

All-State Band Audition Etudes

This is the official listing of the Band Division All-State Audition Material for 2022–2023. All amendments, corrections and errata will become official only when it is published here.

The TMEA All-State **Performance Guides** are provided as a tool to help you. Be sure to make note of any changes that may appear here during the upcoming months. Errata will not be posted in the Southwestern Musician magazine. Should you discover any errata in the music that may have been missed, please notify the [State Band Division Chair](#).

Flute and Piccolo

Book Title: *Flute Etudes Book*

Editor: Mary Karen Clardy

Publisher: European American Music or Schott

Edition: EA 764 0-913574-96-1

[Etude Selector Video Performance Guide](#)

Flute and Piccolo Selection 1

Etude Title: *Op. 107 / 19*

Page(s): 31

Tempo: Quarter Note = 88–100

Play from Beginning to end.

Errata:

Add an accent on the 4th note of m. 28, E-natural

Performance Guide:

This etude, described as Vivacissimo, scintillante, is to be played with a lively and sparkling style. To convey this, keep the staccatos short, light, and crisp while maintaining a soft dynamic throughout. This study contains many large leaps, sudden dynamic contrasts, and quick articulation changes. Be clear and intentional with each articulation and exaggerate the

differences between long slurred legato lines versus short, pointed staccatos, while attacking the accents when they appear. Bring out and maintain a very pointed articulation (*molto aguzzo*) in mm. 17–18 and 36–37. Practice this by supporting each note with Ha-Ha-Ha. A four-note slurred grouping appears in mm. 12, 14, 20, and 22 on beat two. Work for smoothness among these intervals. To gain greater control of these large intervallic leaps, give more sound to the bottom notes and *diminuendo* as you move to the top note. The lips will slightly come forward as you approach the highest note. This will help prevent the high notes from sounding too loud or uncontrolled. Pay close attention to the *tenuto* markings in mm. 11–14 and 19–22. Emphasize and lean into the bottom notes to help bring out the musical line.

Flute and Piccolo Selection 2

Etude Title: *Op. 33 / 19*

Page(s): 66

Tempo: Quarter note 54–63

Play from Beginning to End (no repeat, take second ending in m. 17).

Errata:

m. 9- slur the first three notes.

m. 13- slur the first three notes, then slur the next five notes.

m. 28 - downbeat of beat 3 should be a dotted sixteenth.

Performance Guide:

Andersen's E Flat Major etude has a sweet (*dolce*) and gentle character that is to be played expressively and with sentiment (*con sentimento*). This study allows for many opportunities to explore musicality, dynamics, tone colors, and vibrato. Map out each phrase so that you can identify all arrival points. Follow the rise and fall of each shape and let the contour of the line be an indication for your dynamics.

Explore using different tone colors by changing the vowel shape inside your mouth. For soft dynamics, try using the vowel shape "ew," and for loud dynamics try an "ah" or "oh" vowel shape. This will provide variety in your sound and create more interest in your musical line. Give great attention to all dynamics and allow tone colors and vibrato to enhance the phrases.

The grace notes are to be played quickly, lightly, and with ease. Practice sections without the grace notes first, then add them when you are confident with the notes and rhythms. Aim for a smooth and delicate line among the larger intervals in m. 15. Put more sound on the lower notes to allow the high notes to come out with greater facility. Subdivide the eighth note in mm. 25–30 to keep the rhythms accurate, while always maintaining a sense of lightness, effortlessness, and musical shape.

Flute and Piccolo Selection 3

Etude Title: *Op. 26 / 6*

Page(s): 78–79

Tempo: Dotted quarter note 66–84

Play from Beginning to end (no repeats).

Errata:

Piccolo only- m. 52: play low C-sharp 8va

Performance Guide:

This etude should be played with a feeling of perpetual motion, keeping all notes light and staccato while maintaining a resonant tone throughout. To gain control of the notes, begin by practicing with the eighth note as the beat, eventually speeding up the tempo so that the dotted quarter note becomes the beat. To produce good support and tone, practice playing each note without the tongue, using only diaphragmatic air kicks (Ha-Ha-Ha). Once you can play the notes well supported and without cracking, then a light articulation can be added.

This is an ideal etude to use double tonguing (TKTK or DGDG). Make sure to keep the articulation and fingers well-coordinated and even throughout. Exaggerate all dynamics and allow the shape of each phrase to guide you in your dynamics – following the rise and fall of each line. To help bring out the musical shape, practice this etude slowly and all slurred. This will not only help you hear the musical contour, but it will assist in sustaining air support and tone through every note. Since the study contains continuous sixteenth notes throughout, it is important to bring out the structural melodic line and longer phrases.

Soprano Clarinets

Book Title: *Artistic Studies, Book 1 - From the French School*

Editor: David Hite

Publisher: Southern Music Company

Edition: B362

[Etude Selector Video Performance Guide](#)

Soprano Clarinets Selection 1

Etude Title: *40 Studies, No. 19*

Page(s): 21

Tempo: Quarter note 84–96

Play from Beginning to end.

Errata:

All 16th notes that are not under a slur should be played staccato.

Performance Guide:

To get started on this etude choose a slow tempo and, working with a metronome, gradually increase the tempo. Be sure you never play faster than your fingers can handle without making mistakes. Observe the variety of articulation patterns present throughout. To play the staccatos, use a “teet” syllable and always keep the air moving forward. It helps to imagine you are whispering the “teet” syllable to keep the tongue nice and light. Clip the end of all slurs before a staccato by placing the tongue back on the reed to stop the sound and create space. Do not stop the air! A constant air stream is vital. Practice this air stream by slurring everything together to feel how the air doesn’t stop. Slurring will also help you make sure your technique is rhythmically even and gives you the chance to work on a consistent tone. Maintaining the same high/back tongue position (think “eeeeee”) throughout will help keep the tone focused and the tongue in a good position to articulate. The section of this etude from mm. 10-24 gives you the opportunity to work on your alternate fingerings. Work through this section carefully. In m. 18, the slide on beat four instructs you to slide the right pinky from the E-flat key, down to the RH D-flat key below. Using the clipped articulation mentioned above will create the space you need

to execute this slide cleanly. The same is true of m. 21 moving from the E-flat at the end of beat one to the C on beat two. Finally, do your best to perform this etude as musically as possible. Observe the dynamics and use your air to create shape in each phrase.

Soprano Clarinets Selection 2

Etude Title: *40 Studies, No. 34*

Page(s): 36

Tempo: Eighth Note = 88–96

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

This etude provides the opportunity to display tone, phrasing, dynamics, and overall musicality. Count in 6 beats per measure (eighth note gets the beat) to aid in rhythmic accuracy and control of the tempo. Create as much dynamic contrast as possible throughout. Good air support is key so always take full, low breaths. With each breath, strive to expand the stomach and lower back. As you blow, stay expanded and keep focusing the support low by pushing down and out against your abdominal muscles and lower back. For the second turn in m. 26, use the 2nd RH side key to play the upper note D and return to the standard fingering for the D 64th note. One way to interpret the phrases marked *inquieto* (m. 9) and *incalzando* (m. 13) is to play each phrase with a crescendo and with a slight acceleration into the 32nd notes. Lean into the accented notes with your air to aid in making the crescendo. In m. 18 be sure to rearticulate the second E in beat three. The trill in m. 25 should be played by fingering the B-flat and trilling with the top 2 RH side keys. Measure 37 is a cadenza so play this with a sense of freedom to create musical interest. Re-establish tempo for the repeated C quarter notes in the second to last measure and try to imitate the sound of a large bell that decays on each note as you die away to the end.

Soprano Clarinets Selection 3

Etude Title: *32 Etudes, 20*

Page(s): 65

Tempo: Dotted Quarter Note = 52–60

Play from Beginning to end.

Errata:

mm 17 through 31 should not be repeated.

