Tuba

Book Title: *60 Selected Studies for BBb Tuba*

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Tuba Selection 1

Etude Title: *No. 33*, page(s) 26

Tempo: Quarter Note = 89–109

Play from: Beginning to End, no repeats.

Performance Guide:

This etude challenges precision of articulation and air control. Although the etude is predominantly sixteenth notes, the grouping of the notes for articulation is varied: slur two tongue two (m. 1), slur three tongue one (m. 3) slur two slur two (second beat of m. 5), tongue one slur two tongue one (third beat of m. 5), tongue one slur three (m. 36), and tongue four (last beat of m. 19). The most common error in the execution of this etude is improper articulation. Practice slowly with attention to the note grouping. Staccato notes should be clearly articulated, but at the indicated tempos no attempt should be made to play the notes short. Avoid a hard or percussive tongue; maintain smooth airflow and minimal tongue movement. Most will need a breath in mm. 5-12, where there is no break in the sixteenth note movement. Options include leaving a note out (last note in m. 7 is a good candidate), or getting a very quick breath on a downward leap (between the second and third sixteenth note of beat two in m. 8). In any case, avoid breaking the rhythm of the etude to breathe. Observe the printed dynamics, but keep the feel of the piece light and buoyant. Make sure to observe the diminuendo and ritardando in mm. 28 and 29, as well as the accents in m. 36.

Tuba Selection 2

Etude Title: *No. 56*, page(s) 48

Tempo: Eighth Note = 60–66

Play from: Beginning to end, no repeats

Performance Guide:

Perform this etude without repeats.

Your focus as you learn this lyrical etude should be on producing a well-planned and musical phrase. The initial directive of “dolce” (softly and sweetly) in the first measure should be followed throughout the etude. Think of singing a lullaby.

Be mindful of the turns in this etude. Those in m. 2, 4, 34, and 35 should be performed according to the example from m. 2: (See figure). Each of the following turns would change according to their starting note.

The turns found in m. 10 and 36 should be performed like the example from m. 10: (See figure). Note that the turns in m. 10 and 36 are half the duration of the rest of the turns in the piece. As with the previous example, the turn in m. 36 would change according to the starting note.

Maintain original tempo into and through the variation which begins with the pick-up to m. 17.It is not necessary to increase the tempo at this point. Special care should be given to the sixth-fourth notes in m. 31. The slurred staccato notes should be performed as tenuto or very connected. Take your time learning this etude and consider what you want to say.

Tuba Selection 3

Etude Title: *No. 48*, page(s) 41

Tempo: Quarter Note = 96–120

Play from: Beginning to end, no repeats

Performance Guide:

Perform this etude without repeats.

As with other technical etudes, this etude does not need to be performed at the tempo of presto (in excess of 170 beats per minute). Instead find a manageable tempo that gives you the best chance of allowing you to sound your best. Also, the direction, “sempre staccato espressivo,” merely means to place space between notes, not short. Any attempt by the player to make the notes short will ultimately result in a performance which is punchy and/or pecky. Imagine performing this etude with precision and ease. Pay particular attention to the marked articulations as they can be (intentionally) inconsistent. The best example of such inconsistency is found in measures 19, 20, and 21. The first line of this etude is marked mezzo forte with a subsequent crescendo to an unspecified dynamic level. Leave yourself room to achieve your loudest, most exciting dynamic level later in the piece, m. 22. In other words, the forte dynamic level in m. 4 should not be as loud as that found in m.22 or 23.

Always remember, practice slow!

