

AN ANNOTATED BIBLIOGRAPHY OF SELECTED WORKS FOR TUBA PUBLISHED BY  
THE TUBA-EUPHONIUM PRESS

by

HEATHER NOYES RICHTER

(Under the Direction of Jean Martin-Williams)

ABSTRACT

The repertoire for tuba has increased dramatically in the last forty years. The Tuba-Euphonium Press catalog contains many works from this time that are currently not available through mainstream markets. By systematically assigning these works a difficulty rating popularly accepted in the education field, and corresponding to the industry standard resource, this guide seeks to make those works more widely recognized. The main sections of this document walk the reader through each piece with thorough annotations and musical examples. The categories contained within the document are: Tuba Etudes and Studies, Unaccompanied Works for Tuba, and Tuba and Electronic Media. The final component of the document deals with general trends and conclusions the researcher found while examining the works.

INDEX WORDS: tuba, brass bibliography, tuba etudes, unaccompanied tuba, tuba and  
electronic media

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## DEDICATION

This document is the result of a project started seven years ago for the International Tuba-Euphonium Association. A conversation took place at a regional conference that there was just too much music being written that no teachers or players were aware of and that someone should do something about it. Little did I know that I would be the one to be challenged with making others aware of this music. What started as a somewhat ominous task of assigning grades to all the music in the Tuba-Euphonium Press catalog has evolved into something much larger. This document is just the beginning of what I hope the Tuba-Euphonium Press will be able to sustain, an annotated listing of their published works on their website, with audio clips and links to recordings with artists and composers bios. We, as tubists, are the ones to change how our instrument is viewed, we are the ones who have the opportunity to commission music, educate others on what music is available and promote our instrument and music for ourselves. This document is dedicated to the International Tuba-Euphonium Association and to all those who have worked so hard to build the repertoire and quality of our instruments.

## ACKNOWLEDGEMENTS

There are many professors who gave generously of their time and talents to make this document come to fruition. This concept can be traced back to Jim Shearer and Deanna Swoboda who helped get the first phase of this project started many years ago and answered many emails and helped sort through many boxes of music. Thanks go to Dennis Askew who stepped in to help with the procurement of the music. I would like to thank Dr. Jean Martin-Williams for her editorial guidance and motivational support which were there from the first steps through the last edits. A tremendous thank-you goes to David Zerkel for his hours of discussion and teaching to help me formulate my thought processes that made this document possible. A final thank you is due to Tuba-Euphonium Press and the International Tuba-Euphonium Association for their generous donation of music for study and research so that this document could be completed.

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## CHAPTER 1

### INTRODUCTION, ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE

#### Introduction

The tuba first appeared in orchestral repertoire in 1835, making it one of the most recent standard orchestral instruments to be developed. The development of the solo literature for the instrument was equally slow, with the first major work composed in 1954, nearly 120 years after its introduction. Since 1954, there has been a wealth of material written for the tuba, in fact so much so that there are many works that are not performed on college recitals, conference recitals or discussed in the new items section of the industry journal. The Tuba-Euphonium Press has been instrumental in accepting many new works for the repertoire, yet many of these works are little known to a majority of performers. This document will provide detailed information on many of these publications in the hopes that the music will be better understood and studied with greater frequency.

The Tuba-Euphonium Press was established in the 1980's as the TUBA Manuscript Press, an outreach of TUBA, Tubists Universal Brotherhood Association, what is now known as the International Tuba and Euphonium Association, or ITEA. The Tuba-Euphonium Press "publishes and sells music for the tuba, euphonium, and combinations of tubas and euphoniums."<sup>1</sup> There are many levels of music available from the Tuba-Euphonium Press from beginner solos and etudes to highly advanced concertos, solos and new methods. The Tuba-Euphonium Press has also begun selling music that was originally published by smaller

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<sup>1</sup> David Miles, "Tuba-Euphonium Press Column" in *ITEA Journal* (vol. 31, no. 3, Spring 2004), 82.

companies, and this has added to the variety of the catalog. By incorporating these works into the Tuba-Euphonium catalog the smaller publishing companies have minimized costs and increased visibility. The Tuba-Euphonium Press advertises in the industry journal, transports the works to various conventions, and puts all of the information on one web site (<http://iteaonline.org>) for easier access.

The Tuba-Euphonium Press was established by a group of leaders representing the tuba-euphonium community in order to fulfill a desire to have more music written and made available to future generations of tuba and euphonium players. These leaders consisted of a combination of prominent tuba and euphonium professors and performers of the time, including Harvey Phillips, Daniel Perantoni, R. Winston Morris, Earl Louder, Barton Cummings, Don Little, Robert Whaley and J. Lesley Varner.<sup>2</sup> The idea behind the press came out of a genuine need for organization and promotion. The Tuba-Euphonium Association had just been established a few years earlier, and the natural progression led these leaders to begin the ominous task of organizing a central location for music to be stored and a goal to encourage composers to write for the instrument. When discussing the motivation behind the origination of the Tuba-Euphonium Press, David Miles, the previous editor of the Press, had the following to say:

Literature choices were limited in quality and quantity, limiting musical development for students. Their vision was to make good literature more readily available, and by making it easier and more profitable to publish their music, to encourage composers to write for the tuba and euphonium.<sup>3</sup>

Prior to the establishment of the Tuba-Euphonium Press many pieces were only available by writing directly to the composer, which made their accessibility quite limited. Due to the efforts of those who established Tuba-Euphonium Press, the amount of literature written and available

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<sup>2</sup> Carter I. Leeka, "History of the Tubists Universal Brotherhood Association" published on the web at [http://www.iteaonline.org/2008/members/history/hist\\_index](http://www.iteaonline.org/2008/members/history/hist_index).

<sup>3</sup> David Miles, "Tuba-Euphonium Press Column" in *ITEA Journal* (vol. 31, no. 3, Spring 2004), 82.

to students and professionals has grown exponentially. The original catalog contained only a few dozen pieces, whereas the current catalog now includes well over 400 works for tuba and euphonium.<sup>4</sup> The impact of the Tuba-Euphonium Press is seen in other ways as well: one of those ways has been in the addition of several other smaller publishing companies which service mainly low brass music. As publishing becomes easier and more cost efficient, the model that the Tuba-Euphonium Press started can be seen in several other small brass publishing companies such as Brass Works 4 Publications, BVD Press, and Just for Brass.com, all of which have added to the amount of music available for today's generation of students.

As a means of generating more literature for students, the International Tuba and Euphonium Association began a series of compositional competitions in 1990, the output of which was published by the Tuba-Euphonium Press. Each year a different category was chosen, and the level of difficulty was specified as well. The initial year of the competition the category was for euphonium methods, and there were 31 entries received with the Tuba-Euphonium Press printing many of the method books.<sup>5</sup> This initial success has led to the continuation of this contest, and also to the addition of many new works for both tuba and euphonium.

### Statement of Purpose

The purpose of this document was to provide a resource for the tuba/euphonium community as well as the music education community of descriptive annotations of works published by the Tuba-Euphonium Press. The three genres discussed in detail in this document are: Tuba Etudes and Methods, Works for Unaccompanied Tuba, and Works for Tuba and Electronic Media. The purpose is to increase accessibility of these works by providing a

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<sup>4</sup> David Miles, "Tuba-Euphonium Press Column" in *ITEA Journal* (vol. 31, no. 3, Spring 2004), 82.

<sup>5</sup> No author, "David Uber Winner of First TUBA Euphonium Etude Composition Contest" in *TUBA Journal* (Winter 1990).

difficulty grade as well as thorough annotations which will aid students and teachers in selecting new repertoire and study materials. By creating a standardized grading system, students and teachers will be able to select the most grade appropriate works directly from the catalog, ensuring that the challenges presented will be in line with what the student is currently studying. By providing thorough annotations, the researcher further clarifies those grades by highlighting the concepts on which the student is working which should allow for a clearer understanding of the challenges that will be present in all areas of the piece.

### Need for the Study

There is a great deal of music currently being written for the tuba that is not known to many musicians due to the lack of funds to promote the works. Unless the works are included on competition lists, many substantial works seem to go unnoticed. To support the composers who are writing these works for the instrument, the works must be performed. By providing this document containing information relating to these unknown works, the works will become more accessible to students and teachers, and in turn introduce many musicians to new composers and works.

### Delimitations

The Tuba-Euphonium Press publishes a large amount of music for low brass, the scope of which is too large for the purposes of this document. In order to be able to fully cover the works, this document will discuss only works falling into the following three categories: Tuba Etudes and Studies, Works for Unaccompanied Tuba, and Tuba and Electronic Media. The reason for this is that each of these categories utilizes only one musician, allowing for each work to be

studied independently. To be included in this study, the music must be published by the Tuba-Euphonium Press and available in the catalog as of December 31, 2008. The catalog contains some works that are now sold but not published by the Tuba-Euphonium Press, and these works were omitted for consistency.

### Methodology

The research for this document occurred primarily by studying and learning the works annotated within this document. Several of the works have a brief annotation contained in the original *Tuba Source Book* or the newly released *Guide to the Tuba Repertoire: The New Tuba Source Book*, and those annotations will serve as a guide for this document. In addition, one or two of the works have been reviewed in past issues of the *ITEA Journal*, and those reviews have been studied as well to provide another point of view to ensure that the most complete information is provided in the annotation. A grading scale was established during the printing of the first *Tuba Source Book*, and to keep this project in line with other relevant tuba research, the same grading scale will be utilized in this document. Each work was then evaluated on the basis of range, tessitura, technical demands, musical challenges, and duration. The grading scale that was used in *The Tuba Source Book*, compiled and edited by R. Winston Morris and Daniel Perantoni, is listed in its entirety in the *Guide to the Repertoire: The New Tuba Sourcebook*, and it is listed below.

**Level I:** (Beginner) Limited range, approximately one octave: Bb<sub>1</sub> – B (d). One year of instruction. Limited rhythmic/technical requirements. No note values shorter than eighth-notes, no syncopated rhythms. Music of a tonal nature.

**Level II:** (Intermediate) Two or three years of instruction. Range approximately A<sub>1</sub> – e (f). Rhythmic /Technical requirements involve simple sixteenth-note patterns. Simple, limited syncopated patterns.

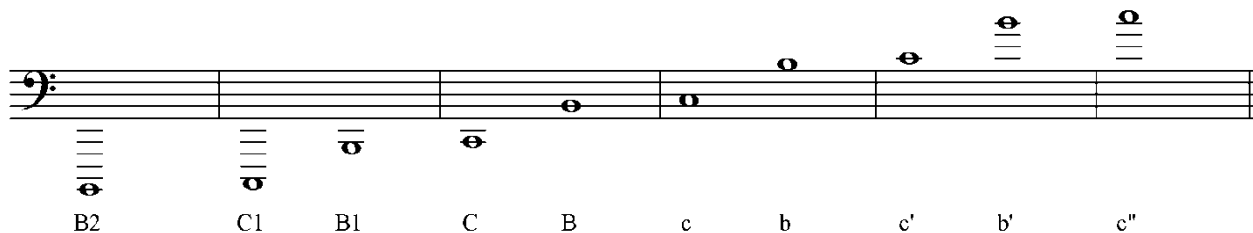
**Level III:** (High School/Secondary School, Pre-college) Range approximately  $F_1 - b$  ( $c'$ ). Moderate tessitura. More rhythmic complexity. Extended syncopations, sixteenth-note patterns, triplets, etc. Moderate amount of multiple tonguing.

**Level IV:** (University/College) Range approximately ( $Bb_2$ )  $C_1 - f'$  ( $g'$ ). Higher advanced tessitura. Increased rhythmic complexity/multimetric. Angular melodic lines. Dissonant harmonies/contemporary harmonies. Endurance factors. Introduction to avant-garde techniques (flutter tongue, multiphonics, etc.) Multiple tonguing. Dynamic control and extremes.

**Level V:** (Professional) Total range: ( $C_3$ )  $D_2 - b'$  ( $c''$ +). Extended high tessitura. Rhythmic/Technical complexity of highest order. Angular lines/ large skips in melody. Advanced modern techniques. Extreme dynamic contrasts.<sup>6</sup>

To notate the ranges that each work utilizes, the standard music industry notation scale will be used throughout the document. That scale is shown below for clarity.

Example No. 1          Range Notation



### Review of Related Literature

In looking for related literature the most comprehensive resource available for this project was the recently completed *Guide to the Repertoire: The New Tuba Source Book*, which contains brief annotations of all music published for the tuba through 2005. This updated publication contains all of the annotations that were originally published in the first *Tuba Source Book* which was completed in 1992. Contained in the original *Tuba Source Book* is the majority of Jeffrey Funderburk's dissertation from the University of Illinois (1988) which was a set of annotations relating to Works for Unaccompanied Tuba and Works for Electronic Media. Funderburk was

<sup>6</sup> R. Winston Morris and Daniel Perantoni, editors, *Guide to the Tuba Repertoire: The New Tuba Sourcebook* (Bloomington: Indiana University Press, 2006), xiv.

the editor of these two sections in the original *Tuba Source Book* since Funderburk's research was to be used as the starting point on those sections.

Several older issues of the *TUBA Journal* and *ITEA Journal* also contain reviews of selected works that are discussed within this document, as well as background history on the Tuba-Euphonium Press. Most of these articles are music reviews done by various amateurs and professionals in the tuba community and vary in length and scope, but they contain another viewpoint to be referenced in the annotation. The most informative and relevant article is the column that David Miles wrote on the history of the Tuba-Euphonium Press. This column, which appeared in 2004 in the International Tuba-Euphonium Association Journal, served to inform a new generation of the history of the printing press and the current mission and status of the press. Other articles that were found in the journal served as good background information on other types of annotated lists and dated lists of repertoire. This helped to reinforce the need for the study since almost none of the music published by the Tuba-Euphonium Press was included on the lists.

Additional reference texts were sought to gain insight into how to set up the annotations and what format would be most appropriate to the project. The first text sought by the researcher was *The Horn Handbook* by Verne Reynolds, which provides a good overview of etude annotations, especially the author's annotations of the Kopprasch etudes. The next text examined *Guide to the Pianist's Repertoire* by Maurice Hinson. This text was used to compare and contrast what was observed in the Reynolds annotations allowing the researcher gain another idea of what an annotation could contain. The scope and purpose of the two books is vastly different and leads to two different types of annotations, but it was very informative to compare what information was contained in both sets of annotations. The *Guide to the Pianist's*

*Repertoire* is attempting to take a huge amount of repertoire and provide a direct abbreviated description of the music. The *Horn Handbook* is a much more descriptive type of annotation, but both talk about similar aspects of the music contained within the respective disciplines. In a more related subject, the *French Music for Low Brass Instruments*, by J. Mark Thompson and Jeffrey Jon Lemke is another reference point for a third style of annotation. This book deals with a much smaller category of music and almost seems to combine both of the previous formats into a longer entry. The final book that was studied was *Program Notes for the Solo Tuba* by Gary Bird, and this was helpful to the researcher by providing various descriptive writings about tuba music. While the book does not contain any of the works that are contained in this study, it does include program notes for a wide range of pieces and the notes are very descriptive and detail oriented, and it was very helpful for generating ideas on how to approach writing about the different tuba works.

Overall, the literature that relates to this study is quite minimal, maintaining need for this document. The main source comes from the Journals of the International Tuba and Euphonium Association, the *Guide to the Repertoire: The New Tuba Source Book*, as well as the composers themselves. By looking at standard annotations for other instruments, a better insight was gained for how to construct the document and format the individual annotations as well as how to write the individual entries.

## CHAPTER 2

### ANNOTATIONS OF COMPLETE TUBA ETUDES AND STUDIES

The following works were intended by the composer to be utilized in one of two ways: a progressive method for the tuba, or a book of etudes to enhance a specific aspect of tuba playing. All of the works in the following list are currently published by the Tuba-Euphonium Press. The following works are included in this section:

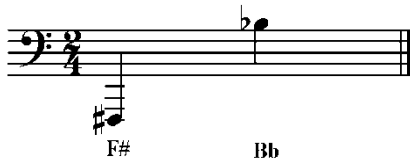
1. Arban, Jean Baptiste, trans. Wesley Jacobs, *Characteristic Studies for Tuba*, 2003.
2. Arban, Jean Baptiste, trans. Wesley Jacobs, *Arban Scales*, 2003.
3. Augustine, Daniel, *Seventeen Etudes for Tuba*, 2006.
4. Bordogni, Marco trans. Wesley Jacobs, *Low Legato Etudes, vol. 1*, 2003.
5. Brandon, Sy, *Holiday Etudes for Tuba*, 1996.
6. Fritze, Gregory, *Twenty Characteristic Etudes*, 1991.
7. Geib, Fred, *Tuba Studies and Solos*, 2003.
8. Gordon, David, *Three Etudes for solo tuba*, 2001.
9. Guthrie, James, *Twenty-nine Etudes for Tuba*, 1992.
10. Makela, Steven, *Thirteen Etudes for Tuba*, 1992.
11. Pethel, Stan, *Twenty Etudes for Tuba*, 1997.
12. Robinson, Keith, *Rain Forest Etudes*, 1997.
13. Salotti, Harry P., *Etudes with Style, Music for Tuba*, 2004.
14. Siekmann, Frank, *Tuba Etudes at the Elementary Level*, 1997.
15. Uber, David, *Solo Etudes for Tuba*, 2002.

16. Uber, David, *Thirty-five Elementary Etudes for BBb Tuba*, 2002.
17. Vazzana, Anthony, *A Book of Studies for Tuba*, 1997.
18. Warren, Christopher, *Twenty Etudes*, 1992

**Arban, Jean Baptiste.** *Arban Characteristic Studies for Tuba*, transcribed by Wesley Jacobs. Tuba-Euphonium Press, 2003.

Grade: IV

Range: F#-Bb



The *Arban Characteristic Studies* contain fourteen virtuosic etudes that were originally published for tuba by Encore Music Publishers in 1994. Jacobs was the principal tubist with the Detroit Symphony Orchestra, retiring in 2008, and he was on faculty at the Oberlin Conservatory. Jacobs edited the *Characteristic Studies* from the original cornet edition to make them more playable on the tuba. The *Characteristic Studies* were originally intended to be performed two octaves higher on trumpet, so to allow for the difference in tessitura, Jacobs has made changes to the tempi as well as other minor changes.<sup>7</sup> Jacobs states that, “These etudes work best on the large CC or BBb tuba, but can be performed on high pitched tubas.”<sup>8</sup> These highly technical etudes are meant to push the player’s technical facility and to encourage musicality to develop in spite of severe technical challenges. While conservative in range, the studies have a repeated rhythmic figure that is inverted and changed to create a complex technical exercise; many times the figure is a scale or arpeggio pattern. This can be seen in the following examples from two different etudes in the book. This first example is taken

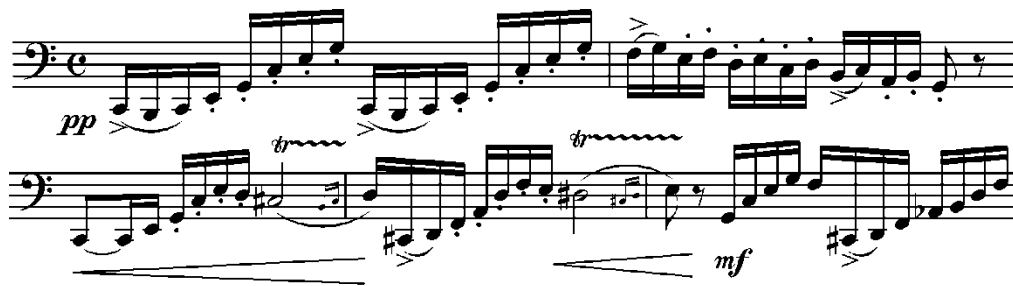
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<sup>7</sup> Jean Baptiste Arban, *Characteristic Studies for Tuba*, transcribed by Wesley Jacobs. Tuba-Euphonium Press, 2003, preface.

<sup>8</sup> Arban, preface.

from Study No. 1 and shows how the opening figure is altered to change the etude but is still preserved enough that the motive is clearly recognizable. This study continues to expand on the motives and becomes more complex throughout the etude.

Example No. 2      Arban - *Characteristic Study No. 1*, mm. 3-7



The second example is from Study No. 6 and shows how many of the etudes feature one specific rhythmic idea which is then utilized in a variety of sequences, leading the performer through numerous brief tonal areas. The articulations are varied as the performer sequences through the tonal areas. The performer also benefits from using more of the specified range and employing even articulation throughout the most widely utilized range of the tuba in modern literature.

Example No. 3      Arban - *Characteristic Study No. 6*, mm. 1-3

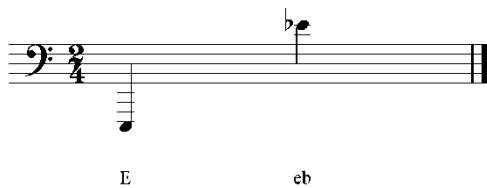


*The Characteristic Studies* have been a part of a more complete text for generations and it is very helpful to have them as a stand-alone text. Having the tuba-edited version allows more players to be able incorporate these studies into their repertoire and successful performance of these etudes should remain a lifelong goal.

**Arban, Jean Baptiste.** *Arban Scales for Tuba*, transcribed by Wesley Jacobs. Tuba-Euphonium Press, 2003.

Grade: III

Range: E-eb



Originally published by Encore Music Publishing in 1999, this book of sixteen scale studies takes the works of Arban and puts them in a practical range for tuba. Jacobs was the principal tubist with the Detroit Symphony Orchestra, retiring in 2008 and was on faculty at the Oberlin Conservatory. The first study utilizes a basic scale pattern with eight variations.

