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The need for a standard course of study to assist in preparing students for military band auditions is apparent due to the current number of tuba positions in premier military service band organizations. This examination of *Essential Excerpts for Tuba from Original Works Written for Wind Ensemble* is intended to be an important document in the field of tuba performance and teaching for practice, preparation, and study of the original wind symphony literature written for tuba.

The excerpts included in this text are selected based on a general survey created by the author. The Tuba Excerpt Survey, completed by retired and current premier military service band tuba players and select college and university tuba professors, generated a standard list of excerpts that produced the desired information that finalized the specified essential tuba excerpts to be included and reviewed in this document. By setting performance boundaries, inspecting the musical details of the excerpts, and separating an undergraduate curriculum into appropriate levels of study, a classification and distribution of the found scores and excerpts among different levels is established in this text. Upon examination of these excerpts, additional methodologies and corollary studies have been integrated into the paper to further facilitate student practice and preparation of these essential excerpts for tuba among original compositions written for the wind ensemble medium.

ESSENTIAL EXCERPTS FOR TUBA FROM ORIGINAL WORKS
WRITTEN FOR WIND ENSEMBLE

by

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APPROVAL PAGE

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TABLE OF CONTENTS

CHAPTER	Page
I. BACKGROUND AND INTRODUCTION.....	1
Purpose of Study	1
Tuba Excerpt Survey	2
Study Limitations.....	3
Projected Tuba Survey Outcome	3
II. TUBA EXCERPT SURVEY PROCEDURES AND RESULTS.....	5
Survey Procedures.....	5
Tuba Excerpt Survey Results.....	7
III. UNDERGRADUATE COURSE OF STUDY AND WORKS DISTRIBUTION.....	10
Levels of Study in an Undergraduate Course of Study	10
Distribution of Original Works Wind Ensemble Scores with Essential Tuba Excerpts	14
IV. THE REVIEWED ESSENTIAL TUBA EXCERPTS.....	17
James Barnes, <i>Third Symphony</i>	18
Paul Creston, <i>Celebration Overture</i>	22
Percy Grainger, <i>Lincolnshire Posy</i>	26
Donald Grantham, <i>J'ai été au bal</i>	28
Paul Hindemith, <i>Symphony in B flat</i>	30
Gustav Holst, <i>First Suite in Eb for Military Band</i>	32
Gustav Holst, <i>Second Suite in F for Military Band</i>	34
David Rakowski, <i>Ten of a Kind (Symphony No. 2)</i>	36
Claude T. Smith, <i>Festival Varitations</i>	38
Ralph Vaughan Williams, <i>Toccata Marziale</i>	40

V. CONCLUSIONS.....	42
Summary.....	42
Suggestions for Further Research	43
BIBLIOGRAPHY	45
APPENDIX A. ADMINISTRATIVE SURVEY OF REQUISITE EXCERPTS FOR TUBA IN COMPOSITIONS WRITTEN FOR WIND ENSEMBLE	49
APPENDIX B. REPRESENTATIVE RECORDINGS OF ORIGINAL WIND ENSEMBLE WORKS WITH ESSENTIAL TUBA EXCERPTS	53

LIST OF TABLES

	Page
Table 1. Tuba Excerpt Survey	6
Table 2. Tuba Excerpt Survey Results List	7
Table 3. Distribution of Original Works Wind Ensemble Scores with Essential Tuba Excerpts	15

CHAPTER I

BACKGROUND AND INTRODUCTION

Purpose of Study

Many university and conservatory curricula in the United States have been developed to prepare students to audition for orchestral performance positions. Increasingly, tuba performance positions in one of the premier military service bands based in Washington, D.C. (The United States Army Band “Pershing’s Own,” The United States Navy Band “The World’s Finest,” The United States Air Force Band “America’s International Musical Ambassadors,” The United States Marine Band “The President’s Own,” and The United States Coast Guard Band based in New London, Connecticut) have become career goals for the wind instrument performer. To date, no standard curricula facilitate performers as they prepare for these positions. Through extensive searches of online faculty resources and syllabi of successful tuba professors in the United States, and examination of the “Recommended Four-Year Undergraduate Program” in *The Tuba Source Book*, written by Daniel Perantoni-Professor of Tuba and Euphonium at Indiana University and Michael Dunn¹, an absence of planned and organized wind band tuba excerpt study in an undergraduate and graduate student plan of study is noticeable. The following faculty members’ online materials reviewed includes Dennis AsKew-Professor of Tuba and Euphonium at the University of North

¹ Dan Perantoni and Michael Dunn, *The Tuba Source Book*, compiled and edited by R. Winston Morris and Edward R. Goldstein (Bloomington and Indianapolis, IN: Indiana University Press, 1996), 324-325.

Carolina at Greensboro², Michael Dunn-Professor of Tuba and Euphonium at the University of Colorado at Boulder³, Fritz Kaenzig-Professor of Tuba and Euphonium at the University of Michigan⁴, Joseph Skillen-Professor of Tuba and Euphonium at Louisiana State University⁵, and David Zerkel-Professor of Tuba and Euphonium at the University of Georgia⁶,

Consequently, the purpose of this study is to compile a document of requisite musical excerpts for tuba that are found, specifically, in music compositions written originally for wind ensemble (symphonic band, wind symphony, wind band, etc.). An assembled text serving as a useful resource in the field of tuba practice and performance, for those studying excerpts in preparation for military band auditions, college auditions, and in regular study of wind ensemble literature written for the instrument, is the desired outcome of this document.

Tuba Excerpt Survey

To compile the excerpts, experts in tuba performance and teaching were interviewed and surveyed. The participants included retired and current tuba players in

² Dennis AsKew, "Low Brass Studio @ UNCG," <http://www.uncg.edu/~dwaskew/>, accessed November 4, 2006.

³ Michael Dunn, "UA Tuba and Euphonium Syllabus," <http://bama.ua.edu/~miketuba/syllabus.html>, accessed February 23, 2007.

⁴ Fritz Kaenzig, "The University of Michigan Euphonium and Tuba Studio Web-Site," <http://www-personal.umich.edu/~fak/index2.html>, accessed November 4, 2006.

⁵ Joseph Skillen, "Louisiana State University Tuba & Euphonium Studio," <http://www.music.lsu.edu/tuba/>, accessed January 10, 2007.

⁶ David Zerkel, "The University of Georgia Tuba & Euphonium Studio," <http://dzerkel.myweb.uga.edu/index.html>, accessed November 4, 2007.

the premier service bands in Washington, D.C. who auditioned successfully for these ensembles, and university and college tuba professors in the United States who have been equally successful in preparing, mentoring, and coaching their students to attaining jobs in these ensembles. Individual interviews were conducted through e-mail correspondence, telephone conversations, and in-person discussions. The product of the survey aids in finalizing the development of the excerpts included in this text. The tuba survey results help to identify the tuba excerpts found to be essential in wind symphony literature by premier military service band tuba performers and successful university tuba professors, and assist in finding the corollary methodologies, practices, etudes, and studies included in preparation of the encompassing materials in this document.

Study Limitations

As suggested by the document title, this dissertation consists of excerpts for the tuba taken from original works composed for wind ensemble. This limitation excludes excerpts from solo works and concertos, orchestral transcriptions, and marches written for the wind ensemble medium. Although this document is limited to original works wind band repertoire, the Tuba Excerpt Survey incorporates tuba excerpts from original works, orchestral transcriptions, and marches to allow for future study and further development of the current study beyond the original wind band works limitation.

Projected Tuba Survey Outcome

The following list includes original compositions written for wind ensemble that have significant tuba excerpts incorporated in these works. This list of specific works refers directly to the anticipated works that are generated from the Tuba Excerpt Survey.

The Projected Tuba Survey Outcome list was compiled based upon the current military band audition repertoire that has become standard from 2000-2007 among premier military service band auditions. These tuba excerpts were distributed to those auditioning for these ensembles and/or posted on military service band organization websites. The projection, prior to the administration of the survey, was that all ten of these selected scores would be integrated, based upon the collective Tuba Excerpt Survey results, into the list of works and excerpts included in the concluding outcome of this document. The Projected Tuba Survey Outcome list, in alphabetical order by last name of the composer, is as follows:

Works Containing Major Tuba Excerpts

James Barnes, *Third Symphony*
Paul Creston, *Celebration Overture*
Percy Grainger, *Lincolnshire Posy*
Donald Grantham, *J'ai été au bal*
Paul Hindemith, *Symphony in B flat*
Gustav Holst, *First Suite in Eb*
Gustav Holst, *Second Suite in F*
Florent Schmitt, *Dionysiaques*
William Schuman, *Chester*
R. Vaughan Williams, *Toccata Marziale*

CHAPTER II

TUBA EXCERPT SURVEY PROCEDURES AND RESULTS

Survey Procedures

The purpose of this survey was to determine which excerpts for tuba, among wind ensemble literature, were of quintessential importance for study and preparation of military band auditions. Experts in the area of tuba performance and teaching were interviewed and surveyed. Those who participated in this study included retired and current tuba players in the premier service bands in Washington, D.C., who were successful in auditioning into these groups, and successful university and college tuba professors in the United States. Students of these tuba professors have won auditions for these premier military band organizations. Individual interviews and surveys were conducted through email discussions, telephone conversations, and in-person meetings. The majority of this survey was administrated in June 2006, at the International Tuba and Euphonium Conference (ITEC) in Denver, Colorado.⁷

During ITEC 2006, twenty-seven surveys were circulated among experts, as previously established, in the tuba performance and teaching field. Ten additional surveys were distributed to professional tuba performers and teachers in November of 2006 at the Tennessee Tech. Tuba Ensemble 40th Anniversary Celebration at Tennessee

⁷ “The Pedagogy of Great Musicianship—In Review,” *International Tuba Euphonium Association Journal* 34, no. 1 (Fall 2006): 53-103.

