

**Veloce**

2021-22

Tuba #1

$\text{♩} = 120-180$

7

8.

12

22

32

42

52 **Tempo I**

64

74

84

1. 2.

28 **Tempo I**  $\text{♩} = 78-92$

*p*

32

36

39

42

46

49

52

**Allegro**

27. *p*

5

10

15

19

23 **Tempo!**

28

33

38

43

48

the upbeat and move through and out of the turn. They are pick-ups to the following note. The 1/16 note runs should be treated as pick-ups, also. Please avoid the trap of breathing at the end of every slurs. These are 4 bar phrases for the most part. Please notice the number of times that the phrases end on count 2, as in measure 19. This musical “sigh” is prevalent through the rest of the etude. Count 1 should be strong with a “release” to count 2. Avoid the temptation to keep the last note even with the preceding or even stronger than count 1.

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## Euphonium Selection 3

**Etude Title:** *Eb Minor - Allegro mosso*

**Page(s):** 33 (Bass Clef); 35 (Treble Clef)

**Tempo:** 80–96

**Play from beginning to end.**

### Errata:

None at this time.

### Performance Guide:

Please make sure that “melodic” content of this etude is not ignored. Don’t laugh! Try playing the first 3 notes of the big beats without the following 1/16s. Those have to be heard to make a performance of this etude successful. Single and or double tongue should be used. The 6/8 time signature precludes the use of triple tongue. When practicing the hemiola measures, try leaving out the single articulated note to avoid “tying up”. Always simplify sections or measures to allow you to keep relaxed while working up tempos.

This etude has large dynamic changes to bring out. As always, begin practice with slow tempos using a metronome. It is a good idea to work on simple scale passages at faster tempos, so the performance tempos won’t sneak up on you! The last few lines are almost impossible to play as written. Try leaving out the last note of a phrase or two to help you make it to the end without tempo breaks.

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## Tuba

**Book Title:** *70 Studies, Vol. 1*

**Editor:** Blazhevich

**Publisher:** Robert King Music

**Edition:** No. 273 AL 28 596

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## Tuba Selection 1

**Etude Title:** *No. 8*

**Page(s):** 7

**Tempo:** Eighth Note = 120–180

**Play from beginning to end .**

**Errata:**

None at this time.

**Performance Guide:**

This etude is marked 'veloce' and while a final tempo near the top of the indicated tempo range might be ideal, slow and steady will win the race. In the end, tone and musicality are much more important than speed. As you prepare this etude, be sure to focus on clarity and accuracy at a slow tempo and then gradually work it up to your desired speed. Be sure to practice Bb, F, and C major scales and arpeggios in preparation for this etude. Subdividing the dotted rhythms and long, tied notes is crucial for accurate rhythm. Use a metronome on the 8th note and 16th note to aid in your subdivision practice. Breathing can be an issue on the long technical run in the second half, so be sure to plan multiple breaths ahead of time so that you stand the best chance of making it through the full run.

On this etude, style should not be staccato. Be sure to play with a full and resonant tone on every note, no matter how quick it might go by. Notice the total lack of dynamics marked in this etude, I do not recommend performing it that way. Begin developing your dynamic plan by following the contour of the musical line and then adding contrast where it sounds appropriate. Be sure to write in your dynamic plan so you follow through in performance. I would suggest adding a *rallentando* at mm. 47 and 90.

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## Tuba Selection 2

**Etude Title:** *No. 38*

**Page(s):** 44-45

**Tempo:** Quarter Note = 78–92

**Play from mm. 28 to End.**

**Errata:**

None at this time.

**Performance Guide:**

This beautiful etude has some significant rhythmic challenges. Make sure to subdivide dotted rhythms, and to practice duple to triple subdivisions - 8ths to 8th note triplets like the ones at the end of measure

34. The second significant rhythmic challenge is the syncopation in measures 36 and 38. As Dr. Bowman always recommends, separate and accent! In this case, give the illusion of both in this lyrical etude by emphasizing the altered pitch on beat 3 in measures 36 and 38, and adding a slight lift on the syncopated quarter note at the end of the same measures.

In this etude, no dynamic contrast is marked. Make sure to add dynamics that are expressive by following the contour of the melodic lines and creating contrast where appropriate. Do not play the whole etude soft!!! In order to give a more expressive performance, shape your breathing, dynamics, and phrasing around the leading tones. There are many altered pitches (marked by natural and sharp signs), those are often leading tones and should be brought out. Try to avoid breathing between a leading tone and the resolution of that leading tone. A final musical tool that you might experiment with is rubato, I would suggest using a slight accelerando and then rallentando on the last three measures of the etude.

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## Tuba Selection 3

**Etude Title:** *No. 27*

**Page(s):** 26

**Tempo:** Eighth Note = 150–200

**Play from beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

This etude has a consistent 3+2 rhythm grouping and while the indicated tempo is for the 8th note, the performance should be felt in 2, not in 5. While preparing this etude, slow work with the metronome on the 8th note is key to success. Avoid lengthening the second half of each measure to make it feel more even (as if it were in 6/8). Make sure the 8ths and dotted 8ths are played exactly the length that they are written. Notice and mark the unusual accidentals like the E-sharp in measure 21, and give yourself a reminder accidental when necessary (last note of measure 22).

Provide dynamic contrast on a large scale (first half vs. second half), and within smaller sections and phrases. Emphasize the 3+2 note grouping so that the etude feels like an uneven dance. The style should be light and bouncy, but not staccato. Playing this etude with a dance style and good clarity is far more important than speed.

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## Percussion - Snare