other player plays the full chord or the melody. If these changes are not possible an appropriate note may be omitted. One player can also redistribute the notes in his own part.

Example 11 demonstrates the original notation, followed by the edited version of the same measures to illustrate such redistribution. The primo player could benefit by playing the C5 in

measure 95 with the left hand. This would reduce the stretch between the fourth finger and the thumb, as well as facilitate easier fingering in the next bar.

Example 11: Redistribution of notes and subsequent finger change. M. Moszkowski: *Spanish Dance* Op. 12 No. 2, mm.94-97



changes to



These changes should give a clear and musical result and not distract from the sound picture as intended by the composer.

4.5 Rhythm

Rhythmic consistency is important in all music, but in duet performance it is absolutely essential for good ensemble. The basis for rhythmic stability is established in the lesson where the teacher could encourage and reinforce rhythmical playing by counting aloud, keeping the beat and playing the other part with the pupil. All individual practice, from exercises and scales to learning new repertoire, needs to be done rhythmically to develop a reliable inner pulse. An internal feeling of the beat is important to keep a steady rhythmic flow.

Note values, rests and the sub-divisions of beats should be accurately interpreted. Unison parts between two players need to be rhythmically even with hands playing exactly together and in strict time, and should therefore ideally be practised slowly.

Early authors write about rhythmic consistency. Moldenhauer (1950:207) warns against the rhythm being regulated by accents on the downbeats. In comparison Ganzer & Kusche (1954:24) suggest that it can be helpful if some of the main beats, especially the first beats in the accompanying part, are accentuated to keep the proper rhythmic progression going. In the researcher's opinion the first beat can initially be accentuated but thereafter softened.

Should there be rhythmic problems in the ensemble it is suggested the pupils write in the beats and count them out loud to achieve rhythmic stability. Alternatively one pupil can play while the other counts out loud. Ganzer & Kusche (1954:2), however, are against loud counting as this can distract players from listening to themselves.

Irregular rhythms, for example triplets and quintuplets, can be difficult when played against beat divisions. Pupils may find it helpful to say words with coinciding rhythms or tap complicated rhythmic passages with the hands that play them. For example, a triplet of quavers in the right hand played against two quavers in the left can be clapped "together, right-left, right".

Metronome practice can initially be used until the pupil has good technical control of the piece. It can provide the pupil with a consistent rhythmic framework from which to develop his interpretation. During combined rehearsals the metronome could also be put to good use. Often musicians are adverse to the idea of using the metronome as they feel it inhibits the musicality.

4.6 Tempo

The character of the piece is dependant on the correct choice of tempo. When no tempo markings are included in the score, clues need to be taken from the time signature. It is likely

that pieces in compound time could be fast, triple time could indicate a waltz-like tempo, and time signatures with minim beats could be slow.

Tempi can vary somewhat in the limits of the tempo indication, except where an exact metronome speed is specified by the composer. The technical ability of both players will have to be taken into account when setting an appropriate tempo. After choosing a piece, the teacher in cooperation with the players can decide at which approximate metronome speed the piece finally has to be played. The players can then practise separately to gain technical command of the piece.

Choice of tempo should be guided by the players' ability to play passages such as scales, arpeggios, broken chords, accompaniment figures such as repeated chords and Alberti bass figures, big jumps as well as melodic movement in double octaves. The passage containing the shortest note values should dictate the final choice of tempo. Players often misjudge the tempo of the piece, begin too fast and only settle down a few bars into the performance. Ideally players should hear the fast parts internally, feel the beat and only then set the tempo. Starting gestures should be exactly in time so that the correct tempo can be established straight away. It is very important that the starting tempo is not faster during a performance than in rehearsals as a result of an adrenalin surge due to performance anxiety. Players should take their time before starting, take a deep breath and not rush into the piece.

Tempo fluctuations, for example *accelerandi*, *ritardandi* and *rubati* should be gradual, well proportioned and carefully planned. These fluctuations have to be practised precisely, so that each player knows what to expect during a performance and is not caught unawares by a sudden tempo change. It is also essential that players listen intently to the partner to react to any subtle tempo change during a rehearsal or performance. The researcher has found that it is helpful to play the other part with each partner during individual lessons and change some aspects to see how the pupil copes with change. This is definitely a good idea in pieces that demand a free approach.

4.7 Dynamic variation

The overall dynamic effect should be that of only one pianist playing and may never be too loud. Dynamic indications are relative, and following such markings strictly can be disastrous. Every note should sound good in relation to the note before and, even more important, be in balance with the other player's dynamic level. For example, *forte* can sometimes be softer and *piano* louder considering what the other player has to play. Careful listening is therefore essential during this process.

A clear melodic line is of vital importance. Each piece has to be analysed to see which of the four hands plays the most important melody. To achieve good balance the melody has to be played more strongly and the accompanying parts have to be adjusted to a softer dynamic level. Weekly and Arganbright (1996:19) propose that hands are ranked in importance, and the indicated dynamic level is then achieved by blending the levels of the remaining hands. This implies, for instance, that a *forte* is applied to the melody and the accompaniment is played at *mezzo forte* or *piano* level. Accompaniment figures, for example Alberti bass and tremolos should always be played more softly, especially if played by the inner hands.

The register of the piano has to be taken into account regarding the dynamic indications. For example, if the melody in the high register is marked *pianissimo*, it should rather be played *piano* as not to disappear due to the lower voices. The low range of the piano has bigger sonority due to longer and thicker strings and can therefore easily be too loud. The secondo player will consequently have to be careful not to play too loud. Where both players have to play loud chords it will be too overpowering if both play forcefully and therefore the secondo player will need to have a softer approach. It is recommended that he should actually interpret dynamic indications at least one level more softly.

Gradations in dynamic levels through *crescendi* and *diminuendi* have to be discussed so that each player knows when to start, when to end, and to which degree the variations have to be done. *Crescendi* should never be overwhelming and therefore it is best to start them at a low dynamic level so that there is enough scope for gradual dynamic intensification.

The dynamic range of beginner pianists is restricted but can be developed through additional exercises. The following exercises can be included in the combined practice sessions:

- Scales played *forte* with one hand and the other hand *piano* to develop contrasting dynamic levels between hands (Weekley & Arganbright 1996:24)
- The teacher plays scales with the pupil with instructions to play on a louder or softer dynamic level
- Repeated technical passages in different registers but keeping the same dynamic levels (Lancaster 2004:48)
- Partners practise scales together at differing dynamic levels and incorporating *crescendi* and *diminuendi*. Attention has to be given that both have the same volume and tone colour.

4.8 Balance

Effective balance between the melody and accompaniment is essential for listeners to enjoy a performance. Duet players must therefore continuously strive towards achieving good voice leading as well as balance between the parts.

Ferguson (1995:30) states that Dr Burney wrote in 1777 that each player should know whether he has the principle melody or the accompaniment. Ferguson is of the conviction that this is an oversimplification, because duets are more complex than that. Monophonic, homophonic and polyphonic textures have to be distinguished and divided into different dynamic layers. He mentions that music generally consists of three layers: important (often the top voice), next in importance (bass part) and least important (middle parts). Sometimes more voices can be important. A clear sound is the ideal and can be obtained by careful listening and being aware that both players only have half the music under their control.

Generally the melody is situated in the top voice and the harmonic basis in the lower voices. If the melody is in the high range it will be heard easily against the lower accompaniment due to the higher frequency. The player who has the melody should play with a stronger finger action to balance it with the accompaniment. In comparison the accompaniment figures or passages should be played with a lighter touch, especially if it lies in the same register as the

melody. The result will be that the outer hands can be played more strongly, the inner hands more softly with the bass line well articulated to achieve clarity.

Ferguson (1995:31) says “it is safe to say a duettist should often think more of his left hand than of his right”. The primo player has to enrich the high and thin sound of the right hand with his left hand but be careful not to overwhelm the melody.

While learning a piece it can be helpful if players mark all melody entrances as well as places where the partner’s melody should come to the fore. With the guidance of their teacher students can decide which voices are important in the different sections and mark them as *solo*, *accompaniment* or *equal*.

4.9 Timing

A fundamental requirement in duet playing is that all parts are well synchronised, sounding as if only one person is playing. In *Timing and Synchronization in Ensemble Performance* Rasch (2000:70) describes timing as the co-ordination of a given figure with that of another player so that they match each other. In music terminology this is referred to as ensemble. In principle it means that sonorities and silences have to be synchronised to begin and end simultaneously if required by the notation. The piano is a percussive instrument and sound is produced by hammers striking the strings. It will therefore be noticeable if fingers do not play exactly together. Even if the inaccuracy is not detectable by the human ear there will always be a degree of what Rasch calls “asynchronization” when the sounds are scientifically measured.

Players should consistently try to obtain perfect timing. Players will have to accept that in search of perfect synchronisation they may lose some freedom of personal expression but that the end result will be satisfying with the two players moulding harmoniously into one. Visual and aural communication, physical cues, listening, the attack of the note, articulation, tempo, rests and *fermatas* are all factors that can influence timing.

4.9.1 Communication between duet partners

Players can co-ordinate their playing by communicating visually and verbally. It is imperative that players have visual contact before they start to play so that both are aware that the other is ready. To achieve good ensemble the leader will use physical movements that can be interpreted visually by the other player. Cueing has to be discussed during rehearsals so that such movements are consistent and specific.

Whilst playing, listening to each other is often of greater importance than watching the gestures of the partner. Players should try to react and readily adapt to fluctuations in tempo, dynamics and articulation. This can only happen by listening constantly to what the partner is doing.

In the beginning pupils will count out loud before starting. It is important that the tempo of the counting is in the actual tempo of the piece. Some pupils have the habit to count randomly to three, irrespective if the piece is in duple, triple or quadruple time. Correct and soft counting should be practised well during rehearsals. At a later stage the counting can be substituted by physical cues as will be discussed under the following subheading.

4.9.2 Physical cues

Beginning the duet is possibly the most difficult aspect of timing because the first combined note needs to be perfectly synchronised. There are different ways of cueing the beginning of a piece. Softly counting out a full bar before beginning is only permissible for inexperienced beginner duettists. For more experienced duettists an inconspicuous way of cueing is preferable. Van Breda (1995:16), Weekly and Arganbright (1996:20) and Street (2001: 17) suggest that the leader uses a small wrist movement to indicate the beginning. This action includes an up-movement for the upbeat as well as a down-movement on the first beat with the fingers staying close to the keys. The same kind of movement can also be done by a finger while resting the hands on the keyboard. Alternatively the secondo player can conduct an introductory bar with a small finger movement. This movement will be invisible to the audience. Another option is to use an upper-body movement combined with a breath on the upbeat. Phrases, restarts after a rest as well as tempo fluctuations should be cued with similar

movements. The other player can watch the gestures or even look at the reflection of the hand in the lid above the keyboard.

It is important that all these cues are done in the correct tempo. The cue size and intensity will also imply the dynamic level of the first note. A subtle movement suggests *piano* and a more pertinent movement *forte*.

4.9.3 Listening

Sensitive listening is of utmost importance to synchronisation. Each player has to be aware of, and adapt to the other. The accompanying player should listen to interpretative nuances in the melody, for example, *rubati*, agogic accents and tempo and attempt to do the same. During performances listening is imperative because it is natural to sometimes alter the interpretation subtly. This can only occur when the players know each other well. For beginner duet pianists it is therefore advisable to rather play exactly as rehearsed.

4.9.4 Finger action and attack

The manner in which a note is played has an effect on timing. Every player has an individual style of playing. If playing styles differ greatly it could be difficult to begin notes precisely together; for instance a smaller finger action will generally produce sound fractionally earlier than a bigger finger movement. Different arm movements can also impact negatively on synchronisation. To rectify such problems difference in finger or arm movements should be observed and discussed so that players can adapt to each other.

4.9.5 Articulation

Synchronisation implies a fine interplay between the two players. The same kind of movement should be used for the different kinds of articulation so that the effect created by the players is exactly the same. Some pupils produce *legato* that is actually an *über-legato* because keys are released only after the next key has been struck. This can result in an

unclean melody line. Clean finger work for both players is essential to get good synchronisation. Releases of notes, slurs and phrases should ideally be played with corresponding movements. Preference for certain movements (for example finger or arm movements) have to be discussed. *Staccato* played with an arm movement is often used for slower passages whereas a hand *staccato* is used in light and fast passages.

Players should endeavour to end phrases with similar movements. It sounds and looks good when both players lift the hands and arms in the same way. Slurred notes also have to end in exactly the same manner, be it by lifting the wrist or just the finger. Not only should the movement used be the same, but detached notes, some being *staccato* and others only *non-legato*, should be of exactly the same length. A useful way to practise corresponding articulation is for one partner to play a pattern with a certain articulation and have the other player echo it. If the perfect phrase ending or length of *staccato* is difficult to obtain, the teacher can indicate the exact length of the note in the score.

4.9.6 Tempo

The slower the tempo of a piece the more difficult it is to synchronise well. Long note values are easily cut short and timing can therefore be compromised. To synchronise slow unison parts, bigger gestures can be useful. Beats can be sub-divided and counted out loud during the initial combined rehearsals. Metronome practice can also prove beneficial.

Fast passages should be practised carefully so that no slowing down or acceleration occurs. It is practically impossible to maintain good timing if the tempo is inconsistent.

The leader should conduct every change in tempo with a movement of the wrist. This can be rehearsed by letting the team play chord progressions together, with one of them indicating the tempo with a wrist movement. The leading role can be alternated in such exercises.

4.9.7 Rests and *fermatas*

The lengths of rests have to be very precise and consistent to ascertain good timing. If one player shortens or lengthens rests even fractionally it will result in uneven playing. The exact length of *fermatas* or other pauses should be discussed during rehearsals. When working with beginners it is advisable to establish how many counts a *fermata* should last.

4.10 Use of the pedal

The handling of the pedal has a big effect on any piano performance. In duet performance the pedal has to be used with even more care than in solo work because four hands are involved. The player who pedals has to have an exact knowledge of both parts so that the finer detail is kept in mind while doing so.

4.10.1 The right pedal

Use of the right pedal should enhance the sound colour, sound quality, articulation, dynamic level and legato line as well as provide overtones. If the pedal is used sparingly the performance may lose warmth of tone and have too little legato. On the other hand overusage of the pedal can create too much volume and loss of finer nuances.

Kwak (1995:31) and Weekley & Arganbright (1996:8) recommend less pedalling or more frequent pedal-changes in duet playing in comparison to solo work. Because there are four parts, too much pedalling can easily result in loss of clarity. It is crucial that the pedal is lifted fully so that all notes are dampened completely.

Additionally the speed of the pedal change has an impact on the phrasing. Slow foot movement can interrupt the legato line but and if it is too fast the clarity of the melodic line may be compromised. Players should be reminded to operate the pedal softly as it is disturbing to hear the pedal change. Weekley & Arganbright (1996:8) actually advise the players to use their own discretion while pedalling and to consider any markings carefully.

Peddalling should be practised during combined rehearsals. One player could play detached chords or scale degrees in strict time while the partner pedals to obtain the effect of a legato line. Parts of the melody may also be played separately while the pedal is added. To facilitate pedalling, counting and verbal instructions can be combined, for example *one, two, three, pedal, up-down, two, three, pedal,....* on a quadruple beat. Players with a well developed pedal technique can put half-pedal to use very effectively in duet playing to achieve clarity.

In solo performance the pianist is in control of the pedal. In duet playing there are two pianists who can handle the pedal. Pedal indications can either be printed under the primo part, the secondo part or under both. Sometimes no pedal indications are notated even when it could be necessary. The position of these indications however does not suggest that a certain player has to operate the pedal. There is divided opinion on which player should pedal.

Van Breda (1995:16) and Weekley & Arganbright (1996:8) believe that the phrasing of the melodic line, rather than the harmony, determines pedal changes. Therefore the primo player, who generally has the melodic line, should pedal. Pedalling can be adapted while listening carefully to the harmonic changes of the secondo player.

In comparison Ganzer & Kusche (1954:30), Lubin (1970:187), Ferguson (1995:27) and Pridonoff (2007:62) believe that pedal changes are rather dictated by the harmony. They prefer the secondo player, who plays the harmonic foundation, to pedal. He is also seated in a better position to pedal with the right foot situated near the pedal.

Even though Weekley & Arganbright (1996:8) and Ferguson (1995:27) are adamant that sharing of pedalling responsibilities during the piece will create confusion there are players and authors who advocate this. The American duet team Markham and Broadway alternate pedalling duties during and between pieces (Uszler 1996:3). Kwak (1995:44) and Leung (2004:8) share this approach and suggest experimenting with sharing the pedal. The primo player can pedal when he has significant movement that needs clean pedal control or the secondo player is resting.

Ganzer & Kusche (1954:29) and Roos (1989:41) share the final view that the more musical of the two players should pedal. This is rather controversial because musicality cannot be judged

objectively. Such a choice also differentiates between the two players and chapter 3.2.4 dealing with choice of parts, states that players should know that both are of equal importance to the ensemble.

Beginner duet repertoire rarely needs extensive pedal use but, should it be used, the researcher believes the secondo player to be the best choice at this stage. Whichever choice is made, it is essential that the player assigned to pedal should be familiar with both parts.

4.10.2 The left pedal

The left pedal is controlled by the secondo player and may be used not only for soft playing but also for creating certain effects. It is necessary to still produce enough volume while using the left pedal so that players can hear each other and create good ensemble. The use of this pedal is not recommended for beginner duet players.

4.11 Conclusion

Overall, it is important to remember that a good technique is fundamental in creating and conveying musicality. In duet playing special attention should be given to the technical aspects that are different from solo playing. The hand and arm position should be such that both players have sufficient space to move freely. Fingering should preferably be adjusted to avoid crossing of the partners' fingers and entanglement. It is important that a duet sounds as if one pianist, not two, is playing. Therefore careful attention should be given to correct rhythm, timing and balanced dynamic levels. It is essential that the balance between the four hands is well distributed and the pedal is used only to enhance the music. Careful listening and adapting to each other should lead to well-balanced synchronicity, expanded pianistic abilities as well as a positive experience of ensemble playing.

CHAPTER 5

DEVisING A SYSTEM FOR THE CLASSIFICATION AND GRADING OF BEGINNER PIANO DUETS

5.1 Introduction

The vast amount of piano duet repertoire includes original compositions, transcriptions and arrangements. It was found that beginner piano duets are not graded on different levels nor classified according to technical proficiency. Beginner duet albums also do not offer grading guidelines and the level of pieces often differs greatly in one book. The two duet repertoire lists, *Piano Duet Repertoire* by Cameron McGraw (1981) and *Handbuch der Klavierliteratur zu vier Händen* by Klaus Börner (2005) are not helpful in the specific grading of beginner duets. Both repertoire lists have “easy” levels which include titles up to approximately grade 5 levels. Even though easier duets are grouped together, it is difficult to distinguish between the various levels of this section of the repertoire.

It became apparent that a reference system where beginner compositions are listed according to proficiency levels could be useful. An original duet classification and grading system was devised after establishing the systematic succession and continuity in which new technical skills are acquired by the beginner pianist. Consequently a structured syllabus for beginner duets was formulated.

A four-step procedure was used to devise the suggested syllabus:

- Six beginner piano methods were analysed to establish grading criteria
- Using these criteria a new system for the classification and grading of beginner duets was formulated
- An existing piano duet curriculum and the duet repertoire lists of four music examination boards were examined with the purpose of finding repertoire and to determine the manner in which pieces were graded

- The available sheet music was sourced and graded.

5.2 Analysis of beginner piano methods

The purpose of the analysis was to ascertain the chronological succession in which novel musical concepts are introduced to the beginner pianist of a young age. In the process of formulating the grading system five American and one British piano beginner methods were analysed. The American methods include John W. Schaum's *Piano Course*, John Thompson's *Easiest Piano Course*, *Bastien Piano Basics* by James and Jane Smisor Bastien, the *Piano Adventures* series by Nancy and Randall Faber as well as *Alfred's Basic Piano Lesson Books*. The *Ministeps to Music* series by Edna Mae Burnam is the only British method analysed in this study.

Author-composed pedagogical pieces, arrangements of nursery rhymes, folk songs and orchestral works as well as original piano repertoire from various style periods are incorporated in these publications. All the methods, with the exception of the Schaum course, include a few accompaniments to be played by the teacher. The musical concepts introduced in each publication will be listed according to keys, technical proficiency, use of the keyboard range, time signatures, note values, texture, interpretative score indications, phrasing and articulation.

5.2.1 John W. Schaum's Piano Course

First published in 1945, this course is still in use. The nine books are graded from Pre-A to H. The first five books utilise author composed pieces or arrangements of folk songs and classical works. Well-known compositions by classical composers are included in the last four books. The analysis will only extend to Book G which is estimated to be on a grade five level. Book H is of a more advanced level and therefore not relevant to this study.

Book Pre-A

In this preparatory book the key of C major is used, whereafter G and F major are introduced. The key signatures and accidentals are implemented. This series uses the middle-C approach

where middle-C (C4) is played by both thumbs. At first three fingers in each hand are used with the remaining fingers added systematically. The first two pieces require only one hand per piece. Hands alternate or play together in all the other pieces. Hand shifts, crossing the left hand over the right and playing of double seconds and thirds are incorporated. The note range is between C3 and C5 with the inclusion of one ledger line between the staves. Time signatures 2/4, 3/4 and 4/4 are used. Note values include semibreves, minims, crotchets and quavers. Semibreve, minim and crotchet rests as well as tied notes are also incorporated. The phrase and octave-lower score indication are sometimes included.

Book A

In addition to the three keys used in Book Pre-A the new keys of D, A and B-flat major are introduced. The right hand continues in the C4-position, but the left hand shifts one octave lower with hands in the parallel-C position. Hands play together with hand extensions of a sixth. Short scale patterns and hand crossings are incorporated. Broken chord and double note accompaniment patterns are used frequently in the left hand as preparation for triad and chord playing. As in the previous book, simple time signatures are employed, but now often including upbeats. The dotted crotchet note is the only newly introduced note value. Homophonic texture is prevalent with the melody constantly allotted to the right hand. Elementary dynamic, tempo and interpretative indications are introduced and metronome suggestions are supplied throughout. Some pieces contain two-note slurs and *staccatos*.

Book B

The keys of E-flat and E major are added. Minor tonalities are introduced for the first time in this series with the inclusion of A and D minor. Increased technique demands alternating melodic and accompanying roles between the hands, crossing hands, playing triads in all positions, extending the hand up to an octave, as well as incorporating short chromatic and double third passages. The pupil is required to read both hands in both clefs and the range between hands is extended considerably. Compound duple time (6/8), syncopated rhythms, basic use of the right pedal and the octave-higher score indication are introduced. Varied articulation between the two hands is possible.

Book C

Following the systematic introduction of basic technique in the first three books, the consecutive books continue to develop these abilities and systematically introduce more

advanced skills. Book C introduces the new keys of A-flat major, E and G minor. Triads are to be played simultaneously in both hands. Although the texture is still homophonic the melody is often allocated to the left hand in melodic Studies for the left hand (accompaniment in the right hand). Alberti bass accompaniment is also included. Additional score indications taught are accents, *sforzati*, *tenuto* and the *a tempo* sign. Ornamentation is introduced for the first time in this series with the *acciaccatura*, trill, turn and arpeggiated (rolled) chords. To assist the pupil with easier reading, ornaments are fully notated in. Use of the left pedal is included in some pieces.

