

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

David Vining

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

David Vining's *Big Book of Sight Reading Duets* is an absolutely essential tool for developing and improving sight reading skills. The duets in this book are flexible, fun, engaging duets for ALL levels of development. In particular, I appreciate the way David outlines elements of sight reading practice, offering diverse strategies in a concise and easy to follow manner. Also, *The Big Book of Sight Reading Duets* is available in multiple editions designed to coordinate with one another: for tuba, euphonium, and trombone. You can play these sight reading duets with your low brass friends, in multiple combinations of instruments. I highly recommend *The Big Book of Sight Reading Duets* to everyone—students, educators, and recreational musicians alike. Thank you, David Vining!

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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#). The tempo is marked as ♩ = 112. Both staves begin 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 of eighth notes.

Measures 5-8. The music continues with a piano (*p*) dynamic. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady eighth-note accompaniment.

Measures 9-14. The piece shows dynamic contrast, starting with piano (*p*) and moving to forte (*f*). The right hand has a melodic line with a slur and accents, while the left hand has a more active accompaniment with slurs and accents.

Measures 15-19. The music features dynamic contrast between piano (*p*) and forte (*f*). The right hand has a melodic line with slurs and accents, while the left hand has a more active accompaniment with slurs and accents.

Measures 20-24. The music continues with piano (*p*) dynamics. The right hand has a melodic line with slurs and accents, while the left hand has a more active accompaniment with slurs and accents.

Measures 25-28. The piece concludes with piano (*p*) and pianissimo (*pp*) dynamics. The right hand has a melodic line with slurs and accents, while the left hand has a more active accompaniment with slurs and accents.

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 triplet patterns. The piece begins with a tempo marking of ♩ = 116. The first system (measures 1-5) features a strong *f* dynamic with triplet patterns in both staves, transitioning to a *mf* dynamic. The second system (measures 6-10) starts with a *p* dynamic in the upper staff and a *mf* dynamic in the lower staff, with a *p* dynamic in the lower staff in the second measure. The third system (measures 11-15) shows a *p* dynamic in the upper staff and a *f* dynamic in the lower staff, with a *mf* dynamic in the upper staff in the final measure. The fourth system (measures 16-21) begins with a *f* dynamic in both staves, moving to a *p* dynamic in the upper staff and a *f* dynamic in the lower staff. The fifth system (measures 22-27) features a *f* dynamic in the upper staff and a *mf* dynamic in the lower staff, with a *f* dynamic in the upper staff in the final measure. The sixth system (measures 28-32) starts with a *ff* dynamic in the upper staff and a *ff* dynamic in the lower staff, transitioning to a *fp* dynamic in both staves.