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Foreword

The impetus for writing *39 Etudes* began as a desire to provide the tubist with study materials designed to attack specific technical problems. Although the tubist is working with a longer air column than are players of other brass instruments, there is no reason to assume that he/she cannot play with equal facility, clarity, accuracy, smoothness of slurs, and purity of intonation.

It is my assumption that tubists playing these etudes will have an instrument with at least four valves; CC or BB \flat makes no difference for the etudes are specifically designed to overcome problematic areas for both. For reasons of intonation, the most “in tune” valve combinations should always be used, even in the most demanding technical passages, e.g.: 4th valve and 2-4 instead of 1-3 and 1-2-3; for the fifth partial, 1-2 and 2-3, not open and 2. The annotations and preliminary exercises provide helpful tips and highlight important aspects of each etude.

39 Etudes employs different modes, keys, and scales, along with shifting tonalities. It is imperative that the tubist listen carefully to every interval in order to keep the intonation pure and the pitch accurate.

Good luck - - - enjoy!

Cherry Beauregard

Preface

At the close of the final studio masterclass of my Junior year at the Eastman School of Music, I was given a rough draft copy of *39 Etudes for Tuba* by Cherry Beauregard, my teacher. It was a gift from the current teaching assistant, Andrew Spang, who was also finishing a graduate degree and was about to take up a professional position outside the university. It was a simple but noble gift - 124 pages of music photocopied and comb-bound with a fluorescent pink cover. Having no notion that my teacher was also a composer, I was quite surprised. Cherry gave a brief introduction to the book, and hinted that it might provide a valuable source for investigation in doctoral research. It became my personal goal to master the etudes, and discover how they might be most useful to others in developing specific tuba techniques. Over the course of the next 3 years, this was an idea that was often revisited. After some time, I encountered another opportunity to work directly with Cherry, and since then, the wheels have been in motion to realize the educational potential of this collection.

The composer envisioned the purpose of these etudes to develop performance techniques suitable for modern solo repertoire. As an instructor, it has been difficult to match the material with the appropriate skill level of the musician. While originally composed with late high school and early college players in mind, the introduction of these etudes to the suggested age group has been successful. There are also many points in the book which challenge even the most experienced players. Therefore, the annotations I've added refer to "the player" rather than "the student." This book can also be used as preparatory studies for his sequel *Wildest Dreams* etudes and eventually Cherry's unaccompanied works.

Differing from the original conception, the order of the etudes has been shuffled and re-shuffled both by the composer and myself; the desired outcome being a coherent and sensible organization of material providing maximum benefits to the player. This updated format is organized into 4 distinct sections:

- I. Idiosyncratic Slurs
- II. Melodious Polyrhythms
- III. The Scale Collective
- IV. Art-peggiation

In this way, the player can customize his or her own practice session by choosing one or more etudes from each section or by mastering a section in its entirety, fully grasping the concepts intended. If played in order, it would be difficult to say that this book is progressive. However, each section retains a thematic essence which aids the player in keeping track of his or her own progression.

Each section is preceded by a brief description of the general concepts to be applied within the section, while more specific annotations and/or preliminary exercises will provide helpful tips and highlight important aspects of each etude. Etudes having no instructions or guidelines fall into the general concept of the appropriate section, or need no additional advisement to play them successfully. The first three sections close with an etude which requires the player to culminate skills and techniques learned within that section and is to be approached with an *espressivo* style appropriate to a recital setting. The fourth and final section is predominantly technical in nature.

Because instrument choices are so diverse and very personal, I would recommend the fingering suggestions in the *Foreword* be followed when possible. Technological advances in instrument manufacturing have certainly eased the effort it takes to play our instrument, and one may find alternate fingerings more suitable to certain situations throughout the book. These decisions are highly personal and welcomed insofar-as they are in tune, and do not alter the tone.

