

Tuba

| Book - Editor | Title | Publisher | Edition |
|---------------|---|--|---------------------------|
| Kopprasch | 60 <i>Selecte d Studies for BBb Tuba</i> | Robert King Music / Alphonse Leduc Editions Musicales | No. 278 M-046- 28602-8 |

Selection 1

Page(s): 41

Key:

Etude Title: *No. 48*

Tempo: Quarter Note = 96-120

Play from Beginning to end, no repeats.

Errata:

Add barline between m. 27 and m.28.

The articulation in m. 32 should be the same as that found in m. 33 (no slurs or staccato on beats 3 or 4).

Performance Guide:

Perform this etude without repeats.

As with other technical etudes, this etude does not need to be performed at the tempo of presto (in excess of 170 beats per minute). Instead find a manageable tempo that gives you the best chance of allowing you to sound your best. Also, the direction, "sempre staccato espressivo," merely means to place space between notes, not short. Any attempt by the player to make the notes short will ultimately result in a performance which is punchy and/or pecky. Imagine performing this etude with precision and ease. Pay particular attention to the marked articulations as they can be (intentionally) inconsistent. The best example of such inconsistency is found in measures 19, 20, and 21. The first line of this etude is marked mezzo forte with a subsequent crescendo to an unspecified dynamic level. Leave yourself room to achieve your loudest, most exciting dynamic level later in the piece, m. 22. In other words, the forte dynamic level in m. 4 should not be as loud as that found in m.22 or 23.

Always remember, practice slow!

Selection 2

Page(s): 37

Key:

Etude Title: *No. 44*

Tempo: Eighth Note = 60-72

Play from Beginning to end.

Errata:

Performance Guide:

Perform this etude without repeats.

Your focus as you learn this lyrical etude should be on producing a well-planned and musical phrase. The initial directive of "dolce" (softly and sweetly) should be followed throughout the etude. Think of singing a lullaby. Pay close attention to the rhythm in m. 4 and 36. Note that the figure starting on the upbeat of beat one in m. 4 is only half the duration of the rhythm which occurs on beat 2 of m. 11. Though these two examples appear to be similar, they are very different in execution. The turn in m. 31 should be performed as follows: (sixteenth-note) D-flat; (thirty-second note triplets) E-flat, D-flat, C; and (sixteenth-notes) D-flat and C. Be mindful of the eighth to thirty-second note ties such as m. 2. and 7. The tendency with figures such as these will be to hold the tie too long and begin subsequent thirty-second notes late. The breath marks which were suggested by the composer are generally good. However, you should feel free to add breath marks of your own should you need them or leave out some of the suggested breath marks if you can complete a phrase in a single breath.

Selection 3

Page(s): 29

Key:

Etude Title: *No. 36*

Tempo: Quarter Note = 84-108

Play from Beginning to end, no repeats.

Errata:

Performance Guide:

Perform this etude without repeats.

This technical etude is a study in the broken arpeggios and should be played without repeats. Note the slurred notes at the beginning of each beat. Ensuring that the airstream is moving smoothly and consistently will be of great benefit in the performance of slurred intervals. The tempo of this etude is marked *allegro*. However, you need not concern yourself with producing the fastest tempo, but do make every effort to achieve your best performance by choosing a tempo which will allow you to sound your best. One concern in this work will be breathing during the final phrase. Definitely breathe following the eighth-notes in m. 27 and m. 29. You may also need additional breaths throughout the phrase especially through the descent to the final note of the piece. Another concern will be fluidity and facility during lower dynamic levels. Practice producing a smooth and even airflow without the instrument on a regular basis and allow that practice to carry over into your playing. Accented notes (m. 3) should be emphasized without being made too heavy. Think of a slight increase to the volume of these notes, not an explosion.

Always remember, practice slow!