

**CONTEMPORARY EXPRESSIONS IN TRUMPET AND PIANO: A STUDY
OF JUBILANTE IN D BY FEMI OLUBODUN AND RESONANCE IN G MINOR BY
IYANUOLUWA AJAYI.**

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Abstract

This paper explores two original works for trumpet and piano: Jubilante in D composed by Femi Olubodun (arranged by Iyanuoluwa Ajayi), and Resonance in G Minor composed by Iyanuoluwa Ajayi. The analysis was conducted through a combination of close study of the original musical score, the researcher's practical performance experience, and firsthand observation of the composers' live performance of the work. Both pieces are composed in a purely Western classical style and represent modern approaches to tonal writing, formal clarity, and instrumental dialogue in brass-chamber repertoire. The paper presents a comparative analysis focusing on formal structure, harmonic and melodic content, rhythmic techniques, and the relationship between the trumpet and piano parts. The study positions both works within the broader continuum of 21st century chamber music for trumpet and piano.

Keywords: Trumpet and piano, Comparative Analysis, Modern Tonal writing, Formal structure, Brass chamber Repertoire.

Introduction

The trumpet and piano occupied have occupied an important space in the Western classical chamber tradition and music, offering a close and interesting relationship between the trumpet's brilliance and the piano's harmonic depth. Since the 19th century, composers like Paul Hindemith, Eric Ewazen, Halsey Stevens and others have in one way or the other contributed tremendously to this repertoire. Recently, there has been a global push for diversification in chamber literature both in terms of cultural origin and stylistic innovation (Hickman, 2006). Within this context, African composers trained in Western idioms are increasingly contributing works that are not necessarily ethnonationalist in theme, but rather speak through universal classical languages with individualized voices (Omojola, 2012).

This paper examines two such compositions: *Jubilante in D* by Femi Olubodun, Piano accompaniment and arrangement by Iyanuoluwa Ajayi, and *Resonance in G Minor* by Iyanuoluwa Ajayi. Both composers represent a growing generation of Nigerian musicians who are actively shaping 21st century concert music through composition, pedagogy, and performance. Femi Olubodun, a MUSON grade 5 trumpet specialist and educator, writes with idiomatic clarity for the instrument, while Iyanuoluwa Ajayi, a pianist and composer, brings a structural and harmonic sensitivity rooted in Western forms into the piece. Their collaboration on *Jubilante in D* and the independently authored *Resonance in G Minor* reflect a shared commitment to formal clarity, expressive tonality, and contemporary chamber aesthetics. Although neither composition are purely from African folk material, their significance lies in the fact that they represent original contributions by African composers to a global classical repertoire. As Omojola (1995) and Onyeji (2005) have observed, the act of composing within the Western idiom from an African positionality constitutes a valid form of cultural expression which is what Akin Euba called "creative universality." Euba, (1970). By focusing on structure, harmonic language, and performance characteristics, this study aims to analyze the formal and stylistic features of *Jubilante in D* and *Resonance in G Minor*, highlight their technical and expressive potential for trumpet/piano duos, and argue for their inclusion in both concert programming and brass pedagogical curricula. The paper seeks to underscore the relevance of contemporary works regardless of geographic or ethnic association that contribute meaningfully to the evolution of chamber music for trumpet and piano. Through a close study of these two compositions, it affirms the importance of original artistic voices in sustaining and expanding the classical tradition in our time.

Method of Musical Analysis

The analysis was conducted through a combination of close study of the original musical score, the researcher's practical performance experience, and firsthand observation of the composers' live performance of the work. The original score served as the primary source for examining the work's melodic, harmonic, rhythmic, textural, formal, and accompaniment features. The researcher's practical engagement with the composition further informed the interpretation of performance-related elements, including phrasing, breath control, articulation, dynamics, pedaling, and tempo flexibility. Firsthand observation of the composers' live performance provided further insight into the practical and expressive realization of the composition. No audio or video recordings were used in the analysis. Observations concerning performance practice are based on the written score, the researcher's direct performance experience, and firsthand observation of the composers' live performance.