Technological University in Cookeville, Tennessee.⁸ Five surveys also were emailed to successful tuba and euphonium university professors in the United States. Although these tuba professionals received surveys and all were contacted, not everyone completed or submitted the Tuba Excerpt Survey. Of the forty-three surveys circulated, seventeen were returned.

The Tuba Excerpt Survey contained six questions. During the process of developing this study, no standard format served as a model for this kind of survey. The Tuba Excerpt Survey was developed to facilitate this study as well as future examination and further development of the current study beyond the original wind band works limitation. To obtain information, survey questions included the following:

Table 1. Tuba Excerpt Survey

1. Name and title of person completing the survey
2. Ten excerpts for tuba in original works written for wind ensemble that are most prevalent in preparation for current military band auditions
3. Ten excerpts for tuba in marches written for wind ensemble that are most prevalent in preparation for current military band auditions
4. Ten excerpts for tuba in orchestral transcriptions written for wind ensemble that are most prevalent in preparation for current military band auditions
5. The top ten excerpts for tuba in all literature written for wind ensemble, inclusive of original works, marches, and orchestral transcriptions, that are most prevalent in preparation for current military band auditions
6. Additional comments and/or concerns

(See Appendix A.)

⁸ "Tennessee Tech. Tuba Ensemble 40th Anniversary Celebration." *International Tuba Euphonium Association Journal* 34, no. 1 (Fall 2006): 15.

Tuba Excerpt Survey Results

Upon receipt of the Tuba Excerpt Surveys, a list of all original works written for wind ensemble found to be essential and most prevalent in military service band auditions by the tuba professionals surveyed was tabulated. This list is representative of the results yielded from the Tuba Excerpt Survey. An asterisk has been placed next to those scores that are considered to be part of the top ten excerpts for tuba in all of the literature written for wind ensemble among original works, marches, and orchestral transcriptions. Multiple asterisks next to a score denote the number of instances a particular work was chosen among the seventeen surveys to be included in the top ten of important works for the tuba in wind ensemble literature. Based upon the compilation of the gathered information from the Tuba Excerpt Survey, the following list was generated:

Table 2. Tuba Excerpt Survey Results List

James Barnes	<i>Lonely Beach</i>
James Barnes	<i>Third Symphony</i> ***
R. Russell Bennett	<i>Suite of Old American Dances</i> *
Hector Berlioz	<i>Grande Symphonie Funebre et Triomphale</i>
Jerry Bilik	<i>American Civil War Fantasy</i>
John Barnes Chance	<i>Blue Lake Overture</i>
John Barnes Chance	<i>Incantation and Dance</i>
John Barnes Chance	<i>Variations on a Korean Folk Song</i>
John Corigliano	<i>Gazebo Dances</i>
Paul Creston	<i>Celebration Overture</i> *
Ingolf Dahl	<i>Sinfonietta</i>
Vittorio Giannini	<i>Symphony No. 3</i>
David Gillingham	<i>Serenade for Winds and Percussion</i>
Gordon Goodwin	<i>Symphony 1991</i>
Adam Gorb	<i>Awayday</i>
Morton Gould	<i>Symphony for Band</i>
Peter Graham	<i>Harrison's Dream</i>
Percy Grainger	<i>Lincolnshire Posy</i> ****
Donald Grantham	<i>J'ai été au bal</i> **
Paul Hindemith	<i>Symphony in B flat</i> ***

Gustav Holst	<i>First Suite in Eb for Military Band*****</i>
Gustav Holst	<i>Second Suite in F for Military Band**</i>
Gustav Holst	<i>Hammersmith</i>
Gordon Jacob	<i>Flag of Stars</i>
Gordon Jacob	<i>Music for a Festival</i>
Anne McGinty	<i>To Keep Thine Honor Bright</i>
Peter Mennin	<i>Canzona</i>
Ron Nelson	<i>Rocky Point Holiday*</i>
Roger Nixon	<i>Fiesta Del Pacifico</i>
Vincent Persichetti	<i>Symphony for Band</i>
David Rakowski	<i>Ten of a Kind (Symphony No. 2)*</i>
H. Owen Reed	<i>La Fiesta Mexicana</i>
Alfred Reed	<i>Russian Christmas Music</i>
Florent Schmitt	<i>Dionysiaques</i>
Arnold Schoenberg	<i>Theme and Variations</i>
William Schuman	<i>Chester</i>
Philip Sparke	<i>Jubilee Overture</i>
Claude T. Smith	<i>Danse Folatre</i>
Claude T. Smith	<i>Eternal Father, Strong to Save</i>
Claude T. Smith	<i>Festival Variations**</i>
Joseph Schwantner	<i>and the mountains rising nowhere</i>
R. Vaughan Williams	<i>Toccata Marziale*****</i>
R. Vaughan Williams	<i>Folk Song Suite</i>
Robert Washburn	<i>Symphony for Band</i>
Clifton Williams	<i>Symphonic Dance No. 3, "Fiesta"</i>

* = denotes an excerpt chosen among the top ten excerpts for tuba in all literature written for wind ensemble (see Question 5 of the Tuba Excerpt Survey)

These are the works resultant of questions two and five of the survey. The cumulative list includes forty-five scores of tuba works containing essential tuba excerpts; twelve of those scores were labeled as being among top ten works containing important tuba excerpts. These scores are marked with an asterisk in the Tuba Excerpt Survey Results list. All ten works listed in the Projected Tuba Survey Outcome in Chapter I were found to contain significant tuba excerpts in wind ensemble compositions and appeared in the generated Tuba Excerpt Survey Results list. Additionally, eight of

the ten scores in the Projected Tuba Survey Outcome list were found to be among the twelve scores previously identified.

The cumulative listing includes all excerpts chosen from the entire body of surveys for tuba excerpts in original works written for wind ensemble thought to be most frequent in preparation for current military band auditions. Thus, the list resulting from the survey yielded the works considered to be essential for tuba by the respondents.

CHAPTER III
UNDERGRADUATE COURSE OF STUDY AND WORKS DISTRIBUTION

Levels of Study in an Undergraduate Course of Study

Musicians develop at varying rates because some may possess the facility and technique to play with ease in one particular style or area and have trouble playing in another. Even though a student may have the ability to perform a senior undergraduate level solo proficiently, that same musician may not be able to perform a sophomore undergraduate level etude that demands an altogether different technique than that required in higher level material. Therefore, teachers and students are encouraged be flexible when dealing with varying levels of difficulty in terms of the categorization of music and how it may be divided amongst specific levels.⁹

This chapter focuses upon four different levels of musicianship correlating approximately with a four-year plan of study in an undergraduate degree and corresponding directly to the student proficiency levels instituted in the *Tuba Source Book*.¹⁰ As a student musician develops through an undergraduate music degree program, the demands of range become higher and lower, rhythms become more complex, varying tempos and meters become more difficult, and the musician is expected to meet the demands of increasingly challenging music. Students learn at different rates

⁹ Dan Perantoni and Michael Dunn, *The Tuba Source Book*, compiled and edited by R. Winston Morris and Edward R. Goldstein (Bloomington and Indianapolis, IN: Indiana University Press, 1996), 319.

¹⁰ R. Winston Morris and Edward R. Goldstein, ed. and comp., *The Tuba Source Book* (Bloomington and Indianapolis, IN: Indiana University Press, 1996), x and 319.

of development and independent student curricula typically vary from student to student. Appropriate repertoire determined by a competent teacher can be used to establish, build upon, and refine the fundamentals of music performance: breathing, tone production, technique, range, and musical interpretation.¹¹

Level I is concentrated on breathing, tone production, and blowing and moving air in a manner that allows the music to move forward in direction. Students learn to control air, articulation, and sound. Range is not extensive, rhythms are not complex, and musicianship within the confines of simplified music is stressed. Studies in a vocalise style by Giuseppe Concone in *The Complete Solfeggi: Legato Etudes for Tuba* and *60 Musical Studies for Tuba, Book II* by Ferdinand Sieber, accompanied by solos such as *Lento* by Paul Holmes and *Aria for Tuba and Piano* by Walter Hartley, develop melodic and lyrical instrumental performance. Etudes and methods from *The Arban Complete Method for Tuba* by Jean Baptiste Arban and *Advanced Studies for BBb Bass* by H. W. Tyrrell, as well as works such as the Frank Bencriscutto *Concertino for Tuba and Band* and Don Haddad's *Suite for Tuba*, stress technique and articulation. Exercises from *70 Studies for BB flat Tuba, volumes I and II*, by Vladislav Blazhevich and solos such as *Sonatina* by John Boda additionally concentrate on different musical styles and rhythmic complexities.¹²

¹¹ Geoffrey Whitehead, *A College Level Tuba Curriculum Developed Through the Study of the Teaching Techniques of William Bell, Harvey Phillips, and Daniel Perantoni at Indiana University* (Lewiston, New York: The Edwin Mellen Press, 2003), 28-30.