Example No. 4      Arban –*Scales* Study No 1, mm. 1



The basic scale is played ascending only, utilizing one variation at a time. The scale is extended by the player beginning on scale degree 1 (do) and then moving to degree 2 (re) and so forth up the diatonic scale. This pattern is then repeated in reverse with the player beginning on scale degree 8 (high do) and descending to scale degree 7 (ti), scale degree 6 (la) and so forth. This diatonic scale pattern is repeated in every key around the circle of fifths. The second etude is the same pattern with a new set of articulations, which are again written out in all keys. As the book progresses the scale pattern changes slightly

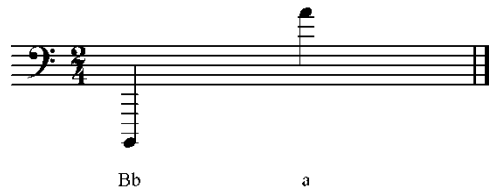
and grows more difficult with each etude. The third etude adds octave eighth-notes at the end connecting the pattern making breath control another challenge. The fourth etude includes the scale ascending and descending before moving onto the next scale degree and so forth.

These ideas and scales have remained in the literature for generations because they are good, solid foundations for brass playing. Having the scales written out for tuba in an easy to read volume that is stand-alone is a handy resource.

**Augustine, Daniel.** *Seventeen Etudes for Tuba.* Tuba-Euphonium Press, 2006.

Grade: IV-V

Range: Bb-a



This is an advanced etude book containing seventeen exercises of varying lengths. The book was originally written in 1975 and only recently published by Tuba-Euphonium Press (2006). All of the etudes in the book follow a similar formula in how they are constructed. Each etude is based on a specific rhythmic pattern and each etude modulates through a variety of keys, not by utilizing key signatures, but through the use of accidentals. A good example of that can be found in this example from the second etude:

Example No. 5      Augustine – *Seventeen Etudes*, No. 2, mm. 1-4



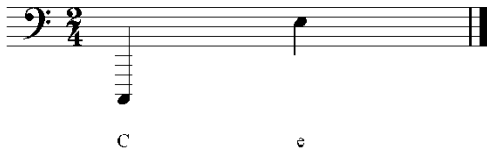
The construction of the etudes leads to extreme use of the range which does not fall within normal playing demands, and there are awkward intervals and sequences that occur due to this construction as well. Each etude utilizes a different rhythmic pattern, and the patterns grow more complex throughout the book; however, the etudes are not

arranged in a strict progressive sequence. There are both lyrical and technical etudes within the book. Since the etudes are not especially tuneful, the lyrical etudes tend to focus more on longer lines, slurs across multiple registers and a strong focus on interpreting musicality indications. In looking at the progression of the etudes, the studies at the end of the book are generally more complex than the ones at the beginning, but there is some flexibility within the order depending on the individual development of the student and how they are progressing with these types of etudes. Within each etude the player will encounter a range of demands including flexibility challenges, extreme range demands, wide interval leaps, and difficult rhythmic challenges. All of these demands come in addition to the overall skill that is being developed of playing fluently in a variety of keys which are notated by the use of accidentals.

**Bordogni, Marco.** *Low Legato Etudes, vol. 1*, transcribed for tuba by Wesley Jacobs. Tuba-Euphonium Press, 2003.

Grade: IV

Range: C - e

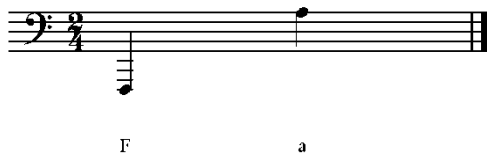


This is a set of fifteen etudes that was originally published in 1990 by Encore Music Publishers and arranged by Wesley Jacobs. Jacobs was the principal tubist with the Detroit Symphony Orchestra, retiring in 2008 and was on faculty at the Oberlin Conservatory. The etudes are taken from the vocalises of Marco Bordogni and are best used to develop lyrical playing in the low register. This book is unique in its construction. The first vocalise is transposed down a half-step, and then down another half-step, so that the tubist has three etudes created out of one vocalise. Jacobs has offered another advantage to the tubist by writing these etudes down in the lowest register, thereby allowing the tubist to acquire more experience in reading the ledger lines which are used quite frequently in the tuba literature. This is a great way to develop greater security in low register playing. This book also challenges the tubist to play in less familiar keys and to become more confident in utilizing the awkward low register fingerings.

**Brandon, Sy.** *Holiday Etudes for Tuba.* Tuba-Euphonium Press, 1996.

Grade: II

Range: F - a



This set of etudes was the winner of the 1996 TUBA Composition Contest for Tuba Etudes at the Elementary Level, and it contains twenty-eight holiday themed etudes. The composer, a tubist himself, chose a variety of holidays to influence his very well-planned elementary etudes. It is important to note that these are not beginner etudes, but they would work well for a student who has had at least a year or more of playing experience. The student should understand dotted rhythms before beginning the etudes.

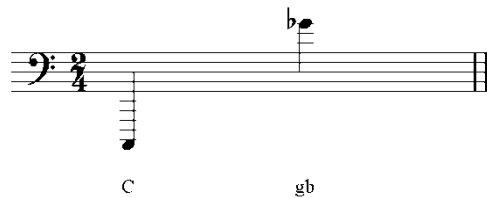
The etudes are useful for developing range and building on the skills that should be learned in each prior etude. Each etude gradually expands the range outward, both up and down, working from the middle register where the player is most comfortable. The etudes employ key signatures and have the occasional accidental as well. The keys stay within the four sharp/four flat comfort region for most elementary level players, but they do vary within the book. The time signatures begin with common and cut time and then 6/8. 5/4 and 6/4 are used early in the book, but the rhythms are straight forward and should not add any additional confusion to the situation. The etudes have articulation markings and dynamic contrast as well as suggested tempo markings, and all of these are great teaching aids for the developing student.

Overall, this is a helpful book for the younger student. The etudes are constructed to be used sequentially to develop the technical building blocks of a third or fourth year player. If the student is more advanced in range, the etudes can be used out of sequence with teacher guidance.

**Fritze, Gregory.** *Twenty Characteristic Etudes.* Tuba-Euphonium Press, 1991.

Grade: IV

Range: C - gb



This set of twenty etudes was the winner of the 1991 TUBA Etude Contest and contains a wealth of well conceived, idiomatic etudes for the tuba. The composer includes a note to the performer where he discusses several aspects of the etudes. Fritze composed these etudes with the goal of helping advanced college and professional tubists prepare for performing “orchestral, chamber and solo repertoire.”<sup>9</sup> These etudes will also work for less experienced performers if the tempi are adjusted, and the composer makes a note of this as well. Fritze goes on to discuss the specific requirements of the etudes and tonal construction of the etudes:

Performing these etudes requires the basics of technique such as flexibility, articulation, cantabile, intonation, slurring, intervals, tonguing, rhythm, scales, and developed tessitura. Among the twenty etudes, at least one etude has been composed in each of the twelve tonal centers. Many of these etudes also contain exercises for the contemporary tubist in dimension such as expanded tonality, ametrical rhythms, non vocal intervallic melody, metric-modulation, finger dexterity, abrupt dynamic contrast and synthetic scales.<sup>10</sup>

Looking at these requirements it is important to note that Fritze was not composing with a specific key of tuba in mind as he states that any key tuba will work, although he does

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<sup>9</sup> Gregory Fritze, *Twenty Characteristic Etudes for Tuba*, Tuba-Euphonium Press, 1991, i.

<sup>10</sup> Fritze, i.

mention that a few of the etudes were composed specifically with CC tuba in mind.<sup>11</sup>

The thematic material for some of the etudes includes obvious quotations from the “masterworks of the literature which will remind the performer what preparation is needed for a particular style.”<sup>12</sup> This is helpful for the performer as it provides a very direct link between performance and practice and helps to begin to build those relationships between techniques perfected in etudes and demanded in orchestral auditions. An example of this can be found in etude number thirteen which features the dotted eighth sixteenth-note rhythm that is found in Richard Wagner’s *Ride of the Valkyries* excerpt that is commonly asked on tuba auditions:

Example No. 6            Fritze - *Twenty Characteristic Etudes*, no. 13, mm. 1-6



The twenty etudes presented in this book provide a wide range of challenges and styles for the performer and while they are difficult, they are enjoyable as well. The variety comes in many aspects; not only does the tonality change etude to etude, but the styles are vastly different from etude to etude and even within one etude provide great contrast within the study. These twenty etudes can be studied sequentially. The etudes do progress in difficulty throughout the book, but at the level of study that this book is intended, the demands are not so great that the book would have to be used sequentially.

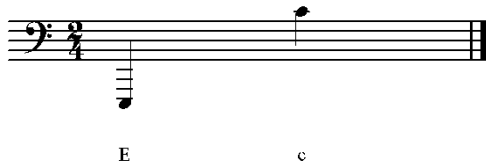
<sup>11</sup> Gregory Fritze, *Twenty Characteristic Etudes for Tuba*, Tuba-Euphonium Press, 1991, i.

<sup>12</sup> Fritze, i.

**Geib, Fred.** *Tuba Studies and Solos.* Tuba-Euphonium Press, 2003.

Grade: III

Range: E - c



This is a book of thirty-three exercises that was originally published by Encore Music in 1994. This book is a copy of Geib's original manuscript studies from the 1930's, and not all of the pages are as pristine as current students would expect to find in a new etude book. Geib was tubist with the Radio City Music Hall Orchestra during the time that these studies were written, and this book serves as an example of what was being played and taught during that period of tuba history. The book contains some etudes marked "exercises" and others marked "solos." Most of the etudes are based around major and chromatic scales and arpeggios with different rhythmic variations written out for practice. There are few or no dynamic markings in the "exercises." There is a lot of attention paid to the "slur-two tongue-two pattern" that is common in most music as well as the dotted eighth sixteenth-note rhythm. In addition, some of the exercises seem very similar to those found in H.W. Tyrell's "Advanced Studies for BBb Bass,"<sup>13</sup> another common etude book from the same period. This book serves more as a historical reminder of where tuba literature was in the early twentieth century. It would be best suited for intermediate level players, but with the poor copy quality of an older

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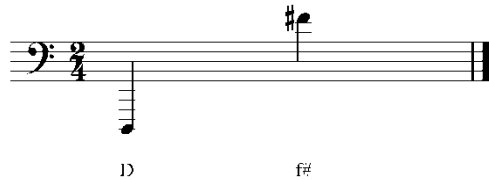
<sup>13</sup> H.W. Tyrell, *Advanced Studies for BBb Bass*, Boosey and Hawkes, 1950.

manuscript text, including typography errors, there are better options for intermediate level etude books.

**Gordon, David J.** *Three Etudes for solo tuba*. Tuba-Euphonium Press, 2001.

Grade: III-IV

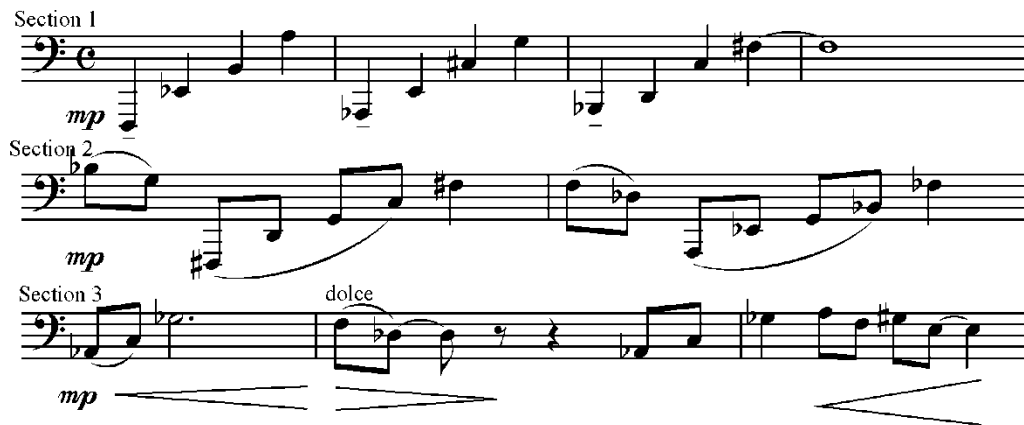
Range: D – f#



This set of three etudes is listed under both “Etudes and Studies” and “Unaccompanied Solo Literature” in the Tuba-Euphonium Press Catalog. This set is structured more as three topic specific etudes, and it is not the most musically compelling choice for unaccompanied solo literature. Most of the etudes are traditional in style with the exception of one note that requires flutter tonguing.

The first movement is a lyrical interval study that employs a wide range but has simple rhythmic demands. It is divided into sections, beginning with quarter-note ascending arpeggios exercises. The next section is composed of ascending eighth-note arpeggios that slowly evolve the initial rhythm and encompass a very wide range. The third section is the most melodic: it still focuses on wide intervals while varying the direction and rhythmic durations. All three sections are repeated in reverse order so that the etude concludes as it began. On the following page is an excerpt from each of the three sections. Each of the sections has been separated by a solid black bar line for readability.

Example No. 7      Gordon – *Three Etudes for Solo Tuba*, mm. 1-4, 13-14, 25-27



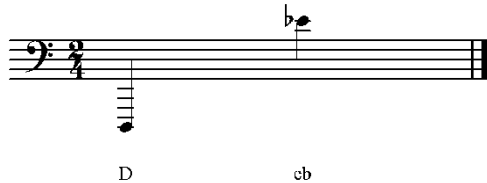
The second movement is an aggressive technical etude that has shifting meter and chromatic sixteenth-note passages. The composer suggested a tempo marking of quarter-note equals 104, but this etude could be played faster to add the challenge of multiple tonguing. The one note that requires flutter tonguing occurs in this movement. There is a contrasting “Relaxed” section that provides a change of character. This section is still highly chromatic and involves a more expansive range.

The third movement is a study in rhythm that employs shifting meters, metric modulations, and tempo changes. The range is most narrow in this movement, staying on one pitch for a long period of time. While the second etude does provide rhythmic and melodic interest, the fact that the etudes are concept-oriented in nature lends the researcher to suggest that this work is a set of three etudes rather than viable solo works.

**Guthrie, James.** *Twenty-nine Etudes for Tuba*. Tuba-Euphonium Press, 1992.

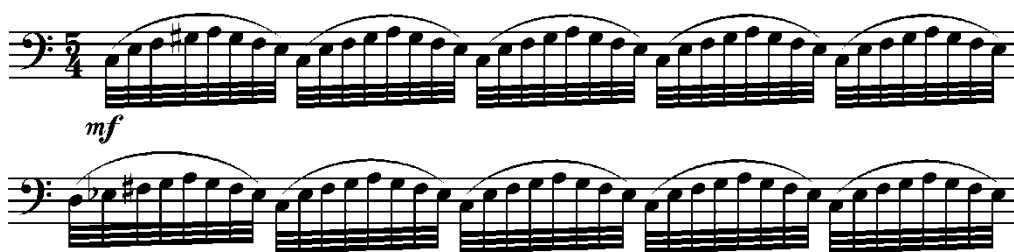
Grade: IV

Range: D - eb



This book of twenty-nine etudes contains works of varying quality, and it clearly lacks idiomatic writing for the tuba. Some of the etudes mimic the more standard tuba repertoire of H.W. Tyrell and Blazhevich, or from the horn etudes of Kopprasch, while others almost seem to be exercises in odd-meter counting or harpsichord studies transposed down two octaves. Below is an example from etude number twenty-eight which is marked *Prestissimo*. The entire etude mimics the pattern set in the first two measures shown below, with the only alteration being the initial pitches:

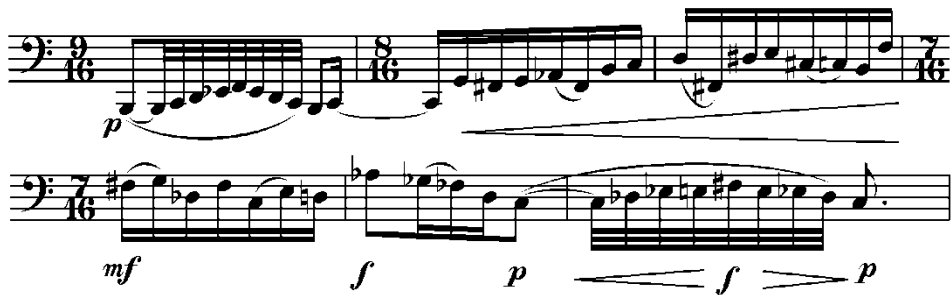
Example No. 8      Guthrie – *Twenty-nine Etudes for Tuba* No. 28, mm.1-2



These etudes are not sequential and seem to jump from one idea to another. The quality of the music printing is somewhat dated, and there are some readability issues with the composer's extensive use of sixteenth and thirty-second notes. An example bordering on over-usage is shown below and is taken from the fifth etude. This etude is

also a good example of the composer's use of multi-meters that are common throughout the book.

Example No. 9      Guthrie – *Twenty nine Etudes for Tuba* No. 5, mm. 9-14

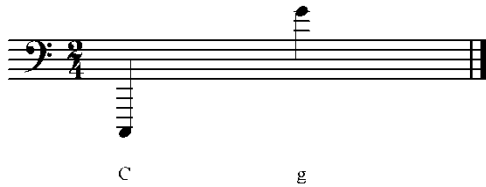


Thirty-second notes are very common in his etudes; however, they are rare in standard tuba literature. In addition, many of the etudes contain rhythmic errors, simple mistakes of not enough beats in a measure or too many beats in a measure, and these occur most frequently in the multi-meter etudes. The use of awkward intervals, a high level of chromaticism, difficult and unusual rhythmic figures, and a general lack of idiomatic tuba writing has culminated in an ineffective etude book for most players.

**Makela, Steven.** *Thirteen Etudes for Tuba.* Tuba-Euphonium Press, 1992.

Grade: V

Range: C - g



These thirteen etudes are for the advanced player. They utilize an extended range, flutter tonguing, awkward intervals, difficult rhythms, and shifting meters. The etudes do not use key signatures, but instead they use accidentals to alter the pitches. The composer has given metronome indications for the etudes which will serve as a helpful guide to the performer. From the first etude, seen below, it is clear that these etudes are technical in nature and rhythmically complex:

Example No. 10      Makela – *Thirteen Etudes* No. 1, mm. 1-7



As the book progresses, the challenges continue to increase with regard to range demands and rhythmic complexity. The following excerpt is from the ninth etude and features a dotted sixteenth thirty-second note rhythmic motive that is used throughout the etude:

Example No. 11

Makela – *Thirteen Etudes* No. 9, mm. 28-32

tempo primo *tr* *p* *f* *mp* *mp* *f* tempo primo *tr*

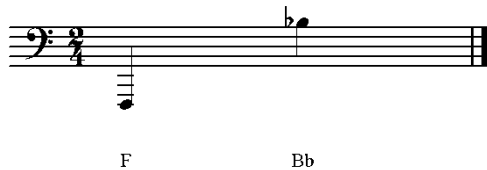
*molto accel.* *molto accel.*

These etudes are ideal for advanced tubists wanting to develop their rhythmic reading skills and increase their higher tessitura endurance.

**Pethel, Stan.** *Twenty Etudes for Tuba.* Tuba-Euphonium Press, 1997.

Grade: IV

Range: F - Bb



This book of twenty etudes also includes a separate ten-minute warm-up. The warm-up consists of a series of long-tones, lip flexibilities that descend chromatically, and a scale-based technical exercise to be repeated in all major keys. The etudes are unique in their construction due to the fact that for each pair of etudes, a specific style designation is used such as “Blues,” and then each of the two etudes are constructed with some type of variation in either tempo, style, articulation, and so on. In the “Asymmetrical Studies,” both etudes consist of almost continuous eighth or sixteenth-notes, giving the player a good opportunity to become familiar with playing in odd-meters while one etude is set at a quicker tempo than the other. For the etudes in a “Blues style,” one is a “Bebop style” and the other one is a “swinging Blues style.” The interval studies are both in a marcato style and highly chromatic, but the second study is more rhythmically challenging than the first. There are two different “Lyrical Studies,” both allowing for the tubist to focus on developing their musicianship. There are contrasting etudes where one is in a variety of major keys and the other is in a variety of minor keys. That same idea is applied to the meter studies which follow, where two contrasting etudes employ multiple meters. Similar to previously discussed lyrical etudes are two additional song etudes. Following those etudes there are two technical etudes

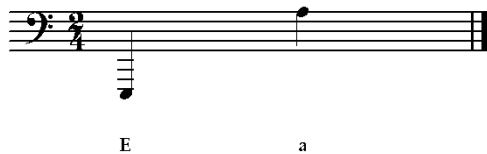
where the first etude consists almost continuously of sixteenth-notes and the second etude is a variation of the “eighth, two sixteenth; eighth-note” rhythmic pattern. The book finishes with four dance etudes, two of which are specified as waltz. All four dance etudes are contrasting in range and style.

The book is somewhat progressive in difficulty, as the etudes towards the end tend to be more active and rhythmically complex than those at the beginning. This is an interesting book, and having dual etudes in each idiom adds interest to commonly covered styles.

