

TMEA All-State Tuba Etude No. 1

V. Blazhevick

Con moto

50. *mf*

5

9

12

15

19

22

25

28

Tempo I

30

34

39

42

46

51

54

57

60

Tuba

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Tuba Selection 1

Etude Title: *No. 50*

Page(s): 14-15

Tempo: Quarter note 86–100

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

The marking of *Con Moto* does not really denote a specific tempo, so it is important that the performer keep the sixteenth note passages in mind. The challenge increases with the sixteenth note passages in the low register such as measures 25-26. The performer should not sacrifice tone quality for tempo. There are several dotted quarter note and quarter-notes tied to either an eighth note or sixteenth note. Sub-division practice should be used to maintain consistency in the note length and a clear “H” note release will need to be used. There are several opportunities to add some breathing spots in the tied note passages found in measures 9-14 and other similar passages. The performer should plan and mark out where to add breaths while maintaining the appropriate phrasing. Practice of the Db Major scale in a modal pattern and respective arpeggios will help build the technical facility needed for this etude. The performer must keep the various articulation markings in mind when preparing this etude. While there are several staccato passages presented, the performer should work to play full value notes and not play with too short of an articulation and can result in a “pecky” sound. The lack of written dynamics again presents the performer with an opportunity to use the phrases to add some dynamic contrast.

TMEA All-State Tuba Etude No. 2

Lento non tanto

V. Blazhevick

44. *p* *cantabile*

4

7

10

13

16

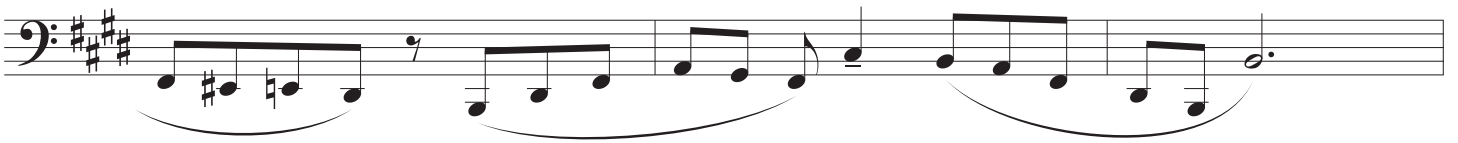
19

22

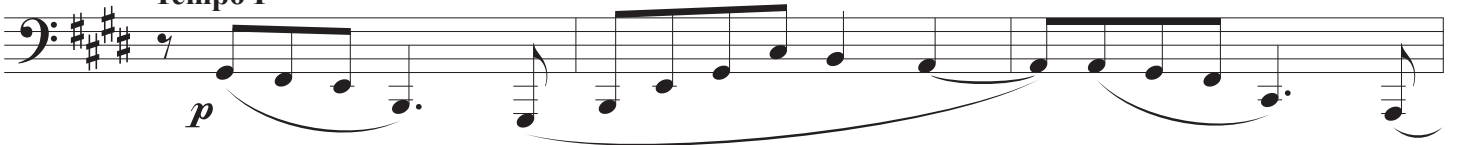
Detailed description: This page contains the musical score for measures 44 through 51 of the TMEA All-State Tuba Etude No. 2. The music is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Lento non tanto'. The score begins at measure 44 with a dynamic marking of *p* and the instruction *cantabile*. The melody is characterized by long, sweeping lines with many slurs. Measure 44 starts with a quarter rest followed by a series of eighth notes. Measures 45-46 continue the melodic line with various note values and slurs. Measure 47 features a triplet of eighth notes. Measure 48 has a triplet of eighth notes and a quarter note. Measure 49 contains a triplet of eighth notes and a quarter note. Measure 50 has a triplet of eighth notes and a quarter note. Measure 51 concludes the page with a triplet of eighth notes and a quarter note. There are 'x' marks above some notes in measures 46, 48, 49, and 51, likely indicating specific performance techniques or fingerings.

