

BEACH, WILLIAM GRAY, D.M.A. An Examination of School Band Literature as It Relates to Tuba Pedagogy. (2019)  
Directed by Dr. Dennis AsKew. 85 pages.

- I. Solo Recital: Thursday, March 30, 2017, 7:30 p.m., Recital Hall. *Concertino for Tuba* (Rolf Wilhelm); *Alarum* (Edward Gregson); *Lieder Eines Fahrenden Gesellen* (Gustav Mahler); *Fractured Mambos* (Charles Ruggiero); *Three Trios* (Anna Baadsvik).
- II. Solo Recital: Sunday, February 18, 2018, 3:30 p.m., Recital Hall. *Flute Sonata in E-flat Major, BWV 1031* (Johann Sebastian Bach); *Tuba Concerto* (Frigyes Hidas); *Stardust* (Hoagy Carmichael and Mitchell Parish); *Encounters II* (William Kraft); *Drei Romanzen, Op. 94* (Robert Schumann); *Rumanian Dances* (Dumitru Ionel).
- III. Solo Recital: Sunday, November 10, 2018, 1:30 p.m., Recital Hall. *Concerto for Tuba* (John Williams); *Jesus is Coming* (Jacob Ter Veldhuis); *Just Desserts (Frippery Style)* (Lowell Shaw); *Five Scenes in Mobile Form* (Steven Landis); *Salve Venere, Salve Marte* (John Stevens); *Divertimento for Tuba, Horn, and Piano* (David Gillingham).
- IV. D.M.A. Research Project. AN EXAMINATION OF SCHOOL BAND LITERATURE AS IT RELATES TO TUBA PEDAGOGY, (2019). Today, a wealth of pedagogical resources exists for the tuba compared to a century ago, and yet the educational standards for tuba playing in the concert band ensemble lag behind those of other instruments. Tuba players routinely receive less exposure to more complex music than players of other

instruments. Opportunities for musical growth are consequently diminished compared to players of other instruments. Students need equal challenge across all parts of the concert band literature so that they have equal opportunity to experience musical growth.

In this study, frequently played band literature is examined, and whether that literature is appropriately challenging for the student tubist. This examination includes representative works for the high school concert band selected from the North Carolina Bandmasters Association Music Performance Adjudication (MPA) list. The relative difficulty of their reported level to the evaluated level of the tuba parts is analyzed. As a result, pedagogical recommendations are made for the purpose of increasing the level of preparation for the tubist.

AN EXAMINATION OF SCHOOL BAND LITERATURE  
AS IT RELATES TO TUBA PEDAGOGY

by

William Gray Beach

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Approved by

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Committee Chair

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APPROVAL PAGE

This dissertation, written by William Gray Beach, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair \_\_\_\_\_  
Dennis AsKew

Committee Members \_\_\_\_\_  
Randy Kohlenburg

\_\_\_\_\_  
Abigail Pack

\_\_\_\_\_  
Date of Acceptance by Committee

\_\_\_\_\_  
Date of Final Oral Examination

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## CHAPTER I

### INTRODUCTION

Since the late 19<sup>th</sup> Century, instrumental music programs proliferated throughout the United States to become a staple of the traditional American middle and high school experience.<sup>1</sup> As a result, standards for instrumental music education have been modified drastically to meet the rise in popularity that school music programs experienced for much of the 20<sup>th</sup> Century. The constantly rising standards continue to exert pressure on programs to push their limits of achievement individually and as compared to a national standard.<sup>2</sup> These rising requirements have furthered expectations for many instruments of the concert band ensemble. Despite this, the standards of tuba performance within the concert band tend to lag behind those of other instruments. This is reflected in the literature of the wind ensemble.

The student tubist faces a curriculum that often is defined by the educational setting. If the student is enrolled in a comprehensive band program, frequently the result is a lower level of preparation for advanced or collegiate level playing. The same could be said of other instruments in the band program, although the effect appears to be greater for the tubist.<sup>3</sup> To develop a highly skilled player, not only will resources outside of the

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1. Glenn Holtz, "Evaluating the effectiveness of school instrumental programs," *Teaching Music*, 9. (December 2001): 53-54.

2. James Copenhaver, "Evaluating School Instrumental Music Programs." (*Instrumentalist*, 40. December 1996), 104.

3. Ibid: 40.

classroom need to be tapped, but also a program independent of the band curriculum needs to be maintained. Due to the harmonic role of the tuba in most large ensembles, the amount of challenging literature encountered on a regular basis is low.<sup>4</sup>

Tuba often fulfills the harmonic need of the contrabass voice in the ensemble. This voice has traditionally been relegated to a harmonically supportive nature rather than a melodic or soloistic nature.<sup>5</sup> As a result, fewer players were needed to fulfill the tuba position. The lack of professional players meant less pedagogical materials were being produced. This lack of pedagogical materials was transferred to the school music program, as most educators are not routinely exposed to a deeper understanding of tuba pedagogy.

Due to the tuba's role in the large ensemble setting, tubists typically play music that is not challenging for the average music student. Although this issue is due partially to the historically recent incorporation of the instrument into large ensembles, years of research and improvement have elevated its status in the instrumental music world.<sup>6</sup> Although this is reflected to a limited extent to the band curriculum, still significant deficits exist in the musical education of the typical tuba player who participates for years in a concert band. Clarinetists, for example, are challenged daily with literature appropriate to their skill and grade level. The tubist, by comparison, is not challenged

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4. John Stewart, *Comprehensive Musicianship through Performance in the High School Band: A Case Study*. (PhD diss., Urbana, IL: UMI Dissertation Services, 2013), 135-137.

5. John Stewart, *Comprehensive Musicianship through Performance in the High School Band: A Case Study*. (PhD diss., Urbana, IL: UMI Dissertation Services, 2013), 72.

6. Geoffrey Whitehead, *A College Level Tuba Curriculum: Developed Through The Study of William Bell, Harvey Philips, and Daniel Perantoni at Indiana University*. (Bloomington, IN: Indiana University Press, 2003), 36-39.

regularly in the concert band. To appropriately prepare the tubist for study beyond high school, extensive preparation must be done either in the classroom or parallel to the classroom.<sup>7</sup> Although curriculum of the concert band has expanded greatly in the years since its rise to popularity in the beginning of the 20<sup>th</sup> century, noticeable deficits in the education of the band student continue, particularly when considering the demands faced as a college music student.<sup>8</sup> The bass voice is crucial in that it provides the logical emerging structure of the music, but it often is characterized by a slower rhythm and less active musical content, so that the relationship between bass and treble is not confused.<sup>9</sup> This unfortunately results in bass instruments often having less complex parts in the concert band.

Not surprisingly, the treble instruments of the concert band typically play a more complicated role in the ensemble and carry a greater share of the melodic content. This is simply a by-product of the formation of western art music and the traditional role of upper voices in tonal harmony. The purpose of this document is not to explain or critique compositional procedures. Composers that focus on creating new literature for the concert band have done an admirable job in attempting to balance the difficulty of parts when writing exciting new music for all instruments of the ensemble. The bass instrument parts of today do not resemble at all the parts of last generation. We cannot

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7. Michael Pagliaro, *The Instrumental Music Director's Guide to Comprehensive Program Development*. (Lanham, MD: Rowman and Littlefield Education. 2014), 126-128.

8. William Mitchell, *Teaching the Bass Tuba: A Survey of Current Trends In the College and University Applied Studio in the United States*. (DMA Diss., University of North Texas, 2006) 43-44.

9. Joshua Russel, "Assessment in Instrumental Music". (*Music Educators Journal*, Volume 102, September 2014), 47-48.

rely however on one facet of concert band performance to bring an equitable learning experience to the entire ensemble.<sup>10</sup> The duty of music educators is to ensure that all the aspiring musicians of the ensemble are allowed equal musical opportunity in their daily regimen and where they can strengthen the skills expected of exceptional student musicians regardless of their background, experience level, or instrument choice.

This document provides recommendations to the teacher of the secondary level tubist, in addition to supplying the basis for a curriculum that will prepare the student for intensive study after completion of high school. These suggestions include a variety of methods and materials that typically are included in the traditional instrumental classroom. The focus of this study has been to investigate how the instructor may approach curricula to increase preparation for the collegiate level of musicianship.

The first portion of this document is intended to explore the level of challenge present in concert band literature that the average student tubist would encounter. This section covers a diverse collection of concert band literature ranging from beginning level to advanced compositions that would be suitable for a wind ensemble.<sup>11</sup> It will be evident after taking a selection of these concert works that the challenge provided by this literature is far less for the bass instrument musician than for the treble instrument musician. The examination begins with a less advanced level of music and progresses through more challenging literature.

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10. Tracy Torrance, *Music Ensemble Participation: Personality Traits and Music Experience*. (PhD diss., University of South Florida, 2017), 73.

11. John Stewart, *Comprehensive Musicianship through Performance in the High School Band: A Case Study*. (PhD diss., Urbana, IL: UMI Dissertation Services, 2013), 91.

The difficulty level designation for each musical work is rated to evaluate the precise nature of these works for band as they relate to their given difficulty level descriptions.<sup>12</sup> The criteria employed in this study correlates with the criteria that is suggested by the North Carolina Band Directors Association (NCBDA) in evaluating their own Music Performance Adjudication (MPA) literature.<sup>13</sup> Although the criteria are appropriate, they are not applied equitably to the tuba. In fact, using the same criteria as the NCBDA demonstrates that, if stringently applied, the resulting evaluation of the composition's difficulty as related to the tuba part often is lower than the designated grade level for that work. The disconnect that exists between the assigned grade level of a work and the difficulty of the tuba part taken alone is systemic. The results of this study demonstrate that the average evaluated grade level for tuba is approximately one grade level lower than what is assigned to the musical work overall.

In many of these compositions the grade level designation is entirely appropriate when compared to the woodwind, percussion, or high brass parts. This is not surprising, as these parts of the composition are often the portion that gets evaluated first.<sup>14</sup> A natural tendency and recommended practice is to focus attention on the more technical and exposed lines in the score before addressing parts that are less active. This typically results in a lower benchmark of grade level for the tuba player. When the appropriate

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12. Bill Pendergrass. "Grade Level Descriptors." North Carolina Bandmasters Association, 2018, [http://www.ncbandmasters.org/images/Grade\\_Level\\_Descriptors.pdf](http://www.ncbandmasters.org/images/Grade_Level_Descriptors.pdf).

13. Bill Pendergrass. "Concert Band MPA." North Carolina Bandmasters Association, 2018, <http://www.ncbandmasters.org/concertbandmpa.html>.

14. John Stewart, *Comprehensive Musicianship through Performance in the High School Band: A Case Study*. (PhD diss., Urbana, IL: UMI Dissertation Services, 2013), 67-68.

challenge is identified in other parts, whatever is occurring in the tuba part is rated similarly regardless of the actual content of the part. If a tuba part overly complex compared to the treble voices, then this is often considered unplayable and dismissed from evaluation.<sup>15</sup> Since the evaluated complexity of each composition in the MPA list consistently is higher than the actual difficulty of the tuba part, a systematic lowering of standard for the tuba player is disguised by the overall complexity of the composition.

Included in Appendix A is an exact description of the criteria per grade level that the NCDBA uses to categorize each composition for the MPA event. As stated, the criteria used in the study are identical to the criteria listed in Appendix A, with the exception of the *Musical Maturity* category. The *Musical Maturity* category is more of a subjective indicator and is represented in the discussion contained in each entry.