Book D

From Book D onward increasingly more advanced pieces that reinforce technical fluency are prevalent. Polytonality, chromatic scales, compositions for the left hand only, three-stave reading and the two octaves-higher score indication are introduced.

Book E

More advanced concepts introduced in this book include the whole-tone scale and the playing of an accompaniment part in combination with a solo part. The pupil is expected to page-turn during a piece. Technical skills such as playing fast semiquaver passages and *arpeggi* with a range wider than one octave are added. The range of ornaments that were introduced in book C is extended by *tremoli*, *glissandi* and mordents. From this book onward ornaments are not notated fully as is the case in books C and D, but only indicated by the sign.

Book F

Changes of key signature during a piece as well as the double-sharp and double-flat accidentals are presented. More advanced technical skills include double octave passages and more complex independent melodic playing with one hand. Simple polyrhythm, 3/8 and 9/8 time signatures, double dotted note values and quintuplets augment the rhythmic concepts used in the previous books. The use of *rubato* is required.

Book G

The final book of this series includes a substantial number of reasonably advanced pieces. The key of D-flat major, sections or works without bar lines, Latin American rhythms, double note stems and *appoggiaturas* are incorporated.

5.2.2 John Thompson's Easiest Piano Course

This popular piano course, first published in 1955, includes seven books which are referred to as parts. The first three parts include author composed pieces whereafter arrangements of well-known works from the standard classical repertoire are used.

Part 1

The first four pieces are written for thumbs only, as the note values are introduced with only one note value prevalent throughout the piece. C major is used throughout the book and the hands remain in the C4-position exclusively. At first hands play separately but playing together is introduced further on. 2/4, 3/4 and 4/4 time is utilized. The semibreve, minim, crotchet and dotted minim note values, rests and tied notes are introduced between F3 and G4.

Part 2

The key signatures and accidentals of G and F major are introduced. Hands play together with stretches of a sixth, shifts up to one octave, crossing the left hand over the right hand, double seconds and thirds, triads and parallel octaves included. Reading both parts in the treble clef is contained in some of the pieces. The pupil is familiarised with the pitches between C3 and G5, including one ledger line between the staves. The quaver note, *fermata*, accent and octave-higher indication are taught.

Part 3

D, A, B-flat and E-flat major keys are presented in this book. Pieces implement short chromatic passages, syncopated rhythms, triads and broken chords in all positions, as well as stretches between a sixth and an octave. The bass range is extended to G2 and E4. Compound duple time (6/8) is incorporated. The beginner pianist is exposed to interpretation for the first time through elementary dynamic and tempo indications. The repeat sign, first and second time bars, slurs and *staccato* articulation may be included.

Part 4

The keys of E, B, A-flat, D-flat and G-flat major are introduced. Independence of hands is encouraged by regularly alternating melodic and accompanying roles. Technical requirements include the substitution of fingers on repeated notes, the extended hand position and the use of the right pedal. All the pitches on the staves are used, including two ledger lines added

between the staves. The dotted crotchet note, a wider range of dynamic and interpretative indications and the *dal segno* symbol are presented.

Part 5

A, G, C minor and key changes are introduced in this book. Pieces include cross-notation on both clefs. Use of the right pedal to develop *legato*-pedalling is presented. Chromatic passages, scales and the Tango dance rhythm are included in some pieces. The note range is expanded to C2 and C6. Ledger lines above the treble or below the bass staves are introduced. The semiquaver note and *appoggiatura* are added.

Part 6

An interesting selection of dance rhythms such as the Boogie-Woogie, Minuet and Habanera are now included. New features include Alberti bass and broken chord accompaniment figures, *alla breve* time, triplets, the dotted quaver and the trill.

Parts 7 and 8

Thompson includes an ample amount of reasonably advanced pieces to develop and hone acquired skills. The emphasis seems to be on lyrical playing and note figurations encompassing varied articulation. Basic Etudes are included to improve several technical aspects.

5.2.3 Ministeps to Music

Edna Mae Burnam initially published this six part course in 1959. The method is divided into what Burnam terms “phases”. This method is available under the title *Step by Step* when published in America. Original compositions or arrangements of folk songs are used in this piano course.

Phase 1

Similar to Thompson’s Easiest Piano Course the C4-hand position is used exclusively throughout the first book. Only thumbs are used in the beginning whereafter the other fingers are incorporated systematically. The beginner may be required to play separately and together. Pitches between F3 and G4 are introduced. The time signatures of 2/4, 3/4 and 4/4, the semibreve, minim, crotchet and dotted minim note values and rests, and tied notes are

presented. Three or four author composed pieces are offered at the introduction of every new pitch or concept.

Phase 2

Fluency and finger dexterity seem to be the goal in this phase. The key signatures and accidentals of F and G major as well as the natural sign are introduced. Hands initially stay in the C4-position. Hands are required to play together, often combining *legato* and *non-legato* articulation. Hand shifts, stretching a sixth, crossing the left hand over the right, double seconds and thirds played by single hands, short chromatic patterns and broken chord figures are incorporated. The range is extended to C3 and C5 and the *da capo* indication is introduced.

Phase 3

D major is the only new key used in this phase and pieces include key changes. Technical requirements incorporate double fourths and fifths, four-part chords in two hands, triads, passing the second finger over the thumb, shifting the hands further than an octave, stretching an octave and finger changes on repeated notes. The range is expanded to F5 and G2 with the inclusion of ledger lines between the staves. The up-beat (*anacrusis*) is introduced. Score indications include the repeat sign, *fermata*, accent as well as the first and second time bars. Pieces can contain dynamic indications ranging from *pianissimo* to *fortissimo*, *crescendi*, *diminuendi* and *ritardandi*. *Staccato* articulation may be included.

Phase 4

This phase concentrates on musical interpretation with tempo indications, phrasing and articulation prevalent. B-flat major is introduced. The melody is sometimes allotted to the left hand with the right hand playing the accompaniment. The range is extended to C6 and C2 by the use of ledger lines. The triplet, *dal segno* symbol, slurs and the *marcato* score indication are used.

Phase 5

The keys of A and E-flat major are introduced. Extended scale passages, frequent hand position shifts, passages requiring finger dexterity and pedalling are incorporated. The range is extended with the use of up to five ledger lines under and above each staff. Hands are required to play in opposite registers. Rhythmic concepts include compound duple time, the

dotted crotchet and the semiquaver. The octave-higher as well as the octave-lower signs are introduced. Contrasting *legato-staccato* articulation is sometimes required.

Phase 6

C-sharp and C-flat major are finally introduced. The last phase of the *Ministeps to Music* series necessitates more advanced technical skills such as chromatic scale passages, finger *staccato* on repetitive notes, reading on three staves as well as playing a melody with the right hand with the left hand crossing over for the accompaniment. The dotted quaver, ledger lines to extend the range to C1 and C7 as well as ornamentation such as the *acciaccatura*, arpeggiated chords, trill and turn are introduced.

5.2.4 Bastien Piano Basics

This method, written by James and Jane Smisor Bastien, was published in 1985. The pieces are original compositions by the authors. There are five levels in this series. Each level consists of four books: Piano book, Theory book, Performance book and Technic book. Only the Piano books were used for this analysis.

Primer level

The beginner is introduced to the piano by playing on the black keys with the three middle fingers. Initially note values only are printed in an ascending and descending order. Numbers are notated in the note values to indicate which keys are to be played. White keys are introduced in the same manner but with the letter names printed in the note values. The hands are placed in the parallel C4-hand position. As soon as the stave is introduced, hands play separately and together with double seconds, thirds and fifths, and shifts in hand position included. The accidentals of G and F major and pitches between G2 and D5 are introduced. Pieces in 2/4, 3/4 and 4/4 time incorporate semibreves, minims, crotchets, dotted crotchets and quavers. The repeat sign, phrasing, *piano*, *forte* and *staccato* are presented.

Level 1

The key signatures of F and G major as well as the natural sign are introduced. The melody is mostly played by the right hand with triad accompaniment played by the left hand, but sometimes these functions are alternated. The range is still between G2 and D5, but D4

notated on a ledger line is included. Novel rhythmic concepts include upbeat, the quaver rest, dotted crotchets and tied notes. Rhythmic pedalling can be required. Tempo indications, the accent, *mezzo piano*, *mezzo forte*, as well as the octave-higher and octave-lower indications are introduced.

Level 2

D, A and E major are utilised. Scale passages, interval stretches of sixths and sevenths, triads in different positions and finger substitution on repeated notes are taught. The range is expanded to C2 and G5. 6/8 and common time, the first and second bar endings, as well as the *fermata* sign are included.

Level 3

The keys of A and D minor, D-flat, A-flat and E-flat major are implemented in this order. Chromatic scale passages, hand crossings, the waltz rhythm, syncopated rhythms and Alberti bass are featured. *Alla breve* time and the triplet are introduced. The pupil is exposed to numerous new dynamic and score indications including the *crescendo*, *diminuendo*, *fortissimo*, *pianissimo*, *da capo*, *Fine* and *Coda* signs.

Level 4

In the final level of this series G-flat, B-flat and B major and E minor, playing scales in parallel motion, *legato*-pedalling, semiquavers, dotted quavers, the *dal segno* symbol and the *acciaccatura* are introduced.

5.2.5 Piano Adventures: A Basic Piano Method

The *Piano Adventures* method, written by the Americans Nancy and Randall Faber, was published in 1994. The course consists of eight books, arranged in levels. Each level consists of a Lesson book, Theory book, Performance book as well as a Technique and Artistry book. The Lesson books were used for this analysis. The first four levels include original pieces by the authors and adaptations of folk melodies and classical works. In the remaining levels well-known classical compositions as well as arrangements are incorporated.

Primer level

Similar to the Bastien method the three middle fingers of each hand initially only play on black keys. Thereafter the hands move into the C4-position. The stave is not used until the middle of the book. Only note values are used with the fingerings printed above. When the grand stave is eventually introduced all five fingers are incorporated and hands play together. Double thirds and fifths in each hand, as well as left hand shifts in the range of an octave are incorporated. The note reading range is between C3 and G4. Simple time is used. Semibreves, minims, crotchets and dotted minims, tied notes as well as the crotchet rest are utilised. The repeat sign, *forte*, *mezzo forte* and *piano* are introduced.

Level 1

C major is mostly used but F-sharp and B-flat as accidentals do occur. Technical skills introduced are crossing over of hands, double seconds and fourths, triads, shifting the hand position and playing in parallel octaves. *Staccato* and *legato* articulation is required simultaneously. Pitches between G3 and G5 are employed. Semibreves, minim rests, the accent, *mezzo piano*, *ritardando*, the octave-lower score indication and phrasing are included.

Level 2A

The natural sign is added to the other accidentals as introduced in Level 1. Technical requirements include playing chromatic passages, passing the thumb under the third finger, simultaneously reading both hands in the treble clef, pedalling, alternating melodic and accompanying roles between the hands and reading two ledger lines above the bass stave. The quaver note and syncopated rhythms are introduced. Dynamic score indications include *crescendo* and *diminuendi*. Other score indications introduced are the *fermata*, the two-octaves-higher symbol and tempo markings.

Level 2B

The key signatures of G and F major are introduced in addition to the use of accidentals. A stretch of a sixth, double sixths, triads in inversions and full scale passages are incorporated. The range is extended to G3 and F6 including two ledger lines under and three above the treble stave. The dotted crotchet, quaver rest and Waltz rhythms are new rhythmic concepts. The *pianissimo* dynamic indication, as well as the first and second endings is included.

Level 3A

From this level onward fewer new concepts are added although more pieces are included to entrench acquired skills. The key of D major is introduced. Playing bass clef notes with the right hand, stretching up to an octave and frequent shifts in hand position during pieces are required. Pieces are also written in *alla breve*, 3/8 and 6/8 time. The triplet is now added and the *fortissimo* indication is used.

Level 3B

A minor is introduced. Broken chord passages are utilised in both the melody and accompaniment. Alberti bass style accompaniment is included. The note range is extended as low as G1. Reading passages without bar lines (presented in the form of *cadenzas*) is required. Semiquaver notes and rests, dotted quavers, the *acciaccatura* and *tremolo* are presented.

Level 4

The keys of A and E major and D minor are introduced in this level. A wider range of Italian tempo indications, the *sforzando* sign, Rag rhythms and the trill are included.

Level 5

In the last level of this method the keys of B-flat, E-flat major and C minor are introduced. Rhythmic elements prevalent in pieces include 12/8 time, Blues and Swing rhythms as well as changing time signatures. Silent finger substitution, arpeggios, arpeggiated chords are new technical skills introduced in pieces that utilise a wide range of the keyboard. The *dal segno* symbol is added.

5.2.6 Alfred's Basic Piano Lesson Books

There are nine different beginner series available in the *Alfred's Basic Piano Library*. The main series, used in this analysis, is the *Alfred's Basic* course, consisting of seven books co-written by Willard Palmer, Morton Manius and Amanda Vick Lethco. Pieces in this course are either original compositions or adaptations of folk or classical melodies. Similar to the *Bastien Piano Basics* course the books are graded in levels. The third edition, published in 1999, was used for this analysis.

Level 1A

This method also follows the black key approach but incorporates all five fingers straight away. Note values are not notated on the staves but in an ascending or descending order with finger numbers or letter names added. When the staves are eventually introduced the hands are placed in the parallel C4-position. The accidentals of C-sharp and B-flat are implemented sporadically. Double seconds, thirds, fourths and fifths as well as hand shifts are included. Hands play together in a range between G2 and G5. Simple time is used, sometimes incorporating upbeats. The semibreve, minim and crotchet notes and rests, the dotted crotchet note, *forte*, *piano*, *crescendo* and *diminuendo* dynamic indications, the repeat sign, phrasing and *staccato* articulation are introduced.

Level 1B

The key signature of G major and accidentals in conjunction with different pitches are incorporated. Hands are on the C4 or the parallel positions on C. Pieces sometimes contain chromatic passages. The quaver note and rest are introduced. Pedalling, the *fermata*, the first and second time bars and the octave lower sign are featured. Tempo indications are included.

Level 2

The key of D major is added. Technical skills include finger substitution on repeated notes, crossing the second or third finger over the thumb, scale passages, consecutive double sixths in one hand, double sevenths and octaves, triads, primary chords, as well as broken chords. The note range includes pitches between C2 and G5. Two ledger lines between the staves are used. The right hand can play notes notated in the bass clef. Note values like the dotted minim and crotchet are used and syncopated rhythms are added. The melody is played by the right hand with the left hand playing a chord or broken chord accompaniment. A wider dynamic range is featured.

Level 3

F major, A and D minor are introduced. Pieces include one octave diatonic and chromatic scale passages. Such passages are either played by one hand at a time with accompaniment from the other hand, or in contrary motion. The 3/8 and 6/8 time signatures are introduced.

Level 4

B-flat major, E and G minor are utilised. Pieces include major and minor scale passages played in parallel motion. Triads and seventh chords in all inversions are played in all familiar keys. Arpeggiated chords and the substitution of fingers on repeated notes are incorporated. New note values include the semiquaver, dotted quaver and the triplet. Polyphonic playing is presented.

Level 5

New keys added are A Major, B and C minor. Arpeggio passages are included. Ornamentation is introduced with the *appoggiatura*, *acciaccatura*, trill and mordent.

Level 6

In the final level E and A-flat major, F-sharp and C-sharp minor are presented. Diminished as well as augmented triads are incorporated. The demisemiquaver and dotted semiquaver note as well as *legato* pedalling are finally introduced.

5.3 The formulation of a classification and grading system

The sequence of methodically introducing new skills as deduced from analysing the beginner methods was used as the basis for developing an original duet grading system. To develop such a system the following criteria were used:

- key
- technical complexity
- use of keyboard range
- time signature
- note values
- texture
- dynamics and interpretation
- phrasing and articulation
- tempo
- level of partner participation
- length

The duet grading system consists of eight levels. Level 1 is suitable for the true beginner with consecutive levels becoming progressively more complicated. New technical demands are gradually integrated as the pupil's capabilities develop. The length of pieces for the first four levels is specified by the number of measures per player rather than by pages. This is due to the fact that the spacing between staves and the size of notation varies considerably in duets of these levels. The length of compositions included in the last four levels is specified by pages. At these levels the pupils are familiar with a more compact notation, which makes the specification in measures unnecessary.

When using the grading system it can be accepted that requirements from previous levels are relevant in the next, as each level, except level 1, builds on already acquired skills. Piano methods and duet examination grades of a comparable level are included in each level. Each level is firstly explained in detail and then presented in tabular format at the end of the chapter on pages 98 to 101.

5.3.1 Grading system level 1

Duets included in this level are very simple so that the pupil who has been playing for a very short period of time only can experience the joy of ensemble playing. Pieces are in C major with the hands of the primo player in the C4-position. Playing with separate hands in the confines of five-finger patterns, but with the possible inclusion of a few double notes will be required.

The primo player should be familiar with pitches between F3 and G4, but can occasionally be instructed to play an octave higher when playing together with the partner. The range for the secondo player is between F2 and G3 which means that this player would have to be the teacher or a pupil of a slightly more advanced level. The partners play with the inner hands far apart, leaving enough space for free arm movement.

Duets in simple time incorporate semibreves, minims, crotchets, dotted minim note values and various rests. Upbeats of a single beat can occur. A homophonic texture is preferable with the melody allocated to the primo part and an elementary accompaniment to the secondo part. The accompaniment figures are usually static and chord-like so that they do not interfere with

the melody and rhythmic stability of the primo player. Joint entries and endings by both partners are recommended.

Limited dynamic indications such as *forte* and *piano* can be included. The pieces should only incorporate *legato* articulation with no phrasing indicated. A moderate tempo is recommended.

Only short pieces are suitable as novice pianists generally are not accustomed to long pieces. Eight to 12 measures for each player are adequate. It is advisable that the two parts are printed on facing pages because beginners are not yet familiar with reading skipping staves.

Duets included in this level require skills introduced in Thompson's EPC 1, Ministeps 1, Piano Adventures Primer and Level 1, and Alfred's Level 1B.

5.3.2 Grading system level 2

The keys of F and G major are added in this level and pieces include either accidentals or key signatures. Although the primo player still mostly plays in the C4-position, the F- or G-position as well as the C4 parallel position is used.

Playing with hands together is required throughout. The duets require more advanced technical skills like double notes up to a fifth with one hand, extending the hand to a sixth and shifting the hand position an octave up or down. The range of the primo part is widened to include pitches between C3 and D5, and the secondo part between F2 and C5. As in level 1 the primo player could be instructed to play an octave higher and the secondo part allocated to a more advanced player.

The quaver and tied notes are added to rhythmic notation and the *fermata* sign included. As in level 1 homophonic texture is still prevalent with the accompaniment melodious or chord-like. *Moderato* and *allegro* tempo indications are relevant. The pieces should not exceed 16 measures in length.

Pupils who have studied *Schaum Pre-A*, *Thompon's EPC 2*, *Ministeps 2*, *Bastien Primer Level*, *Piano Adventures Levels 2A* and *2B* and *Alfred's Level 1A* should be able to play duets included in this level.

5.3.3 Grading system level 3

Knowledge of the keys of C, G and F major is required. Hands are positioned in the parallel position of any of the implemented keys.

This level requires hand position shifts for one hand at a time. Shifts include jumps up to an octave, stretches of a sixth, and moving the hands one tone higher or lower. Hand positions now include overlapping thumbs. Pieces include scale-like passages where one or two fingers are passed over the thumb. Double notes up to a fifth played by single hands as well as parallel octaves between the two hands are evident.

Players should be able to read between F2 and G5 but can be instructed to play an octave higher as in levels 1 and 2. Therefore the audible range of the primo part is extended to a range between C3 and C6 and that of the secondo to F2 and E4.

Simple time is generally used, but compound duple time may be incorporated with the inclusion of dotted crotchets. The first dynamic indications, including *mezzo piano* and *mezzo forte* as well as accents are introduced at this level. Slurred notes and *staccato* articulation are added.

Both partners play together most of the time although staggered entries and bars of rests are prevalent. The melody is allocated to either the primo or the secondo part, or partially divided between the two. The piece should not exceed 24 notated measures per player, but may include repetition and *Da Capo's*.

Concepts mastered in *Schaum A*, *Thompon's EPC 3*, *Ministeps 3*, *Bastien Primer Level*, *Piano Adventures Levels 3A* and *Alfred's Level 2* are required. Some of the duets in the syllabus of the *Unisa Piano Duet Pre Grade 1* examination are included in this level.

5.3.4 Grading system level 4

The key of A minor is added. The hands are now mostly in parallel position. Pieces include scale passages requiring passing the thumb under, one hand at a time, as well as double octaves, double thirds, fifths and triads for one hand. In the first three levels the accompaniment, usually in the left hand, supplies only the harmonic basis, but from here onward more interesting melodic and harmonic textures are introduced.

As in level 3 simple time as well as compound duple time is prevalent, but up-beats are included. A homophonic texture is maintained but the melody alternates between the primo and secondo parts.

Interpretative indications such as *crescendi*, *diminuendi*, *ritardandi* and pauses are given. Pupils are required to use *legato* and *staccato* articulation simultaneously between the hands. Pieces may include first and second time bars. Tempo indications include *moderato*, *andante* and *allegro*.

Both players participate most of the time. However, full bar rests as well as staggered phrase entries and endings are possible. The hands of partners can be in close proximity. The length of the pieces can now extend to 40 measures per player.

Schaum B, *Thompon's EPC 3*, *Ministeps 4*, *Bastien Level 1*, *Piano Adventures Levels 3B* and *Alfred's Level 3* introduce the skills needed for level 4 duets. The standard of these works all correlate with compositions included in the *Unisa* and *Trinity Piano Duet Grade 1* as well as the *Guildhall Piano Duet First Recital* examination syllabi.

5.3.5 Grading system level 5

Major and minor keys with up to two flats or sharps are common with changes of key signature possible during a piece. Pieces may contain diatonic and chromatic scale passages, triads, double notes, as well as unison playing between the partners. One player can play in the range of two octaves.

From this level onward both parts are harmonically and rhythmically more complex. Use of the right pedal is required. Rhythmic concepts that should be mastered at this level include simple triple time with quaver beats, *alla breve* time, semiquavers and elementary syncopation. Jazz orientated repertoire makes use of asymmetric time signatures such as 5/4.

The texture of the works remains mainly homophonic, but polyphonic voice playing is sometimes evident with the melody and accompaniment alternating between the primo and secondo parts. The melodic line may require more finger dexterity. Subdivision of the beats and more intricate rhythmic diversity is common in the accompanying part.

Expressivity is encouraged by including a wider variety of dynamic levels and gradual tempo changes. Phrasing can vary between the parts. Intricate voice-leading (melody may pass from one part to another in a phrase) is sometimes required.

