

FOREWORD

The publication *Sixty Études, Opus 5* by Georg Kopprasch, edited for tuba by Dr. Jerry Young, is much more than a companion to the well known *Sixty Études, Opus 6* by Kopprasch for low horn. Composed originally for high horn, they have been played and studied for almost two centuries by brass players throughout the world. These Opus 5 Études comprise a body of valuable material that not only meets but exceeds the variety and musical interest of the original sixty études. This “new” Kopprasch is essential for all tubists, particularly for the players of E^b and F bass tubas.

The comments and insights provided throughout this new collection are extremely useful to both teachers and players and especially helpful to younger players who may not have a tuba specialist as an instructor. This collection did not exist when I began my life as a tuba player 50 years ago and it would have been especially helpful as I was learning to play F tuba.

Just as with The Arban *Complete Method for Tuba*, I recommend this étude collection to be in the library of all tuba performers and teachers.

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PREFACE

The original manuscripts from the 1832 edition of the *Sixty Études for High Horn, Opus 5* by Georg Kopprasch were brought to my attention by Wesley Jacobs, president of Encore Music Publishers. As is likely true for most brass players, I was not aware that these études existed. I feel that it is essential that they be added to our pedagogical repertoire, and I believe that you will find them as useful as the Kopprasch, Opus 6 Études.

I have preserved the “high horn” aspect of these études. The material here is perfect for tuba students of all ages who are working to improve their upper register on contrabass tuba or for those who are beginning to study the bass tuba in F or E^b. Numerous changes have been made to the original sequence of these études to ease page turns. Additionally, keys and expressive markings have been edited to better suit the needs of tuba players.

I have provided commentary and study suggestions for each of the études. My opinions and thoughts are offered to musicians who may not have access to a professional teacher and as an additional resource for those who are experienced players or who are studying with a professional.

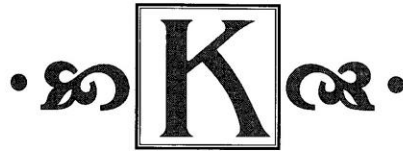
The phrase structure of these études will point tubists to natural breathing points that work musically on the tuba. However, because these études were composed originally for horn, some have phrase lengths that exceed the breath capacity of many tubists—whether advanced or beginner. Therefore, specific études offer optional resting points (to facilitate breathing) and are so marked. It is not necessarily important to play each note of every étude; it is however, important to perform every note well.

Remember that your end goal is to be an effective communicator of emotion through sound, touching the lives of people through your music.

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GEORG KOPPRASCH
SIXTY ETUDES FOR TUBA
OPUS 5



In all repertoire, every piece of music relies on a sense of pulse and dynamic contrast to accomplish its musical mission. Start practicing *Étude 1* in alla breve at $\text{♩} = 108$. Begin with the concept of where your controlled and projected *piano* and *forte* dynamics are. The key words here are *controlled* and *projected*. Bad tone is never acceptable.

If your sound is tight or thin at a *piano* dynamic, you should open your throat while adding breath support. If your *forte* is loud but not controlled, the volume level has exceeded your capacity to control sound. An excellent resource for controlling loud dynamics is the publication *Loud Playing for Tuba*, Wesley Jacobs (Encore Music Publishers).

In this *étude*, you may also vary the articulations; play them slurred, with a normal legato and then play them staccato.

Moderato

1.

Étude 2 can serve as a companion study to the famous 21st study of the Opus 6 Études by Kopprasch (Encore Music Publishers). I recommend this étude as a follow-up study to Étude 21, although it certainly can serve as a preliminary study for some students.

As suggested with the latter étude, practice Étude 2 in front of a mirror, making an effort not to disturb the embouchure within each slur. Be certain that you identify each interval (i.e. major 2nd, major 3rd, perfect 4th).

2.



Étude 3 bears a noticeable resemblance to the 4th study of the Opus 6 Études, a¹ easier transposition. I recommend that you play this étude in many keys as music rather than playing by ear or memorization.

This is a great exercise to work on sight-transposition and, as with Étude 2, to work on hearing modal patterns clearly. Identify the name of each intervallic relationships as you practice this étude. Vary and mix

Allegro

3.



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Étude 14 is a cousin to the 14th study of the Opus 6 Études, and in my view more musical. It is challenging to the ear and offers more opportunity for the performer to express interesting and varied musical statements.

Lift the first note of each grouping slightly. Plan and mark your phrasing scheme to enhance the musical effect—something you should do in every étude, solo or excerpt you prepare.

The tempo for Étude 14 is ♩ = 60.

Vivace

14. 

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Adagio

60. *f* *p dolce*

p *cresc.* *f*

p *f* *tr* *tr*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*



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Étude 37 is a good test for technical development. The **Presto** marking shows that it should be played very fast. However, a fast tempo without clarity and accuracy is unacceptable. Begin practicing at a moderate tempo with finger movements as robotic and precise as possible.

Additionally, use this study to work on control of your upper register. There are several ways to accurately produce a middle-C: by approaching it from intervals that are stepwise, fourth, fifth, sixth and octave. You will succeed if you simply hear the high note as the terminus of the written interval and do not try to physically force the upper note to speak. If you are playing a BB^b tuba, remember that the middle-C can speak best and be in tune with an open valve combination (rather than first valve).

A good final goal for tempo is ♩ = 138

Presto

37. 

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