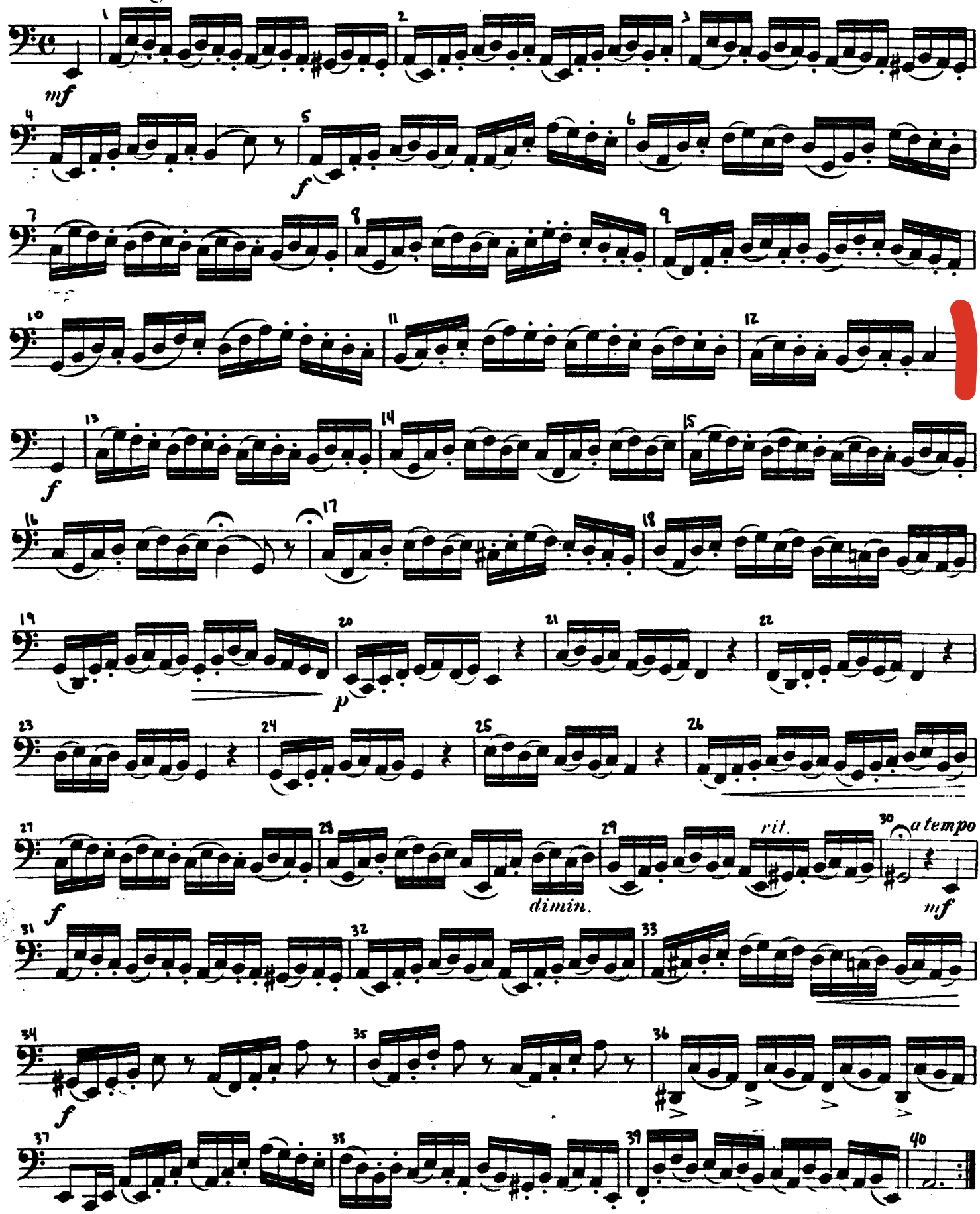
Tuba Selection 3 Errata:

Add barline between m. 27 and m.28.

The articulation in m. 32 should be the same as that found in m. 33 (no slurs or staccato on beats 3 or 4).

