

Introductions and Expansions for the Orchestral Tubist

Two Etude Books for Solo Tuba

by

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ABSTRACT

This document details the conception and pedagogical basis for two new tuba etude books which function as aides in preparing orchestral works for auditions and performances. The books incorporate a two staged process for introducing and preparing the excerpts that are being targeted. The first book, titled *Introductions for the Orchestral Tubist* is intended for intermediate players and will introduce the melodic and technical content of the selected contrabass tuba excerpts while encouraging a healthy approach to performing the excerpts. The second volume, titled *Expansions for the Orchestral Tubist* and will focus on extending the technical demands of both contrabass and bass tuba excerpts. Three sample etudes from each book are included in this project.

DEDICATION

This project is dedicated to the memory of my late brother, Paul. I know you would be proud and your memory lives on through those who love you.

ACKNOWLEDGMENTS

I would first like to thank my major professor and primary mentor while at Arizona State University, Dr. Deanna Swoboda. Her guidance has been and will always be invaluable both throughout my time at ASU and beyond. The experience I gained under her mentorship will remain with me throughout my career and has positively impacted my life in an undeniable way. I would also like to thank my committee members, Dr. Brad Edwards and Dr. Fernanda Navarro. Their mentorship has helped shape my musical capabilities, this project and the subsequent books into products which I am proud to present.

Thank you to my family and friends who's support, mentorship and encouragement have made my academic journey possible. I have been and continue to be truly privileged to have their support in every chapter of my life and would not be in the position I am today without them. I would also like to thank Dr. Gail Robertson for her continued mentorship and friendship. Her guidance during my time at the University of Central Arkansas and into the next phases of my career continues to be a cornerstone of my philosophies.

Thank you to Dr. Gretchen Renshaw-James, Serena Smith, Dr. David Gonzalez and my many other mentors. I am honored and fortunate to have such a strong pedagogical tree. Their impact remains a positive force in my musical journey and outlook which has shaped my career for the better.

Special thanks to Mom, Dad, Grandpa, and Mamaw whose love and support means the world to me. Finally, thank you to my incredible wife, Courtney. Your love and support keeps me going, inspires me and challenges me to be the best I can be.

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CHAPTER 1

INTRODUCTION AND PURPOSE

Purpose of Project

The purpose of this document is to detail the creation of two new etude books for tuba which will function as aides in preparing orchestral works for auditions and performances. A variety of orchestral preparation materials for tuba do exist; however, this project adds a unique two-staged process for introducing then *overtraining* the targeted excerpts.¹ The first book, titled *Introductions for the Orchestral Tubist* is intended for intermediate players and will introduce the melodic and technical content of the selected *contrabass tuba* excerpts. The second book, *Expansions for the Orchestral Tubist* will focus on extending on and beyond the technical demands of both *contrabass* and *bass tuba* excerpts. Three sample etudes from each book will be included in this project and both books will be published through Pinnacle Brass Publishing at a later date.

Methodology

The conception of this project came as the result of the need for new materials for training orchestral excerpts in innovative ways. Each book contains fifteen selected excerpts from the orchestral tuba repertoire, chosen based on popularity, diversity and required skill level. For each excerpt, a pedagogical statement is included, focusing on key musical techniques and considerations, with a suggested approach to preparation, and relevant context. Targeted exercises accompany each excerpt to isolate the most

¹ Blake A. Ryall, “A Prescriptive Approach for the Developing Orchestral Tubist” (Dissertation, Arizona State University, 2020); Wesley Jacobs, *The One Hundred* (Encore Publishers, 2010).

challenging aspects. Each section concludes with a newly composed etude that integrates the exercises, excerpt material, additional technical demands, and additional stylistic markings, enabling the performer to prepare the excerpt at a higher level.

The pedagogical approach introduces excerpts to students in a fundamentally sound manner. Each pedagogical statement focuses on how to apply the basics of tuba playing into challenging repertoire. The etudes and pedagogical statements in this project also prioritize the musical motion of the excerpts from which they are modeled. This approach highlights the end goal of a performance, to make music. It also engages the performer by making excerpt preparation into something more than reciting notes on a page at *fortissimo*, which it so often becomes.

The exercises associated with each etude are crafted with a desire to make the etudes more efficient and musical. Isolation is an extremely effective practice technique. Engaging with the most challenging aspects of the excerpt prior to performing the etude allows the musician to focus more on learning the musical ideas of the excerpt rather than the notes and rhythms.

Each etude is based on one excerpt, and each is originally composed for this book. Additionally, each etude includes a one half-page pedagogical statement, one half-page of exercises isolating the technical challenges of the targeted excerpt such as *air flow*, range, or *articulation* consistency, and a one-page etude composed to mirror the musical and technical content of the excerpt and to assist the performer in reaching their performance goals.

The etude books that follow this project will be published through Pinnacle Brass Publishing. Pinnacle Brass Publishing is an all-brass publishing company directed by Dr.

Adam Frey. While the company primarily publishes online through euphonium.com, they are based in the Atlanta, Georgia metropolitan area. Pinnacle Brass's catalog features over 160 compositions primarily for tuba and euphonium which are available online at euphonium.com alongside the catalogs of euphonium.com and Cimarron Music Press. The Pinnacle Brass catalog is also available on Cimarron.com.

Introductions for the Orchestral Tubist is specifically for students who are advanced high school students or early college undergraduates, with a focus on contrabass tuba excerpts. The book introduces orchestral excerpts to students in a gradual way which encourages proper air flow, a robust *sound concept*, and technical proficiency. It establishes the works as performance ready and fundamentally sound in order to continue work on the pieces as the students progress through their studies. Each etude matches the approximate difficulty of the specific excerpt in order to provide a fundamental and methodical approach to beginning excerpt preparation. By focusing on constructing each phrase of the excerpt gradually and isolating the technical aspects of the excerpts in the half-page of exercises preceding the etude, *Introductions for the Orchestral Tubist* guides students through the process of learning standard excerpts in a way which minimizes bad habits and physical tension while maximizing efficiency and information retention. *Introductions for the Orchestral Tubist* focuses on the written dynamics of each excerpt as well as the expected phrasing. The beginning of the etudes incorporate *lip slurs* rather than articulation in order to encourage air flow. The second half of each etude then incorporates articulation, once flow has been established.

Expansions for the Orchestral Tubist includes both contrabass and bass tuba excerpts and is intended for advanced undergraduate and graduate students. The exercises

and etudes exceed the difficulty of each excerpt presented. Like *Introductions for the Orchestral Tubist*, *Expansions for the Orchestral Tubist* begins with slurred passages to encourage air flow and to incorporate the proper articulations sooner. *Expansions for the Orchestral Tubist* also places significant emphasis on both the written and expected musical motion of the excerpt as each phrase is individually crafted. Each etude and set of exercises continues beyond the technical demands of the excerpt in order to overtrain the technical demands of each excerpt and to assist the player in presenting excerpts with a presence of ease in performance settings. Selected etudes include duet parts when pitch and *complementary playing* is of particular interest, such as Mahler's Symphony No. 1, or Berlioz's *Symphonie Fantastique*.

Review of Related Literature

The development of this project has been significantly impacted by the resources currently available to orchestral tubists looking to improve their audition readiness. These materials provide valuable insight on excerpt selection, stylistic considerations, and technical preparation. Reviewing these resources situates the present project within existing scholarship and highlights the pedagogical approaches that have shaped current audition preparation practices.

Ted Cox's *The A-List* had significant impact in determining which excerpts would be chosen for this project.² Cox's work lays out the most popular tuba specific excerpts in a clear and concise manner, and based on his research, suggests the percentage of frequency the excerpt is included in an audition.

² Ted Cox, "The A-List," *TUBA Journal* 27, no. 3 (2000).

Andrew Duncan's *15 Advanced Studies for Tuba* provides fifteen etudes based on popular band and orchestral excerpts.³ It also details pedagogical advice for each etude and provides musical context. Duncan's book is limited to etudes and does not include exercises.

Gary Galván's *The Edwin A. Fleisher Collection of Orchestral Music: Works by Women Composers* provided a list of quality, public domain works by women for study.⁴ Based on that study, Amy Beach's *Gaelic Symphony*, Lili Boulanger's *Faust et Helene*, and Emilie Mayer's *Faust – Overture* were selected for inclusion in this project. Each work was selected due to its growing popularity and challenging tuba passages.

