

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

David Vining

Edited by Alexander Lapins

The Big Book of Sight Reading Duets for Tuba
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!

Dr. Deanna Swoboda

Assistant Professor of Tuba and Euphonium, Arizona State University

Preface

In editing the tuba version of these duets, I drew on my experiences in recording studios, pick-up bands, jazz gigs, brass quintet “wallpaper music” gigs, and as a frequent last-minute substitute player on a variety of pops orchestra concerts. Each of these situations called for a cool head and diverse sight reading skills. The voicings, range, and notation choices represented here reflect my experience with what twenty-first century composers and arrangers expect of tubists. When sight reading includes multiple ledger lines below the bass clef staff, allow your ear training, scale work, habits from ample practice in the low register, and your experience reading music composed in the tuba’s low register to take over. Keep your focus on telling the overall story you are exploring, rather than letting one particularly low note stop you in your tracks or detract from your general sight reading fundamentals. Remember: the right rhythm is more important than the right note when sight reading. Ideally, though, get both and make it sound exciting while you’re at it!

Alexander Lapins

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- ♪ Thanks to Ralph Sauer, who spent time reading the duets and discussing improvements and tweaks with me. He also had many helpful editorial suggestions—turns out Ralph is every bit as talented an editor as he is musician, and I appreciate him lending his expertise in both areas.
- ♪ Thank you to Will Houchin, visionary graphic designer, whose cover designs have helped define the look of Mountain Peak Music.
- ♪ Thanks to Andrew Hitz and Alexander Lapins, who were “instrumental” in helping tweak the introduction and editing the book for use on tuba.
- ♪ I am grateful to my son, Ben Vining, composer and cellist extraordinaire, who helped me understand a student’s perspective and suggested I put these duets in some sort of logical progressive order.
- ♪ 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.

♩ = 120 Clap

Rhythm Duet #4

f
Clap

f

p

p

f

f

♩ = 112

4. à la Mozart

The musical score is written for two bass staves in 4/4 time, key of D major (one sharp). The tempo is marked as ♩ = 112. The piece is titled "4. à la Mozart".

The score is divided into systems, with measure numbers 5, 10, 15, 20, and 25 indicated at the beginning of each system. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Articulations such as accents and slurs are used throughout.

Measure 1: *f* (forte).
Measure 5: *f* (forte).
Measure 10: *p* (piano) in the first staff, *f* (forte) in the second staff.
Measure 15: *p* (piano) in both staves.
Measure 20: *p* (piano) in both staves.
Measure 25: *pp* (pianissimo) in both staves.

60. Olympic Fanfare

♩ = 116

Measures 1-5 of the Olympic Fanfare. The music is in 4/4 time with a key signature of one flat. It features two staves of bass clef notation. The first staff begins with a forte (*f*) dynamic and contains triplet eighth notes. The second staff also begins with *f* and features a triplet of eighth notes. Both staves transition to a mezzo-forte (*mf*) dynamic in the final measure of this system, which contains a half note.

Measures 6-10. The first staff starts with a piano (*p*) dynamic and contains eighth notes. The second staff continues with eighth notes. Both staves transition to a mezzo-forte (*mf*) dynamic in measure 10, which includes a triplet of eighth notes.

Measures 11-15. The first staff begins with a piano (*p*) dynamic and contains eighth notes. The second staff continues with eighth notes. Both staves transition to a forte (*f*) dynamic in measure 14, which includes a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic in measure 15.

Measures 16-21. The first staff starts with a forte (*f*) dynamic and contains eighth notes. The second staff continues with eighth notes. Both staves transition to a piano (*p*) dynamic in measure 20, which includes a triplet of eighth notes.

Measures 22-27. The first staff begins with a forte (*f*) dynamic and contains eighth notes. The second staff continues with eighth notes. Both staves transition to a mezzo-forte (*mf*) dynamic in measure 24, which includes a triplet of eighth notes. The system concludes with a forte (*f*) dynamic in measure 27, which includes a triplet of eighth notes.

Measures 28-32. The first staff starts with a piano (*p*) dynamic and contains eighth notes. The second staff continues with eighth notes. Both staves transition to a fortissimo (*ff*) dynamic in measure 29, which includes a triplet of eighth notes. The system concludes with a fortissimo (*ff*) dynamic in measure 32, which includes a triplet of eighth notes.