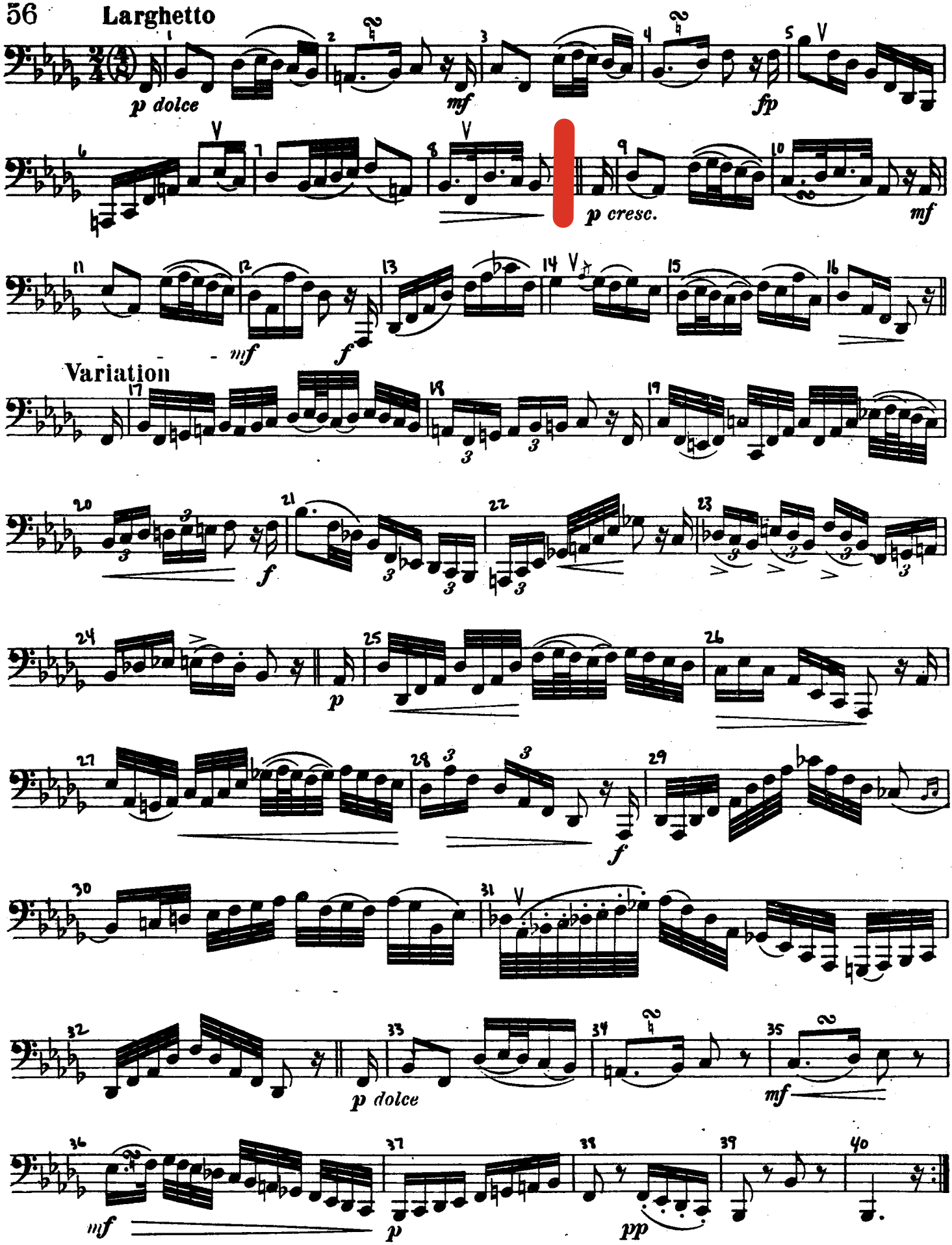
2025-2026 TUBA #1 PLAY ALL ♩= 89-109

33 **Allegro**



2025-2026 TUBA ETUDE #2 PLAY ALL ♪=60-66

56 **Larghetto**



2025-2026 TUBA ETUDE #3

PLAY ALL ♩ = 96-120

48 **Presto**

mf sempre staccato espressivo

cresc.

NO SLURS OR STACCATO