¹² Perantoni and Dunn, *The Tuba Source Book* (Bloomington and Indianapolis, IN: Indiana University Press, 1996), x and 319-325.

In Level II, range expands above and well below the bass clef staff. Students continue to learn how to control air and produce a characteristic tone in the higher and lower ranges of the instrument. Rhythm becomes more complicated and meter and tempo become more complex. Sense of musicianship and direction of musical line is stressed as well. In addition to the materials mentioned in Level I, Level II includes Marco Bordogni etudes from his *43 Bel Canto Studies for Tuba* and *28 Advanced Studies for Tuba* by Marchesi and Panofka, transcribed by David Kuehn, as well as solos such as William Schmidt's *Serenade*. These types of studies and solos focus on musicality and a song-like musical line. Boris Grigoriev's etudes from *78 Studies for Tuba* and solos such as the Walter Hartley *Suite for Unaccompanied Tuba* challenge the student's ear and musicality within a different sense of contemporary musical style and ear training. C. Kopprasch etudes from *Sixty Studies for Tuba*, continued study with J.B. Arban methods, and compositions such as *Ricercar* by Domenico Gabrieli, edited by R. Winston Morris, will expand tonguing and technical facility.¹³

Level III is the most developmental in terms of range, rhythm, articulation, and musicianship. A four-octave range is desired, rhythms are complex, and tempos continue to increase. A higher level of musical sensitivity in regard to different musical styles is emphasized. John Stevens's *Triumph of the Demon Gods*, *Low Etudes for Tuba* by Phil Snedecor, and David Uber's *35 Conservatory Etudes for Tuba* concentrate on rhythm, articulation, and musical direction in the middle and lower ranges of the instrument. Etudes from *Kaleidoscope, Volumes I, II, and III* by Gilles Senon and solos such as *Sonatina for Tuba and Piano* by Halsey Stevens and *Sonatina per Tuba e Pianoforte* by

¹³ Ibid.

Jan Koetsier work on high tessitura tuba playing, rhythm, and articulation. Scores such as the Ralph Vaughan Williams *Six Studies in English Folk Song* and Jacques-François Gallay's *30 Etudes* deal with lyrical, legato, and sustained performance on the part of the musician. Paul Hindemith's *Sonate for Bass Tuba and Piano*, S. Vasiliev's etudes from the *24 Melodious Etudes for Tuba*, and Jacques-François Gallay's *40 Preludes* will further stress style, rhythm, articulation, and middle range playing. In all of these areas of focus, new and different styles of music and musicianship are incorporated into the third level of study.¹⁴

The fourth level is important in that it is a stage for refinement and growth on the part of the individual. At this juncture in the student's career, learning to identify personal performance weaknesses in his/her own playing and developing solutions with regard to correcting his/her musical problems is a primary emphasis. Students learn to teach themselves in the senior undergraduate level of study. At this point, rhythm, articulation, range, tone production, and musical interpretation must be at a high level. N. Bousquet's studies from the *Thirty-Six Celebrated Studies for Tuba* and solos such as Bruce Broughton's *Sonata (Concerto)* concentrate on technical proficiency and performance. Solos such as Edward Gregson's *Tuba Concerto* and Ralph Vaughan Williams's *Concerto for Bass Tuba*, along with etudes of Otto Maenz in *Zwölf Spezialstudien*, *Six Études* by Jean-Michel Defaye, Lew Gillis's *20 Etudes*, and Henry

¹⁴ Ibid.

Wolking's *Jazz Exercises and Etudes for Bass Clef Instruments* work on higher tessitura playing, varying degrees of style, and overall musicianship.¹⁵

Distribution of Original Works Wind Ensemble Scores with Essential Tuba Excerpts

Based upon the results gathered from the Tuba Excerpt Survey Results list from Chapter II, separation and classification of the forty-five scores into the established undergraduate degree student levels is needed and justified. These original compositions for wind ensemble that contain essential excerpts for tuba are organized into four levels, correlating approximately with the freshman through senior levels of the undergraduate course of study. The distribution of works is structured using the criteria of melodic and harmonic relationships, rhythm, meter, range, dynamics, and ensemble involvement. The arrangement of these scores corresponds specifically with the progressive study material of the four-year undergraduate plan of study presented earlier in this chapter and established in *Tuba Source Book*.¹⁶

¹⁵ Ibid.

¹⁶ Ibid.

Table 3. Distribution of Original Works Wind Ensemble Scores with Essential Tuba Excerpts

Level I

Jerry Bilik	<i>American Civil War Fantasy</i>
John Barnes Chance	<i>Incantation and Dance</i>
John Barnes Chance	<i>Variations on a Korean Folk Song</i>
Roger Nixon	<i>Fiesta Del Pacifico</i>
Vincent Persichetti	<i>Symphony for Band</i>
H. Owen Reed	<i>La Fiesta Mexicana</i>
Alfred Reed	<i>Russian Christmas Music</i>
William Schuman	<i>Chester</i>
R. Vaughan Williams	<i>Folk Song Suite</i>
Clifton Williams	<i>Symphonic Dance No. 3, "Fiesta"</i>

Level II

Hector Berlioz	<i>Grande Symphonie Funebre et Triomphale</i>
Vittorio Giannini	<i>Symphony No. 3</i>
Morton Gould	<i>Symphony for Band</i>
Gustav Holst	<i>First Suite in Eb for Military Band</i>
Gordon Jacob	<i>Music for a Festival</i>
Philip Sparke	<i>Jubilee Overture</i>
Robert Washburn	<i>Symphony for Band</i>

Level III

James Barnes	<i>Lonely Beach</i>
R. Russell Bennett	<i>Suite of Old American Dances</i>
Ingolf Dahl	<i>Sinfonietta</i>
David Gillingham	<i>Serenade for Winds and Percussion</i>
Percy Grainger	<i>Lincolnshire Posy</i>
Gordon Goodwin	<i>Symphony 1991</i>
Adam Gorb	<i>Awayday</i>
Gordon Jacob	<i>Flag of Stars</i>
Peter Mennin	<i>Canzona</i>
Ron Nelson	<i>Rocky Point Holiday</i>
Arnold Schoenberg	<i>Theme and Variations</i>

Level IV

James Barnes	<i>Third Symphony</i>
John Barnes Chance	<i>Blue Lake Overture</i>
John Corigliano	<i>Gazebo Dances</i>
Paul Creston	<i>Celebration Overture</i>
Peter Graham	<i>Harrison's Dream</i>
Donald Grantham	<i>J'ai été au bal</i>

Paul Hindemith	<i>Symphony in B flat</i>
Gustav Holst	<i>Second Suite in F for Military Band</i>
Gustav Holst	<i>Hammersmith</i>
Anne McGinty	<i>To Keep Thine Honor Bright</i>
David Rakowski	<i>Ten of a Kind (Symphony No. 2)</i>
Florent Schmitt	<i>Dionysiaques</i>
Claude T. Smith	<i>Danse Folatre</i>
Claude T. Smith	<i>Eternal Father, Strong to Save</i>
Claude T. Smith	<i>Festival Variations</i>
Joseph Schwantner	<i>and the mountains rising nowhere</i>
R. Vaughan Williams	<i>Toccata Marziale</i>

The delineation, among these specific groups, of the original works written for wind ensemble that include requisite tuba excerpts and were found to be essential by the tuba teaching and performance professionals who completed the Tuba Excerpt Survey, is based on performer execution of the music amongst the designated levels. For example, a Level I student may be working towards perfecting the tuba excerpt from Ralph Vaughan Williams's *Toccata Marziale*, but, more often than not, it will require the technical facility, ability, maturity, and experience of a Level IV student to execute and perform this music correctly, effectively, and efficiently. The sorting of these original wind band works into these specific levels of undergraduate study was organized based on close examination of related materials in the *Tuba Source Book* and the performance experience of the author with these particular tuba excerpts.¹⁷

¹⁷ Ibid.