**Robinson, Keith J.** *Rain Forest Etudes*, 25 Musical Studies for the Young Tubist. Tuba-Euphonium Press, 1997.

Grade: I-II

Range: E - a



This book of etudes is directed at beginning tubists, specified by the composer in his introduction which also includes helpful practice hints. Each etude was constructed as a musical work and is not simply an etude with a technical challenge to overcome. Each etude has been given a title that represents a different aspect of the rainforest, and this helps the student to develop a mental image to correlate with the etude.

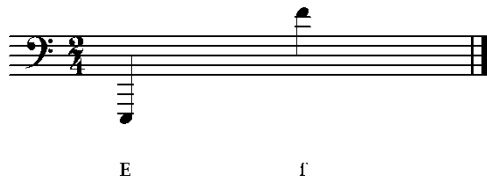
Robinson has set up the book in a sequential manner with the early etudes being quite short and gradually increasing in duration as well as building in key difficulty. The etudes are all tonal with minimal technical challenges. The rhythms are ones that the tubist should have encountered in beginning band, and they assist the player in learning the importance of playing a musical line. Metronome markings are given for each etude, and the composer has made use of many articulation markings and musical terms. To assist the student, the composer has included a glossary of terms in the back of the book. This book is well designed for the beginning student. One potential problem is that the beginning etudes focus on lower, then middle ranges, and depending on how the student is developing, the teacher might need to alter the order of the etudes.

These etudes were recorded by Deanna Swoboda, Professor of Tuba and Euphonium at Western Michigan University, on her album, *Deanna's Wonderland*. A poem was written to correspond to each etude and the recording pairs these two elements together and further helps to encourage young players to develop a musical line. Playing this recording would allow the student to hear how an etude can be programmatic and become more than just notes on a page when the musical elements are achieved.

**Salotti, Harry P.** *Etudes with Style, Music for the Tuba.* Tuba-Euphonium Press, 2004.

Grade: III

Range: E - f



This book of twenty-five etudes was the winner of the 2003 ITEA Etude Composition Contest for etudes at the intermediate level. It is unique in the fact that it comes with a CD that includes demonstration tracks performed by tuba virtuoso Patrick Sheridan, as well as accompaniment tracks. In addition, the composer has included an appendix with suggested listening examples that are most appropriate for the style of each etude. Below is a direct quote from the appendix for the entry for the first etude:

1. If It Ain't Baroque, Don't Fix It (Music of the Baroque Period 1600-1750)
  - a. J.S. Bach, A. Gabrielli, G.F. Handel.
  - b. *Brandenburg Concerto #2 Mov. III*: Bach; *Water Music*; Handel; Canzonas: Gabrielli.
  - c. The Empire Brass; The Canadian Brass; Yo Yo Ma; NY Brass Quintet
  - d. Harvey Phillips, Tuba; *Air and Bourree*, Bach; *Gigue*, Corelli. *Sampler; Fantasy in C minor*, Telemann; Toby Hanks, Tuba. *High, Bright, Light and Clear: The Glory of Baroque Brass*, The Canadian Brass.<sup>14</sup>

This set of etudes is not meant to be sequential, but rather it is a set of etudes to teach distinct styles. The composer has broken them into four categories: Music Over the Ages, Dance Music Around the World, American Music, and Movie Music. Salotti has included an etude in the style of the Baroque, Classical, Romantic eras, as well as one in the style of French Impressionism, and an etude featuring quartal harmonies. In the

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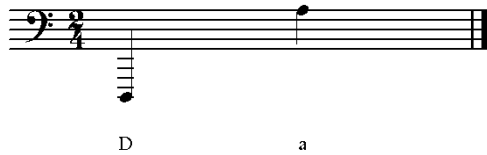
<sup>14</sup> Harry P. Salotti, *Etudes with Style, Music for the Tuba*, Tuba-Euphonium Press, 2004, 26.

second section he has included a rhumba, a polka, a tango, an Irish jig, a Viennese waltz, and a Sousa march. In the American Music section he has pieces in the style of Joplin, Dixieland, Big Band, Rock'n'Roll, 12-bar Blues, and 1980's Rock. The last section, Movie Music, has etudes in the style of Adventure, Action, Scary, and Western Movies, as well as Spanish music, Cartoons, and a Love Story. Having this much variety that is not sequential is a great asset for the intermediate level tubist as every player should be able to find an enjoyable etude and to grow from there. Each etude still contains technical challenges which are clearly at the intermediate level. The range is conservative while the technical challenges are more adventurous and this makes it an ideal book for the high school student. The addition of a demonstration track played by a virtuoso performer, as well as an appendix of suggested listening, makes this one of the most complete etude books for style available for the tuba student.

**Siekmann, Frank.** *Tuba Etudes at the Elementary Level.* Tuba-Euphonium Press, 1997.

Grade: II

Range: D - a



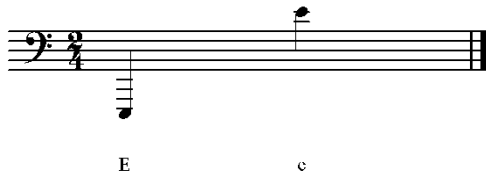
This book of twenty-six etudes presents a more progressive approach to teaching the tuba. The book begins with a tone study in the minor mode which is conservative in range and introduces the minor mode utilizing a long-tone based etude. The next etude progresses quickly into a range development study which is entitled “Long Tone Etude,” but seems somewhat out of place with the rest of the book. The next etude is a great addition to this type of book and is a study on the pentatonic scale. This etude is again conservative in range and falls within the scope of what the first etude has outlined. Outside of the second etude, the range seems to progress in a more natural manner and focuses more on the lower range development than upper range. The etudes employ many different styles, including samba, rhumba, waltz, lullaby, mazurka, polka, blues, jazz, bolero, tango and cha cha, among others. Some of these etudes are revisions of the same etude re-written to imitate a different style more closely, helping to demonstrate how the styles are related. There are etudes based on contrasting compound and simple meter, etudes of just compound meter and the same etudes rewritten in different meters to show how the emphasis changes based on the meter choice. Siekmann has also included other teaching tools such as writing out a scale before including an etude based on that scale, including alternate simpler endings for certain etudes, a graduation etude which is a

culmination of many of the ideas he has incorporated into the book, and an extra page of staff paper for any additional scales or exercises the teacher might want to include.

**Uber, David.** *Solo Etudes for Tuba*. Tuba-Euphonium Press, 2002.

Grade: III

Range: E - c



This is a collection of twelve etudes which the composer also intends for solo performance. The composer includes many dynamic and articulation markings for each one, and within the etudes Uber includes contrasting sections which help to add interest and to increase difficulty. The composer includes metronome markings for all of the etudes as well as style indications. Uber provides the opportunity for the students to become familiar with playing in many time signatures, and the composer writes in common meters as well as 5/8, 3/8, and 9/8, which are much less common in the tuba repertoire for younger players. One potential drawback with this book is the need for the player to have excellent control in the upper register to perform the etudes as written. There are several sixteenth-note figures that begin or end in the upper register as well as a general trend for the etudes to stay within the staff, and this requires more endurance. The following example shows just some of the range requirements and rhythmic demands that the player encounters in just the first etude in the book:

Example No. 12      Uber – *Solo Etudes for Tuba*, No. 1, mm. 31-36

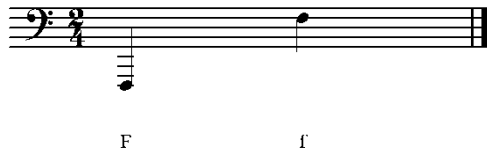


The demands in range, flexibility and technique make this a book best suited for advanced high school and early college level players.

**Uber, David.** *Thirty-Five Elementary Etudes for BBb Tuba*. Tuba-Euphonium Press, 2002.

Grade: II-III

Range: F - f



This is a book of thirty-five etudes that are all quite short in length. There are a variety of styles presented within the book and the etudes focus mainly on different rhythmic concepts. There are several etudes in compound meters, as well as etudes that incorporate syncopation, grace notes and complex rhythmic figures. The book is designed to move sequentially, and the rhythmic challenges increase significantly from the beginning to the end. There are some range inconsistencies within the first etudes that might prohibit the younger student from working in this book. The following example is taken from the fourth etude in the book. The first part is from the beginning of the etude and show the low range usage:

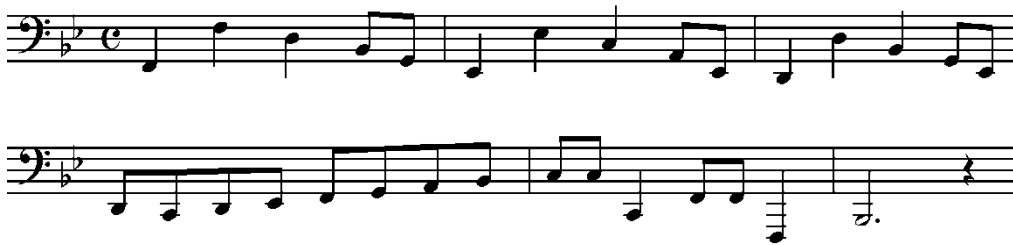
Example No. 13      Uber - *Thirty-Five Elementary Etudes* No. 4, mm. 1-4



The second example is from the end of the fourth etude where the same rhythm is employed, but now the challenge is centered on the higher end of the range:

Example No. 14

Uber – *Thirty-Five Elementary Etudes* No. 4, mm. 21-26

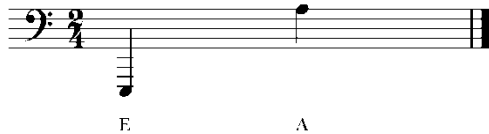


There are ways to rewrite the etude to minimize the multiple challenges that are employed in these etudes if the student needs accommodations. There are simple alterations to range that could be made with a teacher's guidance or those etudes could simply be omitted to gain the benefits of the majority of the writing of the book. The key structure stays within the four flats and four sharps, however there are accidentals which stretch the student to learn new fingerings. The majority of the etudes are written in flat keys with only one etude being written in E major. This is a good resource for shorter rhythmic etudes that expose the student's to new time signatures and rhythmic figures.

**Vazzana, Anthony.** *A Book of Studies for Tuba.* Tuba-Euphonium Press, 1997.

Grade: III

Range: E - A



This etude book contains twenty-six etudes that focus on developing the musicianship of the tubist, while still offering several technical challenges. The composer has constructed each etude with a clear lyrical intent, but Vazzana has included etudes that demand attention to technical details. There are etudes that explore light and quick articulations, slower marcato markings, lyrical syncopated rhythms, energetic marcato markings, and combinations of all of the above. The range demands are somewhat conservative, but good control of the upper register is necessary to perform the etudes successfully. The time signatures are very standard, staying within 4/4, 3/4, Cut Time, and 6/8. The composer intentionally stayed within four sharps and flats, but Vazzana chose to alter some of the keys with accidentals to encourage the use of new or less commonly used fingering to keep the performer growing in terms of key development.

This book works well for the intermediate student who is looking for a set of etudes that focuses on developing a more musical approach to the tuba in a variety of settings.

**Warren, Christopher.** *Twenty Etudes*. Tuba-Euphonium Press. 1992.

Grade: III-IV

Range: D - f



This book contains far more than just twenty etudes. It is the intent of the composer to “provide the collegiate or professional player with the tools to approach contemporary art literature.”<sup>15</sup> In order to do this, Warren includes a reference section which has major and minor scales as well as a section of “Contemporary and Ancient Scales” that contains Whole Tone, Pentatonic, Dorian, Phrygian, Lydian, Mixolydian, Locrian, and Chromatic scales. Warren includes a section entitled “Warm-Up/Tune-Up” with a series of long-tones, slurs, flexibility studies, and articulation exercises. The twenty etudes themselves cover a broad spectrum of topics from tonality to different musical styles to new technical challenges. There are etudes based on the octatonic scale, whole tone scale, serial technique, as well as jazz. The rhythmic challenges found throughout the etudes include shifting meters, sixteenth and thirty-second note passages, and hemiola. The range is mostly within the staff, and when the composer has written anything higher, he includes the part in octaves to make it more accessible. The book concludes with a set of four etudes for two tubas. These etudes are rhythmically complex and similar in construction to the rest of the etudes within the book. This book is meant to utilize contemporary rhythmic devices “for the express purpose of covering some (by

<sup>15</sup> Christopher Warren, *20 Etudes for Tuba*, Tuba-Euphonium Press, 1992, iii.

no means all!) of the increasingly common rhythmic patterns seen in today's tuba literature."<sup>16</sup> The inclusion of jazz studies, and the introduction to improvisation, is also helpful, but almost seems as if too much is being put into one volume. At the level for which these etudes are being directed, most musicians would prefer to study the concepts within the literature itself.

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<sup>16</sup> Christopher Warren, *20 Etudes for Tuba*, Tuba-Euphonium Press, 1992, iii.

## CHAPTER 3

### UNACCOMPANIED TUBA COMPOSITIONS

Some of the works in this section include spoken word or percussive effects, but all involve only one performer. The works contained within this section are:

1. Bach, J.S., Russell Tinkham arranger, *Partita in A minor for Flute Alone*, 1997
2. Beck, Jeremy, *Tempus Fugit*, 2001.
3. Coolidge, Richard, *Three Monologues for Tuba or Bass Trombone*, 1997.
4. Denham, Robert, *Three Predicaments*, 2003.
5. Flory, Neil, *Suite for Unaccompanied Solo Tuba*, 2003.
6. Frackenpohl, Arthur, *Five Sketches for Solo Tuba*, 1998.
7. Frackenpohl, Arthur, *Sonata for Solo Tuba*, 1995.
8. Gordon, David, *Three Etudes for Solo Tuba*, 2001.
9. Hanson, Ronald, *Escapement for Solo Tuba*, 2006.
10. Harville, Grant, *Suite in Bb Minor for Solo Tuba*, 2003.
11. Jones, Roger, *Design Number 1 for Solo Tuba*, 1992.
12. Kurylewicz, A., *Tubesque for Solo Tuba*, 1992.
13. Maculey, Janice, *Tuba Contra Mundum for Solo Tuba*, 1991.
14. Nelson, Gary, *Verdigris for Solo Tuba*, 1995.
15. Newman, Ron, *Three Pieces for Tuba*, 1999.
16. Paasch, Antony, *Suite for Solo Tuba Alone by Itself Without Accompaniment*, 2003.
17. Pearsall, Ed, *2 Motets for Solo Tuba*, 1991.

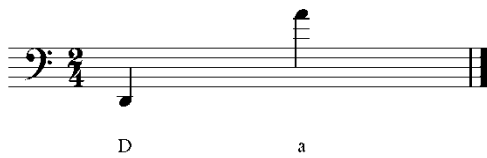
18. Raum, Elizabeth, *Sweet Dances for Solo Tuba*, 2002.
19. Raum, Elizabeth, *Will There Be a Time*, 1998.
20. Renn, Donald, *Rhapsody for Solo Tuba*, 1998.
21. Rice, Brian, *Suite for Unaccompanied Tuba*, 2007.
22. Rozen, Jay, *In the 90% (Sturgeon's Law)*, 1998.
23. Stanley, Helen, *Excursions*, 1992.
24. Stewart, Michael, *Five Bagatelles for Solo Tuba*, 1998.
25. Van der Slice, John, *Solo for Tuba*, 1993.
26. Vazzana, Anthony, *Self Portraits for Solo Tuba*, 1994.

**Bach, Johann Sebastian.** *Partita in A minor for Flute Alone*, BWV 1013, arranged by Russell Tinkham. Tuba-Euphonium Press, 1997.

Grade: IV-V

Duration: 13:30

Range: D - a



This work, originally for flute, is a Baroque dance suite in four movements. The work maintains the original key of A minor, and it is a direct transcription of the original flute work transposed down two octaves. This version was recorded by Gene Pokorny, principal tubist of the Chicago Symphony Orchestra, on Pokorny's solo CD, *Tuba Tracks*. The arranger notes that this copy was intentionally left void of any breath marks or dynamic markings: only two of the movements have minimal phrasing suggestions. The overall tessitura for the *Partita* is quite high, as the range illustration shows, and the work stays almost exclusively in and above the staff. Add to this the lack of rests and the continuous nature of the piece, and the work is very challenging. The use of a bass tuba seems the logical choice for the *Partita* due to the tessitura as well as the agility demands of the work.

The "Allemande" has a high degree of chromaticism due to its sequential nature. Breathing is a primary concern, as is the need for a high level of technical facility to handle the almost continuous sixteenth-note pattern that is present throughout the entire movement. Following is an example from the middle section of the "Allemande":

Example No. 15      Bach – *Partita in A Minor*, mvt. 1, mm.20-26



The “Corrente” is composed of extended sixteenth-note passages, but does provide more logical places to breathe due to the benefit of some longer note durations. The challenge will fall in note accuracy, especially in the extended section at the end where there is both a lack of places to breathe and changing tonality. The opening includes several wide interval leaps that require a solid ear and dedicated practice to ensure accuracy in performance. The following is an excerpt taken from the middle of the “Corrente” which shows the wide interval leaps, continuous sixteenth-note passages and the use of sequences.

Example No. 16      Bach – *Partita in A Minor*, mvt. 2, mm.23-33



The “Sarabande” is a very lyrical movement with plenty of room for a personal interpretation. There are several wide intervals and extended runs that, even at a slower

tempo, will require attention to detail. Below is an example from the opening section of the “Sarabande.”

Example No. 17      Bach – *Partita in A Minor*, mvt. 3, mm. 6-15



The “Bouree Anglaise” is the final movement and is a light, yet challenging, conclusion to the suite. Similar to the first two movements, there is a large portion of this movement that requires long lines to be sustained while playing continuous sixteenth-note passages. The challenge comes by adding the numerous wide intervals that occur throughout the continuous lines. This requires a high level of breath control as well as a strong commitment to the direction of the lines. This example is from the end of the “Bouree:”

Example No. 18      Bach – *Partita in A Minor*, mvt. 4, mm.51-70



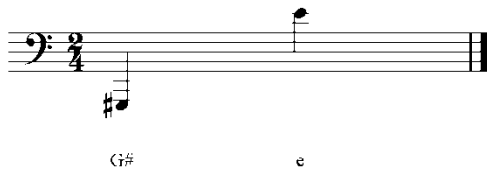
This suite translates quite well to the tuba and provides a great transcription for the repertoire. The challenges that are encountered are not that different from what flutists encounter: the study of many recordings will help the player to find musical direction as well as solutions to the breathing issues. This makes a great addition to any recital and is a very good piece for style study.

**Beck, Jeremy.** *Tempus Fugit*. Tuba-Euphonium Press, 2001.

Grade: IV

Duration: 3:00

Range: G# - e



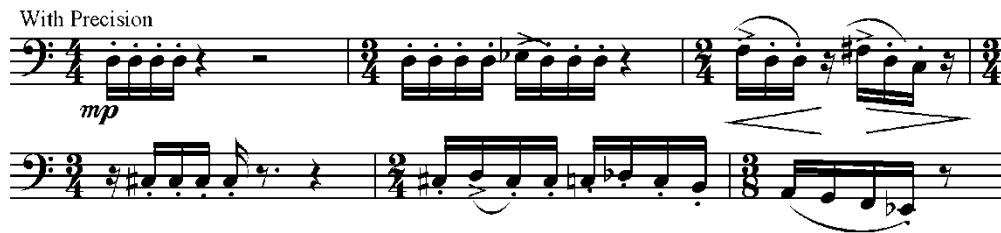
This one-movement work was written in 1998 for Jeffrey Funderburk. The overall form is ABA with a calm lyrical section contrasting the repeated outer motivically driven sections. The main challenges involve accuracy in counting and rhythms. The composer has used the silence associated with rest as a very important compositional component in this solo and the performer will need to be very secure on all rhythms to make the rests have the appropriate impact. This work evolves out of the initial motive, shown below:

Example No. 19      Beck - *Tempus Fugit*, mm. 1



This motive serves as the driving force behind almost all of the compositional material used in the entire first section. The piece begins to build beginning in the second measure, where Beck changes one small rhythmic component; then it changes another component through tonality, and then yet another. Each time Beck strays farther and farther from that original motive, all while maintaining ties to where all the material originated. This can most easily be seen in the opening six measures as notated here:

Example No. 20      Beck – *Tempus Fugit*, mm. 1-6



The rhythmic motive expands and stretches through time throughout the A section of the work. There is great dynamic contrast required throughout the solo, and in the da Capo Beck calls for the opening to be played subito piano, creating a great dynamic contrast. The contrasting B section is lyrical and calm with a floating melody to contrast the staccato and disjointed melody of the opening section. Below is an example of that melody.

Example No. 21      Beck – *Tempus Fugit*, mm.43-50



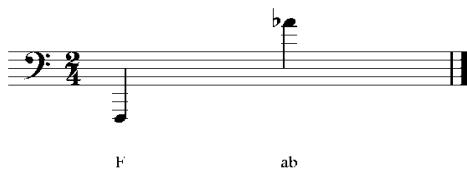
With both a conservative range and a conservative overall length, this work is a great rhythmic and musical challenge to college players and to professionals. It works well on both bass and contrabass tubas and can fit on any type of recital.