Compositional Context

Jubilante in D by Femi Olubodun and Resonance in G Minor by Iyanuoluwa Ajayi are situated within the modern Western tonal tradition. Though composed by African musicians, the works do not align with indigenous African idioms, rhythmic structures, or modal systems. Instead, they participate in a compositional lineage that draws upon the formal clarity of the Classical period, the expressive harmonic palette of the Romantic era, and the structural economy characteristic of 20th century composition. Both compositions reflect a solid grounding in classical formal procedures. Ajayi and Olubodun deploy forms such as ternary, and modified rondo forms codified in the treatises of William E. Caplin (1998) and Douglass M. Green (1979), which emphasize the expressive possibilities embedded in phrase structure, cadential motion, and thematic development. Both pieces use short musical ideas that are repeated and changed throughout the music, helping to keep everything connected, particularly in Resonance in G Minor, where thematic fragments introduced in the exposition recur in transformed guises across the piece. Caplin's (1998) notion of "tight-knit" versus "loose-knit" refers to how clearly and strongly a musical phrase follows expected classical rules of form, structure, and closure especially in music from the Classical period is useful in analyzing these passages, especially the ways in which thematic material is manipulated for structural and expressive effect.

Harmonically, both works operate within a predominantly functional tonal framework, consistent with the practices outlined by Aldwell and Schachter (2003) in their foundational text *Harmony and Voice Leading*. Ajayi's harmonic language is notable for its use of delayed resolutions, deceptive cadences, and modal mixture devices often associated with Romantic harmonic expression. These choices fill the music with emotional depth while maintaining tonal coherence. Olubodun's *Jubilante in D*, by contrast, leans toward tonal brightness and rhythmic propulsion, reflecting the influence of neoclassical styles. His use of pivot modulations and secondary dominants aligns with the tonal expansion typical of early 20th century brass repertoire. The trumpet writing in both works is idiomatic and technically mindful of modern performance expectations. Hickman (2006) outlines in *Trumpet Pedagogy*, that the effective writing for the instrument involves a balance between range, articulation clarity, endurance, and lyrical expression. Olubodun's melodic contour and register choices reflect awareness of the trumpet's natural projection and flexibility, particularly in D major a key well-suited to its resonance.

Similarly, Ajayi's piano writing demonstrates a careful balance between harmonic support and contrapuntal independence, aligning with Ewazen's (1995) practice in his *Sonata for Trumpet and Piano*, where both instruments are given meaningful, dialogic roles. These works also contribute to the educational and performance repertoire of the trumpet piano medium. As Hickman (2006) notes, the development of new literature for trumpet and piano is crucial in keeping recital programming vibrant and pedagogically relevant. Olubodun and Ajayi's compositions offer intermediate to advanced trumpet students performance-grade material that is suitable for recitals, chamber concerts, and academic presentations. The stylistic accessibility, formal clarity, and technical demands position these pieces as ideal repertoire for conservatory level training and beyond. Although these works are not Afrocentric in musical language, their significance within Nigerian art music is still meaningful. Scholars such as Omojola (1995, 2012) and Onyeji (2005) have emphasized that an African composer need not be limited to traditional idioms to assert artistic authenticity. Rather, engaging global idioms with creative integrity is a valid postcolonial compositional approach. As Agawu (2003) contends, insisting on an exclusively ethnonationalist framework for African art music may itself reflect a Western projection. In this light, Olubodun and Ajayi's trumpet-piano works assert a cosmopolitan African musicianship that is not bound by

local materials but informed by global standards of excellence. *Jubilante* in D and *Resonance* in G Minor stand as exemplary additions to the modern Western classical repertoire for trumpet and piano. They synthesize classical forms, Romantic harmonic language, and contemporary expression within a technically effective and musically rewarding framework thus enriching both the artistic and educational dimensions of the medium.

