

TUBA

Performance Notes for 2011-2012 All-State Band Auditions

by

DR. RONALD A. DAVIS
Professor of Tuba
University of South Carolina

JUNIOR BAND: *Second Book of Practical Studies for Tuba*, Getchell (Alfred). Page 5, #72, stop at the end of the 3rd line (no D.C.). Quarter note = 92.

The phrases in this exercise are all two measures long, so breathe every two measures. Always be careful to play the dotted eighth / sixteenth note rhythm accurately: do not play a lazy triplet rhythm. Make the long note longer and the short note shorter.

To make for a good dynamic contrast play the *mf* a little louder than you would normally, so that the listener hears a clear difference at the *p* at the double bar.

The recording includes the *D.C.* Be sure when you perform it that you stop exactly where you are instructed.

CLINIC BAND: *Second Book of Practical Studies for Tuba*, Getchell/Hovey (Alfred). Page 21, #101, stop at the end of the fourth line. Eighth note = 132.

6/8 time is one of the more difficult meters to perform accurately. There is a tendency for the tempo to drag, especially after you take a breath. Practice with a metronome part of the time and be sure to listen, and stay with the click.

Just because there are no dynamic markings after the first measure does not mean that you should play everything at the same *mezzo forte* level all the way through. A good contrast would be to play the first two measures of line three noticeably louder to bring out the minor key, then the third and fourth measures of the line a little softer. The fourth line can use two measures of crescendo followed by two measures of decrescendo.

SENIOR BAND: *40 Advanced Studies for B-flat Bass*, Tyrell (Hal Leonard). Page 15, #15, stop on the last note in the fifth measure of line six. Quarter note = 96.

If you are playing a BB^b tuba, play the first D-natural sixteenth note 1-2 instead of open. It will make the slur easier.

A common error is to play the sixteenth notes staccato. On tuba, this usually results in a "choppy" sound. Blow through the sixteenth notes and bounce (separate) the eighth notes. Observe all slur markings.

In the third line get soft at the *piano* marking and bring out the accents. They add interest to the music.

Don't play the last note E^b too short; make sure it is full quarter note.