**Coolidge, Richard.** *Three Monologues for Tuba or Bass Trombone.* Tuba Euphonium Press, 1997.

Grade: IV

Duration: 8:30

Range: F - ab



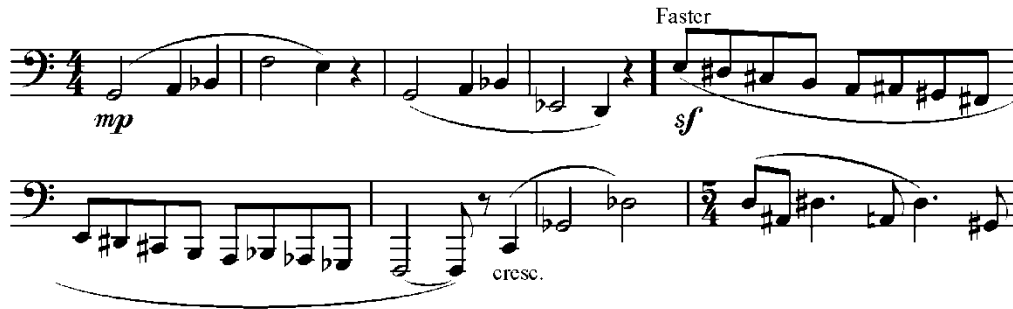
*Three Monologues* was written in 1994 for J. Mark Thompson, the Professor of Lower Brass at Northwestern State University in Louisiana and Principal Bass Trombone with the Shreveport Symphony Orchestra. Richard Coolidge, the composer, indicates that the work can be played as one complete piece; however, any of the monologues can stand alone.<sup>17</sup> The composer has included optional octave displacements any time the musical line moves above high F; this helps to minimize the amount of playing in the upper register and serves a more diverse level of performer to perform the piece.

*Monologue No. 1* is comprised of three sections in an ABA“format. The A section is lyrical, and consists of antecedent and consequent phrases. The B section is largely two long chromatic descending eighth-note passages balanced with ascending arpeggios. Following is an excerpt of the first four measures of the monologue and the first four measures of the B section separated by a solid bar line:

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<sup>17</sup> Richard Coolidge, *Three Monologues for Solo Tuba or Bass Trombone*, Tuba-Euphonium Press, 1997, 2.

Example No. 22 Coolidge – *Three Monologues*, mvt. 1, mm. 1-4, 24-28



The second monologue is marked “Cantabile” and consists of long lyrical chromatic phrases. *Monologue No. 2* is more rhythmically complex than the first and employs an expansive range. This movement includes the optional octave displacement for the two higher passages as well as two individual high Ab’s.

*Monologue No. 3* is characterized by a high degree of chromaticism. This is further complicated by the almost continuous sixteenth-notes. To give the performer an idea of the tempo Coolidge had in mind, a tempo marking of eighth-note equals 120 to 160 is given. The tempo marking allows for the performer to find the speed that is most comfortable. Here is an example of the types of passages one will find in this movement:

Example No. 23 Coolidge – *Three Monologues*, mvt. 3, mm. 11-22



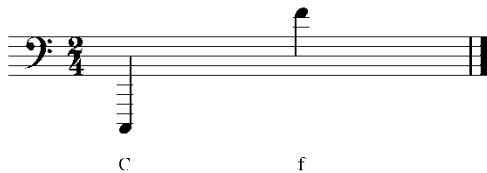
These are a pleasant addition to the unaccompanied repertoire, especially since all three movements are able to be performed as individual works. With the optional octave displacement minimizing the range demands and the flexibility within the given tempos, the composer has provided a set of three works that will grow with intermediate students throughout their musical progress.

**Denham, Robert.** *Three Predicaments.* Tuba-Euphonium Press, 2003.

Grade: IV

Duration: 7:00

Range: C - f



This work was composed in 1999 and provides three very distinct and challenging movements. All three movements spend a fairly equal amount of time throughout the given range with several unexpected 8vb markings. While this piece could be played on contrabass tuba, it seems to have been written with a bass tuba in mind.

The first movement, “The Sound of Fury,” is an aggressive, methodical movement with several sforzandos and crescendos to extreme dynamics. There are also several trills and tempo changes to keep this movement moving forward and the momentum building. Following is an example from just after the mid-point of the movement:

Example No. 24 Denham – *Three Predicaments*, mvt. 1, mm. 20-26

The second movement, “Solitary Confinement,” is marked slow and dreary, later with a marking of “with an eerie elegance.” This movement is characterized by long lyrical lines, interjected with rhythmically complex figures. The middle section is marked “A forced playfulness – in a quicker mood” and features a triplet rhythmic pattern. This section is more chromatic and stays in the middle and upper register for an extended time. The movement ends as it began, with lyrical lines and brief interjections, becoming lower and slower as it ends.

“What if the hypotenuse is missing?” is the title of the third movement. It is best described as a scherzo incorporating scales, wide interval leaps, and quick changes of mood. This is the most technically challenging of the three movements with a tempo marking of quarter-note equals 144 and two extended chromatic sixteenth-note runs. Below is an example of the first run followed by the wide interval leaps and then the abrupt change of style:

Example No. 25

Denham – *Three Predicaments*, mvt. 3, mm. 1-20

The musical score consists of three staves of music in bass clef. The first staff begins with a forte (*f*) dynamic and a 6/8 time signature, transitioning to 3/4. The second staff starts with fortissimo (*ff*) in 3/4, then changes to 3/8 with a piano (*p*) dynamic, followed by fortissimo (*ff*) and piano (*p*) in 2/4. The third staff begins with forte (*f*) in 3/4, then fortissimo (*ff*) and fortissimo with a fermata (*ffz*) in 2/4, followed by mezzo-piano (*mp*) in 3/4. A bracket labeled "Suddenly lyrical - same tempo" spans the *ffz* and *mp* sections. The piece concludes with a forte (*f*) dynamic in 2/4, preceded by a section labeled "Interrupting." in 6/8.

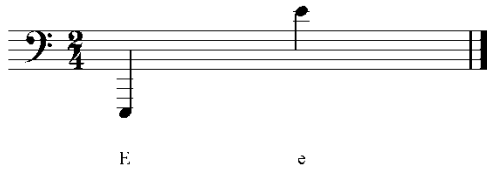
This is a respectable character piece with consistent challenges throughout all three movements.

**Flory, Neil.** *Suite for Unaccompanied Solo Tuba*. Tuba-Euphonium Press, 2003.

Grade: IV

Duration: 7:30

Range: E - e



This four movement work was written in 1999 for Yutaka Kono, Professor of Tuba and Euphonium at Texas A&M University-Kingsville. The composer states in the score that the work was written to be performed on F tuba, but the piece could be played on contrabass tuba if necessary.<sup>18</sup> The work is approximately eight minutes long and uses flutter tongue and multiple tonguing, but no other extended techniques.

The first movement, “Nocturne,” is meant to be played with rubato and has tempo markings of quarter-note equals 38 and 48. It is a very relaxed melody that opens with a sustained pitch followed by a four-note motive which is shown below:

Example No. 26      Flory – *Suite for Unaccompanied Tuba*, mvt. 1, m. 1



There is a high amount of chromaticism, but rhythmically the movement is straightforward and follows the opening motive throughout.

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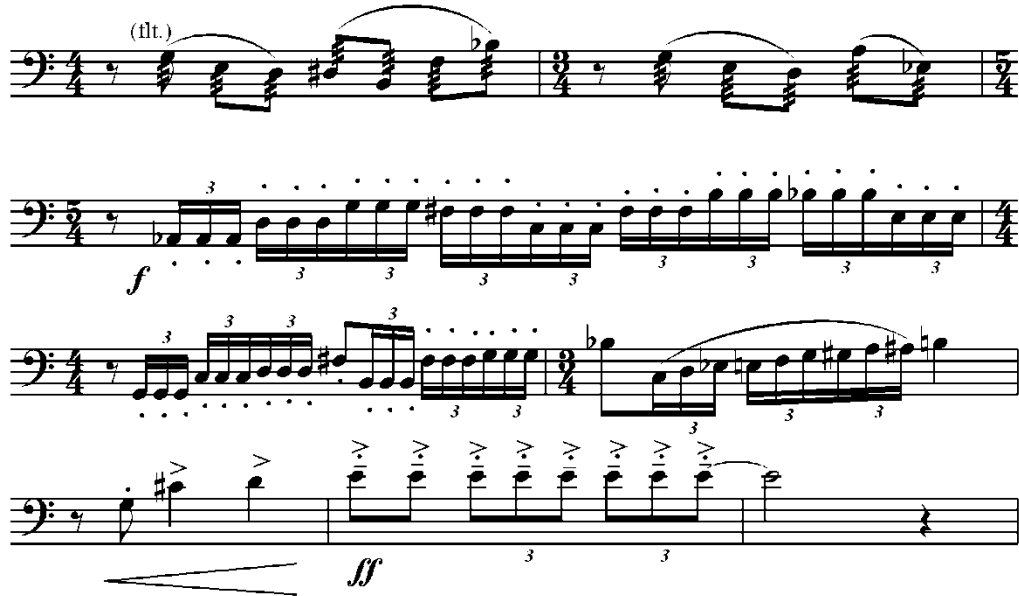
<sup>18</sup> Neil Flory, *Suite for Unaccompanied Solo Tuba*, Tuba-Euphonium Press, 2003, no page.

The second movement, “Dance,” is a rhythmic and thematic contrast to the first movement, opening with a staccato recurring motive and flutter tongue. This movement has a high level of dynamic contrast and rhythmic interest. This is made more challenging by the use of octave displacement, which also adds more variety to the thematic material. This also creates some wide interval leaps; however, they all happen within or below the staff. This is a high-energy rhythmic challenge held together by a recurring motive.

The third movement, “Rhapsody,” is a lyrical, floating ballad that consists of mostly ascending lines which contrasts with the opening movement of mostly descending lines. Again, this movement is derived from the opening three-note motive which continues throughout the short movement. There are many syncopated rhythms in the “Rhapsody” and the player will have to have a strong internal sense of rhythm to sustain the slow tempo and more intricate triplet rhythms.

The “Finale” is the most technically challenging movement of the suite, employing continuous sixteenth-note triplets which will require strong multiple tonguing skills. This movement continues the lyrical triplet feel of the “Rhapsody” at a more moderate pace. The rhythmic intensity gradually increases until a high trill and then the “Finale” has arrived. Flutter tonguing is employed again in this movement, just before an extended technical passage. This section happens just about the mid-point of the movement and is shown in the following excerpt:

Example No. 27      Flory – *Suite for Unaccompanied Tuba*, mvt 4, mm. 29-35



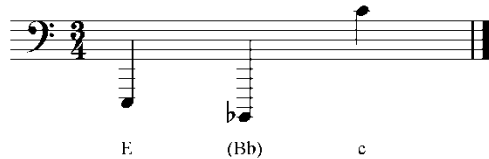
This is a work of four contrasting movements derived from simple motives. The use of flutter tongue adds a new technique for many players. The other aspects, such as range and rhythms, are challenging but still very accessible to most collegiate tubists.

**Frackenpohl, Arthur.** *Five Sketches for Solo Tuba.* Tuba-Euphonium Press, 1998.

Grade: III

Duration: 9:20

Range: E (Bb) - e



This work, also titled, *Divertimento for Solo Tuba*, consists of five varied movements, all in a lighter style but full of rhythmic and technical challenges. The low Bb shown on the range illustration is an optional 8vb at the end of movement four, and can be omitted if necessary.

The piece begins with “Intrada,” which is a fast syncopated movement that will test the flexibility of the player. The key to successfully performing this movement is studying the very formal structure and using the repeated phrases to help with musical ideas: this will eliminate learning the same spots twice, since many times the material is simply a repeat or a sequence.

The second movement is a slow “Air,” which contains the most extreme use of range in the work, utilizing the full written range. There is a light-hearted melodic line throughout this movement; the composer has indicated many dynamics and musical suggestions for the performance that will help younger players develop musical skills.

The third movement, “Scherzo,” is a mixed-meter romp that will again test the player’s flexibility and rhythmic accuracy. This movement is mostly standard meters with several measures in 7/8.

The third movement, “Blues,” provides a good change of pace and is quite well-written. With the exception of the pedal Bb at the end of the movement, the range is very conservative in this movement, allowing the player to focus on learning a new style.

The final movement is a “Rondo” which almost follows the traditional form of ABACA, but it has a few extra twists and turns. The main theme is clearly heard at the beginning and at the end and is recognizable in the middle, but there are numerous additions and inversions to the theme. This movement is more chromatic than the others and will challenge the technical facility of intermediate players; however with solid practice this movement can be performed successfully.

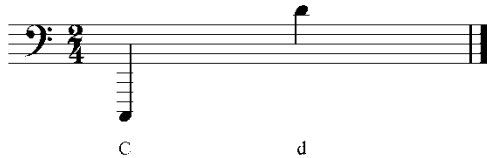
This is a satisfying work that, while narrow in range, will offer challenges both rhythmically and technically while providing tuneful melodies.

**Frackenpohl, Arthur.** *Sonata for Solo Tuba.* Tuba-Euphonium Press, 1995.

Grade: IV

Duration: 8:35

Range: C - d



This four-movement work was written in 1974 and is best suited for a contrabass tuba as the third movement ends on a descending harmonic series written for CC tuba. The tessitura is not reflective of the range illustration; the pedal CC only occurs at the end of that harmonic series in the third movement, and the overall tessitura is much narrower.

The first movement, “Slowly,” is marked by a high level of chromaticism, shifting meters and intricate rhythms. The main challenge through this movement is maintaining a sense of forward motion and melodic interest through the chromatic harmonies and slow overall tempo. The second movement provides a direct contrast with its quick tempo and staccato melody played over shifting odd time signatures. This movement mimics a traditional Minuet and Trio and the traditional formal aspects help to provide musical structure amid a disjunct melodic line.

The third movement is entitled “Freely” and is very similar to a cadenza. It is the only movement that employs non-traditional notation. There are no composer instructions in this edition which clarify any of the notations except for the note that the final harmonic series can be played one step lower if the player is playing a BBb tuba. In most instances, the player should be able to infer what the composer was looking for with

his notation, and he has included many tempo and dynamic markings throughout the movement. The fourth movement is entitled “Fast,” and it will be the most technically challenging movement of the four. While comprised of long sixteenth-noted passages and intricate rhythms, this movement does not require multiple tonguing as most of the passages are slurred or slur two, tongue two combinations. Below is a passage from the mid-point of the movement which is representative of the technical challenges of the movement:

Example No. 28      Frackenpohl – *Sonata for Solo Tuba*, mvt. 4, mm. 34-45

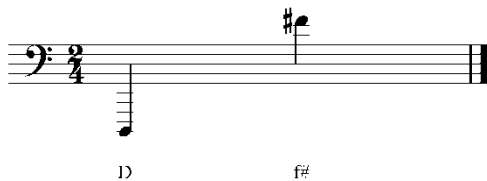
This is an enjoyable four movement work for contrabass tuba that will challenge the player both musically and technically.

**Gordon, David J.** *Three Etudes for solo tuba*. Tuba-Euphonium Press, 2001.

Grade: III-IV

Duration: 6:15

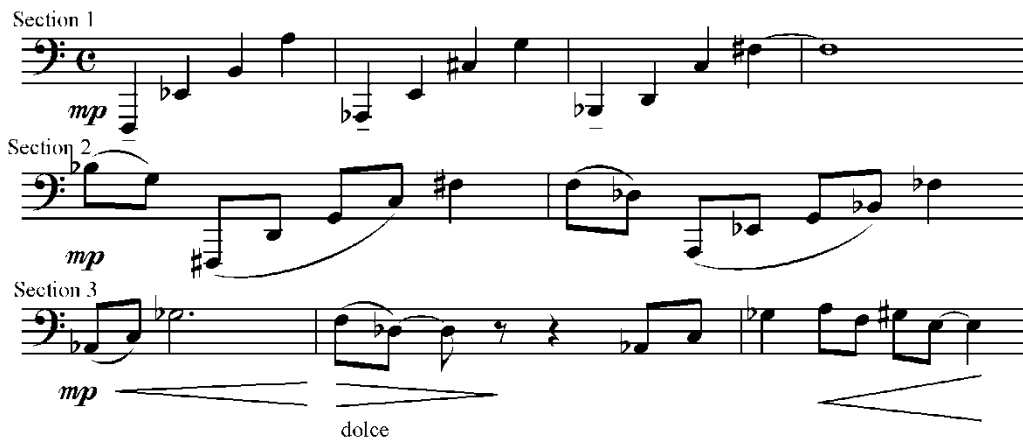
Range: D – f#



This set of three etudes is listed under both “Etudes and Studies” and “Unaccompanied Solo Literature” in the Tuba-Euphonium Press Catalog. This set is structured more as three topic specific etudes, and it is not the most musically compelling choice for unaccompanied solo literature. Most of the etudes are traditional in style with the exception of one note that requires flutter tonguing.

The first movement is a lyrical interval study that employs a wide range but has simple rhythmic demands. It is divided into sections, beginning with quarter-note ascending arpeggios exercises. The next section is composed of ascending eighth-note arpeggios that slowly evolve the initial rhythm and encompass a very wide range. The third section is the most melodic: it still focuses on wide intervals while varying the direction and rhythmic durations. All three sections are repeated in reverse order so that the etude concludes as it began. On the following page is an excerpt from each of the three sections. Each of the sections has been separated by a solid black bar line for clarity’s sake.

Example No. 29      Gordon – *Three Etudes for Solo Tuba*, mm. 1-4, 13-14, 25-27



The second movement is an aggressive technical etude that has shifting meter and chromatic sixteenth-note passages. The composer suggested a tempo marking of quarter-note equals 104, but this etude could be played faster to add the challenge of multiple tonguing. The one note that requires flutter tonguing occurs in this movement. There is a contrasting “Relaxed” section that provides a change of character. This section is still highly chromatic and involves a more expansive range.

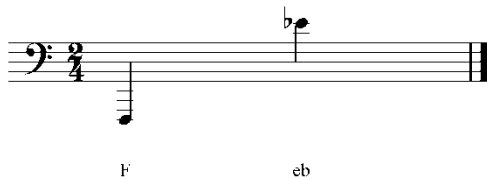
The third movement is a study in rhythm that employs shifting meters, metric modulations, and tempo changes. The range is the narrowest in this movement, staying on one pitch for a long period of time. While the second etude does provide rhythmic and melodic interest, the fact that the etudes are concept-oriented in nature lends the researcher to suggest that this work is a set of three etudes rather than viable solo works.

**Hanson, Ronald D.** *Escapement for Solo Tuba.* Tuba-Euphonium Press, 2006.

Grade: V

Duration: 7:00

Range: F - eb



This one-movement work was written in 1980 by Ronald Hanson and dedicated to Mark Nelson, then Professor of Tuba at the University of Vermont and now Chair of the Fine Arts Department at Pima Community College in Tucson, Arizona. Rhythmically, this is an extremely challenging work that requires a tremendous amount of energy and focus. The work is traditional in notation and there are no awkward intervallic passages or extended high-range sequences. The challenges come from the complex rhythmic figures and a high degree of dynamic and articulation contrasts. Following is an excerpt from near the end of the work that shows the complexities present in the work:

Example No. 30      Hanson – *Escapement*, mm. 125-133



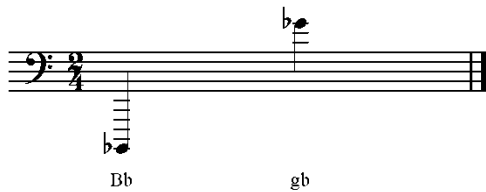
This is highly technical work that is very difficult but would add a significant contribution to a recital program.

**Harville, Grant.** *Suite in Bb Minor for Solo Tuba.* Tuba-Euphonium Press, 2003.

Grade: V

Duration: 12:30

Range: Bb - gb



This six-movement suite was written by an accomplished tubist, Grant Harville. Harville wrote this piece while a student at the University of Wisconsin-Madison, and it is evident from the beginning that the composer had a clear understanding of the tuba's capabilities, and that the work was written with the composer's personal performances in mind. This suite is loosely based on the outline of a J.S. Bach dance suite although the harmonic language is quite different. Due to range considerations, a bass tuba is suggested.

The first movement is in the style of a Prelude and is marked "Comodo." To be very clear in his tempo specifications, the composer has marked quarter-note equals 80. This movement employs a high level of chromaticism and expansive range. Harville has made copious expression and dynamic markings to shape the movement as he envisioned it. This movement ends on a high Gb, which is essentially sustained for the final three measures.

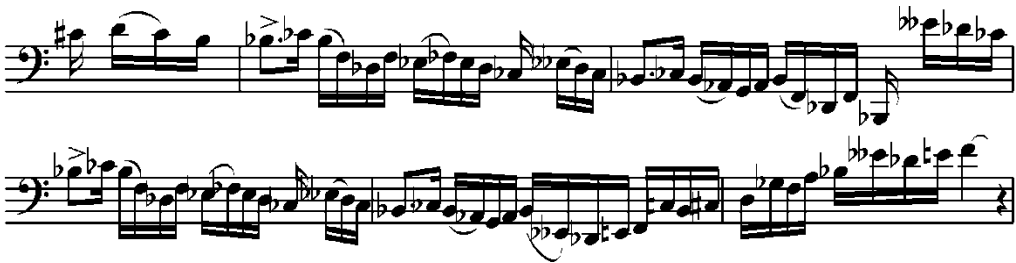
The second movement is continuous sixteenth-notes and marked "Andante Rubato." This movement challenges the player's breath control, sense of phrasing and

flexibility. This movement continues the work's high level of chromaticism, leading to a good deal of harmonic interest. Following are two excerpts from this movement. The first excerpt is an example of the prevailing rhythmic figure from the middle section, and the second excerpt shows more of the chromaticism that happens at the high point of the movement:

Example No. 31 Harville – *Suite in Bb*, mvt. 2, mm. 12-14



Example No. 32 Harville – *Suite in Bb*, mvt. 2, mm. 25-30



The third movement is a dance in 7/8, which adds a new dimension to the idea of a Baroque dance suite. There is syncopation in addition to the odd meter, further stepping away from tradition and adding another unique dimension to the suite. Range is much more conservative in this movement than the first. In addition, most of the movement contains scalar movement, while still including highly chromatic language.