Gordon Jacob's *Orchestral Technique, a Manual for Students* provides orchestration advice for orchestral instruments.⁵ Regarding the tuba, it specifies a reasonable range and recommends pairings of other brass instruments with the tuba for the greatest effect. Jacob's commentary is limited to orchestration considerations.

Wesley Jacobs' *The One Hundred: Essential Works for the Symphonic Tubist* provides quality annotations for a substantial quantity of repertoire.⁶ It has become a standard reference material since its publication, and its well-organized layout strongly influenced this project. *The One Hundred* provides commentary on a significant portion of the tuba repertoire and also supplements several excerpts with exercises focusing on fundamental aspects of playing the tuba. While Jacobs chose to focus on presentation of

³ Andrew Duncan, *15 Advanced Studies for Tuba. Bass Clef* (Duncan Music Press, 2021), <https://www.duncanmusicpress.com/new-products-1/p/digital-download-15-advanced-studies-for-tuba-bass-clef-edition>.

⁴ Gary Galván, *The Edwin A. Fleisher Collection of Orchestral Music: Works by Women Composers*, n.d.

⁵ Gordon Jacob, *Orchestral Technique, a Manual for Students*, 2nd. ed. (Oxford University Press, H. Milford, 1940).

⁶ Jacobs, *The One Hundred*.

the existing material, this project focuses on creation of new etudes. It is also worth noting that *The One Hundred* reflects the traditional orchestral canon, leaving opportunities for expanded diversity.

Summit Records and Gene Pokorny's *OrchestraPro Series: Orchestral Excerpts for Tuba* also provides insight and audio examples of how to perform twenty-three of the most popular orchestral excerpts.⁷ Pokorny provides spoken commentary alongside performances of the excerpts which have both influenced the commentary in this project and my pedagogy as a whole. While an exceptional source for musical insight, this material is in an audio format and does not supplement with exercises or unique etudes.

Blake Ryall's *A Prescriptive Approach for the Developing Orchestral Tubist* provides engaging commentary on excerpts and eight supplemental exercises targeting skills necessary for performing specific excerpts.⁸ Ryall's project is limited to exercises for each project and does not include etudes.

Phil Snedecor's *Low Etudes for Tuba* and *Low(er) Etudes for Tuba* both include etudes designed around the musical ideas of excerpts.⁹ Both books by Snedecor are popular pedagogical tools, however they do not focus entirely on excerpts and do not provide exercises for working on aspects of excerpts. The main focus of the Snedecor etudes is building upon the performer's low register, and the presented etudes are limited to low excerpts.

⁷ Gene Pokorny, *OrchestraPro: Tuba – Gene Pokorny*, vol. 142, OrchestraPro Series, Summit Records, 1996, CD, <https://summitrecords.com/release/orchestrapro-tuba-gene-pokorny-2/>.

⁸ Ryall, "A Prescriptive Approach for the Developing Orchestral Tubist."

⁹ Phil Snedecor, *Low Etudes for Tuba* (PAS Music, 1991); Phil Snedecor, *Low(Er) Etudes for Tuba* (PAS Music, 2018).

There are additionally, non-tuba specific materials focusing on excerpt presentation which have had influence on this project. The three volumes of John Ericson’s *The Horn Matters PDF Excerpt E-Book* provide an accessible resource for horn players.¹⁰ While its layout differs from this project, it does provide useful pedagogical advice which influenced the initial direction of this project. Kleinhammer and Yeo’s book *Mastering the Trombone*, discusses orchestral preparation and provides musical examples.¹¹ It does not create new exercises or etudes. Stephen B. Shipp’s “*The Orchestral Etude Book*”—*A Guide to Survival Repertoire* also details pertinent pedagogical advice for the violinist which influenced the ideas of this project¹². In addition to pedagogical guidance, it references several existing etudes commonly used to prepare for orchestral excerpts; it does not introduce any newly created etudes or exercises. Charles Vernon’s *A “Singing” Approach to the Trombone* provides several exercises and pedagogical advice for excerpt preparation.¹³ While orchestral audition preparation is not the main focus of the book, it does venture into exercises but does not include newly composed etudes.

Need of Literature

Building on the existing literature, this project provides an additional pedagogical resource for both young tubists and professionals seeking to prepare orchestral excerpts

¹⁰ John Ericson, *The Horn Matters PDF Excerpt E-Book Volume 1*, vol. 1 (John Ericson, 2015); John Ericson, *The Horn Matters PDF Excerpt E-Book Volume 2*, vol. 2 (John Ericson, 2015); John Ericson, *The Horn Matters PDF Excerpt E-Book Volume 3*, vol. 3 (John Ericson, 2015).

¹¹ Edward Kleinhammer, *Mastering the Trombone*, 2nd ed., with Douglas Yeo (EMKO Publications, 2000).

¹² Stephen B. Shipp, “‘The Orchestral Etude Book’—A Guide to Survival Repertoire,” *American String Teacher* 42, no. 2 (1992): 55–57, <https://doi.org/10.1177/000313139204200219>.

¹³ Charles G. Vernon, *A “singing” approach to the trombone (and other brass)*, 1995 revised edition. (Atlanta Brass Society Press, 1995).

for school auditions, professional auditions, and for use in applied instruction. Each book covers 15 of the most commonly requested, public domain, excerpts in orchestral auditions including works by women composers.¹⁴

Limitations of Study

This project is intended to provide a resource for tubists auditioning for professional/per-service orchestras and collegiate ensembles, summer festivals, or college admission. It does not include extensive writing or score study of excerpts or recordings of the etudes but does include a statement of pedagogical purpose for each etude, exercises for each etude, and six sample etudes.

¹⁴ “Expanding the American Canon: A Conductor’s Compendium of Black American Orchestral Composers - ProQuest,” accessed November 21, 2024, <https://www.proquest.com/docview/1690276908/fulltextPDF/F3DA5E0B7CE94DF3PQ/1?accountid=4485&sourcetype=Dissertations%20&%20Theses>; Cox, “The A-List”; Jacobs, *The One Hundred*.

CHAPTER 2

SAMUEL A. REVIS - BIOGRAPHICAL AND MUSICAL CONTEXT

Biography

Samuel A. Revis is currently a Visiting Lecturer of Music, Tuba at Arkansas Tech University, completing his doctorate in Tuba Performance at Arizona State University with Dr. Deanna Swoboda and received his masters and bachelor's at the University of Central Arkansas with Dr. Gail Robertson. He has also studied tuba with Dr. Gretchen Renshaw and composition with Dr. Paul Dickinson.

Revis has performed with ensembles including the Arkansas Symphony Orchestra, MusicaNova Orchestra, Arizona State Wind Ensemble and Symphony Orchestra, the Salt River Brass Band, the University of Central Arkansas Wind Ensemble—as an ensemble member and as a featured soloist—the Conway Symphony Orchestra, ProMusica Arizona orchestra and chorale, and Phoenix Symphony Brass Quintet.

In addition to large ensemble performances, he is an active chamber musician and has been a member of groups including the Arrows duo with Dr. Gail Robertson premiering Robertson's *Pointed, Spiked, and Barbed Arrows*, the Toad Suck Tuba Quartet, Denis Winter Memorial Tuba Euphonium Quintet, the A5 Brass Quintet, Superstition Brass Quintet, Ozark Point Brass Quintet and the ASU Graduate Tuba Euphonium Quartet.

Samuel's compositions and arrangements are available through Pinnacle Brass Publishing. His works are designed to provide new, programmatic solos and chamber works for low brass performers.

Compositional Style

My compositional style is rooted in the unique resonance and *tonal possibilities* of the tuba while supporting engaging performances. Although I incorporate some modern compositional techniques, my works remain largely tonal and draw on common-practice elements such as suspensions and arpeggiation. I prefer to use modern, English vernacular stylistic terminology rather than traditional music related terms to communicate stylistic intent more clearly and to encourage performers to use the full breadth of timbre control available on the tuba and euphonium. My compositions seek to push beyond the conventional expectations associated with the tuba playing basslines to enable more compelling and distinctive performances.