Overview of the Compositions

***Jubilante* in D (Femi Olubodun and arranged by Iyanuoluwa Ajayi)**

Jubilante in D is a rhythmically exuberant and melodically vibrant piece that reflects the celebratory character suggested by its title. Set in D major, the composition opens with a confident Allegretto tempo and later transitions to a faster Vivace, creating a dual-tempo contrast that mirrors the A-B-A' or modified rondo structure. The formal layout suggests three major thematic blocks, demarcated by key changes, first and second endings, and clear phrase cadences. The trumpet part is idiomatically written, exploiting open and bright registers, fanfare like intervals, and ascending leaps typical of ceremonial writing. Rhythmic patterns often emphasize syncopation and repeated motifs, contributing to forward momentum. Olubodun's melodic writing alternates rapid sixteenth-note runs with rhythmically grounded quarter and eighth notes. Through staccatos, accents, and slurs, he demonstrates a clear understanding of trumpet technique particularly in how articulation and breath control influence clarity, phrasing, and tonal projection. The piano accompaniment by Iyanuoluwa Ajayi, provides both harmonic grounding and rhythmic propulsion. The writing is generally homophonic, though several passages feature imitative gestures or rhythmic dialogue between the right and left hands, enriching the texture. Harmonies remain mostly diatonic, with brief modulations to related keys, consistent with Classical-Romantic harmonic sensibilities as discussed in Aldwell and Schachter (2003). The overall mood is joyous and bright, making the piece suitable for concert fanfares, student recitals, and celebratory occasions. It offers intermediate level trumpet players the opportunity to work on clarity of articulation, rhythmic consistency, and lyrical projection in the upper middle register.

***Resonance* in G Minor (Iyanuoluwa Ajayi)**

Resonance in G Minor presents a more introspective and expressive counterpart to *Jubilante*, exploring emotional contrast and thematic development within a traditional Western tonal framework. Set in G minor, the work opens with a Moderato con spirito and gradually intensifies to Allegretto con brio, introducing both rhythmic drive and lyrical flow. The formal structure appears to follow a (A-B-A'-C-A") model with internal transitions and expanded codas, resembling the 19th century song form approach. The piano introduction, trumpet's opening statements establish a melodically somber yet noble theme, punctuated by chromatic inflections, grace notes, and minor sixth leaps on the piano that evokes a Romantic aesthetic. These gestures, accompanied by piano pedal tones and open chords, reinforce the tonal atmosphere and support thematic evolution. Ajayi's harmonic language in this piece is more adventurous than in *Jubilante*, incorporating modal mixture, Neapolitan inflections, and tonal shifts from G minor to B-flat major and back to G minor all typical features of expressive Romanticism (Caplin, 1998; Green, 1979).

The use of piano arpeggios, syncopated accents, and dramatic dynamics contributes to a sense of inner turbulence and resolution. Technically, the work demands more from both performers. The trumpet player must navigate subtle dynamic shadings, legato phrasing, and quick alternations between lyrical and marcato articulation. The piano part carries significant thematic content and must balance clarity with emotional nuance demonstrating Ajayi's awareness of chamber music interplay. Unlike *Jubilante*, which is extroverted and rhythm-driven, *Resonance* in G Minor leans

toward poetic depth and motivated transformation. Its style resonates with Romantic and early-modern art music, with no overt ethnic or folk markers, aligning with Agawu's (2003) argument that African composers may work fluently in "universal" classical idioms without compromising authenticity.

Formal and Thematic Analysis

Jubilante in D (Femi Olubodun, arranged by Iyanuoluwa Ajayi)

Jubilante in D opens with a bold trumpet theme, built on periodic phrasing. This thematic material reoccurs with slight transformations, suggesting a quasi-rondo form. Transitions and cadences mark formal boundaries e.g., perfect authentic cadences in Bars 16 and 39.

Resonance in G Minor features fluid thematic development, with lyrical motifs introduced in Bars 5-8 and reshaped across the piece. Thematic coherence is preserved through variation and contour retention, even amidst modulation and chromatic shifts. The form leans toward a fantasia-like ternary structure, with dramatic and reflective episodes.

The A section in Jubilante (Bars 1-16) repetition ends (Bar 17) opens with a strong fanfare-like motif in the trumpet, characterized by intervallic leaps and stepwise responses. The piano accompaniment supports this with homophonic chordal textures, reinforcing the celebratory mood. The phrase structure is periodic, featuring balanced antecedent consequent pairs, a hallmark of Classical formal design (Caplin, 1998). The cadential formula in Bar 16 establishes the conclusion of the initial unit with a perfect authentic cadence in D major.

The B section (Bars 17-27) introduces a contrasting melodic idea in the trumpet, marked by lighter articulation and less angular motion. The harmony briefly modulates toward (F sharp major) and touches on B minor in bar 17-18, introducing tonal variety. Transitional passages particularly in Bars 26-27, make use of ascending scale runs and dynamic swells, linking ideas smoothly across phrases.