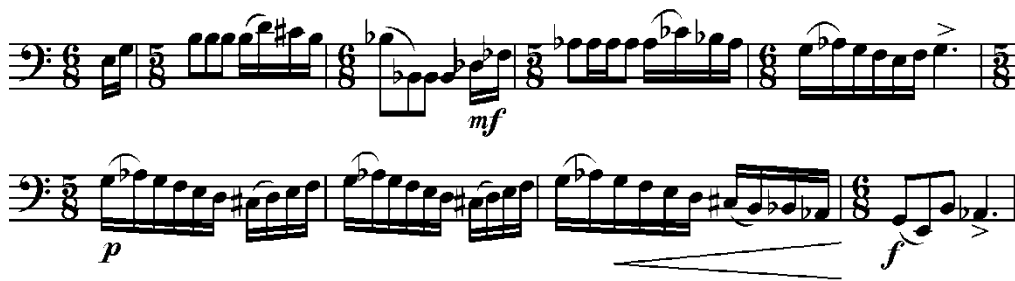
The fourth movement, “Adagio non troppo,” employs a lower tessitura, allowing the performer a much needed “chop break.” The rhythmic interest here comes from the double dotted rhythms, which are used in the middle section of the movement. The melodic line is more linear here than in other movements, and it seems to focus a great deal on the descending half-step relationship.

The fifth movement, “Allegro non troppo,” resembles a Minuet and Trio. The first section is marked by a descending two eighth-note, quarter-note figure, and again the emphasis is on the half-step relationship. The second section is constructed of quarter-note arpeggios and linear lines in much longer note durations. For the majority of the movement, the range is contained within the staff with an occasional high E occurring more in the first section than the second.

The sixth, and final, movement is a quick shifting-meter movement that utilizes rhythmic repetition. The range challenge occurs where the notes fall on the low end of the range illustration, especially while shifting between higher and lower octaves. It has an engaging rhythmic motive that ends the work with a great flourish. There are several extended sixteenth-note passages, with the same difficulty of the other movements.

Below is an example from the earlier part of the movement that has the rhythmic motive as well as the sixteenth-note run included to demonstrate the two challenges:

Example No. 33      Harville – *Suite in Bb*, mvt. 6, mm. 16-24



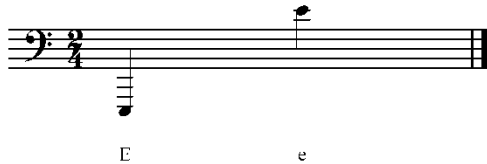
This is a challenging and engaging work for the performer, and it will make a good addition to a recital program.

**Jones, Roger.** *Design Number 1 for Solo Tuba.* Tuba-Euphonium Press, 1992.

Grade: IV

Duration: 4:00

Range: E - e



*Design Number 1* is a two-movement work which was written by Roger Jones in 1983 for Constance Weldon who was then the Professor of Tuba and Euphonium at the University of Miami and Principal tubist of the Miami Philharmonic. The score is still in manuscript, but it is quite readable. The first movement is slow, and the rhythmic activity builds throughout the movement. The rhythms are straight forward, but there are numerous sixteenth-note triplet motives and thirty-second notes, especially as the rhythmic activity increases. There are two wide interval leaps that are in the higher register, but there are two factors that should aid the performer in learning the wide leaps. First, both intervals begin on Eb, and second, the two intervals happen within a short time frame, allowing the performer a greater chance of being successful with tonal memory.

The second movement is in cut-time and has more range and rhythmic challenges than the first movement. In this movement, the musical line is somewhat obscured by the lack of a clear melody. The performer will find the abundance of motivic sections helpful in establishing some type of a liner line. The work is highly chromatic, and

contains fragments of melodic line that are used sequentially. An excerpt from the middle of the second movement follows which demonstrates this motivic interplay:

Example No. 34      Jones – *Design No. 1*, mvt. 2, mm. 29-37



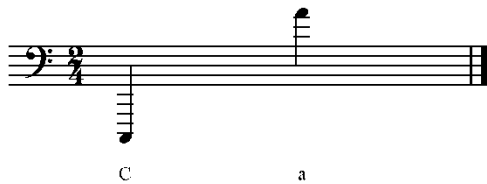
The work is playable on contrabass tuba or bass tuba and would provide different range challenges for both instruments. *Design No. 1* is representative of the tuba literature that was written during this time period and provides good recital material.

**Kurylewicz, A.** *Tubesque for Solo Tuba*. Tuba-Euphonium Press, 1992.

Grade: V

Duration: 9:00

Range: C - a



*Tubesque* is a four-movement work that utilizes three types of notation: traditional, graphic, and frame notation. There are no explanatory notes on how to read the score, leaving the performers to make their best informed guesses. Some of the notation is very vague, and the intent of the composer is not very clear. This is a very difficult piece to interpret as well as for the range and technical demands. The piece does not notate a specific time signature, but there are moments when *Tubesque* seems to fall into a metered pattern. The piece employs wide interval leaps, often with glissando. The entire work is also unmetered. The movements are based on small rhythmic motives which are repeated numerous times in each section with similar melodic contours but with different pitches. Below is an example from the opening of the first movement:

Example No. 35      Kurylewicz – *Tubesque*, mvt. 1, no mm



The second movement, “Canzona,” is notated in a traditional format and contains wide, awkward intervals and a highly chromatic melodic line. The third movement, “Tango-Grotesque,” is mostly in a traditional notation and again employs wide intervals and extreme ranges. Near the end of the tango appears to be a series of pitches played in a descending line as low as possible. The finale, marked “Presto,” employs traditional and frame notation and is the most technically challenging movement of the piece. This movement consists of almost continuous eighth-notes with wide intervals interspersed with extreme low Largo sections, calling for radical shifts in style and range.

Example No. 36      Kurylewicz – *Tubesque*, mvt. 4, no mm



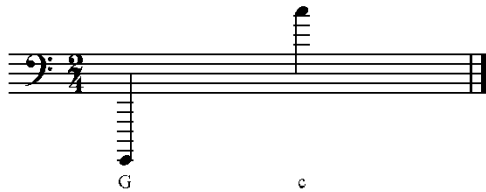
This work appears to have several problems with both readability and playability. For that reason and the lack of idiomatic tuba writing, *Tubesque* is not a particularly tuba-friendly work. This might be a good choice, however, if one is looking for a non-traditional piece that will challenge both technical and musical skills while allowing for a large amount of notational interpretation.

**Macauley, Janice.** *Tuba Contra Mundum for Solo Tuba.* Tuba-Euphonium Press, 1991.

Grade: V

Duration: 3:00

Range: GG - c



*Tuba Contra Mundum* was written in 1987 and provides a great canvas for the inventive tubist to turn the work into a theatrical production, which the composer welcomes. Macauley includes performance notes which clarify some of the non-traditional notation as well as the possibility of omitting those parts if necessary. The composer mentions that by the end of the piece there is a great deal of freedom, in both pitch and rhythm, and the soloist should take liberties at this point.<sup>19</sup> Macauley also states that the title was not “chosen to convey paranoia, but rather to indicate the solo performer’s exultation in his own virtuosity.”<sup>20</sup> The composer continues by comparing her work to a concerto. It has the same spirit as one but doesn’t involve the orchestra.<sup>21</sup>

The writing for this piece will require the player to take on many characters and to encompass many moods in order to render an effective performance. The composer has included instructions on how each phrase is to be played, such as “sly,” “decisive,” “animated,” “forceful,” “lyrical” and “melodramatic.” The first sixteen bars contain the seven instructions just listed, and the piece continues on in this manner. There are

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<sup>19</sup> Janice Macauley, *Tuba Contra Mundum for Solo Tuba*, Tuba-Euphonium Press, 1991, 3.

<sup>20</sup> Ibid, 3.

<sup>21</sup> Ibid, 3.

Example No. 37      Macauley – *Tuba Contra Mundum*, mm. 65-80

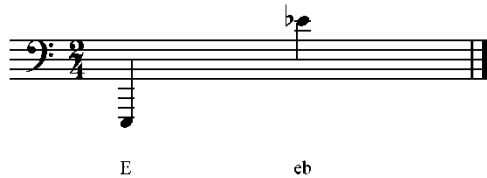
This piece is unique in the tuba literature, and it is a good recital work for someone looking for something out of the ordinary.

**Nelson, Gary.** *Verdigris for Solo Tuba.* Tuba-Euphonium Press, 1995.

Grade: IV

Duration: 5:30

Range: E - eb



This one-movement work, written in 1984 by a former tuba player, involves spoken word and performance skills in addition to the musical aspects of the piece. The piece is noted on four pages, oriented horizontally, and fits on two stands, making performance easier. The piece begins by walking onto the stage while playing. On another occasion the performer turns around so that the performer's back is to the audience to create an echo effect. The composer has called for a mute and has written the word "splat" into the music. Nelson also employs large dynamic and tempo changes as well as mood changes. There are some sections marked "chant like" and others marked "playful." These style indications are very helpful in understanding how the composer wants the various sections to be woven together; however, there are no other performance notes. While the work does not involve avant-garde techniques, it will require advanced technical facility, strong rhythmic skills, and good agility. Following is an example from the first and second pages of the piece showing some of the mood changes and how the poem is interwoven into the music:

fast-frantic      lightly

*p*

*mf*      much slower - sarcastic      *mp*

ver - dent      mead - ows      *fff*      *ppp*      molto      *fff*

*mp*      quickly      3      3      3      3      ash - en      plain      *mf*

3      3      *f*      tar - ra - gon

The poem is fragmented throughout the work and spoken in very rhythmic entrances. The text for the poem as the composer notated it in his notes is listed below:

verdant meadows  
 ashen plain  
 tarragon  
 almonds

bell and bombard  
 together born  
 decay

poisonous pigment  
 silken azure crystals  
 [They're really blue]  
 emerald patina  
 [that's green]

it passes<sup>22</sup>

This is an interesting work that is not overly difficult, and it allows for an experience in incorporating text and performance aspects into a piece.

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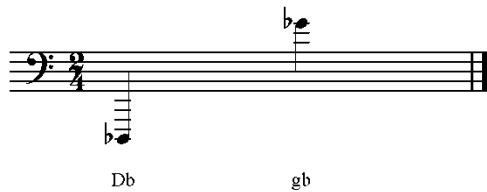
<sup>22</sup> Gary Nelson, *Verdigris for Solo Tuba*, Tuba-Euphonium Press, 1995, no page.

**Newman, Ron.** *Three Pieces for Tuba.* Tuba-Euphonium Press, 1999.

Grade: IV-V

Duration: 9:15

Range: Db - gb



This piece was written in 1999 for the Leonard Falcone International Euphonium and Tuba Festival, an international solo competition held every year at the beginning of August at the Blue Lake Fine Arts Camp in Michigan. This is a challenging work that consists of three stylistically distinct movements. Newman has included a detailed performance note that discusses the third movement, “Rich Matteson,” who “was one of the great performers of jazz on both the tuba and euphonium.”<sup>23</sup>

The first movement, “Soliloquy,” is played in a rubato manner, except in the measures that have syncopations, where Newman wants the syncopations to be brought out. This movement, while rubato, is still quite technical, with many extended sixteenth-note passages, metric modulations, and a high degree of chromaticism.

The second movement, “Pavane,” is marked “very lyrical,” and it is meant to mimic the solo works of J.S. Bach and by incorporating many ascending arpeggios and, again, a high degree of chromaticism. The ending has an optional high Db or a pedal Db, depending on whether the soloist wants to finish the arpeggio up the octave or, due to range restrictions, down on the pedal.

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<sup>23</sup> Ron Newman, *Three Pieces for Tuba*, Tuba-Euphonium Press, 1999.

The final movement, “Rich Matteson,” is based on the chord changes of George Gershwin’s “I Got Rhythm.” There are four choruses and a coda. Newman states in his program notes that the first two choruses should be played in a “half-time” feel, and the third chorus should move to the “bop” or 4/4 feel.<sup>24</sup>

This is a very diverse solo with significant musical and technical challenges.

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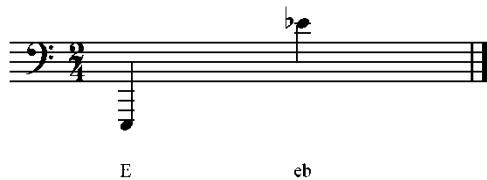
<sup>24</sup> Ron Newman, *Three Pieces for Tuba*, Tuba-Euphonium Press, 1999, i.

**Paasch, Antony.** *Suite for Solo Tuba Alone by Itself Without Accompaniment.* Tuba-Euphonium Press, 2003.

Grade: III

Duration: 13:30

Range: E - eb



This is a six-movement conventional work. Each movement is written in binary form with a clearly-marked repeat. The writing is traditional but Paasch has a less conventional use of time signatures. Paasch uses the following time signatures, given in the order of appearance in the six movements: 5/4, 7/4, 11/16, 9/4, 5/8 and 6/16. The composer has only utilized large-scale dynamics, leaving plenty of room for personal interpretation.

The first movement is marked by scalar passages and syncopation. Range is quite conservative in this movement, and the most significant challenge will come from the syncopated rhythms and the continuous movement. The second movement is an “Andante” that is based on a repeated rhythmic sequence and a repeating melodic figure. The melodic line centers around E – A – B – C, with some embellishment, but it always contains the prominent ascending A-B-C preceded by an E. The third movement is the most difficult of the suite. The first section consists of almost constant sixteenth-notes and the second section has several sixteenth-note runs as well as several intricate

syncopated measures. This movement, of all six movements, requires the most upper register playing, the greatest amount of flexibility, and the highest level of technical skill for the performer.

The fourth movement, marked “Adagio,” is written to utilize the lower range of the instrument. Derived of antecedent and consequent phrases, there is little melodic interest in this movement. One of the main challenges will be for the performer to create a compelling musical line in the lower register of the tuba within such slow tempo confines.

The fifth movement is a short and complicated interlude. Both sections of the fifth movement are nine measures in length, beginning with a traditional four-bar phrase followed by a five-bar phrase, and off-set by the syncopation in the fifth and sixth measure. The melodic material is mostly derived from arpeggios, and the main challenge will be the syncopation and lack of dynamics or clear musical line.

The sixth and final movement is a “Presto” in 6/16. Following the pattern of the other six movements, the main melodic material is scalar in nature, and the phrases rely heavily on antecedent and consequent construction. This movement has more articulation and dynamic markings than the previous movements, and is more melodically interesting as well.

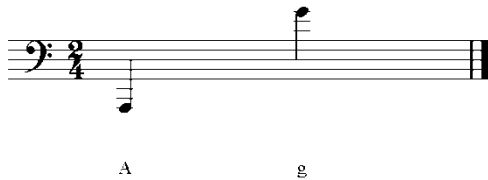
These pieces would work well as a study for the intermediate student, but they are lacking the tuneful melodies or interesting components to make them compelling recital material.

**Pearsall, Ed.** *2 Motets for Solo Tuba*. Tuba-Euphonium Press, 1991.

Grade: IV-V

Duration: 4:30

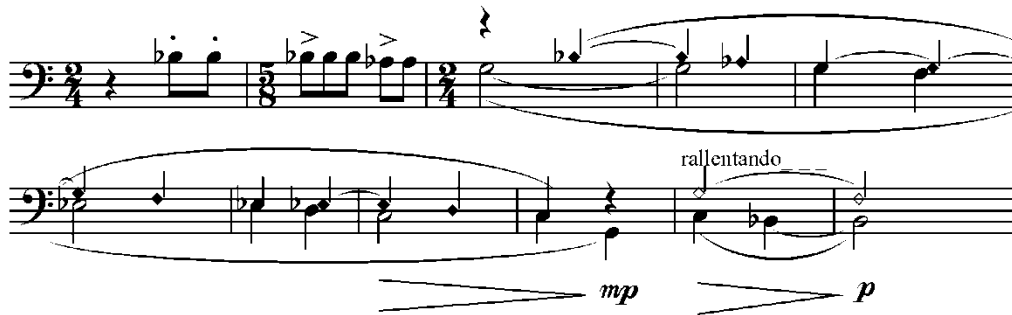
Range: A - g



*2 Motets for Solo Tuba* is a two-movement work that employs a high level of multiphonics. There are not that many sustained pitches in the upper register; therefore, the range listing appears to be somewhat misleading. There are very few high G's called for, and they typically come at the end of arpeggios lessening the range challenge. The rhythms are straight forward, but they do employ shifting meters, including 3/8 and 5/8. By far the most significant challenge is the use of multiphonics and its implementation into the texture. This is pivotal to the melodic line in the second movement.

The first movement is titled "Intrada," and the composer indicates his tempo marking as quarter-note equals 132 or faster. The first example from the "Intrada" shows the first occurrence of multiphonics, and it is a good representation of what challenges lie ahead. The following example comes about halfway through the first page of the score:

Example No. 39      Pearsall – 2 *Motets for Tuba*, mvt. 1, mm. 33-43



The other significant multiphonic passage in this movement occurs when the player begins tapping lightly on the tuba in a steady eighth-note pattern. Then multiphonics are added, and the player accents the tapping to emphasize the multiphonic interruptions. The lines then become continuous and begin to overlap and create dissonances. The second example from the “Intrada” indicates the complexity of coordination required to perform this piece:

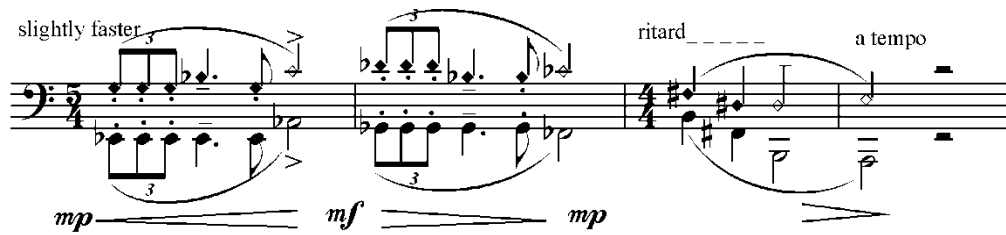
Example No. 40      Pearsall – 2 *Motets for Tuba*, mvt. 1, mm. 70-86

Tap tuba lightly and unobtrusively with fingers of left hand

The musical score consists of three systems of staves. The top staff in each system is for the tuba, and the bottom staff is for the piano. The tuba part is marked with 'x' symbols, indicating tapping. The piano part consists of eighth notes. The first system has a tempo marking of 3/4. The second system has a tempo marking of 3/4. The third system has a tempo marking of 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'. A 'no ritard' marking is present above the third system. A crescendo hairpin is shown at the bottom of the third system, leading to a 'mf' dynamic marking.

The second movement, “Air,” is marked *Expressively* and with the exception of six measures, it is performed completely by using multiphonics. There are numerous dynamic and articulation indications in both the voice and tuba lines and these will be a significant challenge to most tubists. There are many instances of the multiphonics changing pitch while the tuba pitch stays constant. There are other times when the contours move in parallel motion and then switch to contrary motion within the line. An example of this high level of multiphonics is found here:

Example No. 41      Pearsall – 2 *Motets for Tuba*, mvt. 2, mm. 14-16



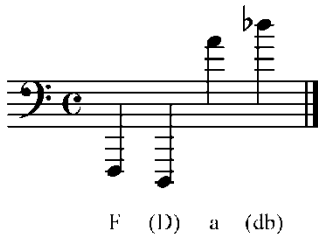
This is an interesting work with one singular challenge: multiphonics. The range and rhythmic challenges are minimal which will allow the player to focus on the mastery of multiphonics.

**Raum, Elizabeth.** *Sweet Dances for Solo Tuba.* Tuba-Euphonium Press, 2002.

Grade: V

Duration: 9:00

Range: F (DD) – a (db)



This work, dedicated to John Griffiths, is comprised of four movements: Blew Tango, Dot Polka, Waltzin“ Matuba, and A Hard Knight“s Day. John Griffiths was the Professor of Low Brass at the University of Regina and performed with the Regina Symphony Orchestra. All of the movements are stylized dances and allow the soloist to perform in four different characters with light hearted humor included in the writing. The musical language is straightforward in all of the movements with clear tonal centers and traditional forms. The only extended techniques come in the fourth movement in which multiphonics are used.

The first movement is a sultry tango with many wide leaps, a high level of chromaticism, and multiple tempo changes. The second movement, “Dot Polka,” is characterized by running sixteenth-notes and many leaps of tenths. The challenges lie in the quick tempo, awkward slurs, dynamic contrasts, and the challenge of bringing the humor to the front of this polka. “Waltzin“ Matuba” allows the performer to present two different voices within one work. The work is clearly a waltz, and it is written so that the performer is actually two performers – the “boom” and the “chick-chick.” The technical

challenges lie in the wide interval leaps and many tempo changes, but the largest challenge is in presenting the waltz feel in an effective manner.