Performance Guide:

This etude is all about fluid, smooth technique and a light staccato that allows for constant forward direction. Carefully observe the slur three/tongue three pattern and maintain the staccato throughout. Before introducing articulation, first practice with everything slurred. Work on clean technique, perfectly even rhythm, and a consistent air stream. Once your technique is smooth and even, add the articulation. Start at a slow enough tempo so that you don't make mistakes. Count this etude in three beats per measure (eighth note gets the beat) to start with and then, as you speed up, make the transition to one beat per measure for a more fluid performance.. You may wish to keep the articulation legato at first so you can concentrate on keeping the tongue very light and consistent with a focus on clear, focused tone on every note. Always use the same "tee" syllable for every articulation. Once you have mastered the light articulation, you can add the staccato (think "teet"). Be sure to "clip" the last slurred note before the staccato to ensure a clean, clear articulation. For the trills and grace notes in mm. 17-20 make a 5-note group, placed on the downbeat, playing one trill on the Bb (use the top two side keys to trill to the C) and then the two grace notes. At m. 65, observe the Poco piu mosso and maintain this slightly faster tempo to the end.

Low Clarinets

Book Title: *Artistic Studies, Book 1 - From the French School*

Editor: David Hite

Publisher: Southern Music Company

Edition: B362

[Etude Selector Video Performance Guide](#)

Low Clarinets Selection 1

Etude Title: *40 Studies, No. 31*

Page(s): 33

Tempo: Quarter Note = 76–88

Play from Beginning to end of m. 37.

Errata:

None at this time.

Performance Guide:

This etude contains a variety of articulation patterns. Treatment of note lengths throughout the entire etude should be consistent, even if some tongued passages are not marked staccato (example mm. 36 and 37). All sixteenth note passages should be performed like the opening phrase with staccato notes tongued lightly and with separation. All eighth notes should be played short and lifted even though they do not contain staccato markings. Sixteenth notes should stay even and consistent in pulse at all times. Do not let articulation affect the rhythmic integrity of the performance.

There are two ways to finger clarion C-sharp, either in the left or right hand, depending upon the surrounding notes. Choosing the correct fingering will help students avoid sliding their right or left hand pinkies to connect notes in the same hand. Use of right-hand clarion B is encouraged in arpeggiated sequences to facilitate technique. Use of side fingering for chalumeau D-sharps is a must in measures 11, 13, and 14, etc. Use of side fingering for chalumeau F-sharp in measure 4 is encouraged rather than flipping. Forked low B can be used in measure 22 to more easily facilitate the jump to clarion F.

The breath marks provided in the etude are good suggestions, but breaths could be moved to other locations depending on your phrasing choices. For example, many performances choose to breathe at the end of measure 9, rather than measure 10, because they feel it fits the phrase change better.

Dynamic markings are limited in this etude. Students are encouraged to create musical phrases

by adding crescendos and decrescendos to ascending or descending lines. Observe sudden dynamics shifts in mm. 23-24. Also take notice of the few accents that are included. Remember that, although this is a technical etude, it should be played with expression, good phrasing, direction, and musicality.

Low Clarinets Selection 2

Etude Title: *32 Etudes, 27*

Page(s): 72

Tempo: Quarter Note = 72-80

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

This slow etude offers many opportunities for musical playing. The utmost attention should be given by dynamic and style markings while not limiting the performance to only what is written on the page. The character instructions given at the beginning, "pleasingly and with taste", describe very well how this etude should be approached. Phrasing and musicality should be top priority.

Measure 7 indicates a slide needed between the D-sharp and C-sharp in beat one. This can be done on the right hand side, or the left D-sharp can be used (if available on the instrument) which makes it possible to play beat one and two without sliding. Side F-sharps should be used in anywhere they are juxtaposed with an E-sharp with the possible exception of mm. 19-20. Measure 10, beats 2 and 3, require that the student use right-hand B and left-hand C-sharp in order to get to the G-sharp in beat 3 easily. The use of fork B should be considered in m. 24 and 37 when next to an A-sharp.

The turn in m. 31 happens on the upbeat of count four and includes the following notes: E, F-sharp, E, D-sharp, E. Likewise, the turn in m.32 happens on the upbeat of count four and

includes the following notes: F-sharp, G-sharp, F-sharp, E, F-sharp. In facilitating this turn, use as little wrist movement as possible.

Low Clarinets Selection 3

Etude Title: *32 Etudes, 9*

Page(s): 55

Tempo: Quarter Note = 96–112

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

This etude has a combination of both technical and lyrical lines. Students should aim to create contrast between these two styles by playing fast staccato passages cleanly and with separation between notes, and using good air support in lyrical sections to create smooth, connected phrases. Avoid rushing in slurred notes, especially in slur-2-tongue-2 phrases where it is most common.

The turn in m.7 happens on the upbeat of count three and includes the following notes: F, G, F, E, F. Grace notes in m.33 should be placed just before the beat.

Note the change in tempo and style in measure 20. Tempo here should be Quarter Note = 88–94. Take advantage of the slower tempo to accentuate the style of this section. Look up definitions of all Italian instructions given and adhere to these styles.

Staccato notes should be played short and cleanly with the tip of the tongue touching the tip of the reed. Marcato notes in m. 18 should be played with a heavier tongue stroke and quick bursts of air to create short and accented notes. Articulated notes in m. 23 should be played with a legato tongue stroke using the syllable “du” and deliberate pronunciation. All articulated sixteenth notes in mm. 48–49 should be played staccato.

Oboe and English Horn

Book Title: *48 Famous Studies for Oboe or Saxophone*

Editor: W. Ferling, Revised by Andraud

Publisher: Southern Music Company

Edition: B103

Etude Selector Video Performance Guide

Oboe and English Horn Selection 1

Etude Title: *No. 18*

Page(s): 9

Tempo: Dotted quarter note 62-72

Play from Beginning to end.

Errata:

none

Performance Guide:

Page: 9

Key: Bb Major

Etude Title: No. 18

Tempo: Dotted Quarter Note = 62-72

Play from Beginning to End

Performance Guide:

Ferling Etude no. 18 in Bb Major

This Etude is both fun and challenging, as it contains both brisk scalar and arpeggiated passages. The way to master this piece is to focus on creating a fluidity through phrasing and dynamic choices.

In general, when the musical line is going down, the player should decrescendo and when the line is ascending, the player should crescendo. For example, if we take a look at the scalar passages in measures 5-7, one should continue to increase one's dynamic on the first note of each cascade. If we start measure 5 at a mezzo piano marking, then each consecutive cascade should go up by a dynamic, giving the final cascade a place of prominence.

Measures 21 and 22 sometimes cause problems for the students, so it helps to practice only the downbeats (Eb G Gb F, etc.) without the repeated Cs, then add the Cs back in after the ascending and descending lines have been mastered. After all, the ascending line creates the melody in this section, and should be phrased accordingly.

The student may treat measures 27 and 28 like the fast solo from the overture of Rossini's La Scala di Seta. One should lean into each downbeat and quickly decay on the second 16th note. This will bring out the scale occurring in the upper notes and give the two measures a sense of lightness and ease.

A quick note on high fingerings. It is important for students to learn full fingerings when possible, because alternate fingerings don't always respond, and may cause a student to bite in order to get the note out. However, if need be, an alternate F fingering that could be used in measure 16 is the thumb octave, half hole, second finger, and Ab key.

Oboe and English Horn Selection 2

Etude Title: *No. 29*

Page(s): 15

Tempo: Eighth Note = 88-104

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

Page: 15

Key: E Major

Etude Title: No. 29

Tempo: Eighth Note = 80-92

Play from Beginning to End

Performance Guide:

Ferling Etude no. 29 in E Major

This piece is tricky but should feel as easy as a peaceful morning on your front porch with a cup of coffee. Don't let the listener know that there are four sharps in the key signature. Make them believe that it's in C Major! The answer to creating smooth and lyrical lines in any difficult key signature is always more air. This helps the player string their notes together to form a musical line, and therefore make a compelling musical statement. There are also many downward slurs in this piece, which require the player to drop their jaw. It is ideal to have a reed that allows the musician to keep the jaw in this low and relaxed position, to make the downward slurs easy and seamless. This reed will need to be easy enough to be played without biting to control it, as the jaw tension required to manipulate a hard reed will make the downward slurs very difficult.

