

Allegro moderato

37

43

*f* *sostenuto*

*fp fp fp fp f*

*ff*

*p fp fp fp fp f*

*f*

*p*

*f*

# Tuba

**Book Title:** *78 Studies*

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## ***Tuba Selection 1***

**Etude Title:** *No. 43*

**Page(s):** 37

**Tempo:** Half Note = 88–106

**Play from to .**

### **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.

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## Andantino

25

*p* *espressivo*

*p* *espressivo*

*mf*

*p*

*f*

*rit*

*a tempo*

*p*

*rit.*

*rit.*

*rit.*

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## ***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.

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**Maestoso**

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## ***Tuba Selection 3***

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

**Page(s):** 21

**Tempo:** Quarter Note = 80–94

**Play from to .**

**Errata:**

None at this time.

**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.