The final movement, “A Hard Knight’s Day,” is the most technically challenging of all four movements. Written in a rock style, multiphonics are employed as well as many optional extended ranges, which were added by John Griffiths. This is the most rhythmically complex movement of the work: it utilizes many syncopations, sometimes combined with multiphonics, as well as many extended technical passages.

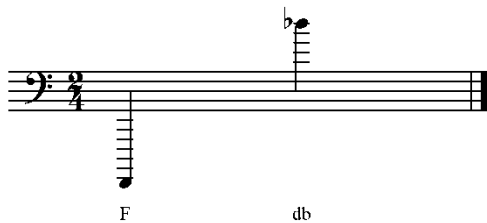
This is a very audience-accessible work, but it is written with the professional performer in mind. The use of multiphonics is quite advanced, and the range demands and the musical challenges will provide a great challenge to advanced college, graduate, and professional players alike.

**Raum, Elizabeth.** *Will There Be a Time.* Tuba-Euphonium Press, 1998.

Grade: V

Duration: 10:00

Range: FF - db



This is a very difficult four-movement work that was written in 1996 for John Griffiths who premiered the work at the 1997 International Tuba-Euphonium Conference in Riva del Garda, Italy. At the time Griffiths was the Professor of Low Brass at the University of Regina and performed with the Regina Symphony Orchestra. This work was also recorded by Griffiths on his album, *Canadian Chops*.

The composer wrote about this work in the following manner: “This chilling, dramatic piece is a commentary on the horror of violence throughout the world.”<sup>25</sup> The piece uses avant-garde techniques such as: flutter tongue; “heartbeats” which are created by hitting the mouthpiece with the palm of the hand; full valve glissandos; percussive imitations of battle (mouthpiece is reversed and air is blown through the tuba); multiphonics, and dramatic speech.<sup>26</sup> These effects all combine to create a unique and dramatic piece that will stretch performers in new directions.

The composer wrote: “The first movement reveals a strident, menacing force intent on conquest with powerful spoken comment from the soloist on feelings of

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<sup>25</sup> Elizabeth Raum, *Will There Be a Time*, Tuba-Euphonium Press, 1998, i.

<sup>26</sup> *Ibid*, i.

anger.”<sup>27</sup> This is shown in the music both through the rhythm, by diminution, and in the use of widening intervallic leaps before dramatic moments. This movement has challenging rhythms, awkward intervals, use of all of the above mentioned avant-garde techniques, and extreme range demands. There are times when the composer chose to notate the music in treble clef due to the use of the extreme upper register, and other times where the composer has utilized the notation 15ma to indicate to the performer to play the written part down two octaves. The use of extreme registers, flutter tonguing, wide intervals, and the other techniques can be easily linked to the programmatic text and ideas behind this work. Below is an example from the first movement in which the composer included a poem to be spoken while percussive sounds are made on the tuba. This brief excerpt exhibits some of the rhythmic and intervallic challenges that the piece holds. The text appears in the music as follows:

*Strike the mouthpiece in the tuba to make a percussive sound in a steady rhythm at 60 beats per minute, gradually growing louder and louder as the poetry is recited.*

**I don't know when it began,  
But it's in me now.  
Growing, Flowing.  
The seed takes root in the soil of my imagination,  
Fertilized by fear,  
Watered by blood,  
Until it grows out of control into a tangled mass of  
Pernicious  
MALICIOUS  
HATRED...HATRED...HATRED (stop percussive sound)**  
  
(spoken softly) **I have to protect myself**<sup>28</sup>

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<sup>27</sup> Elizabeth Raum, *Will There Be a Time*, Tuba-Euphonium Press, 1998, i.

<sup>28</sup> Ibid, 2.

Example No. 42 Raum – *Will There Be a Time*, mvt. 1, mm. 35-45

The second movement, entitled “The Neighbors,” is marked *Andante mesto* and incorporates a sighing gesture into the musical line. The recurring gesture is marked by an asterisk (\*), and the composer notated the part for the performer to play with a glissando as if sighing. This seems to occur mostly on the second and third notes of a triplet figure in which the whole figure is a descending motive. The dynamics are much quieter overall throughout this movement with the loudest moments being marked mezzo forte, indicating the reflective nature. There are five moments of spoken text throughout the movement and they are as follows:

She looked through her tears at her destroyed house.  
*Yesterday* we had coffee together.  
 We talked about our children.  
 We *were* good friends, you see.  
 Why must we be *enemies*, against our will?<sup>29</sup>

This movement has shifting meters and a high level of chromaticism which increases the tension without the aid of loud dynamics. There are many entrances which occur on high

<sup>29</sup> Elizabeth Raum, *Will There Be a Time*, Tuba-Euphonium Press, 1998, 4-5.

notes: one on a high D, two on high E, and two on high F#. These will all demand excellent control in the upper register.

The fourth movement is entitled “Fighting Zone,” and, while it is one of the shorter movements, there are many difficult techniques utilized within the eight lines of music. The opening of the movement begins with the player simulating bombs exploding in the distance. This is done by reversing the mouthpiece, holding it slightly off the receiver while tonguing attacks into the shank end of the mouthpiece.<sup>30</sup> The style marking on the movement is *Allegro agitato*, and there are a lot of quick sixteenth-notes with rapid dynamic changes as well as register shifts. There is a full valve glissando that occurs about midway through the movement, followed by a slow glissando while lip trilling beginning on the B above middle C, which Raum has notated in treble clef. At the midway point is the only spoken text in this movement, and it is as follows: “The air was thick with the cries of women and children, trapped in the fighting zone and unable to escape in time!”<sup>31</sup> After this the same gesture to imitate the rumble of distant tanks from the first movement is used near the end of this movement. The final two lines consist of a sighing gesture that utilizes half step motion beginning in the extreme upper register.

The final movement, “Will There Ever Be a Time,” is a quiet multiphonic reflection on what has just been said and performed. The only spoken text is the title which is asked as a question to begin the movement. The dynamics and range are the most conservative of the entire piece; the main challenge is the extended multiphonics passages. This is a mournful and fitting conclusion to a dramatic work.

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<sup>30</sup> Elizabeth Raum, *Will There Be a Time*, Tuba-Euphonium Press, 1998, 6.

<sup>31</sup> *Ibid*, 6.

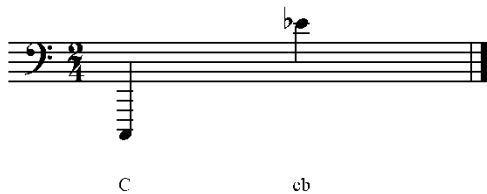
*Will There Be A Time* is a technically challenging as well as an emotionally-challenging work that is something new and valuable to the tuba literature.

**Renn, Donald S.** *Rhapsody for Solo Tuba*. Tuba-Euphonium Press, 1998.

Grade: III-IV

Duration: 4:00

Range: CC - cb



*Rhapsody for Solo Tuba* is a one-movement work by Donald Renn that contains six continuous sections each of a different character. The range is conservative on the high end and no contemporary techniques are needed. The first section consists of a simple marcato opening employing dotted-eight sixteenth rhythms and staccato stair-stepped eight-note passages.

The second section is marked *Legato e sostenuto*, and it is a short section that is an interval study based around Bb. This section will require attention to intervals, especially the measure that has sequential elevenths that involve going up to the highest note in the whole work, an Eb. Those two measures are shown below:

Example No. 43      Renn – *Rhapsody for Solo Tuba*, mm. 49-50



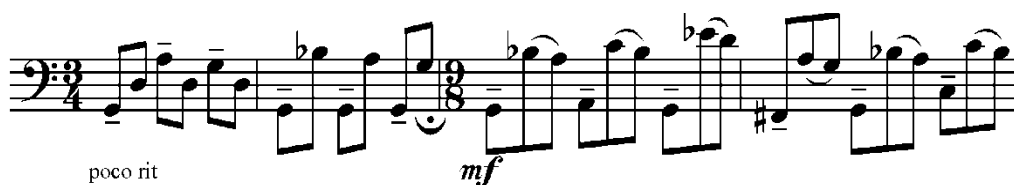
The third section is the *Cadenza*, and it is a great opportunity for the younger player to get comfortable with playing freely. Renn has contributed some helpful indicators such as dynamic markings, *accelerando*, and *ritardando*. The composer also

includes several fermatas. Overall the musical ideas are still very broad, and there are many liberties that can be taken within this section. There are also some rhythmic challenges here including quintuplets and sextuplets into the texture, and the cadenza makes use of the entire notated range.

The fourth section, *Alla marcha* is a quick march that requires quite a bit of finger dexterity. The composer has helped by adding strategic rests to assist with breathing, although the tubist will still have to utilize quick breaths to make the phrases work. This section ends with a two octave leap from pedal C to middle C, the largest interval leap of the solo.

The fifth section is the waltz, and it is clearly marked in 3/4 time; however, it is rhythmically intricate and adds interest to the standard waltz rhythms. The final section is marked “In the Style of an Accompanist,”<sup>32</sup>[sic] and it is written to be self-accompanying. This style is achieved by the use of the articulation and changes of register shown in the example below:

Example No. 44      Renn – *Rhapsody for Solo Tuba*, mm. 132-135



This movement repeats from the 9/8 section to the end and finishes somewhat plainly on a simple low Bb.

This *Rhapsody* is a good exercise in unaccompanied tuba playing, but it resembles an etude in some of the repetitive use of motives and the lack of thematic development in the overall work.

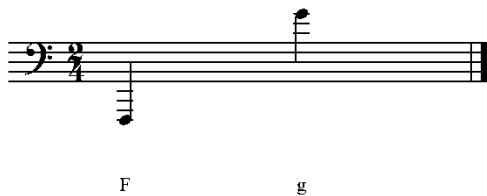
<sup>32</sup> Donald Renn, *Rhapsody for Solo Tuba*, Tuba-Euphonium Press, 1998, 3.

**Rice, Brian.** *Suite for Unaccompanied Tuba*. Tuba-Euphonium Press, 2007.

Grade: IV

Duration: 12:40

Range: F - g



*Suite for Unaccompanied Tuba* is a five-movement work, composed in 2006, of which the composer stated: “This suite is designed to highlight the tuba’s melodic and rhythmic qualities, as well as its grace and power.”<sup>33</sup> The composer also mentioned that the work may be played as a whole, or the movements may be used individually.<sup>34</sup> The work is challenging in its range demands as well as in the rhythmic and tonal demands. Most movements use shifting meters and shifting keys.

The first movement, “Prelude,” opens with the marking *Bellicoso*, or “war-like,” and features repeated rhythmic figures at different dynamic levels, pitch levels, and varying accent markings. The movement is contrasted with a middle section marked *Lagrimoso* or “mournful.” Unlike the opening section, which alternates between 9/8 and 6/8, the middle section alternates between 5/4 and 4/4 and is made up mostly of descending quarter-note motives which are similar to sighing gestures. The movement ends just as the movement began except with the addition of a brief coda which crescendos to the end.

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<sup>33</sup> Brian Rice, *Suite for Unaccompanied Tuba*, Tuba-Euphonium Press, 2007, 1.

<sup>34</sup> *Ibid*, 1.

The second movement, “Aria,” begins marked *Appassionato*, and it is clearly about showcasing the lyrical side of the tuba. The technical challenges are minimal, and the range is less demanding than the first movement. The middle section spends an extended amount of time in the upper tessitura however, many times long build-ups or crescendos to the top of the phrase, make the lines more natural to play. The melodic content includes several lines which culminate on a high E, sometimes repeating that pitch several times. This requires the endurance of a more advanced player.

The third movement, “Scherzo,” is marked *Leggiero* or “lightly,” and it has a tempo indication of quarter-note equals 156. This movement will challenge the performer’s flexibility and range. The form is ABA with all the sub-sections being repeated within the form. There are many key changes, and several accidentals, which prevent any tonal center from being fully established. In addition to the technical challenges of this movement there are even more daunting musical challenges. The style is very disjunct, and while the piece is repetitive, the sections are quite different in nature from one another and will be difficult to connect into a cohesive whole.

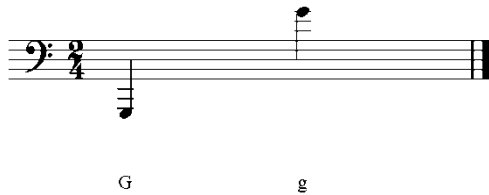
The fourth movement is entitled “Nocturne” and is marked *Caminando*, or “flowing.” This movement again makes use of the shifting meter and multiple key changes, which obscure the tonality. The form is ABA with the contrasting B section marked *Con Urgenza*. The range throughout the movement lies mostly within and below the staff. There are two measures that reach above the staff, and two measures that reach farther below the staff, but the movement still maintains a conservative range overall.

**Rozen, Jay.** *In the 90% (Sturgeon's Law)*. Tuba-Euphonium Press, 1998.

Grade: IV

Duration: 3:15

Range: G -g



This is a lighthearted one-movement work for either bass or contrabass tuba that was written in 1985. The composer chose to utilize the title as a reference to the author Theodore Sturgeon, whom, while referring to literature, said “90 percent of everything is crap.”<sup>35</sup> This is noted in the performer’s score, and due to the notation and use of the author’s name in the title indicates the composers desire to have some humorous references in regards to his work. The printing has been setup with an extra copy of the first page to eliminate the need for any page turns, and this is very helpful on this continuous three-page work. There are some contemporary techniques used in this work, including multiphonics, playing on the harmonic series, and quarter steps. The notation is also a challenge. For example, the continuous sixteenth-notes are beamed in varying groups of two and three with the accent placement being determined by their grouping. An example of that type of notation from near the end of the work is shown here:

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<sup>35</sup> Philip Sinder, editor, “Music for Unaccompanied Tuba”, in *Guide to the Tuba Repertoire: The New Tuba Source Book*, Indiana University Press, 2006, 240-241.

Example No. 45      Rozen – *In the 90%*, mm. 69-72



There are several additional challenges that Rozen presents in this work. The composer has specified a quick tempo, marked at eighth-note equals 168. This, combined with the challenge of playing continuous sixteenth-notes in and below the staff, can cause finger/tongue coordination problems with many players. There is another section in which the composer has asked for the line to be performed on the harmonic series, which requires use of the open series, second valve, or first valve, depending on the key of the tuba the performer has chosen to use.<sup>36</sup> A short example from that section is shown below:

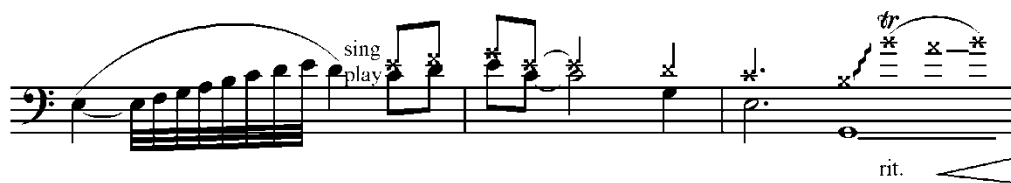
Example No. 46      Rozen – *In the 90%*, mm. 33-43



A final challenge is the section involving harmonics which includes a difficult lead up ending with a trill, as shown below:

<sup>36</sup> Jay Rozen, *In the 90% (Sturgeon's Law)*, Tuba-Euphonium Press, 1998, 3.

Example No. 47      Rozen – *In the 90%*, mm. 51-53



This is a fun, but challenging, piece with a lot of playing in the upper register and significant technical challenges.

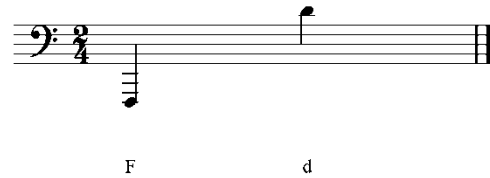
Grade: III

Duration: 4:00

Range: F – d

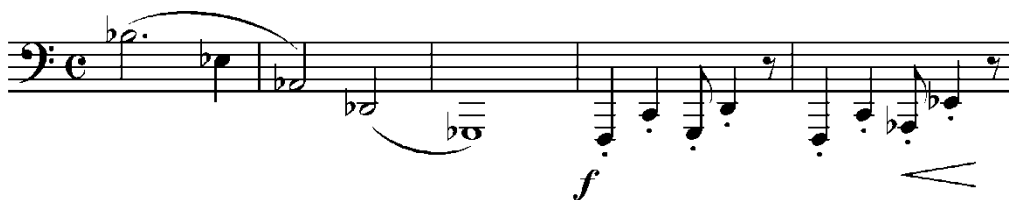
Duration: 4:00

Range: F – d



The first movement, titled “Allegro drammatico,” introduces a jaunty rhythmic figure in the first measure which is continued throughout the piece. The middle section allows for a lyrical contrast, and the ending concludes with the same jaunty rhythmic figure from the opening. Below is an example of the transition of the middle lyrical section back to the more rhythmic figure that is prominent throughout the movement.

Example No. 48      Stanley – *Excursions*, mvt. 1, mm.31-35



The second movement is titled “Andantino Romantico,” and it is almost a dialog between an upper and lower voice. The voices alternate about every measure with almost a call and response type of action. This movement demands more upper register endurance than the other two movements, and the entire movement is repeated at a pianissimo dynamic with a different two-bar ending.

The third movement is marked “Allegretto burlando,” meaning “lively and in a playful manner,” and the writing definitely reflects that. The movement almost feels like an awkward waltz in 4/4 which would definitely fit the playful manner. The meter does shift to 5/4 and  $\frac{3}{4}$ , but it maintains 4/4 for most of the movement. There are some large skips, but the range stays within the staff and below, making the interval leaps slightly less challenging.

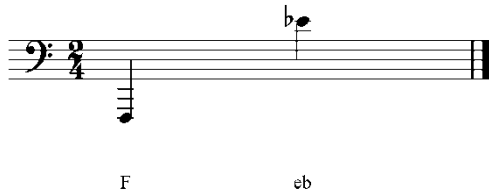
These three movements provide high-quality contrast and interesting rhythmic challenges. This will be a good introduction to the unaccompanied solo repertoire for a younger player.

**Stewart, Michael.** *Five Bagatelles for Solo Tuba.* Tuba-Euphonium Press, 1998.

Grade: III

Duration: 5:40

Range: F - eb



*Five Bagatelles* is comprised of five contrasting movements, totaling just over five minutes in length, which maintains a conservative range and a light style, making it a great choice for intermediate players. The five movements are all titled, and each offers a different character for the musician to portray. The first movement, “Fanfare,” provides a stately opening to the suite. The challenge in this movement comes in the juxtaposition between sixteenth-notes and triplet rhythms. It is that rhythmic interplay which creates the stately feel, and the technique must be completely solid to communicate the grand feel of the opening “Fanfare.”

The second movement, “Broadly, with strength,” spends more time in and below the staff with just two isolated moments on middle C and D. This movement is notated in longer note lengths with more drawn out dynamic contrasts, as if everything is done with a strong purpose and a firm hand. The sixteenth-note figure in this movement is repeated in various octaves and pitch levels, but it is not difficult or expansive. The overall goal would be to have a great breadth of sound and sureness of attack.

The third movement is the “Scherzo,” which is indicated *Nimbly*. This movement requires attention to counting and more finger dexterity than previous movements, but it is not challenging beyond the scope of the overall work. Below is an excerpt from the “Scherzo:”

Example No. 49      Stewart – *Five Bagatelles*, mvt. 3, mm. 16-19



The fourth movement, “Reflective,” is marked *Adagio* and stays almost entirely below the staff. The recurring motive is an ascending quarter-note triplet figure that almost seems to rise up from the depths. The challenge is sustaining the flowing nature of this movement during the slow sections and maintaining good air support and breath control throughout.

The final movement, “Dance,” is comprised of continuous eighth-note patterns that move between 6/4, 5/4, and 7/4 time signatures. This is the most challenging movement due to the perpetual movement and the lack of obvious places to breathe. This is a great preparatory movement for many of the more advanced dance suites that are similar in style to this movement.

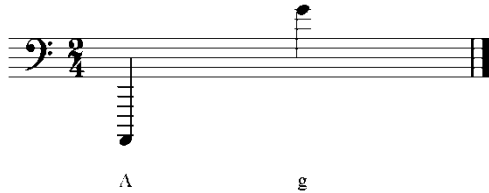
This suite has a lot to offer to the intermediate tubist. It can easily be performed on contrabass tuba and provides great examples of future repertoire that the tubist will encounter.

**Van der Slice, John.** *Solo for Tuba.* Tuba-Euphonium Press, 1993.

Grade: IV

Duration: 5:15

Range: AA -g



This is a contemporary work that uses a few special effects, most of which occur near the very end of the piece. The work is notated on three pages that are oriented horizontally rather than vertically. The work is in manuscript but it is very readable. The general tessitura is lower, lying mostly in the staff and below with the final flourish being one of the times the work moves above the staff for multiple pitches in a row. Some hallmarks of this work are the severe dynamic contrasts, low note interjections and triplet and quintuplet rhythms. Some of the contemporary techniques that are used include flutter tonguing, mouthpiece “pops,” and a multiphonic glissando that happens just prior to the concluding figure. There are two types of mouthpiece “pops” used. The first one has the player slap the mouthpiece with their hand, making a popping sound. In the second one the player places “the lips against the mouthpiece: loud; repeated „popping” resulting from sucking in air with „inverted” tonguing.”<sup>37</sup> The composer included a helpful glossary that contains the notation he has used for these contemporary techniques and what he had in mind for their performance. The piece is notated in 4/4 time, but the

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<sup>37</sup> John Van der Slice, *Solo for Tuba*, Tuba-Euphonium Press, 1993, 4.