CHAPTER IV
THE REVIEWED ESSENTIAL TUBA EXCERPTS

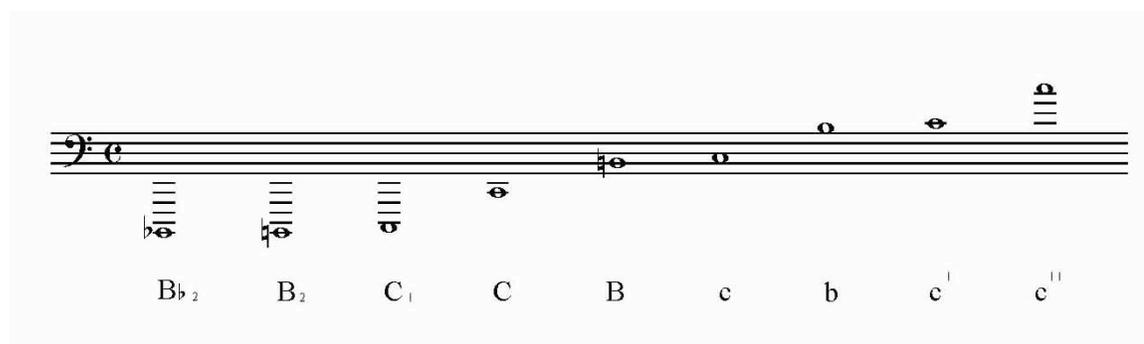
From the Tuba Excerpt Survey Results list of original wind ensemble works inclusive of essential and significant excerpts for tuba, generated from the survey and indicated in Chapter II, ten works were evaluated and discussed in the ensuing chapter. These ten scores correlate directly with the list of twelve works resultant of question five of the Tuba Excerpt Survey (see Appendix A) and designated by an asterisk in the Chapter II list of forty-five scores. The selected works to be reviewed, in alphabetical order by composer last name, include:

James Barnes	<i>Third Symphony</i>
Paul Creston	<i>Celebration Overture</i>
Percy Grainger	<i>Lincolnshire Posy</i>
Donald Grantham	<i>J'ai été au bal</i>
Paul Hindemith	<i>Symphony in B flat</i>
Gustav Holst	<i>First Suite in Eb for Military Band</i>
Gustav Holst	<i>Second Suite in F for Military Band</i>
David Rakowski	<i>Ten of a Kind (Symphony No. 2)</i>
Claude T. Smith	<i>Festival Variations</i>
R. Vaughan Williams	<i>Toccata Marziale</i>

In discussing these excerpts, a common notation labeling system regarding range and tessitura is employed. This range notation and pitch labeling nomenclature is utilized in the *Tuba Source Book* to show and describe range throughout the entirety of the book. A lowercase letter “b” is used in conjunction with the cited pitches to designate a flat

sign. For example, a b-flat pitch is labeled in this text “bb” to remain consistent with the notation system referenced from the *Tuba Source Book*. (See Figure 1.)¹⁸

Figure 1. Range Notation and Pitch Labeling System



James Barnes, *Third Symphony*

Two Excerpts from James Barnes’s *Third Symphony* are of particular importance for the tuba in wind ensemble repertoire because of the exposed nature of the tuba in these musical sections and the frequency of these two excerpts utilized in military band auditions. The first excerpt is from movement one, “Lento,” and opens the symphony with a thirty-measure tuba solo.¹⁹ This solo requires seamless and smooth performance with the utmost care in dynamic contrast and sensitivity to the music. The intervallic nature of the melody can make this solo deceptively difficult.

The overall range of this excerpt is from G₁ to eb. The solo begins with an ascending minor 9th intervallic leap, from C to db, and contains many other similar leaps of a perfect fifth or greater. Many of these intervallic leaps are tongued, but some

¹⁸ R. Winston Morris and Edward R. Goldstein, ed. and comp., *The Tuba Source Book* (Bloomington and Indianapolis, IN: Indiana University Press, 1996), x.

¹⁹ James Barnes, *Third Symphony, Op. 89*. (San Antonio, TX: Southern Music Company, 1997), 5-6.

descending leaps are slurred. The key signature has no standard sharps or flats, but with the many accidentals, the section fluctuates between C Major and Bb Minor, with a raised seventh scale degree (A natural). The dynamic range of the excerpt is from piano to mezzo forte. The time signature is a moderately moving 2/2, around half-note equals 66. A mixture of half and whole note motion is written, combined with several measures of eighth note motion. Although a majority of the section is slurred, several passages require distinctly tongued eighth and quarter notes.²⁰

A parallel study to this excerpt is “Vocalise 38” from Ferdinand Sieber’s *60 Musical Studies, Book II*.²¹ This vocalise complements the Barnes excerpt well because the performer is required to play as legato and connected as possible while observing specific phrase markings in the music. The range, key, style, and melodic interval movement of the vocalise match the study of this excerpt as well.

The overall range of this study is from G₁ to eb. Sieber's “Vocalise 38” is set in this edition in the key of Ab Major, although it contains many accidentals. Thus, fingering patterns are quite similar to the excerpt, with a heavy emphasis on Db's in particular. The vocalise is slurred primarily and contains intervallic leaps similar to the Barnes excerpt. The time signature is 4/4 with a metronome marking of quarter-note equals 72, again, with a similar feel of time and tempo to the first Barnes excerpt discussed. A tempo change in the vocalise occurs in measure nine and accelerates to quarter-note equals 120. This section contains quite a bit of eighth-note motion that

²⁰ Ibid.

²¹ Ferdinand Sieber, *60 Musical Studies for Tuba, Book II*, transcribed by David L. Kuehn (San Antonio, TX: Southern Music Co., 1969), 6.

likewise corresponds to the Barnes excerpt.²²

The second excerpt from the *Third Symphony* is found in the fourth movement, “Finale/Allegro giocoso” measures 338 to 413.²³ This 6/8 section requires the performer to execute rhythms exactly at a quick tempo. The sense of compound 6/8 meter shifts to a 3/4 simple meter feel in measures 341-342, 345-346, and 352, and later to a duple meter feel, still in 6/8 time signature, in measures 370, 388, 392, 394, and 408. The performer should consider focusing on accenting the differences of the changing meter in this 6/8 section while paying strict attention to time and a quickening tempo.

The range of this excerpt is from G₁ to f and moves mostly in ascending and descending stepwise motion in the key of C Major at a forte dynamic level. The eighth-note remains steady throughout the beginning of the excerpt and later moves to longer dotted quarter note and dotted half note lengths in the latter half of the excerpt. The time signature is in 6/8 throughout with the dotted quarter note equaling 120. The entire excerpt is tongued with marcato accents emphasizing the hemiola duple rhythms superimposed into the compound meter.²⁴

A correlating study is excerpted from *35 Conservatory Etudes for Tuba* composed by David Uber.²⁵ “Etude 19” works well because it is written in 6/8, shifts metrically within the compound meter, and requires a steady tempo on the part of the performer.

²² Ibid.

²³ James Barnes, *Third Symphony, Op. 89*. (San Antonio, TX: Southern Music Company, 1997), 159-172.

²⁴ Ibid.

²⁵ David Uber, *35 Conservatory Etudes for Tuba* (Surry, British Columbia Canada: Tapestry Music, 1985), 21.

The range of this particular etude also is consistent with the excerpt from Barnes's *Third Symphony*.

The encompassing range of this etude is from Ab₁ to ab. Uber's study is in the key of Db Major, although a shift to the dominant Ab is predominant in most of this etude. The beginning of "Etude 19" is marked "Allegretto grazioso" at a tempo of dotted quarter note equaling 100. A quarter note followed by an eighth-note rhythmic pattern is primary in the beginning section of the etude. The middle section, marked "Meno mosso," slows to a tempo to dotted quarter note equals 80. Although this section is slower than Barnes's 6/8 *Third Symphony* excerpt, the 3/4 hemiola often is emphasized, much like the Barnes, because the continuously moving eighth notes are tied together at the third and fourth eighth notes in nearly every other measure. Dynamics in this Uber study range from pianissimo to fortissimo and often change abruptly. Articulation markings are limited and allow the performer to bring out the hemoilas that closely relate this etude to the Barnes *Third Symphony* tuba excerpt.²⁶

Due to the care and sensitivity of the excerpt from the first movement, and the rhythmic shifting and stability of tempo in the excerpt from the fourth movement, the *Third Symphony* is considered a Level IV work. Although the range and technical facility of these excerpts are manageable on a lower level, the technical execution of this music is of primary importance. This demands an altogether high level of maturity and musicality from the performer and further classifies the two excerpts in this work at a Level IV musical ability for the tuba player.

²⁶ Ibid.

Paul Creston, *Celebration Overture*

Scored for two separate tuba parts, this composition demands technical proficiency and the ability to articulate fast moving passages in both parts. The first substantive excerpt is found in the opening thirty bars of the piece.²⁷ The tubas are in fifths and octaves throughout this section and the tempo must always drive the motion of the music forward. Fast single and double tonguing is necessary to play this excerpt crisply and articulately. The second tuba part can be particularly difficult, as the performer is required to quickly and cleanly tongue these notes in the lower tessitura of the instrument.