Of particular note in the NCDBA criteria is the inclusion of *Bass Melodies* as part of the criteria. In fact, the criteria explicitly state that grade level 1 contains “limited bass melodic patterns”.<sup>16</sup> This is a significant inclusion as it supports the premise that melody and complex musical structure is not expected within bass voices. The descriptions move towards more difficult material as the *Melodic Content* section continues to state that “steps, skips, and leaps are permissible in all instruments”. Any amount of increase however tends to be less significant than those instruments that were already playing more complex material in earlier grade levels. In addition, the criteria state that by grade

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15. Charles McAdams, *Investigation of Instrumental Music Teachers' Knowledge of the Tuba*. (PhD diss., Urbana, IL: UMI Dissertation Services, 1988), 42.

16. Bill Pendergrass. “NCBDA Scoring Criteria.” North Carolina Bandmasters Association, 2018, <http://www.ncbandmasters.org/concertbandmpa.html>.

level 3 in the “Scoring/Texture” section that all instruments receive melody.<sup>17</sup> This is meant to imply possibility rather than definition, but low brass and tuba do not contain melodic content consistently in the majority of grade level 3 literature. Regular inclusion of melodic content in the tuba part would dramatically change the compositional expectation for the school band.

To ask composers to change their style of composition in any way is unreasonable due to the issues that pertain to only a minority of instrumental musicians. Although the rigor encountered via ensemble music by tuba players gradually has increased because of the overall complexity of compositions raising, this was not necessarily an intentional effect.<sup>18</sup> As successive generations of tuba players began to test what was considered possible in tuba performance, composers accordingly wrote more challenging parts.<sup>19</sup>

As the development and improvement of instruments improves, players may be willing to devote themselves to the perfection of technique that challenges an instrument to the extent of its capabilities. To continue the trend of capable performers challenging the traditional role of the tuba, aspiring tubists need a wealth of knowledge and materials at their disposal as they would to learn any other instrument.<sup>20</sup> In addition, student tubists

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17. Bill Pendergrass. “NCBDA Scoring Criteria.” North Carolina Bandmasters Association, 2018, <http://www.ncbandmasters.org/concertbandmpa.html>.

18. Mike Forbes, “Inspiring Your Low Brass Section Through Band Repertoire.” *Music Educators Journal*, Volume 106, September 2004.

19. Geoffrey Whitehead, *A College Level Tuba Curriculum: Developed Through The Study of William Bell, Harvey Philips, and Daniel Perantoni at Indiana University*. (Bloomington, IN: Indiana University Press, 2003) 92-93.

20. Robert Call, *Tuba Studio Teaching: Three Case Studies of Highly Effective Teachers*. (PhD Diss., Ann Arbor, MI: UMI Dissertation Services, 2000), 156-157.

will become more engaged if the promise of challenging material is within their grasp.<sup>21</sup>

It is much more difficult for any student to stay motivated if they see no room for growth.

Solely playing within the setting of the large ensemble will not benefit the individual player as much as also structuring an additional curriculum. Neglecting to hone specific skills outside of an ensemble rehearsal may diminish the progress a student experiences within the ensemble. This potentially negative effect is stronger when the literature that the student tubist encounters is not sufficiently challenging in the group setting. Some students find it difficult to become motivated if exposed only to rudimentary music typical of tuba parts in the wind band.<sup>22</sup> If the level of challenge is increased appropriately, then the student can structure their practice more effectively.<sup>23</sup> Included here also are suggestions of etudes that refine the fundamental techniques involved in the performance of wind band literature. Ideally, these materials also may expose the student to the techniques required in playing solo literature. Combined with concert band literature, this may create a more balanced curriculum and challenge the student tubist.

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21. Robert Call, *Tuba Studio Teaching: Three Case Studies of Highly Effective Teachers*. (PhD Diss., Ann Arbor, MI: UMI Dissertation Services, 2000), 130-131.

22. Geoffrey Whitehead, *A College Level Tuba Curriculum: Developed Through The Study of William Bell, Harvey Philips, and Daniel Perantoni at Indiana University*. (Bloomington, IN: Indiana University Press, 2003) 103-105.

23. Joshua Russel, "Assessment in Instrumental Music". (*Music Educators Journal*, Volume 102, September 2014), 52.



The annotations have been organized according to grade level, and list pertinent details of the composition followed by an examination of the composition itself with regard to the tuba part. Each annotation contains the following:

**Composer**

*Title of Work*

Key:

Year of composition:

Meters used:

Duration:

Overall form:

Scoring:

Reported difficulty:

Evaluated difficulty:

Independence of tuba part:

Tuba range:

Key refers to the major key areas throughout the composition. Length has been rounded to the nearest half minute. The overall form refers to the organization of the composition, with a general summation of the organization that is represented by commonly applied formal designation such as AA, ABA, ABA', et cetera. The scoring category refers to the orchestration and instrumental forces used in the work. Most of the

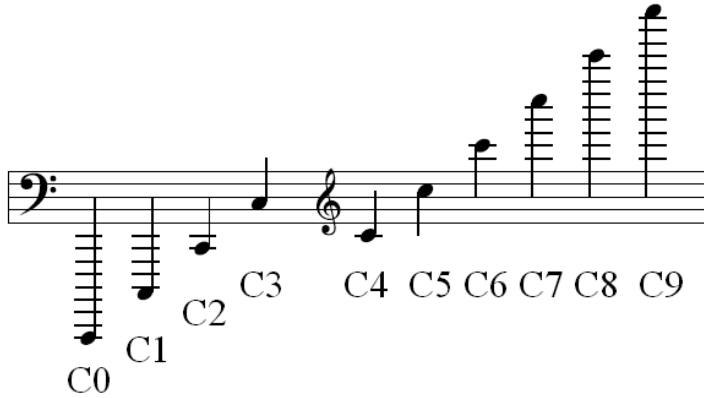
compositions fall into one of two categories; *standard wind ensemble* is one in which the composition uses the full complement of winds and percussion typical in the full concert band. The other is *reduced wind ensemble*, in which the composer has simplified the instrumentation needs for the ensemble by using extensive doubling and cuing of parts to fit the at times reduced instrumentation of middle or high school concert band. The *independence of tuba part* category evaluates how idiomatic the part writing is for the tuba, since in many concert band compositions the tuba is doubled in the orchestration.

Each entry contains discussion of the difficulty of the tuba part and whether that tuba part accurately represents the listed grade level difficulty. The *evaluated difficulty* heading is an entry that assigns to each work a grade level difficulty based solely on the tuba part. This difficulty level is based primarily on whether the composition's difficulty level accurately reflects the grade level assigned. Some discussion of the tuba part as it relates to the other instrumental lines is included to provide a baseline for the comparative difficulty. The range of the tuba part also is indicated and describes the following designations with  $C_0$  being the lowest possible pitch. Each chromatic octave of pitches that follows the number designation belongs in that class, i.e., all notes from  $C_0$  to  $C_1$  belong to the 0 class. A chart that illustrates the labelling system is as follows:<sup>24</sup>

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24. Robert Young, "Terminology for Logarithmic Frequency Units." *Journal of the Acoustical Society of America*, Volume 134, Volume 1, 11. 1939.

Figure 1. Pitch Labeling System



The list of compositions examined in this study arranged in order of grade level include:

**Grade Level 2**

*Joy*, Frank Ticheli (2005)

*Ancient Voices*, Michael Sweeney (1994)

*Rippling Watercolors*, Brian Balmages (2015)

*Hypnotic Fireflies*, Brian Balmages (2013)

*Darklands March*, Randall Standridge (2014)

**Grade Level 3**

*Visigoths*, Sean O’Laughlin (2007)

*Korean Folk Rhapsody*, James Curnow (1988)

*Undertow*, John Mackey (2008)

#### **Grade Level 4**

*Ye Banks and Braes O' Bonnie Doon*, Percy Aldridge Grainger (1936)

*Sheltering Sky*, John Mackey (2012)

*Suite Provencale*, Jan Van Der Roost (2012)

*Cajun Folk Songs*, Frank Ticheli (1991)

*Overture for Winds*, Charles Carter (1959)

#### **Grade Level 5**

*Toccata for Band*, Frank Erickson (1957)

*Sleep*, Eric Whitacre (2001)

*Four Scottish Dances*, Malcolm Arnold (1978)

*La Fiesta Mexicana*, Herbert Owen Reed (1954)

#### **Grade Level 6**

*Suite Francaise*, Darius Milhaud (1944)

*Second Suite in F*, Gustav Holst (1911)

*Armenian Dances Part I*, Alfred Reed (1972)

*Overture to Candide*, Leonard Bernstein (1958)

*Scenes from "The Louvre"*, Norman Dello Joio (1966)

*Ecstatic Waters*, Steven Bryant (2009)

CHAPTER II  
EXAMINATION OF LITERATURE BY GRADE LEVEL

**Grade Level 2**

**Ticheli, Frank** (b. 1958)

*Joy*

Key: B-flat Major

Year of Composition: 2005

Meters used: 4/4

Duration: ca. 3'

Overall Form: ABA'

Scoring: Reduced Wind Ensemble

Reported difficulty: Grade 2

Evaluated difficulty: Grade 2

Independence of tuba part: Independence is weighted equally  
between low brass, heavy doublings

Tuba Range: B-flat<sub>1</sub>- B-flat<sub>2</sub>

Although the description is quite simple, the portrayal of the emotion of joy that Ticheli manages in this work is effective given the limited scope of the composition. The typical rhythm for the treble voices in this work includes several eighth notes strung

together in the central “joy” theme. Except for the brief bass *sol*i that bisects the work, the bass voices only are asked to play quarter and whole notes. In mm. 18-24, the tuba is in unison rhythm with several other voices in the ensemble. However, the other brass instruments have opportunity to play a more individual line instead of playing a doubled part. In this case, the euphonium joins the other voices in the woodwinds and brass for a more active part. Although each of the other members of the brass section receive some brief chance to play individually, the tuba part is not written with any individual moments. There is some minor challenge in the slightly syncopated quarter note rhythms that are juxtaposed against the ascending eighth note scale in the treble voices. This overall represents however a balanced setting of challenge between instruments. The balance of challenge in the composition, while still not challenging enough for the tuba player, is consistent among instruments. The grade level designation of 2 for this composition might be overestimating its difficulty. Although more complex rhythms are asked for in the treble voices, the inclusion of more complex melodic passages in the bass voices makes this composition a reasonable challenge for the lower scored instruments in the ensemble.

**Sweeney, Michael** (b. 1952)

*Ancient Voices*

Key: G-Minor

Year of Composition: 1994

Meters used: 4/4

Duration: ca. 4'

Overall Form: ABA'

Scoring: Reduced Wind Ensemble

Reported difficulty: Grade 2

Evaluated difficulty: Grade 1.5

Independence of tuba part: Non-independent

Tuba Range: B<sub>1</sub>-flat – E<sub>3</sub>-flat

Ancient Voices opens with a calm melody played by flute with distinct tribal music influence. The mood of the composition is set up by the sparse percussion and pentatonic melody introduced early. A noticeable low brass entrance in the second section of the composition requires playing syncopated tied half notes figures; however this is the most challenging phrase. The range is limited to an octave, and for most of the composition to a perfect fifth for bass voices. Tuba is doubled through the entirety by other low brass players, creating not so much an individual part as an effect. This is typical of compositions at this difficulty level and does not encourage the tuba player to develop an individual voice. Instances of eighth note rhythms exist which are not a given aspect of part writing at this level, but overall the complexity remains low. There is a brief instance of low brass *solis*, but this quickly proceeds to less active material.