Tempi vary between slow and fast. Pupils need to be familiar with ornamentation such as mordents and *acciaccaturas*. The length of pieces should be one to two pages per player.

Schaum C, *Thompon's EPC 4*, *Ministeps 5*, *Bastien Level 2*, *Piano Adventures Levels 4* and *Alfred's Level 4* introduce skills that are relevant for repertoire in this level. Pupils who wish to play *Unisa* and *Trinity Piano Duet Grade 2* or the *Guildhall Piano Duet First Recital* examinations should be able to master works included in this level.

5.3.6 Grading system level 6

Pieces in major and minor keys with up to three sharps or flats are included. Repertoire on this level demands the ability to cope with shifts, big jumps or stretches in hand position, fluent broken chord passages and passages in contrary motion. Double octave movement in the left hand of the secondo player and double notes played against sustained notes in the same hand may be required.

The notation of both parts incorporates upper and lower ledger lines. Simple and compound time signatures are in use and may change during a piece. Triplets may occur. Fluency in accompaniment passages such as Alberti bass or semi quaver passages is encouraged.

A wide range of interpretative and tempo indications are included. *Appoggiaturas* and trills are added to the ornaments already introduced in level 5. Melody and accompaniment roles may alternate between parts with both parts of equal musical importance. The hands of the players can be in close proximity, with the possibility of overlapping or crossing over. The length of a composition can be increased to three pages per player.

Compositions included in level 6 concur with skills taught in *Schaum D*, *Thompon's EPC 5*, *Ministeps 6*, *Bastien Level 3*, *Piano Adventures Levels 4* and *Alfred's Level 5*. Pieces found in the *Unisa* and *Trinity Piano Duet Grade 3* or the *Guildhall Piano Duet First Recital* examination syllabi are of the same standard as this level.

5.3.7 Grading system level 7

In addition to the keys presented in the previous levels pieces of this level include E major, A-flat major, C-sharp minor and F minor. Double third movement in the respective hands, four-part chords, scale and arpeggio passages are introduced.

Pieces are written in simple and compound time and incorporate all note values up to semi quavers. Irregular time signatures may occur. Independence of hands is the norm as each player should be able to play melodic and accompanying parts simultaneously.

Subtle differences in dynamic levels as well as varying tempi during a piece may be required. Ornamentation is augmented by incorporation of the turn. Pieces are longer from this level onwards and three to four pages per part are common.

After studying *Schaum E*, *Thompon's EPC 6*, *Bastien Level 4*, *Piano Adventures Levels 5* and *Alfred's Level 6* the pupil should be able to master repertoire in this level. Repertoire from the *Unisa* and *Trinity Piano Duet Grade 4*, *ABRSM Ensemble Primary* or the *Guildhall Piano Duet Intermediate* examination syllabi generally include concepts introduced in this level.

5.3.8 Grading system level 8

In the final level major and minor keys with up to five sharps and flats are in use. The compositions are technically more challenging with the primo and secondo parts often playing facile passages in unison. The entire range of the piano is available making the overall product more interesting.

As in level 7 pupils should have a good understanding of all time signatures but with the inclusion of quintuplets. Pieces require advanced musical interpretation such as *rubato* and control of tone colour which adds to the musical interest. At this level works can be as long as six pages per part.

The concepts mastered after studying *Schaum F* and *G* as well as *Thompon's EPC 7* and *8* are incorporated in works included in this level. Compositions are also on the same standard as repertoire from the *Unisa* and *Trinity Piano Duet Grade 5*, *ABRSM Ensemble Primary* or the *Guildhall Piano Duet Intermediate* examination syllabi.

5.3.9 Grading system in tabular format

Table 1: Grading system levels 1 and 2



Level	1	2
Key	C major No accidentals	G, F major (with either accidentals or key signature)
Technical complexity	Separate hands Some notes together 5-finger position on C4	Hands together 5-finger position on C4, G, F Parallel position on C Stretch of a sixth and shift of an octave, one hand at a time Double notes up to a fifth
Use of keyboard range	Primo: between F3 and G4 Secondo: between F2 and G3 Could be instructed to play 1 octave higher	Primo: between C3 and D5 Secondo: between F2 and C5
Time signature	2/4, 3/4, 4/4	Simple time
Note values		
Texture	Homophonic Primo: melody Secondo: chord-like accompaniment	Homophonic Primo: melody Secondo: melodious or chord-like accompaniment
Dynamics & interpretation	<i>f, p</i>	<i>f, p</i> <i>Fermata</i>
Phrasing & articulation	None required <i>Legato</i>	Phrase slurs <i>Legato</i>
Tempo	<i>Moderato</i>	<i>Moderato</i> <i>Allegro</i>
Partner participation	Simultaneous entry and finish Both participate continuously Partners' hands far apart	Staggered entries Partners' hands far apart
Page length	Maximum 12 measures per player Shorter length advisable	Maximum 16 measures per player
Coinciding methods & duet examinations	<i>Thompson's EPC 1</i> <i>Ministeps 1</i> <i>Piano Adventures Primer and Level 1</i> <i>Alfred's Level 1B</i> No examinations	<i>Schaum Pre-A</i> <i>Thompson's EPC 2</i> <i>Ministeps 2</i> <i>Bastien Primer Level</i> <i>Piano Adventures Levels 2A, 2B</i> <i>Alfred's Level 1A</i> No examinations

Table 2: Grading system levels 3 and 4


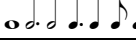
Level	3	4
Key	C, G, F major	A minor
Technical complexity	Overlapping fingers between the hands of a player Passing fingers over the thumb Octave jumps, stretches of sixths Shifts up to an octave Unison octaves Double notes in single hands	Shifts in both hands at the same time Scale passages Thumb passing under Triads in single hands
Use of keyboard range	Primo: between F3 and C6 Secondo: between F2 and E4	Parts in two-octave range
Time signature	6/8	2/2 Upbeats
Note values		
Texture	Homophonic One part: melody Other part: accompaniment	Homophonic Melody alternates between primo and secondo Accompaniment more interesting
Dynamics & interpretation	<i>f, mf, mp, p</i> Accents Repeat signs and <i>Da Capo</i>	<i>cresc., dim., rit.</i> <i>Dal Segno</i> First and second time bars
Phrasing & articulation	Short slurred note groups <i>Staccato</i>	More detailed phrasing indications <i>Legato</i> and <i>staccato</i> simultaneously
Tempo	<i>Moderato</i> <i>Allegro</i>	<i>Andante</i>
Partner participation	Melody divided between parts Full bars of rests	Staggered phrase entries and endings Hands in close proximity
Page length	24 measures per player	Up to 40 measures per player
Coinciding methods & duet examinations	<i>Schaum A</i> <i>Thompson's EPC 2</i> <i>Ministeps 3</i> <i>Bastien Primer level</i> <i>Piano Adventures Level 3A</i> <i>Alfred's Level 2</i> <i>Unisa Piano Duet Pre Grade 1</i>	<i>Schaum B</i> <i>Thompson's EPC 3</i> <i>Ministeps 4</i> <i>Bastien Level 1</i> <i>Piano Adventures Level 3B</i> <i>Alfred's Level 3</i> <i>Unisa Piano Duet Grade 1</i> <i>Trinity Piano Duet Grade 1</i> <i>Guildhall Piano Duet First Recital</i>

Table 3: Grading system levels 5 and 6



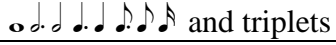

Level	5	6
Key	D, B-flat major E, B, D, G minor Change of key signature in the piece	E-flat major F-sharp, C minor
Technical complexity	Diatonic and chromatic scales Double notes and triads Unison octaves between players Syncopation	Bigger shifts and wider stretches Broken chord passages Double octaves in secondo Contrary motion Double notes against sustained notes
Use of keyboard range	Parts in two-octave range	Upper and lower ledger lines Hands of partners in near proximity
Time signature	5/4	Change of time signature during piece
Note values	 and triplets	 and triplets
Texture	Polyphonic	Alberti bass or semi quaver passages in accompaniment
Dynamics & interpretation	Pedal Gradual tempo changes Ornaments: mordents, <i>acciaccatura</i>	Increased dynamic variety <i>Sforzati</i> Ornaments: <i>appoggiatura</i> , trill
Phrasing & articulation	Varied phrasing	Phrases start and end in different parts
Tempo	Ranges from slow to fast	Increased tempo range
Partner participation	Active melody	Melody and accompaniment alternate between parts Crossing of hands between partners possible
Page length	1 to 2 pages per player	Maximum 3 pages per player
Coinciding methods & duet examinations	<i>Schaum C</i> <i>Thompson's EPC 4</i> <i>Ministeps 5</i> <i>Bastien Level 2</i> <i>Piano Adventures Level 4</i> <i>Alfred's Level 4</i> <i>Unisa Piano Duet Grade 2</i> <i>Trinity Piano Duet Grade 2</i> <i>Guildhall Piano Duet First Recital</i>	<i>Schaum D</i> <i>Thompson's EPC 5</i> <i>Ministeps 6</i> <i>Bastien Level 3</i> <i>Piano Adventures Level 4</i> <i>Alfred's Level 5</i> <i>Unisa Piano Duet Grade 3</i> <i>Trinity Piano Duet Grade 3</i> <i>Guildhall Piano Duet First Recital</i>

Table 4: Grading system levels 7 and 8

Level	7	8
Key	A-flat major C-sharp, F minor	D-flat major
Technical complexity	Double third scale passages Four-part chords Arpeggios	Technical passages in unison between parts More challenging
Use of keyboard range	Use of the whole range	Use of the whole range
Time signature	Simple, compound and irregular time signatures	All time signatures
Note values	 and triplets	 , triplets, quintuplets
Texture	Melody and accompaniment simultaneously in one part	Melody and accompaniment for both players
Dynamics & interpretation	Different tempi in a piece Ornamentation: turn	<i>Rubato</i>
Phrasing & articulation	<i>Non-legato</i>	<i>Staccatissimo</i>
Tempo	Wide tempo range	Wide tempo range
Partner participation	Very active	Very active
Page length	Maximum 4 pages per player	Maximum 6 pages per player
Coinciding methods & duet examinations	<i>Schaum E</i> <i>Thompson's EPC 6</i> <i>Bastien Level 4</i> <i>Piano Adventures Level 5</i> <i>Alfred's Level 6</i> <i>Unisa Piano Duet Grade 4</i> <i>ABRSM Ensemble Primary</i> <i>Trinity Piano Duet Grade 4</i> <i>Guildhall Piano Duet Intermediate</i>	<i>Schaum F and G</i> <i>Thompson's EPC 7 and 8</i> <i>Unisa Piano Duet Grade 5</i> <i>ABRSM Ensemble Primary</i> <i>Trinity Piano Duet Grade 5</i> <i>Guildhall Piano Duet Intermediate</i>

5.4 In search of suitable repertoire for a selective syllabus for beginner pianists

Once the grading system was developed the next step was to search for repertoire. In addition to the researcher's existing duet collection, duet repertoire lists, a piano curriculum, various duet examination syllabi and music journal articles were scrutinised to obtain titles of relevant compositions. Sheet music suppliers and music libraries were visited to assess the availability of repertoire. The Internet was used in searching and ordering repertoire. The repertoire lists

of websites where sheet music could be downloaded were also investigated. All the sources were scrutinised for relevant titles. Where possible sheet music that was not part of the personal collection of the researcher was then either purchased or borrowed.

5.4.1 Existing duet collection

The researcher has accumulated a large collection of piano duets over the years due to an interest in duet playing. Many of the duets were obtained because they were included in the piano duet examination syllabi. Others were bought for instructional use or merely because they looked interesting. The collection used for this study includes

- educational material
- compilations containing duets by various composers
- cycles or sets of duets by a certain composer
- arrangements of classical compositions, folk music and contemporary music (including musicals, movie themes, pop songs, jazz and rags).

The standard of the repertoire ranges from beginner duets to advanced duets.

5.4.2 Duet repertoire lists

Books consisting only of repertoire lists as well as books including selective repertoire lists were perused. The lists proved helpful because sourced titles could be divided into easy, intermediate or advanced categories. Easy duets were then graded in accordance to the classification and grading system described in Chapter 6. Intermediate duets were scrutinised for inclusion in the syllabus or to being labelled as too advanced. The advanced duets were omitted from this study.

Only three publications with extensive piano duet repertoire lists were found. These are *Four Hands – One Piano: A List of Works for Duet Players* by Alec Rowley (1940), *Piano Duet Repertoire* by Cameron McGraw (1981) and *Handbuch der Klavierliteratur zu vier Händen* by Klaus Börner (2005).

In *Four Hands – One Piano: A List of Works for Duet Players* Rowley categorises compositions under groups including Classical duets, general duets (written by composers other than British and French), duets from the French school, French educational duets, English duets and other educational duets. Only the educational compositions are graded as very easy, easy, and moderately easy, moderate or moderately difficult. At the end of the book the pieces contained in the duet album, *32 Graded Pieces for Piano Duet* published by Schott & Co. are graded from grade one to four. Works listed in this source that are available have been included in this graded syllabus.

McGraw arranges the duet repertoire list alphabetically by the surname of the composer in *Piano Duet Repertoire*. Only original compositions for piano duet are included in this list. Succinct biographic data of the composers is supplied after which works are named and briefly discussed with the help of keywords. This is helpful for the interpretation of each piece. In the case of cycles all pieces are named. Publishers are included. The author indicates whether titles are still in print. Works are graded at elementary, intermediate and advanced levels, sometimes combined with a more specific lower or upper rating (for example lower elementary or upper intermediate). The compositions included in McGraw's list are generally on an advanced level with only a limited number of beginner pieces included. A concise list of duet albums with teaching material is helpful. Some of these albums include arrangements. The works included in the various albums are named but are not graded individually. The album as a whole is graded though.

Börner categorises duet composers chronologically according to their nationality in *Handbuch der Klavierliteratur zu vier Händen*. Each composer is introduced by a short biographic paragraph after which the duets are discussed. As in the above mentioned repertoire list by McGraw duet cycles are graded as a set. Repertoire is graded as very easy, easy, semi-difficult, difficult and very difficult. Börner lists original works but includes a chapter in which transcriptions and arrangements of works from other genres are named. The chapters on pedagogical duets, arrangements of children's, folk and Christmas songs, an inventory of contemporary rock, pop and jazz compositions suitable for children, as well as a list of duet albums containing repertoire for teaching and performing are especially helpful in the search for beginner repertoire. Because this publication is the most recent, the included titles are available.

Other sources include concise recommended duet repertoire lists. Friskin and Freundlich include a chapter with duet music in *Music for the Piano* (1954:321-39). A short introduction concerning duet repertoire is followed by a concise list of duet collections after which a list of original compositions follows. It is ordered alphabetically with short explanations concerning the length, character and level of difficulty. The listed titles include standard repertoire by well-known composers. The authors acknowledge the vast amount of pedagogic material but include only a few of these works in their list. The name of the publisher is included with each title. Because the pieces in this list are quite advanced it was not useful to the current research.

How to Teach Piano Successfully by James Bastien (1977:492-493, 506-507, 540-541) contains three lists compiled by different authors. The first is a list of duets and two-piano works that was compiled by Jane Smisor Bastien and James Bastien himself. Original and arranged works are categorised as either easy, intermediate or advanced. Some duets suitable for a teacher-pupil combination are also listed. E.L. Lancaster assembled the second list of selected ensemble music for group piano that includes some duets. Easy and intermediate duets as well as collections intended for the teacher and pupil are included. Last is a selection of music for four hands on one piano compiled by Maurice Hinson. The titles included in all three lists are neither discussed nor graded. The fact that the publishers are mentioned with each title should make it helpful to obtain such repertoire.

F.E. Kirby does not provide a list of duet repertoire in *A Short History of Keyboard Music* (1966) but names the most important duets of composers when applicable. The information is not relevant to this study as these compositions are of an advanced standard.

Ernest Lubin incorporates a short list of teaching material at the end of *The Piano Duet: a Guide for Pianists* (1970:205-206). Twenty-four collections by Classical, Romantic and Modern composers are grouped in the following three categories: duets where the primo part is limited to a five-finger note range with an advanced secondo part (for example *Melodious Pieces on Five Notes*, Op. 149 by Anton Diabelli), secondly duets where the primo is not restricted to a five-note range but still has a more advanced secondo part (for example Norman Dello Joio's *Family Album*) and thirdly duets with both parts of the same standard (for example *Tonstücke* by D. G. Türk). Works included in these lists are relatively well-known but not all are available. Lubin mentions that excerpts from advanced works can also be useful for the beginner pianist, for example the opening *Pavane* of the *Mother Goose Suite*

by Maurice Ravel and the *Berceuse* (first movement) from the *Dolly Suite* by Gabriel Fauré (1970: 205)..

Howard Ferguson includes a short chronological list of duet composers in *Style and Interpretation Vol. 6: Keyboard Duets II* (1971:10-13). Well-known duets, composition dates and names of publishers are given, but no guidelines concerning the standard are included.

Keyboard Duets from the 16th to the 20th Century for One and Two Pianos is the second book by Ferguson. The repertoire list in *Style and Interpretation Vol. 6: Keyboard Duets II* is extended in this more recent publication (1995:41-92). The composers are listed alphabetically whereafter titles and publishers are named. Again no guidelines for the standard of the works appear. Ferguson mentions that titles such as *Children's Suite* may give a clue whether the compositions were intended for young pianists. After the alphabetical list 11 works suitable for the teacher and pupil are mentioned.

5.4.3 Piano curriculum

The researcher sourced only a single well structured piano curriculum including piano duets namely *Nieuwe Leergang voor het Piano-Onderwijs* by W. C. M. Kloppenburg. The second and sixth editions of this curriculum were available to the researcher. The second edition was published in 1955. The third to fifth editions followed whereafter the revised and extended sixth edition was brought out in 1975. In the later edition repertoire which was not readily available anymore had been replaced by more recent compositions. The first four levels have particularly been influenced by this change.

In the introduction to the second edition Kloppenburg (1955: 3) writes that pedagogic material from the nineteenth century had become obsolete. New compositions by Dutch and British composers have replaced such outdated titles.

Kloppenburg covers the whole range of repertoire as the ten levels (*trap* in Dutch, meaning step) list technical and melodic studies or etudes, recital pieces, polyphonic compositions, sonatas or sonatinas, concertos and duets. No piano methods are mentioned in the curriculum because Kloppenburg believes that the pianist has to develop freely. Grading criteria are not

explained and the author declares that there are no exact boundaries between the levels. Kloppenburg also warns that pupils could have problems with a certain level and none at all in the next.

Duet cycles as well as individual works are listed including standard duet repertoire as well as compositions by now-unknown composers. It was interesting to see that only some of the composers and compositions in the first three levels of the 1975 edition are listed in the two respective duet repertoire lists discussed in 5.4.2. McGraw mentions six and Börner five of the 20 composers in level one. In level two, 10 of the 19 composers are named by McGraw but only three by Börner. Level three includes ten composers, with six referred to by McGraw and three by Börner. From level four onward the composers become generally better known with McGraw citing 19 and Börner 16 of the 24 composers. Some albums included in the first two levels are still available even though they are not mentioned by McGraw and Börner. These include albums by Adam Carse, Barbara Kirkby-Mason, Diller-Quaille and Markham-Lee.

After comparing titles of the solo pieces and duets in this curriculum with the piano and piano duet examination syllabi, it was found that only compositions listed in the first four levels are suitable for the beginner pianist. Repertoire from the remaining levels is too advanced to be included in this study.

5.4.4 Piano duet examination syllabi

The current as well as previous syllabi of four piano examination boards traditionally used in South Africa were scrutinised and compared to assist in the development of a recommended syllabus for beginner piano duets. The availability of the prescribed repertoire was investigated on the internet whereafter it was graded and assimilated into the suggested syllabus. The examination syllabi were also useful to obtain insight into the grading of certain works.

The piano duet syllabi of the national music examination board of Unisa for Pre-Grade 1 to 8 were investigated. Piano duet examinations were added in 1989 to extend the variety of practical music examinations. The 2001 and 2007 syllabi were used in this study (2001:67-71;

2007:61-68). International institutions also present piano duet examinations in South Africa. Syllabi of the Primary, Intermediate and Advanced Ensemble examinations of the ABRSM (2006:102-110), Trinity Grade 1 to 8 (2002:34-42) as well as the Primary, Intermediate and Advanced Recitals of Guildhall (2006:46-53) were investigated. The Trinity College London amalgamated with the Guildhall Examination Service in 2004. Consequently Guildhall examinations have replaced the Trinity examinations since 2007.

The two Unisa syllabi are very similar. The current version includes the previously prescribed titles as well as some new additions. The Unisa Pre-Grade 1 syllabus contains only contemporary pieces. In all subsequent grades original repertoire of all style periods are represented with South African compositions included in most of the grades. It was problematic to obtain the prescribed repertoire. Only 12 of all the prescribed works between Pre-Grade 1 and Grade 5 were available on the shelves of suppliers. The repertoire was not available from the same supplier, however. None of the South African compositions were stocked by the suppliers but could be ordered from Unisa. Although most of the repertoire for Pre-Grade 1 to Grade 5 was obtainable on the Internet or could be ordered by sheet music suppliers, ten of the prescribed albums could not be located at all. The fact that specific publications are required often makes it challenging to find a piece. Some of the repertoire was found separately or in compilations by other publishers. Works by unknown composers as well as compositions published by obscure publishers such as Ashdown, BMCo, Banks, Curwen, EA, E&S, Supraphon and Warner Bros. were impossible to source. An added problem is that some of the compositions and albums are not fully named or that the publishers are not identified. Suppliers were reluctant to order repertoire from unknown publishers. Some of the works were borrowed from acquaintances. There is a possibility that these albums are available at national or university libraries, but at the point of writing they could not be traced.

The ABRSM syllabus prescribes only duets from the main musical periods, with no contemporary titles included. The number of prescribed duets is limited to only eight or nine suggestions for each examination. It is stated in the syllabus that the list is not comprehensive and should be used as a guideline to establish the standard for grades. Additional repertoire of a comparable standard can be chosen. The Primary examination is estimated to be on the level of the ABRSM Grade 4 and 5 solo piano examinations. The Intermediate examination is on

Grade 6 and Grade 7 level and the Advanced examination on Grade 8 level. All prescribed repertoire is available.

The Trinity and Guildhall syllabi include some classical titles but on the whole more contemporary compositions are prescribed. Original compositions as well as duet arrangements are included in these syllabi. Overall these two syllabi contain a much larger variety of modern and jazz compositions than the Unisa and ABRSM syllabi. The Guildhall Recital syllabi include prescribed works from the Trinity Grade syllabi with some new works added. The prescribed works from the Trinity Grades 1 to 3 were consolidated to form the Guildhall Piano Duet First Recital, as were Grades 4 and 5 for the Intermediate Recital and Grades 6 to 8 for the Advanced Recital. Only the repertoire prescribed for the first and intermediate recitals was looked at as the advanced recital is too advanced for this suggested syllabus. One of the works in the Guildhall syllabus was not available.