The range of the upper and lower tuba parts span from Gb₁ to d. The time signature of the excerpt is in 3/4. The key signature specifies no sharps or flats, although the accidentals outline the key of Bb Major in first half of the excerpt and Gb Major in most of the second half of the excerpt. This excerpt, in both tuba parts, begins at a fortissimo dynamic with abundant dotted eighth-note followed by a sixteenth-note rhythms and eighth-note triplet rhythms in the first six bars. From measure seven to the end of the excerpt at measure thirty, varied eighth and sixteenth-note rhythms on mostly sustained pitches underline the driving rhythmic motor of this work. Articulations alternate between staccato sixteenth notes and accented eighth notes, which emphasizes the pulse of the music. At measure eleven, the dynamic level drops from fortissimo to piano, and at this point, both tuba parts challenge the performers to play cleanly and articulately in a quickening tempo, marked “Con spirito,” at an extremely soft dynamic

²⁷ Paul Creston, *Celebration Overture, Op. 61* (New York, NY: Alec Templeton, Inc., 1955), 1-2.

level in the lower tessitura of the instrument. Sixteenth-note rhythms cease at measure twenty-one when the eighth-note pulse resumes and concludes the excerpt with a crescendo to a forte dynamic level and an accented eighth-note in measure thirty.²⁸

An appropriate etude in preparation for this excerpt is “Study 58” from Vladislav Blazhevich’s *70 Studies for BB flat Tuba, Volume II*.²⁹ This study is written in a range that directly correlates to both the upper and lower tuba parts of *Celebration Overture*, ranging from G#₁ to g#. Repeated articulations and rapid tonguing on repeated notes in this Blazhevich study also are similar to the Creston excerpt. Much like the technical demands of *Celebration Overture*, clarity of articulation and a steady, fast paced tempo in this study is the desired performance outcome.

Blazhevich’s “Study 58” is in 7/4 meter with repeated staccato sixteenth-note rhythms on single pitches, much like the first Creston excerpt, with longer quarter and eighth note sections that break up the articulated sixteenth note passages. The tempo marking is “Allegro (Moderato)” and, with the exception of a printed forte or pianissimo dynamic printed at the beginning of the study (at the performers pleasure), there are no dynamic markings written. This study is in the key of G# Minor, alternating between the natural, harmonic, and melodic minor modes. Due to the absence of articulation and dynamic markings, this etude can be tailored to prepare lower and middle range

²⁸ Ibid.

²⁹ Vladislav Blazhevich, *70 Studies for BB flat Tuba, Vol. II*. (Paris, France: Alphonse Leduc Editions Musicales, 1965), 26-27.

articulated performance of varied eighth and sixteenth-note rhythms at a fast pace, similar to the initial thirty bars of *Celebration Overture*.³⁰

The next excerpt from Creston's *Overture* occurs in the "Allegro giusto" in measures 156-166.³¹ The melody, in octaves between the two tuba parts, is somewhat disjunct, and articulations are notated specifically in this passage. The tubas must differentiate between the staccato, tenuto, accented, and slurred markings in this solo section. As in the first excerpt, the tempo must remain in time and keep the music moving forward.

The lower and upper tuba parts range from Gb₁ to ab. The meter is common time in a quick tempo in an eighth-note pulse throughout the ten-measure excerpt. The dynamic level is marked mezzo piano, as the two separate tuba parts supply the solo melody in the *Overture*. Articulations are mostly staccato with accented quarter notes and tied eighth-note syncopations within the 4/4 meter. The eighth-note movement is mostly stepwise ascending and descending along with intervals of alternating perfect fourths and minor thirds within the moving melodic line. Neither sharps nor flats reside in the key signature, but accidentals outline Bb Minor in the first six bars of the excerpt and B Minor in the following three measures. Clarity and separation of the staccato eighth notes, particularly in the lower second tuba part, is essential to keep the flow of the musical line in a forward motion.³²

³⁰ Ibid.

³¹ Paul Creston, *Celebration Overture, Op. 61* (New York, NY: Alec Templeton, Inc., 1955), 16-17.

³² Ibid.

An etude that can prepare this section of the *Overture* well is found in *30 Etudes, Op. 13* by Jacques-François Gallay.³³ “Etude 2” is written in a range that coincides with the upper tuba part of *Celebration Overture*, D to ab, but can easily be played an octave lower to accommodate preparation of the corresponding lower tuba part. Articulations are varied between staccato, slurred, and accented notes while the intervals, moving in stepwise motion and also by leap, additionally complement the tuba solo section from the *Overture*. A steady tempo is necessary in the preparation of this etude, especially when alternating between the different staccato and slurred motives.

The tempo marking of this etude in common time is “Moderato,” quarter note equals 112. “Etude 2” is in rounded binary form: the A sections are in the key of Eb Major, and the B section is in the key of Ab Major. The eighth note is the constant pulse in the study as the melody moves mostly in stepwise scalar motion with reoccurring intervals of a minor third, major third, perfect fourth, and perfect fifth. Accidentals serve as frequent passing tones in the study. The dynamic range of Gallay’s etude moves from piano to forte through the use of crescendos and decrescendos, as well through the indication of subito at times. Similar to the *Celebration Overture*, articulations are important to the rhythmic energy of the melody as staccato, tied, and slurred markings drive the music.³⁴

In both of the standard tuba excerpts from Creston’s *Celebration Overture*, the two tuba parts require tonguing agility and exact attention to the articulations and musical

³³ Jacques-François Gallay, *30 Etudes, Op. 13.*, edited by Robert King (Paris, France: Alphonse Leduc Editions Musicales, 1978), 2.

³⁴ Ibid.

markings notated in the score. The ability of the tuba player to play both parts efficiently is essential. This work is considered to be Level IV difficulty in tuba score.

Percy Grainger, *Lincolnshire Posy*

The “Rufford Park Poachers” from Percy Grainger’s *Lincolnshire Posy* is a musical exercise in fluid, dynamic, low range playing for the tuba player. The tuba excerpt from “Rufford Park Poachers” can be performed well at a Level III difficulty. Control of air and intonation in the lower register must be demonstrated. Additionally, the dynamic levels in this excerpt are exaggerated, and accented notes are interpreted as weighted, heavier notes rather than tongue-emphasized articulations. The most difficult aspects of this excerpt include phrasing and the ability to breathe quickly and efficiently. A focus to breathe in a manner that does not interrupt the flow of the music is essential while playing in tune and carefully observing the changing dynamics levels that are written.

The beginning of “Rufford Park Poachers,” at measure forty-six, is marked at quarter note equals 76.³⁵ The excerpt as a whole fluctuates in time signature between 2/4, 3/4, and 4/4 meter, although the quarter note remains constant throughout. The range of this excerpt, from measure forty-six to eighty-four, is from Eb₁ to G. Three flats comprise the key signature for the first half of the excerpt through measure sixty-eight where the tonality changes to five flats. Key signatures are not always indicative of the tonality of the music, because the tonal center fluctuates through the use of accidentals throughout. Phrases frequently marked in “Rufford Park Poachers” often span multiple

³⁵ Percy Aldridge Grainger, *Lincolnshire Posy*, edited and assembled by Frederick Fennell (Cleveland, OH: Ludwig Music Publishing Company, 1987), 31-37.

measures at a time. Dynamic levels are extreme, ranging from pianissimo to fortissimo, change frequently, and are abrupt at times by notated crescendos and decrescendos. An eighth-note sense of pulse throughout the excerpt is required to play rhythmically exact, especially in the triplet figures in bars fifty-three, fifty-six, sixty, sixty-three and seventy-seven, and the 3/8 measure in bar fifty-five, where consistent tempo and precise rhythm is crucial. The detailed markings in the music are critical in the performance of this excerpt, i.e. “In time”, “Somewhat faster,” “Slow off slightly,” “louden lots,” “slow of lots,” etc.³⁶

In focusing upon controlled air and phrasing, in conjunction with varying dynamics and intonation, a vocalise from the Concone and Marchesi *60 Musical Studies, Book I*³⁷ is appropriate. “Vocalise 6” by Giuseppe Concone emphasizes phrasing in the low register. The music is sparse in terms of dynamic markings, further encouraging freedom for musical interpretation in a style relating to “Rufford Park Poachers.” The music must be played slowly with a full tone quality, connected, and as accurately and expressively as possible.

The overall range of this vocalise is G₁ to G. The key of the study is C Major, and the time signature is in common time. The vocalise is either slurred or tongued legato within extended marked phrases. Melodic motion moves stepwise in intervals of a minor third, major third, perfect fourth, major sixth, and minor seventh. The Concone vocalise is marked at quarter note equals 88, as the note length varies from longer

³⁶ Ibid.

³⁷ Concone and Marchesi, *60 Musical Studies, Book I*, transcribed by David L. Kuehn (San Antonio, TX: Southern Music Co., 1969), 5.

sustained whole and half notes to ascending and descending quarter and eighth notes. Although less musical detail is indicated in this study than the Grainger excerpt, the lower tessitura and long, sustained phrases classify this vocalise, along with “Rufford Park Poachers,” as difficult studies.³⁸

Donald Grantham, *J'ai été au bal*

The tuba solo from measures 115-140 in *J'ai été au bal* by Donald Grantham is stylistically difficult.³⁹ This solo is appointed with a variety of different articulation markings and dynamic levels, and intervals are separated and disjunct. Furthermore, the range of this excerpt changes abruptly. This solo requires an execution that is jazzy, lively, and light-hearted in style. Although the specificity of the musical markings in the score is essential and must be played accurately, the swing style and feeling of jazz is a primary consideration.