**Balmages, Brian** (b. 1975)

*Rippling Watercolors*

Key: B-flat Major

Year of Composition: 2015

Meters used: 4/4, 3/4

Duration: ca. 3'30"

Overall Form: ABA

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 2

Evaluated difficulty: Grade 1.5

Independence of tuba part: Not independent

Tuba Range: A<sub>1</sub>-flat – G<sub>2</sub>

The performance of this composition is most effective when the players utilize correct *legato* style and precisely execute the written dynamics. The bass parts, though by rhythm and by range unchallenging, are consistent with the challenge level of the treble parts. The compositions that more consistently have equal challenge between bass and treble are the slow, *legato* style compositions simply owing to rhythms being more uniform across parts and range demands being more equitable. As compositions move into the moderate to high tempo range the disparity becomes much more apparent. Only the notes of the B-flat Major scale are used, which is typical for a composition of this grade level. In mm. 26-37 the brass have sectional material that is contrasting, with both



euphonium and trombone playing chorale inspired melodies. The tuba, however, is confined to mostly half and whole notes during this passage while the other members play moving quarter note lines. The low brass section does not play except within the *tutti* sections with the rest of the brass voices. The tuba is provided less opportunity to stand out as a member of the brass choir and is rhythmically less active.

**Balmages, Brian**

*Hypnotic Fireflies*

Key: F Major

Year of Composition: 2013

Meters used: 4/4, 3/4, 2/4

Duration: ca. 4'

Overall Form: ABA

Scoring: Standard Wind Ensemble + Auxiliary percussion

Reported difficulty: Grade 2

Evaluated difficulty: Grade 2

Independence of tuba part: Non-independent

Tuba Range: B<sub>1</sub>-flat – E<sub>3</sub>-flat

The intended effect of this composition for middle school band is the creation of the image of fireflies buzzing around a night sky. The composition includes some lightly minimalist elements in the woodwind and percussion parts, relying on brass for hymn

like chord sections and brassy interjections. Although the tuba part is not difficult, it well mirrors the difficulty presented in the other brass parts. Given this equity between players, the composition is not completely at fault for having an inadequately challenging tuba part. Sections of the composition could present greater challenge for brass overall, but the consistency of the tuba part does balance appropriately with the other parts. In fact, this composition manages to be effective with a very conservative amount of writing. This certainly stems from the usage of repeated rhythmic patterns closely linking the composition to the musical style of minimalism, which in turn decreases the amount of unique rhythms that occur throughout the composition. Instead, patterns that are repeated become background texture on top of which the brass add layers of chordal accompaniment and accented interjections. In mm. 35-46 there is an interesting dialogue that occurs between voices that the tuba is mostly left out of, being doubled by several other voices and only playing intermittently. The tuba doubles the low woodwinds throughout. The writing style for this composition is appropriate despite its lack of challenge for the tuba part.

**Standridge, Michael** (b. 1976)

*Darklands March*

Key: C Minor

Year of Composition: 2014

Meters used: 4/4

Duration: ca. 3'

Overall Form: ABA

Scoring: Reduced Wind Ensemble with optional doublings

Reported difficulty: Grade 2

Evaluated difficulty: Grade 1.5

Independence of tuba part: Non-independent, full doublings

Tuba Range: C<sub>2</sub> – E<sub>3</sub>-flat

This composition features the dotted eighth note sixteenth note rhythm frequently in the melodic subject, and though the bass voices are often featured in sectional transitions the same rhythmic challenge is not present in the bass. What is more challenging is the inclusion of accidentals due to use of the ascending melodic minor scale in mm. 27, which adds an element of challenge that is consistent between treble and bass voices. The tuba part is relatively more active than the average of march idiom written for this grade level. But these instances are outbalanced by other instruments. Melody is played primarily by a grouping of woodwinds and trumpet, so other voices have a very secondary role. The starkness of contrast between the activity of the treble voices and other voices is stunning. Whereas the upper voices are quite active, almost every other voice is limited to quarter notes for the majority of the composition.

### Grade Level 3

**O' Laughlin, Sean** (b. 1972-)

*Visigoths*

Key: D Minor

Year of Composition: 2007

Meters used: 4/4, 2/4

Duration: ca. 4'

Overall Form: AA'

Scoring: Reduced Wind Ensemble

Reported difficulty: Grade 3

Evaluated difficulty: Grade 2

Independence of tuba part: Non-independent, except in cases of  
percussion doubling

Tuba Range: A<sub>1</sub> – C<sub>3</sub>

Listed as a difficulty of Grade 3, this composition really does not contain the technical or lyrical challenges across the ensemble that should promote it to this level. With regard to the tuba part, the range is limited. Also, the rhythms used throughout the composition alternate between eighth notes and quarter notes. The tuba is in use only as a doubling force. Sometimes not even in this capacity, instead excluded from brass chorale sections. Although perhaps necessitated by the instrumentation, the lack of independence between any of the parts really limits the amount of challenging material included.

Isolated instances of syncopated rhythms written across larger note values exist, but these are short and cursory. Overall, this is a very standard composition intended for a middle school ensemble.

**Curnow, James** (b. 1943)

*Korean Folk Rhapsody*

Key: F pentatonic, E-flat pentatonic

Year of Composition: 1988

Meters used: 3/4

Duration: ca. 3'

Overall Form: ABA

Scoring: Reduced Wind Ensemble

Reported difficulty: Grade 2

Evaluated difficulty: Grade 1.5

Independence of tuba part: Non-independent

Tuba Range: B<sub>1</sub>-flat – D<sub>3</sub>

*Korean Folk Rhapsody* uses the same folk melody featured in John Barnes Chance's widely performed *Variations on a Korean Folksong*. The setting is simplified making it accessible to middle or young high school bands. It is also brief compared to Chance's composition, with no tempo changes throughout. The tuba part is doubled continuously by trombone, euphonium, bass clarinet, and baritone sax, making it

considerably less challenging for the tubist. The main rhythmic component in this composition is a figure of eighth notes followed by quarter notes. The bass parts alternate with the upper voices in a harmonic accompaniment figure while the melody is being played in the clarinet. These figures occur on the downbeat of each measure, further simplifying the rhythm. The range of the tuba part is narrow, containing range of a Major sixth. The primary challenge is the inclusion of E-flats outside of the key signature in order to play the F pentatonic scale. Otherwise, due to the thickly doubled instrumentation and simple rhythm, challenge for tuba, in addition to the other bass instrumentalists, is low. The upper voices are also rhythmically simple, so the discrepancy in difficulty between upper and lower voices is negligible. In addition, there is significant rest for the bass instrumentalist in this composition.

**Mackey, John** (b. 1973-)

*Undertow*

Key: F Minor

Year of Composition: 2008

Meters used: 4/4, 7/8

Duration: ca. 4'30"

Overall Form: ABA'

Scoring: Standard Wind Ensemble with optional contrabass  
clarinet

Reported difficulty: Grade 3

Evaluated difficulty: Grade 2

Independence of tuba part: Non-independent but instances of tuba  
isolated scoring

Tuba Range: G<sub>1</sub> – E<sub>3</sub>-flat

This work has more balanced compositional elements than typical concert band repertoire. Mackey's style of composition is certainly entrenched in the newer manner that contains dramatic shifts in tone and elements influenced by film music. The considerations that predominated the earlier compositional style of the concert band are less apparent here. Although not an overly challenging part for bass voice, the composition does include elements of independent writing that provide more than the average challenge for the low brass student. Due to the compositional decisions made, there is an extended section in the middle where many voices of the ensemble are unused. Beginning in mm. 90, the low brass is involved in a unison harmonic figure that reoccurs in the repeated sections of the composition. This figure does not isolate any voices and is scored with multiple doublings rhythmically. This results in reduced challenge for the tuba as well as resulting in reduced challenge for multiple voices. Few opportunities exist for technical or exposed playing in this composition for any instrument, much less tuba. This is not direct detriment to the tuba so much as a stylistic decision to feature reduced instrumentation. Widely scored homophony is employed throughout the low brass, but this is necessary for the grade level at which this composition was written. This composition is a strong example of the contemporary style of wind band writing in the

way it is accessible and brings greater equality of challenge and musical rigor to multiple instruments.

#### **Grade Level 4**

**Grainger, Percy Aldridge** (1882-1961)

*Ye Banks and Braes O' Bonnie Doon*

Key: F Major

Year of Composition: 1936

Meters used: 6/8

Duration: ca. 4'

Overall Form: AA'

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 4

Evaluated difficulty: Grade 3

Independence of tuba part: Non – independent

Tuba Range: B<sub>1</sub>-flat – E<sub>3</sub>-flat

Grainger wrote many classics for the wind band. In fact, his compositions are a part of the history of the development of the ensemble. His compositional genius certainly helped to breathe life into the medium of wind band composing and gave opportunity to many groups seeking to showcase their skills. This lyrical composition by Grainger uses a well-known melody and scores it beautifully for the Wind Ensemble. It is



an aesthetically effective composition and quite moving. There is one problem: the bass is silent for most of the work.

**Mackey, John**

*Sheltering Sky*

Key: E-flat Major

Year of Composition: 2012

Meters used: 4/4, 3/4, 2/4

Duration: ca. 5'

Overall Form: ABA'

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 4

Evaluated difficulty: Grade 3

Independence of tuba part: Non-independent

Tuba Range: A<sub>1</sub>-flat – E<sub>3</sub>-flat

This lyrical composition uses folk melodies similarly to the fashion in which Grainger used folk melody in Colonial Song. Though the composition sounds as though the melody is pre-existing, it really is original composition by Mackey made to sound familiar. The tuba part is highly dependent on the rest of the brass section, meant merely to support harmonies as they are presented by the other brasses. This style of writing is typical and can be effective; however, it does leave the tuba part without challenge. In

mm. 22-25, the tuba primarily doubles other bass voices in the ensemble, although the tessitura of the part makes it stand out more as a supportive voice. Giving the tuba sole ownership of this line would have perhaps risked an unusual timbre in the ensemble but created more agent for the tuba to truly stand out as a dominating bass voice. For the tuba part to have more individual lines, the effect of the composition would have changed drastically. The challenge of the composition lies in the need to play in a highly sensitive manner. Although this presents at least moderate challenge to the tuba player, the very basic rhythms and voice leading throughout the tuba part turn the part into a purely supportive role that merely adds emphasis.

**Van Der Roost, Jan** (b. 1956)

*Suite Provencale*

Key: B-Flat Major, G Minor

Year of Composition: 1989

Meters used: 4/4, 2/4, 6/4

Duration: ca. 9'

Overall Form: Multiple movements with each movement primarily  
in ABA form

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 4

Evaluated difficulty: Grade 3

Independence of tuba part: Independent sections in 2<sup>nd</sup> movement,  
3<sup>rd</sup> movement

Tuba Range: F<sub>1</sub> – F<sub>3</sub>

Van Der Roost clearly wrote this composition as a less challenging tribute to the classic composition by Darius Milhaud, *Suite Française*. Many of the themes and motives used throughout the composition are reminiscent of the folk song style that Milhaud employed in his own composition. As such the harmonies are occasionally dissonant, though never straying from a tonal center. The composition features two extended *sol*i sections for euphonium, but sadly the attention paid to low brass stops short of the tuba. The bass voices together in the ensemble do have moments of *sol*i writing, although the tuba is doubled several times over in these instances. The challenge that is written into this composition comes in the form of extended range for a grade level 4 composition that reaches optionally down to F<sub>1</sub>, and also the inclusion of more frequent accidentals that are normally encountered for that level. The rhythms, however, are quite simple, and except for the use of 6/4 meter that acts as a superimposed 3/4 in the 3<sup>rd</sup> movement, the rhythmic complexity is straightforward and more properly evaluated at a level 3. The necessity of the tuba part to contribute to the appropriate aesthetic style of the composition does raise the challenge slightly, although it does not challenge the player significantly. This composition is best used as a study of the more frequently played *Suite Française*.