The A' section (Bars 27-39) returns to the opening material with textural variation, especially in the piano's more animated left-hand rhythm, signaling development rather than mere repetition. The final A' section revisits the original fanfare theme with increased rhythmic activity and dynamic emphasis, building to a climactic final cadence in D major, punctuated by parallel motion in octaves and full triadic voicing in the piano. Throughout, Ajayi employs Olubodun's motivically driven development especially the fanfare motif of Bars 1-2, which he allows to reoccur in transformed rhythmic and intervallic guises in Bars 3-4 and again in Bars 28-31.

Transitions are smooth but often energized by accented upbeat gestures and hemiolic patterns in the trumpet. The formal design reflects the clarity of Classical sonata and rondo forms, supported by strong cadential points (Green, 1979; Caplin, 1998), while the motivic consistency offers cohesion across sections.

Resonance in G Minor (Iyanuoluwa Ajayi)

Resonance in G Minor exhibits a more fluid and organically evolving structure, suggestive of a ternary form with extended transitions and developmental episodes, loosely mapped as (A-B-A'-C-A").

The A section (Bars 1-20) begins with a slowmoving minor harmonic progression in a continuous broken chord (arpeggiated) accompaniment pattern then comes in the lyrical

and introspective trumpet melody over slow-moving minor harmonies. The phrasing is highly shaped by melodic contour and articulation, with initial motive cells built from descending thirds and minor sixths. The motive unit in Bars 1-4 is echoed and expanded in Bars 5-8, exhibiting motive repetition with variation, a hallmark of Romantic thematic development (Aldwell & Schachter, 2003).

The B section (Bars 21-38) introduces a contrasting idea in G minor, with brighter tonal color and rhythmic liveliness. The piano takes a more foregrounded role, with broken chord figures and syncopated accompaniment. The trumpet line features chromatic inflection and greater rhythmic density moving away from the broad lyricism of the A section.

The A' section (Bars 39-45) returns to the G minor thematic material but re-voiced with expanded piano chords and a more intense dynamic level. Motifs from the original theme appear compressed rhythmically and altered tonally demonstrating motive transformation. The A' section uses material from the A section for the Trumpet part and B section for the piano part, subtly reintroduced in a more subdued register, with a tiered crescendo leading to a brighter, reflective close in B flat major (concert) which introduces the C section.

The C section (Bars 46-56) features a perfect motion (v-i) showcasing a mood change to a joyful moment across the section. The alternation between the piano and trumpet in the notation suggests a contrapuntal dialogue where the trumpet and piano exchange melodic material to facilitate a harmonic shift from G minor to B-flat major in bar 48. The Trumpet establishes the G minor tonality with a foundational line, hitting the dominant on B flat major while the piano responds with contrasting motion that introduces the relationship. For instance, the piano might emphasize the B-flat major triad, exploiting shared tones like B-flat and D to pivot smoothly between keys. This contrapuntal interplay creates tension and resolution, with the instruments' call-and-response structure guiding the listener through the modulation. The movement from G minor to B-flat major is harmonically seamless due to their close relationship, and the counterpoint reinforces this transition through careful voice-leading and thematic exchange. This technique exemplifies how contrapuntal writing can drive tonal movement in a way that feels organized and expressive.

The final section A" (Bar 57-64) reinforces the solemn resolution as of the introductory theme of section A with a beautiful ending on G major, instead of minor the root key of the music.

Ajayi's formal technique in *Resonance* is distinguished by motivic integration, dynamic contour, and tonal fluidity. Transitional passages such as the modulation from B flat major back to G minor in bar 56 are handled through chromatic voice leading and common-tone pivots, aligning with functional harmonic practices (Kennan & Grantham, 2002). The thematic development here leans toward fantasia or composed character, though it maintains recognizable landmarks for structural coherence. Both compositions demonstrate a strong grasp of Western formal architecture, but differ in their approach to thematic material. *Jubilante* is structurally assertive and motif-driven, whereas *Resonance* is melodically reflective, with motive growth embedded within flexible formal outlines.