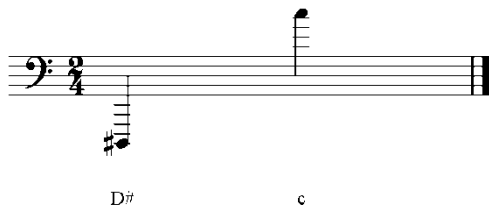
barring is not indicative of this throughout the piece. This makes some of the rhythmic challenges even more complex, and special care will need to be paid to the unbarred sections. This work is a good piece for contrabass tuba as a larger tuba would provide a breadth of sound that will add to the overall impact of the piece. This is a good introductory piece to contemporary literature, especially for students who do not have access to bass tubas and want to try some of the different techniques Van der Slice included in this work.

**Vazzana, Anthony.** *Self Portraits for Solo Tuba.* Tuba-Euphonium Press, 1994.

Grade: IV-V

Duration: 15:30

Range: D# - c



This seven-movement work was written for Jim Self, a top studio and performing artist in Los Angeles. The composer included helpful program notes for each of the movements in the score and stated that the work may be performed in a suite of smaller groupings at the performers' discretion, provided that there is a contrast in tempo and mood between adjacent movements.<sup>38</sup> The composer wrote about the work, "In seven movements, the suite explores various musical aspects of the tuba in its intrinsic tone color, expressive and emotional possibilities, and techniques."<sup>39</sup> Characteristics of the suite are large intervallic leaps, challenging rhythms, extreme high register playing and high dynamic contrasts. Due to the large amount of playing in the upper register and the intervallic challenges, a bass tuba would be advised for performance of this work.

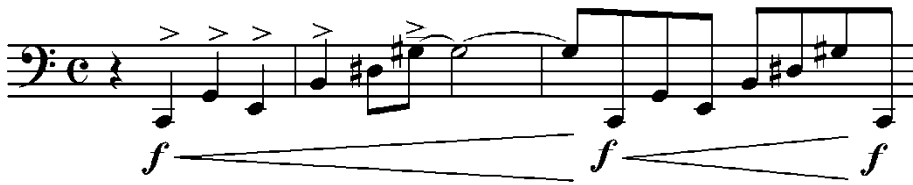
The first movement, "Large Strides" is approximately two minutes in length and is comprised mainly of leaps. The work is based on the opening motive which is shown here:

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<sup>38</sup> Anthony Vazzana, *Self Portraits*, Tuba-Euphonium Press, 1994, i.

<sup>39</sup> *ibid.*, i.

Example No. 50      Vazzana – *Self Portraits*, mvt. 1, mm. 1-3



There is some use of mixed meter and an abundance of extreme dynamic contrasts, but by far the largest challenge comes in the large jumps which move between high and low registers.

The second movement, “Ascent and Descent,” is a three and a half minute exploration of ascending and descending lines, made intriguing by use of dynamics and varying rhythmic figures. While the rhythmic figures utilize sixteenth-notes and triplets, the overall tempo of the movement is somewhat slow and meant to be very decisive and insistent. The lines are well thought out and include slow and methodical build-ups throughout the movement. While the movement is made up of smaller ascending and descending lines, it is interesting to note that the overall movement is one large ascent and descent. The overall point of ascent in each smaller ascent and descent figure gradually rises each time until the middle of the movement, and then the point of ascent gradually lowers again, creating this overall ascent and descent. This is a very clever movement, but it will require great endurance, both physically and musically, to provide a convincing performance.

The third movement, “Melos” is estimated to be just less than three minutes in length and is designed to mimic two tubas having a conversation. The composer has indicated this in the notation by the choice of stem direction and rests, but the topic is further discussed in the composer’s program notes. Even in this lyrical and delicate

movement, there is a strong emphasis on the intervallic structure, and the second voice spends a good deal of time above the staff while the first voice begins on or below the staff with almost an interjectory type of role.

The fourth movement entitled “Leapfrog, is approximately two minutes in length, and it is another challenging intervallic movement. This movement mimics the first movement with its opening motivic and rhythmic patterns, but it has more expansive intervallic leaps and has a different way of utilizing that initial motive. This movement involves grace notes, glissandi, and extreme intervallic leaps. An example from the second page is found here:

Example No. 51      Vazzana – *Self Portraits*, mvt. 4, mm. 31-33



The fifth movement, “Melancholia,” is meant to evoke night music, and the composer indicated that the sections marked *Grave* should suggest the mournful sound of lighthouse foghorns.<sup>40</sup> The movement is less than three minutes in length and alternates between *Grave* and *Vivace* sections, during which the composer has indicated that the performer should present a change of color. The range is not as large in this movement as other movements, and the greatest challenge will come in representing the foghorn sound and presenting a clear color change between the varying sections.

The sixth movement, entitled “Play” is a mixed meter romp. The movement involves contrasts of range, which are exaggerated by the use of wide interval grace

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<sup>40</sup> Anthony Vazzana, *Self Portraits*, Tuba-Euphonium Press, 1994, 9.

notes, dynamic contrasts, and a light-hearted melody. The composer wrote the melody with the idea that it would appear to “play” all over the range of the tuba.

The final movement, “On a Fast Track,” is a quick one minute scalar chase that ends the suite with an exclamation point. The movement contains almost continuous sixteenth-notes that alternate between scalar passages and repeated notes with accents for emphasis. While this movement will require slow practice for finger dexterity, it is the least complex rhythmically and intervallically and makes for an exciting conclusion to the work. This is a very complete work that can be used in its entirety or in individual movements based on the player’s abilities or desires.

## CHAPTER 4

### ANNOTATIONS OF TUBA AND ELECTRONIC MEDIA

This chapter contains works that were written for tuba with some type of electronic accompaniment. Depending on the age of the work, the type of electronic accompaniment varies from tape to DAT to CD. The types of sounds contained on the recordings vary as well and include synthesized orchestral backgrounds and pre-recorded tuba lines. The works contained within this section are:

1. Ayers, Jesse, *The Dancing King*, 1991.
2. Beck, Jeremy, *HoUsE miX for Tuba and Synthesizer*, 1997.
3. Burns, Kristine, *Atanos II for Tuba and Stereo Recording*, 1999.
4. Corwell, Neal, arranger, *Hungarian Hallucination*, 2005.
5. Corwell, Neal, *Venetian Carnival of the Animals*, 2005.
6. Hamlin, Peter, *Clones for Tuba and Electronic Sounds*, 2000.
7. Raum, Elizabeth, *Nation: Theme and Variations for Tuba and CD*, 1999.
8. Raum, Elizabeth, *Secret: A Melodrama for Tuba and CD*, 1999.
9. Rimsky-Korsakov, Nicolai, Neal Corwell, arranger, *Flight of the Bumble Bee*, 2002.
10. Wyatt, Scott, *Three for One for Tuba and Tape*, 1992.

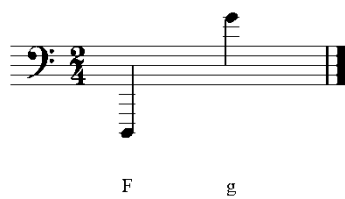
**Ayers, Jesse.** *The Dancing King* for Tuba and Synthesized Accompaniment on Tape, 2<sup>nd</sup>

Edition. Tuba Euphonium Press, 1991.

Grade: IV

Duration: 6:00

Range: F - g



This work, in one-movement, was originally written in 1988 for Frank Banton and was premiered by Dr. Jerry Young, Professor of Tuba and Euphonium at Wisconsin-Eau Claire, at the International Tuba Euphonium Conference in Sapporo, Japan in 1990.<sup>41</sup> This is a rhythmically demanding piece with shifting complex meters and extended sixteenth-note passages. One of the largest challenges is the lack of a score of the recorded accompaniment. There are some cues given throughout the piece, but with the rhythmic nature of the work and lack of score, it can be very difficult to keep the two parts aligned. Following is an example from near the end of the work that illustrates some of the rhythmic difficulties that the work presents:

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<sup>41</sup> Jesse Ayers, *The Dancing King* for Tuba and Synthesized Accompaniment on Tape, 2<sup>nd</sup> Edition, Tuba Euphonium Press, 1991, 1.

Example No. 52      Ayers - *The Dancing King*, mm. 234-251



The tape includes a practice track with a synthesized tuba part as well as the accompaniment alone. The composer included some performance notes regarding how to set the speakers and how best to practice with the accompaniments provided. The composer also included a program note about the subject matter and compositional nature of the work.

The composition is in modified ternary form with two transitional passages preceding the mid-section: A-x-y-B-A-Coda. Rhythm is the dominant element, providing drive and energy, with harmonic components contributing to the sense of joy and jubilation.<sup>42</sup>

The electronic accompaniment does an excellent job of helping to portray a sense of rhythmic intensity and jubilation by providing an exciting and up-beat background for the soloist. The key element to this solo is clearly the driving rhythm, in both the solo and electronic accompaniment parts. It is a challenge to put the two parts together, but the culminating result is very exciting for both soloist and audience alike.

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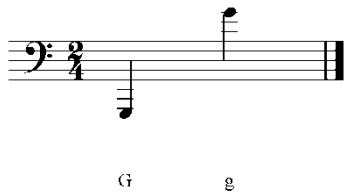
<sup>42</sup> Jesse Ayers, *The Dancing King* for Tuba and Synthesized Accompaniment on Tape, 2<sup>nd</sup> Edition, Tuba Euphonium Press, 1991, 8.

**Beck, Jeremy.** *HoUsE miX for Tuba and Synthesizer*. Tuba Euphonium Press, 1997.

Grade: IV

Duration: 4:30

Range: G - g



This work was composed in 1995 for Jeffrey Funderburk, Professor of Tuba and Euphonium at the University of Northern Iowa, and was published in 1997. It is a one movement work designed specifically for the Korg O1/W Synthesizer, but it has also been published with a DAT (Digital Audio Tape) recording. The composer put a note in the score on how to begin the work in both formats.

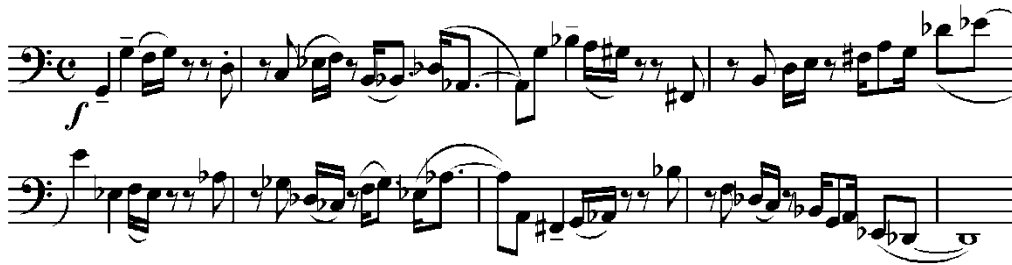
The work is a good introduction to working with electronic accompaniment because a complete score of the synthesized accompaniment is included to make the ensemble easier to coordinate. The composer stated that this piece was written to “emphasize the electronic nature of the synthesizer rather than to try to disguise it.”<sup>43</sup> Beck also wrote, “In borrowing materials and gestures from the language of techno dance music, I have also sought to borrow one of its structural conceits; the sharp juxtaposition of diverse materials.”<sup>44</sup> The work is rhythmically challenging with a great deal of syncopation and melodic fragments. Following is the opening statement from the work from which much of the melodic material is derived:

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<sup>43</sup> Jeremy Beck, *HoUsE miX*, for Tuba and Tape, Tuba Euphonium Press, 1997, no page number.

<sup>44</sup> Ibid, no page number.

Example No. 53      Beck – *HoUsE miX*, mm.1-9



There is an ample amount of trading of melodic line between the accompaniment and soloist and once that concept is mastered the rhythmic aspects will seem less daunting. The range is mostly conservative, with one section of extended upper range playing, but the majority of the playing takes place within the staff. Below is the section that moves into extended upper register playing:

Example No. 54      Beck – *HoUsE miX*, mm. 77-81



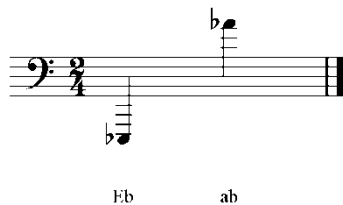
This is an audience accessible work utilizing electronic media with light-hearted spirit for both performer and listener. The cues provided in the score are very thorough and make this a good first work to learn in this genre.

**Burns, Kristine.** *Atanos II for Tuba and Stereo Recording.* Tuba Euphonium Press, 1999.

Grade: V

Duration: 8:59

Range: Eb - ab



*Atanos II* is a one-movement work written by Kristine Burns in 1994 for John Jones, Professor of Tuba and Euphonium at the University of Louisville. According to the composer the work was “an attempt to investigate the vestigial existence of sonata form in the twentieth century.”<sup>45</sup> The composer also felt that the accompaniment part was equal in importance to the solo line, almost as though the two were engaged in a duet rather than solo and accompaniment.<sup>46</sup>

The challenges in this work are two-fold. The first challenge is lining up the very slow and low moving tuba part with the recording for the opening of the work. The timings are not precise, and coordinating the two voices as the work turns more active becomes increasingly difficult. The second challenge lies in the lack of a melodic line. The solo line is very disjunct, making it difficult to coordinate with the recording. Following is an example of the solo part showing both the slow movement and disjunct nature of the musical line:

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<sup>45</sup> Kristine Burns, *Atanos II* for Tuba and Stereo Tape, Tuba Euphonium Press, 1999.

<sup>46</sup> Ibid.

Example No. 55 Burns – *Atanos II*, mm. 21-38

The musical score for Example No. 55, Burns – *Atanos II*, mm. 21-38, is presented in three staves of bass clef notation. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). It features dynamic markings of *sfz*, *mp*, *ppp*, and *ff*, with crescendo and decrescendo hairpins. The second staff includes *mf* and *f* dynamics with a crescendo hairpin. The third staff includes *ppp*, *mf*, and *p* dynamics with a decrescendo hairpin. The music contains various rhythmic patterns, including triplets and sixteenth notes, and ends with a double bar line and a repeat sign.

There are many rhythmic demands and intervallic challenges all juxtaposed over a very non-linear solo part which will likely present a challenge most soloists. The range is extended and the player will need to be very confident in moving from one extreme to another with ease. There are tape cues given throughout that help to keep the soloist close to the tape part, but a great deal of rehearsal time will be needed to perform the work with confidence.

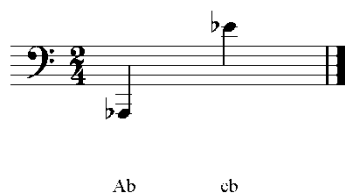
**Corwell, Neal, arranger.** *Hungarian Hallucination*, opus 38 for Euphonium and Tuba

Duo and CD accompaniment. Tuba Euphonium Press, 2005.

Grade: IV

Duration: 5:05

Range: Ab - eb



This work was premiered at the International Tuba Euphonium Conference held in Regina, Saskatchewan in 2000 by the composer on euphonium and Velvet Brown on tuba. Neal Corwell is currently with the United States Army Band, “Pershing’s Own,” which is stationed in Washington D.C., where he is a member of the euphonium section. Velvet Brown is the Professor of Tuba and Euphonium at Penn State University. The composer had the following to say regarding the work:

Although based primarily on themes from Liszt’s Hungarian Rhapsody No. 2, many other well-known classical themes are borrowed and woven into the fabric of this light-hearted composition. This piece has no serious intentions. The composer/arranger’s only objective was to create a piece which would be fun for all involved, both audiences and performers.<sup>47</sup>

The main challenges that the performer will encounter in this work is the high level of finger and tongue coordination needed. The work begins with a fanfare for both instruments, leading quickly into a euphonium cadenza and then into the tuba cadenza. There is ample interplay between the tuba and euphonium, and many lines are divided

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<sup>47</sup> Neal Corwell, *Hungarian Hallucination*, opus 38 for euphonium and tuba duo with CD accompaniment, Tuba-Euphonium Press, 2000, i.

between the two instruments, and at other times highly technical lines are to be played in unison. The recorded accompaniment provided a steady groove as well as many extra sound effects. It is very helpful to have a monitor placed between the two players to insure that the timing remains accurate. Both solo parts have the recorded accompaniment included to aid in the coordination. There is a quotation from Vittorio Monti's *Czardas* which requires double tonguing for the tuba. The tempo set on the recorded accompaniment is quite brisk and there is not an optional tempo given to ameliorate any of the technical demands. Below is an example that shows the *Czardas* excerpt as well as the music that leads into and out of that brief quotation to better illustrate how the themes are woven into the overall work.

The musical score consists of four systems of two staves each. The first system shows a melody in the upper staff starting with a *mf* dynamic, while the lower staff plays a rhythmic accompaniment of sixteenth notes, with dynamics *mf* and *mp* indicated. The second system includes performance instructions: "trail off..." above the upper staff, "take over!" below the lower staff, and "(look at the tuba as though confused)" above the lower staff. Dynamics *mf* and *ff* are marked. The third system continues the rapid sixteenth-note passages in both staves. The fourth system features a series of accented sixteenth-note figures in both staves.

This work is full of wit and whimsy and is sure to be a crowd favorite. The range allows the performer to choose either bass or contrabass tuba. The interplay between euphonium and tuba allows for a good deal of acting as the composer has written in several cues for how the instrumental lines are to interact, both musically and, if participants choose, literally. This is a very well written light and humorous work for both tuba and euphonium that will still provide plenty of technical challenges.

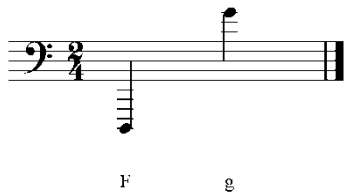
**Corwell, Neal.** *Venetian Carnival of the Animals* for Tuba and Recorded

Accompaniment. Tuba-Euphonium Press, 2005.

Grade: IV

Duration: 7:10

Range: F - g



*Venetian Carnival of the Animals*, originally composed for trumpet or euphonium, is a theme and variations work modeled on “Carnival of Venice” by Arban. Corwell performs with the United States Army Band, “Pershing’s Own,” which is stationed in Washington D.C., where he is a member of the euphonium section. The twist with this work comes in the way Corwell uses not only the thematic material from “Carnival of Venice,” but a second theme as well. The second theme is derived from the “Elephant Song” from Camille Saint-Saëns’ *Carnival of the Animals*.<sup>48</sup> In addition, the composer stated that the interludes are based upon various themes extracted from the multi-movement work by Saint-Saëns.<sup>49</sup> Following is an example from the beginning of the solo which shows how the two themes are woven together:

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<sup>48</sup> Neal Corwell, *Venetian Carnival of the Animals*, Tuba-Euphonium Press, 2005, no page.

<sup>49</sup> Ibid.

Example No. 57      Corwell – *Venetian Carnival of the Animals*, mm. 6-21



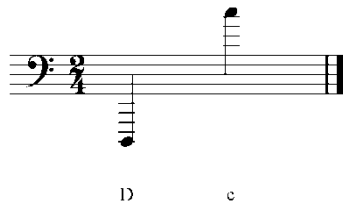
Corwell wrote this work in 1998, and it was self-published in 2004. Some recorded accompaniment cues are given within the tuba part to aid with the coordination of ensemble. The range is from low F to a high G. The high G occurs only one time in the cadenza, but there are multiple high F's within the work. A high level of technique is required for this solo due to the multiple tonguing required and the range demands. The tempo is a set speed on the recording which does not allow the performer to have any liberty with the speed of the most difficult passages, and adds to the overall difficulty of the work.

**Hamlin, Peter.** *Clones for Tuba and Electric Sounds.* Tuba Euphonium Press, 2000.

Grade: V

Duration: 11:15

Range: D - c



This one-movement work was written in 1998 for Jeffrey Funderburk, Professor of Tuba and Euphonium at the University of Northern Iowa. Funderburk has recorded the work on his solo CD, *Journeys*. The work is based on the idea of cloning, and it gradually deviates farther and farther from where it started. It begins with the solo tuba introducing an idea which is then echoed in the electronic accompaniment in a sound close to that of a real tuba. As each new voice enters on the tape it almost mimics the sound of a real tuba, and each entrance varies just one more degree from the original. The interplay of the tape voices and live tuba is canonic making it quite difficult to tell exactly what is real and what is recorded, and this is the source of the title *Clones*. The composer has included some performance notes in the score. Addressed in these notes are the hall set-up, challenges the performer might face, explanations to following the cues, and how to perform the ending. The composer also stated, “The performer has to work hard to stay in sync with the CD amidst exacting and transparent rhythms.”<sup>50</sup> This is one of the biggest challenges the performer will face in this piece as the recording can be very difficult to follow and a strong internal sense of timing is necessary. The writing

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<sup>50</sup> Peter Hamlin, *Clones for Tuba and Electric Sounds*, Tuba Euphonium Press, 2000.

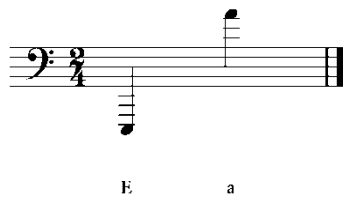
found in this work is both lyrical and technical at the same time. The technical motives are interjected within lyrical lines typically in a different range. The range demands in this work are very challenging. There are not many rests and there is an abundance of higher tessitura playing, especially at the end of the work. The only non-traditional notation within the work is found at the end where the composer has marked the lyrical line with a “harmonics” notation. The line includes the F harmonic series and is mostly in the extreme upper register of the tuba. Looking at the notation, this line would most likely be simply played all open on an F tuba. If an F tuba was not available, the line could still be performed simply by using the correct fingerings.