The key signature of the tuba solo in *J'ai été au bal* includes four flats. The metronome marking in the cut time time signature is half note equals 96. The range of this tuba excerpt is B₁ to c¹, spanning just over two octaves. Divided into two repeated sections, the solo is first played at a slightly softer dynamic than the second. The overall dynamic range is piano to fortissimo with immediate changes occurring within less than a measure's time. Detailed articulations also vary from staccato, marcato, accented, to slurred. Grantham's tuba solo quickly ascends and descends by way of stepwise motion and through all intervals within a major sixth. Once the notes, tempo, dynamics, and

³⁸ Ibid.

³⁹ Donald Grantham, *J'ai été au bal (I went to the dance)* (Austin, TX: Piquant Press, 1997), 25-31.

articulations are properly executed, the style of this excerpt becomes even more of a challenge for the tuba soloist. In measure 115, the composer indicates, “Very lively & spirited in a light swing rhythm.” To perform this excerpt successfully, attention to multiple musical details and execution of the solo in a relaxed, swung, and jazz style is required.⁴⁰

The desired style and musical result demanded by the Grantham solo excerpt can be reinforced by studying Henry Wolking’s *Jazz Exercises and Etudes for Bass Clef Instruments*.⁴¹ The “Theme and Variation on “Samba Alexander”” from this book suits the study of *J’ai été au bal*, because the music indicates various articulations, compliments the range and interval motion of the solo, and requires a swung, smooth, jazz-like style. The key of this jazz exercise also is relative to the one in the Donald Grantham tuba solo. “Theme and Variation” played an octave lower than what is actually printed in this book is required to be in the same octave as Grantham’s *J’ai été au bal* tuba solo.

G to bb¹ encompasses the range of this jazz study by Henry Wolking. No dynamic markings are incorporated into this study, but quarter note and tied eighth-note syncopations coupled with staccato, accented, and slurred markings provide a challenge. Three flats constitute the key signature and chord changes are written above each measure throughout the “Theme and Variation.” The goal of this etude is to achieve a

⁴⁰ Ibid.

⁴¹ Henry Wolking, *Jazz Exercises and Etudes for Bass Clef Instruments* (Surrey, British Columbia Canada: Touch of Brass Music, 1985), 31-32.

lively, light-hearted, swung style similar to the stylistic demands of the tuba solo in *J'ai été au bal*.⁴²

Difficulty of style, specificity of musical markings, quick tempo, disjunct intervallic motion, varying dynamics in short periods of time, and abrupt range changes are all characteristics of this tuba solo from Grantham's *J'ai été au bal* that is categorized as a Level IV tuba work.

Paul Hindemith, *Symphony in B flat*

Symphony in B flat by Paul Hindemith is one of the early landmark compositions in concert band literature. Consequently, the tuba part for this work is demanding and is labeled a Level IV. The section from the score that is excerpted is measures 123-155 in the first movement, "Moderately fast, with vigor."⁴³ This excerpt can prove to be difficult due to the three stylistically contrasting sections. Attention to the dotted eighth/sixteenth-note rhythm in measures 123-128 in the first section is essential; an eighth-note triplet rhythm should be avoided. The tuba solo in the second section, measures 130-138, is very much in the background of the music and requires a buoyant and light style of playing. The tempo and dynamic in measures 139-155, the third section, moves forward in musical direction and crescendos. Articulation of the running eighth notes in the last section of this excerpt remains accented, slightly separated, and consistent, because this is one of the driving motives in the music that keeps the motion moving ahead.

⁴² Ibid.

⁴³ Paul Hindemith, *Symphony in B flat* (Mainz, Germany: B. Schott's Söhne, 1951), 25-30.

The time signature of the Hindemith *Symphony* tuba excerpt is primarily in 2/2 at half note equals 92. The pitch range is G₁ to g with no sharps or flats in the key signature. The dynamic ranges of this excerpt are piano to fortissimo and remain consistent with the different styles of playing demanded of each of the three sections of this excerpt. The first section is marked forte and moves in alternating half steps and perfect fourth/perfect fifth intervallic leaps. The second section tuba solo moves stepwise in quarter note-eighth note-quarter note rhythm in ascending and descending motion at a soft piano dynamic. The third section begins at a piano dynamic and gradually crescendos to fortissimo through the end of the excerpt. The eighth-note line in this section moves stepwise with abrupt intervallic leaps by an octave and subsequent smaller intervals. Attention to articulation, specifically the tenuto quarter notes and accented triplet and quarter note figures at the end of the excerpt, is essential.⁴⁴

Vladislav Blazhevich's "Etude 29" from *70 Studies for BB flat Tuba, Vol. I*⁴⁵ complements this excerpt well as a preparatory study. The study must be consistent in tempo to keep the eighth notes on the front end of the beat. Quick and efficient phrasing is required because the tempo must remain steady and swift as with the excerpt from movement I in the *Symphony in B flat*. Limited dynamic markings further allow the performer to crescendo through the musical line as notated in the Hindemith excerpt.

Blazhevich's "Etude 29" is marked "Allegro giocoso" in alternating 2/2 and 3/2 time signatures. The range is F₁ to f and the key of this etude remains in Eb Major

⁴⁴ Ibid.

⁴⁵ Vladislav Blazhevich, *70 Studies for BB flat Tuba, Vol. I* (Paris, France: Alphonse Leduc Editions Musicales, 1965), 28.

throughout. Eighth note motion by step and leap, of no more than an octave, makes up the majority of this study. Dynamic markings are limited only to piano and forte with crescendos bridging the dynamic gap in between the soft and loud dynamics. As in the Hindemith *Symphony* tuba excerpt, the forward momentum of the eighth-note musical line is required.⁴⁶

Gustav Holst, *First Suite in Eb for Military Band*

A work frequently required on many of military band auditions for tuba is the *First Suite in Eb for Military Band* by Gustav Holst.⁴⁷ The soli section in the first eight bars of movement I, “Chaconne,” is deceptively difficult. An extremely soft dynamic while moving between each interval in seamless and smooth manner is necessary. The tempo is fixed, the musical line is always connected, and exact intonation is critical when performing this excerpt. The end of this passage for tuba is often challenging because the Bb to Eb perfect fourth interval requires a gentle and effortless approach when the melody is passed on to the trombones and trumpets.

The key of this eight-measure excerpt is Eb Major. The tempo is marked “Allegro moderato,” and the notes within the two four-bar phases, into which this excerpt is divided, are intended to be played legato. The melodic line includes quarter notes and half notes that move in stepwise motion, as well as by perfect fifth, perfect fourth, and

⁴⁶ Ibid.

⁴⁷ Gustav Holst, *First Suite in Eb, Op. 28 No. 1*, edited by Colin Matthews (London, England: Boosey & Hawkes Ltd., 1984), 1.

minor third leaps, ascending and descending. Overall, the range of this excerpt is G₁ to eb.⁴⁸

A study relating to this excerpt is taken from the Concone and Marchesi *60 Musical Studies, Book I*.⁴⁹ “Vocalise 16,” attributed to Mathilde Marchesi, moves in a similar intervallic direction, middle and lower range playing is incorporated in the study, and longer phrases encourage the tuba player to make a smooth legato musical line. In relation to the “Chaconne,” the melody moves by step and intervallic leap of no more than a perfect fifth. The key of this vocalise is F Major, and the 3/4 time signature is marked at quarter note equals 120. Phrases are divided into four bars and note lengths consist of dotted half, half, quarter, and eighth notes. The range of this study is F₁ to A. Mezzo forte is the only dynamic marking in the vocalise, as piano is the only marking in the *First Suite in Eb*.

Nine measures before rehearsal letter C in the score, the tuba section requires a musical style contrary to the first eight bars of the piece. The second excerpt in the *First Suite in Eb* is marked *pesante*,⁵⁰ but requires a bounce that keeps the tempo and direction moving forward. The diminuendo at the end of this section is abrupt and needs to be observed while remaining in a *pesante*-like feel.

The range of this excerpt is F₁ to c¹. Similar to the previous excerpt, this section moves in stepwise motion and by small intervallic leap. The dynamic begins at a

⁴⁸ Ibid.

⁴⁹ Concone and Marchesi, *60 Musical Studies, Book I*, transcribed by David L. Kuehn (San Antonio, TX: Southern Music Co., 1969), 12.