Harmonic and Tonal Language

Jubilante in D (Femi Olubodun, arranged by Iyanuoluwa Ajayi)

The harmonic language of *Jubilante in D* is fundamentally diatonic, grounded in the key of D major, and reflects Classical harmonic conventions emphasizing clear tonic dominant polarity. The opening trumpet motif (Bars 1-2) firmly establishes the tonic through root-position D major triads, echoed and supported by the piano's block chords (Bars 1-2). Throughout the A section (Bars 1-16), the harmony alternates between tonic and dominant (I-V) with cadences in Bars 8 and 16 featuring V-I authentic cadences. These functional cadences punctuate the ends of phrases, ensuring structural clarity, as expected in classical phrasing norms (Caplin, 1998; Green, 1979). Chromatic notes usage is uncommon but effective in coloring transitions and delay resolutions. For instance: In bar 17, a brief chromatic passing tone in the right hand chord of the piano part creates voiceleading tension as the harmony moves toward the relative minor key.

In the transitional Bars 24-27 (B section), there is a hint of modal mixture as a seventh note C appears in the trumpet, creating a mixolydian color over the dominant pedal, adding flair before returning to D major. Modulations are mostly within closely related keys: In the B section (Bars 17-32), there is a short-lived modulation to B major (the dominant, F sharp major), then lands on B minor especially around Bars 18, where the harmony outlines and resolves back to the root key. Bar 25 introduces the movement of B minor to D major, suggesting a deepening of harmonic color before reasserting D major in bar 27. Cadences are stylistically conventional and functionally clear: Perfect authentic cadences in Bars 8, 16 and 39. *Jubilante's* harmonic design is conservative but effective, relying on diatonic clarity, standard modulations, and clean cadences, aligning with Classical and early Romantic models. The occasional chromaticism and modal touchpoints add brightness and variation, reflecting a neoclassical idiom suitable for pedagogical and recital settings.

Resonance in G Minor (Iyanuoluwa Ajayi)

In contrast, *Resonance in G Minor* employs a richer and more exploratory harmonic palette, integrating modal mixture, chromatic voice leading, and secondary dominants. The piece opens in G minor, with the tonic triad (G - B flat - D) clearly stated in the piano, but chromatic inflection is introduced almost immediately. The A section (Bars 1-20) features a melancholic minor tonality with frequent use of the raised 7th (F sharp) and flattened 6th (E flat), creating a harmonic minor blend, consistent with Romantic modal vocabulary. The trumpet line in Bars 5- 12 hints at modal mixture, alternating between G natural minor and G harmonic minor. This oscillation between modal variants creates expressive tension, particularly effective in lyrical passages. Secondary dominants and chromatic modulations appear with greater frequency: In Bars 19-21, a progression from D7 (V7 of G) to G minor which shows smooth tonicization and recontextualization of functional chords. Ajayi's harmonic syntax also includes dramatic modulations to parallel and mediant-related keys (G minor- B flat major-G minor), achieved through common-tone pivots and chromatic voice leading (Bar 56).

Cadential structure reflects both clarity and expressivity: The main theme concludes with a Interruptedcadence (v-vi) in Bars 20 and again in the Coda (Bars 63-64), a Romantic alternative to the dominant-tonic closure. Half cadences (e.g., ending on G major chords) are employed to suspend resolution and create structural pivot points (Bar 64). In total, it showcases a Romantic influenced harmonic sensibility, with fluid modulations, use of secondary dominants, modal mixture, and expressive chromaticism. These elements reflect a composer fluent in Western post-tonal idioms, while still operating within a broadly tonal framework. These pieces demonstrate contrasting but complementary harmonic philosophies: *Jubilante in D* prioritizes tonal clarity,

diatonicism, and functional progressions, suitable for brass recitals. Resonance in G Minor employs a more advanced harmonic language, blending expressive chromaticism and modally mixed sonorities, making it particularly attractive to seasoned performers and admirers of refined Romantic and neoclassical tonal aesthetics.