## **Ticheli, Frank**

### *Cajun Folk Songs*

Key: E-flat Major, G Minor

Year of Composition: 1991

Meters used: 2/4, 3/4, 4/4, 5/5

Duration: ca. 6'30"

Overall Form: Multi-movement, with AB then ABA

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 4

Evaluated difficulty: Grade 3

Independence of tuba part: Limited sections of independence

Tuba Range: A<sub>2</sub>-flat – F<sub>3</sub>

This composition combines two folk songs, one slow movement and one fast movement. In the slow movement bass voices are homophonic and rhythmically in unison, so the resulting level of challenge is low. The tuba is appropriately used for strong downbeats, but nothing more that would require an exposed part. In the fast movement despite instances of *sol*i material, rhythmic challenge is still low due to the brevity of the *sol*i moments and inclusion of only eighth note rhythms. Even in the passages that include eighth note rhythm with melodic content, the tuba is left out of the scoring and is simply resting. In mm. 31-35, a fanfare tutti section occurs that requires several low brass voices to play a fortissimo motive. There is a two-measure instance in

mm. 96-97 where the tuba plays an individual bass line, but it is doubled by euphonium. This section is not complex, so it could have potentially used staggered entrances with tuba starting the phrase to add textural interest and challenge to the tuba part. The challenge comes in the form of a chromatic eighth note figure that is played in unison with the band. Overall this composition is less challenging for grade level 4, but the evaluated challenge of the tuba part is even lower at a grade level 3. Control of fortissimo playing is crucial to the effectiveness of the movement however.

**Carter, Charles** (b. 1926)

*Overture for Winds*

Key: E-flat Major

Year of Composition: 1959

Meters used: 4/4, 3/4, 6/8

Duration: ca. 5'

Overall Form: ABA

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 4

Evaluated difficulty: Grade 3

Independence of tuba part: Non - independent

Tuba Range: F<sub>1</sub> – C<sub>3</sub>

This composition falls into the older generation of concert band literature. As such, the stylistic concerns in executing the music are different from newer compositions. The pedagogical knowledge of the tuba was not well researched in the 1940s and 1950s, and as a result, composers tended to be much more conservative when writing the parts. It does however include soloistic elements for euphonium in particular. The inclusion of these moments points to a direction that composers might have taken in the years after this composition was published. For the rest of the low brass section, typical lack of rhythmic challenge is present. In mm. 90-97, a *tutti* section is written that includes low brass. The tuba does play here a more complex phrase than previously, but it is heavily doubled. Included are some accidentals that might increase the technical difficulty of the phrase. After this moment, the rhythms continue on as primarily dotted half note or whole note rhythms. The inclusion of extended soloistic passages for any instrument in a composition written during this time would have been unusual, therefore isolating the tuba in any manner would have been regarded as atypical. Rhythms for the tuba usually only occur to bolster the major harmonic framework, and only outline the major melodic material of the composition. The overall challenge between upper and lower voices is more balanced than comparable compositions.

## Grade Level 5

**Erickson, Frank** (1923-1996)

*Toccata for Band*

Keys: F Major

Year of Composition: 1957

Meters used: 4/4

Duration: ca. 5'

Overall Form: ABA'

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 5

Evaluated difficulty: Grade 3

Independence of tuba part: Non-independent

Tuba Range: B-flat<sub>1</sub> to D<sub>3</sub>

Listening in context of the time period will reveal how differently the bass voices in the concert band were written before the current generation of concert band compositions. Most playing involves some variation of a perfect fifth, and rhythms are far below the challenge level of the treble parts. This made the composition easier to rehearse, although the bass voices and especially low brass players in the composition were playing simplified parts. Certainly, the capabilities of the school wind band have been tested and expanded over the decades. The parts for other instruments however have increased in difficulty and pedagogical utility while the tuba parts have remained similar.

The tuba's role in this composition could be compared alongside many current compositions of more challenging band literature and for one might not be able to distinguish them. In a way, this encapsulates the issue which is examined in this document. Standards are being raised as further research on the repertoire is conducted, but the rate at which the tuba's standards are being raised compared to other instruments is not proportional and generally lower. Composers possibly faced similar challenges decades ago to those composers face today, an example being that overly complex parts tend to limit the viability of the composition. This consideration likely prevented many composers over time from writing more active parts for the tuba.

**Whitacre, Eric** (b. 1970)

*Sleep*

Key: No traditional tonal center

Year of Composition: 2001

Meters used: 3/4, 4/4, 5/4, 6/4

Duration: ca. 6'

Overall Form: ABCA

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 5

Evaluated difficulty: Grade 3



Independence of tuba part: Non – independent, but typical for  
choral writing

Tuba Range:  $G_1 - F_3$

This composition was originally written for full SATB choir, then later arranged by the composer for concert band. As another example of a slow tempo composition, the rhythmic challenge is roughly even across the voices. The extra element of intonation concerns in the treble voices considering the unusual chord voicing however does add an extra element of challenge to the treble voice than bass. This composition is an example of well-balanced challenge between treble and bass voicings. This is primarily due to this composition being conceived originally as a choral composition and then adapted for concert band. The bass voices of the chorus typically receive different treatment than the tuba part of a band composition, as the balance of the bass voice in choral writing tends to be more present and often is sung by more ensemble members. Choral compositions for the student choir do not have the same lack of balance as do the concert band compositions, due mainly to the tradition of choral music homophony and less independent part writing. Perhaps this approach should be adopted more widely to feature bass voices across multiple genres of compositions. The physical differences between the vocal mechanisms of the soprano voice and bass voice are not as wide as the physical difference between trumpet and tuba, or particularly clarinet and tuba. Nonetheless, this arrangement was highly successful despite the differences in scoring for wind band and choral ensemble.

**Arnold, Malcolm** (1921-2006)

*Four Scottish Dances*

Key: E Minor, E-flat Major, E Major, G-flat Major, G Major, F

Major, A Minor, A Major

Year of Composition: 1978

Meters used: 4/4, 3/4, 2/4

Duration: ca. 9'

Overall Form: Multi-movement primarily in ABA form

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 5

Evaluated difficulty: Grade 4

Independence of tuba part: Relatively independent

Tuba Range: G<sub>1</sub> – F<sub>3</sub>

One of the several sets of dances that Arnold composed, these Scottish Dances are a delightful musical experience laden with idioms and tropes from the country of Scotland. Although the composition does require technical ability from many players in the ensemble, the tuba part is still unchallenging. The exception is a *solì* section wherein the tuba joins in with the rest of the ensemble. This is a challenging section and likely will test the high school tuba player with its leaps and *vivace* tempo. The other sections of the composition however require little of the tuba player. The composition is very tonal, using tonalities that have strong traditional harmonic emphasis. The challenge of this

composition lies mostly with the tempos required in each movement. Even this aspect is not entirely challenging, as the rhythms that are asked of the tuba are simplistic and in unison with other players in the band. The trombone part and euphonium part include passages of interest and difficulty, but the tuba part is less involved. The tuba in this composition is intended to be color instrument, and that is reflected in the difficulty level. It is below what is asked of other members of the ensemble.

**Reed, H. Owen (1910-2014)**

*La Fiesta Mexicana*

Key: C Major, G Major, D Minor

Year of Composition: 1954

Meters used: 4/4, 3/4, 2/4, 3/8

Duration: ca. 9'

Overall Form: Multi-movement, ABA', ABA

Scoring: Standard Wind Ensemble with prominent auxiliary  
instrumentation

Reported difficulty: Grade 5

Evaluated difficulty: Grade 4

Independence of tuba part: Non-independent except for isolated  
sections

Tuba Range: E<sub>1</sub>-flat – F<sub>3</sub>

This work, typically played in advanced high school concert band and collegiate bands, features a variety of technical concerns ranging from extended range of individual parts to harmonization in the tuba part, unusual for music from this period. This composition contains the lowest range for the bass voice of those analyzed here, and features moments of exposed playing. The writing however is overwhelmingly homophonic for low brass and provides little opportunity for independent playing. In general, the difficulty for all brass is lower, so it is not an issue exclusive for the tuba part during this composition. Despite this, every other instrument is featured in a specific way throughout the composition except tuba or euphonium. Though the offstage *mariachi* ensemble prior to the B section of the first movement starting at mm. 177 could technically be considered a feature, the parts included for the other instruments vastly overshadow the tuba part. This composition does not include several sections that would have been challenging for the tuba player while still maintaining the aesthetic of the composition. These rhythmically challenging parts are quite secondary to the rhythmic interest of the treble voices and fail to compare in terms of difficulty between voices. Notable sections include a *mariachi* style interlude that is played by solo players offstage. The tuba is functioning frequently in a supportive and essential harmonic role, resulting in fewer instances of rhythmic complexity.

## Grade Level 6

**Milhaud, Darius** (1892-1974)

### *Suite Francaise*

Key: B-flat Major, B-flat Minor, C Major, A Minor, G Major

Year of Composition: 1944

Meters used: 6/8, 4/4, 2/4

Duration: ca. 12'

Overall Form: Multi-movement with primarily AB or ABA  
movements

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 6

Evaluated difficulty: Grade 5

Independence of tuba part: Independent in limited sections

Tuba Range: F<sub>1</sub> – G<sub>3</sub>

A classic in the wind band repertoire, this composition is still performed frequently. Challenging parts are included for almost every instrument. Melodic lines do appear in the tuba part, and the level of expectation is roughly higher than other compositions written around the same period. That said, the challenge level of this composition is lower for bass voices than for any other voice. The primary reason is the independent nature of the lines. Almost every other voice in the composition has independent moments that raise the challenge level of the composition. The low brass

section is not without these moments, but they are considerably fewer than the opportunities afforded to the treble voices. The first of these occurs as early as mm. 13 where the tuba joins together with euphonium and other voices for a rising eighth note figure. For a technical passage such as this to occur so early in the composition is unusual and points to the unique style that Milhaud employed. The tuba part is still quite secondary to other low brass voices, and certainly to the treble parts. What is most noticeable about this composition is the disparity between the greatly increased challenge of the treble parts versus the only marginally increased challenge of the bass parts. In mm. 67 of movement 4, *Alsace-Lorraine*, the tuba part is written as a harmonic counter to the solo cornet line. Fairly isolated, it as such presents an increased challenge. The harmonic part however consists only of quarter notes, though written with frequent accidentals. The challenging parts in this composition also tend to be unison rhythm and homophonic for low brass and bass voice. This composition is distinguished as a challenging test for the wind ensemble and an example of more balanced writing for the tuba.

**Holst, Gustav** (1874-1934)

*Second Suite in F for Military Band*

Key: F Major

Year of Composition: 1911

Meters used: 4/4, 3/4, 6/8, 2/4

Duration: ca. 10'

Overall Form: Multi-movement form that is primarily AB or ABA

Scoring: Military Band/Wind Ensemble

Reported difficulty: Grade 6

Evaluated difficulty: Grade 4

Independence of tuba part: Independence is higher than  
comparable compositions from this period

Tuba Range:  $F_1 - G_3$

This composition is one of the two quintessential suites for the concert band written by Gustav Holst. It is remarkable in its scope for low brass because it does feature quite a few soloistic moments for the low brass player. Technically again it is relatively undemanding, but the moments of writing point to the quality of repertoire that includes these challenging portions equally across voicings. Exposed solos ensue for both euphonium and tuba, which place it in an entirely different category of wind ensemble composition. Starting in mm. 168 in the fourth movement, the tuba plays the melody along with two other bass voices of the ensemble. Eight measures later, a very exposed solo involving piccolo and tuba finishes the movement. Despite this being a unique style of wind band writing especially given the time period of composition, the structure of the solo points out the underlying issue that tuba parts of compositions have suffered for decades. Although the piccolo flourishes and trills, the tuba part moves slowly through the passage with quarter notes and eighth notes. Certainly, it is effective as a musical statement, but it suggests the disparity of difficulty between instrumental parts of the

wind band. The fact that this composition was originally written for military band likely encouraged the use of these unusual forces since both tuba and piccolo were prominent members of the ensemble.