Corresponding repertoire is sometimes prescribed by the different boards. The repertoire of the Unisa, Trinity and Guildhall syllabi often concur for example *Bike Blues* and *Winter Scene* by Christopher Norton is prescribed for grade 1 of Unisa and Trinity as well as the First Recital of Guildhall. In contrast it has been found that single pieces from duet sets have been placed in varying grades and will possibly be graded differently in this syllabus. One example is the set *Ten Rhythmical Dances* by Gerard Hengeveld that is assigned as a whole to step three by Kloppenburg. In the Guildhall First Recital as well as the Intermediate Recital single pieces from this set are prescribed. Other pieces from the same set are also prescribed in Grades 2, 4, 5 and 6 of the Trinity duet examination. Another example is Mozart's Sonata in C, K. 19d which is allocated as a complete work to step four by Kloppenburg. The first movement of this sonata is prescribed for Grade 5 in the Unisa syllabus, the Advanced Recital of Trinity as well as the Advanced Ensemble examination of the ABRSM.

5.4.5 Music Journals

Some music journal articles refer to classical duet collections and contemporary duet titles. The collections are categorised from easy to advanced, often with explanations about the contents. The following articles, all with relevant repertoire lists, were found in various issues of the American piano journal *Clavier: Delightful Repertoire for Many Young Hands* by E.L.

Lancaster and D. Costello (1997:18), *Duets and Duo Repertoire to inspire your Students* by Jackson Leung (2004:9, 36, 37) and *In Praise of Teaching Duets* by Dr Eric Street (2001:17). Another article, *The Piano Duet: A Medium for Today* by Weekley & Arganbright was published in *American Music Teacher* (2007:18 & 19).

Reviews in the above mentioned journals as well as the British journal *Music Teacher* provided insight into recent publications. *Clavier* has a regular column *New Music Reviews* in which newly published piano sheet music is concisely reviewed, categorised as “solo” or “ensemble” and graded from level 1 to 6. Level 1 is appropriate for beginners after which levels become gradually more advanced with level 6 being difficult. *American Music Teacher* has a regular column *Reviews* in which new instrumental and vocal publications are reviewed. These are more detailed than in *Clavier*, but the works are not graded. *Music Teacher* includes the column *Sheet Music Reviews* for the different instrument families, including keyboard and piano. The titles are discussed but not graded.

5.4.6 Sheet music suppliers

In the search for duet repertoire sheet music suppliers were found to stock very few duets. Low demand was cited as the reason for the limited availability of duets. A small number of elementary duet albums (including beginner repertoire, contemporary compositions as well as arrangements) and well-known advanced duets are available but the prescribed examination repertoire is not freely available at all. Duets for partners of comparable level as well as for partners on differing levels are available. Various recent publications specify teacher and pupil combinations on the front cover. These works are of value when pupils of differing standard play together.

5.4.7 Music libraries

The music libraries of the University of Pretoria and Unisa have a limited quantity of duet repertoire available. A limited number of scores of original as well as transcribed repertoire from the Classical, Romantic and Modern periods have been found. No recent publications were accessible and most of the duet music found was too advanced and therefore not suitable

for this study. This may be because universities are tertiary institutions that cater for more advanced musicians. No duet repertoire suitable for beginners was found although three albums suitable for levels four onward were available. In other albums some pieces suitable for the beginner pianist from level six and higher were sourced. These titles were explored on the Internet to assure that current editions are available. It is possible to request certified copies of repertoire that is out of print from overseas libraries, but this is often time-consuming and costly.

5.4.8 The Internet

Fortunately technology makes it easier to have access to a large variety of duet repertoire. Ordering suitable repertoire on-line is facilitated by the many international ordering websites offered on the Internet. Websites offering duet repertoire include www.musicroom.com, www.printedmusic.net, www.providencemusic.co.uk and www.sheetmusic.co.uk. Some teachers do not purchase repertoire through these channels because of the unreliability of the mail system and also because they believe that on-line ordering is unsafe. One problem with ordering on-line is that sheet music can not be viewed to assess its standard before purchase.

Downloading sheet music from the Internet is also an option. Websites such as www.quatre-mains.com and www.Free-Scores.com are available where four-hand sheet music can be down-loaded by anybody for free. During the study www.quatre-mains.com was used once and when logging-in again the site had been cancelled. Other websites such as www.music-scores.com, www.8notes.com and www.sheetmusicarchive.net are available that users can subscribe to and download sheet music for free. Non-subscribers have to pay to download from such sites.

5.5 Conclusion

After the analysis of the piano beginner methods it was found that three approaches are evident in the manner in which pupils are introduced to piano playing:

- *Schaum's Piano Course*, *Thompsons EPC* and *Ministeps to Music* commence with hands in the middle-C position

- *Bastien Piano Basics* and *Alfred's Basic Piano Lesson Books* initially focus on black keys and then shift to hands an octave apart
- *Piano Adventures* starts on black keys but then shifts to the middle-C position.

The introduction of notation, technique, interpretative and musical aspects in all these methods achieve the same outcome, except in the introduction of keys:

- *Ministeps to Music* introduces keys with all the sharps and flats
- *Thompsons EPC* and *Bastien Piano Basics* include keys with up to five sharps and six flats
- *Schaum's Piano Course* introduces keys with up to four sharps and five flats
- *Alfred's Basic Piano Lesson Books* include keys with up to four sharps and flats
- *Piano Adventures* includes keys with four sharps and three flats.

Although the order in which concepts are introduced vary, pupils should have a basic knowledge of note values, pitch, time signatures, use of pedal, articulation, phrasing dynamics, tempo and interpretative indications after studying any of these methods. The number of pieces included establishing new concepts also varied. After completing either of these methods the pupil should be of approximately grade five level.

The findings were beneficial in establishing a general sequence of teaching and learning technical and interpretative concepts. This progression resulted in a systematic grading system for classifying duets for beginners.

In devising the system for the classification and grading of duets it was imperative to specify and correlate the criteria to those of the piano methods as well as examination levels. The table format presented in this chapter should provide the piano teacher with a detailed overview of the varying levels. Duet repertoire that is not included in the following syllabus could also be graded according to this system.

The researcher initially thought that obtaining duet repertoire would be an easy task but it proved to be more difficult. Many compositions mentioned in the repertoire lists by Rowley, Kloppenburg and McGraw are out of print. Libraries and suppliers have limited repertoire available. It is a matter of concern for the researcher that the prescribed Unisa examination

material is not readily available locally. It has been found that the easiest way to obtain publications is to either order electronically or from sheet music suppliers.

CHAPTER 6

A SELECTIVE SYLLABUS FOR BEGINNER PIANO DUETS

6.1 Introduction

Sourced repertoire at beginner level was first played and then graded following the guidelines of the newly developed grading system as set out in chapter 5. Suitable and hopefully stimulating compositions were then integrated into a suggested selective syllabus for piano duets. The researcher realised the value of recordings in the choice of repertoire and therefore performed and recorded selected duets. This recording is included in Appendix A.

Repertoire was dealt with in the following way:


- Each part was played individually by the researcher
- Each work was played as a duet by the researcher and a partner
- Selected duets were recorded for further reference
- Characteristics as stipulated in the grading system were analysed and notated on the sheet music
- Using this data the duet was graded into one of the eight levels
- Where duets were mentioned in the repertoire lists, curriculum or syllabi of examination boards, cross referencing was used to establish similarities
- Availability of the duet was investigated online
- Suitable choices were integrated in the syllabus.

Not all sourced compositions have been included in the syllabus. No pieces with teacher accompaniment found in the analysed piano beginner methods have been included as these are not duets in the defined sense of the term. It has also occurred that the piece is technically consistent with a certain grading, but the length is to be considered unsuitable for the suggested level. Works with differing technical standards in the respective parts have

furthermore been excluded, except for some works in the first three levels where it is stated in the publication that the part is intended for the teacher.


Original piano duets as well as arrangements of orchestral or solo-piano works are included in the syllabus. Repertoire is grouped alphabetically by composer or title under the following headings:

- Pre-Classical
- Classical
- Romantic
- Modern (early 20th century)
- Modern (late 20th century)
- South African compositions
- Traditional (including Negro spirituals, folk songs, Christmas and children's songs)
- Contemporary music (including musicals, pop, jazz, rags, blues, boogie and rock)

Where no duets are suitable for a specific heading in a certain level, it is left out. The composer (with birth and death dates), the title of the work and, where applicable, the arranger, are named. In the case of compositions where the respective parts require different technical abilities, for example to be played by the teacher and a pupil, it will be specified as (T&P) after the title. In the case of the secondo being the easier part, it is specified as (P&T). Recorded repertoire is identified by . Where the piece is included in an album, the title is stated. Page numbers as well as the names of the publishers are included. The publication dates are not included but can be found in the list of sources.

6.2 Level 1

Level 1: Modern (late 20th century)

Blake, J. n.d. “*The old banjo*” [], “*Punch and Judy*”, “*An old song*” and “*The pink parasol*” (all T&P) in ‘8 Duets for Beginners: Piano Solos with Duet Accompaniment’ (pp.4-11), Boosey & Hawkes.

Bullard, A. (1947-) “*Stepping out!*” (T&P) in ‘Duets with a Difference: Piano Time Duets 1’ (pp.4-5), Oxford University Press.

Emonts, F. (1920-2003) “*Alter Bauerntanz*” [♩] and “*Aus fernen Ländern*” (both T&P) in ‘*Wir spielen vierhändig*’ (pp.8-11), Schott.

Hall, P. n.d. “*Emerald Isle*” [♩] (T&P) in ‘Duets with a Difference: Piano Time Duets 1’ (pp.4-5), Oxford University Press.

Level 1: Traditional

“*Good King Wenceslas*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.2-3), Boosey & Hawkes.

“*Now sing we all merrily*” [♩] (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.4-5), Boosey & Hawkes.

“*The Irish washerwoman*” (T&P), arr. P. Hall in ‘Duets with a Difference: Piano Time Duets 1’ (pp.6-7), Oxford University Press.

“*We three kings*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.12-13), Boosey & Hawkes.

6.3 Level 2

Level 2: Classical

Türk, D.G. (1756-1813) “*Winter Song*” and “*Spring Song*” [♩] arr. C. Barratt, in ‘Chester’s Piano Duets 1’ (p.6-7), Chester Music.

Level 2: Romantic

Berens, H. (1826-1880) “*Allegro*” Op. 62 No. 10 in ‘Easy Classical Piano Duets for Teacher and Student 2’ (pp.28-29), Alfred.

Saint-Saëns, C. (1835-1921) “*The Elephant*” (P&T) arr. J. Thompson, in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.24-25), Dorsey Brothers Music.

Wohlfahrt, H. (1797-1883) “*Musikalischer Kinderfreund*” Op. 87 No.1 [♩] in ‘*Piano Kids im Duett*’ (pp.4-5), Schott.

Level 2: Modern (early 20th century)

Carse, A. (1878-1958) “*C D, E F G*” in ‘A Little Concert’ (pp.2-3), Stainer & Bell.

Emonts, F. (1920-2003) “*O Freudenreicher Tag*” (T&P) in ‘*Wir spielen vierhändig*’ (pp.14-15), Schott.

Level 2: Modern (late 20th century)

Andriessen, J. (n.d.) “*Allegro*” (T&P) in ‘Duets with a Difference: Piano Time Duets 1’ (pp.16-17), Oxford University Press.

Barratt, C. (1945-) “*Twice as nice*” in ‘Chester’s Piano Duets 1’ (pp.4-5), Chester Music.

Bastien, J.S. (n.d.) “*The fairy tale waltz*”, “*Lazy Mary*” and “*Little Indian princess*” in ‘Duets for Fun 1’ (pp.6-11), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Ghost dance*” [♩] in ‘Duet Favorites 1’ (pp.4-5), Neil A. Kjos.

Blake, J. (n.d.) “*A little dance*” (T&P), “*The bugle band*”, “*On the trail*” (T&P) and “*The tea party*” in ‘8 Duets for Beginners: Piano Solos with Duet Accompaniment’ (pp.12-19), Boosey & Hawkes.

George, J. (n.d.) “*Bagpipers*”, “*Carnival song*”, “*Pow-Wow*”, “*Shepherd’s flute*” and “*Village dance*” in ‘Kaleidoscope Duets in Five Books 1’ (pp.2-7, 12-15), Alfred.

Gruber, J. (n.d.) Pieces numbered 1 to 5 (all T&P) in ‘Two at the Piano: 50 Duets for Young Pianists’ (pp.4-7), Faber Music.

Helyer, M. n.d. “*The rainbow*”, “*Picking cowslips*”, “*The bells*” and “*Chopping sticks*” in ‘Nimble Fingers’ (pp.2-7), Novello.

Kirkby-Mason, B. (1910-2000) “*Big Ben*” and “*Stepping stones*” in ‘First Duet Album for Piano’ (pp.4-7), Bosworth.

Mier, M. (n.d.) “*The old rocking chair*” and “*Evening prayer*” in ‘Terrific Tunes for Two 1’ (pp.2-3, 8-9), Alfred.

Level 2: Traditional

“*Away in a manger*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.10-11), Boosey & Hawkes, or arr. C. Barratt in ‘Chester’s Christmas Duets 1’ (pp.6-7), Chester Music.

“*Deck the hall*”, arr. C. Barratt in ‘Chester’s Christmas Duets 1’ (pp.4-5), Chester Music.

“*John Brown*”, arr. J.S. Bastien in ‘Duets for Fun 1’ (pp.4-5), Neil A. Kjos.

“*Little Sally Waters*” (T&P), arr. F. Emonts. in ‘*Wir spielen vierhändig*’ (pp.18-19), Schott.

“*London’s burning*” [♩], arr. C. Barratt in ‘Chester’s Piano Duets 1’ (pp.8-9), Chester Music.

“*O come, all ye faithful*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.6-7), Boosey & Hawkes.

“*O little town of Bethlehem*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.8-9), Boosey & Hawkes.

“*Pussy cat, pussy cat*”, arr. J. Thompson in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.6-7), Dorsey Brothers Music.

“*The butterfly*”, arr. T. Hirao in ‘The Best Piano Duet Book Ever!’ (pp.4-5), Chester Music.

“*Up on the house-top*”, arr. C. Barratt in ‘Chester’s Christmas Duets 2’ (pp.12-13), Chester Music.

“*We three kings*” (T&P), arr. J. Thompson in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.12-13), Dorsey Brothers Music.

“*Zapatero*” (T&P), arr. F. Emonts. in ‘*Wir spielen vierhändig*’ (pp.14-15), Schott.

Level 2: Contemporary music

Bastien, J.S. (n.d.) “*Alligator Blues*” in ‘Duets for Fun 1’ (p.2-3), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Rock along*” in ‘Duet Favorites 2’ (pp.8-9), Neil A. Kjos.

Schmitz, M. (n.d.) Piece number 1 in ‘Mini-Jazz 2’ (pp.4-5), Deutscher Verlag für Musik.

Schmitz, M. (n.d.) Piece number 3 in ‘Mini-Rock 2’ (pp.6-7), Deutscher Verlag für Musik.

6.4 Level 3

Level 3: Pre-Classical

Handel, G.F. (1685-1759) “*Joy to the world*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp18-19), Boosey & Hawkes.

Charpentier, M-A (1636-1704) “*Prélude*” from *Te Deum* (P&T), arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.20-23), Schott.

Level 3: Classical

Diabelli, A. (1781- 1858) “*Andante cantabile*” from *Sonatina* Op. 163 No. 2 (T&P) in ‘Works for Piano Duet 1’, Könnemann.

Hook, J. (1746-1827) “*Allegretto*”, arr. C. Barratt in ‘Chester’s Piano Duets 2’ (pp.6-7), Chester Music.

Hook, J. (1746-1827) “*Gavotte*” [♩], arr. C. Barratt in ‘Chester’s Piano Duets 1’ (pp.16-17), Chester Music.

Level 3: Romantic

Cui, C. (1835-1918) “*Russian dance*” from *10 Pièces pour cinq touches* Op. 74 No. 7 (T&P), in ‘Essential Keyboard Duets’ (pp.92-93), Alfred.

Galuzzi, G. (1861-1936) “*Storiella della nonna*” and “*Avanti*” (both T&P) in ‘*Il primo concerto del giovane pianista*’ (pp.4-7, 24-27), Edizioni Carisch.

Maykapar, S. (1867-1938) “*Prelude*” from Op. 29 (T&P), in ‘Four Centuries of Piano Duet Music 1’ (p.18), Boston Music Company.

Schubert, F. (1797-1828) “*Ecossaise*” [♩], arr. C. Barratt in ‘Chester’s Piano Duets 1’ (pp.12-13), Chester Music.

Strauss, J (jnr). (1825-1899) “*The blue Danube*” (T&P), arr. J. Thompson in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.28-29), Dorsey Brothers Music.

Waldteufel, E. (1837-1915) “*The skater’s waltz*”, arr. L. Frith & J. Lanning in ‘Making the Grade together 1’ (pp.4-5), Chester Music.

Wohlfahrt, H. (1797-1792) “*Having fun*” (T&P), arr. F. Waterman in ‘Me and my Piano: Duets 2’ (pp.4-5), Faber Music.

Level 3: Modern (early 20th century)

Genzmer, H. (1909-2007) Piece number 3 (T&P) in ‘*Erstes Spielbuch für Klavier zu vier Händen*’ (pp.6-7), Schott.

Walton, W.T. (1902-1983) “*The music lesson*” in ‘Duets for Children’ (pp.7-8), Oxford.

Level 3: Modern (late 20th century)

Alexander, D. (n.d.) “*Steady Eddy*” in ‘Alfred’s Basic Piano Library Duet Book 2’ (pp.2-3), Alfred.

Barratt, C. (1945-) “*Busker Brown*” in ‘Chester’s Piano Duets 2’ (pp.12-13), Chester Music.

Bastien, J.S. (n.d.) “*Skip to my Lou*” and “*Promenade*” in ‘Duet Favorites 1’ (pp.6-9), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Carousel tune*” in ‘Duet Favorites 2’ (pp.12-15), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Marching moon men*” in ‘Duets for Fun 1’ (pp.14-15), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Petite Tango*” in ‘Duets for Fun 2’ (pp.6-7), Neil A. Kjos.

George, J. (n.d.) “*Ice-skating*” and “*Polka*” in ‘Kaleidoscope Duets in Five Books 1’ (pp.8-11), Alfred.

George, J. (n.d.) “*Ballet lesson*” and “*The peculiar pelican*” in ‘Kaleidoscope Duets in Five Books 2’ (pp.4-7), Alfred.

Gruber, J. (n.d.) Pieces numbered 6 to 13 (all T&P) in ‘Two at the Piano’ (pp. 8-15), Faber Music.

Kirkby-Mason, B. (1910-2000) “*Raindrops*” [♩] and “*Polka*” in ‘First Duet Album for Piano’ (pp.10-13), Bosworth.

Kirkby-Mason, B. (1910-2000) “*See-saw*” in ‘Third Duet Album for Piano’ (pp.2-3), Bosworth.

Mier, M. (n.d.) “*Dandelion Waltz*” and “*First Waltz*” in ‘Terrific Tunes for Two 1’ (pp.4-7, 10-11), Alfred.

Mier, M. (n.d.) “*Four o’clock tea*” in ‘Terrific Tunes for Two 2’ (pp.10-11), Alfred.

Poe, J.R. (n.d.) “*Rhinoceroses*”, “*Guinea pigs*” and “*Yaks*” in ‘Noah’s Ark’ (pp.4-7, 14-15), Neil A. Kjos.

Scull, H. (n.d.) “*Lullaby*” (T&P), in ‘Duets with a Difference: Piano Time Duets 1’ (pp.10-11), Oxford University Press.

Waterman, F. (1920-) “*Sailor’s hornpipe*” in ‘Me and my Piano: Duets 2’ (pp.18-19), Faber Music.

Watts, S. (n.d.) “*Jennifer’s dream*” in ‘Razzamajazz: Teacher and Pupil Duets for Piano’ (pp.6-7), Kevin Mayhew.

Level 3: South African

Grové, S. (1922-) “*Windklokkies in die nag*”, Unisa.

Potgieter, J. (n.d.) “*Wiegelied*”, Unisa.

Level 3: Traditional

“*Au clair de la lune*”, arr. C. Barratt in ‘Chester’s Piano Duets 1’ (pp.2-3), Chester Press.

“*Au clair de la lune*”, arr. T. Hirao in ‘The Best Piano Duet Book Ever!’ (pp.6-7), Chester Music.

“*Country gardens*” (T&P), arr. J. Thompson in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.26-27), Dorsey Brothers Music.

“*Eency weency spider*” in ‘Mario and Luigi’s Recital Duets’ (pp.3-7), Hal Leonard.

“*Festival dance*”, arr. C. Barratt in ‘Chester’s Piano Duets 1’ (pp.14-15), Chester Music.

“*Grass so green*”, arr. C. Barratt in ‘Chester’s Piano Duets 2’ (pp.2-3), Chester Music.

“*Hickory dickory dock*” in ‘Mario and Luigi’s Recital Duets’ (pp.8-10), Hal Leonard.

“*J’ai du bon tabac*”, arr. A. Carse in ‘A Little Concert’ (pp.4-5), Stainer & Bell.

“*Jingle bells*” (T&P), arr. J. Thompson in ‘John Thompson’s Easiest Piano Course: First Piano Duets’ (pp.14-5), Dorsey Brothers Music, or arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.24-25), Boosey & Hawkes.

“*Kumbayah*” in ‘Mario and Luigi’s Recital Duets’ (pp.19-21), Hal Leonard.

“*Lavender’s blue*”, arr. C. Barratt, in ‘Chester’s Piano Duets 2’ (pp.8-9), Chester Music.

“*Mexican clap hands dance*”, arr. J.S. Bastien in ‘Duets for Fun 1’ (pp.12-13), Neil A. Kjos.

“*Once in royal David’s city*”, arr. C. Barratt in ‘Chester’s Christmas Duets 2’ (pp.18-19), Chester Music, or arr. J. Blake & H. Capp (T&P) in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (p.20-21), Boosey & Hawkes.

“*Pop! Goes the weasel*” in ‘Mario and Luigi’s Recital Duets’ (pp.22-24), Hal Leonard.

“*Silent night*”, arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp16-17), Boosey & Hawkes.

“*Strawberry fair*” (T&P), arr. F. Waterman in ‘Me and my piano: Duets 2’ (pp.2-3), Faber Music.

“*The first Noel*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.22-23), Boosey & Hawkes.

“*Twinkle twinkle little star*”, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.2-3), Chester Music.

“*We wish you a merry Christmas*”, arr. C. Barratt in ‘Chester’s Christmas Duets 2’ (pp.22-23), Chester Music.

“*While shepherds watched their flocks*” (T&P), arr. J. Blake & H. Capp in ‘Christmas Carols for Beginners: Piano Solos with Duet Accompaniment’ (pp.14-15), Boosey & Hawkes.

Level 3: Contemporary music

Bastien, J.S. (n.d.) “*Bulldog Blues*” in ‘Duet Favorites 1’ (pp.2-3), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Dog-gone Blues*” in ‘Duets for Fun 2’ (pp.2-3), Neil A. Kjos.