TMEA All-State Tuba Etude No. 2 (page 2)


25 *rit.*



28 **Tempo I**
p



31



34




37 **3**



39



42 *p* *f* *p*



46 *poco rall.*



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Tuba Selection 2

Etude Title: *No. 44*

Page(s): 2-3

Tempo: Quarter Note = 60–66

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Focus on playing the slurred passages as smoothly as possible, keeping the tongue out of the airstream. Practice singing through the passages to emulate the slurred style and seek out recordings of vocalists to give some foundation on the style. The performer should always keep the eighth note subdivision in mind when playing this etude to keep the momentum moving forward. A good idea would be to play through the etude playing the eighth note subdivision. There will be a tendency to drag the descending lines and rush the ascending lines. Work with a metronome to keep the tempo consistent. Save the use of expressive *rallentando* for the ends of phrases but be careful not to overindulge. Practicing through the E Major and B Major scales and arpeggios will help build the needed finger technique for this piece. There are few rhythms that must be isolated to avoid any issues. These include playing an accurate dotted eighth sixteenth rhythm so that the sixteenth note is precise and not rushed. A common error is rushing the sixteenth note to sound like a thirty second note. The other area to work on is bringing out the difference between the duple eighth note or dotted eighth sixteenth rhythm and compound triplet rhythm when they are presented in the same measure. Examples of this can be found in measure 18 and measure 32. There are a few dynamic markings presented in the second half of the etude, but not so many at the beginning. Use the rhythmic sequences to identify areas to include some dynamic contrast.

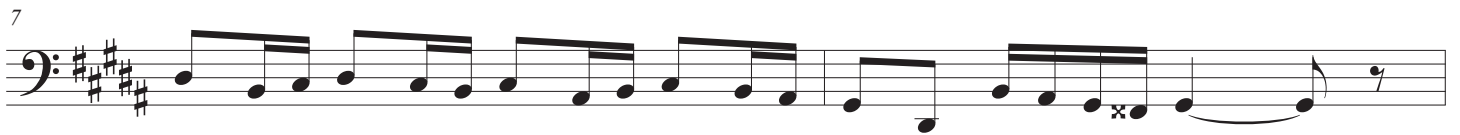
TMEA All-State Tuba Etude No. 3

V. Blazhevick

Moderato

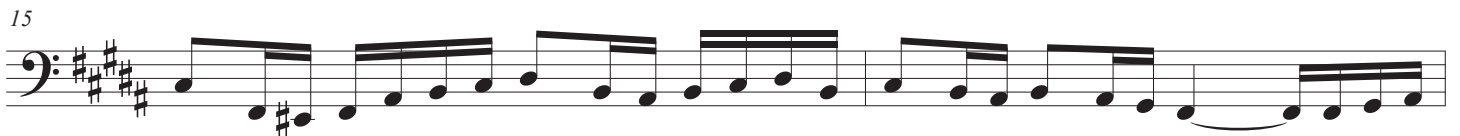
56. 
f deciso

4 

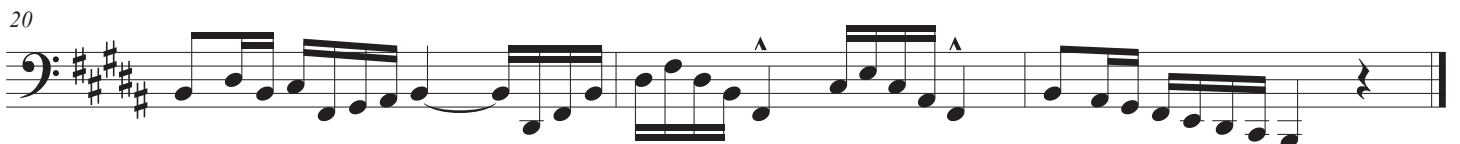
7 

9 **Con moto** 

12 *rit.* **Tempo I** 
f

15 

17 

20 

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Tuba Selection 3

Etude Title: *No. 56*

Page(s): 23

Tempo: Quarter Note = 89–108

Play from Beginning to End.

Errata:

None at this time.

Performance Guide:

The performer should begin their practice by becoming familiar with the B Major scale and arpeggios. Watch out for the double sharps in measures 9–10. Once technical facility is achieved, the work can begin on building the phrase structure. While it is not a very long etude, there is a quite a bit of information given to the performer. Aim for a full, decisive articulation and keep in mind the *Con Moto* in measure 9. Starting at too fast a tempo, will adversely affect this passage. A common mistake is not playing the dotted-quarter notes or tied quarter notes to their full value, so practice the etude with sub-division using a metronome. Full value notes must also be kept in mind in the last few measures, where the use of “house-top” accents is found. Do not play these too short and keep the sub-division in mind. The loud dynamics are already given, but the rhythmic sequences give some areas where softer dynamics can be used to build tension. Do not be afraid to commit fully to the *Ritard* in measure 12 and keep in mind that the articulation should get longer as you slow down.