**Reed, Alfred (1921-2005)**

*Armenian Dances*

Key: F Major, G Major

Year of Composition: 1972

Meters used: 4/4, 3/4, 2/4, 5/8

Duration: ca. 10'30"

Overall Form: Multi-movement form with each movement in AA'

or ABA

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 6

Evaluated difficulty: Grade 5

Independence of tuba part: Independent only in legato sections

Tuba Range: G<sub>1</sub> – F<sub>3</sub>

This composition contains more rigor for the low brass section, and certainly has challenging moments. Those moments however are short and do not require the low brass player to play independently in a sustained fashion. During the initial *legato* sections, the bass voices are arranged in a fashion that resembles the part writing of a chorale written



by J.S. Bach. In that way the voices are equally active through the use of passing tones and scalar bass lines. Once the composition transitions to a faster tempo section, the complexity of the bass voices declines substantially save for isolated scalar figures that are *tutti* with brass. Rhythmically, this composition is more challenging than average. What it lacks is an opportunity for the bass voice to distinguish itself out of the texture. Even without opportunities for featured playing, this is more acceptable than the alternative which is literature with less activity for the bass instrumentalist. Given this composition was written in 1972 when the tuba was even less included in challenging literature, it featured moments that rose above that standard of tuba playing for wind literature.

**Bernstein, Leonard (1918-1990), arr. Clare Grundman (1913-1996)**

*Overture to Candide*

Key: E-flat Major

Year of Composition: 1958

Meters used: 2/4, 3/2, 4/4

Duration: ca. 7'

Overall Form: ABACA'

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 6

Evaluated difficulty: Grade 4

Independence of tuba part: Non – independent writing

Tuba Range: G<sub>1</sub> – E<sub>3</sub>-flat

This is a transcription of the popular orchestral overture to the musical *Candide*. The effective nature of the arrangement has ensured that this transcription has become a lasting standard for the concert band. Even as a transcription it has been included as it still demonstrates the lack of bass voice rigor even from an orchestral transcription. The most challenging aspect of this composition is the constantly shifting meter and syncopated rhythms. These particular instances do present intermediate challenge for the tubist, and certainly place this work above other wind band classics. The syncopations however that occur in the bass voice are only secondary to the rhythmic interest in the treble parts and are significantly less challenging. The inclusion of the euphonium into some melodic passages that use tenor/alto register instruments is a reasonable expectation, but the tuba does very little to bolster these voices other than provide harmonic rhythm and interjection.

**Dello Joio, Norman** (1913-2008)

*Scenes from the “Louvre”*

Key: C Major, G Major, D Minor

Year of Composition: 1966

Meters used: 4/4, 3/4, 2/4, 6/8

Duration: ca. 15’

Overall Form: Multi-movement, primarily in ABA forms

Scoring: Standard Wind Ensemble

Reported difficulty: Grade 6

Evaluated difficulty: Grade 5

Independence of tuba part: Independent in isolated sections in one  
movement

Tuba Range: E<sub>1</sub>-flat – F<sub>3</sub>

This classic for the concert band is frequently performed and held as a staple of the wind repertoire. Individual moments occur that include creative writing, including a four-measure section starting at mm. 15 during the first movement that requires the tuba to play a unison rhythm with low brass that is written with a fast-moving sixteenth note rhythm. The other usage of the tuba throughout the composition seems to be driven much more out of consideration for color than for actual balance in the ensemble. String bass is similarly active during the parts where the tuba plays, but with rhythms not included in the tuba part. This composition deserves the praise and interminable position in the wind band repertoire due to the writing overall is well-balanced and creative. Treble instruments are not over relied on, and overall instrumentation is balanced. The lower challenge of the tuba part is not necessarily due to the composer so much as the stylistic idiom that supersedes the composition. In the fifth movement the final moments are embellished with a concluding low brass statement and in mm. 39 combined with woodwinds. Though these sections are thickly scored the intent was to give some voice to

the low brass section as a whole. The intent of the composition would have considerably changed if an independent tuba part was to be included. That said, the activity of the tuba part is still lower than what is considered standard.

**Bryant, Steven** (b. 1972)

*Ecstatic Waters*

Key: No traditional tonal center

Year of Composition: 2009

Meters used: 4/4, 3/4, 5/4, 3/2, 2/2, 5/8

Duration: ca. 20'

Overall Form: Multi-movement form that is primarily through-composed

Scoring: Full Complement Wind Ensemble with numerous auxiliary instruments

Reported difficulty: Grade 6

Evaluated difficulty: Grade 5

Independence of tuba part: Independent in limited sections

Tuba Range:  $G_1 - F_3$

*Ecstatic Waters* by Steven Bryant composed in 2009 is large scale work for wind ensemble that utilizes many creative elements and unique instrumental configurations to produce a unique work for the wind band. In many ways this composition is laudable; it

uses *solis* percussion work to create drama and there are creative uses of untraditional music notation. The linking movements encompass a more meaningful formal structure than is typical for a wind band composition. It clearly creates excitement in moments that are unexpected. With these elements considered it is arguably a masterwork for the medium. That stated, the low brass parts and tuba part particularly are less active. Bryant's vision for the composition did not include a low brass feature and this cannot be faulted. The fact that this composition has an unchallenging tuba part is not so much a commentary on the composer as it is a commentary on the state of the medium. Even in an inspiring work such as this, the tuba is relegated to a role that is thoroughly marginal and unhelpful for the tubist seeking to grow as a player. These parts simply do not include challenging elements, and instead focus on the supplementary nature of the tuba to pad the richness of timbre for the ensemble.

### CHAPTER III

#### PEDAGOGICAL RECOMMENDATIONS

The performance of concert band literature that is not appropriately challenging to the tubist results in a commonly underdeveloped set of skills in the student player. These skills include but are not limited to: characteristic tone development, pitch discrimination related to the harmonic series, articulation style, breathing technique, scalar technical facility, embouchure flexibility, dynamic range production, rhythmic precision, and expressive effect. These are the skills that are incorporated into a variety of brass playing curricula, and the skills that are overwhelmingly selected to be the focus of beginning through advanced method and etude books. These resources may be used to supplement and support the learning that is occurring in the concert band classroom. For the majority of students, it will be very difficult to learn these skills without foundational experience in the classroom. However, it's possible to use these resources to significantly increase the skill level of a motivated student.

In the following chapter several resources are recommended for the student tubist. These are all what are known as *etude* or study texts. This simply means that a series of progressive exercises were written with the intention of introducing and refining concepts of performance. The resources selected are among the most commonly used texts for individual study of the tuba. This is not a comprehensive list; instead, resources are included that represent important components of a complete course of study for the

student tubist. Study and performance of these etudes should address all those elements mentioned above in some form. These studies are most effective if taken with ample analysis and detailed practice of each section of the etude as opposed to a superficial one-time playing of each.

In most beginner classroom method books, the students are asked to begin with a single note held over several beats. The range is expanded note by note until the interval of a major sixth or octave is reached. The rest of the method book is typically structured in short progressive exercises that challenge a certain aspect of technical facility or comprehension of notation. Etude books are structured in a way that includes much less explanation. They are also structured however in a progressive manner. The suggestions listed here are presented in a similarly progressive manner, starting with beginning player and ending with advanced high school player ready to continue study.

### **Grade Level 1**

#### **Nilo Hovey, *Rubank Elementary Method for Tuba*, Lesson 1-15**

The *Rubank Elementary Method* has been a popular individual instrument text for beginning instruction. In this method the player is asked to produce long characteristic tones similar to the structure of the classroom method books in addition to scalar exercises and melodic etudes. The intent of the text is to be used for individual or like-instrument class instruction. In other words, this is not a text to be used like other contemporary method texts where heterogenous groupings of instruments are playing together. Instead, this text should be used only individually or with like instruments. This

is not a luxury that all classroom instructors have. It begins with long-tones based on the fundamental series of the instrument like many method texts. Notable is the order in which the chromatic notes of the instrument are introduced. The note A<sub>2</sub> is not introduced until after the initial lessons. The full chromatic scale is introduced by lesson 15. After each lesson segment that introduces the topics of counting and playing, a short etude style exercise is included that incorporates the fundamentals taught in the lesson. By the end of the *Elementary* text chromatic notes from E<sub>1</sub> to G<sub>3</sub> have been introduced as well as several time signatures including 2/4, 4/4, and 6/8. The etudes progress through increasing difficulty including several that are challenging above the beginner level of the text. The *Intermediate* and *Advanced* methods are structured similarly to the *Elementary* method.

## **Grade Level 2**

### **Robert Getchell, *First Book of Practical Studies for the Tuba*, Etudes 1-10**

The *First Book of Practical Studies for the Tuba* is an important resource as it includes some of the most accessibly written etudes available. The initial etudes include music written in simple keys, i.e. F major, B-flat major, or E-flat major, and uses exclusively simplified rhythms. The first etude, for example, is composed almost entirely of stepwise scalar motion of the B-flat major scale. These etudes progress in a similar manner and are well suited to the student with a year or two of experience looking for their first etude. These etudes primarily help to develop characteristic tone and encourage even articulation within often-repeated rhythms. They are easily altered to include



variations on articulation and dynamic to address those skills. Although application of expressive elements will remain simple throughout these etudes, the focus on consistency of pitch and tone will yield the results younger students should seek.

**James MacLeod and Norman Staska, *Rhythm Etudes, Unit I and Unit II***

The *Rhythm Etudes* are a classroom series that teaches melody through organization of rhythm and are particularly useful if seeking to cover several topics at once. For instance, if seeking to introduce a new rhythm and then use etude examples where that rhythm is employed, this resource is suitable. In this sense it is a method book more so than an etude book, but it can be used as both. It is also a great resource for the practice of sight-reading. The etudes are structured in such a way as to be more suitable for sight-reading than more complicated etudes. The way the exercises have been structured by rhythmic motif also lends itself to the skills involved in deciphering rhythms through sight-reading. These etudes are meant to build on the student's ability to decipher rhythms while still creating melodic phrasing.

**Reginald Fink, *Studies in Legato for Bass Trombone and Tuba, Etudes 1, 4-5, 8, 9***

The *Studies in Legato* are an excellent starting place for many tubists if taken with the consideration that they are meant to be exercises that challenge the player to connect phrasing and eliminate disjunct melody. Some intermediate students may not be ready to truly approach this resource and use it effectively, but most with two years of experience will be able to play at least the initial exercises. The range is not challenging, but the

necessity of playing in a completely *legato* style regardless of rhythm or contour could be challenging to inexperienced players. Fink has collected these etudes from several authors including Giuseppe Concone (1801-1861), Mathilde Marchesi (1821-1913), and Heinrich Panofsky (1807-1887). Before each selection is an explanation of the playing style that provides clarity to the intent of the exercises. The exercises excluded are in difficult keys and would be inappropriate for the young student.

**Vladislav Blazhevich, *Seventy Studies for BB-flat Tuba Volume 1, Etudes 1, 3-7***

Although the *Seventy Studies* progresses quickly into territory that is more advanced, the first few exercises are perfect for the young tubist that is seeking a challenge. Etude number 1 includes rhythms half note through eighth note and several accidentals. Just these two facts place the *Seventy Studies* in a more difficult tier than either the *Rubank Method* or Getchell's *First Book*. The range, in particular, is also expanded, going from F<sub>1</sub>-sharp to G<sub>3</sub>. With the increase in difficulty also comes an increase in expressive potential. These etudes are well structured for young players to develop those foundational skills regarding expressive solo playing. The opportunities that *Seventy Studies* provides to students to formulate intentionality in their expressive playing cannot be understated. The only resource that definitively surpasses the *Seventy Studies* for expressive potential is Bordogni's *Bel Canto Studies*. Also, of importance in the preparation of these etudes is the variance of articulations, including developing a well-supported and even accented articulation.