Specific compositional choices are addressed throughout the pedagogical statements later in this project; however, my compositional style remains rooted in my pedagogy and experience as a performer. My practice and teaching heavily incorporate lip slurs and playing passages in more relaxed registers, often lower, to assist with accuracy and ear training. These two practice strategies are heavily emphasized in both books. I also believe that in order to perform music cleanly and consistently, it is essential to be able to play it slowly. This idea is displayed through rhythmically simplified lines in the etudes and exercises of both books. When analyzing or writing melodies, I frequently turn to melodic simplification. These versions eliminate passing

tones to emphasize the primary notes of the melodic figure and direct the performers attention to those notes. My decoration of a melody also utilizes the idea of melodic simplification in an opposing context. The primary notes of the melody remain, either on their original beats or syncopated, with other scalar notes, octave displacements, or chord tones creating interest on surrounding beats and subdivisions. I use this method of decorating melodies throughout *Expansions for the Orchestral Tubist* to increase the level of difficulty of melodies while reinforcing the primary melodic line.

Pedagogical Intent

Introductions for the Orchestral Tubist and *Expansions for the Orchestral Tubist*, incorporate my compositional voice alongside the composers' original writing to craft etudes which are useful for preparing excerpts. In doing so, this project offers etudes that are enjoyable to perform and provide a respite from the monotony of simply repeating excerpts. By encouraging musicality and ease associated with each of the excerpts, musicians can prepare and present their excerpts in a more engaging way that can positively impact their audition standings and ultimately, longevity as a performer.

Introductions for the Orchestral Tubist seeks to provide an additional resource to guide young performers through the often-intimidating process of learning excerpts. Each etude is designed to focus on air flow and fluidity as they begin. This focus encourages young musicians to build their excerpts with healthy fundamentals which will benefit them throughout their career. It also encourages the performer to focus on the larger musical structure of the passages before engaging with the full technical difficulty, further building a musical approach to standard excerpts. The latter portions of

Introductions for the Orchestral Tubist's etudes match the technical demands of the source excerpts. In combination with the set of exercises included with each etude; the gradual introduction and isolated technical work on each excerpt breaks the technical demands of the pieces into manageable portions, which are underlined by the importance of air flow and musicality.

Expansions for the Orchestral Tubist is designed to reinforce fundamental airflow and ease of playing as a foundation for excerpt preparation, while extending beyond the excerpt to intentionally overtrain the technical demands associated with each passage. By overtraining the technical demands of excerpts, *Expansions for the Orchestral Tubist* attempts to reduce the perceived difficulty of the selected works. Each etude begins by highlighting the larger musical lines to encourage airflow, resonance and musicality. The latter portions of each etude and technical exercise in *Expansions for the Orchestral Tubist* expand on the range, tempo and rhythmic complexity of the excerpts upon which they are based. By utilizing the tuba's technical and tonal capabilities to a fuller extent than the source material, *Expansions for the Orchestral Tubist* seeks to bridge the difficulty gap between ensemble playing and solo performance and help performers achieve the highest level of success possible in auditions. *Expansions for the Orchestral Tubist* includes duet parts for nine of the fifteen excerpts. The etudes with duet parts are intended for two tubas, bass or contrabass tuba, per the performer's selection. Each of the etudes stand-alone without the duet part. The duet part supports intonation in extreme ranges and helps maintain a consistent tonal quality in more challenging passages by providing a second part in a more comfortable range with which to blend.

CHAPTER 3

STATEMENTS OF PEDAGOGICAL PURPOSE: BOOK ONE: INTRODUCTIONS

FOR THE ORCHESTRAL TUBIST

This chapter contains pedagogical statements for each of the fifteen etudes in *Introductions for the Orchestral Tubist*. The pedagogical statements are intended to provide context and direction for improved performance practice. The etudes in this book compliment the difficulty of the source material and spend more time focused on air flow and ease.

Beach: Gaelic Symphony, IV. D-E¹⁵

Simple sounding, flowing, but moving upwards in range, Amy Beach's Symphony in E minor (Gaelic) movement IV rehearsal D-E necessitates an open and unlabored sound alongside strong subdivision and attention to articulation. The excerpt's articulations are majorly unmarked or slurred but incorporate *legatos* and accents in key moments to bring out the tuba's lines; and *staccatos* following the lyrical ascent to punctuate and lighten what the ensemble is doing, while also contrasting the preceding line. The marked *fortissimo* can be considered an ensemble *fortissimo* and should be factored in as a step along the way to the dynamic peak of the work.

The exercises state each melodic line down once octave, then in octave. They also isolate switching between *legato* articulations and *staccato* articulations.

This etude begins with a rhythmically simplified approach. The performer should prioritize a consistent air stream and quality of sound across the slightly more than two octaves which are covered. The etude includes playing the tempo I-E portion down one octave to assist with hearing the line. This also serves as a reminder of a relaxed and resonant sound prior to returning to the written octave. All of this is done below *mezzo forte* to assist with developing the excerpt with a relaxed and resonant sound as well as with a consciousness of controlled louder dynamics. After establishing comfortability and tonal confidence, the etude continues on to subdivide the rhythm of the excerpt as it switches between duple and triple meters. This section also introduces the more extreme

¹⁵ "IMSLP588577-PMLP60094-Beach-Op32-21.Tuba.Pdf," n.d., accessed November 11, 2024, <https://ks15.imslp.org/files/imglnks/usimg/b/b2/IMSLP588577-PMLP60094-Beach-Op32-21.tuba.pdf>.

dynamics present in the actual excerpt. As the rhythm is introduced, be sure to pay special attention to the marked articulations.

Beach: Gaelic Symphony, IV. 35 measures before Q-End¹⁶

The finale of Amy Beach's Gaelic Symphony is the arrival point of the entire work and can be considered triumphantly loud. It should still maintain the warmth of sound characteristic of orchestral tuba playing. The excerpt's articulations are almost completely unmarked but can be drawn from the surrounding ensemble members as weighted but controlled. They can be considered light accents. This provides a solid front of the note with a slight decay to emphasize your presence of sound while drawing back a little during sustains to allow the moving parts to speak more easily. Playing this etude and exercises with an E natural tuning drone in order to combat the tendency to allow pitch to rise while playing loudly is also effective. Focusing on warmth of air through the last several lines and an open jaw also aids in keeping pitch down and maintaining the depth of sound required in orchestral performance.

The exercises for this excerpt focuses on producing an open *forte* sound through octave leaps. Each exercise isolates a note, first as a whole note, then as two half notes displaced by an octave. The octave leaps are marked with diminuendos to encourage ease.

The etude focuses on producing a healthy volume of sound while maintaining evenness throughout the required octaves and in octave jumps. This etude begins quietly as a tool to help build a relaxed point of departure for the excerpt. Unlike the first Gaelic Symphony etude, this etude quickly grows in dynamic to match the excerpt's *mezzo forte* to fortississimo dynamic range. It uses *tenuto* accents to emphasize this point while also

¹⁶ "IMSLP588577-PMLP60094-Beach-Op32-21.Tuba.Pdf."

encouraging connection throughout. The final lines of the etude incorporate the work's triplet subdivision in addition to octave jumps and final *marcato* marking.

Brahms: Symphony No. 2, O-19th measure of P¹⁷

This excerpt from Johannes Brahms' Symphony No. 2 in D Major movement IV demands excellent range, rhythmic ability and dynamic contrast. The excerpt is commonly divided into two sections at the two different keys; however, both are included in this etude to encourage consistency between the two. The articulations of the second part of the excerpt are more frequently marked as either *staccato* or accented. Both sections call for the variation of articulation that is present in the latter portion of the etude.

The *diminuendo* octave leap technical exercise should feel like an effortless springboard from low to high. Being able to flow and “float the high notes” of this etude and excerpt will prove extremely useful for playing this, and other, works with ease. Brahms No. 2 must possess a laid-back feel which matches the scoring. The slurred section of the exercises include enharmonic equivalents to the written E-sharps and D-sharps, then alter them to their written pitches later in the etude. This assists with readability and makes Brahms' robust use of sharps less intimidating.

The etude begins by outlining the notes of excerpt in a slurred and slow line, at an easy *mezzo piano*. The latter portion of the etude and last technical exercise begin to introduce the syncopated aspects of the excerpt, and full dynamic range. The syncopations can be rhythmically laid-back. They should maintain the same airflow from the slurred passage with enough articulation to provide a slight bouncing feeling. The

¹⁷ “Brahms, Johannes / SYMPHONY NO. 2 IN D MAJOR, ...,” accessed February 27, 2025, <https://archives.nyphil.org/index.php/artifact/602337b3-658c-4c76-b7ea-c97b961597db-0.1/fullview#page/76/mode/2up>.

forte-piano and subito *piano* in the beginning of the excerpt receives significant attention in both the etude and exercises to encourage consistency. Similarly to so many of the tuba's excerpts, the *fortes* of this excerpt are ensemble *fortes* which can be present but relaxed. Early resonance is conducive to crescendoing to the end of the excerpt and etude without becoming brassy or bright.