The turn in measure 3 can be a little awkward to fit into the beat, along with the printed 16th notes. The most important thing is to fit this gesture and the other three notes into a single beat, without slowing down the overall tempo. Choosing to start the piece with a slower tempo overall will help with this.

The cadenza in measure 6 should be approached as an operatic cadenza would be. Take time on that high E and bask in its power (it is a forte dynamic, after all!). It is best to avoid a shortened fingering for this high E, as shortened fingerings are less stable and may crack. The same thing can be said for the high E in measure 26. The rhythm is slow enough that one really should consider using the full E fingering to keep the note from cracking.

Oboe and English Horn Selection 3

Etude Title: *No. 6*

Page(s): 3

Tempo: Dotted Quarter Note = 62-70

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Page: 3

Key: G Major

Etude Title: No. 6

Tempo: Dotted Quarter Note = 62-70

Play from Beginning to End

Performance Guide:

Ferling Etude No. 6 in G Major

This etude has been selected for the presence of both lightly articulated staccato passages and broad legato passages. The etude is in a 3/8 time signature and should therefore feel as if it is in one. The piece should start cheerfully and loud.

In measure 17, the etude briefly moves into a minor mode, and this can effectively be achieved with a change of dynamics. As the etude's only printed dynamic is the opening forte, one might consider dropping to a piano dynamic during the first few measures of this section, to establish a contrast in character.

There is a tie between measures 27-28, and measures 29-30, and these ties are the perfect place for the performer to take a breath if a breath is needed. Don't rush through the tie, simply taper on the downbeat of the tie, breathe, and keep the phrase moving. Breath accents occur in measures 37-38, and in measures 41-42, and the performer can achieve this with little bursts of air rather than an articulation. The high E in measure 44 can be played with either the

full fingering, or a shortened fingering. If a shortened fingering is used, the player will have to mind their pitch!

Bassoon

Book Title: *Concert Studies, Opus 26, Volume I*

Editor: Milde, Edited by Kovar

Publisher: International Music Company

Edition: No. 467

[Etude Selector Video Performance Guide](#)

Bassoon Selection 1

Etude Title: *No. 10*

Page(s): 19

Tempo: Dotted quarter note 58–72

Play from Beginning to end, no repeat, no D.C. al Fine.

Errata:

M 74: first eighth note should be G-natural

Performance Guide:

This etude has two very distinct sections. The first, mm 1-44, is light and bouncy. The second, mm45-108, is more lyrical and connected. There should be no tempo change or slowing down in the second section. The rhythm and lyricism create the feeling of a slower tempo on their own, The entire etude should be felt in one rather than three. Both sections should feel like a dance.

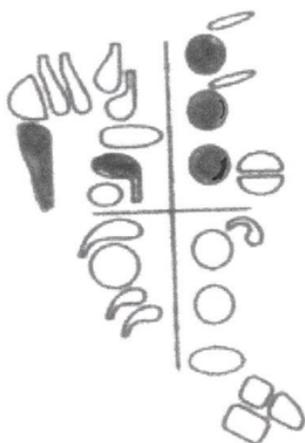
The first section, mm1-44, is in the key of c-sharp minor. The articulation should be light. Rely more on the air to propel the tongue rather than forcing the tongue to move. While this section is marked staccato, this will be taken care of by the tempo. Do not overwork the tongue trying to achieve staccato. Ine this section, beat one is most important. Everything should always lead to beat one, creating a sense of forward motion.

The second section is in the key of D-flat Major. In this section, the style is more connected and lyrical. The tempo should remain the same as the first section with no slowing down. To help

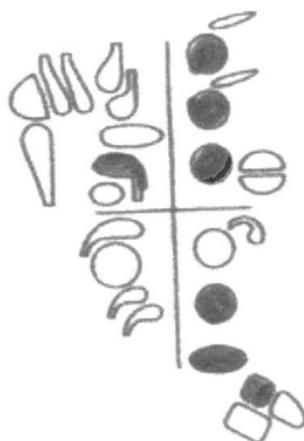
with this, make sure you are subdividing the eighth notes accurately through the long notes and rests.

There are several C-sharps and D-flats. You will want to make use of both the short and long fingerings. The short fingering will be used in more technical passages while the long fingering will be used in more lyrical passages. Both fingerings are provided below.

Short C-sharp/D-flat



Long C-sharp/D-flat



Bassoon Selection 2

Etude Title: *No. 5*

Page(s): 10-11

Tempo: Quarter note 68-74

Play from Beginning through beat 4 m 16 then jump to beat 5 m 36 to play beat 5 m 36 through beat 3 of m 41.

Errata:

m 3 beat 3: second 8th note should be E-natural

M 38: beat 5-6, add a slur over the F-sharp octaves

m 40: place a slur of the F-sharp trill and grace notes

Performance Guide:

This etude has a feeling of melancholy. At times, it feels like it is wandering through keys trying

to find a tonal center. Use this to inform your musical interpretation. While the etude should feel expansive and never rushed, it is important to establish a steady pulse. Subdivide through long notes and rests.

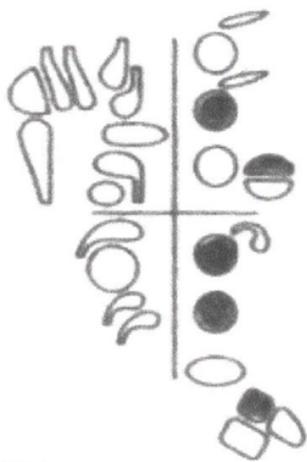
This etude is in the key of b minor. It is important that the tuning of your B-naturals and F-sharps are accurate. The first b-natural of the etude can be difficult, especially since the etude begins at a piano dynamic. Prepare your voicing, air, and support before you begin. Your voicing should be low, think an "ahhh" syllable and start your support before you start the note.

There are several high F-sharps throughout this etude. For this etude, I recommend using the fingering provided below. This fingering will provide accurate tuning and ease of response whether tongued or slurred.

M 10 and m 12 contain some grace notes that are important to discuss. It is important to create space to execute these grace notes so that they don't feel rushed. The grace notes in m 12 will be started earlier than those in m 10, but in both cases be sure that beat three is not delayed.

There are two trills in this etude, one in m 15 and one in m 40. The trill in m 15 should be started on the A-natural and trill down to G-sharp. The trill in m 40 should be started in the F-sharp and trill up to G-natural. In both cases, stop the trill in time for the grace notes to occur before the next beat.

F-sharp



Bassoon Selection 3

Etude Title: *No. 6*

Page(s): 12-13

Tempo: Quarter note 70–92

Play from Beginning through end of m 33 then jump to m 37 to play m 37 to the end of the etude.

Errata:

m 10 beat 4: The second 16th note should be B-flat

m 13 beat 4: The third 16th note should be F-natural

m 15 beat 3: The second 16th note should be G-natural.

m 32: place a slur over the C-natural trill and the B-natural/C-natural grace notes; articulate the E-natural then place a slur over the E-natural trill and the D- natural/E-natural grace notes. Articulate the F-natural on the downbeat of m 33

m 45: Place a slur over the F-sharp trill and the E-natural/F-sharp grace notes. Articulate the G-natural on the downbeat of m 46

Performance Guide:

In this etude, the rooftop accents should be seen more as an emphasis on the first note of each beat rather than a harsh accent. Although these accents are absent after the first measure, the emphasis on the first note of each beat should continue whenever this pattern appears.

There are a lot of large leaps throughout this etude, specifically in mm 5–6 and mm 41–42. While these leaps are difficult, they can be helped by using what I refer to as "donkey calls". Think of the sound a donkey makes, "eeee ahhh, eeee ahhh". By employing these quick vowel syllable changes internally, response on the low notes will improve.

Staccato on the sixteenth notes throughout this etude will be helped by the tempo. Avoid over working your tongue and focus on allowing the air to propel the the tongue rather than forcing the tongue to move.