### **Grade Level 3**

#### **Getchell, *First Book of Practical Studies for the Tuba*, Etudes 11-20**

The continuing etudes in *First Book* are similar to the first ones. They are scalar, simplified melodies that do not present high challenge for the student who reads on grade level. These etudes will not challenge the student's ability to decode notation, but instead are another opportunity to maintain consistent and robust tone throughout each etude. In addition, as the etudes progress more expressive markings are added, giving more direction to the player and challenging them to bring more character to each one. Because of the lack of melodic skips and leaps, the student should be able to connect the notes of these etudes smoothly and with dynamic direction. Modifications of these etudes are possible to address different skills such as hard articulation and dramatic dynamic changes if desired.

#### **Boris Gregoriev, *Seventy-eight Studies for Tuba*, Etudes 1-10**

These etudes are suitable for the intermediate student wishing to increase skills playing melodies with leaps and untraditional melodic contour. In a way these are similar to Blazhevich's *Seventy Studies*, although the melodic construction is different enough to provide students with some variety. Etudes 1-10 are accessible and do not incorporate many accidentals. These etudes refine the tubist's ability to switch between articulated and slurred passages and to play melodies that span a wide register in quiet dynamics. The rhythms are not challenging and include many repeated figures. The primary

challenge is to vary the articulations to provide the contrast that is marked throughout each etude.

**Marco Bordogni, *Bel Canto Studies for Tuba, Etudes 1-4***

These etudes from Marco Bordogni include some of the most effective etude studies in *legato* playing and phrasing available. Although they tend to get complicated as they progress, the initial etudes should be studied as soon as possible. The required attention to expressive playing builds the student's ability to detect and execute *legato* style and melodic contour. This is the best training that the student receives in playing in a romantic rubato style that is second nature to the violinist or pianist. Etudes 1-4 are sparsely marked with regards to dynamics, but heavily marked with slurs and phrasing. They are also in keys appropriate to the difficulty including F and B-flat major. Playing them in the correct style and with highly expressive phrasing is difficult for the young student but the ability to form a concept of expressive and musical playing is crucial for the growing tubist. It will be a challenge for the student to remove natural tendencies such as harsh articulations and stagnant dynamics in order to make these etudes effective.

**Blazhevich, *Seventy Studies for BB-flat Tuba Volume 1, Etudes 2, 8-13***

The etudes in *Seventy Studies* quickly progress in difficulty level, so only a few at a time are suggested for each level of study. The second etude was excluded from grade level 2 due to its inclusion of sixteenth note rhythms in 8/8 meter. The keys of the etudes stay in either F major or G major, but the frequency of accidentals sharply increases with

each successive etude. In addition, as early as the ninth etude more tempo changes are included, and the expressive articulation markings become more specific. Students will be challenged to perform these etudes with correct rhythms and still execute the greater variety of phrase and dynamic markings. These etudes are among the most well-written in terms of exploiting the range of the tuba, and by the thirteenth etude the player is regularly asked to play from G<sub>1</sub> to G<sub>3</sub>.

#### **Grade Level 4**

##### **Getchell, *First Book of Practical Studies for the Tuba*, Etudes 50-60**

These final etudes from *First Book* are more focused on execution of sixteenth note rhythm patterns and repeated articulations. The skill of repeated note articulation will be difficult to achieve without getting a thick and languished effect. The frequent staccato markings indicated that the notes must be articulated with short length in order to be executed well. This skill is especially important for the tuba player, considering that clear separate articulation is difficult to achieve on the tuba. Most of these etudes are indicated at a dynamic of *mezzo forte* or lower, so increasing dynamic in an attempt to clear the articulation is not an option in performance. It could however be an effective rehearsal technique when varied articulation and dynamic are used in conjunction.

##### **MacLeod and Staska, *Rhythm Etudes*, Unit IV, V, and VI**

The rhythmic content of these etudes gets progressively more complex, and accompanying explanations are more in depth. The use for this resource however should

be the same as the previous units. These are primarily etudes that encourage the player to decode rhythms in a logical fashion and can be used in preparing rhythmically precise melody or in sight-reading. The time signatures and keys that are presented are more difficult, but the style and format of the etudes do not vary from level to level. Special attention should be given to the accuracy in which the student approaches each etude from repetition to repetition. More details should be included between repetitions and broader phrasing should develop as a result.

**Fink, *Studies in Legato for Bass Trombone and Tuba, Etudes 14-20***

The etudes included here include more complex rhythms and greater challenges to maintaining *legato* style. Dynamic markings are more specific, and leaps of an octave are more common. Students will address the same skillsets involved in the study of Bordogni's *Bel Canto Studies*, but with less complicated melodic material and more markings concerning articulation and dynamic. The focus should be on singing *legato* style and connecting the phrases in a musically effective way. The comments included are usually very specific to certain sections of the etude and deal with execution of articulation, breath control, and other performance concerns. Maintaining full tone throughout these etudes will prove difficult, as the management of air between phrases must be very efficient to be successful.

### **Gregoriev, *Seventy-eight Studies for Tuba, Etudes 11-20***

Many of the same performance elements from the previous etudes in this resource apply here, in addition to expanded range and greater frequency of accidentals. These etudes generally alternate between more *legato* and more *marcato* style, but some of the etudes alternate styles within themselves. Dramatic dynamic changes are frequently indicated. The student will need to refine their skills with breath control and articulation in order to execute these changes without getting muffled tone. Articulation of staccato passages is also required of the player. The ability to execute contrasting styles by efficient use of air and articulation will determine whether these etudes are effective. The same style of preparation that is used with Blazhevich's *Seventy Studies* should be applied, although these are not as technically demanding.

### **Grade Level 5**

#### **H.W. Tyrell. *40 Advanced Studies for B-flat Bass. Etudes 1-6***

These studies are more technical challenging than any of the previous resources, making them more suitable for this grade level. The style needs to include the same amount of expressive playing as Bordogni's *Bel Canto Studies*, but with the added challenge of technical playing. These should be practiced without creating unusual phrasing between notes, which is an easy mistake for the student considering the absence of phrasing indications. When articulation markings are present, they must be executed faithfully and usually frequently throughout singular etudes. These etudes are best when combined with the previously mentioned resources.

**Bordogni, *Bel Canto Studies for Tuba*, Etudes 5-10**

Similar to the progression of Blazhevich's *Seventy Studies*, these etudes also increase noticeably in difficulty. Technical passages requiring sustained scalar playing are more common. The focus is the same throughout, which is to produce a singing and expressive line. More accidentals are included, and extension of the range up to the top of the bass clef staff. The rising and falling action of the phrases must be played without sudden drops or spikes in volume to achieve the smoothness of tone. As the student refines their ability to play these etudes in a consistent style, the technical challenges associated with the execution of that style will become less burdensome.

**Blazhevich, *Seventy Studies for BB-flat Tuba Volume 1*, Etudes 14-20**

Etudes number fourteen through twenty are noticeably more difficult than those that come before. The demands placed on the player are greater in terms of dynamics, flexibility, and technical ability. The player may be required to shift register over the range of two octaves within 4 beats. This requires the students to hone the skills that have been asked previously to a greater extent, and perhaps push past some personal obstacles limiting technique. It will be a common pitfall for students to encounter passages that are difficult to articulate correctly. The breath control required to execute these passages and finesse of tonguing will need to be practiced. Continuing to use buoyant and effective tone throughout the exercises, even in the lower register, will determine success in these etudes.



### **Georg Kopprasch. *Sixty Etudes for Tuba. Etudes 1-5***

The *Sixty Etudes* are technical studies adapted from a french horn method. As such, they are more rigorous than some of the previous materials and will certainly challenge the player with writing that is less idiomatic on the tuba. In particular, this resource frequently uses scalar patterns of a third or fourth to challenge the student's flexibility. The etudes tend to be rigidly structured with many repeated patterns occurring in each one. The student must master that particular pattern in order to play each etude effectively. A student who has not mastered the fundamental skill of lighter articulation will struggle with these etudes.

### **Grade Level 6**

### **Fink, *Studies in Legato for Bass Trombone and Tuba, Etudes 30-40***

The *Studies in Legato* become increasingly technical and start to resemble the more difficult *Bel Canto Studies* etudes as they progress. The phrases are usually long and connected, so efficient breath control is a must. Difficult keys are also well-represented here. This may be the first time a student has encountered double-sharps. The execution of the dynamic expressive markings is paramount to effective performances of these etudes, and they are usually well marked. Maintaining *legato* style throughout the technical passages will take repetition and even experimentation with dynamic range and breath control.

**Tyrell, *40 Advanced Studies for B-flat Bass. Etudes 7-12***

The more technical rather than *legato* nature of these etudes becomes even more technical, and long runs of scalar figures are common. The student is required to observe the marked articulations that occur through the technical passages as they often change.

**Bordogni, *Bel Canto Studies for Tuba, Etudes 11-20***

This next set of etudes from *Bel Canto Studies* addresses the concept of singing style and expressive playing mixed with complex rhythms, shifting articulations, and overall difficulty not suited for the inexperienced player. These etudes also include the more difficult keys of D major, A major, E major, and D-flat major. The exposure to thirty-second note values should not shake the confidence of the student as they are counted in the same manner as lower values. Students may opt to add embellishments to the phrases to increase the expressive effect. The smoothness of the *legato* line is always paramount, which is difficult to achieve with highly arpeggiated passages. It should be noted that most of the etudes are marked at a slower tempo, even if the values give the appearance of a faster one.

**Blahzevich, *Seventy Studies for BB-flat Tuba Volume 1, Etudes 21-32***

These etudes start to equalize in difficulty, whereas the style remains more consistent through this set of etudes. Mixed meters may be present, but emphasis must remain on bringing out the melodic line of the phrases and not letting the rapid shifts of register alter the tone of the player. Technical figures with short, delicate articulations are

common and will need to be played with attention to dynamic as well as phrasing. In these etudes *marcato* and *legato* style often alternate and must be contrasted accordingly.

### **Further Recommendations**

These method books are appropriate for the middle or high school player. These suggestions are more effective if the band director follows the curriculum and selects etudes that match the style and technical considerations of the composition being played. An essential experience for the student should include this level of challenge in and out of the concert band classroom. Much like the student who completes their homework quickly, the low brass player will become unmotivated with only the task of practicing concert band parts for their instrument. A multitude of options for practice and performance must be afforded the student so that they may self-pace their study and discover new avenues for playing and practicing. If possible, separate class time should be set aside for students to have some sort of practice in a sectional atmosphere. There students will have the opportunity to recognize their individual voice out of the ensemble and work to learn how that voice may blend but also distinguish from the ensemble individually.<sup>25</sup> Students should be able to pace themselves and make progress of at least one full page etude every two weeks.

In addition to the method books, solos must be included to allow the student to master technical as well as soloist skills. These solos are completely crucial for the

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25. Joshua Russel, "Assessment in Instrumental Music". (*Music Educators Journal*, Volume 102, September 2014), 52-53.

development of the low brass instrumentalist. The student musician cannot be sufficiently challenged based solely on what is presented in class, or what is capable of being performed in a classroom setting. These solos will challenge the low brass player to develop their individual musical voice and provide countless opportunities for independent playing. The band director ideally must assign each student in the section a solo of a variable difficulty. Even the student who is assessed as being the lowest of the section must have opportunities to play in a soloistic manner. A list of solo appropriate for the secondary level tubist is listed in Appendix B.