Melodic and Rhythmic Design

Jubilante in D (Femi Olubodun, arranged by Iyanuoluwa Ajayi)

The melodic writing in *Jubilante in D* is idiomatic to the trumpet, characterized by a jubilant and expansive contour that features frequent arpeggiations, leaps of fourths and fifths, and conjunct scalar runs. The opening gesture (Bars 1-4) outlines the tonic triad of D major, giving the theme a bold, fanfare-like quality. This is followed by sequential repetitions (Bars 5-8) that reinforce motivic identity while building rhythmic momentum. Disjunct motion (large intervals) dominates the primary theme, especially in Bars 9-10, where upward leaps give the trumpet a celebratory, declarative voice. Occasional conjunct phrases (e.g., Bars 14-15) provide lyrical contrast, maintaining balance within the trumpet's register and articulatory range. Rhythmically, the piece is lively and regular, driven by a steady 4/4 pulse with numerous syncopations and accented offbeats in both instruments. For instance: In Bars 17-20 (start of the B section), the piano syncopated eighth-note pattern interacts rhythmically with the trumpet's downbeat pulses, creating rhythmic tension and release. The piano also introduces short imitative figures in Bars 24-25 that echo the trumpet line, contributing to a dialogic texture. The trumpet functions primarily as the melodic protagonist, with the piano in a supportive harmonic and rhythmic role. However, in transitional bars (e.g., 25-27), the piano asserts semi autonomous melodic lines that engage in brief call-and-response exchanges with the trumpet adding to the piece's chamber-like interaction.

Resonance in G Minor (Iyanuoluwa Ajayi)

The melodic language of *Resonance in G Minor* is more introspective and nuanced. The trumpet lines frequently employ conjunct motion, particularly stepwise descending phrases (e.g., Bars 5-8) that imitate vocal phrasing. The shaping of the melody suggests a cantabile approach, with sustained notes, grace notes, and chromatic inflections (notably F sharp) used to enhance expressivity. In Bars 13-16, the trumpet introduces a sequence of descending thirds and fourths, marked by subtle dynamic shifts and phrase elongation, reinforcing a reflective mood. The A' section (Bars 39-45) revisits earlier material but with expanded range and heightened intensity, illustrating melodic transformation through both intervallic expansion and contour inversion. Rhythmically, the work is more flexible and fluid than *Jubilante*, often suggesting rubato-like shaping within a steady meter.

The piano plays a key role in establishing rhythmic texture: Ostinato figures (e.g., left-hand chords starting from bars 21) provide a hypnotic backdrop over which the trumpet unfolds its line. In Bars 33-37, syncopated interlocking phrases between the hands of the piano and the trumpet create a layered rhythmic interplay. Unlike the more soloistic trumpet treatment in *Jubilante*, *Resonance* leans toward a dialogic relationship between trumpet and piano. The piano is not only an accompaniment but also engages in melodic exchanges, echoing and responding to the trumpet's motifs (e.g., Bars 33-37), and sometimes anticipating them through harmonic rhythm and texture shifts. Together, the melodic and rhythmic construction in both works reveals contrasting artistic aims: *Jubilante in D* emphasizes heroic articulation, clarity of rhythm, and structural symmetry, showcasing the trumpet's brilliance. *Resonance in G Minor* favors melodic introspection, subtle rhythmic layering, and expressive contour, highlighting the trumpet's lyrical capacity.

Instrumental Techniques and Performance Considerations

Trumpet Technique and Interpretation

Both *Jubilante* in D and *Resonance* in G Minor present the trumpet player with contrasting technical and expressive challenges. In *Jubilante*, the emphasis is on clarity of articulation, dynamic projection, and register control. The piece frequently employs intervallic leaps such as perfect fourths and fifths in Bars 1-4 and again in Bars 27-30 which require the performer to maintain centered tone across register shifts. Moreover, the rhythmic vitality of the piece, with its syncopated sixteenth-note figures and accented upbeats (Bars 38-39), demands precise tonguing and flexible air support. The trumpeter must also manage frequent breath points within tightly spaced rhythmic passages. For instance, in Bars 7-18, a continuous string of eighth notes requires strategic phrasing to preserve both musicality and stamina. Dynamic markings such as *forte-piano-crescendo* swells (e.g., Bars 18 and 22) call for refined breath control and nuanced embouchure flexibility, aligning with Hickman's (2006) emphasis on expressive shaping in modern trumpet pedagogy. In contrast, *Resonance* in G Minor emphasizes tonal shading, legato phrasing, and control of soft dynamics. The lyrical passages in Bars 5-12 and 13-20 highlight the trumpet's ability to emulate vocal inflection, demanding careful management of airspeed and vibrato. Chromatic lines also test intonation sensitivity, especially in quieter dynamics where any pitch instability becomes more noticeable. In such expressive contexts, breath pacing and subtle use of dynamic inflection are central to performance integrity.