Being submersed in the material of this book has given me a closer perspective to the intricacies and subtleties of each etude. Practicing these techniques for the better part of 15 years has vastly improved my playing and has undoubtedly influenced my performing style.

Section I. Idiosyncratic Slurs.

The first seven etudes have been grouped together because they isolate common slurring issues for BB \flat and CC Tuba. The compositional choices in these etudes challenge the player to execute smoothly those slurs which cross partials, whether by half-step or whole-step, ascending or descending. While one may see similar elements in other sections, this group addresses the difficulties more directly and repetitively. It also aims to help the performer avoid developing bad habits of pulsating the airstream and creating vertical, non-linear phrases.



Constantly maintaining a focused sound and centered pitch is the goal, regardless of what valve-combination is being used. Take a few minutes to follow these preparatory steps which will help you achieve the proper slurring technique through valve changes that cross partials. Always begin by slowly and evenly inhaling prior to each attack. Next, sing or just exhale for the duration of the phrase, following the rhythmic patterns. Exacting proper intensity of airstream promotes execution of an uninterrupted airstream. This, in conjunction with a seamless melodic glissando, will help achieve a smooth slur across the partial. Playing accompanying pitches on a piano may be additionally helpful. Proceed by transferring the exhalation and mouthpiece buzzing tips to the instrument, applying these steps to passages that challenge you, here or in subsequent etudes. Shown here are 2 samples of how one might approach a problematic area of this or similar situations.

Ex. 1

m. 1 m. 3 mm. 14-15

BLOW

Ex. 2

mm. 16-18 mm. 16-18

sim.

$\text{♩} = 84$

1. [1] [3]

[14] [16]

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Woven into the fabric of the youthful and eclectic solo repertoire are complex compositional devices which can be tricky to navigate. The whole-tone scales, chromatic mini-scales and smaller intervals integrated here (minor 2nd, Major 2nd, and minor 3rd) offer opportunity for building a solid technical foundation and proficient dexterity. Review the whole-tone collections being used here, the chromatic scale, and remember to inhale deeply in a relaxed manner, keeping in mind the breathing concepts rehearsed in etude No. 1.

Whole-tone
collection



Chromatic scale



$\text{♩} = 92$





Using a mid-range embouchure, measure the steadiness, direction and size of your airflow by blowing a stream of air against your hand. Strive to achieve a seamless 16-count exhale. Maximize this newfound efficiency, refine and perfect a confident finger motion, striking the valves with unwavering force in a marcato style. Finally, the review of all major scales and their modes as they relate to the four-note mini-scales found towards the end of each phrase will ensure successful execution of this finger-twister.

As Fast As Possible

3. 

The exercise consists of eight staves of music, each containing a sequence of eighth and sixteenth notes, often grouped with slurs. The key signature changes from C major to various modes and scales across the staves.

This image displays ten staves of musical notation, all in bass clef. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Many notes are beamed together in groups, often spanning across bar lines. The key signature is predominantly flat, with frequent use of B-flat, E-flat, and A-flat. Some staves include sharp accidentals, such as F-sharp and C-sharp. The notation is organized into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall style is that of a technical exercise or a short musical composition for a single melodic line.

The image displays eight staves of musical notation for a bassoon etude. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes various articulation techniques such as slurs, ties, and accents, which are indicated by curved lines, horizontal lines, and small 'b' symbols above the notes. The etude is composed of eighth and sixteenth notes, with some staves featuring more complex rhythmic patterns and ties across measures.

Other articulation considerations to applied to the etude in its entirety:

The image shows a single staff of musical notation illustrating four specific articulation techniques, labeled a.) through d.). The staff begins with a bass clef and a key signature of one flat. The notation includes various articulation techniques such as slurs, ties, and accents, which are indicated by curved lines, horizontal lines, and small 'b' symbols above the notes. The etude is composed of eighth and sixteenth notes, with some staves featuring more complex rhythmic patterns and ties across measures.