Although not an etude book, an essential text nonetheless for the student tubist is Sam Pilafian and Pat Sheridan's *Brass Gym*. It does not contain etude material but instead contains dozens of technical and fundamental exercises that train various parts of the body involved with playing the tuba. Although these exercises are written in a modern idiom, the technical nature of the music does not lend itself to melodic content. These books however do address the technical needs of the student tubist in great detail.<sup>26</sup> These exercises are also limited somewhat to individual practice routines instead of being built around ensemble rehearsal structure.

In the mission for a better prepared tubist, the challenges of the instrument must be noted as well as the obstacles that the player faces individually. Likely, the player will be unused to completing the musical tasks that are recommended here. Any learning experience must be undertaken with small, segmented goals. The zone of proximal

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26. Winston Morris and Daniel Perantoni, *Guide to the Tuba Repertoire: The New Tuba Source Book*. (Bloomington, IN: Indiana University Press, 2006), 36.

development should be recognized so that students don't feel immediately defeated when faced with a challenge. The best practice is to assign incremental tasks to acclimatize the student to independent playing and independent musical thinking. The aural skill of separating the individual's sound from that of the ensemble does not develop instantaneously. Repeated exercises of listening and playing are necessary to grow the student's concept of musical identity and self-esteem.

Most of these suggestions may be implemented outside of the classroom. The band director should seek to encourage independent playing both in and out of the ensemble. Therefore, the bass voices of the band should regularly be asked to play material that is challenging individually and as a section. This could occur in a full ensemble setting. Unfortunately, the concert band exercises that include full band suffer usually from some of the same problems that the literature suffers from in that it does not sufficiently encourage independent development as a musician. Therefore, those regular exercises must be supplemented in order to fill out a more robust curriculum.

The issue of a comprehensive method book continues to be unresolved. Although a wealth of materials exists for tuba pedagogy compared to what was available in the 19<sup>th</sup> Century, there are still areas that have yet to be addressed. Although the *Complete Conservatory Method for Trumpet* by Jean Baptiste Arban has been transcribed for the tuba player, there is no comprehensive method in the style of the *Complete Conservatory Method*. This would not only address technical considerations, but also presents unique writing in the form of duets and excerpted material to balance the growth of the tubist. The tuba still lacks one text that is a comprehensive survey of tuba pedagogy that

provides many pedagogical answers and may be referenced not only as a technical challenge, but as a practical guide on the playing of the instrument. For now, no such text exists. As suggested before, one may form a comprehensive course of study with the use of several texts and resources. This is not as cohesive as the *Conservatory Method*, but it fills the void of a complete method for tuba.

## CHAPTER IV

### SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDY

This examination of school band literature should not serve as an accusation or pessimistic discourse on the state of the tuba or even the state of the concert band. Instead it should serve as a reasonable appeal to the community in which concert band music is created and performed. Each instrument of the wind band is unique and has its own eccentricities. However, progress must not be stopped by these idiosyncrasies of the instruments in our pursuit for an aesthetically beautiful and objectively successful performance. The best way to improve individual musicianship is to attempt the impossible. Musicians throughout history had only a vague idea what new possibilities would reveal themselves to the next generation of musicians.

The tuba should continue to be experienced in this way by generations of tubists to come. The tuba should become more integral to the experience of the wind band than ever before, and its limits should be tested at every opportunity so that in turn performers and composers of all types may find a common interest in advocating the rise of the tuba in reputation and viability for successful musical performance. As brass instruments are frequently utilized in the wind band as compared to other large ensembles, the innovative use of these instruments should be driven by the literature and creative opportunities afforded within the wind band. If truly successful, then this trend of innovation will function mutually, and the oeuvre of wind band music will benefit just as much as the

tuba will from a widening of exposure. Substantial ground is left to cover. Changing the ingrained concept of the tuba as the least capable of brass instruments is an effort that is only just beginning. Musicians from every community must commit to the advancement of the tuba and invest in the future of the wind band through this commitment.

Composers are especially important in this aspect, considering that when a cohort of composers decides to challenge the tuba player within the school band, the music that is produced will drive a massive shift in the expectation level associated with tuba playing. Without the involvement of contemporary wind band composers, this effort will be stunted and likely be much less successful.

A large element of preparatory material still unavailable to the tuba player is a comprehensive method that addresses specifically the skills and style of playing that is expected of developing tuba players. Although certainly methods and texts have become more available over the years, a specific text that could be used in conjunction with the concert band literature that would augment these learning experiences is still needed.<sup>27</sup> This text would need to include not only foundational exercises, but also musical content that mirrors the style of contemporary concert literature while also challenging the tuba player in a comprehensive manner. This text ideally would be a resource that a band director in a secondary school could use to supplement the rigor provided in their band classroom.

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27. Charles McAdams, *Investigation of Instrumental Music Teachers' Knowledge of the Tuba*. (PhD diss., Urbana, IL: UMI Dissertation Services, 1988), 234-235.



In addition literature readable for the low brass ensemble that equitably features the members is needed. This type of ensemble music would give soloistic opportunities to the tuba and other low brass players. A surprising number of low brass performers simply are uncomfortable with using a solo voice in the ensemble primarily since they are afforded very few opportunities to develop that voice.<sup>28</sup> Having ensemble music that challenges the tuba and low brass section to play not only in a musically effective manner but also with individual and independent voicings would boost the musical confidence of those performers.

As the vast majority of wind band literature does not require and even present the opportunity for the tubist to play independently, structuring time for the student tubist to experience solo literature is preferable. It is however more difficult to arrange these opportunities, so at the minimum teachers should be working to expose the tuba player to the widest variety of both solo and ensemble literature as possible. If this means that the teacher simply requests the student to play etudes in a solo environment, this improves over no opportunities at all.

Finally, another research area useful toward the development of these curricular needs would be a case-study implementing these supplemental elements and quantifiably measuring the impact of these resources on the tuba player or other low brass player. A case-study such as this would require several students with a control group and variable group, and at least a year of implementation. By measuring the learning outcomes for

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28. William Mitchell, *Teaching the Bass Tuba: A Survey of Current Trends In the College and University Applied Studio in the United States*. (DMA Diss., University of North Texas, 2006) 51-54.

these students using the supplemental texts developed, there could be truly impactful results pointing to what other materials might need to be developed or even curricular changes that need to be made over several years of instruction at different levels. The final goal for such a product would be to produce an ideal course of study for the beginning through professional tuba player.

Musical pedagogy is a constantly evolving field. Countless innovative educators are finding solutions to music educational issues daily. The tuba needs this same community of educators to advocate for the tuba the way they advocate for other issues.<sup>29</sup> These trends will become second nature to the educator who is not familiar with the tuba, and the standard for tuba pedagogy will rise for students across the world. When ratings that describe the difficulty levels of compositions reflect the difficulty for each instrument across the ensemble, then we will have a real opportunity to improve the pedagogy that is available to every learning tuba player. When student tubists are regularly exposed to challenging literature combined with structured pedagogy, the result is a student who is bound to be successful.

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29. William Mitchell, *Teaching the Bass Tuba: A Survey of Current Trends In the College and University Applied Studio in the United States*. (DMA Diss., University of North Texas, 2006), 113-114.

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APPENDIX A

NCBDA MPA GRADE LEVEL CRITERIA<sup>30</sup>

<b>Grade 1</b>	
Rhythm	<ul style="list-style-type: none"> <li>• Whole half, quarter, eighth, and dotted half notes</li> <li>• Occasional dotted quarter note rhythms</li> <li>• Percussion rhythms may include sixteenth notes (4 per beat)</li> </ul>
Meter	<ul style="list-style-type: none"> <li>• 2/4, 3/4, 4/4</li> <li>• Possible occasional simple meter change after fermata</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Refer to chart</li> </ul>
Keys	<ul style="list-style-type: none"> <li>• B flat, E flat, F</li> <li>• Possible occasional simple key change</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• Limited bass melodic patterns</li> <li>• Scalar patterns for brass</li> <li>• Very limited use of accidentals</li> <li>• Four and eight measure phrases</li> </ul>
Scoring/Texture	<ul style="list-style-type: none"> <li>• Scored as if oboe, bassoon, horn, euphonium, and tuba are absent.</li> <li>• Clarinet and Trumpet can be two part with uniformity of rhythms throughout the parts</li> <li>• Ample doubling of parts</li> <li>• Melody may be found in all instruments</li> <li>• No solos</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>• Triads</li> </ul>

30. Bill Pendergrass. "Grade Level Descriptors." North Carolina Bandmasters Association, 2018, [http://www.ncbandmasters.org/images/Grade\\_Level\\_Descriptors.pdf](http://www.ncbandmasters.org/images/Grade_Level_Descriptors.pdf).

Musical Maturity	<ul style="list-style-type: none"> <li>• Selections with a strong rhythmic pulse</li> <li>• Limited use of ritardandos (ending in fermatas); no accelerandos</li> <li>• Tempo Changes only after fermatas</li> <li>• Limited dynamic variation</li> <li>• Predictable arranging and orchestration</li> <li>• Considerable repetition in percussion with limited use of rolls (no snare drum rolls on fermatas)</li> <li>• Predictable binary and ternary forms</li> </ul>
<b>Grade 2</b>	
Rhythm	<ul style="list-style-type: none"> <li>• Whole, half, quarter, eighth, dotted half notes</li> <li>• Dotted quarter eighth note patterns</li> <li>• Triplets, sixteenth notes patterns, and syncopated rhythms</li> <li>• Percussion rhythms include expanded sixteenth note patterns</li> </ul>
Meter	<ul style="list-style-type: none"> <li>• 2/4, 3/4, 4/4</li> <li>• Occasional, simple 2/2, 6/8</li> <li>• Occasional, isolated meter changes</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Refer to chart</li> </ul>
Keys	<ul style="list-style-type: none"> <li>• B flat, E flat, A flat, F Major</li> <li>• Occasional, simple G and C Minor passages.</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• Occasional bass line melodies patterns</li> <li>• Harmonic partial leaps for brass (e.g. trombone Bb-F)</li> <li>• Predictable accidentals</li> <li>• Simple modal melodies</li> <li>• Four and eight measure phrases</li> </ul>

Scoring/Texture	<ul style="list-style-type: none"> <li>• Melody usually found in all instruments</li> <li>• Doubling of parts across sections</li> <li>• Low brass and woodwind bass line; trombones may deviate occasionally</li> <li>• Occasional solos</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>• Triads</li> <li>• Primarily consonant intervals</li> <li>• Suspended triads and seventh chords</li> </ul>
Musical Maturity	<ul style="list-style-type: none"> <li>• Limited rubato</li> <li>• Limited use of ritardandos and accelerandos</li> <li>• Moderate dynamic variations</li> <li>• Moderate use of repetition in percussion; moderate use of rolls</li> <li>• Primarily binary and ternary forms; moderate use of variation techniques</li> </ul>
<b>Grade 3</b>	
Rhythm	<ul style="list-style-type: none"> <li>• Whole, half, quarter, eighth, dotted half notes</li> <li>• Dotted quarter eighth note patterns</li> <li>• Triplets</li> <li>• Basic sixteenth notes pattern and dotted eighth sixteenth</li> <li>• Basic six eight, and five eight rhythms</li> <li>• Syncopated rhythms</li> <li>• Percussion rhythms include expanded sixteenth note patterns</li> </ul>
Meter	<ul style="list-style-type: none"> <li>• 2/4, 3/4, 4/4, 2/2, 6/8, 5/8</li> <li>• Occasional meter changes</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Refer to chart</li> </ul>

