

Long Tone Duet no.1 Intro

This is a short composition that is intended to be an intonation training exercise. The teacher should play the first part and the student should play the second part. This is because every single interval is demonstrated by the first part, and then copied in the second part (barring the final 4 measures, when the two parts are in octaves). This could also be played by a single person as an exercise with a recording device. Record one of the parts (while watching a tuner) and then play the other one back.

I included 4 keys for this: Bb, C, Eb, and F. These are the 4 common keys of tubas. You should first start by playing the exercise that is in the key of the students tuba (if the students plays BBb tuba, play the Bb major, if the students plays CC tuba, play the C major, etc). Generally the intonation of the “home scale” (Bb scale on BBb tuba, C scale on CC tuba) is the most manageable and will be the easiest to start with. After playing the initial key I encourage you to play any or all of the others.

Have the student provide a harmonic and interval analysis of the part if you desire. This is of course an exercise in written theory, but in my opinion it is still worthwhile and important for the student to do so. An answer key is provided that uses some shorthand (highlighted below), as well as Roman Numeral analysis. I chose to interpret the chords in measures 10 and 12 as a V/vi (Five of Six) chord as it is acting as a dominant to the minor that is temporarily established. You could also call this III (major three) but that is not really its function. I also chose to call the Cadential 6/4 at the end a V 6/4 - 5/3 (five 6/4 moving to 5/3, which is 2nd inversion moving to root position). Of course, This is technically I 6/4 (One 6/4, second inversion) however at Michigan State university (where I learned most of my written theory) we were taught to call the cadential 6/4 a V 6/4 moving to 5/3 because it more accurately captures the function of the chord which is a suspension (of sorts) of the V chord moving to root position, before ultimately resolving to I.

M for Major, m for Minor, D for Diminished, P for Perfect, U for Unison, and O for Octave.

Bb Major

Long Tone Duet no.1

Michael J. Kirby III

♩ = 72

Tuba 1

Tuba 2

14

Tba. 1

Tba. 2

(Optional 8vb)

C Major

Long Tone Duet no.1

Michael J. Kirby III

$\text{♩} = 72$

Tuba 1

Tuba 2

14

Tba. 1

Tba. 2

(Optional 8vb)

E♭ Major

Long Tone Duet no.1

Michael J. Kirby III

♩ = 72

Tuba 1

Tuba 2

Tba. 1

Tba. 2

(Optional 8vb)

F Major

Long Tone Duet no.1

Michael J. Kirby III

$\text{♩} = 72$

Tuba 1

Tuba 2

14

Tba. 1

(Optional 8vb)

Tba. 2

C Major

Long Tone Duet no.1

Interval and Harmonic Analysis

Michael J. Kirby III

$\text{♩} = 72$

Tuba 1

Tuba 2

U P5 M3 U P5 M3 M3 D5 m3 M3 D5 m3 U P5 M3 U P5 M3 M3

I V I V I vii (V6) I vii (V6) vi V/vi vi V/vi IV

14

Tba. 1

Tba. 2

M3 P5 M3 M3 P5 P4 M3 P5 P4 M3 P5 O O O U (or O)

IV IV IV V 6/4 - 5/3 V 6/4 - 5/3 I IV V I

(Optional 8vb)