TUBA

Performance Notes for 2012-2013 All-State Band Auditions
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The highest score will go to the player who observes the most details. At the beginning go for a full, rich, legato sound. Breathing every two measures and keeping the tone full is better than breathing every four measures and having a wimpy sound. Observe all the slur markings. Do not fall into the trap of playing the tongued eighth notes staccato; all eighth notes should be connected. When you get to the piano marking in measure 17, be sure that everyone can hear you playing three dynamic levels softer.

CLINIC BAND: Second Book of Practical Studies for Tuba / Getchell-Hovey / Alfred // p. 14, #89, line 2 through fermata at end of first measure in line 8; quarter note = 88.

The style marking is "maestoso" (majestically). All notes should be full and broad, with no staccato eighths and sixteenths. Make sure that everyone can hear a clear difference between the piano and forte dynamic markings. Bring out the accented notes in measures 6 and 14 and be sure that you do not rush them. A major challenge in this study is the precise rhythmic accuracy of the alternating eighths, sixteenths, and triplets. A good way to practice is to listen to the metronome carefully as you play and make sure that the first note of each beat group lines up exactly with a click. Take care in measures 9 and 11 to be sure that you play sixteenth-note pick-ups into count three. Do not play triplet pick-ups. Look at measures 18 and 19. Pay careful attention to playing the downbeat of measure 19 precisely with a click from the metronome. Another detail that needs attention is the release of the dotted half note in measure 16. It should be released on the fourth count. Lastly, be careful with the tied notes (measures 8-13, 15, 18-20, 25-27). The tendency is to be late after the tie. Stay in tempo.

SENIOR BAND: Second Book of Practical Studies for Tuba / Getchell-Hovey / Fischer // p. 22, #102, stop at fermata on 7th line; at beginning dotted-quarter note = 72; at Grave section eighth-note = 84.

At the marked tempo this study is devilishly tricky. The tendency will be for the tempo to drag. The best method for staying with the tempo is to do a good bit of practicing with the metronome. Listen carefully and make sure that the accented dotted quarters always sound with a click from the metronome. Blow through the sixteenth notes and play them
connected. If you don't, the staccato notes in measures 17 and 18 have nowhere to go. You have four dynamic levels to communicate: forte, mezzo forte, piano, and pianissimo. Make sure that the contrasts are obvious. Watch out for measures 13 and 14. In 13 the dotted eighth-sixteenth has a slur, in 14 it does not. The judge may be listening carefully to see if anyone notices. The "Grave" section is song-like and lends itself to expressive dynamics. Be creative and put some in. Adding crescendos as the lines rise and decrescendos as the lines descend will make it more interesting for the listener.