There are three trills and a mordent in this etude. The mordent in m 8 can be achieved by using the trill key between the first and second tone holes on the left hand. This is not a trill but rather a quick up and down, only once. The trills in m 32 are straightforward, C to D and E to F. For the F-sharp to G trill in m 45, start with the F-sharp fingering provided below then trill the

second finger on the right hand. For all of the trills, stop the trill on the primary note before executing the grace notes.

Contra Bassoon

Book Title: *Practical Method for the Bassoon - 50 Advanced Studies*

Editor: Weissenborn / Ambrosio

Publisher: Carl Fischer

Edition: 02150 0-8258-0350-0

[Etude Selector Video Performance Guide](#)

Contra Bassoon Selection 1

Etude Title: *Fifty Advanced Studies, No. 27*

Page(s): 99

Tempo: Quarter Note = 68-80

Play from Beginning to end; no repeats.

Errata:

m 25-end of m 29: Play down an octave. Return to as written on the down beat of m 30

Performance Guide:

This etude features two contrasting styles. One style is smooth and connected with conjunct motion while the other features disjunct motion with staccato articulations. Measures one through sixteen and measures forty-seven through sixty-two should be played as smooth as possible. To achieve this requires attention to the use of the air and support. Make sure you are both taking in and releasing warm air. To do this, focus on keeping your voicing open, as if you were trying to fog up a window. With your support, you should feel like you are crescendoing without actually crescendoing.

In the disconjunct section, measures seventeen through forty-six, the staccatos should be light and lifted. This will allow for forward motion through the line so that it doesn't become choppy. Create the staccato with the air rather than stopping the notes with the tongue.

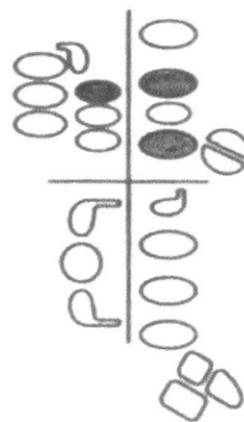
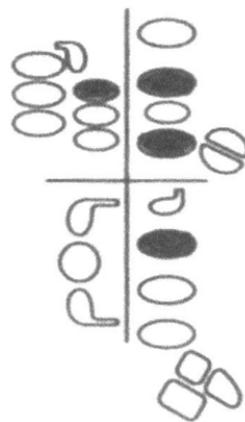
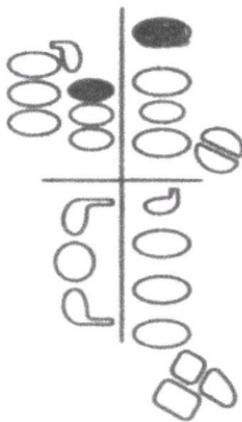
Another contrasting aspect of this etude is the use of dynamics. Measures one through sixteen and measures forty-seven through sixty-two should remain relatively calm with respect to dynamics. Changes in dynamic should be slight and organic. In measures seventeen through forty-six, dynamic changes are more abrupt. Aim to make a big difference between the piano and forte dynamics. The rinforzandos in measures thirty-three, thirty-nine, and forty-two should stick out of the texture but still be gentle. Prepare your air before these notes so that they remain controlled.

I have provided fingerings below for high E, F-sharp, and G below. Work to make the connection between these three notes as smooth as possible.

E-Natural

F-Sharp

G-Natural



Contra Bassoon Selection 2

Etude Title: *Fifty Advanced Studies, No. 44*

Page(s): 115-117

Tempo: Quarter Note = 55-62

Play from Variation IV and Coda to .

Errata:

Measure numbers begin in the first full measure of the etude. Variation IV begins at m 100 and the Coda begins at m 120.

Performance Guide:

This etude offers a chance to showcase the warm, rich tone that is possible on the contrabassoon. Support from the abdominal muscles through the slurs to make them as smooth and connected as possible. Staccato notes should be bouncy and full like string pizzicato.

In Variation IV, all of the Bs are B-double flats. To help make playing this etude more comfortable, practice the G-flat Major scale as normal but also practice it with B-double flat instead of B-flat.

While Variation IV should be calm and warm, the Coda should be more dramatic. Sing through the slurred leaps and longer notes. Pay attention to printed dynamics and make the changes as big as possible. The staccato under the slur marking should be longer than normal staccato but still separated and tongued.

The trill on the pickup to measure 106 should be B-double flat to C-flat (enharmonically, this is A-natural to B-natural). Don't worry about making this trill fast. The trill should stop on the B-double flat before playing the grace notes in to the next beat.

Contra Bassoon Selection 3

Etude Title: *Fifty Advanced Studies, No. 30*

Page(s): 102

Tempo: Quarter Note = 98–112

Play from beginning through the end of m 32 then cut to m 45 to play 45 to the end.

Errata:

None at this time.

Performance Guide:

Although this etude is in the key of c-minor, there are numerous accidentals throughout. Accidentals and neighbor tones are used to create tension and release. Lean in to the notes outside of the key to help propel the musical line.

Throughout this etude, there are two musical ideas going on at the same time. The lower, articulated notes outline the harmonic and sometimes musical line. Therefore, bring out these notes to highlight the harmonic progressions. While these notes most of time have staccatissimo accents on them, you should think of these more as an emphasis rather than playing these notes overly short. They should have emphasis, but feel round and full in tone.

In practicing this etude, separate the two lines. Play only the articulated notes first so that you understand the musical and harmonic line. Then, play only the slurred notes. These notes should have their own musical shape, as indicated by the hairpin crescendos and decrescendos. The staccato downward thirds at the ends of phrases should be lifted and bouncy. Focus more on using the air to create the staccato rather than stopping each note with your tongue.

Saxophones

Book Title: *48 Famous Studies for Oboe or Saxophone*

Editor: W. Ferling, Revised by Andraud

Publisher: Southern Music Company

Edition: B103

[Etude Selector](#) [Video Performance Guide](#)

Saxophones Selection 1

Etude Title: *No. 42*

Page(s): 21

Tempo: Dotted half note 72–88

Play from Beginning to end.

Errata:

none

Performance Guide:

Etude #42 can be intimidating because of the chromaticism and D-flat major key signature, but if you identify patterns in the music it becomes much easier to learn and significantly easier to perform. Mm. 1-8 are repeated verbatim at m.47, so learning them cleanly means mastering a quarter of the etude. Scale passages can be found throughout (Mm. 4, 8, 10, 12, 20-26, etc.), so a good mastery of major scales is very helpful. D-flat arpeggios abound as well (mm. 3, 31, 33, 40, 42, 45, etc.) and should be identified to make learning easier. Bis B-flat should be used as frequently as possible. Fork G-flat should be used when moving to or from F-natural (Mm. 7, 17, 19, 22, 26-27, etc.), but NOT when moving to or from E-flat (mm. 7, 17, 20, etc.). Mm. 35-28 are one extended diminished arpeggio; it is easy to play but hard to read, so begin very slowly and keep the G-sharp key pressed after the first A-flat for the remainder of the arpeggio. Identify and emphasize hemiolas (Mm. 13-14, 43-44) with accents and make off-set note groups (mm. 1, 5, 17, 28-34, etc.) push towards the downbeat like pickups. Mm. 55-59 is the most awkward passage due to chromaticism and syncopation, and should be approached very slowly, perhaps a note at a time. When performing, try to feel in one instead of three, but never sacrifice accuracy and subdivision for speed.

Saxophones Selection 2

Etude Title: *No. 17*

Page(s): 9

Tempo: Eighth note 72-88

Play from Beginning to end.

Errata:

m. 6, there should be a sharp beneath the turn symbol to signify an F# as the bottom note of the turn.

Performance Guide:

Play this etude more towards the bottom of the tempo range than the top. In general the tempo should not be stiff or inflexible, and should have a relaxed or expansive quality - count and don't rush!

Use your best tone and use your vibrato to give the long notes both color and momentum, and to keep a singing quality at all times, which is specified with 'cantabile' in the title.

