

## TMEA All-State Etude Playing Guide

### 70 Studies for BBb Tuba Vol. II

Etude #61 page 31

Key: f-minor

Allegretto (dotted-quarter note = 60-68 bpm)

- Internalizing the 6/8 feel is very important when working on this etude. Always practice with your metronome beating the eighth-note pulse to keep from moving the time too much. Be careful not to rush the dotted eighth-note sixteenth rhythm.
- The performance tempo should a quick moving allegretto but not too fast as the con moto section will require a quicker tempo than the start. Too quick a tempo will create a frantic performance and affect articulation.
- Make sure that the dotted quarter-notes are played to their full value, especially when followed by an eighth-rest or tied to an eighth-note.
- Strive to bring out the differences between the lyrical eighth-note sections and the light articulated sixteenth-notes.
- As you work on the sixteenth-notes, listen to ensure that staccato is not too short but a light full note.
- Also use your tuner to help keep repeated notes in tune in addition to octave intervals.
- There are not many dynamic differences marked but the etude lends itself to several areas where added crescendos and decrescendos will work well.
- One such instance is the buildup to the Ritard / A Tempo (mm. 25-26). Another rhythmic area to review can be found in mm. 11-12.

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Etude #51 pages 16

Key: Bb minor

Andante Cantabile (quarter notes = 68-76 bpm)

- Above all, you must always keep the *cantabile* style in mind when working on this etude while also be careful that the performance tempo is not too slow. Dynamic contrast but careful not to create a sea sickness effect (too much movement)
- It is a good idea to listen to a few Classical vocal recordings to help hear the style and it is a great advantage if you sing through the etude once the pitches are familiar to add the vocal performance quality.
- Do not neglect to accelerate the tempo for the *con moto* section and keep this change in mind when deciding on the overall tempo.
- Work hard to make sure that the *Tempo 1* section is the same as the start tempo.
- Practice playing through the Bb minor scale in all three forms and its relative Major scale modes to feel comfortable with the etude.
- Play through this etude in eighth-note subdivision to help with both the syncopation patterns and in order to avoid cutting the dotted quarter-notes short.
- You can also try playing the dotted quarter-notes in a sixteenth-note subdivision to help place the sixteenth-note patterns in perfect time.
- One rhythmic pitfall to avoid is confusing the written eighth-note triplets (ex. Mm. 3) with the three eighth-notes barred together (ex. Mm. 2).
- The triplets should have a compound meter feel with a slight weight on the down beat while the three eighth notes should be played in duple meter leading into the next downbeat.

- The important musical aspect of this etude is the strong downbeats juxtaposed by the leading feel of both the two sixteenth-note and three eighth-note patterns.
- The few syncopation patterns should be emphasized but be careful that this emphasis does not disrupt the flow of the etude.

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Etude #48 pages 10-11

Key: Db Major

Allegro Moderato (quarter note = 124-132 bpm)

- Aggressive musical energy should be the ideal goal for this etude. You want to be careful the articulation is not too heavy on the dotted eighth-sixteen note rhythm and always played with a good note release.
- Also strive to make the eighth note lines as light and musical as possible without creating too much of a staccato attack. Listen to a pizzicato bass line for a good example of how to approach the eighth notes.
- Pay close attention to the written articulation markings as they are quite varied and will help create the musical effect needed for the etude.
- Use your metronome to play the long-sustained lines to their full value. The half-notes tied to quarter-notes will feel like a long time and even more so when tied to an additional eighth-note. Maintaining concentration on these long sustains will be important during performance.
- There are not many marked dynamic markings but there are several areas of repeated musical phrases that can be used to create more dynamic contrast.
- The objective should be to build through the repeated rhythmic phrases until a longer sustain and push through until the next repeated phrase.
- This etude is in the key of Db Major so focus your practice on the major scale and its different modes to help prepare and build finger memory.