Bruckner: Symphony No. 7, IV. P-S¹⁸

Anton Bruckner's seventh symphony requires significant attention to rhythmic detail, key signatures, accidentals, and articulation. Underlying all of the technical requirements of the excerpt, is a need to produce enough resonant sound and blend it with the trombone section. The double dotted rhythm is a key component to the excerpt. This entire excerpt is labeled *marcato*, excluding the two phrases which are slurred in the middle section. The latter portion of the etude introduces that feel. This feel encourages a forward leaning tempo, which can help translate to consistent rhythmic accuracy in the etude and excerpt. First as a consistent articulation—mirroring the exercises that work on scalar consistency of accented through staccatissimo articulations—then with the varying space that is present in the excerpt. The accents should be very connected. The *marcatos* and staccatissimos provide increased space with a similar front.

The exercises for this etude begin with quiet dynamics and grow to match the scored volume. They isolate octave displacements, consistent articulations, and rhythmic integrity. The placement of a rest before the thirty-second note encourages the thirty-second note to feel like it belongs with the following note, not the prior note.

The etude begins by focusing on a flowing and relaxed sound before increasing the volume. The beginning of the etude also simplifies Bruckner's octave displacement to place the lines of the excerpt in consistent octaves. Mirroring the ease of the lines in single octaves once the displacement is added back in helps to maintain an open tone.

¹⁸ "Bruckner, Anton / SYMPHONY NO. 7, E MAJOR (ID:...," accessed February 27, 2025, <https://archives.nyphil.org/index.php/artifact/bf9d7678-a9f0-43ab-9b7c-0db142623ee0-0.1/fullview#page/24/mode/2up>.

Unlike the preceding etudes, Bruckner No. 7 calls for a more pointed timber to match with the trombone section. The *fortissimo* to *fortississimo* dynamic range can be taken more literally but should still feel controlled.

Gershwin: An American in Paris, rehearsal number 67-68¹⁹

This is one of the most iconic tuba solos in the standard repertoire. It can be taken freely from rehearsal marking 67 to the final eighth-notes. After that, control of tempo moves over to the first violin who takes over the solo line. While tempo is very free, it is also important that the audience can tell you are playing eighth-notes so some pulse should be maintained. To that effect, the etudes and exercises maintain a steady tempo to introduce this excerpt as a rhythmically cohesive unit. This is a very flowing excerpt with the markings above the D-sharp, C-sharp and final G-natural functioning more as down-bows for melodic emphasis. The slurs can be taken literally, or possibly with the lightest of articulations. The slur marked diminuendo should be taken very literally. The *piano-pianissimo* dynamic is a solo dynamic and should reflect a gentle and warm timbre more than in high decibel level.

The exercises for this solo focus on training the intervals and chromatic alterations of the excerpt. Each exercise isolates one interval repeatedly. The performer should emphasize playing the intervals identically and with a tuner to build consistency.

The beginning of the etude focuses on a steady tempo and good air flow. The last few lines of the etude become very free and are a space to experiment with interpretation. The repeated runs of the excerpt to end the etude are marked “Try Something Else.” This is to encourage performers to expand interpretive imagination and develop their own approach to the solo. In an audition setting there are dynamic and rhythmic confines that

¹⁹ “Gershwin, George / AMERICAN IN PARIS, AN (ID: ...,” accessed February 27, 2025, <https://archives.nyphil.org/index.php/artifact/31fbeaa9-4db9-42c1-a0ff-d993ad40ddff-0.1/fullview#page/1/mode/2up>.

can be learned from listening to professional players perform this excerpt; however, this solo is an excellent place to display a unique musical voice and sound within the context of an audition.

**Holst: The Planets: Jupiter, rehearsal number 11-4 measures before
rehearsal number 12²⁰**

This is the lower octave rendition of Jupiter's melody; *I Vow to Thee My Country*. The final dynamic is an ensemble dynamic where the low brass has the melody. This lends itself to loud but controlled playing, and the scoring calls for supportive playing in order to match the trombone section, not cover them up.

After the first exercises isolate phrases of the excerpt and build dynamic, the second portion of this excerpt is isolated in the last exercise. Although not as loud, it is an excellent opportunity to display your dynamic range within an excerpt that is otherwise relatively loud. It also presents a second opportunity to display a relaxed and resonant tone as you ascend up to a G-natural 3.

The exercises and etude begin with a slurred, quiet and slow approach to the excerpt. This stresses the importance of a connected airstream through the low, rumbly line and following arpeggio. As the etude and excerpts begin to speed up, they also gradually increase in dynamic to the written *fortississimo* and *piano-fortissimo* crescendo. The latter portion of the etude and last few exercises begin to increase the rhythmic complexity to match the excerpt's syncopations. They also introduce the variety of articulations of the original passage. All of the marked articulations can be taken at face value, but it is important to maintain consistent airflow underneath the *staccato* runs. This will produce a resonant yet bouncy sound and propel the melody up the two-octave

²⁰ "Holst, Gustav / PLANETS, THE, OP. 32 (ID: 2080)," accessed February 27, 2025, <https://archives.nyphil.org/index.php/artifact/b94084eb-7dc3-4b28-af4b-47d49ba1ac06-0.1/fullview#page/10/mode/2up>.

arpeggio. The syncopations of the melody flow very well within the context of the piece and feel forward leaning, especially after doing the half tempo work at the beginning of the etude. The final two lines of the etude are a full run of the excerpt with accurate articulations and dynamics, excluding the additional *staccato-legato* markings on the last four notes.

**Holst: Planets: Jupiter 8 Measures before rehearsal 17-8th measure of
rehearsal number 17²¹**

This excerpt from Jupiter combines a jovial, mid-range melody in a one feel with a beautiful, low melody in a moderate three feel. It creates a powerfully contrasting passage which epitomizes two of the most starkly different capabilities of the tuba. While not too complex, the triplets of the first section require active subdivision. They are featured throughout the first portion of the etude as interludes, and as a part of the melodic line. The dynamic of the etude should be considered a section *fortissimo*; most importantly in the second melody. For most players, a loud, low melody like Jupiter's rehearsal 17 cannot be forced out. Instead, focusing on warmth of air flow and on filling the horn with a steady wall of air will lead to easier response and a more desirable tone.

The etude for this excerpt focuses first on the part of the excerpt in one; then on the melody in three, before finally combining the two. Both sections begin with slurred, *mezzo piano*, slow runs through the melodic lines before introducing the written rhythms. The first section of the etude pairs with its exercise to focus on consistency of articulation and achieving a bouncing, "in one" feel, while still supporting the sound with good air flow. The second section also pairs with its exercises by introducing the melody up an octave. It then gradually works down in range to the final octave in the score. The combined section focuses on transitioning from one to three, and from high to low. The etude does eventually incorporate the written dynamic of *fortissimo*; however, the exercises are all marked as *mezzo forte* or below to encourage ease.

²¹ "Holst, Gustav / PLANETS, THE, OP. 32 (ID: 2080)."

Mahler: Symphony No. 5, III. 13 measures before rehearsal number 16-17²²

Mahler's fifth symphony presents a number of active excerpts for contrabass tuba. The excerpt from 13 measures before rehearsal 16-17 is one of the lower passages from the symphony and is considerably chromatic. When preparing the excerpt, it is also important to leave dynamic room above a *forte* to allow for the crescendos which end the first and third phrases. The ascending range of the excerpt lends itself to these crescendos well, but it is also easy to lose consistency of articulation as you ascend.

Due to the scalar nature of this excerpt, the etude is only a half-page while there is a full page of exercises. The exercises for this excerpt work on: consistency of *forte-pianos*, emphasizing that it is only a *forte-piano*, not a *sforzando-piano*; low chromatic work between E1 and C3; two octave F Major scales first slurred, then *staccato*; starting on a low F1; consistent but flowing *staccato* articulations on a C2 then F1; along with Eb Major, F Major, and G minor arpeggios. Each exercise is also marked with a repeat, and instructions to play it first at *piano*—to emphasize ease and consistency—then at the written *forte*.

The etude introduces the mixture of chromaticism and scalar motion present in the excerpt early in its slow section, then continues to mimic the highly linear motion of the excerpt. It begins slowly, then changes to the majority eighth-note rhythm of the excerpt as it grows more chromatic, mirroring the excerpt and emphasizing the *staccato* articulations of the score.