Be creative and flashy with the cadenzas in m. 7 and make sure to play E-naturals throughout this measure, including the cadenzas and the last eighth-note.

The staccatos underneath the slurs in m. 11 should be played with a legato tongue - distinct attack but not separated.

The dynamics in this etude are quite extensive and very detailed. You should never be static dynamically, always be leading to a high point of the phrase, or relaxing to a lower point or phrase ending.

There are long phrases in this piece so plan your breathing accordingly, and make your breaths corroborate the phrasing and not interrupt it.

Saxophones Selection 3

Etude Title: *No. 16*

Page(s): 8

Tempo: Quarter note 100–112

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

The two Italian terms in the title are for tempo and style. Allegretto is between andante and allegro, or moderately fast. Risoluto means resolute, or to play with a determined, unwavering quality which should translate to an absolutely steady tempo throughout. To realize the 'resoluto' style it is best not to play this piece too fast, even the quarter-note = 120 indicated gives it more of a frenzied quality.

Most of the articulation figures in this etude revolve around slur-two slur-two sixteenth-notes. To play this figure properly try to accomplish two things: 1) coordinate your tongue and finger movement so the repeated sixteenth-notes are absolutely steady and are not uneven or swing-like; 2) keep the slurs connected and legato, not separated by clipping the end of the slur too quickly.

The articulation figures that involve staccatos, on the other hand, should involve separation and in some cases clipping or stopping the end of the slur. Such as the tongue-one slur-two tongue-one figure in m. 4, and the slur-three tongue-one figure in m. 19 (among other places) should be played by stopping the end of the slur with the tongue, so the following staccato is separated from the slur and moves forward as a pick-up to the next beat. The only exception to this would be the tongue-one slur-three figure in m. 24. Here, the slur should not be clipped as it is leading into the staccatos on the following beat. Play the staccatos short enough to keep them separate from the slurs in this figure.

Since this etude is in B minor, A# is a very common accidental. Be wise with how you handle fingerings for this note. Generally, when the A#'s connected to a B-natural use the side-key fingering for A# (ie: mm. 3-4); when the A#'s are part of an arpeggio use the bis-key (ie: m. 8). Fork fingerings are viable in mm. 21-22, using 1-4 in m. 21 and 1-5 in m. 22. Side-key A# is suitable in these two measures also if the fork fingerings feel awkward.

Cornet/Trumpet

Book Title: *40 Studies for Trumpet*

Editor: Wurm, Voisin

Publisher: International

Edition: No. 2025

[Etude Selector](#) [Video](#) [Performance Guide](#)

Cornet/Trumpet Selection 1

Etude Title: *No. 23*

Page(s): 22

Tempo: Dotted Half Note = 58–74

Play from beginning to end.

Errata:

Tempo range should be dotted half note (not dotted quarter note = 58-74 (revised 7/25/17))

Performance Guide:

This moderately technical etude is fun to play and needs to sound graceful and nimble throughout while maintaining a dancelike “waltz” character. A slight emphasis on beat 1 and floating the rest of the measure will help with this so that the music always feels like one beat per bar. Practice slowly with metronome for rhythmic accuracy paying attention to tongued vs. slurred rhythms. Keep the airflow steady during slurred passages maintaining smooth note connections and a consistent tone. Daily practice of Clarke Technical Studies will be helpful for this. Always begin phrases with a full breath.

Articulated passages need to sound as smooth as slurred passages. Staccato markings should sound light and graceful, not overly short or harsh. Let only the tip of the tongue move as you articulate while keeping the flow of air as steady as if slurring or sustaining a single note. Additionally, it is imperative to keep the lips and jaw stationary while articulating. If the lips or jaw move, the tone and pitch will be affected and the line will sound rough. A helpful exercise for this is to practice blowing a fast articulation pattern on one hand while keeping the other hand on your chin and/or lower lip. Make sure the chin and lower lip stay perfectly still as the tongue moves to articulate. For extra practice with slurs and arpeggios refer to Arban’s pp. 48–51, 56, 144 and 146.

Cornet/Trumpet Selection 2

Etude Title: *No. 22*

Page(s): 21

Tempo: Quarter note 50–60

Play from Beginning to end.

Errata:

Observe two-note slur patterns on last beat of m. 22.

Performance Guide:

This beautiful melody should be performed with great lyricism and expression. The use of vibrato will be helpful in providing a vocal quality to the music. The performer may also wish to apply rubato in several places. Simply put, this means a passage may start slowly, speed up and then slow down at the end within the structure of a steady beat. In keeping with the dolce character of this etude, a smooth legato style should be employed throughout. Play grace notes and 32nds gracefully, never stiff or harsh. Pay close attention to the shape of each phrase, always growing in intensity or relaxing depending on where the high point of the phrase is. Never let the music become colorless or static. Round out the ends of phrases so they sound polished and refined making sure to play full value on last notes of each phrase. Maintain a warm sound in all registers and dynamics, and never let the tone become edgy or aggressive – intense and dramatic, yes, but never edgy.

Very little information is given in this piece regarding dynamics; therefore it is suggested that the performer follow the shape of the melodic line and provide dynamics consistent with the direction of each phrase. When in doubt, allow the melody line to dictate a suitable volume for the high point of the phrase so that there is always direction and movement to your music. Keep your listener engaged by making the music express emotions or tell a story.

Cornet/Trumpet Selection 3

Etude Title: *No. 3*

Page(s): 5

Tempo: Quarter note 120–138

Play from Beginning to end.

Errata:

m. 15 - First note of third beat is a B-natural.

Performance Guide:

Challenges for this etude include quick wide interval leaps, fast articulation, a long sequence of diminished arpeggios, and some rhythmic stability issues. Practice slowly with metronome to develop rhythmic integrity being careful to keep both notes of two-note slurs equal in length and speed (they often tend to rush). The wide intervals may be addressed by routine practice of Arban's sixths and octave slurs and Interval Studies (Arban's pp. 40-41, 125-127, 131). Practice these exercises tongued and slurred, and also try buzzing them on the mouthpiece. The top notes of the slurs in Wurm Etude #3 (mm. 6-7, 10, 22-23, etc.) will respond best if played slightly longer making sure the air travels through the entire note without tightening up the throat or closing off the aperture.

Articulated passages need to sound as smooth as slurred passages. Let only the tip of the tongue move as you articulate while keeping the flow of air as steady as if you were slurring. Additionally, it is imperative to keep the lips and jaw stationary while articulating. If the lips or jaw move, the tone and pitch will be affected and the line will sound rough. A helpful exercise for this is to practice blowing a fast articulation pattern on one hand while keeping the other hand on your chin and/or lower lip. Make sure the chin stays perfectly still as the tongue moves to articulate.

F Horn

Book Title: *335 Selected Melodious, Progressive, and Technical Studies - Book 1*

Editor: Pottag / Andraud

Publisher: Southern Music Company

Edition: B134

[Etude Selector Video Performance Guide](#)

F Horn Selection 1

Etude Title: *No. 69*

Page(s): 88-89

Tempo: Dotted quarter note 60-72

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Flexibility is key here. Accurate octave leaps out of the mid-low register at the beginning, and particularly the larger leaps in measures 50-52 will require careful study. Performance tempo will depend on the ability to keep steady tempo in the extended 16th-note passages.

The pianissimo marking at measure 38 holds until the crescendo at measure 45.

F Horn Selection 2

Etude Title: *No. 105*

Page(s): 122

Tempo: Eighth note 72-88

Play from Beginning to end.

Errata:

In m. 1-3 the very first note preceding m. 1 is a 32nd note as are the pick-up notes to m. 2 and m. 3.

In m. 2 should be a double dotted quarter note on beat one.

In m. 12-13, play F-sharp throughout each measure.