Keys	<ul style="list-style-type: none"> <li>• B flat, E flat, A flat, F, C</li> <li>• G and C Minor passages</li> <li>• Occasional key changes</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• Steps, skips, occasional leaps within key, these are permissible in all instruments</li> <li>• Predictable accidentals</li> <li>• Occasional modal melodies</li> <li>• Extended phrase lengths</li> </ul>
Scoring/Texture	<ul style="list-style-type: none"> <li>• All instruments receive melody during the composition</li> <li>• Occasionally parts doubled by at least one other instrument</li> <li>• Two parts for flute, alto saxophone, trombone, and horn acceptable</li> <li>• Three parts for clarinet and trumpet acceptable</li> <li>• Some solos acceptable</li> <li>• Generally up to three separate melodic lines</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>• Consonant and dissonant intervals</li> <li>• Suspended triads and seventh and ninth chords</li> <li>• Suspensions</li> </ul>
Musical Maturity	<ul style="list-style-type: none"> <li>• Use of ritardandos, accelerandos, and rubato</li> <li>• Frequent use of dynamic variations</li> <li>• Use of varied, less predictable arranging and orchestration</li> <li>• Frequent use of rolls in percussion</li> <li>• Multiple mallet parts</li> <li>• Any basic formal structure</li> </ul>

<b>Grade 4</b>	
Rhythm	<ul style="list-style-type: none"> <li>• Whole, half, quarter, eighth, dotted half notes</li> <li>• Dotted quarter eighth note patterns</li> <li>• Triplets</li> <li>• Expanded sixteenth note patterns and dotted eighth sixteenth</li> <li>• Expanded six eight, and five eight rhythms</li> <li>• Syncopated rhythms</li> <li>• Percussion rhythms include expanded sixteenth note patterns</li> </ul>
Meter	<ul style="list-style-type: none"> <li>• 2/4, 3/4, 4/4, 2/2, 5/4, 7/4, 6/4, 3/8, 6/8, 5/8, 7/8, 9/8</li> <li>• Meter changes</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Refer to chart</li> </ul>
Keys	<ul style="list-style-type: none"> <li>• B flat, E flat, A flat, D flat, G, F, C</li> <li>• G, C, A, D, F Minor passages</li> <li>• Key changes</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• Steps, skips, occasional leaps within key, these are permissible in all instruments</li> <li>• Moderate use of accidentals</li> <li>• Mild non-standard tonal procedures</li> <li>• Some modal melodies</li> <li>• Odd length phrases</li> <li>• Extended phrase lengths</li> </ul>

Scoring/Texture	<ul style="list-style-type: none"> <li>• All instruments receive melody during the composition</li> <li>• Occasionally parts doubled by at least one other instrument</li> <li>• Two parts for flute, alto saxophone, oboe, bassoon acceptable</li> <li>• Three parts for clarinet, trumpet, trombone acceptable</li> <li>• Four horn parts acceptable</li> <li>• Occasional solos</li> <li>• Generally up to three separate melodic lines</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>• Consonant and dissonant intervals</li> <li>• Suspended triads and seventh, ninth chords, occasionally scored eleventh or thirteenth chords</li> <li>• Suspensions</li> </ul>
Musical Maturity	<ul style="list-style-type: none"> <li>• The demand for musical maturity corresponds with the increased grade level criteria.</li> <li>• This may include but is not limited to length, form, style, genre and intricacy</li> </ul>
<b>Grade 5</b>	
Rhythm	<ul style="list-style-type: none"> <li>• In addition to Grade 4:</li> <li>• Any sixteenth combinations</li> <li>• Frequent and shifting subdivision</li> <li>• Sixteenths in compound meters</li> </ul>

Meter	<ul style="list-style-type: none"> <li>• In addition to Grade 4:</li> <li>• More frequent meter changes and beat grouping changes</li> <li>• All simple duple and triple meters</li> <li>• All compound duple and triple meters</li> <li>• More frequent meter changes</li> <li>• 5/8, 5/4, 7/8, 7/4 and shifts in beat grouping possible</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Extended playing in extreme registers often paired with dynamic extremes</li> </ul>
Keys	<ul style="list-style-type: none"> <li>• D, G, C, G, B-flat, E-flat, A-flat, D-flat Major and relative Minors</li> <li>• More frequent key changes</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• In addition to Grade 4:</li> <li>• Frequent use of accidentals</li> <li>• Moderate use of non-standard tonal procedures</li> <li>• More frequent use of modal melodies</li> <li>• Use of odd-length phrases common</li> <li>• Motive-based melodic treatment</li> </ul>
Scoring/Texture	<ul style="list-style-type: none"> <li>• In addition to Grade 4:</li> <li>• Unusual instrument grouping</li> <li>• Extended solo passages</li> <li>• Exposed individual instrument sections</li> <li>• Variety of textures and scoring are common resulting in increased listening responsibilities</li> <li>• Multiple melodic lines used frequently</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Use of consonant and dissonant intervals</li> <li>• More complex or extended chord structure is common</li> </ul>

Musical Maturity	<ul style="list-style-type: none"> <li>• The demand for musical maturity corresponds with the increased Grade Level criteria.</li> <li>• This may include but is not limited to length, form, style, genre and intricacy.</li> </ul>
<b>Grade 6</b>	
Rhythm	<ul style="list-style-type: none"> <li>• All sixteenth subdivisions in all meters</li> <li>• More frequent subdivision</li> <li>• Use of hemiola and other polyrhythms are common</li> </ul>
Meter	<ul style="list-style-type: none"> <li>• All meters are possible.</li> <li>• Meter and beat grouping changes are common</li> </ul>
Ranges/Tessitura	<ul style="list-style-type: none"> <li>• Extended playing in extreme registers is common, often paired with dynamic extremes</li> </ul>
Keys	<ul style="list-style-type: none"> <li>• All keys are possible</li> </ul>
Melodic Treatment	<ul style="list-style-type: none"> <li>• Extensive use of accidentals is possible</li> <li>• Extended use of non-standard tonal procedures is possible</li> <li>• More frequent use of modal melodies</li> <li>• Use of odd-length phrases and motive-based melodic treatment is common</li> </ul>
Scoring/Texture	<ul style="list-style-type: none"> <li>• Solo passages can be expected/virtuosic</li> <li>• Most unusual instrument groupings are possible</li> <li>• Variety of textures and scoring are used extensively, resulting in increased listening responsibilities</li> <li>• Full instrumentation is expected</li> <li>• Multiple melodic lines occur more frequently</li> </ul>
Harmonic Treatment	<ul style="list-style-type: none"> <li>• Same as Grade Level 5</li> </ul>



Musical Maturity	<ul style="list-style-type: none"><li>• The demand for musical maturity corresponds with the increased grade level criteria.</li><li>• This may include but is not limited to length, form, style, genre and intricacy.</li></ul>
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APPENDIX B
















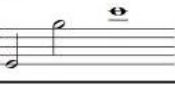








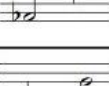
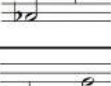

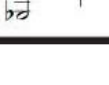

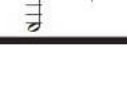
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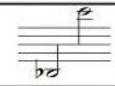


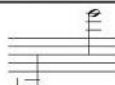










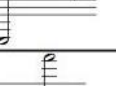

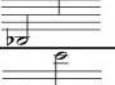







<b>Title</b>	<b>Composer</b>	<b>Arranger</b>
Air and Bourree	Bach, J.S.	Bell
Fantasy	Arnold, Malcom	
Introduction and Dance	Barat, J.E.	
Arioso and Caprice	Barnes	
The Nervous Turkey Rag	Barnes	
Variations on the Theme of Judas Maccabeus	Beethoven, Ludwig van	Bell
Menuet	Beethoven, Ludwig van	Ostrander
The Spartan	Bell, William	
Concertino for Tuba and Band	Bencriscutto, Frank	
Sonata	Beversdorf, Thomas	
Romance and Scherzo	Cohen	
Concertino	Curnow, James	
Two Songs (from Sea Pictures)	Elgar, Edward	Friedman
Variations (The Cobbler's Bench)	Frackenhohl, Arthur	
Ricercar	Gabrieli, Dominico	Morris
Sonata Breve	Gallagher, Jack	
Sonatas	Galliard, John Ernst	
Concerto	Gregson, Edward	
Suite for Tuba	Haddad, Donald	
Largetto and Allegro	Handel, George Friedric	Don Little
Allegro (from Concerto in F minor)	Handel, George Friedric	Barr
Andante	Handel, George Friedric	Ostrander
Arm, Arm Ye Brave	Handel, George Friedric	Ostrander
Bourree	Handel, George Friedric	Ostrander
Honor and Arms	Handel, George Friedric	Harvey/Bell
Sound an Alarm	Handel, George Friedric	Barnes
Thrice Happy the Monarch	Handel, George Friedric	Morris
Sonata	Hartley, Walter	
Sonatina	Hartley, Walter	
Unaccompanied Suite	Hartley, Walter	
Lento	Holmes, Paul	
Sonatina	Koetsier, Jan	
Concerto in One Movement	Lebedev, Alexei	
Sonata No. 1	Marcello, Benedetto	Little
Sonata No. 5	Marcello, Benedetto	Little

Alleluja Exultate	Mozart, Wolfgang Amadeus	Matthews
O Isis and Osiris	Mozart, Wolfgang Amadeus	Morris
Per Questa Bella Mano	Mozart, Wolfgang Amadeus	Barnes
Horn Concerto #1-4	Mozart, Wolfgang Amadeus	Mayhew, Kevin
Song of the East	Rimsky-Korsakov	Ostrander
Two Songs	Spillman, Robert	
Adagio and Allegro	Telemann, Georg	Friedman
Concertpiece #1	Vaughan, Rodger	
Concertpiece #2	Vaughan, Rodger	
Six Studies in English Folksong	Vaughan-Williams, Ralph	
Sonata No. 3 in A minor	Vivaldi	Morris
Suite #1, "Effie"	Wilder, Alec	
Concertino	Wilhelm, Rolf	
Sea Dreams	York, Barbara	
The Jolly Dutchman		Isaac, Merle

## APPENDIX C

### AMERICAN BAND COLLEGE GRADING CHART

	Grade 1	Grade 2	Grade 3
<b>Flute</b> Whole notes indicate end-of-year, advanced range.			
<b>Oboe</b>			
<b>Bassoon</b> Whole notes indicate end-of-year, advanced range.			
<b>Clarinet</b> Whole notes indicate end-of-year, advanced range.			
<b>Alto/Bass Clarinet</b> Whole notes indicate end-of-year, advanced range.			
<b>Saxophones</b> Whole notes indicate end-of-year, advanced range.			
<b>Trumpet</b> Whole notes indicate end-of-year, advanced range.			
<b>Horn</b> Whole notes indicate end-of-year, advanced range.			
<b>Trombone/Baritone</b>			
<b>Tuba</b>			

	Grade 4	Grade 5	Grade 6
<b>Flute</b> Whole notes indicate end-of-year, advanced range.			
<b>Oboe</b>			
<b>Bassoon</b> Whole notes indicate end-of-year, advanced range.			
<b>Clarinet</b> Whole notes indicate end-of-year, advanced range.			
<b>Alto/Bass Clarinet</b> Whole notes indicate end-of-year, advanced range.			
<b>Saxophones</b> Whole notes indicate end-of-year, advanced range.			
<b>Trumpet</b> Whole notes indicate end-of-year, advanced range.			
<b>Horn</b> Whole notes indicate end-of-year, advanced range.			
<b>Trombone/Baritone</b>			
<b>Tuba</b>	