²² "Mahler, Gustav / SYMPHONY NO. 5 IN C SHARP MI...", accessed February 27, 2025, <https://archives.nyphil.org/index.php/artifact/37b1111f-ee69-400b-81bd-cc23969898e7-0.1/fullview#page/20/mode/2up>.

Mahler: Symphony No. 5, III. rehearsal number 25-26²³

Similarly to the first excerpt from Mahler's fifth symphony, this excerpt is also relatively scalar; however, it has a more melodic characteristic and is in a more comfortable register. The pattern of the original passage noticeably repeats three times; raising the last note a half-step on the second variation and raising every note but the last a half-step the third. A scalar run closes the excerpt. The *fortissimo* marking of this excerpt is a section marking but is for a prominent part which should be heard through the orchestral soundscape. The *piano* dynamic should be taken very literally in order to show dynamic ability and provide interesting contrast. It is also worth noting that this excerpt and etude should not drag and is marked as "Do Not Drag" in this book, echoing Mahler's original text which translates to "Pushing Forward". With the marked *staccato* articulations and upward leading lines, the etude and excerpt should feel like they are driving forward.

The exercises include additional transpositions of the main line that are both slurred and articulated. There are also repeated phrases for consistency practice on sforzandos, and crescendoing, ascending scales.

The etude begins like many of the other etudes in this book with a slow, slurred run through the main melodic material. It then gradually grows in dynamic to the marked *fortissimo* with a sforzando landing note. Next, the etude introduces the majority *staccato* articulations with the occasional *legato* and sforzando, while still at half tempo. The etude then returns to a lyrical, slurred statement of the melody, which gradually adds in

²³ "Mahler, Gustav / SYMPHONY NO. 5 IN C SHARP MI..."

articulations until it reaches what is marked in the score. There are also scalar interludes throughout the etude to aid with consistency training.

Mayer: Faust – Overture, E-12 Measures before F²⁴

In contrast to a significant portion of our standard audition repertoire, Emilie Mayer's Faust – Overture E-12 measures before F provides a delicate, mid-range excerpt. The excerpt is in two bar phrases that swing up and down to create a melodic passage that is a test of flexibility, touch and phrasing.

The exercises for this etude are lip slurs in 6/8 to echo the excerpt, and *pianissimo* first note drills in the mid-register to work on consistently starting notes with the touch demanded by this excerpt.

The etude echoes many of our standard lyrical etudes and is slurred throughout excluding a few articulated ends to phrases, like the excerpt. The dynamic range remains *pianissimo* to *mezzo forte*, with crescendos falling at the end of the third two bar phrases, and a sustained fourth, fifth and sixth phrase. The exact melodic content of the excerpt is present at the beginning and end of the etude; however, is significantly expanded to form the rest of the etude, as the excerpt is relatively short. The etude does maintain the phrase structure of the excerpt and stays within the approximate range of the excerpt to establish as much comfort in the quiet mid-register as possible.

²⁴ "IMSLP156822-PMLP258050-EMayer_Faust_Overture,_Op.46_fs.Pdf," n.d., accessed March 28, 2025, https://vmirror.imslp.org/files/imglnks/usimg/4/42/IMSLP156822-PMLP258050-EMayer_Faust_Overture,_Op.46_fs.pdf.

**Prokofiev: Symphony No. 5, I. rehearsal number 3-7th measure of
rehearsal number 5²⁵**

This is the most commonly requested excerpt for tuba from Prokofiev's fifth symphony. It demands smooth slurs and *legatos*, sudden contrasting articulations, a dynamic range from *piano* to *forte* and incorporates a significant portion of the tuba's range.

The first exercise for this excerpt is repeated, *piano* dynamic F1's. It is essential to consistently begin the excerpt with a resonant, but quiet sound. This exercise helps to train the consistency of that beginning. The other exercises for this excerpt work on slurred, ascending and descending arpeggios in varying registers to correlate with the arpeggiating nature of the excerpt's melodies; consistency of pesante articulations/style, and the interval B-flat1-E-flat1. The B-flat to E-flat interval exercise is particularly important for this. Focus on the warmth of air and consistency of flow rather than playing too loudly.

The etude for Prokofiev's Symphony No. 5 is largely based on the melodic line at the beginning and begins at an easy *mezzo piano* dynamic. There are intermittent *mezzo forte*, pesante interjections throughout to help train consistency of the stylistic switch. The etude eventually grows and descends to a D-natural 1, then diminuendos through an ascent up to an E-natural 2. The descent to a D-natural 1 is not the octave notated in the score; however, incorporating low work like this is a reminder of good airflow.

²⁵ "Prokofiev, Sergei / SYMPHONY NO. 5, OP. 100 (I...," accessed February 28, 2025, <https://archives.nyphil.org/index.php/artifact/af05c3ee-5d86-4a66-afb3-3583253d6204-0.1/fullview#page/14/mode/2up>.

Strauss: Ein Heldenleben, rehearsal number 62-65²⁶

Strauss's *Ein Heldenleben* is a well written excerpt for the tuba which spans a significant, but a generally comfortable range. It is also a commonly asked section excerpt with the trombone section. The *fortissimo* dynamic is an ensemble dynamic, but it should also be factored in that the low brass is carrying this melody over a densely orchestrated score. This excerpt often incorporates a slightly brassier timbre in comparison with other excerpts like Jupiter or Prokofiev Symphony No. 5. However, in recordings with more brilliant sounding tone quality, the performers retain control of pitch and rhythmic accuracy.

The exercises focus on the consistency of a snappy, dotted eighth-note sixteenth-note rhythm and present the sixteenth-note as a pickup before adding in the preceding note. Learn this excerpt with rhythmic consistency. Additionally, the exercises for this excerpt focus on consistent, connected accents; and the 3/4 measure which Strauss confusingly divides into a duple pattern, rather than simply writing dotted quarter-notes.

The etude for Strauss's *Ein Heldenleben* begins with a quiet, slurred iteration of the melody before growing in intensity and descending in range to meet the G-flat 1 from the score. Finally, it presents a run of the excerpt at its' marked *fortissimo*. The etude also simplifies the rhythm to continuous eighth-notes in the slurred section. This shifts the focus to centering and ease before the final statement of the melody returns to the written rhythm.

²⁶ "Ein Heldenleben : Sinfonische Dichtung = A Hero's Life : Symphonic Poem : Op. 40 / Richard Strauss ; Edited by/Herausgegeben von Walter Seifert," HathiTrust, accessed February 28, 2025, <https://hdl.handle.net/2027/mdp.39076000695101?urlappend=%3Bseq=3>.

Wagner: Die Meistersinger von Nurnberg Overture, Beginning-A²⁷

The introduction to the Meistersinger Overture is the second most commonly asked excerpt from Wagner's comedic opera. It serves as an introduction while the mastersingers of Nurnberg enter the stage. The excerpt is marked *forte*. It should possess a royal sound throughout. The marked dynamic should be utilized as a meter to place this excerpt within the dynamic range of the more frequently asked solo excerpt later in the work. The excerpt is marked *molto tenuto*, and both the etude and exercises spend considerable time focusing on connection with a firm front to each note.

The exercises for this excerpt also focus on maintaining eighth-note subdivisions through the sustains that pervade this excerpt. Additionally, there is an exercise that works on smooth octave transitions from A1 to A2, and F2 to F3 by crescendoing the lower note into a subito *piano* upper note.

The etude for Meistersinger's introduction focuses on consistency of airflow, first through long tones and slurs. Following the long tones' evolution into a slurred variation of the written notes, the *tenuto* articulation from the preceding exercise enters into the etude. Finally, the etude begins a gradual ascent through the tuba's range up to a D4, the top note of the excerpt. This ascent begins an octave down from the written octave on a *piano* C2 as a relaxed starting place before crescendoing and ascending through the staff to the top note.

²⁷ Richard Wagner, *Die Meistersinger von Nürnberg Vorspiel Für Grosses Orchester* (n.d.), Notated music, Electronic resource, [object Object], accessed February 28, 2025, <http://catalog.hathitrust.org/Record/001542469>.

Wagner: Die Meistersinger von Nurnberg Overture: Prelude, J-L²⁸

This is the most commonly requested excerpt from the Meistersinger Overture and is a very notable solo for the tuba. The excerpt has two main parts, the first being a *marcato* ascent to an E4, and the second being a slurred mid-range passage ascending from a G2 to G3. The score is marked between *mezzo forte* and *fortissimo*. Although it is a soloistic excerpt, this work warrants a playful and easy sound, not a brassier sound like Strauss's Ein Heldenleben. The *marcato* of the first section is a playful and light *marcato*, indicating a healthy front to each note with a small space following.

