

Performance Guide:

Play this lyrical etude in a legato style, as the indication *sostenuto* suggests. You must continually keep an 1/8th note subdivision in your mind as you play, so spend a lot of time doing this etude with the metronome set to the 1/8th note getting the beat. Some use of rubato would be appropriate in spots. Use vibrato, but don't let it sound mechanical; learn to shape it to color the sound of a note or to add intensity. Listen to great singers like Mel Torme or euphonium players like Brian Bowman to get an idea of the possibilities. When doing the trills in m. 7 you should try fingering the "D" with 1st and 2nd valves to make it easier to smoothly trill up to "E". You might also try the "A#" and the "C#" grace notes fingered 2nd and 3rd if that makes it more fluid for you. In m. 11 and others you have notes with a slur over staccato marks, or "portato". Play these notes as slightly separated but legato tongued, or "long-lifted" as some call it. The turn in m. 24 is difficult—refer to the bottom of page 2 of the Voxman for an example of how to do one. The tricky part is how fast this one has to be executed. Start the turn immediately upon playing the "E" 1/8th note, and make sure you finish on the "F#" 1/4 note on beat 4 of the measure.

Selection 3

Page(s): 31 (33)

Key: Gb Major

Etude Title: *Allegro ma non troppo*

Tempo: Dotted Quarter Note = 76-90

Play from beginning to end.**Errata:**

Bass Clef Book: m. 15 - downbeat should be marked *mf* (*mezzo forte*);
m. 29 - beat 2 dotted eighth note A-flat should have an accent mark

Performance Guide:

The challenge of this etude is not just the rhythm, but expression as well. There are very few dynamics marked, so you must add them yourself to create musically interesting phrases. In regard to rhythm, you must spend most of your practice time with a metronome on this piece giving the 1/8th note the beat at a slow tempo. Speed it up gradually as you become familiar with it, but always go back and do it slow again for precision. This will get you through the tricky tied note section starting m. 15. You should also make sure you only use accents where indicated. Play all the notes in this full value. It's all right to have a bit of a bounce to the style, but make sure the 1/16th notes are heard clearly; don't "ghost" them as many end up doing.

Tuba

Book - Editor	Title	Publisher	Edition
Blazhevitch	<i>70 Studies, Vol. II</i>	Robert King Music	No. 274 AL 28 597

Selection 1

Page(s): 31

Key:

Etude Title: *No. 61*

Tempo: Dotted Quarter Note = 60-68

Play from beginning to end.**Errata:****Performance Guide:**

Strive to bring out the differences between the lyrical eighth-note sections and the light articulated sixteenth-notes. Practice working through the f-minor and c-minor scales in all three forms to help with note accuracy. As you work on the sixteenth-notes, listen to ensure that staccato is not too short but a light full note. Also use your tuner to help keep repeated notes in tune in addition to octave intervals. Internalizing the 6/8 feel is very important when working on this etude. Always practice with your metronome beating the eighth-note pulse to keep from