

the **BIG** book of
SIGHT READING
DUETS
for **TROMBONE**
*100 Sight Reading Challenges
for You and a Friend*

David Vining

The Big Book of Sight Reading Duets for Trombone
David Vining
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Foreword

The Big Book of Sight Reading Duets by David Vining is an invaluable addition to any trombonist's arsenal of educational materials. In it, he covers a large variety of sight reading obstacles including several different levels of difficulty, styles, tempi, and time and key signatures to keep one on their toes. Add to that the fact that there are 100 duets and you have a fantastic resource that will last for a long time.

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- ♪ Most importantly, thanks to Leslie Vining, my business and life partner, whose editorial talents and attention to detail keep me grounded and elevate everything she touches.

Introduction

Have you ever choked on sight reading? Many musicians shudder at the thought of having to play something at first sight—especially for an audition. It is extremely frustrating to play prepared excerpts beautifully at an audition only to come unglued when confronted with sight reading.

There is no question that sight reading is a valuable skill for musicians. Many auditions require sight reading and it is a critical technique for a freelancer. Musicians who sight read well tend to think on their feet better than those who don't, and this attribute improves their ability to perform under pressure. Good sight readers have a musical intuition and heightened perception that allows them to understand complicated rhythms, harmonies, and musical forms. Sight reading is essentially the confluence of countless diverse musical skills.

If sight reading is so important, why don't more people take practicing it more seriously? Part of the problem is a lack of guidance. There are few resources devoted entirely to sight reading and even fewer stated strategies for improvement. Considering this, we will first discuss strategies for improving your sight reading, then we will learn how to use this book to maximize your progress.

Suggestions for Improving Sight Reading

We'll start with the obvious, traditional advice that can be applied immediately every time you sight read, and work our way toward the less conventional, long-term strategies. The first two suggestions are to be done before you play and the second two are to be done as you play. The remainder of the suggestions are long term strategies that require attention over time.

Before You Play:

1. Scan Before You Play

Before you begin to play, STOP! Don't just dive in headlong and hope for the best. Hanging on for dear life and guessing at rhythms and pitches is not good sight reading technique. Play smart: before you begin, take a moment to look over the piece, noticing the following critical points:

- Road Map: Are there repeats? Are there first and second endings? Is there a D.S. or D.C. al Coda?
- Key
- Time Signature
- Tempo
- Style
- Articulation
- Dynamics
- Changes in any of the above
- Melodic or Rhythmic Patterns

♩ = 120 Clap

Rhythm Duet #4

f
Clap

f

p

p

f

f

4. à la Mozart

♩ = 112

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). Both staves are marked with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Measures 5-8. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. The dynamic shifts to piano (*p*) at the end of measure 8.

Measures 9-14. Measures 9-10 are marked piano (*p*). Measures 11-14 are marked forte (*f*). The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment.

Measures 15-19. Measures 15-16 are marked piano (*p*), and measures 17-19 are marked forte (*f*). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Measures 20-24. Measures 20-21 are marked piano (*p*). Measures 22-24 are marked forte (*f*). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Measures 25-28. Measures 25-27 are marked piano (*p*), and measure 28 is marked pianissimo (*pp*). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

60. Olympic Fanfare

♩ = 116

The musical score is written in bass clef with a 4/4 time signature. It consists of two staves per system, with various dynamic markings and articulations. The piece begins with a tempo marking of quarter note = 116. The score is divided into systems, with measure numbers 6, 11, 16, 22, and 28 indicated at the start of each system. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte) and *fp* (fortissimo-piano). Many notes are grouped as triplets. The piece concludes with a double bar line at the end of the final system.