**Raum, Elizabeth.** *Nation: Theme and Variations for Tuba and CD.* Tuba Euphonium Press, 1999.

Grade: IV

Duration: 10:45

Range: E - a



This piece, written for John Griffiths in 1998, is a set of theme and variations which were meant to serve as musical descriptions of various aspects of Canada, as both the composer and dedicatee are Canadian. John Griffiths was the Professor of Low Brass at the University of Regina and performed with the Regina Symphony Orchestra. The five variations all have subtitles representing these various aspects, which are:

- I. Coast
- II. City
- III. Frozen North
- IV. Trains across the Prairies
- V. Majesty of the Mountains

In addition to the descriptive variation titles, the composer has included descriptive indications above other passages as well, and includes many recognizable audio cues from the electronic media to lead in and out of the variations. Examples of this are the car honks which lead into the variation entitled “City,” and the train whistles which fades as the fourth variation “Trains Across the Prairies” is transitioning into the final variation.

Challenges for the performer are found in the extreme upper tessitura writing which is common in Elizabeth Raum's tuba works. There are three passages that require the use of multiphonics. Two come at the beginning of the third variation imitating an icy wind, and one happens just before the final variation imitating a train whistle. Another challenge will come in the technical demands which range from very quick continuous sixteenth-note passages and awkward interval leaps in the second variation to repeated high notes in the third variation to continuous sixteenth-note passages in the lower register in the fourth variation. All of these challenges are representative of Raum's style of writing. They are only slightly more challenging in this work due to the electronic media component and the issue of a predetermined tempo which cannot be altered for individual player's preferences.

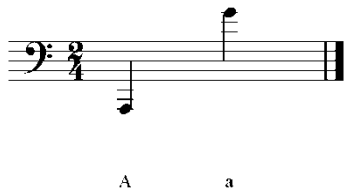
The incorporation of electronic media is a smooth since Raum has included a solo part to work from in learning the piece, and it has a very helpful score to be used when coordinating with the accompaniment. The composer included many of the most audible cues in writing, such as "bell ringing" or "train whistle." Raum also included a piano staff with as much of the accompaniment as could fit. This takes out much of the ambiguity in coordinating the work with a recording, and it allows the performer to have a good deal of confidence in being accurate in performance. Overall, the piece has nice lyrical lines and aggressive chromatic sections which are all set against a very programmatic electronic accompaniment. It should provide challenge and reward to an advanced performer.

**Raum, Elizabeth.** *Secret: A Melodrama for Tuba and CD.* Tuba Euphonium Press, 1999.

Grade: V

Duration: 12:00

Range: A - a



This work was written for John Griffiths and was premiered in 1998 at the International Tuba Euphonium Conference in Minneapolis, Minnesota. The work has a spoken introduction that was personalized for Griffiths and to the event for which the work was premiered. John Griffiths was the Professor of Low Brass at the University of Regina and performed with the Regina Symphony Orchestra. The introduction is a humorous biographical sketch in which the names of well-known tuba players were inserted whenever possible. For example, in the opening sentence, the narrator stated, “When I left the Velvet Brown Butterfields of Saskatchewan”<sup>51</sup> which refers to both Velvet Brown and Don Butterfield. A shorter, less personalized introduction is provided that can be used by any soloist that is still humorous, but it is less tailored to a specific occasion or performer. The narration continues throughout the piece and it serves as a duet of sorts between the narrator and the soloist.

The largest challenge in this work is the extreme amount of playing in the upper register. The soloist is required to have solid control over their high range and a great

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<sup>51</sup> Elizabeth Raum, *Secret: A Melodrama for Tuba and CD*, Tuba-Euphonium Press, 1999, no page number.

deal of endurance to perform this work. The work opens on a high F half note and that is a recurring theme in the piece. There is a large amount of writing that calls for a sustained high A and the performer is called to play that pitch frequently as part of a moving line. The writing is light and meant to be enjoyable but it is definitely for an advanced performer.

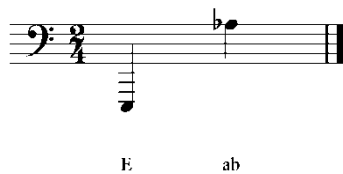
There are several tempo and style changes that reflect the narrative nature of the piece, and these happen somewhat suddenly and can be a difficult to coordinate with the accompaniment. The solo part is written on a score with narration cues as well as audible sound cues to try and minimize the difficulty with the changes, but at some points the tuba line is what leads into the new tempo or style. There are some page turns that would need to be addressed if the performer chose to read from the score, but nothing that would be prohibitively difficult to solve. This is a very light-hearted work but limited in whom could perform it due to the biographical nature of the recorded narration. While the performer could use the alternate introduction or write a unique introduction, the spoken dialogue that continues is still biographical and specific to the dedicatee, John Griffiths. However, if that was explained to the audience in advance, this could be an effective work due to the humorous narration, creative writing, and variety of styles presented within the music.

**Rimsky-Korsakov, Nicolai**, arranged by Neal Corwell. *Flight of the Bumble Bee* for  
Tuba and CD Accompaniment. Tuba Euphonium Press, 2002.

Grade: IV

Duration: 2:00

Range: E - ab



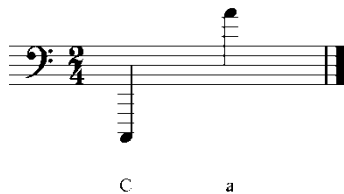
This standard showpiece is full of technical demands which are enhanced by the recorded accompaniment. The arrangement was done by Neal Corwell, who performs with the United States Army Band, “Pershing’s Own,” which is stationed in Washington D.C., where he is a member of the euphonium section. The solo part does not include a full score, but the accompaniment is straightforward and easy to follow without a full-score. The biggest technical challenge comes from the extended passages of fast chromatic sixteenth-notes that are constant throughout this work. This version includes euphonium treble clef, euphonium bass clef and tuba parts. While the euphonium part is playable on tuba, it will move the given range all up one octave, adding an additional range challenge, but allowing for a more virtuosic version. The tuba version spends some time below the staff which, given the quick tempo of the work, could prove problematic with extended sixteenth-note patterns. The CD accompaniment also has several versions recorded at multiple different tempos making it very helpful to a variety of performers. The original version for euphonium was premiered by the arranger in 1994, and it was originally published in 1994 by Nicolai Music.

**Wyatt, Scott.** *Three for One for Tuba and Tape.* Tuba Euphonium Press, 1992.

Grade: IV

Duration: 9:00

Range: C - a



*Three for One* is a work in three movements, which was composed by Scott Wyatt in 1981 for Daniel Perantoni. Perantoni, who is currently Professor of Tuba at Indiana University, who also premiered and recorded the work while he was teaching at the University of Illinois. The original recording was re-released by Summit Records on *Perantoni Plays Perantoni*. All three movements present individual challenges, but the work has proven to be a standard in the tuba and electronic media genre and has found its way onto a few competition lists in recent years. The composer gives instructions on how to set up the stage with regard to the speaker set-up since balance is crucial. As technology has improved drastically in recent years, these notes are somewhat outdated and a better set-up could be employed in most halls today. The music is in manuscript, and this presents a few logistical problems as far as page turns are concerned. To help with following the accompaniment the composer has provided two staves of cues as well as the solo line on each page, but the music is in landscape, rather than portrait orientation, to allow for longer lines. However, this allows only three lines per page. For the first and second movements this does not present a problem, but for the third movement many page turns are necessary, and multiple stands will also be necessary.

The recorded accompaniment includes tuba sounds as well as other synthesized sounds which are very reflective of what 1980 studio music technology offered. In the first movement the technical challenges are not that extreme, but the timing and rhythmic accuracy is of the utmost importance, and this is more so in this movement than the other two. There are many unison lines and effects that take multiple repetitions with the recording to coordinate.

The second movement is the most lyrical of the three, and it is set-up in an echo of a recorded tuba sound on the accompaniment. This creates a great effect and a somewhat relaxed opening with regard to lining up with the recording. The score indicates when the parts must synchronize, and when they begin to interact with one another, and when the recorded tuba sound lines up with the live performance.

The third movement is the most difficult technically and has the trickiest spot to line up with the recorded accompaniment. This movement involves flutter tonguing and has two extended sixteenth-note passages. Both of those passages come out of a rumble in the accompaniment which turns into an ascending sixteenth-note line which the soloist must pick up at just the right time and continue on seamlessly with a long crescendo to a high D and trill for eleven beats. A shortened version of that passage is found here:

Example No. 58      Wyatt – *Three for One*, 3<sup>rd</sup> mvt., no. mm.



*Three for One* provides new and unique challenges for collegiate and professional tubists. The writing is not prohibitively difficult and the range does not exceed normal limits or stay in an extreme tessitura. These factors combined with interesting accompaniment, lyrical lines and challenging runs make this a good addition to the recital repertoire.

## **CHAPTER 5**

### **GENERAL TRENDS AND CONCLUSIONS**

Tuba music has changed because of the direct influence of the musicians who perform the music. This has become evident as works are studied across time, countries, and genres. Much of the music that the Tuba-Euphonium Press has printed was written due to active appeals to gain more literature for the instrument. Those appeals have come in the form of composition contests, commissions for solo artist, regional competitions, and, in many cases, genuine friendships between composers and performers.

Tubists have learned to take risks and to try new music. Many have assumed the role of composer and contributed new works to the repertoire. Others have developed lifelong friendships with composers who have grown to understand the instrument and write music with the goal of broadening the repertoire of the solo tuba and the artistic level of the tubists. It is all of these factors that have contributed to such a rapid growth in the literature available for tuba. This project has sought to aid students and teachers alike with an additional way to find this literature and to provide easier reference to the numerous works that composers have contributed to our instrument.

One of the first trends that the researcher noticed was how significant individual artists had been in the development of the tuba literature. Elizabeth Raum, a prominent Canadian composer, has written numerous pieces that are published through the Tuba-Euphonium Press, and many of those were a direct result of her musical relationship with John Griffiths. After the first collaboration, the two artists realized that the two were mutual fans of each other's work.

The relationship continued and generated five pieces that are commonly performed works within the tuba repertoire. Another musician's influence can be seen in the work of Jeffrey Funderburk, Professor of Tuba at the University of Northern Iowa, who has helped several different composers' works become published through Tuba-Euphonium Press. Funderburk is a proponent of new music, and the accessibility of the Tuba-Euphonium Press allowed the composers that he was working with to easily have their works published. These pieces have become commonly performed works for many university students, contributing to the educational side of the spectrum.

Another influence on the development of the tuba repertoire comes from soloists who are pursuing a compositional career. This is frequently seen in the Tuba Quartet genre, especially within Tuba-Euphonium Press, but it can also be seen in the works that were reviewed here in the solo genre. Grant Harville has two works published by Tuba-Euphonium Press; a tuba concerto and, as was discussed in this document, his *Suite in Bb minor*. Both are excellent examples of writing for tuba players by a fellow tubist. Another soloist who has many works published by Tuba-Euphonium Press is Neal Corwell. Corwell has found a way to utilize his love of chamber music and unique accompaniments in his many contributions. All three of his works discussed in this document are arrangements of familiar tunes that have a twist which is uniquely Corwell. These works not only challenge the player's technique, but they help other composers by providing excellent examples of idiomatic tuba writing.

The various composition contests have generated a large output of music which the Tuba-Euphonium Press has been able to incorporate into its ever expanding library. While some of the music that is produced for these competitions is of mixed quality, the positive effects are evident. Not every composer is an expert at writing for tuba, nor does every composer have a colleague to

collaborate with. Writing in an idiomatic style for the tuba is a challenge, and one that will continue to be refined over time. These competitions inspire many to venture into the realm of tuba writing, and the repertoire has benefitted from their contributions. By playing and evaluating this music, we can help ourselves grow, and help the composers gain interest in our instrument by providing valuable feedback on what would make their work more idiomatic for the tuba. Several of the works entered in these competitions have become staples in the tuba repertoire; *Twenty Characteristic Studies for Tuba* by Gregory Fritze is one. By continuing the tradition of holding competitions, the Tuba-Euphonium Press can expand its" library and continue to publish more composers and to acquaint students to the music it publishes.

Delving into a vast array of musical styles is a trend seen through many of the etude books. One of the surprises of this research was discovering so many great stylistic etudes that were available. The *Etudes with Style, Music for the Tuba* by Harry Salotti which includes additional resources and covers a wide range of styles from Baroque to quartal harmonies. *Tuba Etudes at the Elementary Level* by Frank Siekmann is another great source for exploring different musical styles. Siekmann introduces many styles of playing without putting the focus on the notes, but rather focusing on how to play in the different styles. Another book that is great at showcasing a variety of styles is *Twenty Etudes for Tuba* by Stan Pethel. The etudes are used in pairs to allow the performer to compare and contrast the differences in similar styles. All three of these books are great resources for developing a true musical style.

Overall, the growth of the Tuba-Euphonium Press is directly tied to the work of tuba players and their desire and drive to generate music and promote the instrument. The one caveat of having explosive growth of the literature is that not everything is of very high quality, and great care should be used when selecting solos and methods to be used by students.

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## APPENDIX B – LISTING OF COMPLETE WORKS BY DIFFICULTY GRADE

Robinson, Keith	<i>Rainforest Etudes for Tuba</i>	I-II
Brandon, Sy	<i>Holiday Etudes for Tuba</i>	II
Siekmann, Frank	<i>Etudes at the Elementary Level</i>	II
Uber, David	<i>Thirty-five Elementary Etudes</i>	II-III
Arban, J.B./Jacob	<i>Arban Scales for the Tuba</i>	III
Frackenhohl, A.	<i>Five Sketches for Solo Tuba</i>	III
Geib, Fred	<i>Tuba Studies and Solos</i>	III
Salotti, Henry	<i>Etudes with Style</i>	III
Uber, David	<i>Solo Etudes for Tuba</i>	III
Vazzana, Anthony	<i>A Book of Tuba Studies</i>	III
Renn, Ronald	<i>Rhapsody for Solo Tuba</i>	III-IV
Stanley, Helen	<i>Excursions</i>	III-IV
Warren, Christopher	<i>Twenty Etudes</i>	III-IV
Arban, J.B./Jacobs	<i>Arban Characteristic Studies for Tuba</i>	IV
Ayers, Jesse	<i>The Dancing King</i>	IV
Beck, Jeremy	<i>HoUse miX</i>	IV
Beck, Jeremy	<i>Tempus Fugit</i>	IV
Bordogni, Marco	<i>Low Etudes for Tuba, v. 1</i>	IV
Corwell, Neal	<i>Hungarian Hallucination</i>	IV

Corwell, Neal	<i>Venetian Carnival of the Animals</i>	IV
Denham, Robert	<i>Three Predicaments</i>	IV
Flory, Neil	<i>Suite for Unaccompanied Tuba</i>	IV
Frackenpohl, Arthur	<i>Sonata for Solo Tuba</i>	IV
Fritze, Gregory	<i>Twenty Characteristic Etudes</i>	IV
Gordon, David	<i>Three Etudes for Solo Tuba</i>	IV
Guthrie, James	<i>Twenty-nine Etudes for Tuba</i>	IV
Jones, Roger	<i>Design No. 1</i>	IV
Macauley, Janice	<i>Tuba Contra Mundum for Solo Tuba</i>	IV
Nelson, Gary	<i>Verdigris for Solo Tuba</i>	IV
Newman, Ron	<i>Three Pieces for Solo Tuba</i>	IV
Paasch, Antony	<i>Suite for Solo Tuba Alone by Itself without Accompaniment</i>	IV
Pearsall, Ed	<i>Two Motets for Solo Tuba</i>	IV
Pethel, Stan	<i>Twenty Etudes for Tuba</i>	IV
Raum, Elizabeth	<i>Nation</i>	IV
Rice, Brian	<i>Suite for Unaccompanied Tuba</i>	IV
Rimsky-Korsakov/Corwell	<i>Flight of the Bumble Bee</i>	IV
Rozen, Jay	<i>In the 90% (Sturgeon's Law) for Solo Tuba</i>	IV
Stewart, Michael	<i>Five Bagatelles</i>	IV
Wyatt, Scott	<i>Three for One</i>	IV
Augustine, Daniel	<i>Seventeen Etudes</i>	IV-V
Coolidge, Richard	<i>Three Monologues</i>	IV-V

Van der Slice, John	<i>Solo for Tuba</i>	IV-V
Bach, J.S./Tinkham	<i>Partita in A Minor</i>	V
Burns, Kristine	<i>Atanos II</i>	V
Hamlin, Peter	<i>Clones</i>	V
Hanson, Ronald	<i>Escapement for Solo Tuba</i>	V
Harville, Grant	<i>Suite in Bb Minor for Solo Tuba</i>	V
Kurylewicz, A.	<i>Tubesque for Solo Tuba</i>	V
Makela, Steven	<i>Thirteen Etudes</i>	V
Raum, Elizabeth	<i>Secret</i>	V
Raum, Elizabeth	<i>Sweet Dances for Solo Tuba</i>	V
Raum, Elizabeth	<i>Will There Be a Time</i>	V
Vazzana, Anthony	<i>Self Portraits</i>	V

**APPENDIX C – LISTING OF COMPLETE TUBA ETUDES AND STUDIES BY  
DIFFICULTY GRADE**

Grade	Composer	Title	Page <sup>52</sup>
I-II	Keith Robinson	<i>Rainforest Etudes for Tuba</i>	31
II	Sy Brandon	<i>Holiday Etudes for Tuba</i>	17
II	Frank Siekmann	<i>Etudes at the Elementary Level</i>	35
II-III	David Uber	<i>Thirty-five Elementary Etudes</i>	49
III	Jean Baptiste Arban/Jacobs	<i>Arban Scales</i>	12
III	Fred Geib	<i>Tuba Studies and Solos</i>	22
III	Henry Salotti	<i>Etudes with Style</i>	33
III	David Uber	<i>Solo Etudes for Tuba</i>	37
III	Anthony Vazzana	<i>A Book of Tuba Studies</i>	41
III-IV	Christopher Warren	<i>Twenty Etudes</i>	42
IV	Jean Baptiste Arban/Jacobs	<i>Characteristic Studies</i>	10
IV	Marco Bordogni/Jacobs	<i>Low Legato Etudes, volume 1</i>	16
IV	Gregory Fritze	<i>Twenty Characteristic Etudes</i>	19
IV	David Gordon	<i>Three Etudes for Solo Tuba</i>	23
IV	James Guthrie	<i>Twenty-nine Etudes for Tuba</i>	25
IV	Stan Pethel	<i>Twenty Etudes for Tuba</i>	29
IV-V	Daniel Augustine	<i>Seventeen Etudes</i>	14

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<sup>52</sup> Reference to Page number annotation is located on within document.



**APPENDIX D – LISTING OF COMPLETE UNACCOMPANIED TUBA  
COMPOSITIONS BY DIFFICULTY GRADE**

Grade	Composer	Title	Page <sup>53</sup>
III	Arthur Frackenpohl	<i>Five Sketches for Solo Tuba</i>	61
III-IV	Ronald Renn	<i>Rhapsody for Solo Tuba</i>	97
III-IV	Helen Stanley	<i>Excursions</i>	104
IV	Jeremy Beck	<i>Tempus Fugit</i>	50
IV	Robert Denham	<i>Three Predicaments</i>	55
IV	Neil Flory	<i>Suite for Unaccompanied Tuba</i>	58
IV	Arthur Frackenpohl	<i>Sonata for Solo Tuba</i>	63
IV	David Gordon	<i>Three Etudes for Solo Tuba</i>	65
IV	Roger Jones	<i>Design No. 1</i>	73
IV	Janice Macauley	<i>Tuba Contra Mundum for Solo Tuba</i>	77
IV	Gary Nelson	<i>Verdigris for Solo Tuba</i>	79
IV	Ron Newman	<i>Three Pieces for Solo Tuba</i>	82
IV	Antony Paasch	<i>Suite for Solo Tuba Alone by Itself</i>	
		<i>without Accompaniment</i>	84
IV	Ed Pearsall	<i>Two Motets for Solo Tuba</i>	86
IV	Brian Rice	<i>Suite for Unaccompanied Tuba</i>	99
IV	Jay Rozen	<i>In the 90% (Sturgeon's Law) for Solo Tuba</i>	101

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<sup>53</sup> Reference to Page number annotation is located on within document.

IV	Michael Stewart	<i>Five Bagatelles</i>	106
IV-V	Richard Coolidge	<i>Three Monologues</i>	52
IV-V	John Van der Slice	<i>Solo for Tuba</i>	108
V	J.S. Bach/Tinkham	<i>Partita in A minor</i>	46
V	Ronald Hanson	<i>Escapement for Solo Tuba</i>	67
V	Grant Harville	<i>Suite in Bb Minor for Solo Tuba</i>	69
V	A. Kurylewicz	<i>Tubesque for Solo Tuba</i>	75
V	Elizabeth Raum	<i>Sweet Dances for Solo Tuba</i>	90
V	Elizabeth Raum	<i>Will There Be a Time</i>	92
V	Anthony Vazzana	<i>Self Portraits</i>	110

## APPENDIX E – LISTING OF COMPLETE TUBA AND ELECTRONIC MEDIA

### WORKS BY DIFFICULTY GRADE

Grade	Composer	Title	Page <sup>54</sup>
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