Performance Guide:

This etude provides an opportunity to show musical depth and expression, as well as a good sense of rhythm. Carefully differentiate between thirty-second notes and sixteenth notes. Rubato is recommended, when appropriate, and should be used to shape the phrases. However, due to the rhythmic intricacies of the etude, practice with the metronome before adding any variation in tempo. Always play the lowest notes when given a choice, such as in mm. 27 and 30. Make sure all notes are sustained to their full value and that staccato notes are tapered and not chopped. Do not shorten the accented notes in mm. 3 and 17. Play with a pesante (long and heavy) articulation for the accented notes under the slur leading into the high A-natural in m. 10.

F Horn Selection 3

Etude Title: *No. 31*

Page(s): 39

Tempo: Quarter Note = 112–120

Play from to .

Errata:

M. 21, G# in beat 3

M. 22, B-natural and C# in beat 2

Articulation markings are different from the Kalmus Kopprasch edition, but for simplicity, play the printed articulations and dynamics in the Pottag edition.

Performance Guide:

Work to feel this etude in 2 rather than 4, which will give a better flow to the etude and eliminate unnecessary pulsing. Play the printed dynamics with a lot of contrast between your forte and piano. Keep the staccato markings light and don't clip the second note of the slurs. I'd recommend using more B-flat side fingerings as well as alternate fingerings for G-sharp/A-flat and A in the staff (as long as tone and intonation aren't impacted).

Tenor Trombone

Book Title: *Advanced Musical Etudes, 112 Studies based on Blazhevitch's Etudes*

Editor: Fink

Publisher: Accura

Edition: No. 154

[Etude Selector Video Performance Guide](#)

Tenor Trombone Selection 1

Etude Title: *No. 43*

Page(s): 24

Tempo: Quarter note 85–95

Play from Beginning to End.

Errata:

None at this time.

Performance Guide:

Although a time signature of 2/8 is indicated, this etude is counted in 1. Using a metronome, begin learning this at a slower tempo, then gradually increase the tempo after you have success playing at the slower tempo. During the audition, do not play faster than your most recent successful tempo.

Veloce means to play swiftly and brillante means bright and brilliant. Stylistically, use a “T” consonant articulation while blowing through each note. Each note needs to be played full, with a good sound to prevent becoming too staccato or choppy. Exaggerate the dynamics so that the listener can hear the musicality. Especially moments between mm. 29 and 30 when the dynamic changes from forte to mezzo piano and mm. 41 and 42 when the dynamic changes from forte to piano. All quarter notes are to be played full value. Quarter notes with a marcato accent, like m. 17, are to be played full value with more accent and volume. The best place to breathe is after a quarter note tied to a sixteenth.

When developing slide technique for fast tempos, take care to not stop at every position, especially when moving the slide in the same direction for 3 or more notes. Use a gliding slide motion and synchronize the tongued articulation with the slide motion. Those with an F-attachment may consider playing 2nd space C in 6th position in mm. 9, 49, 60, and 82. Also, consider playing the last note, low F, in 6th position. Those without an F-attachment may consider playing 4th line F in 6th position in mm. 1, 42, 45, 46, and 69. Also, consider playing 5th line A in 6th position in mm. 42, 45, and 46. Using alternate positions in this way can often be an efficient use of slide technique, especially on faster, technical etudes such as this one. Printed slide positions work well and need to be considered for performance.

Always perform with your best sound!

Tenor Trombone Selection 2

Etude Title: *No. 77*

Page(s): 57

Tempo: Quarter note 75–80

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Dolce means sweetly. Achieving a smooth, connected, sustained legato style on the Trombone requires the air, slide, and tongue to synchronize rhythmically in time. While using a soft “D” consonant articulation can be used on every note to play smoothly, experiment with blending in natural slurs across partials to maximize the legato style. Notes with tenuto markings are still played full value and connected, but with a “T” consonant articulation and may be performed with a slight rubato stretching of the time for musical effect.

Breathing on a rest, after dotted quarter notes, and after tied notes is best. Depending on the chosen tempo within the marked range, two and four measure phrases are appropriate. Attempting to play longer phrases may cause undesirable air control issues and playing shorter phrases will disrupt the musical flow. However, breathe when needed. A beautiful, sustained sound can only be achieved when air is available in the lungs. Write in all breath marks so that the breath becomes consistent and a part of the music.

While there are dynamic moments when a sudden change is needed, such as between mm. 8 and 9, there are many instances with crescendos and decrescendos. Perform both crescendos and decrescendos evenly through their respective durations so as not to arrive to the new dynamic too soon. This will create more interest for the listener. Feel free to add additional dynamic changes, within the last marked dynamic range. In addition, adding vibrato to longer notes is desirable for this style.

In m. 23, try playing the B-flat grace note in a slightly raised 5th position and natural slur to the A-flat. In m. 25, natural slur the C grace note to the B-flat. In mm. 18 and 31, play the sixteenths evenly within the chosen tempo.

Always perform with your best sound!

Tenor Trombone Selection 3

Etude Title: *No. 76*

Page(s): 56

Tempo: Quarter note 92–105

Play from Beginning to end.

Errata:

The breath marks in mm. 22 and 29 are optional.

Performance Guide:

Using a metronome, begin learning this at a slower tempo, then gradually increase the tempo after you have success playing at the slower tempo. During the audition, do not play faster than your most recent successful tempo. Practice all three forms of the F-sharp minor scale as well as the A major scale as they share the key signature of three sharps.

Tempo di marcia indicates a march style tempo and energico means energetic. Stylistically, use a “T” consonant articulation while blowing through each note. This etude is best performed with a separated style, being careful not to play choppy. Exaggerate accented eighth notes so the listener can hear the difference between those without accents. All quarter notes are to be played full value and quarter notes with a marcato accent, like in mm. 12, are to be played full value with more accent and volume. Use the air to control dynamic changes, especially moments with crescendos and decrescendos, such as mm. 42–56. An implied slight ritardando may be performed in m. 56, because of the Tempo I indication in m. 57.

There are two rhythmic patterns that need special attention. When playing the eighth-2 sixteenth pattern, be sure to play the sixteenths evenly. While working towards a faster tempo,

there can be a tendency to rush or play the sixteenths too close together. The dotted-eighth sixteenth rhythm is often misinterpreted as a triplet pattern. Play the dotted eighth with a full sound, yet slightly separated (but not short) from the sixteenth, allowing the sixteenth to drive through to the next note.

Always perform with your best sound!

In mm. 42-52, use a Tooh-Dooh articulation for the two note slurs to prevent a glissando effect. Consider using 6th position for E-sharp in mm. 76 and 84, and for B-sharp in mm. 56 and 77. D-naturals above the staff in mm. 36 and 44 work well in a lowered 4th position. For those with an F-attachment, all 2nd line B-naturals work best in the valve, lowered 2nd position.

Bass Trombone

Book Title: *24 Studies*

Editor: Grigoriev / Ostrander

Publisher: International

Edition: No. 3094

[Etude Selector Video Performance Guide](#)

Bass Trombone Selection 1

Etude Title: *No. 4*

Page(s): 5

Tempo: Quarter Note = 84-96

Play from Beginning to end.

Errata:

M. 32 place a fermata over the low D, as it marks the end of the section.

Performance Guide:

This technical etude will provide students with an opportunity to refine their articulations throughout a large range of the bass trombone. The extended scale passages and the octave leaps in this etude will also help students further develop facility and control.

The etude is written in an A-B-A form. Play both A sections in a light and separated style. Use a “T” articulation in both A sections. The B section should be played with a lighter and legato “D” articulation. The tempo should stay the same in all three sections.

Make all dynamic markings, tempo changes and style markings noticeable. To assure good rhythm, practice this etude with a metronome and be sure to keep a steady pulse. When practicing some of these extended technical passages, play them slow several times and focus on note accuracy, articulation markings, and rhythm placement.

In measure 32, place a fermata over the low D, as it marks the end of the section.