Piano Techniques and Accompaniment Practice

The pianist's role in both pieces shifts between harmonic foundation, rhythmic propulsion, and melodic dialogue. In *Jubilante*, the accompaniment frequently consists of block chords and arpeggiated textures (e.g., Bars 1-8), requiring clear voicing of inner lines to avoid overshadowing the trumpet. Pedal usage should be restrained and strategic, particularly in sections with rapid harmonic rhythm (e.g., Bars 17-27), where excessive sustain clouds articulations. Such bars feature syncopated rhythmic interplay and require the pianist to maintain pulse clarity while matching the trumpet's articulation profile. The left hand must often play staccato or detached bass tones, while the right hand provides supportive chordal harmony calling for precise hand coordination and dynamic layering. In *Resonance* in G Minor, the piano is more melodically and texturally independent. The pianist must manage contrapuntal voicing (Bars 21-38) where the left hand outlines an ostinato and the right hand engages in scalar motion or chord clusters. The expressive character of the piece also calls for careful pedal blending, especially in lyrical sections such as Bars 46-56, where tonal warmth must not overwhelm the trumpet line. Moreover, rubato-like fluctuations especially in transitional moments (bar 46) demand a sensitive approach to timing and attentive coordination with the trumpet's phrasing.

Ensemble Communication and Coordination

Chamber performance demands constant communication between players. In both pieces, ensemble cohesion relies on mutual awareness of phrasing, tempo shifts, and expressive shaping. In *Jubilante*, coordinated entrances (e.g., Bar 17) and exact rhythm alignment are essential, particularly in fast-moving sections with imitative gestures. The trumpet's accents and rhythmic drive must be mirrored in the pianist's articulation to avoid disjointed phrasing. In *Resonance*, coordination becomes more subtle and interpretive. The ensemble must negotiate flexible pacing in emotionally charged transitions (e.g., Bars 21 and 46), which require non-verbal cueing or pre-established rubato phrasing. In dynamic crescendos or *ritardandos* leading into cadences (e.g., Bars 65-66), players must breathe and release as a unit, reinforcing the expressive closure of the piece. Both works benefit from rehearsal strategies focused on balance, cueing gestures, and

interpretive alignment. The pianist must frequently adapt volume and pedal to accommodate trumpet resonance, while the trumpeter must listen closely for harmonic shifts and rhythmic articulation patterns in the accompaniment. These two compositions offer a diverse spectrum of interpretive and technical demands. *Jubilante in D* challenges performers with rhythmic vitality, breath-driven articulation, and ensemble synchronization, while *Resonance in G Minor* emphasizes lyrical expressivity, tonal nuance, and subtle coordination. Both works are not only suitable for recitals and studio performance but also serve as valuable pedagogical material, aligning with modern training ideals outlined in Hickman (2006) and Ewazen (1995), encouraging musicians to develop both soloistic strength and ensemble sensitivity.

Education and Repertoire Value

The compositions *Jubilante in D* and *Resonance in G Minor* contribute meaningfully to the expanding literature for trumpet and piano, offering pedagogical depth and concert-level artistry. Both works are well suited for use in conservatory training, studio instruction, recital programming, and even solo competition settings, aligning with the practical and expressive needs of 21st-century trumpet education.

Pedagogical Suitability

Jubilante in D is particularly effective for intermediate to advanced trumpet students. Its brisk tempo, fanfare-like themes, and clear formal layout provide an ideal context for developing: Articulation clarity (staccato, accent, slur combinations) Rhythmic accuracy, particularly in syncopated figures (e.g., Bars 17-27) Dynamic control, including forte-piano contrasts and crescendo swells. These technical features make *Jubilante* comparable to early recital works such as Kent Kennan's *Sonata for Trumpet and Piano* (1956), which is widely used to strengthen a player's rhythmic precision and phrase definition (Kennan & Grantham, 2002). While Kennan's harmonic language is more expansive, *Jubilante* offers similar training benefits within a more compact and rhythmically focused framework. Its upbeat and celebratory tone also makes it ideal as a recital opener or encore piece, providing contrast to heavier repertoire. The piece encourages trumpet students to develop performance confidence and stylistic consistency, especially in neoclassical interpretation. *Resonance in G Minor*, by contrast, is more suitable for advanced students aiming to refine their expressive depth, tonal nuance, and collaborative sensitivity. The lyrical phrasing, chromatic inflections, and dynamic shaping demand a more mature approach to: Phrasing and breath control in long, sustained lines Interpretation of harmonic color, including modal mixture, ensemble responsiveness, particularly in rubato transitions (Bars 46-56) *Ajayi's Resonance* serves a role similar to that of Eric Ewazen's *Sonata for Trumpet and Piano* (1995) a modern recital staple known for its lyrical writing, tonal richness, and chamber intimacy.

