

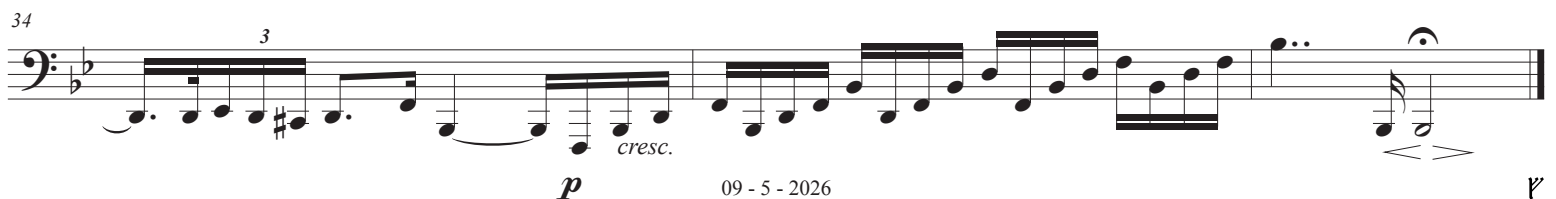
# Blazhevich Etude #17

edited by Dr. Guytano Martorano

Andante



Tempo I



# Tuba Selection 1

**Etude Title:** *No. 17*, page(s) 16

Tempo: Quarter note 76–86

**Play from:** Beginning to end

## Performance Guide:

This etude gives tubists the opportunity to produce the type of full, broad sound that is so often our role in orchestra and band. Along with this, there are displays of virtuosity—including a two-and-a-half octave arpeggio—and moments of musical contrast. For example, the sudden change to piano in m. 4 and m. 26 could be effectively accompanied by a change in character, from “deciso” to “dolce.”

In keeping with the goal of a broad, bold sound, the opening rhythmic figure (beats one and two of m.1), which recurs often, should sound full. Even though the notes are of short values, they need to be fat with tone. Whether single or triple tonguing, your primary goal should be to “blow through” this figure and fill it out with rich sound. Practice the figure slurred as well as slower, reminding yourself that the exact same fullness of sound is possible when tongued and played at full tempo.

Rhythmic precision is essential to this etude. There are no fewer than ten different note values ranging from 32nd to half notes, all of which must be precise. For example, the 16th note in the second beat of m. 7 should be distinct from the triplet eighths in the third beat. The dotted-8th/16th figures (i.e., mm.9-12) should be noticeably different than the double-dotted-8th/32nd figures (i.e., mm. 19-21). Subdivision is the key in this regard (i.e., while playing a dotted 8th, hear three 16ths in your mind).

## Tuba Selection 1 Errata:

In m.20, a slur should be marked from the first note (E natural) to the second (F), just as in the pairs of double-dotted-eighths to sixteenths in m.19.

There should be a “p” marked under the E-flat in m.26 and a “cresc.” marked at the downbeat of m.27, just as in mm. 4 and 5.

# Blazhevich Etude #23

edited by Dr. Guytano Martorano

Andante sostenuto



Tempo I



Meno mosso

# Tuba Selection 2

**Etude Title:** *No. 23*, page(s) 22

Tempo: Quarter note 72–86

**Play from:** Beginning to end

## **Performance Guide:**

The beautiful melody of this etude offers the tubist a chance to display an expressive and singing style of playing. The marking “dolce” should strongly flavor one’s approach to the music. While the only dynamic prescribed in the entire etude is “piano,” the performer nonetheless must shape phrases and use musical intuition in creating subtle dynamic variances. (The re-marking of “piano” in m. 16 could be taken as an indication that Blazhevich did not envision a strict adherence to “piano” through all of the first fifteen measures. Similarly, “Tempo 1” in the same measure leaves room for the possibility of a slight rallentando in m. 15.)

Phrasing provides an interpretive challenge in this etude, since the phrases are not entirely predictable or obvious. The performer will need to spend time considering where to phrase and how to shape lines that sound natural and beautiful. Expressive tools like vibrato and rubato (within the framework of a steady pulse) will help maximize the effectiveness of each phrase.

In this etude the performer is called upon to use two different types of articulation: slurring and legato tonguing. There should be a subtle but perceivable difference between the two. Also, careful attention should be given to slurring and tonguing exactly where marked. For example, the sixth note of the etude should be tongued, whereas the downbeat of m. 5 should be slurred.

# Blazhevich Etude #16

edited by Dr. Guytano Martorano

**Allegretto**

*p dolce*

4

7

*cresc.*

10

*f p f p f*

**Tempo I**

13

*p*

17

20

23

26

*rit.*

The musical score is written for a single staff in bass clef with a 6/8 time signature. The key signature has one sharp (F#). The piece begins with a piano (*p*) and dolce marking. Measures 4, 7, and 10 are marked with measure numbers. Dynamics include *f* (forte) and *p* (piano) with crescendo and decrescendo hairpins. A tempo change to **Tempo I** occurs at measure 13. The piece concludes with a *rit.* (ritardando) marking at measure 26.

# Tuba Selection 3

**Etude Title:** *No. 16*, page(s) 15  
**Tempo:** Dotted quarter note 48–56

**Play from:** Beginning to end

## Performance Guide:

The primary goal of this etude is to transcend the rhythmic and fingering challenges in order to achieve the “dolce” type of playing that is desired. The music should sound swift and “easy”—the constant tied notes and repetitive rhythms not getting in the way of musical phrasing and a sense of line.

This etude is a test of one’s time-keeping ability because of all the ties into strong beats. The performer has to internalize the 6/8 meter and feel the rhythm in relation to that. Practicing with a metronome in different ways will help develop this, and careful subdividing is crucial (for example, think of eighth notes while holding the quarter note at the end of m. 6).

Measures 10-13 provide an opportunity to show an impressive dynamic range, from piano all the way to a strongly accented forte within the span of one beat. These measures also call for rhythmic precision. It is crucial that the 32nd notes be true 32nd notes and not 16th notes.

Measures 23-25 pose a challenge for the fingers. Conceiving of the passage in terms of the arpeggios, rather than as a string of unrelated notes, will make mastering the passage easier. Notice that mm. 23 and 24 both contain a fully diminished 7th arpeggio and a dominant 7th arpeggio (C# fully-diminished-7 followed by C7, and C fully-diminished-7 followed by B7). Isolate and practice these arpeggios.

The last two measures showcase the performer’s ability to move through registers gracefully. Try to develop a fluidity that will surprise your non-tubist listeners and break down some stereotypes about our instrument!

## Tuba Selection 3 Errata:

Note: Newer printings of the Robert King edition have two ties in m.13, and this is the version to use. If you're playing from an older printing of the Robert King edition which has only one tie (from the first note to the second), also add a tie from the first low B (32nd note) to the second low B (8th note).