Bass Trombone Selection 2

Etude Title: *No. 13*

Page(s): 15

Tempo: Quarter note 62–78

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Overall, this is a lyrical etude that creates several opportunities for the performer to demonstrate musical phrasing and expression. There are two particular problems in this work that require special attention. First, the performer must be rhythmically precise in playing dotted and triplet rhythms that are preceded by a tied half note. Typically, the dotted rhythms are incorrectly performed as quarter note - eighth note rhythms (as often seen in compound meters.) To prevent this, think about the sixteenth note subdivision when holding the preceding half note. In mm. 3, 7, 35, and 39, keep a triplet pulse going when holding the half note, thus preventing a late entrance on the ensuing triplets.

Stylistically, every note should be held full value (marked as “tenuto”). Pay close attention to

the full duration of half notes followed by the full duration of quarter rests (mm. 4,8,11,12,13,14, etc.) Dynamics are crucial for an effective performance. Be careful not to tongue too hard when performing loud dynamics. Finally, try not to breathe after every tied half note as well as in between the last two half notes (m. 48.) This manner of playing creates a mature approach to one's performance.

Bass Trombone Selection 3

Etude Title: *No. 24*

Page(s): 26

Tempo: Quarter note 88–108

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Bass trombonists should keep in mind that editor Allen Ostrander's well-marked suggestions for slide positions and valve usage were made when the single-valve bass trombone was the norm for most players in school bands. With the advent of the now ubiquitous double-valve, in-line instrument, today's bass trombonist has many more options for use of the slide and valves than indicated by the editor's original recommendations. In this etude, the key of E-flat minor offers numerous opportunities to explore the many options for "alternate" slide positions and valve combinations. Those players wishing to give their best possible performance will want to consider the choices to be made in almost every measure. Take advantage of the extra ease in execution offered by these positions, but make sure to play these notes in tune and with a matching tone quality.

As in the other etudes, rhythmic accuracy is again critical. For a correct rhythmic interpretation, emphasize the sixteenth-notes where they occur in pairs, making sure not to compress them. In the longer sixteenth-note passages be careful to play in time and with accurate rhythmic integrity. Careless rushing of these figures will be a common error. Consistent practice with the metronome can help avoid these unnecessary and costly

mistakes, while judicious choice of slide positions and valve use will facilitate an easier, more effective performance.

Be especially careful of the dotted-eighth/sixteenth figures in the middle section of the etude (mm. 17-32). There should be no mistaking this rhythm for eighth-note triplets, an easily made error that is just as easily avoided.

Note that the dynamic level at the beginning is only forte. Play big, but don't overdo it. The passage from mm. 17-32 is marked fortissimo--give yourself someplace to go.

Euphonium

Book Title: *Selected Studies*

Editor: H. Voxman

Publisher: Rubank / Hal Leonard

Edition: No. 160 HLO4470730

[Etude Selector](#) [Video Performance Guide](#)

Euphonium Selection 1

Etude Title: *F Minor - Allegretto*

Page(s): 17

Tempo: Dotted Quarter Note = 70-80

Play from Beginning to end.

Errata:

The dotted quarter note in m4 should be tongued as it appears in m29 (creating a two-note slur) and m12 and m37 should have an A-flat courtesy accidental.

Performance Guide:

This etude should be played in a elegante dance style. Beats 1 and 4 of every measure should have a slight agogic stress/accents and be sure to add a small tenuto accent to the eighth notes on beat four of mm. 5, 6, 30, 31, 50, and 51. It is also important to bring out accidentals and half steps to create more musical interest.

Finally, play the ending in time (mm. 53 - 54). You may not add a rallentando but you may add accents to the last two notes of the etude.

Euphonium Selection 2

Etude Title: *G Major - Andante con moto*

Page(s): 26

Tempo: Quarter Note = 72-80

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

The tempo is marked con moto which means "with motion", so this etude should not be played too slowly and must always have a sense of direction. Playing in a subdivided 2/2 (alla breve or cut time) may help with the development of musical flow. Mm. 15 - 26 explores the relative minor key of E minor and may be performed slightly faster (i.e. poco pui mosso, quarter-note = 80 - 85), but then the tempo must return back to "normal" at m. 28 (Tempo I).

In addition to vibrato, the performer should also add varying degrees of agogic stresses on tenutos, half-steps, and especially accidentals to create more musical interest.

Euphonium Selection 3

Etude Title: *B Minor - Allegro*

Page(s): 37

Tempo: Eighth Note = 190-220

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Blazhevich's etude in B minor is in asymmetrical 5/8 time and should be played in a light dance style. Although the eighth-note pulse stays constant, each measure should be felt as two unequal beats with the eighth notes in groups of 3 plus 2 and it is important to place an agogic stress (or light accent) on the first note of each grouping. For example, in m. 1, lightly accent the eighth note (D) on beat one and the dotted eighth note (C-sharp) on beat four.

When practicing mm. 48 - 51, the player should initially omit the ties and gradually add them in as they become more familiar with the rhythm. This strategy can also be applied to the ties located in mm. 8 - 9, 15 - 16, 21 - 22, and 34 - 35.

Tuba

Book Title: *78 Studies*

Editor: Grigoriev

Publisher: Robert King Music

Edition: No. 288 AL 28 611

[Etude Selector Video Performance Guide](#)

Tuba Selection 1

Etude Title: *No. 43*

Page(s): 37

Tempo: Half Note = 88-106

Play from Beginning to end.

Errata:

Add a p dynamic in m. 17 to match m. 41

Performance Guide:

This etude is in A-flat major and stylistically provides a nice contrast to the other etudes. Application of the sostenuto style is especially important because of the cut-time marking set at the tempo of Allegro Moderato. The musical result should be dance-like and there should be maximum effort to maintain a connection of the musical lines. The forte-piano (fp) markings in

mm. 18, 20, 42, and 44 should be treated as breath accents (>). Ensure there is a quick enough decay to hear a softening of the half-notes. One of the many benefits of the Grigoriev studies is their usage to work on and develop your loud playing skills with the eventual goal of using more wind flow with minimal exertion. Tension in the body will diminish your output. Forced effort will make this etude challenging. Perform mm. 25-40 daily as an excerpt to work on and enhance your ability to play loud, yet in a controlled manner. Continue to raise the performance level of your louder dynamics with this excerpt. Throughout the etude be sure to experiment with the phrasing and dynamics so that there is a continuous musical line represented by your performance.

Tuba Selection 2

Etude Title: *No. 25*

Page(s): 19

Tempo: Dotted quarter note 60-74

Play from Beginning to end.

Errata:

Tempo markings updated 7/18/2022 - 12:23 pm

Performance Guide:

(Updated 7/18/2022 12:22 pm) While strictly the opinion of this selector, this etude is usually performed too slow. Any etude will take on a different character according to the selected tempo. When performed slowly it has more of a melancholic feel to it. A slow tempo is obviously the smarter way to start learning this etude and will enable a better understanding of the little intricacies regarding the shaping of phrases and the implied musical style. As you increase your tempo to the suggested range listen to how the "feel" changes. It may even alter your ideas about phrasing. At the faster and indicated Andantino notice how it becomes livelier and gives more room to exhibit an expressive quality that can become lost when the tempo is too slow. Think of your performance as the accompaniment to a dancer on the ballet stage or a singer on the operatic stage. The image of a waltz should give you the right sway to the musical line. Because the musical lines travel wide distances in a short span your development of flexibility will be crucial. All those sirens you did on your mouthpiece in sixth grade will be to your

advantage for developing the smoothness needed for this etude. Start incorporating those sirens into your practice routine again. Include scales and arpeggios in D major and f-sharp minor, two octaves, in your fundamental practice to become familiar with the tonality of this etude and flexibility studies in all keys to generally hone your fundamental abilities on the tuba.

Tuba Selection 3

Etude Title: *No. 27*

Page(s): 21

Tempo: Quarter Note = 80–94

Play from Beginning to end.