Contribution to Contemporary Trumpet-Piano Repertoire

Importantly, these two works also enrich the global trumpet-piano repertoire with new African voices, not by incorporating overt traditional idioms, but by contributing original, stylistically assured pieces within Western formal and harmonic traditions. This expands what Hickman (2006) refers to as the "underrepresented repertoire" for trumpet and piano, which has historically lacked diversity in composer backgrounds. Like the works of Halsey Stevens and Jean Hubeau, *Jubilante* and *Resonance* exemplify how contemporary composers can produce technically rewarding and artistically satisfying pieces for the trumpet-piano duo without resorting to virtuosic excess. Instead, both compositions foreground musical integrity, structural clarity, and expressive possibility qualities that are essential for developing musicians and recitalists alike. **Broader Educational and Artistic Significance** From a curricular perspective, both pieces could be integrated into: Undergraduate recital programs as contrastive selections Trumpet pedagogy

syllabi for articulation and lyrical study Chamber music coaching focused on ensemble coordination and stylistic interpretation They also demonstrate how composers from non-Western backgrounds can engage the global art music tradition without stylistic mimicry or cultural tokenism. This resonates with the postcolonial insights of Agawu (2003) and Omojola (2012), who advocate for creative agency and transnational participation in art music composition. Jubilante in D and Resonance in G Minor offer a diverse pedagogical profile: the former trains precision, energy, and clarity, the latter fosters introspection, tonal control, and collaborative nuance.

Conclusion

This study has examined Jubilante in D by Femi Olubodun and Resonance in G Minor by Iyanuoluwa Ajayi from multiple angles, ‘formal structure, harmonic language, melodic and rhythmic design, performance technique, and educational potential’. Through this detailed analysis, the paper has met its threefold aim: to analyze the formal and stylistic features of each work, to highlight their technical and expressive potential for trumpet-piano duos, and to argue for their inclusion in both concert programming and pedagogical curricula. Jubilante in D stands out for its rhythmic energy, fanfare-inspired melodic writing, and formal clarity. Its diatonic harmonic language and accessible yet challenging technical demands make it an excellent recital or festival piece, particularly suited to intermediate and advanced trumpet students seeking to build articulation, endurance, and ensemble skills. Resonance in G Minor, on the other hand, offers a deeper, more introspective character. Its Romantic-inspired harmonic palette, lyrical phrasing, and expressive chromaticism require refined breath control, tonal shading, and collaborative sensitivity. As a concert piece, it offers contrast and emotional depth. As a study piece, it nurtures musical maturity and interpretative nuance.

These works contribute significantly to the contemporary trumpet and piano repertoire, offering alternative voices to those of Western composers like Eric Ewazen, Kent Kennan, and Halsey Stevens. While grounded in classical techniques, they represent original contributions from African composers working within the Western idiom, affirming that stylistic fluency need not be tied to geographic or ethnic identity. Beyond their analytical and pedagogical value, these compositions deserve broader performance exposure and formal publication. Their inclusion in recital programs, juried exams, and chamber concerts would diversify the existing canon and inspire further creative engagement with the trumpet-piano medium. Future efforts may include studio recordings, edited editions for publication, and performance-based research exploring phrasing choices and interpretive practices.

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The Pieces can be Accessed through the Link Below.

Jubilante in D can be accessed through this link:
<https://drive.google.com/file/d/11cEUcEYmqXN6taK4rqcUD2fJqtoMHxM4/view?usp=drivesdk>

Resonance in G minor can be accessed through this link:
https://drive.google.com/file/d/1ONaIFqJEz5M_P_IQEDjja_vLcJOvr2RG/view?usp=drivesdk