

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

moving the time too much. The performance tempo should be a quick moving allegretto but not too fast as the con moto section will require a quicker tempo than the start. Too quick a tempo will create a frantic performance and affect articulation. Make sure that the dotted quarter-notes are played to their full value, especially when followed by an eighth-rest or tied to an eighth-note. Another rhythmic area to review can be found in mm. 11-12. Be careful not to rush the dotted eighth-note sixteenth rhythm. There are not many dynamic differences marked but the etude lends itself to several areas where added crescendos and decrescendos will work well. One such instance is the buildup to the Ritard / A Tempo (mm. 25-26). Experiment with performing this etude with added dynamic contrast to present a musical performance.

Selection 2

Page(s): 16

Key: Bb Minor

Etude Title: *No. 51*

Tempo: Quarter Note = 68-76

Play from beginning to end.

Errata:

Performance Guide:

Above all, you must always keep the cantabile style in mind when working on this etude while also be careful that the performance tempo is not too slow. It is a good idea to listen to a few Classical vocal recordings to help hear the style and it is a great advantage if you sing through the etude once the pitches are familiar to add the vocal performance quality. Do not neglect to accelerate the tempo for the con moto section and keep this change in mind when deciding on the overall tempo. Work hard to make sure that the Tempo 1 section is the same as the start tempo. Practice playing through the Bb minor scale in all three forms and its relative Major scale modes to feel comfortable with the etude. Play through this etude in eighth-note subdivision to help with both the syncopation patterns and in order to avoid cutting the dotted quarter-notes short. You can also try playing the dotted quarter-notes in a sixteenth-note subdivision to help place the sixteenth-note patterns in perfect time. One rhythmic pitfall to avoid is confusing the written eighth-note triplets (example m. 3) with the three eighth-notes barred together (example m. 2). The triplets should have a compound meter feel with a slight weight on the down beat while the three eighth notes should be played in duple meter leading into the next downbeat. The important musical aspect of this etude is the strong downbeats juxtaposed by the leading feel of both the two sixteenth-note and three eighth-note patterns. The few syncopation patterns should be emphasized but be careful that this emphasis does not disrupt the flow of the etude. Don't forget to add more dynamic contrast when playing through this etude.

Selection 3

Page(s): 10-11

Key:

Etude Title: *No. 48*

Tempo: Quarter Note = 124-132

Play from beginning to end.

Errata:

Performance Guide:

Aggressive musical energy should be the ideal goal for this etude. You want to be careful the articulation is not too heavy on the dotted eighth-sixteenth note rhythm and always played with a good note release. Strive to make the eighth note lines as light and musical as possible without creating too much of a staccato attack. Listen to a pizzicato bass line for a good example of how to approach the eighth notes. Pay close attention to the written articulation markings as they are quite varied and will help create the musical effect needed for the etude. Use your metronome to play the long sustained lines to their full value. The half-notes tied to quarter-notes will feel like a long time and even more so when tied to an additional eighth-note. Maintaining concentration on these long sustains will be important during performance. There are not many marked

dynamic markings but there are several areas of repeated musical phrases that can be used to create more dynamic contrast. The objective should be to build through the repeated rhythmic phrases until you reach a longer sustained note and push through until the next repeated phrase. This etude is in the key of Db Major so focus your practice on the major scale and its different modes to help prepare and build finger memory.

Allegretto

61. *p*

Con moto

p rit. Δ

Tempo I

p

Con moto

Andante cantabile

51.

P dolce

con moto

Tempo I

p

rit. *Tempo I*

rit.

The musical score is written on ten staves. The first staff starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante cantabile'. The music begins with a treble clef and a key signature of three flats. The first staff is marked '51.' and 'P dolce'. The tempo changes to 'con moto' after the fourth staff. The tempo returns to 'Tempo I' after the sixth staff. The piece concludes with a 'rit.' (ritardando) marking on the final staff.

Tempo I

A musical score for a single melodic line in bass clef. The score consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signatures vary throughout the piece: 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4, 3/4, 2/4, and 3/4. The piece begins with a forte (*f*) dynamic marking. It features various musical notations including eighth notes, quarter notes, and half notes, often beamed together. There are several slurs indicating phrasing. A piano (*p*) dynamic marking appears on the third staff. Accents (>) are placed over certain notes on the third, sixth, and seventh staves. The piece concludes with a ritardando (*rit.*) marking and a final whole note chord.