⁵⁰ Gustav Holst, *First Suite in Eb, Op. 28 No. 1*, edited by Colin Matthews (London, England: Boosey & Hawkes Ltd., 1984), 6-8.

fortissimo level but decreases to piano in the last two bars of the nine-measure excerpt. Even note lengths and pesante articulations are essential to the proper performance of this tuba excerpt.⁵¹

“Vocalise 6” by Heinrich Panofka in *28 Advanced Studies for Tuba*⁵²

appropriately prepares this pesante excerpt from the first movement “Chaconne” and the key of this vocalise is similar. Moving eighth notes in 3/4 meter outline the melody, and longer phrases force the tuba player to breath efficiently and quickly so as not to interrupt the music. No dynamic markings are noted in this A-flat Major vocalise, and stepwise ascending and descending motion is most prevalent. The range of “Vocalise 6” is Eb to f. Emphasis on the forward motion of the musical line, as well as phrasing over multiple bar lines, is required in successful execution of this study.

The *First Suite in Eb for Military Band* is considered to be at a Level II difficulty. The excerpts are short, the music is not technically demanding, and the range of the tuba part is manageable. The key to performing these excerpts well is differentiating between the legato style of the first excerpt and the pesante (weighted) style of the second.

Gustav Holst, *Second Suite in F for Military Band*

Two excerpts from Holst’s *Second Suite in F for Military Band* categorize this work as a Level IV work for the tuba player. Both excerpts are found in the “Fantasia on

⁵¹ Ibid.

⁵² Marchesi and Panofka, *28 Advanced Studies for Tuba*, transcribed by David L. Kuehn (San Antonio, TX: Southern Music Co., 1972), 10.

the ‘Dargason’” Movement IV of this work. The first excerpt, nine measures after E,⁵³ requires great breath control, cleanliness of articulation, and a consistently loud (forte) dynamic. Observing these musical entities while performing in the lower register of the instrument can be challenging for the tuba player. Keeping this bass melody moving ahead and avoiding the low tessitura to slow the tempo is necessary.

This excerpt from Holst’s *Second Suite in F* is in the key of F Major and has a range of F₁ to F. The dynamic is forte, and the goal of the tuba player is to play these eight measures as clean and as present as possible. The passage begins with a major third leap from A₁ to F₁, and contains five additional leaps of a major and/or minor third. In this 6/8 excerpt, employing a strict quarter note followed by an eighth note type of rhythm, and attention to the staccato eighth note at the end of every other bar is important and begs to be emphasized.⁵⁴

An appropriate etude to pair with this excerpt is “Study 62” from *78 Studies for Tuba* by Boris Grigoriev.⁵⁵ This etude, marked “Presto,” focuses on a constant moving eighth note line in 6/8 meter. “Study 62” stays mostly in the lower range for tuba, E₁ to b, and demands resourceful breathing by the performer while keeping the stepwise musical direction at a quick tempo. Minimal dynamics and articulations are marked in this B-Major etude, further allowing the tuba player to tailor this etude to the study of the *Second Suite in F* excerpt.

⁵³ Gustav Holst, *Second Suite in F, Op. 28 No. 2*, edited by Colin Matthews (London, England: Boosey & Hawkes Ltd., 1984), 40-41.

⁵⁴ Ibid.

⁵⁵ Boris Grigoriev, *78 Studies for Tuba*, edited by Robert King (Paris, France: Alphonse Leduc Editions Musicales, 1983), 56.

The second excerpt from this work occurs during the final 20 bars of “Fantasia on the ‘Dargason.’”⁵⁶ The same melody from the previous excerpt appears, but now the passage is displaced an octave higher, ranging from F₁ to g, and at a softer dynamic, marked pianissimo rather than forte. This section is slightly easier due to the middle range writing and a more subdued dynamic. The solo in the 2/4 section at the end of this excerpt must remain exactly in time to allow the piccolo soloist at the top of the ensemble to more easily follow the underlying tempo set by the solo tuba player. Consistent round and even resonance of the staccato eighth notes, from the low G below the bass clef staff to the octave above at the bottom line of the staff, is required in this excerpt.

The use of “Study 62”⁵⁷ additionally works well in preparation for this excerpt. The tuba player should read this study an octave higher and work to achieve the same type of clean articulation and forward moving musical direction in both octaves. Uniformity of sound, timbre, and tone in the lower and middle registers is a primary goal of the musician.

David Rakowski, *Ten of a Kind* (Symphony No. 2)

David Rakowski’s *Ten of a Kind* was commissioned by and composed for “The President’s Own” United States Marine Band. This work is extremely challenging for all instruments in the wind ensemble and has been used in the U.S. Marine Band audition repertoire for tuba since its commission in 2002. The tuba excerpt from this piece tests the performer rhythmically within continually changing meters and a swift tempo.

⁵⁶ Gustav Holst, *Second Suite in F, Op. 28 No. 2*, edited by Colin Matthews (London, England: Boosey & Hawkes Ltd., 1984), 48-50.

⁵⁷ Grigoriev, *78 Studies for Tuba*, 56.

Maintaining an even pulse throughout the excerpt and internalizing the subdivision of the dotted eighth note in the course of the changing meters and the syncopations within each measure is of primary importance to the performer. Once the complexity of the rhythm in this excerpt is learned, the notes and dynamics can become the focus of the excerpt. Rakowski's *Ten of a Kind* is a Level IV excerpt for the tuba player.⁵⁸

The overall range of Rakowski's *Ten of a Kind* is E#₁ to a. Time signatures change throughout the excerpt from 9/16, 12/16, 15/16, to 18/16 at a dotted eighth note equals 138 tempo marking. The tuba player should strive to keep the sixteenth-note pulse constant. This proves to be difficult because the majority of this excerpt is syncopated, with ties over the bar line in an irregular shifting meter. Dynamic levels range from piano to forte and are primarily accentuated with piano crescendos to mezzo forte and forte. No articulation markings are designated other than slurs and ties, but the performer would do well to emphasize the stronger beats when possible. The melodic line is primarily ascending by step and by intervallic leap no larger than a major third. Rhythmic accuracy and sixteenth note subdividing is essential to the performance of this excerpt.⁵⁹

A challenging corollary study that compliments this difficult excerpt is located in *Vingt-Deux Déchiffrages Rythmiques Instrumentaux* by Françoise Rieunier.⁶⁰ This book of *Twenty-Two Rhythmic Instrumental Sight-reading Exercises for all Instruments* is

⁵⁸ David Rakowski, *Ten of a Kind* (*Symphony No. 2*) (Washington D.C.: Unpublished Manuscript, The United States Marine Band, 2000).

⁵⁹ Ibid.

⁶⁰ Françoise Rieunier, *Vingt-Deux Déchiffrages Rythmiques Instrumentaux* (Paris, France: Alphonse Leduc Editions Musicales, 1972), 7.

somewhat misleading by title. The exercises in this book are very difficult to sight-read and extremely rhythmically detailed. As in the excerpt from *Ten of a Kind*, practicing this music requires a step-by-step process. Addressing rhythmic accuracy is primary as well as executing the pitches, dynamics, articulations, etc. Practice and study of this exercise and others similar require the use of a metronome and substantial repetition. The music practiced at a slow pace and gradually accelerated allows the study to be effective.

The range of Françoise Rieunier's "Study VII," marked "Ritmico," is F to a. This rhythmically complex study incorporates no sharps or flats into the key signature and additionally possesses no accidentals. The use of dynamics is limited, whereas the change in meter can be somewhat overwhelming. This study shifts in meter in a measure-to-measure frequency among the meters of 2/8, 2/16, 3 2 2 2/32, 3 2/32, 3/16, 3/4, 5/16, and 2 2 3 3/32. The daunting task of examining the meters and discovering the complexity of the frequently changing time signatures is a challenge in its own right.⁶¹

Claude T. Smith, *Festival Variations*

The first passages the tuba player encounters in *Festival Variations* by Claude T. Smith⁶² serves as a Level IV difficulty excerpt in the wind literature for the instrument. The tempo is quick and the rapid tempo requires clearly articulated sixteenth notes. The excerpt from measure nine to measure twenty is particularly demanding at the end of the two sixteenth note runs, because the notes and musical line are crescendo-ing, are

⁶¹ Ibid

⁶² Claude T. Smith, *Festival Variations* (Kansas City, MO: Wingert-Jones Music, Inc., 1982), 2-5.

accented, and are descending. Avoiding a compressed and unclear descending musical line is the goal of the performer in this excerpt.

The range of this short excerpt is Bb₁ to a in the key of Eb Major. The sixteenth note stepwise runs are in 4/4 time at a mezzo forte dynamic crescendo-ing to forte. Articulations are manageable as the first two sixteenth notes are slurred and the second two are tongued. The sixteenth-note flourishes occur within the span of one measure and ascend in the first beat and descend in the following three beats. The majority of these two quasi-scalar sixteenth-note lines outline dominant and tonic chords in the key of Eb Major. Dynamically, these sixteenth note passages start at mezzo forte and crescendo through the measure to fortissimo.⁶³

Due to the scalar pattern of the excerpt from *Festival Variations*, an etude that pairs well with this excerpt is “Study 16” from *40 Advanced Studies for BB flat Bass* by H.W. Tyrell.⁶⁴ This study forces the performer to play fast moving sixteenth-note runs in time and in different ascending and descending patterns. The tuba player must attempt to play this study with even articulations and tempo throughout.