Norton, C. (1953-) “*Simplicity*” [♩] in ‘The Microjazz Duets Collection 1’ (pp.6-7), Boosey & Hawkes.

Schmitz, M. (n.d.) Pieces numbered 2 to 5 in ‘Mini-Jazz 2’ (pp.4-9), Deutscher Verlag für Musik.

Schmitz, M. (n.d.) Pieces numbered 1, 2, 4, 5, 7, 8 and 9 in ‘Mini-Rock 2’ (pp.4-13), Deutscher Verlag für Musik.

6.5 Level 4

Level 4: Pre-Classical

Hassler, H.L. (1564-1612) “*Tanzen und Springen*” (T&P) in ‘*Wir spielen vierhändig*’ (pp.32-33), Schott.

Rameau, J.R. (1683-1764) “*Sarabande*”, arr. C. Barratt in ‘*Chester’s Piano Duets 2*’ (pp.14-15), Chester Music.

Level 4: Classical

Diabelli, A. (1781-1858) “*Allegretto in C major*” Op. 149 No. 5 and “*Allegretto in G major*” Op. 149, No. 9 (both T&P) in ‘*Easy Classical Piano Duets for Teacher and Student 2*’ (pp.14-17, 34-37), Alfred.

Enckhausen-Diabelli, A. (1781-1858) Pieces numbered 1 and 4 in ‘*Deux petites suite pour la lecture du piano à 4mains: Suite 2*’ (pp.2-3, 6-7), Georges Delrieu.

Mozart, W.A. (1756-1791) “*Aria*” from *The magic flute* (T&P), arr. A. Diller & E. Quaille in ‘*Diller-Quaile Second Duet Book for the Piano*’ (pp.54-57), Hawkes & Son.

Mozart, W.A. (1756-1791) No. 1 and 3 in ‘*Sechs Ländlerische Tänze*’ K. 606 (pp.4-5, 8-9), Bärenreiter.

Mozart, W.A. (1756-1791) “*Lullaby*”, arr. D. Gray in ‘*Classical Duets for Piano 1*’ (pp.4-5), Boosey & Hawkes.

Türk, D.G. (1756-1813) “*Kinder-Sonntag*” and “*Vivace*” [♩] from *Sonatina II* in ‘*Tonstücke für vier Hände 1*’ (pp.2-3, 10-11), Schott.

Level 4: Romantic

Fuchs, R. (1847-1927) “*Viennese Waltz*”, in ‘*Four Centuries of Piano Duet Music 1*’ (p.1), Boston Music Company.

Galuzzi, G. (1861-1936) “*Eco dai monti*” in ‘*Il primo concerto del giovane pianista*’ (T&P) (pp.20-23), Edizioni Carisch.

Godowsky, L. (1870-1938) “*Arietta*” [♩] from *Miniatures*, in ‘*Essential Keyboard Duets 1*’ (pp.146-147), Alfred.

Gretchaninoff, A. (1864-1956) “*Im Grünen*” and “*Lied der Mutter*” in ‘*Im Grünen*’ Op. 99 (pp.4-7), Schott.

Gurlitt, C. (1820-1901) “*Happy beginning*” and “*Summer breezes*” in ‘*Four Centuries of Piano Duet Music 1*’ (pp7-8), Boston Music Company.

Maykapar, S. (1867-1938) “*Scherzino*” and “*Horse race*” from Op. 29 in ‘Four Centuries of Piano Duet Music 1’ (pp.19-22), Boston Music Company.

Schubert, F. (1791-1828) “*Waltz*” in ‘Diller-Quaile Second Duet Book for the Piano’ (pp.2-5), Hawkes & Son.

Schubert, F. (1797-1828) “*Waltz in C major*”, arr. D. Gray in ‘Classical Duets for Piano 1’ (pp.2-3), Boosey & Hawkes.

Schubert, F. (1797-1828) “*Zwei Walzer aus Op. 50*”, D 779/15, D 779/20 and “*Zwei Walzer aus Op. 77*” D 969/6, D 969/10 in ‘*Klavierunterricht mit Franz Schubert: Zehn Walzer für Klavier zu vier Händen*’ (pp.4-5, 16-17), Breitkopf.

Schumann, R. (1810-1856) “*Melodie*”, and “*Stückchen*” arr. T. Kirchner in ‘*Album für die Jugend*’ Op.68 (pp.2-3, 6-7), Peters.

Sousa, J.P. (1854-1932) “*The stars and stripes forever*”, arr. J.S. Bastien in ‘Duet Favorites 3’ (pp.11-13), Neil A. Kjos.

Spindler, F. (1817-1905) “*Immortelle No. 2*” (T&P) in ‘Essential Keyboard Duets 1’ (pp.66-67), Alfred.

Wohlfahrt, H. (1797-1883) “*Waltz*” Op. 87 No. 43 in ‘Duet Classics for Piano 1’ (pp.24-27), Alfred.

Wohlfahrt, H. (1797-1883) “*Waltz*” Op. 87 No. 49 in ‘Four Centuries of Piano Duet Music 1’ (p14), Boston Music Company.

Level 4: Modern (early 20th century)

Alford, K. (n.d.) “*March: Colonel Bogey*” arr. F. Waterman in ‘Me and my Piano: Duets 2’ (pp.10-11), Faber Music.

Carse, A. (1878-1958) “*Berceuse*” in ‘Duets with a Difference: Piano Time Pieces 1’ (pp.26-27), Oxford University Press.

Carse, A. (1878-1958) “*Waltz*”, “*Berceuse*” and “*Romance*” in ‘Progressive Duets for Pianists 1’ (pp.2-7, 10-11), Stainer & Bell.

Foote, A. (1853-1937) “*Merry-go-round*” from *Twelve duets on five notes* (T&P), in ‘Easy Classical Piano Duets for Teacher and Student 2’ (pp.4-5), Alfred.

Genzmer, H. (1909-2007) Pieces numbered 1 and 5 (T&P) from ‘*Erstes Spielbuch für Klavier zu vier Händen*’ (pp.4-5, 8-9), Schott.

Gruber, J. (n.d.) Pieces numbered 14 to 27 (all T&P) in ‘Two at the Piano’ (pp.14-31), Faber Music.

Jerea, H. (1916-) “*Waltz*” in ‘Four Centuries of Piano Duet Music 1’ (p.12), Boston Music Company.

Rowley, A. (1892-1958) “*Flanagan keeps a-dancing*” and “*Highland march*” in ‘Side by Side Series: Our First Duets 1’ (pp.2-9), Edwin Ashdown.

Level 4: Modern (late 20th century)

Alexander, D. (n.d.) “*Just plain fun!*” in ‘Alfred’s Basic Piano Library Duet Book 2’ (pp.4-5), Alfred.

Bastien, J.S. (n.d.) “*Forward march*” in ‘Duet Favorites 2’ (pp.2-5), Neil A. Kjos.

Bastien, J.S. (n.d.) “*Homesick and blue*” and “*Sonatina for two*” in ‘Duet Favorites 3’ (pp.2-5, 14-17), Neil A. Kjos.

George, J. (n.d.) “*Song*”, “*Chinese dragon dance*”, “*Caravan*” and “*Mountain dance*” in ‘Kaleidoscope Duets in Five Books 2’ (pp.8-15), Alfred.

George, J. (n.d.) “*Tennessee frolic*”, “*Polish song*” and “*School’s out!*” in ‘Kaleidoscope Duets in Five Books 3’ (pp.2-5, 12-13), Alfred.

George, J. (n.d.) “*Trumpet tune*”, “*Españoleta*” and “*In a French garden*” [🎵] in ‘Kaleidoscope Duets in Five Books 4’ (pp.2-5, 8-9), Alfred.

Haughton, A. (n.d.) “*Partying*” in ‘Fun Club Piano Duets Grade 1-2’ (pp.10-11), Kevin Mayhew.

Havliček, I. (1927-) “*Kukačka*” in ‘*Zahrajme si do tance*’ (pp.2-3), Capriccio.

Helyer, M. (n.d.) “*A gay dance*” and “*Cradle song*” in ‘Contrasts’ (pp.2-5), Novello.

Johnson, T.A. (1908-1989) “*Russian dance*” in ‘Mixed Doubles: Piano Time Duets 2’ (pp.14-15), Oxford University Press.

Kirkby-Mason, B. (1910-2000) “*Three-legged race*” in ‘Third Duet Album for Piano’ (pp.4-5), Bosworth.

Kirkby-Mason, B. (1910-2000) “*Waltz song*” and “*Festive march*” in ‘Second Duet Album for Piano’ (pp.2-7), Bosworth.

Mier, M. (n.d.) “*Moonlight stillness*” in ‘Terrific Tunes for Two 1’ (pp.16-19), Alfred.

Mier, M. (n.d.) “*Piano reveille*”, “*Swingin’ smoke signals*”, “*The royal procession*” and “*Celebration march*” in ‘Terrific Tunes for Two 2’ (pp.2-9, 12-15, 20-23), Alfred.

Pike, E.F. (n.d.) “*March*” in ‘Early Days Suite’ Op. 39 (pp.2-3), Edwin Ashdown.

Poe, J.R. (n.d.) “*Giraffes*” and “*Zebras*” in ‘Noah’s Ark’ (pp.2-3, 10-11), Neil A. Kjos.

Quinnell, I. (n.d.) “*Andante*” in ‘Double Delight: A Suite for Piano Duet’ (pp.4-5), Chester Music.

Wedgwood, P. (n.d.) “*Le shuttle all change*” in “Easy Jazzin’ about Fun Pieces for Piano/Keyboard Duet’ (pp.4-5), Faber Music.

Wells, E. (n.d.) “*Courante*” in ‘Mixed Doubles: Piano Time Duets 2’ (pp.6-7), Oxford University Press.

Wells, E. (n.d.) “*Donkey ride*” in ‘Duets with a Difference: Piano Time Pieces 1’ (pp.14-15), Oxford University Press.

Level 4: South African

Grové, S. (1922-) “*Die klokke*”, Unisa.

Level 4: Traditional

“*Camptown races*”, arr. P. Hall in ‘Duets with a Difference: Piano Time Pieces 1’ (pp.28-29), Oxford University Press.

“*Go down Moses*”, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.10-11), Schott.

“*Greensleeves*”, arr. J.S. Bastien in ‘Duets for Fun 2’ (pp.12-15), Neil A. Kjos.

“*Hot cross buns*” in ‘Mario and Luigi’s Recital Duets’ (pp.11-14), Hal Leonard.

“*Hush little baby*” in ‘Mario and Luigi’s Recital Duets’ (pp.15-18), Hal Leonard.

“*Loch Lomond*” (T&P), arr. A. Diller & E. Quaille in ‘Diller-Quaile Second Duet Book for the Piano’ (pp.46-47), Hawkes & Son.

“*Polish song*”, arr. A. Diller & E. Quaille in ‘Diller-Quaile Second Duet Book for the Piano’ (p.6-7), Hawkes & Son.

“*Scarborough fair*”, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.12-13), Chester Music.

“*Turkey in the straw*”, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.28-29), Chester Music.

Level 4: Contemporary music

“*Beauty and the beast*” from *Beauty and the beast*, arr. T. Gerou in ‘Alfred’s Basic Piano Library Duet Book 1B Top Hits Piano’ (pp.18-21), Hal Leonard.

“*Chiquia Banana*”, arr. T. Gerou in ‘Alfred’s Basic Piano Library Duet Book 1B Top Hits Piano’ (pp.2-5), Hal Leonard.

Heumann, H. (1955-) “*One o’clock rock*” in ‘*Piano Kids im Duett*’ (pp.6-7), Schott.

“*Heart and soul*”, arr. M. Goldston in ‘Alfred’s Basic Piano Library Duet Book 1B: Top Hits Piano’ (pp.10-13), Hal Leonard.

“*How much is that doggie in the window*”, arr. D. Alexander in ‘Alfred’s Basic piano Library Duet Book 1B: Top Hits Piano’ (pp.14-17), Hal Leonard.

“*Itsy bitsy teenie weenie yellow polkadot bikini*”, arr. G.P. Tingley in ‘Alfred’s Basic Piano Library Duet Book 1B: Top Hits Piano’ (pp.6-9), Hal Leonard.

Mier, M. (n.d.) “*Saxophone blues*” in ‘Jazz, Rags & Blues for Two 2’ (pp.6-9), Alfred.

Mier, M. (n.d.) “*Shoe shinin’ Blues*” in ‘Terrific Tunes for Two 1’ (pp.12-15), Alfred.

Norton, C. (1953-) “*Sporting chance*” in ‘Microjazz Piano Duets 1’ (pp.4-5), Boosey & Hawkes.

Norton, C. (1953-) “*Bike blues*”, “*All together now*”, “*Enchanted castle*”, “*Winter scene*”, “*Spring day*”, “*Sports day*” and “*Highland song*” in ‘The Microjazz Duets Collection 1’ (pp.8-11, 16-21, 28-29, 34-35), Boosey & Hawkes.

Runswick, D. (1946-) “*Calypso*” and “*My friend Chloe*” [♩] in ‘Boogie Duets for Beginners’ (pp.4-7), Faber Music.

Schmitz, M. (n.d.) Pieces numbered 6, 7, 9, 10 and 15 in ‘Mini-Jazz 2’ (pp.8-13, 18-19), Deutscher Verlag für Musik.

Schmitz, M. (n.d.) Pieces numbered 10 to 12 and 15 in ‘Mini-Rock 2’ (pp.12-17, 22-23), Deutscher Verlag für Musik.

“*Tomorrow*” from *Annie*, arr. C. Rollin in ‘Alfred’s Basic Piano Library Duet Book 1B: Top Hits Piano’ (pp.22-25), Hal Leonard.

6.6 Level 5

Level 5: Pre-Classical

Couperin, F. (1668-1733) “*Lustige Jahrmarktsmusik*” and “*Der Kuckuck*” [♩], arr. L.J. Beer in ‘*Musik aus alten Tagen*’ (p.4-5, 8-9), Universal Edition.

Purcell, H. (1658-1695) “*Zwei Menuette No. 2*”, arr. L.J. Beer in ‘*Musik aus alten Tagen*’ (pp.14-15), Universal Edition.

Level 5: Classical

Beethoven, L. van (1770-1827) Pieces numbered 6 and 7 in ‘*Deutsche Tänze*’ (p.12-15), Peters.

Czerny, C. (1791-1857) “*Allegretto*” Op. 824 No. 18 in ‘Duet Classics for Piano 1’ (pp.14-15), Alfred.

Diabelli, A. (1781-1858) “*Allegro*” Op. 149 No. 4 in ‘Four Centuries of Piano Duet Music 1’ (pp.31-32), Boston Music Company, or in ‘*Piano Kids im Duett*’ (pp.8-9), Schott.

Diabelli, A. (1781-1858) “*Alla turca*” Op. 149 No.26 in ‘*Piano Kids im Duett*’ (pp.18-19), Schott.

Diabelli, A. (1781-1858) “*Allegro in e minor*” Op. 149 No. 28 in ‘Essential Keyboard Duets 1’ (pp.34-35), Alfred.

Enckhausen-Diabelli, A. (1781-1858) Pieces numbered 6 and 10 in ‘*Deux petites suite pour la lecture du piano à 4mains: Suite 2*’ (pp.8-9, 14-15), Georges Delrieu.

Haydn, J. (1732-1809) “*Sinfonie mit dem Paukenschlag*,” arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.12-13), Schott.

Hoffmeister, F.A. (1754-1812) “*German dance*” in ‘Duet Classics for Piano 1’ (pp.30-31), Alfred.

Mozart, W.A. (1756-1791) “*Country dance*” [♩] in ‘Mixed Doubles: Piano Time Duets 2’ (pp.32-33), Oxford University Press.

Mozart, W.A. (1756-1791) “*Minuet and trio*”, arr. D. Gray in ‘Classical Duets for Piano 2’ (pp.2-5), Boosey & Hawkes.

Mozart, W.A. (1756-1791) “*Polonaise*” from *Viennese Sonatina 5*, arr. T.A. Thompson in ‘*Viennese Sonatinas*’ (pp.44-45), Peters.

Mozart, W.A. (1756-1791) Pieces numbered 2, 4, 5 and 6 in ‘*Sechs Ländlerische Tänze*’ K. 606 (pp.6-7, 10-15), Bärenreiter.

Türk, D.G. (1756-1813) “*Sonatina*” in ‘Four Centuries of Piano Duet Music 1’ (pp.1-3), Boston Music Company.

Türk, D.G. (1756-1813) “*Reigen mit zwei Zwischenspielen*” in ‘*Tonstücke für vier Hände 1*’ (pp.6-7), Schott.

Türk, D.G. (1756-1813) “*With lively step and cheerful heart*” from *Tonstücke Part III No. 22* in ‘Four Centuries of Piano Duet Music 2’ (pp.15-16), Boston Music Company.

Vaňhal, J.B. (1739-1813) “*Allegretto*” in ‘Four Centuries of Piano Duet Music 2’ (pp.19-21), Boston Music Company.

Vaňhal, J.K. (1739-1813) Pieces numbered 2 and 3 from *13 Pièces* in ‘Works for Piano Duet 1’ (pp.79, 80), Könnemann Music.

Level 5: Romantic

Bruckner, A. (1824-1896) “*Three little pieces*” in ‘Essential Keyboard Duets 1’ (pp.82-89), Alfred, or in ‘*Twice as Nice 1*’ (pp.4-10), Neil A. Kjos,

Godowsky, L. (1870-1938) “Cradle song” from *Miniatures* in ‘Essential Keyboard Duets 1’ (pp.148-149), Alfred.

Gretchaninoff, A. (1864-1956) “*Ballade*”, “*Im Walde verirrt*”, “*Auf dem Lande*” and “*Serenade*” in ‘*Im Grünen*’ Op. 99 (pp.6-11, 18-19, 22-23), Schott.

Gretchaninoff, A. (1864-1956) “*The tin soldiers*” Op. 98 No.3 in ‘Twice as Nice 1’ (pp.11-12), Neil A. Kjos.

Gurlitt, C. (1820-1901) “*Dance*” Op. 211 No. 17 in ‘Essential Keyboard Duets 1’ (pp.70-73), Alfred, or in ‘Easy Classical Duets for Teacher and Student’ (pp.60-63), Alfred.

Maykapar, S. (1867-1938) “*Waltz*” and “*Russian dance*” from Op. 29 in ‘Four Centuries of Piano Duet Music 1’ (pp.22-26), Boston Music Company.

Schubert, F. (1797-1828) “*Drei Walzer aus Op. 9*” D 365/1-3, in ‘*Klavierunterricht mit Franz Schubert: Zehn Walzer für Klavier zu vier Händen*’ (pp.12-15), Breitkopf.

Schubert, F. (1791-1828) “*Ländler*” D. 814 No. 4 in ‘Four Centuries of Piano Duet Music 2’ (p.1), Boston Music Company.

Schubert, F. (1797-1828) Pieces numbered 3 and 4 from *11 Ländler* D. 366, arr. J. Brahms in ‘*33 Tänze für Klavier*’ (pp.26-27), Heinrichshofen.

Schubert, F. (1797-1828) “*Minuet and trio*”, arr. D. Gray in ‘Classical Duets for Piano 2’ (pp.10-11), Boosey & Hawkes.

Schumann, R. (1810-1856) “*Haschemann*” and “*Wichtige Begebenheit*”, arr. T. Kirchner in ‘*Kinderszenen*’ Op. 15 (p.4-5, 8-9), Peters.

Schumann, R. (1810-1856) “*Armes Waisenkind*”, and “*Wilder Reiter*” arr. T. Kirchner in ‘*Album für die Jugend*’ Op.68’ (pp.8-9, 10-11), Peters.

Spindler, F. (1817-1905) “*Immortelle*” in ‘Duet Classics for Piano 1’ (p.12-13), Alfred.

Tchaikowsky, P.I. (1840-1893) “*Tanz der Zuckerfee*” from *Der Nußknacker* Op. 71, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.30-31), Schott.

Wohlfahrt, H. (1797-1883) “*Dance*” Op. 87 No.49 in ‘Duet Classics for Piano 1’ (pp.22-23), Alfred.

Wohlfahrt, H. (1797-1883) “*Vivace*” Op. 87 No. 42 in ‘Essential Keyboard Duets 1’ (pp.58-59), Alfred.

Level 5: Modern (early 20th century)

Carse, A. (1878-1958) “*Rustic dance*” in ‘Progressive Duets for Pianists 1’ (pp.18-19), Stainer & Bell.

Carse, A. (1878-1958) “*Tunes for two: Suite for Piano Duet*”, Stainer & Bell.

- Jerea, H. (1916-) “*Prelude*” and “*Parade*” in ‘Four Centuries of Piano Duet Music 1’ (pp.9-11), Boston Music Company.
- Metzner, A. (n.d.) Piece number 1 in ‘*Six Sonatines Faciles*’, www.quatre-mains.net
- Pike, E. (n.d.) “*Merry dance*” in ‘Early Days Suite Op. 39’ (pp.4-5), Edwin Ashdown.
- Rowley, A. (1892-1958) “*The organ grinder*” in ‘Side by Side Series: Our First Duets 5’ (p.2-3), Edwin Ashdown.
- Shostakovich, D. (1906-1975) “*Hurdy gurdy*”, arr. P. Gunther, Belwin-Mills Publishing.
- Walton, W.T. (1902-1983) “*The silent lake*” in ‘Duets for Children’ (p.12), Oxford.
- Zilcher, P. (1855-1943) “*Idyll*”, “*March*” and “*Barcarolle*” from Op. 90 in ‘The Royal Road (Elementary)’ (pp.6-7, 10-11, 30-31), Lengnick.
- Level 5: Modern (late 20th century)**
- Alexander, D. (n.d.) “*Sonatina*” and “*Very merry waltz*” in ‘Alfred’s Basic Piano Library Duet Book 2’ (pp.14-15, 28-31), Alfred.
- Alexander, D. n.d. “*Sonatina spiritoso*” and “*Razzmatazz*” in ‘Alfred’s Basic Piano Library Duet Book 4’ (pp.8-11, 24-25), Alfred.
- Alexander, D. (n.d.) “*Thinking of you*”, “*Czardas*” and “*Elegy*” in ‘Just for You and Me’ (pp.2-9, 12-15), Alfred.
- Bullard, A. (1947-) “*I just want to say...*” in ‘Piano Time: Jazz Duets 2’ (pp.2-3), Oxford.
- Duro, S. (n.d.) “*Moonlight waltz*” (T&P) in ‘Piano Time: Jazz Duets’ (pp.18-19), Oxford.
- George, J. (n.d.) “*Highland fling*” in ‘Kaleidoscope Duets in Five Books 4’ (pp.10-11), Alfred.
- George, J. (n.d.) “*The bells of St. Gervais*” and “*Enchanted forest*” in ‘Kaleidoscope Duets in Five Books 5’ (pp.6-7, 12-13), Alfred.
- Haughton, A. (n.d.) “*The snake charmer*”, “*Aria*”, “*Night train*”, “*Seven seas hornpipe*”, “*Home alone*” and “*Joplin*” in ‘Fun Club Piano Duets Grade 1-2’ (pp.6-9, 12-15, 16-17, 18-21, 2-25, 32-35), Kevin Mayhew.
- Haughton, A. (n.d.) “*Rags to riches*” in ‘Piano Time: Jazz Duets 2’ (pp.16-17), Oxford.
- Havliček, I. (1927-) “*Strašák*” and “*Čočka*” in ‘Zahrajme si do tance’ (p.4-5, 8-9), Capriccio.
- Helyer, M. (n.d.) “*The lake*”, “*Minuet*”, “*Gavotte*”, “*Homage to Bach*” and “*Song of the isles*” in ‘Contrasts’ (pp.6-17), Novello.
- Hengeveld, G. (1910- 2001) “*Hongaarse dans*” (T&P) and “*Quick fox*” [♩] in ‘10 Folk- and Rhythmic Dances’ (pp.2-6, 18-19), Broekmans & van Poppel.