Errata:

Add a piano dynamic in m. 9 to match m. 21

Performance Guide:

This etude gives the performer a different style to perform in as it is marked *Maestoso* (majestic) with further indication to perform in a *deciso* (decisively and determined) style. A majestic interpretation usually indicates a statelier and regal tempo. If it is performed too fast, it will lose its majestic style and sound more like a march. Use a firm “doh” articulation and blow through the notes to maintain a dignified feel to the performance. This etude is less scalar (stepwise motion) so continue to enhance your technique with your arpeggios, as well as scales in D major and f-sharp minor. Perform the staccato notes in mm. 9–11 and 21–23 with a bouncy, yet tonal, approach. Allowing them to be so short will cause you to lose your tonal quality. Dynamically, you should challenge yourself to widen your range by making the piano markings softer and the forte markings fuller.

Percussion - Snare

Book Title: *Advanced Snare Drum Studies*

Editor: M. Peters

Publisher: Mitchell Peters

Edition: (NA)

[Etude Selector Video Performance Guide](#)

Percussion - Snare Selection 1

Etude Title: 9

Page(s): 18-19

Tempo: Dotted Quarter Note = 70-80

Play from Beginning to End.

Errata:

Alterations:

M. 29-30 - crescendo to f

M. 31 - begin measure at f, crescendo to ff

M. 32 - ff

M.63 - add a flam to the last 8th note in the measure

M. 64 - add a flam to the first 8th note in the measure

M. 71 - dim to pp

Performance Guide:

Etude 9 in the Mitchell Peters Advanced Snare Drum Studies is a musically expressive etude. It requires the player to shape and control rolls, perform intricate ornamental passages (with ruffs/flams), develop single stroke speed, and perform with a varied dynamic expression.

Quality of flams is essential. In order to create more consistency, I recommend keeping the flams in mm. 41-45 and mm. 49-52 on the same hand (dominant hand).

All rolls, even when indicated with only two slash marks (as in mm. 37-38), should be buzz or concert-style rolls, not double stroke rolls. When rolls are not tied to a release (as in mm. 29-30, for instance) they should be lifted, meaning that they are detached, allowing for space or "lift" between each articulated roll. When rolls are tied to releases, make sure that note or rhythm at the end of the roll is articulated clearly. The crescendo rolls in mm. 73-75 and 81-84 are great opportunities to showcase a smooth and beautiful long roll.

Soft playing must be developed in order to execute the rapid soft passages. It is important to

be relaxed and play within the dynamic, maintaining a sense of agogic pulse, during the long passages of loud singles. That will help the music have a sense of buoyancy. Players should also differentiate between the two kinds of accents throughout. Performers should strive not to overplay the loud dynamics in this etude.

Percussion - Keyboard (2 Mallet)

Book Title: *Masterworks for Mallets*

Editor: Gottlieb

Publisher: Row-Loff Productions

Edition: RLP-12102000 (2006)

[Etude Selector Video Performance Guide](#)

Percussion - Keyboard (2 Mallet) Selection 1

Etude Title: *Presto from Concerto in A Minor*

Page(s): 73-75

Tempo: Quarter Note = 116-126

Play from Beginning to m.117 downbeat.

Errata:

M. 65 and 66 - add sf to the accents, just as in m. 23 and 24

Performance Guide:

Transcribed and edited here by Beth Gottlieb, Antonio Vivaldi's (1678-1741) Concerto in A Minor is a staple in the repertoire of violinists which demands technical facility and musicality. You will notice from listening to recordings that the marimba part covers the violin part, but also includes some of the accompanimental orchestral textures/interludes. In the Baroque concerto, there are often passages of solo and tutti and quickly alternating forte and piano, like sun and shade, which is definitely highlighted here.

Alternating sticking (sometimes off the right, sometimes off the left) works well for most of the piece. Occasional double strokes, such as in m. 37 (LRLRLRRL), may prove useful. Ultimately, the performer should choose stickings that allow for fluid and comfortable playing throughout:

sticking often determines phrasing. I use alternating sticking (RH lead) for the tricky alternating forte/piano phrase mm. 45-47. Maintaining a light touch and accuracy is important at all times here, but especially in mm. 73-90.

As the exciting last movement of this concerto, the music is fast, yet light and buoyant, and should be played in a Baroque style. While it features rapid technical passages, the player should be careful not to perform overly dramatically, harshly or aggressively and should work to maintain a steady tempo. Strive to create dynamic contours, finding longer lines and musical tension and release, within the marked dynamic range and agogic pulse. Players should adhere to the written ornamentations with trills beginning on the upper diatonic neighbor.

Once up to tempo this music is fun and virtuosic!

Percussion - Keyboard (4 Mallet)

Book Title: *Anthology of Lute & Guitar Music for Marimba*

Editor: Kite

Publisher: GP Percussion

Edition: 822888953014 (2001)

[Etude Selector Video Performance Guide](#)

Percussion - Keyboard (4 Mallet) Selection 1

Etude Title: *Andante*

Page(s): 20-21

Tempo: Quarter Note = 106-116

Play from Beginning to End (fine).

Errata:

Please add the following dynamics:

M. 1 - *mf*

M. 26 - *f*

M. 34 *mp* on beat 3

M. 42 - f on beat 3

Move the Fine to measure 9, so that the etude concludes with the cadence on beat one. Do not play the 8th notes on beats 3 and 4 on the Fine.

Performance Guide:

Andante is an example of guitar repertoire from the late classical/early romantic eras. This piece is transcribed/transposed by Rebecca Kite from Ferdinando Carulli's (1770-1841) guitar method book, Op. 241, no. 18. Carulli wrote numerous study etudes, many of which work well on marimba. There are plenty of recordings of Carulli's music to study for style and context.

This piece has a range of tempo possibilities that are musically appropriate. Please note, the recommended tempo range is faster than the printed tempo. There are no printed dynamics in the Carulli original or the Kite, so please use the errata as a guide to expression.

The etude features double vertical, single independent, and single alternating strokes. Developing an exercise routine to practice all the stroke types (including double laterals) is an excellent strategy for improving technique in order to express the musicality needed for this piece.

The music is elegant and lyrical. It should retain a sense of lightness—like the original guitar music—never heavy or aggressive. Work to keep the melodic lines balanced to the accompanimental textures. Strive to create a dynamic contour of the lines within the clearly marked phrases. A subtle push-pull with the tempo is acceptable for the style, especially at cadential points.

The mallets should be articulate, but not too hard. The player may wish to explore a graduated set of mallets. If so, I recommend medium soft mallets in the 1 and 2 position (LH), medium hard mallets in the 3 and 4 positions (RH).

Percussion - Timpani

Book Title: *The Solo Timpanist*

Editor: Firth

Publisher: Carl Fischer

Edition: 04402 0-8258-0914-2

Etude Selector Video Performance Guide

Percussion - Timpani Selection 1

Etude Title: *///*

Page(s): 9

Tempo: Dotted quarter note 62–69

Play from Beginning to End.

Errata:

The last tuning change should be G-C-E, not G-C-Eb.

It is correctly notated in the score (and correct key signature), but the printed tuning notes underneath is incorrect.

Performance Guide:

Vic Firth's Etude III demands an attention to detail, precise/quick pedaling, a deft touch for dynamics and rhythmic precision when navigating the metric/pulse and tempo changes. Players should use a medium-hard or staccato timpani mallet. This etude must be performed on 3 timpani. Timpani sound best in the middle to upper range of their tuning. Therefore, I recommend using the 32", 29" and 26" drums.

A clear and resonant tone is desired with a legato, rebounded playing approach. Players should generally strive for a consistent beating spot of about 3-5 inches from the rim. Beware of sound quality when playing a fp roll (m. 29): strike the drum with a rebounded legato accented stroke, then begin the roll softly underneath the resonance. Most of the rolls are lifted, meaning there is a slight lift (space) after the roll before articulating the next rhythm. The exception is the roll in m. 42, which is tied to an accented release.

The dotted quarter pulse becomes the half note pulse at m. 17. The half note pulse goes back to dotted quarter pulse at m. 20. Then, there is a subito tempo change at m. 25, which has a faster pulse. Practicing the last subito tempo change through repetition is the best way to feel the new tempo.

All tuning should be performed in time. My strategy is to articulate the pedal changes precisely on certain beats during the rests. If the player can move in time with the pedaling, they will more likely play in time.