The exercises for this excerpt focus again on subdividing the sustained notes with even eighth-notes, ascending to an E4 with an even and open sound and on the trill two measures before rehearsal letter K. The exercise for the trill includes multiple octaves written out trills to assist with determining proper pacing of the trill. The exercise aimed at the E 4 is slurred, marked *piano*, and incorporates lowered octave portions to assist with openness and resonance.

The etude for the Meistersinger solo begins at tempo, slurred and down one octave from where the part is scored. It continues to move up and down the C major lines in the octave it is written, and down one octave, as it introduces the *marcato* articulation of the first section. After introducing the articulation, the etude then transitions to the melodic content of the second portion of the excerpt as slurred interludes to the *marcato*.

²⁸ Wagner, *Die Meistersinger von Nürnberg Vorspiel Für Grosses Orchester*.

Wagner: Ride of the Valkyries: Act III, 8 measures before rehearsal number 11-12²⁹

Ride of the Valkyries is one of the most famous low brass section parts, and low tuba excerpts. It presents rhythmic challenges, range considerations and makes significant articulation demands. Both the etude and exercises for Ride of the Valkyries spend time honing the dotted eighth-note sixteenth-note eighth-note rhythm. A helpful mnemonic device for this rhythm is saying the word Amsterdam: Am-ster-dam, to clarify subdivision. This excerpt is frequently played louder than necessary. Focusing on air flow and ease will encourage better response and clearer pitch throughout while still producing a more than adequate volume of sound.

All of the exercises for Ride of the Valkyries, and the majority of the etude is marked between *piano* and *mezzo piano*. Reducing the dynamic allows for the performer's focus to be allocated towards pitch accuracy, evenness of registers and producing a resonant sound. The exercises primarily focus on the rhythm of the excerpt by augmenting it into a moderate three instead of 6/8, and on introducing the accented first note of each measure with consistency.

The etude begins quietly, slurred and with eighth-notes instead of the written rhythm. This encourages each note to speak evenly before increasing volume or rhythmic complexity. The etude continues on to first introduce the correct rhythm, then the articulations, and finally to end with a *fortissimo* statement of the excerpt once the fundamental aspects of the excerpt have been assembled.

²⁹ Richard Wagner and Andre Kostelanetz, *Wagner, Richard / WALKURE, DIE: RIDE OF THE VALKYRIES (ARR. Hutschenrueyter) SCORE Marked by Andre Kostelanetz*. (n.d.), Color, Notated music, Full Score, [object Object], accessed February 28, 2025, <https://archives.nyphil.org/index.php/artifact/eb2dfe63-7252-4c9f-8a86-a9a5fa4e5836-0.1>.

CHAPTER 4

STATEMENTS OF PEDAGOGICAL PURPOSE: BOOK TWO: EXPANSIONS FOR THE ORCHESTRAL TUBIST

This chapter contains pedagogical statements for each of the fifteen etudes in *Expansions for the Orchestral Tubist*. The etudes of book two exceed the difficulty of the source material but are equally designed to encourage proper air flow and ease. The pedagogical statements for this book are intended to guide the performer through each etude and establish context on how the excerpt should be performed. Each etude in this chapter contains a recommendation to the performer to choose either bass or contrabass tuba.

Beach: Gaelic Symphony, I. 2 measures before I-9 measures before G.P.³⁰

Amy Beach's Symphony in E minor (Gaelic) movement I. 2 measures before I-9 measures before the grand pause makes significant demands in range, rhythmic integrity, and sound production. It poses a highly varied range and articulation style while utilizing octave displacement heavily.

The exercises for Amy Beach's Gaelic Symphony focus on similar aspects of the excerpt as the etude but isolate the characteristics more. The exercises first work on ascending quarter notes in 6/8 time up to an A-natural 3. The next exercises isolate *legato*, *staccato* and accented articulations on quarter notes in 6/8 time, then switch between the styles quickly. The final exercise works on octave displacement through diminuendoing octaves to encourage ease across the leaping portions of the excerpt.

The etude begins by outlining the harmonic progression of the excerpt at *mezzo piano* and slurred. Following the outline, the etude continues to emphasize the ascent to an A3, and repetitions of the octave displacement that pervades the excerpt. The etude continues to incorporate *legato*, accented and *staccato* articulations, emphasizing the need to switch between the styles readily and consistently. Due to the under programming of Beach's Gaelic Symphony, the etude also concludes with a full run of the excerpt to assist in building familiarity with the work.

³⁰ "IMSLP588577-PMLP60094-Beach-Op32-21.Tuba.Pdf."

**Berlioz: Symphonie Fantastique, IV. rehearsal number 56-6 measures after
rehearsal number 57³¹**

Hector Berlioz's *Symphonie Fantastique* presents several excerpts for the tuba which were originally written for the ophicleide. This work fits the bass tuba for timbral and range considerations. The excerpt from the fourth movement is frequently requested on auditions, but not as often as the finale of movement five. It requires dynamic control of the middle to upper register with clear articulation and intonation to match both the trombones and second tuba. Due to the section nature of the excerpt, this etude also contains a duet part. The duet part is not a direct recitation of the second tuba part, but provides a lower octave point of reference.

The exercises for this etude focus on consistency of *staccato* and accented articulations at *piano* and *forte*. They also isolate the octave and seventh leaps, first diminuendoing to encourage ease, then crescendoing to match the excerpt.

The etude begins with a quiet, lyrical approach to the part's harmonic structure to encourage ease and flow before focusing on the octave and seventh leaps which pervade this excerpt. The etude also spends considerable time building up to the *fortissimo* E-flat4 in the ninth measure of the excerpt and utilizes the duet part during this portion to stress intonation and articulation. It concludes with a repeating line that echoes the final portion of the excerpt's oscillation between *piano* and *fortissimo*. The section also repeats the octave leaps and bouncing ascent to an A-flat3.

³¹ "IMSLP412097-PMLP03653-Berlioz_Symphonie_Fantastique.Pdf," n.d., accessed March 28, 2025, https://vmirror.imslp.org/files/imglnks/usimg/4/4c/IMSLP412097-PMLP03653-Berlioz_Symphonie_Fantastique.pdf.

Berlioz: Symphonie Fantastique, V. rehearsal number 84-End³²

This is the last and more popular excerpt from Berlioz's *Symphonie Fantastique*. It is also from the first tuba part, although the second tuba part is in unison with the first through the beginning of the excerpt up to the high F4, and to the end of the eighth note line. Like the first excerpt from *Symphonie Fantastique*, this part should be performed on bass tuba to achieve clarity and projection. The excerpt is marked from *forte* to *fortissimo* which is an ensemble marking. The range of the excerpt assists greatly with projection as does the use of two tubas. This etude also contains a duet part.

The exercises for this etude first focus on slowly building the run up to an F4 prior to rehearsal number 85, then on playing the bass line at the *poco animato* with consistently weighted articulation and rhythmically accurate eighth notes.

The etude begins with a slurred ascent through the first note of each beat at *piano*, and in octaves with the duet part. This approach emphasizes the motion of the line and the leap down from the high F4 to G3. While this can be taken up an octave to an ascending second rather than descending seventh, it is not advisable to attempt in an audition or performance setting. The etude continues to briefly execute the bass line of the *poco animato*. It then homes in on the octave C3 and C4 leaps at rehearsal number 86, and the C major arpeggios which end the work.

³² "IMSLP412097-PMLP03653-Berlioz_Symphonie_Fantastique.Pdf."

**Berlioz: Hungarian March, rehearsal number 20-2 measures after
rehearsal number 21³³**

Similarly to *Symphonie Fantastique*, the Hungarian March is written for two tubas and has been converted from ophicleide parts; however, the entire four-part work can be performed by one person as there are exceedingly few octave splits which would require a second tuba. This excerpt is a section excerpt with one tuba and three trombones. Similarly to Berlioz's other works, this excerpt should be performed on bass tuba for timbral considerations and to assist in matching the trombones.

The exercises for this etude also begin by focusing on the arpeggiated beginning of the excerpt. They then proceeded to work through a D harmonic minor scale in *staccato*, accented eighth notes to emphasize articulation consistency and the marked accidentals. Finally, they directly quote the eight measures before rehearsal number 21, first at half tempo, then full tempo.