Kirkby-Mason, B. (1910-2000) “*Come and dance*” and “*A romp*” in ‘Second Duet Album for Piano’ (pp.8-11, 16-21), Bosworth.

Kirkby-Mason, B. (1910-2000) “*Higher and higher*” and “*The organ grinder*” in ‘Third Duet Album for Piano’ (pp.6-13), Bosworth.

Mier, M. (n.d.) “*The ancient lamp*”, “*Main Street shuffle*” and “*Sand dunes*” in ‘Treasures for Two 1’ (pp.2-17), Alfred.

Quinnell, I. (n.d.) “*March*”, “*Waltz*” and “*Reflections*” in ‘Double Delight: A Suite for Piano Duet’ (pp.2-3, 6-9), Chester Music.

Takács, J. (1902-2005) “*Park in the mist*” and “*American ballad*” in ‘4 X 4 Klavierstücke zu vier Händen’ (pp.16-17, 25-26), Universal Edition.

Watts, S. (n.d.) “*A time for change*”, “*Out of the ordinary*”, “*Beyond all time*” and “*Sweet Issy*” in ‘Razzamajazz: Teacher and Pupil Duets for Piano’ (pp.8-9, 14-23), Kevin Mayhew.

Wedgwood, P. (n.d.) “*Road hog*” in ‘Easy Jazzin’ about Fun Pieces for Piano/Keyboard Duet’ (pp.18-21), Faber Music.

Level 5: South African

Potgieter, J. (n.d.) “*Mars van die vaak bere*”, Unisa.

Stephenson, C. (n.d.) “*Goodbye Mr Henry*” in ‘Mr Henry on the Farm’ (pp.24-25), E.C. Stephenson.

Level 5: Traditional

“*All through the night*”, arr. P. Hall in ‘Mixed Doubles: Piano Time Duets 2’ (pp.16-17), Oxford Press.

Foster, S.C. (1826-1864) “*Swanee river*”, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.16-17), Schott.

“*The fiddler*”, arr. Diller & Quaille in ‘Diller-Quaille Second Duet Book for the Piano’ (pp.42-43), Hawkes & Son.

Level 5: Contemporary music

“*Climb ev’ry mountain*” from *The sound of music*, arr. C. Rollin in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.8-11), Hal Leonard.

Cornick, M. (1946-) “*Blues for two*” and “*Be-Bop*” in ‘Easy Jazzy Duets: Piano’ (p.6-7, 20-23), Universal Edition.

“*Eleanor Rigby*”, arr. T. Gerou in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.22-25), Hal Leonard.

- Houghton, A. (n.d.) ‘*Gold nugget boogie*’ in ‘Fun Club Piano Duets Grade 1-2’ (pp.26-27), Kevin Mayhew.
- Lennon, J. (1940-1980) “*Yesterday*”, arr. L. Frith & J. Lanning in ‘Making the Grade together 1’ (pp.12-13), Chester Music.
- Mier, M. (n.d.) “*Billy goat rag*” in ‘Terrific Tunes for Two 2’ (pp.16-19), Alfred.
- Mier, M. (n.d. “*Skateboard boogie*” in ‘Jazz, Rags & Blues for Two 2’ (pp.10-13), Alfred.
- Mier, M. (n.d.) “*Straw hat strut*”, “*Blackberry rag*”, “*San Francisco blues*” and “*Bouncin’ boogie*” in ‘Jazz, Rags & Blues for two 1’ (pp.2-5, 14-25), Alfred.
- “My favourite things” [♩] from *The sound of music*, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.14-15), Chester Music.
- “My heart will go on” from *Titanic*, arr. M. Mier in ‘Alfred’s Basic Piano Library Duet Book 4 Top: Hits Piano’ (pp.2-7), Hal Leonard.
- Norton, C. (1953-) “*Fanfare*”, “*Jazz waltz*”, “*Play it again*”, “*Train blues*” “*Solitude*” and “*Trump card*” in ‘Microjazz Piano Duets 1’ (pp.2-3, 6-9, 16-19, 2-25), Boosey & Hawkes.
- Norton, C. (1953-) “*Package holiday*” and “*On a swing*” in ‘The Microjazz Duets Collection 1’ (pp.24-27), Boosey & Hawkes.
- Pütz, E. (1911-) “*Dancing kids*” in ‘*Piano Kids im Duett*’ (pp.26-27), Schott.
- “*Rockin’ Robin*”, arr. M. Goldston in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.16-21), Hal Leonard.
- Runswick, D. (1946-) “*Weasel’s words*” and “*Cornflake*” in ‘Boogie Duets for Beginners’ (p.10-13, 22-25), Faber Music.
- Schmitz, M. (n.d.) Pieces numbered 11 to 13 and 16 to 21 in ‘Mini-Jazz 2’ (pp.14-17, 21-31), Deutscher Verlag für Musik.
- Schmitz, M. (n.d.) Pieces numbered 16, 17 and 19 in ‘Mini-Rock 2’ (pp.24-27, 30-31), Deutscher Verlag für Musik.
- “Supercalifragilisticexpialidocious” from *Mary Poppins*, arr. G. Gruner in ‘The Best Piano Duet Book Ever!’ (pp.34-37), Chester Music.
- “The lonely goatherd” from *The sound of music*, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.24-25), Chester Music.
- “*Y.M.C.A*”, arr. S. Aaronson in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.12-15), Hal Leonard.

6.7 Level 6

Level 6: Pre-Classical

Couperin, F. (1668-1733) “*Menuetto*”, arr. L.J. Beer in ‘*Musik aus alten Tagen*’ (p.6-7), Universal Edition.

De Chambonnières, J. (c. 1600-1670) “*Menuetto*”, arr. L.J. Beer in ‘*Musik aus alten Tagen*’ (pp.2-3), Universal Edition.

Gibbons, O. (1583-1625) “*Duretto*”, arr, C. Barratt in ‘*Chester’s Piano Duets 2*’ (pp18-19), Chester Music.

Level 6: Classical

André, A. (1775-1842) “*Rondo*” from *6 Divertissements* Op. 19 No. 1 in ‘*Works for Piano Duet 2*’ (pp.70-71), Könnemann.

André, A. (1775-1842) “*Sonatina*” Op. 45 No. 2 in ‘*Four Centuries of Piano Duet Music 1*’ (pp.15-7), Boston Music Company.

Beethoven, L. van (1770-1827) Pieces numbered 5, 8 and 9 in ‘*Deutsche Tänze*’ (pp.10-11, 14-19), Peters.

Czerny, C. (1791-1857) Second movement from *Sonatina* Op. 156 No. 2, in ‘*Works for Piano Duet 2*’ (pp.18-23, 25-29), Könnemann.

Diabelli, A. (1781-1858) Pieces numbered 4, 6, 14, 17, 18, 23 and 25 in ‘*Melodische Übungsstücke*’ Op. 149 (pp.6-7, 10-11, 26-27, 34-37, 42-43, 46-47), Peters.

Diabelli, A. (1781-1858) “*Polonaise*” Op. 149 No. 23 [♩] in ‘*Essential Keyboard Duets*’ (pp.36-37), Alfred.

Diabelli, A. (1781-1858) “*Rondino*” Op. 149 No. 17 in ‘*Duet Classics for Piano 2*’ (pp.8-9), Alfred.

Diabelli, A. (1781-1858) “*Rondo*” Op. 163 No. 6 in ‘*Duet Classics for Piano 3*’, Alfred.

Diabelli, A. (1781-1858) “*Romanze*” and “*Rondo*” from *Sonatina 1*, “*Andantino*” and “*Rondo*” from *Sonatina 6* in ‘*Jugendfreuden, Sonatinas on 5 notes*’ Op. 163 (pp.8-11, 48-51), Peters.

Enckhausen-Diabelli, A. (1781-1858) Pieces numbered 9, 12, 19 and 22 in ‘*Deux petites suite pour la lecture du piano à 4mains: Suite 2*’ (pp.12-13, 16-19, 30-31, 36-37), Georges Delrieu.

Haydn, J. (1732-1809) “*Deutscher Tanz*” in ‘*Piano Kids im Duett*’ (pp.36-37), Schott.

Just, J.A. (c.1745-1800) “*Andante*” from *Divertimento in D major* Op. 21 No. 1 in ‘*Four Centuries of Piano Duet Music 3*’ (pp.7-4), Boston Music Company.

Koželuh, L.A. (1747-1818) “Presto” from *Sonata in G major* in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.50-55), Editio Supraphon.

Mozart, W.A. (1756-1791) “*Andante grazioso*” K. 240, No. 2 and “*Menuetto*” K. 240 No. 3 in ‘*Pianoforte Album No. 1*’ (pp.2-7), Hinrichsen Edition.

Mozart, W.A. (1756-1791) “*Menuetto*” in ‘*Easy Music for Piano Duet*’ (pp.2-5), Editio Musica.

Mozart, W.A. (1756-1791) “*Menuetto*” and “*Rondo*” from *Viennese Sonatina 1*, “*Allegro*” and “*Menuetto*” from *Viennese Sonatina 2*, “*Romanze*”, “*Menuetto*” and “*Rondo*” from *Viennese Sonatina 4*, “*Larghetto*” and “*Menuetto*” from *Viennese Sonatina 5*, “*Menuetto*” and “*Adagio*” from *Viennese Sonatina 6*, arr. T.A. Thompson, in ‘*Viennese Sonatinas*’ (pp.6-17, 30-45, 50-53), Peters.

Mozart, W.A. (1756-1791) “*Das klinget so herrlich*” from *Die Zauberflöte*, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.46-51), Schott.

Pfeiffer, J.M. “*The teacher and the student*” in ‘*Four Centuries of Piano Duet Music 1*’ (pp.32-35), Boston Music Company.

Türk, D.G. (1756-1813) “*Finale*” in ‘*Tonstücke für vier Hände 1*’ (pp.30-31), Schott.

Vaňhal, J.K. (1739-1813) “*Allegretto*” in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.10-11), Editio Supraphon.

Vaňhal, J.B. (1739-1813) “*Allegretto*”, “*Adagio*” and “*Allegro*”, from *Sonata in C major* Op. 64 in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.22-29), Editio Supraphon.

Vaňhal, J.K. (1739-1813) Pieces numbered 1, 4, 5, 8, 9, 10, 11 and 13 from *13 Pièces*, in ‘*Works for Piano Duet 1*’ (pp.78, 81-83, 88-94, 96-97), Könnemann.

Vaňhal, J.K. (1739-1813) “*Sonatine 1 and 2*” from *3 Sonatines* in ‘*Works for Piano Duet 1*’ (pp.98-109), Könnemann.

Vaňhal, J.K. (1739-1813) “*Allegro*” from *Sonatina in F major* in ‘*Essential Keyboard Duets 1*’ (pp.10-13), Alfred.

Level 6: Romantic

Brahms, J. (1833-1897) “*Waltz in G major*” Op. 39 No. 10 in ‘*Duet Classics for Piano 3*’ (pp.34-35), Alfred.

Cui, C. (1835-1918) “*Lament*” Op. 74 No. 4 in ‘*Four Centuries of Piano Duet Music 1*’ (pp.28-29), Boston Music Company.

Fuchs, R. (1847-1927) “*Miniature No 1*” Op. 44 No. 5 in ‘*Four Centuries of Piano Duet Music 2*’ (pp.2-3), Boston Music Company.

- Gretchaninoff, A. (1864-1956) “*In the woods*” Op. 98 No.3 [♪] in ‘Twice as Nice 1’ (pp.13-14), Neil A. Kjos.
- Gretchaninoff, A. (1864-1956) “*Waltz*” Op. 98 No.15 in ‘Duet Classics for Piano 2’ (pp.12-15), Alfred, or alternatively named “*Playing grown-up*” in ‘Twice as Nice 1’ (pp.15-17), Neil A. Kjos.
- Gretchaninoff, A. (1864-1956) “*Auf dem Spaziergang*”, “*An einem Frühlingmorgen*”, “*Erzählung*” and “*In den Bergen*” in ‘*Im Grünen*’ Op. 99 (pp.12-17, 20-21), Schott.
- Gurlitt, C. (1820-1901) “*Bauerntanz*” in ‘*Piano Kids im Duett*’ (pp.52-55), Schott.
- Gurlitt, C. (1820-1901) “*German dance*” Op. 136 No. 15 in ‘Essential Keyboard Duets 1’ (pp.74-77), Alfred.
- Gurlitt, C. (1820-1901) “*Playfulness*” Op. 178 No. 14 in ‘The Royal Road (Elementary)’ (pp.3-5), Lengnick.
- Kirchner, T. (1823-1903) “*Vivace*” Op. 57 No. 2 in ‘Essential Keyboard Duets 1’ (pp.78-79), Alfred.
- Liszt, F. (1811-1886) “*Altes provenzalisches Weihnachtslied*” from *Weihnachtsbaum* in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.28-30), Bärenreiter.
- Reinecke, C. (1824-1910) “*Meditation*” Op. 54 No. 2 in ‘Four Centuries of Piano Duet Music 1’ (pp.41-42), Boston Music Company, or named “*Andante*” in ‘Easy Classical Piano Duets for Teacher and Student 3’ (pp.28-29), Alfred.
- Reinecke, C. (1824-1910) “*Vögleins Begräbnis*” from *Pastoral-Sonatine* Op. 206 in ‘Works for Piano Duet’ (pp.101), Könnemann.
- Respighi, O. (1879-1936) “*Romanze*” and “*Schottische Weisen*” in ‘*Sechs kleine Stücke für Pianoforte zu 4 Händen*’, www.quatre-mains.net
- Shubert, F. (1797-1828) “*Ecosaisien*” from *Deutsche Tänze und Ecosaisien* Op. 33 in ‘*Sämtliche Tänze für Klavier zu vier Händen*’ (pp.48-49), Peters.
- Shubert, F. (1797-1828) Pieces numbered 5 and 6 from *11 Ländler* D. 366, arr. J. Brahms in ‘*33 Tänze für Klavier*’ (pp.28-29), Heinrichshofen.
- Shubert, F. (1797-1828) “*Menuett mit Trio*” D. 91, arr. P.Heilbut in ‘*33 Tänze für Klavier*’ (pp.34-35), Heinrichshofen.
- Shubert, F. (1797-1828) “*Waltz in F major*”, arr. D. Gray in ‘Classical Duets for Piano 1’ (p.12-13), Boosey & Hawkes.
- Shubert, F. (1797-1828) “*Zwei Walzer aus Op. 18*”, D 145/1&2 and “*Walzer mit Trio aus Op. 127*” D 146/4 in ‘*Klavierunterricht mit Franz Schubert: Zehn Walzer für Klavier zu vier Händen*’ (pp.6-13), Breitkopf.

Schumann, R. (1810-1856) “*Kuriose Geschichte*”, “*Träumerei*”, “*Fürchtenmachen*” and “*Kind im Einschlummern*”, arr. T. Kirchner in ‘*Kinderszenen*’ Op. 15 (p.2-5, 10-11, 16-19), Peters.

Schumann, R. (1810-1856) “*Fröhlicher Landmann*”, “*Sicilianisch*” and “*Schnitterliedchen*” arr. T. Kirchner in ‘*Album für die Jugend*’ Op.68 (pp.12-15, 28-29), Peters.

Schumann, R. (1810-1856) “*Birthday march*” Op. 85 No. 1 in ‘*Twelve Four-Hand Piano Pieces Op. 85*’ (p.2-3), in ‘*Classical Duets for Piano 2*’ (pp.12-15), Boosey & Hawkes, in ‘*Easy Music for Piano Duet*’ (pp.52-53), Editio Musica, in ‘*Twice as Nice 1*’ (pp.40-43), Neil A. Kjos, or in ‘*Works for Piano Duet 3*’ (pp.48-49), Könenmann.

Schumann, R. (1810-1856) “*Beim Kränzewinden*” in ‘*Twelve Four-Hand Piano Pieces*’ Op. 85, (pp.8-11), Schirmer’s.

Schumann, R. (1810-1856) “*Walzer in G*” from *Kinderball: Sechs leichte Tanzstücke* Op. 130, No. 2 in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.26-27), Bärenreiter.

Volkman, R. (1815-1883) “*German dance*” Op. 39 No. 7 in ‘*Four Centuries of Piano Duet Music 2*’ (pp.4-8), Boston Music Company.

Spindler, F. (1817-1905) “*Immortelle No. 5*” (T&P) in ‘*Essential Keyboard Duets 1*’ (pp.68-69), Alfred.

Weber, C.M. von (1786-1826) “*Arioso*” and “*Minuet*”, arr. D. Gray in ‘*Classical Duets for Piano 1*’ (pp.8-11, 14-15), Boosey & Hawkes.

Weber, C.M. von (1786-1826) “*Menuetto*” in ‘*Easy Music for Piano Duet*’ (pp.28-29), Editio Musica, or in ‘*Leichte Stücke für Klavier zu vier Händen*’ Op. 3 (pp.12-13), Bärenreiter.

Wohlfahrt, H. (1797-1883) “*Galop*” Op. 87 No. 46 in ‘*Essential Keyboard Duets 1*’ (pp.54-57), Alfred.

Wohlfahrt, H. (1797-1883) “*Vivace*” Op. 87 No. 38 in ‘*Duet Classics for Piano Duet 1*’ (pp.28-29), Alfred.

Level 6: Modern (early 20th century)

Carse, A. (1878-1958) “*Tarantella*” in ‘*Progressive Duets for Pianists 1*’ (pp.20-21), Stainer & Bell.

Lee, E.M. (1874-1956) “*Andalusia*” [♩] in ‘*Four Piano Duets*’ (pp.10-13), Banks Music Publications.

Lee, E.M. (1874-1956) “*In Switzerland*” in ‘*The Royal Road (Elementary)*’ (pp.24-29), Lengnick.

Metzner, A. (n.d.) Pieces numbered 2 and 5 in ‘*Six Sonatines Faciles*’, www.quatre-mains.net

Ravel, M. (1875-1937) “*Pavane de la belle au bois dormant*” from *Ma mere l’oye*, in ‘Duet Classics for Piano 3’ (pp.36-37), Alfred, or in ‘Essential Keyboard Duets 1’ (pp.150-151), Alfred.

Rowley, A. (1892-1958) “*Jazz band*”, “*Colin Clout’s come home again*” and “*Jack Tar*” in ‘Side by Side Series: Our First Duets 1’ (pp.10-19), Edwin Ashdown.

Rowley, A. (1892-1958) “*Dance of the moths*” in ‘Side by Side Series: Our First Duets 5’ (pp.8-11), Edwin Ashdown.

Satie, E. (1866-1925) “*En plus*” from *Three pieces in the form of a pear* in ‘Duet Repertoire level 5’, (pp.42-45), Neil A. Kjos.

Schönberg, A. (1874-1951) “*Klavierstück in c*” from *Sechs Stücke für Klavier zu vier Händen* in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.50-51), Bärenreiter.

Stravinsky, I. (1882-1971) “*Polka*” from *Three easy pieces* in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.50-51), Bärenreiter, or in the *Three easy pieces* score (pp.6-7), Chester Music.

Walton, W.T. (1902-1983) “*Swing Boats*” and “*Puppet’s dance*” in ‘Duets for Children’ (pp.25-26, 29-33), Oxford.

Walton, W.T. (1902-1983) “*Touch her soft lips and part*” from *Henry V* in ‘Twentieth Century British Composers: Piano Duets’ (pp.70-71), Oxford.

Level 6: Modern (late 20th century)

Alexander, D. (n.d.) “*Hanky-panky march*”, “*Nocturne*” and “*Alla tarantella*” in ‘Alfred’s Basic Piano Library Duet Book 4’ (pp.2-7, 28-31), Alfred.

Alexander, D. (n.d.) “*Cozy nights*” and “*Fiesta burlesca*” in ‘Just for You and Me’ (pp.16-25), Alfred.

Beale, C. (n.d.) “*Still*” in ‘Piano Time: Jazz Duets 2’ (pp.28-29), Oxford.

Gregson, E. (1945-) “*Four pictures: No. 4*” in ‘Twentieth Century British Composers: Piano Duets’ (pp.42-45), Oxford.

Havliček, I. (1927-) “*Sousedská*” and “*Šotyš*” in ‘*Zahrajme si do tance*’ (pp.6-7, 16-17), Capriccio.

Helyer, M. (n.d.) “*A lively tune*” in ‘Contrasts’ (pp.18-21), Novello.

Hengeveld, G. (1910- 2001) “*Spaanse dans*”, “*Noorse dans*”, “*Irish jig*”, “*Poolse dans*”, “*Valse triste*” and “*Rumba cubana*” in ‘10 Folk- and Rhythmic Dances’ (pp.7-10, 14-17, 20-29), Broekmans & van Poppel.

Kirkby-Mason, B. (1910-2000) “*Two in a boat*” in ‘Third Duet Album for Piano’ (pp.14-17), Bosworth.

Mier, M. (n.d.) “*Argentina tango*” in ‘Treasures for Two 1’ (pp.22-27), Alfred.

Mier, M. (n.d.) “*Happy-go-lucky*” in ‘Treasure for Two 2’ (pp.10-15), Alfred.

Quinnell, I. (n.d.) “*Interlude*” in ‘Double Delight: A Suite for Piano Duet’ (pp.14-15), Chester Music.

Takács, J. (1902-2005) “*Menuetto*” in ‘4 X 4 Klavierstücke zu vier Händen’ (pp.2-4), Universal Edition.

Watts, S. (n.d.) “*Bonchurch beach house*”, “*Coffee with Chlo*”, “*Beyond all time*”, “*Day in the sunshine*” and “*Martha’s gala*” in ‘Razzamajazz: Teacher and Pupil Duets for Piano’ (pp.10-13, 28-37), Kevin Mayhew.

Wells E. (n.d.) “*Galop*” in ‘Mixed Doubles: Piano Time Duets 2’ (pp.36-37), Oxford University Press.

Level 6: South African

Grové, S. (1922-) “*Wals van die olifantjie*”, Unisa.

Level 6: Traditional

“*Wade in the water*”, arr. M. Mier in ‘Treasures for Two 1’ (pp.18-21), Alfred.