The key of this Tyrell study is Bb Major and ranges from Bb₁ to bb. “Study 16” is marked “Allegretto” with a metronome marking of quarter note equals 96 in common time, and may additionally be easily adapted to a quicker tempo to help facilitate the fast tempo of the *Festival Variations* tuba excerpt. The dynamic level is forte throughout and the sixteenth-note lines move primarily in stepwise scalar motion with some intervallic

⁶³ Ibid.

⁶⁴ H.W. Tyrell, *40 Advanced Studies for BB flat Bass* (London: Hawkes & Son, Ltd., 1948), 16.

leaps of a major or minor third within the driving sixteenths. The study is intended to be played marcato in its entirety. The sextuplets in the last two measures of the study require a strict set tempo as well.⁶⁵

Ralph Vaughan Williams, *Toccata Marziale*

Toccata Marziale is another major work in wind band literature. The difficulty of this tuba excerpt lies in the fact that the part does not contain many rests. The initial twenty-three measures⁶⁶ of this work are often included in military band tuba auditions. The challenge of this Level IV part for tuba is breathing and articulation differentiation between staccato and tenuto markings. The lower octave tuba part in this work is especially difficult due to the constant tonguing in the lower register of the instrument. The tempo of this excerpt is moderate and manageable in the higher octave, but the lower octave part can be challenging to keep the motion of the music moving forward and the articulations in the low range light. Breathing must not interrupt the direction of the line, and therefore needs to be often and quick; longer full breaths are not practical in this tuba part. Clear distinction between staccato and tenuto markings before rehearsal numbers 1 and 2 are required in this section.

The excerpt from *Toccata Marziale* is a study in articulation between driving eighth and sixteenth note passages. The time signature is in 3/4 at quarter note equals 100. The excerpt is in Bb Major and employs staccato sixteenth-note runs coupled with descending tenuto eighth-note lines. The tuba part is divided in octaves among the tuba

⁶⁵ Ibid.

⁶⁶ Ralph Vaughan Williams, *Toccata Marziale* (London, England: Boosey & Hawkes Ltd., 1924), 2-5.

part and ranges from F_1 to ab . A steady tempo in the performance of this excerpt is important for the forward motion of the music to push ahead.⁶⁷

A complementary practice to the *Toccata Marziale* excerpt is “Etude 9” from Lew Gillis’s *20 Etudes*.⁶⁸ This etude incorporates much of the same rhythmic motives with groupings of two and four sixteenth notes, and covers both the higher and lower octave tuba parts from the Vaughan Williams. This etude performed an octave lower than printed is required to prepare and practice the lower octave material from *Toccata Marziale*. Consistent and steady tempo and articulations are necessary. Because there is an absence of articulation markings in this etude, employing the markings and style from the *Toccata Marziale* excerpt in this etude is appropriate.

“Etude 9” is marked “Quickly” in the score. The study ranges from A_1 to f^1 . Although no sharps or flats are in the key signature, numerous accidentals designate the moving tonal centers around C Major and A Minor. No dynamic markings are employed and only a few staccato and slurred designations exist in this study. Gillis’s “Etude 9” is a corresponding study to use in conjunction with the tuba excerpt from *Toccata Marziale* in practice and preparation due to the rhythmic similarities and the march-like style the performer can attach to this study, which is mostly bare of musical detail.⁶⁹

⁶⁷ Ibid.

⁶⁸ Lew Gillis, *20 Etudes* (San Antonio, TX: Southern Music Co., 1965), 14.

⁶⁹ Ibid.

CHAPTER V

CONCLUSIONS

Summary

The need for a standard plan of study to assist in preparing students for military band auditions is apparent due to the current number of tuba positions in the premier service bands. Generally four to five tuba players are employed in each of these elite ensembles. This assessment of *Essential Excerpts for Tuba from Original Works Written for Wind Ensemble* is intended to be an important and obligatory document in the field of tuba performance and teaching for practice, preparation, and study of the original wind literature written for tuba.

The excerpts included in this text are selected based upon a general survey regarding what are considered to be the essential excerpts for tuba in original works written for wind ensemble. The survey—completed by retired and current premier military service band tuba players and select college and university tuba professors—generated a standard list of excerpts that produced the necessary information that finalized the specific excerpts for tuba to be included and reviewed in this document. Upon examination of these excerpts, additional methodologies and corollary studies are integrated into the paper and attached to each essential tuba excerpt to further facilitate student practice and preparation of the excerpts. Further, the separation of an undergraduate plan of study into appropriate levels of set performance boundaries aids in

classifying and distributing the designated essential excerpts for tuba among different levels of study in an undergraduate degree program.

Suggestions for Further Research

Due to an absence of published wind ensemble excerpt material for the tuba, value and justification for this document is relevant and warranted. Positions in the premier service bands have become highly competitive and desirable and the presence of such a book among the literature of tuba performance and pedagogy is appropriate, serving as a foundation for the material, practice, and study for these auditions. Additionally, due to the limitations of this particular study, an opportunity for further research is certainly applicable. Future documents, in relation to the present, may include excerpt books for the tuba focusing on orchestral transcriptions and marches for wind ensemble, which will update and expand the present study of the original works excerpts for tuba. Separate books specific to these two subjects, orchestral transcriptions and marches, in and of themselves, would be of exceptional value to the field and would only help to complete the current project.

The lack of published resources regarding the requisite works for tuba in original wind band compositions is apparent. Based upon a survey of highly regarded tuba performance and pedagogy specialists, the excerpts requisite for a tubist's study in the wind ensemble medium are established. A forward progression in the education and practice of these excerpts is important to those studying the tuba and the performance and teaching of the instrument. To cover all areas of the subject matter in the field of tuba performance and teaching, concentration on the music written for the tuba in wind

symphony literature is essential. As the development and advancement of music composition for the tuba pushes ahead, the study of all literature written for the instrument must also move forward. This document is meant to determine the essential excerpts for tuba in original wind ensemble literature. From this paper, the essential excerpts are established and related corollary studies and methodologies, in conjunction with these tuba excerpts, are suggested. As the institution of this specific area of tuba performance, practice, and teaching presses on, so does the advancement of the tuba among performers, teachers, students, and enthusiasts of the instrument.

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APPENDIX A

ADMINISTRATIVE SURVEY OF REQUISITE EXCERPTS FOR TUBA
IN COMPOSITIONS WRITTEN FOR WIND ENSEMBLE

Administrative Survey of Requisite Excerpts for Tuba in Compositions Written for Wind Ensemble

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Goals of Research

In the United States, there are many university and conservatory curricula aimed at preparing students to audition for orchestral performance positions. Increasingly, for the wind instrument performer, positions in one of the premier military bands based in Washington, D.C. (U.S. Army, U.S. Navy, U.S. Air Force, U.S. Marines, and U.S. Coast Guard—based in New London, CT), are becoming standard as a final career goal. To date, there are no standard published curricula to facilitate performers in their preparation for this type of position. The primary goal of this study is to compile a book of important and requisite musical excerpts for tuba that are found, specifically, in pieces written for wind ensemble (symphonic band, wind symphony, wind band, etc.), further inclusive of original works, marches, and orchestral transcriptions. The objective of this study is to assemble a book that will serve as a useful resource in the field of tuba performance and teaching, for those studying excerpts in preparation for military band auditions, college auditions, and in regular study of the indispensable wind ensemble literature written for the instrument.

Questionnaire

Please fill out the following survey answering all questions as instructed. Survey answers will remain confidential and will be used for the sole purpose of providing information leading to the doctoral dissertation of Brent M. Harvey regarding the requisite excerpts for tuba in compositions written for wind ensemble. Please provide as much information as possible pertaining to each question (i.e. composer's name, title of the composition, arranger/transcriber's name, excerpt/section of particular importance, etc.).

1a. Name:

b. Title of person completing this survey:

5. The top ten excerpts for tuba in ALL literature written for wind ensemble (original works, marches, and orchestral transcriptions) that you feel are most prevalent in preparation for military band auditions today are:

- | | |
|----|-----|
| 1. | 6. |
| 2. | 7. |
| 3. | 8. |
| 4. | 9. |
| 5. | 10. |

6. Please voice any additional comments and/or concerns below. Thank you for participating in this survey and aiding in the research and development of this dissertation.

APPENDIX B

REPRESENTATIVE RECORDINGS OF ORIGINAL WIND ENSEMBLE WORKS
WITH ESSENTIAL TUBA EXCERPTS

REPRESENTATIVE RECORDINGS OF ORIGINAL WIND ENSEMBLE WORKS
WITH ESSENTIAL TUBA EXCERPTS

The following list contains representative wind ensemble recordings of the works reviewed in Chapter IV of this document.

Barnes, James. *Third Symphony*. The United States Air Force Band. Lieutenant Colonel Lowell E. Graham, Conductor and Commander. "Excursions." BOL-9602, compact disc.

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