The etude for Hungarian March by presenting a down tempo, slurred and quiet approach to the excerpt to focus on tone quality and ease. It then utilizes arpeggiating ascents, and scalar descents through the first several phrases to emphasize starting the excerpt consistently. There is then a clear change of style to more directly match the bouncier, syncopated aspects of Hungarian march before the etude proceeds to ascend up to a C4 and gradually, E4. The duet part for the etude remains in a more comfortable register throughout to emphasize pitch accuracy and articulation consistency.

³³ "IMSLP515589-PMLP24627-Berlioz-H.111p1fsBR_(Etc).Pdf," n.d., accessed March 28, 2025, [https://vmirror.imslp.org/files/imglnks/usimg/e/e0/IMSLP515589-PMLP24627-Berlioz-H.111p1fsBR_\(etc\).pdf](https://vmirror.imslp.org/files/imglnks/usimg/e/e0/IMSLP515589-PMLP24627-Berlioz-H.111p1fsBR_(etc).pdf).

Boulanger: Faust et Helene, rehearsal number 51-End³⁴

Lili Boulanger's Faust et Helene presents another section excerpt with the trombones. The work's operatic nature requires a light touch in order to not cover the vocal parts. However, it is in a range that could lend itself to either bass or contrabass tuba. The excerpt repeats an ascending motive several times in unison with the bass trombone. It then closes with section chords at *fortissimo*, and one final *pianissimo* C minor chord. This etude also contains a duet part which mirrors the unison motion with the bass trombone and perfect fifths in the ending chords.

The exercises for this etude isolate each statement of ascending theme down an octave, then in octaves.

The etude for this excerpt takes the main motive of the excerpt as the theme, first lyrically and quietly, then at a growing dynamic with the marked *legato* articulations. The etude utilizes the excerpt material as its main theme, then expands on it to create longer phrases in order to help the excerpt material feel as effortless as possible. To close the etude, the main part holds alternating *fortissimo* A2 and G2 and *pianissimo* C1's while the secondary part mirrors the descending *fortissimo* bass trombone part, and *pianissimo* G2 to emphasize the required pitch alterations through the chordal ending of the excerpt.

³⁴ "IMSLP862104-PMLP405598-Boulanger_-_Faust_et_Hélène_(Full_Score).Pdf," n.d., accessed November 11, 2024, [https://ks15.imslp.org/files/imglnks/usimg/1/14/IMSLP862104-PMLP405598-Boulanger_-_Faust_et_H%C3%A9l%C3%A8ne_\(Full_Score\).pdf](https://ks15.imslp.org/files/imglnks/usimg/1/14/IMSLP862104-PMLP405598-Boulanger_-_Faust_et_H%C3%A9l%C3%A8ne_(Full_Score).pdf).

Bruckner: Symphony No. 7, IV. P-S³⁵

Anton Bruckner's seventh symphony presents several challenges: producing enough quality sound to support the trombones, accurately subdividing the double dotted eighth note, thirty second note rhythm, pitch accuracy when performing octave displacement, and maintaining consistent articulations throughout the required range of the excerpt. In this excerpt the *fortissimo* can be taken slightly more literally in order to balance a densely scored orchestra. This excerpt should be performed on contrabass tuba, as the work demands a robust and resonant sound, which is more characteristic of contrabass tuba. This etude also includes a duet part which maintains a consistent octave while the primary part is making octave leaps to aid with intonation. The duet part also mirrors the articulations of the excerpt to help with matching the front of notes and note length within a section.

The exercises for this etude subdivide the thirty-second note rhythm, again working on pitch accuracy within octave jumps, and isolate each of the three section's articulations on a single note to further consistency.

Because Bruckner 7 is in both Introductions and Expansions for the Orchestral Tubist, this etude does not rehash a lyrical passage but rather spends additional time focusing on the written rhythm, articulations, and dynamic. The etude is divided into the three, decelerating sections of the excerpt, mirroring the first *marcato*, second accented and final weighted sections at their ever-decreasing tempos. Each section mirrors the required articulations of the score.

³⁵ "Bruckner, Anton / SYMPHONY NO. 7, E MAJOR (ID:...)"

Holst: The Planets: Jupiter, 8 measures before rehearsal number 17-8th measure of rehearsal number 17³⁶

This excerpt from Gustav Holst's Jupiter presents an extreme register and style change that requires the utmost consistency to perform at a high level. The excerpt has a clear division between two sections, which can be taken slightly out of time to assist in taking in a bigger breath, but not significantly. This excerpt should be performed on contrabass tuba due to the required range of the second part of the excerpt, and the need for resonance in a supporting role throughout the work.

The exercises for this etude begin with a single note rhythmic shell of the first section of the excerpt to work on consistency of articulation and subdivision. The next exercise works on the triplet figure of the first section by introducing it slowly, then at tempo. The final exercise for this etude is a statement of the melodic content of the second section of the excerpt in quarter notes, and at a *piano* dynamic to assist in centering each of the low octave notes.

The etude for this Jupiter excerpt begins with an under tempo and lyrical statement of the first portion of the excerpt. This encourages a relaxed and resonant middle register sound. The etude then adds in articulations in an octave down statement of the first section to continue to foster ease and resonance. The second passage remains down tempo. Finally, the first section of the etude concludes with a statement of the first section of the excerpt as written. The second section of the etude begins after a marked grand pause. The grand pause serves as an elongated breath and should not be translated

³⁶ "Holst, Gustav / PLANETS, THE, OP. 32 (ID: 2080)."

directly to performances of the excerpt. It is present in the etude to encourage a relaxed breath. The etudes closes with a run of the second, lyrical section of the excerpt an octave higher than it is written in the score, followed by a combination of both sections of the etude as marked in the score.

Mahler: Symphony No. 1, III. 4 measures before rehearsal number 3-4³⁷

The tuba solo in Mahler's first symphony is an often-requested selection for orchestral auditions. It is advisable to perform it on bass tuba as the brighter timbre matches the delicate nature of the solo and will project through the orchestra more easily. The excerpt beautifully presents a simple melody at a marked *pianissimo* but is a solo. This solo should be performed at a slightly louder dynamic in order to assure that it is heard. This etude also contains a duet part which sustains a D2 or A2 through the majority of the etude and could easily be replicated with a drone sustaining both pitches. The duet or drone part is present to assist with intonation.

The exercises for this etude consist of a two octave D minor scale to help with consistency between registers, further subdivide the dotted eighth note sixteenth note figure from the melody and work on consistently playing octave A-naturals. Intonation on the octave A-natural slurs of this excerpt is often overlooked, but highly valued by an audition panel.

The etude for Mahler 1 matches the simplicity of the solo with a few additional subdivisions to assist with rhythmic accuracy through sustained notes. It begins with a statement of the solo down one octave to encourage ease and resonance before proceeding to the written octave. The second iteration of the melody begins in the written octave but returns to an octave lower halfway through as a tension reduction tactic before the third phrase continues in the scored octave. The etude also holds a D2 with a fermata

³⁷ "Mahler, Gustav / SYMPHONY NO. 1 IN D MAJOR (T..., accessed March 28, 2025, <https://archives.nyphil.org/index.php/artifact/01d498d0-9ba9-4853-bf9d-6ecc384a786d-0.1/fullview#page/1/mode/2up>.

in several places to assist with training to hold the ten measure D2 in the solo. It incorporates a fermata rather than written ten measures because the excerpt is frequently cut short of the full ten measures. When an audition cuts the excerpt short, it is possible to hold the note in one breath, as notated above the fermata.

Mayer: Faust – Overture, J-12 measures before K³⁸

Emilie Mayer's Faust – Overture is another work which warrants an increased level of preparation from the tuba community as it has become more frequently programmed. This excerpt is a brass section statement of a chordal theme with matching articulations. Both the key and consistency of articulation as well as sustain present challenges. This work should be performed on contrabass tuba for resonance and to achieve a darker timbre.

The exercises for this etude first focus on a consistent *marcato* articulation on a B2 and accented octave C-sharp2's and 3's at a *piano* dynamic. The exercises then move to a B major scale in dotted half notes at a *piano* dynamic to continue working on consistency of articulation in the written key and octave. Finally, the last exercise incorporates the previous exercises at *fortissimo*.

The etude for this excerpt begins with a slurred iteration of the melodic figure at a *piano* dynamic. This is to assist with ease and resonance as well as with learning the passage in its B major key. The etude then gradually crescendos up to *fortissimo* while remaining slurred to emphasize sustain while growing in dynamic. Finally, the etude closes with a statement of the excerpt as written.