“*What shall we do with a drunken sailor*”, arr. M. Töpel in ‘*Bärenreiter Piano Album: Vierhändig*’ (p.62), Bärenreiter.

Level 6: Contemporary music

Cornick, M. (1946-) “*Ringing the changes*”, “*A little more Latin*”, “*Waltz for Lara*” and “*Chromatic blues*” in ‘Easy Jazzy Duets: Piano’ (p.2-5, 8-19), Universal Edition.

Cornick, M. (1946-) “*Sue’s blues*” and “*Taking it easy*” in ‘Jazzy Duets: Piano’ (pp.6-11), Universal Edition.

Duro, S. (n.d.) “*Giving it the works*” in ‘Piano Time: Jazz Duets 2’ (pp.23-25), Oxford.

“*God help the outcasts*” from *The hunchback of Notre Dame*, arr. G.P. Tingley in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.42-47), Hal Leonard.

Hall, P. (n.d.) “*Wrong number*” in ‘Piano Time: Jazz Duets 2’ (pp.8-10), Oxford.

Haughton, A. (n.d.) “*Swing’s the thing*” in ‘Piano Time: Jazz Duets 2’ (pp.4-5), Oxford.

Haughton, A. (n.d.) “*Two go boogie*” in ‘Fun Club Piano Duets Grade 1-2’ (pp.36-39), Kevin Mayhew.

Joplin, S. (1868-1917) “*The easy winners*”, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.42-45), Schott.

Joplin, S. (1868-1917) “*The entertainer*”, arr. J.S. Bastien in ‘Duet Favorites 4’ (pp.2-9), Neil A Kjos.

Joplin, S. (1868-1917) “*Rag-time dance*” in ‘5 Joplin Rags’ (pp.16-18), Neil A. Kjos.

Mier, M. (n.d.) “*Country ragtime*” in ‘Jazz, Rags & Blues for Two 2’ (pp.2-5), Alfred.

Mier, M. (n.d.) “*Teasing rag*” [♩] in ‘Jazz, Rags & Blues for Two 1’ (pp.6-9), Alfred.

North, A. (n.d.) “*Unchained melody*”, arr. L. Frith & J. Lanning in ‘Making the Grade Together 1’ (pp.34-37), Chester Music.

Norton, C. (1953-) “*Willow*”, “*Big time*”, “*Folksong*” and “*With a swagger*” in Microjazz Piano Duets 1’ (pp.10-17, 20-21), Boosey & Hawkes.

Norton, C. (1953-) “*Running shoes*”, “*Plucky*” and “*Waltz*” in ‘Microjazz Piano Duets 2’ (pp.2-5, 10-13), Boosey & Hawkes.

“*Splish splash*”, arr. G.P. Tingley in ‘Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano’ (pp.38-41), Hal Leonard.

“*The house of the rising sun*”, arr. M. Töpel in ‘*Bärenreiter Piano Album: Vierhändig*’ (p.63), Bärenreiter.

Wedgwood, P. (n.d.) “*Big Mack*”, “*Enigma*” and “*Steppe on it*” in ‘Jazzin’ about Fun Pieces for Piano/Keyboard Duet’ (pp.2-3, 18-21), Faber Music.

6.8 Level 7

Level 7: Pre-Classical

Handel, G.F. (1675-1759) “*Gavotte*”, arr. L.J. Beer in ‘*Musik aus alten Tagen*’ (p.10-11), Universal Edition.

Level 7: Classical

André, A. (1775-1842) “*Divertissements 1 and 2*” from *6 Divertissements* Op. 18 in ‘Works for Piano Duet 2’ (pp.42-49), Könenmann.

André, A. (1775-1842) “*Rondo*” from *6 Divertissements* Op. 18 No. 4 in ‘Works for Piano Duet 2’ (pp.54-56), Könenmann.

André, A. (1775-1842) “*Allegretto vivace*” from *6 Divertissements* Op. 18 No. 5 in ‘Works for Piano Duet 2’ (pp.60-62), Könenmann.

André, A. (1775-1842) “*Sonatina in F major*” Op. 45 No. 3 in ‘Duet Classics for Piano 3’ (pp.14-17), Alfred.

Beck, C.F. (late 18th c.) “Waltz” in ‘Four Centuries of Piano Duet Music 2’ (pp.22-24), Boston Music Company.

Beethoven, L. van (1770-1827) “Gavotta” in ‘*Vierhändiges Klavierbuch: Originalkompositionen von Beethoven bis Dvořak*’ (pp.2-5), Schott.

Beethoven, L. van (1770-1827) “Turkish march”, arr. T. Hirao in ‘Easy Classical Piano Duets’ (pp.2-9), Amsco Publications.

Czerny, C. (1791-1857) First and second movements from *Sonatina* Op. 156 No. 1 in ‘Works for Piano Duet 2’ (pp.4-9), Könnemann, or in ‘Twice as Nice 2’ (pp.8-17), Neil A. Kjos.

Diabelli, A. (1781-1858) “Andante” and “Allegro moderato” from *Sonatina* 1, “Rondo” from *Sonatina* 4 and “Rondo” from *Sonatina* 5 in ‘*Jugendfreuden, Sonatinas on 5 Notes*’ Op. 163 (pp.2-7, 34-35, 40-43), Peters.

Diabelli, A. (1781-1858) “Rondo” from *Sonatina* 1, *Sonates mignonnes & rondeau militaire* Op. 150 in ‘Works for Piano Duet 1’ (pp.64-65), Könnemann.

Diabelli, A. (1781-1858) “Sonatina 2” from *Sonates mignonnes & rondeau militaire* Op. 150 in ‘Works for Piano Duet 1’ (pp.66-71), Könnemann.

Enckhausen-Diabelli, A. (1781-1858) Piece numbered 25 in ‘*Deux petites suite pour la lecture du piano à 4mains: Suite 2*’ (pp.42-43), Georges Delrieu.

Dušek, F.X. (1731-1799) “Scherzando Allegretto” from *Sonata in G major* in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.4-9), Editio Supraphon.

Dušek, F.X. (1731-1799) “Finale” from *Sonata in G major* in ‘Four Centuries of Piano Duet Music 2’ (pp.35-41), Boston Music Company.

Giordani, T. (c.1730-1806) “Rondo” from *Duettino No. 3* in ‘Piano Duets of the Classical Period’ (pp.12-15), Oliver Ditson Company.

Haydn, F.J. (1732-1809) “Minuetto” from *Il maestro e lo scolare* in ‘Essential Keyboard Duets 1’ (pp.4-9), Alfred.

Koželuh, L. (1748-1818) “Allegro” from *Sonata in C* Poštolka XI:5 in ‘Four Centuries of Piano Duet Music 1’ (pp.36-40), Boston Music Company.

Kuhlau, F. (1794-1828) “Arioso” from *Sonata in G major* Op. 44 No. 1 in ‘Four Centuries of Piano Duet Music 2’ (pp.33-35), Boston Music Company.

Mozart, W.A. (1756-1791) “Menuetto” from *Sonata in C major* K. 19a in ‘*Sämtliche Kompositionen für Klavier zu vier Händen*’ (pp.12-15), Editio Musica.

Mozart, W.A. (1756-1791) “Allegro” from *Viennese Sonatina* 1, “Rondo” from *Viennese Sonatina* 2, “Adagio”, “Menuetto” and “Rondo” from *Viennese Sonatina* 3 and “Allegro” and “Finale” from *Viennese Sonatina* 6, all arr. T.A. Thompson in ‘Viennese Sonatinas’ (pp.2-5, 18-29, 46-49, 54-59), Peters.

Starke, F. (1774-1835) “*Bavarian dance*” in ‘Four Centuries of Piano Duet Music 2’ (pp.51-54), Boston Music Company.

Türk, D.G. (1756-1813) “*Polonaise*” and “*Rondo*” in ‘Essential Keyboard Duets 1’ (pp.26-33), Alfred.

Türk, D.G. (1756-1813) “*Rondo*” in ‘Duet Classics for Piano 3’ (pp.22-25), Alfred.

Türk, D.G. (1756-1813) “*Tanz-Suite in G*”, “*Zwei Märsche*”, “*Tanz-Suite in A*” and “*Sonatina IV*” in ‘*Tonstücke für vier Hände I*’ (pp.18-29), Schott.

Vaňhal, J.B. (1739-1813) “*Adagio*” in ‘Four Centuries of Piano Duet Music 2’ (pp.17-19), Boston Music Company.

Vaňhal, J.B. (1739-1813) “*Adagio*” from *Sonatina in C major* in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.20-21), Editio Supraphon.

Vaňhal, J.B. (1739-1813) “*Allegro*” from *Sonata in C major* Op. 65 in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.16-19), Editio Supraphon.

Vaňhal, J.K. (1739-1813) Pieces numbered 6, 7 and 12 from *13 Pièces* in ‘Works for Piano Duet 1’ (pp.84-85, 86-87, 95), Könnemann.

Vaňhal, J.K. (1739-1813) “*Sonatine 3*” from *3 Sonatines* in ‘Works for Piano Duet 1’ (pp.110-117), Könnemann.

Level 7: Romantic

Arensky, A. (1861-1906) “*The cuckoo*” Op. 34 No. 2 in ‘Four Centuries Piano Duet Music 2’ (pp.9-12), Boston Music Company.

Arensky, A. (1861-1906) “*Gavotte*” Op. 66 No. 2 in ‘Essential Keyboard Duets 1’ (pp.124-129), Alfred.

Brahms, J. (1833-1897) “*Waltz in A Major*” Op. 39 No. 15 in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.34-35), Bärenreiter, in ‘*Twice as Nice 2*’ (pp.6-7), Neil A. Kjos, or in ‘*Walzer*’ Op. 39’ (pp.18-19), Peters.

Brahms, J. (1833-1897) “*Waltz in E Major*” Op. 39 No. 2 in ‘Duet Classics for Piano 3’ (pp.32-33), Alfred, in ‘*Twice as Nice 2*’ (pp.4-5), Neil A. Kjos, or in ‘*Walzer*’ Op. 39 (pp.2-3), Peters.

Fibich, Z. (1850-1900) “*Barcarolle*” Op. 22 No. 2 in ‘Duet Classics for Piano 2’ (pp.42-43), Alfred.

Foote, A. (1853-1937) “*Graceful dance*” and “*The swing*” in ‘Essential Keyboard Duets 1’ (pp.118-123), Alfred.

Fuchs, R. (1847-1927) “*Miniature*” Op. 44 No. 24 in ‘Four Centuries of Piano Duet Music 2’ (pp.31-32), Boston Music Company.

- Galuzzi, G. (1861-1936) “*Sabato del villaggio*” in ‘*Il primo concerto del giovane pianista*’ (pp.12-15), Edizione Carisch.
- Gurlitt, C. (1820-1901) “*Playfulness*” Op. 178 No. 14 in ‘*Twice as Nice 1*’ (pp.28-31), Neil A. Kjos.
- Humperdinck, E. (1854-1921) “*Evening prayer*” from *Hansel and Gretel*, arr. M. McCartney in ‘*The Best Piano Duet Book Ever!*’ (pp.48-49), Chester Music.
- Mendelssohn, F. (1809-1847) “*Song without words*” Op.19 No. 4 and “*Venetian boat song*” Op. 19 No. 6, arr. C. Czerny in ‘*Duet Repertoire 5*’ (pp.4-7), Neil A. Kjos.
- Mendelssohn, F. (1809-1847) “*Lied ohne Worte*” Op. 62 No. 4 in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.24-25), Bärenreiter.
- Moszkowski, M. (1854-1925) “*Spanish dance*” Op. 12 No. 1 in ‘*Twice as Nice 3*’ (pp.22-26), Neil A. Kjos, or in ‘*Spanische Tänze*’ Op. 12 (pp.2-7), Peters.
- Moszkowski, M. (1854-1925) “*Tarantella*” Op. 96 No. 8 in ‘*Duet Repertoire 5*’ (pp.14-17), Neil A. Kjos.
- Poldini, E. (1869-1957) “*Pagenlied*” in ‘*Essential Keyboard Duets 1*’ (pp.140-145), Alfred.
- Reinecke, C. (1824-1910) “*Variations on the C major scale*” in ‘*Duet Classics for Piano 3*’ (pp.26-27), Alfred.
- Reinecke, C. (1824-1910) “*Schwalben im Fluge*” [♩] from *Pastoral-Sonatine* Op. 206 in ‘*Works for Piano Duet 3*’ (pp.102-104), Könnemann.
- Schubert, F. (1797-1828) “*Children’s march*” in ‘*Easy Music for Piano Duet*’, Editio Musica, in ‘*Ländler und Stücke: Leichte Originalkompositionen*’ (pp.16-19), Peters, or in ‘*Works for Piano Duet 3*’ (pp.38-43), Könnemann.
- Schubert, F. (1797-1828) “*Grätzer Galopp*” Op. 91b in ‘*Sämtliche Tänze für Klavier zu vier Händen*’ (pp.100-101), Peters.
- Schumann, R. (1810-1856) “*Round dance*” in ‘*Easy Music for Piano Duet*’ (pp.56-59), Editio Musica.
- Schumann, R. (1810-1856) “*Reiterstück*”, arr. T. Kirchner in ‘*Album für die Jugend*’ Op.68 (pp.34-37), Peters.
- Schumann, R. (1810-1856) “*Trauer*” and “*Reigen*” in ‘*Twelve Four-Hand Piano Pieces*’ Op.85 (pp.18-21, 26-29), Schirmer’s.
- Spindler, F. (1817-1905) “*Moderate and serious*” and “*Exuberant and joyful*” from “*Sonatina*” Op. 136 No. 5 in ‘*Duet Repertoire Level 5*’ (p.18-21, 27-31), Neil A. Kjos.
- Strauss, J (jnr). (1825-1899) “*Pizzicato polka*”, arr. T. Hirao in ‘*Easy Classical Piano Duets*’ (pp.48-53), Amsco Publications.

Strauss, J (jnr). (1825-1899) “*Tritsch-Tratsch-Polka*”, arr. H-G. Heumann in ‘*Piano Kids im Duett*’ (pp.56-63), Schott.

Volkman, R. (1815-1853) “*Ländler*” in ‘*Vierhändiges Klavierbuch: Originalkompositionen von Beethoven bis Dvořak*’ (pp.16-19), Schott.

Weber, C.M. von (1786-1826) “*Andantino*” in ‘*Easy Music for Piano Duet*’ (pp.26-27), Editio Musica.

Weber, C.M. von (1786-1826) “*Marcia*” Op. 3 No. 5 in ‘*Pianoforte Album No. 1*’ (pp.8-9), Hinrichsen Edition, or in ‘*Leichte Stücke für Klavier zu vier Händen*’ Op. 3 (pp.18-21), Bärenreiter.

Wohlfahrt, H. (1797-1883) “*Galop*” from *The children’s musical friend* in ‘*Duet Classics for Piano 2*’ (p.4-7), Alfred.

Level 7: Modern (early 20th century)

Britten, B. (1913-1976) “*Theme*” from *The young person’s guide to the orchestra*, arr. R. Brison in ‘*20th Century Classics 1*’ (pp.8-9), Boosey & Hawkes.

Lee, E.M. (1874-1956) “*Round the billy*”, “*The lost lagoon*” and “*Russian dance*” in ‘*Four Pianoforte Duets*’ (pp.2-9, 14-19), Banks Music Publications.

Pick-Mangiagalli, R. (1882-1949) “*A l’automne*” in ‘*Three Miniatures*’ Op. 4 (pp.2-7), Masters Music Publications.

Prokofieff, S. (1891-1953) “*Classical symphony: Gavotte*”, arr. R. Brison in ‘*20th Century Classics 1*’ (pp.26-29), Boosey & Hawkes.

Metzner, A. (n.d.) Pieces numbered 3 and 4 in ‘*Six Sonatines Faciles*’, www.quatre-mains.net

Respighi, O. (1879-1936) “*Romance*” from *Six little pieces* in ‘*Twice as Nice 2*’ (pp.47-50), Neil A. Kjos, or in ‘*Sechs Kleine Stücke für Pianoforte zu 4 Händen*’, <http://www.quatre-mains.net>

Walton, W.T. (1902-1983) “*The three-legged race*”, “*Pony trap*”, “*Ghosts*” and “*Hop-Scotch*” in ‘*Duets for Children*’ (pp.9-11, 13-24), Oxford.

Level 7: Modern (late 20th century)

Alexander, D. (n.d.) “*Candy apple strut*” in ‘*Alfred’s Basic Piano Library Duet Book 4*’ (pp.12-15), Alfred.

Eben, P. (1929-) “*I’ll have another look*”, “*Oh’ the bird flew away from the forest*” and “*When the gypsies go*” in ‘*The Little Green Forest*’ (pp.4-5,12-13,18-21), Bärenreiter Editio Supraphon.

Gregson, E. (1945-) No. 3 in “*Four pictures*” in ‘*Twentieth Century British Composers: Piano Duets*’ (pp.38-41), Oxford.

Havliček, I. (1927-) “*Třasák*” and “*Furiant*” in ‘*Zahrajme si do tance*’ (pp.24-29), Capriccio.

Helyer, M. (n.d.) “*On the river*” in ‘*Holiday Sketches*’ (pp.2-9), Novello.

Matthews, D. (1943-) “*Riding*” in ‘*Four Waltzes for Piano Duet*’ (pp.4-7), Neil A. Kjos.

Mier, M. (n.d.) “*Moonbeams*”, “*Western plains*” and “*Spanish gypsies*” in ‘*Treasures for Two 2*’ (pp.6-9, 22-31), Alfred.

Quinnell, I. (n.d.) “*Siciliana*” and “*In folk dance style*” in ‘*Double Delight: A Suite for Piano Duet*’ (pp.10-13), Chester Music.

Starer, R. (1924-) “*Suite of Piano Duets*”, Alfred.

Takács, J. (1902-2005) “*Austrian potpourri*” [♩] and “*Alborado*” in ‘*4 X 4 Klavierstücke zu vier Händen*’ (pp.10-12, 21-24), Universal Edition.

Watts, S. (n.d.) “*Train home*” in ‘*Razzamajazz: Teacher and Pupil Duets for Piano*’ (pp.24-27), Kevin Mayhew.

Level 7: South African

Lemmer, P. (1896-1989) “*Op ons ou plaasdam*” [♩], Unisa.

Van Zuilenburg, P.L. (1926-) “*Fuga*”, Unisa.

Level 7: Traditional

“*Kalinka*”, arr. M. Töpel in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.60-61), Bärenreiter.

“*Morning has broken*”, arr. Weekley & Arganbright in ‘*Duet Repertoire Level 5*’ (pp.4-7), Neil A. Kjos.

“*Turkey in the straw*”, arr. J.S. Bastien in ‘*Duet Favorites 4*’ (pp.18-23), Neil A. Kjos.

Level 7: Contemporary music

“*All I ask from you*” from *Phantom of the opera*, arr. D. Alexander in ‘*Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano*’ (pp.26-31), Hal Leonard.

“*Chariots of fire*” from *Chariots of fire*, arr. T. Gerou in ‘*Alfred’s Basic Piano Library Duet Book 4: Top Hits Piano*’ (pp.32-37), Hal Leonard.

Cornick, M. (1946-) “*Three to go*” and “*Taking your time*” in “*Jazzy Duets: Piano*” (pp.8-15), Universal Edition.

Cornick, M. (1946-) “*A little Latin*” and “*Fugue*” in ‘*Jazzy Duets: Piano 2*’ (pp.10-13, 18-23), Universal Edition.

“Ev’rybody wants to be a cat” from *The Aristocats*, arr. E. Coulthard in ‘The Best Piano Duet Book Ever!’ (pp.42-43), Chester Music.

Joplin, S. (1868-1917) “*Maple leaf rag*”, “*The entertainer*” and “*The easy winners*” in ‘5 Joplin Rags’ (pp.5-15, 26-31), Neil A. Kjos.

Joplin, S. (1868-1917) “*The entertainer*”, arr. M. Töpel in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.56-59), Bärenreiter.

“*Joshua fit the battle of Jericho*” arr. M. Töpel in ‘*Bärenreiter Piano Album: Vierhändig*’ (p.64), Bärenreiter.

Mier, M. (n.d.) “*Blueberry rag*” in ‘Treasures for two 2’ (pp.2-5), Alfred.

Mier, M. (n.d.) All pieces in ‘Jazz, Rags & Blues for Two 1’, Alfred.

Norton, C. (1953-) “*Bolero*” in ‘Latin Duets’ (pp.26-29), Boosey & Hawkes.

Norton, C. (1953-) “*Springboard*” in ‘Microjazz Piano Duets 2’ (p.14-17), Boosey & Hawkes.

Wedgwood, P. (n.d.) “*No return*” [♩] in ‘Jazzin’ about: Fun Pieces for Piano/Keyboard Duet’ (pp.4-7), Faber Music.

Williams, R. (n.d.) “*Boogie-woogie-hoogie*” and “*Bossa cinco*” in ‘Piano Time Jazz: Duets 2’ (pp.32-34, 38-40), Oxford.

6.9 Level 8

Level 8: Pre-Classical

Tomkins, T. (1572-1656) “*A fancy*” in ‘For Two to Play’ (pp.3-7), Bärenreiter.

Level 8: Classical

André, A. (1775-1842) “Divertissements 3” from *6 Divertissements* Op. 18 in ‘Works for Piano Duet 2’ (pp.50-52), Könnemann.

André, A. (1775-1842) “*Marcia moderato*” from *6 Divertissements* Op. 18 No. 5 in ‘Works for Piano Duet 2’ (pp.57-59), Könnemann.

André, A. (1775-1842) “*Polonaise*” from *6 Divertissements* Op. 19 No. 2 in ‘Works for Piano Duet 2’ (pp.76-79), Könnemann.

André, A. (1775-1842) “*Divertimento No. 3*” from *Trois divertissements à quatre mains pour le piano œuvre 20* in ‘Piano Duets of the Classical Period’ (pp.58-69), Oliver Ditson Company.

