

JML TUBA STUDIO

2020-21 All-State Band Tuba Audition Etudes

Selection 1 (No. 26)

Tempo: Quarter Note = 120-132

Performance Guide:

This etude is both melodic and very specifically stylistic and, if prepared appropriately, will help develop phrasing skills and stylistic interpretation not commonly found in young tuba players. Most non-pianists are unfamiliar with the Mazurka style, and it may be beneficial throughout your preparation to watch and/or listen to recordings of the many Mazurkas for solo piano by the Polish-French composer Frederic Chopin to help learn and master the style. The tempos chosen for this etude are toward the slower end of the wide range for the Mazurka, and keep in mind that it is probably appropriate for this audition process to use less rubato than is typical of solo piano recordings. At the same time, listen for the elegance of articulation exhibited by pianists, which may be especially important to emulate in the staccato articulations in mm 51-58.

To build the range, flexibility, and technique that will be necessary for this etude, it is highly recommended that you begin daily practice of two- or three-octave D major and B minor scales and arpeggios. Practice these patterns in both articulated and legato styles so that you are prepared for both the main melody and its con brio style and the middle passage's long legato lines.

Tempo di Mazurka

26

p *con brio*

ff *f*

p

ff *mf*

p

p

p

p

p

p

Selection 2 (No. 18)

Tempo: Eighth Note = 120-138

Performance Guide:

This etude could potentially be used as a primer for either of the technical selections, as it helps develop good legato across a wide register. Most students will find it beneficial to engage in regular scale and arpeggio work across the two-and-a-half-octave range from low E to B above the staff in addition to lip slur and long tone study throughout this register. Passages like mm. 9- 16 may even be excellent “mini-etudes” to add to your daily practice and gauge your progress in developing strong phrasing and excellent legato in this range.

The *piu mosso* indication in m. 17 can be interpreted as either a slight increase in the tempo or a shift to a more fluid style (or a bit of both). Pay special attention to mm. 21-22 as this pattern will likely be the limiting factor on your tempo choice. Only when these two measures can be executed smoothly and fluidly with no bumps and no cheating with a tongue assist should you consider increasing your tempo. Similarly, the *morendo* indication in m. 45 means to gradually slow and soften to give the selection an elegant ending. Your limiting factor here will be how efficiently you can play the phrase while still ending your last note with beautiful sound and pitch. It is harder than you think and will take some practice!

18 **Largo**
pp dolente

Più mosso
mf

Tempo I
pp

f

p *mf* **morendo**

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Selection 3 (No. 58)

Tempo: Half Note = 80-96

Performance Guide:

This etude allows the performer to demonstrate the specific skill of beginning a phrase on an upbeat, which is particularly problematic for many tuba players (and especially in this register). Part of the issue is rhythmic, and you will need to be very careful to train your ear to hear these phrases in time. For most young musicians, the tendency will be to start the phrase a bit late and then rush through the following notes in order to “catch up” by the next downbeat. With nearly every phrase (and often every part of a phrase) in this etude starting off the beat, this error can compound into a frantic-sounding mess. Before trying to execute these patterns on the instrument, then, work on singing or clapping them with a metronome in order to train your ear to hear the passage “in time”.

Even if you are hearing and feeling a correct sense of pulse, overarticulation and overblowing in the low register can create delays in the sound which make your performance sound out of time. Work on initiating sound in the low register, beginning with low B-flat and working your way down to the low F and beyond. Practicing very soft and very short notes (think of the exercise “Soft Touch” from the Brass Gym book) to begin with will help you fight the tendency to create clearer sound and articulation with force. Once immediate vibration at the lips has been achieved, begin gradually increasing dynamic until a clear fortissimo and accented articulation can be achieved.

Allegro moderato

58

f
patetico

mf

f