- Bach, J.C. (1735-1782) “Tempo di Minuetto” from *Sonata in A major*, Op. 18 No. 5 in ‘*Bärenreiter Piano Album: Vierhändig*’ (pp.6-8), Bärenreiter.
- Clementi, M. (1752-1832) “Allegro” from *Duettino in C major* in ‘Four Centuries of Piano Duet Music 1’ (pp.44-50), Boston Music Company.
- Czerny, C. (1791-1857) Third movement from *Sonatina* Op. 156 No. 1 in ‘Twice as Nice 2’ (pp.18-26), Neil A. Kjos, or in ‘Works for Piano Duet 2’ (pp.10-17), Könnemann.
- Czerny, C. (1791-1857) “Allegro con brio” and “Rondo” from *Sonatina* Op. 156 No. 2 in ‘Works for Piano Duet 2’ (pp.18-23, 25-29), Könnemann.
- Czerny, C. (1791-1857) “Rondo à la hongroise” from *Sonatina* Op. 156, No. 3 [♩] in ‘Works for Piano Duet 2’ (pp.36-40), Könnemann.
- Diabelli, A. (1781-1858) “*Sonatina 2*” in ‘*Jugendfreuden*’ Op. 163 (pp.12-19), Peters.
- Diabelli, A. (1781-1858) “Allegro moderato” from *Sonatina 1 - Sonates mignonnes & rondeau militaire* Op. 150 in ‘Works for Piano Duet 1’ (pp.60-63), Könnemann.
- Dusík, J.L. (1760-1812) “*Andante (krokem) Polonéza*” in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.62-65), Editio Supraphon.
- Enckhausen – Diabelli, A. (1781-1858) Piece numbered 21 in ‘*Deux petites suite pour la lecture du piano à 4mains: Suite 2*’ (pp.32-35), Georges Delrieu.
- Haydn, J. (1732-1809) “Allegro” from *Partita in F major* in ‘Four Centuries of Piano Duet Music 2’ (pp.42-50), Boston Music Company.
- Haydn, J. (1732-1809) “Tempo di Menuetto” from *Il maestro e lo scolare* in ‘*Bärenreiter piano Album: Vierhändig*’ (pp.2-5), Bärenreiter.
- Koželuh, L.A. (1747-1818) “Allegro” from *Sonata in G major* in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.40-47), Editio Supraphon.
- Koželuh, L.A. (1747-1818) “*Allegro Rondo z dua pro klavir*” Op. 19 in ‘*Album vierhändiger Klavierkompositionen alter tschechischer Meister*’ (pp.32-39), Editio Supraphon.
- Mozart, W.A. (1756-1791) “Allegro” from *Sonata in C major K. 19a* in ‘*Sämtliche Kompositionen für Klavier zu vier Händen*’ (pp.6-13), Editio Musica.
- Mozart, W.A. (1756-1791) “Allegro molto” from *Sonata in D major K. 381* in ‘*Sämtliche Kompositionen für Klavier zu vier Händen*’ (pp.34-39), Editio Musica.
- Mozart, W.A. (1756-1791) “Rondo” from *Sonata in C major K. 19d* in ‘Essential Keyboard Duets 1’ (pp.14-25), Alfred.
- Mozart, W.A. (1756-1791) “Andante” from *Sonata in D major* in ‘Classical Album: Piano Four Hands’ (pp.14-17), Schirmer’s.

Türk, D.G. (1756-1813) “*Rondo*” in ‘Duet Classics for Piano’ (pp.22-25), Alfred.

Türk, D.G. (1756-1813) “*The storm*” in ‘Duet Classics for piano 3’ (pp.18-21), Alfred, or in ‘Twice as Nice 1’ (pp.58-61), Neil A. Kjos.

Level 8: Romantic

Bizet, G. (1838-1875) “Little husband, little wife” from *Jeux d’enfants* Op. 22 in ‘Twice as Nice 3’ (pp.4-7), Neil A. Kjos, in ‘Essential Keyboard Duets 1’ (pp.102-107), Alfred, or in the *Jeux d’enfants* score by Durand, Peters, Schirmers or Universal Music Press.

Bizet, G. (1838-1875) “*The doll*” Op. 22 No. 3 in ‘Duet Repertoire Level 5’, (p.32-34), Neil A. Kjos.

Brahms, J. (1833-1897) “*Hungarian dance No. 5*” in ‘Twice as Nice 3’ (pp.8-13), Neil A. Kjos, or in ‘*Hungarian Dances*’ (pp.26-31), Schirmers.

Brahms, J. (1833-1897) “Lovesong waltz” from *Liebeslieder* Op. 52a No. 9 in ‘Four Centuries of Piano Duet Music 3’ (pp.24-27), Boston Music Company.

Chaminade, C. (1857-1944) “*Rigaudon*” Op. 55 No. 6 in ‘Duet Repertoire One Piano Four Hands’ (pp.56-61), Neil A. Kjos.

Foster, S. (1826-1864) “*The soirée polka*” in ‘Duet Repertoire 5’ (pp.35-39), Neil A. Kjos.

Gounod, C. (1818-1893) “*Menuet*” in ‘Four Centuries of Piano Duet Music 2’ (pp.25-30), Boston Music Company.

Goedicke, A.F. (1877-1957) “*Barcarolle*” Op. 12 No. 2 in ‘Four Centuries of Piano Duet Music 3’ (pp.8-14), Boston Music Company.

Grieg, E. (1843-1907) “*Norwegian dance*” Op. 35 No. 2 in ‘Twice as Nice 2’ (pp.41-46), Neil A. Kjos, in ‘Essential Keyboard Duets 1’ (pp.108-113), Alfred, in ‘Four Centuries of Piano Duet Music 3’ (pp.1-6), Boston Music Company, or in ‘*Norwegian Dances, Waltz-Caprices and Other Works for Piano Four Hands*’ (pp.14-17), Dover Publications.

Gurlitt, C. (1820-1901) “*Allegro non troppo*” from *Sonatina* Op. 124 No. 2 in ‘Works for Piano Duet 3’ (pp.82-87), Könnemann.

Jensen, A. (1837-1897) “*Nocturne*” Op. 59 No. 1 in ‘Twice as Nice 3’ (pp.14-16), Neil A. Kjos.

Moszkowski, M. (1854-1925) “*Russian dance*” Op.23 No.1 in ‘Duet Repertoire One Piano Four Hands’ (pp.31-35), Neil A. Kjos.

Moszkowski, M. (1854-1925) “*Spanish dance*” Op. 12 No. 2 in ‘Twice as Nice 3’ (pp.27-35), Neil A. Kjos, or in ‘*Spanische Tänze*’ Op. 12 (pp.8-13), Peters.

Moszkowski, M. (1854-1925) “*Spanish dance*” Op. 12 No. 3 in ‘*Spanische Tänze*’ Op. 12 (pp.14-21), Peters.

Reinecke, C. (1824-1910) “*Das Echo*” and “*Schäfertanz*” from *Pastoral-Sonatine* Op. 206 in ‘Works for Piano Duet 3’ (pp.94-100), Könnemann.

Reinecke, C. (1824-1910) “*Tarantelle*” Op.54 No. 12 in ‘Works for Piano Duet 3’ (pp.111-115), Könnemann.

Respighi, O. (1879-1936) “*Die kleinen Hochländer*” in ‘*Sechs kleine Stücke für Pianoforte zu 4 Händen*’ www.quatre-mains.net or in ‘Duet Repertoire One Piano Four Hands’ (pp.49-54), Neil A. Kjos.

Schubert, F. (1797-1828) “*6 Deutsche Tänze*” from Op. 33, arr. P. Heilbut in ‘*33 Tänze für Klavier*’ (pp.4-9), Heinrichshofen.

Schubert, F. (1797-1828) “*7 Ecossaisen*”, arr. P. Heilbut in ‘*33 Tänze für Klavier*’, Heinrichshofen.

Schubert, F. (1797-1828) “*Ecossaisen*” [♩] from *Walzer und Ecossaisen* Op. 18a in ‘*Sämtliche Tänze für Klavier zu vier Händen*’ (pp.28-29), Peters.

Schubert, F. (1797-1828) “*Four Ländler*” D. 814 in ‘Duet Classics for Piano 3’ (pp.28-31, Alfred, in ‘*Ländler und Stücke: Leichte Originalkompositionen*’ (pp.2-5), Peters, or in ‘Works for Piano Duet 3’ (pp.44-47), Könnemann.

Schubert, F. (1797-1828) “*Militärmarsch*” Op. 51 No. 1 in ‘*Vierhändiges Klavierbuch: Originalkompositionen von Beethoven bis Dvořak*’ (pp.32-37), Schott.

Schubert, F. (1797-1828) “*Polonaise*” Op. 61 No. 4 and 5 in ‘Polonaises’ Op. 61, 75 (pp.12-19), Peters.

Schubert, F. (1797-1828) “*Polonaise*” Op. 75 No. 1 and 2 in ‘Polonaises’ Op. 61, 75 (pp.22-27), Peters.

Schubert, F. (1797-1828) “*Polonaise*” Op. 75 No. 4 in ‘*33 Tänze für Klavier*’ (pp.36-39) Heinrichshofen, or in ‘Duet Repertoire One Piano Four Hands’ (pp.20-23), Neil A. Kjos.

Schubert, F. (1797-1828) “*Valses nobles*” in ‘Diller-Quaile Second Duet Book for the Piano’ (pp.58-67), Hawkes & Son.

Schumann, R. (1810-1856) “*Fremder Mann*”, arr. T. Kirchner in ‘*Album für die Jugend*’ Op.68 (pp.44-47), Peters.

Schumann, R. (1810-1856) “*Kroatenmarsch*” in ‘Twelve Four-Hand Piano Pieces’ Op. 85, (pp.12-17), Schirmer’s.

Schytte, L. (1848-1909) “*Winterabend*” in ‘Essential Keyboard Duets 1’ (pp.114-117), Alfred.

Spindler, F. (1817-1905) “*Sonatina*” Op. 136 No. 2 in ‘Twice as Nice 1’ (pp.46-57), Neil A. Kjos.

Spindler, F. (1817-1905) “*Sonatina*” Op. 136, No. 3 in ‘Twice as Nice 2’ (pp.51-60), Neil A. Kjos.

Spindler, F. (1817-1905) “Slow and solemn” from *Sonatina* Op. 136 No. 5 in ‘Duet Repertoire 5’ (pp.22-26), Neil A. Kjos.

Strauss, J (snr). (1804-1849) “*Radetzky march*” arr. T. Hirao in ‘Easy Classical Piano Duets’ (pp.54-63), Amsco Publications.

Weber, C.M. von (1786-1826) “*Moderato*” Op. 10 No. 1 in ‘*Vierhändiges Klavierbuch: Originalkompositionen von Beethoven bis Dvořak*’ (pp.20-25), Schott.

Weber, C.M. von (1786-1826) “*Romance*” and “*Andante con variazioni*” in ‘*Leichte Stücke für Klavier zu vier Händen*’ Op. 3 (pp.8-11; 14-19), Bärenreiter.

Weber, C.M. von (1786-1826) “*Sonatina in C major*” in ‘Classical Album: Piano Four Hands’ (pp.66-69), Schirmer’s, in ‘Essential Keyboard Duets 1’ (pp.38-43), Alfred, in ‘Duet Classics for Piano 3’ (pp.8-13), Alfred, in ‘Easy Music for Piano Duet’ (pp.30-33), Editio Musica, or in ‘*Leichte Stücke für Klavier zu vier Händen*’ Op. 3 (pp.2-7), Bärenreiter.

Level 8: Modern (early 20th century)

Bernstein, L. (1918-1990) “America” from *West Side Story*, arr. R. Brison in ‘20th Century Classics 1’ (p.2-3), Boosey & Hawkes.

Debussy, C. (1862-1918) “*En bateau*” in ‘*Petite suite*’, www.quatre-mains.net or Peters.

Fauré, G. (1845-1924) “*Berceuse*” [♩] from *Dolly Suite* Op. 56 No. 2 in ‘Twice as Nice 2’ (pp.27-32), Neil A. Kjos, or in ‘*Dolly (Six Original Pieces) Op. 56*’ (pp.2-7), International Music Company.

Rowley, A. (1892-1958) “*Valse triste*” in ‘A Suite for Pianoforte Duet’ (pp.8-13), Lengnick.

Satie, E. (1866-1925) “*Lentement*” from *Three pieces in the form of a pear* in ‘Duet Repertoire Level 5’ (pp.46-48), Neil A. Kjos.

Walton, W.T. (1902-1983) “*Trumpet tune*” in ‘Duets for Children’ (pp.34-39), Oxford.

Level 8: Modern (late 20th century)

Eben, P. (1929-) “*No one knows like I know*” in ‘The Little Green Forest’ (pp.8-11), Bärenreiter Editio Supraphon.

Havliček, I. (1927-) “*Šupák*” and “*Třinožka*” in ‘*Zahrajme si do tance*’ (pp.20-23, 30-35), Capriccio.

Matthews, D. (1943-) “*Going to sleep*” in ‘Four Waltzes for Piano Duet’ (pp.14-16), Neil A. Kjos.

Quinnell, I. (n.d.) “*Finale*” in ‘Double Delight: A Suite for Piano Duet’ (pp.16-19), Chester Music.

Level 8: South African

Lemmer, P. (1896-1989) “*Sekwense – Sequences*”, Unisa.

Level 8: Contemporary music

Cornick, M. (1946-) “*On your marks...!*” and “*Swingummy jig*” in ‘Jazzy Duets: Piano’ (pp.16-23), Universal Edition.

Cornick, M. (1946-) “*Sur la page*”, “*Blues in F*”, “*Daybreak*” and “*Classic blues*” in ‘Jazzy Duets: Piano 2’ (pp.2-9, 14-17, 24-27), Universal Edition.

Joplin, S. (1868-1917) “*Bethena*”, “*Pleasant moments*” and “*Binks’ waltz*” arr. Weekley & Arganbright in ‘4 Joplin Waltzes for One Piano, Four Hands’ (pp.1-16, 25-32), Neil A. Kjos.

Mier, M. (n.d.) “*Biloxi blues*” [♩] in ‘Treasures for Two 2’ (pp.16-21), Alfred.

Norton, C. (1953-) “*Cha Cha*”, “*Bossa nova*”, “*San Montuno*” and “*Nanigo*” in ‘Latin Duets’ (pp.10-21, 30-33), Boosey & Hawkes.

Wedgwood, P. (n.d.) “*Finger bustin’ boogie*” and “*In the fast lane*” in ‘Jazzin’ about: Fun Pieces for Piano/Keyboard Duet’ (pp.14-17 26-29), Faber Music.

6.10 Conclusion

There is a vast amount of piano duet repertoire available of which only a selection has been included in this syllabus. The graded duets included in the syllabus can be used for incorporation in piano tuition on the corresponding levels. Duets can be chosen to suit the pupil’s technical proficiency. Where new repertoire is needed the syllabus may be helpful as possible compositions can be sourced and then obtained.

The suggested syllabus is not an all-inclusive reference list of titles. The researcher intends the syllabus to be used by teachers as a search tool for relevant repertoire that is accessible in South Africa.

CHAPTER 7

SUMMARY AND CONCLUSIONS

7.1 Summary

A brief historical overview of duet composition and playing from the Pre-Baroque to the present, including South African composers, gave insight into the development of this genre and into a wide and varied repertoire. The overview revealed a gradual increase in the popularity of duet playing and composition leading to a proliferation of duet compositions in the Romantic period. Although interest waned thereafter the second half of the twentieth century has seen renewed interest in this field.

The teacher needs to consider various practical issues. An important consideration is partner compatibility. Aspects such as friendship, age, gender, complementary personalities, and musical competence play a role in partner choice when the partner is not the teacher, parent or sibling. Logistic issues in scheduling combined lessons and rehearsals also have to be taken into consideration. When the duet partners have been determined, the primo and secondo parts need to be distributed taking the technical competence, personalities, and gender of the partners into account. Choice of repertoire is influenced by the purpose for which the duet is prepared, the required technical standard and the experience of the duet team. Where several publications are available a choice can be made between the *Urtext* and an edited version. Positioning of the primo and secondo parts on opposite pages or in score format, in either portrait or landscape position can also affect the choice of edition. Page turning, be it by one of the players or by a third person, and the question of memorising have to be considered. The preparation process includes incorporation of combined playing in the individual piano lesson, planning before commencing practice on any allocated duet, individual preparation, combined rehearsals, pre-performance preparation, as well as post-performance discussion between teacher and players.

The technical aspects of duet playing differ from solo playing. The proper seating position, positioning of the arms and hands, fingering, rhythm, tempo, dynamic variation, balance and the correct use of the right and left pedal are therefore essential. Synchronised timing in duet playing should be assisted by listening carefully, communicating about physical cues, tempo and articulation, and executing notes, rests and *fermatas* with precision.

An analysis of six beginner piano methods, John W. Schaum's *Piano Course*, John Thompson's *Easiest Piano Course*, the *Ministeps to Music* series by Edna Mae Burnam, *Bastien Piano Basics* by James and Jane Smisor Bastien, the *Piano Adventures* series by Nancy and Randall Faber as well as *Alfred's Basic Piano Lesson Books* established the sequence in which musical concepts could be introduced.

The analysis of beginner methods was helpful in developing a classification and grading system in eight levels that is also presented in tabular format. The system incorporates technical complexity, use of keyboard range, time signature, note values, texture, dynamic variety, interpretation, phrasing, articulation, tempo, level of partner participation and length.

Many sources are available to identify duet repertoire. The search for repertoire began in the researcher's own duet collection. Duet repertoire lists, a piano curriculum, several piano duet examination syllabi and music journals were scrutinized to find appropriate titles. Sheet music suppliers, music libraries and the Internet were helpful in obtaining such compositions.

A selection from the duet repertoire has been included in the selective syllabus for beginners. The syllabus can be a searching tool for available repertoire. Repertoire has been graded on eight levels under the following headings: Pre-Classical, Classical, Romantic, Modern (early 20th century), Modern (late 20th century), South African compositions, traditional and contemporary music.

7.2 Conclusions

In the researcher's opinion duet- and ensemble-playing is currently under-utilized in teaching manuals and practice. It should form an integral part of piano tuition. It is unfortunately a

neglected aspect of piano tuition in South Africa. The facts that no grading system is available to guide the teacher, repertoire is expensive, and difficult to obtain, aggravates this situation.

Piano teachers need to be encouraged to incorporate duet playing as a regular part of the piano lesson. The researcher came to the conclusion that guidelines for the practical considerations and technical aspects are necessary to make the planning process easier and make duet teaching feasible. The practical considerations which have been discussed should be helpful with the planning and organisation of duet teaching, whereas the technical aspects should benefit the actual playing of the duet and improve general musicianship. Hopefully teachers will be encouraged to include duet playing in their instruction when they see that the technical challenges of duet playing are similar to those in solo playing.

The critical study of beginner piano methods has shown that to a large extent the introduction of music notation, technique, interpretative and musical aspects correspond. The order in which note values, time signatures, use of pedal, articulation, phrasing dynamic, tempo and interpretative indications are introduced has been found to be relatively similar, with only small differences. The introduction of pitch, however, differs with three different approaches evident:

- the white-key approach with hands placed in the middle-C position and new pitches added in contrary order
- the black-key approach with hands on black keys, then shifting to the middle-C position and adding new pitches in contrary order
- the black-key approach with hands on black keys, then shifting to hands an octave apart and adding new pitches according to corresponding pitch names in the clefs.

The introduction of keys also differs. Some methods include keys with all the sharps and flats, whereas others use only keys with four sharps and three flats. After studying either of these methods the pupil should be able to play pieces of approximately grade four or five Unisa examination standard, and also have knowledge of basic music notation, musical terms and form.

The analysis has been beneficial in establishing the general sequence of teaching and learning technical and interpretative concepts, a prerequisite for devising the grading system for

classifying duets for beginners. The system can also be used to grade repertoire not listed in this syllabus.

Difficulty in obtaining the prescribed material could be a reason for limited interest in duet examinations. The search for repertoire proved more difficult than expected. Advanced repertoire was found without difficulty, but easy and especially beginner repertoire was seldom mentioned in the repertoire lists. Libraries have very little duet repertoire available and obtaining beginner repertoire is virtually impossible. Sheet music suppliers have limited titles available but are willing to order publications where possible. It is a matter of concern that examination material is not readily available from these suppliers, who are often not even aware of such examinations.

It is also problematic that many of the compositions listed in the older repertoire lists are out of print. It has been found that the best way to obtain available publications is through ordering on-line. Unfortunately repertoire cannot be assessed before ordering. Having repertoire readily available would improve the interest in duet playing.

It has been concluded that a duet syllabus is essential and will be beneficial in the search for examination and recital duet repertoire as well as duet sight-reading material. In choosing repertoire for duet partners the teacher should keep the pupils' capabilities as well as the purpose for which the duet is intended in mind. The syllabus is not an all-inclusive reference list of titles but of titles that are available to the researcher. It is meant to be used by teachers as a searching tool for relevant repertoire.

A CD of selected duet repertoire performed by the researcher and Hannelize du Plessis is available in Appendix A. Four compositions from each grading level were recorded for audio reference.

7.3 Suggestions for further research

This topic would benefit from further research in the following areas:

- Developing a grading and classification system for advanced duet repertoire and compiling a correlating syllabus
- An historic overview of the development of piano duo playing
- Compiling a graded syllabus for piano duo repertoire
- A comparative study of the technical and interpretative differences between piano duet and duo playing
- An investigation into South African piano duet and duo repertoire
- An in-depth study into the situation of duet teaching in South Africa.

LIST OF SOURCES

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APPENDIX A

CD OF SELECTED DUET REPERTOIRE FROM SYLLABUS

Track	Level 1
1	Blake, J. <i>The Old Banjo</i>
2	Emonts, F. <i>Alter Bauerntanz</i>
3	Hall, P. <i>Emerald Isle</i>
4	<i>Now Sing we all Merrily</i> (T&P), arr. J. Blake & H. Capp
	Level 2
5	Türk, D.G. <i>Spring Song</i> arr. C. Barratt
6	Wohlfahrt, H. <i>Musikalischer Kinderfreund</i> Op. 87 No.1
7	Bastien, J.S. <i>Ghost Dance</i>
8	<i>London's Burning</i> , arr. C. Barratt
	Level 3
9	Hook, J. <i>Gavotte</i> , arr. C. Barratt
10	Schubert, F. <i>Ecossoise</i> , arr. C. Barratt
11	Kirkby-Mason, B. <i>Raindrops</i>
12	Norton, C. <i>Simplicity</i>
	Level 4
13.	Türk, D.G. <i>Vivace</i> from <i>Sonatina II</i>
14.	Godowsky, L. <i>Arietta</i> from <i>Miniatures</i>
15.	George, J. <i>In a French Garden</i>
16.	Runswick, D. <i>My Friend Chloe</i>

Track	Level 5
17	Couperin, F. <i>Der Kuckuck</i> , arr. L.J. Beer
18	Mozart, W.A. <i>Country Dance</i>
19	Hengeveld, G. Quick fox from <i>10 Folk- and Rhythmic Dances</i>
20	My Favourite Things from <i>The Sound of Music</i> , arr. E. Coulthard
	Level 6
21	Diabelli, A. <i>Polonaise</i> Op. 149, No. 23
22	Gretchaninoff, A. <i>In the Woods</i> Op. 98, No. 3
23	Lee, E.M. Andalusia from <i>Four Piano Duets</i>
24	Mier, M. <i>Teasing Rag</i>
	Level 7
25	Reinecke, C. <i>Schwalben im Fluge</i> from <i>Pastoral-Sonatine</i> Op. 206
26	Tacács, J. <i>Austrian Potpourri</i>
27	Lemmer, P. <i>Op ons ou Plaasdam</i>
28	Wedgwood, P. <i>No Return</i>
	Level 8
29	Czerny, C. <i>Rondo à la hongroise</i> from <i>Sonatina</i> Op. 156, No. 3
30-33	Schubert, F. <i>4 Ecossaisen</i> from <i>Walzer und Ecossaisen</i> Op. 18a
34	Fauré, G. <i>Berceuse</i> from <i>Dolly Suite</i> Op. 56, No. 2
35	Mier, M. <i>Biloxi Blues</i>