³⁸ "IMSLP156822-PMLP258050-EMayer_Faust_Overture,_Op.46_fs.Pdf."

**Prokofiev: Symphony No. 5, I. rehearsal number 3-7th measure of
rehearsal number 5³⁹**

This is the most commonly requested excerpt from Prokofiev's fifth symphony. It necessitates smooth, lyrical playing alongside the string basses, as well as starkly contrasting accented playing, and particular attention to phrasing and dynamic control. This excerpt should be performed on contrabass tuba in order to match the resonance of the basses and achieve the smooth and dark sound concept demanded by Prokofiev's writing.

The exercises for this etude isolate the melodic figure, accented figure, and drop from B-flat 1 to E-flat 1 in the sixth measure. The melodic figure exercises first simplify the rhythm to entirely eighth notes, then add in the slightly syncopated written rhythm to emphasize both air flow and the written syncopations. The accented figure exercise subdivides the notated rhythm with accented sixteenth notes to work response and consistency of articulation. Finally, the last exercise works on descending perfect fifths beginning on C-natural 2 and descending to A-natural 1 to ensure the descent from B-flat 1 to E-flat 1 feels and sounds as effortless as possible.

The etude begins with a statement of the first and second melodic passages consecutively, grouping the lyrical portions together. Both passages are marked *mezzo piano* to encourage ease. It then crescendos out of the second passage before repeating the second passage at the marked *forte* dynamic. This is to first state the passage quietly, then increase the dynamic without changing where the breaths are and disrupting the

³⁹ "Prokofiev, Sergei / SYMPHONY NO. 5, OP. 100 (I..."

phrase. The second iteration of the phrase is marked with “do not alter breaths” to make this idea clear. It then states the accented phrases at *mezzo piano* as well as the final section from rehearsal 5 to continue to emphasize ease. The etude then continues to place the phrases back into their intended order with their intended dynamics once consistency and contrast have been established separately.

Respighi: Fountains of Rome, pickup to rehearsal number 11- rehearsal number

14⁴⁰

Fountains of Rome is another commonly requested excerpt, and one of the most challenging in our repertoire. It requires consistent response in the low register, attention to detail with respect to articulations, a strong sense of time, and a robust sound. While it is marked *fortississimo*, it is beneficial to consider it a section marking for frequency of breaths and endurance. This excerpt should be performed on contrabass tuba for resonance and range considerations.

The exercises for this etude continue to focus on clarity and ease. They begin by isolating the repeated figure and intermittently inverting the rhythm to unify response. The next exercises isolate the largest leaps of the excerpt at rehearsal number 13, two measures after rehearsal number 13, and three measures before rehearsal number 14.

The etude for Fountains of Rome begins with the opening ascending two measure run with additionally marked accents that prove effective in performance. It then reduces the dynamic to *piano* and recites the repeated low section. This encourages ease and response on the low E1's. Following the vamp, the quiet and slurred melodic content continues, additionally reducing the fastest rhythms to eighth notes to foster clarity, and adding scalar descents in the place of large leaps to encourage evenness. Following the slow and slurred portion of the excerpt is a statement of rehearsal number 12-14 at *forte* and with the written notes and articulations.

⁴⁰ “IMSLP914006-PMLP11197-Fontanediromapoe00resp.Pdf,” n.d., accessed March 28, 2025, <https://vmirror.imslp.org/files/imglnks/usimg/5/56/IMSLP914006-PMLP11197-fontanediromapoe00resp.pdf>.

Strauss: Ein Heldenleben, rehearsal number 62-65⁴¹

While less common than many of the other excerpts in this book, Ein Heldenleben is still a commonly requested excerpt, particularly as a section excerpt with the trombones. It requires consistent subdivision, clear accents and a strong and resonant sound. It should also be performed on contrabass tuba, despite the excerpt's brighter timbre, in order to produce enough sound to support the trombones and to make the valve combinations of the lower portions of the excerpt somewhat easier.

The exercises for this etude focus on the dotted eighth note sixteenth note rhythm, subdividing it into four sixteenth notes before returning to the written rhythm and repeating that process through various minor keys. The final two exercises isolate the introductory arpeggio at rehearsal number 62, and slur from B-flat 2 to G-flat 3 four measures before rehearsal number 65 to focus on clarity and consistency of slurred intervals.

The etude for Ein Heldenleben takes significant liberties with the melodic content and instead focuses on accented eighth notes and dotted eighth note sixteenth note scalar patterns. The etude is primarily in B-flat minor but also incorporates passages emphasizing the D-naturals which occur towards the end of the excerpt. The etude also interjects several syncopated dotted quarter note rhythms, like Strauss places the two measures before rehearsal number 64, as duple subdivided dotted half notes. The etude is marked between *forte* and *fortissimo* with a style marking of "bright but controlled" to emphasize the brighter timbre of the excerpt.

⁴¹ HathiTrust, "Ein Heldenleben."

Wagner: Die Meistersinger von Nurnberg Overture: Prelude, J-L⁴²

The solo from the Meistersinger Overture is an iconic tuba solo and needs to cut through a fairly dense score as the mastersingers of Nurnberg enter the stage for their opera. It requires consistent articulation throughout a significant range, as well as the ability to perform a contrasting lyrical section immediately. It is performable on either bass or contrabass tuba and is commonly done on either. This etude also contains a duet part to assist with maintaining pitch in the upper register, and with subdivisions during held notes.

The exercises for this etude work on consistency of *marcato* accents through a C major modal scale and isolate several measures of the latter half of the excerpt that should not be broken up by a breath. The final exercises present an opportunity to work on the A-natural trill in various octaves to assist with phrasing and presenting the trill with ease.

The etude for this excerpt begins with an octave down statement of the solo with articulations. Beginning in a lower octave helps to encourage air flow and makes the final ascent of the first portion of the excerpt easier to unify and hear. The octave down line continues through the second, lyrical passage of the excerpt to continue encouraging airflow. Following the octave down passages, the etude returns to the written octave with held notes subdivided into eighth notes to encourage rhythmic accuracy and articulation consistency through the first section of the excerpt, up to the A3 trill. The second statement of the latter half of the excerpt continues the running eighth note theme, this

⁴² Wagner, *Die Meistersinger von Nürnberg Vorspiel Für Grosses Orchester*.

time with *legato* articulations to match the commonly performed articulations. The marked slurs throughout the second half of the excerpt are performable; however, the passage is significantly easier with a light *legato* articulation on the moving eighth notes to assist with clarity. The duet part for this etude remains in the written octave through the majority of the etude and subdivides the held notes in the opening octave down portion.

Wagner: Ride of the Valkyries: Act III, 8 measures before rehearsal number 11-12⁴³

Ride of the Valkyries is one of the most popular excerpts for orchestral auditions, as both a section excerpt and as a solo tuba excerpt. It demands clear articulations, a resonant low register, a strong sense of rhythm and good flexibility. I strongly recommend performing it on contrabass tuba for range considerations, and to create enough resonant sound to support the orchestra.

The exercises begin with an accented B-natural major scale to familiarize the key of the excerpt and work on consistency of accents. The next exercise isolates the dotted eighth note sixteenth note eighth note rhythm by augmenting it to 3/4 time at a slower tempo, then returning to the written rhythm. The final exercise isolates the F-sharp1 G-sharp1 E1 figure with accented articulations to help unify low articulation and work the response of the lowest notes of the excerpt.

The etude begins with a *piano*, slurred run of the excerpt where the rhythm is simplified to three eighth notes, rather than the notated rhythm. This practice strategy is an effective method for clarifying the response of each note before adding in the more complex rhythm. Following the slurred portion of the etude, it moves to a sixteenth note subdivided version of the theme to work on evenness of articulation and rhythmic integrity. The second phrase is also marked *mezzo forte* to begin the etude's dynamic ascent. The final phrase of the etude removes the subdivisions and returns to the marked rhythm while repeating several of the phrases to emphasize consistency.

⁴³ Wagner and Kostelanetz, *Wagner, Richard / WALKURE, DIE*.

Wagner: Das Rheingold: Act I, Scene III. Lento e sostenuto-Vivace⁴⁴

While less frequently requested, the difficulty of the Dragon leitmotiv certainly warrants study. Its range is particularly challenging while also requiring smooth slurs across large leaps, and significant stylistic breadth. This excerpt should be performed on contrabass tuba to capture the dark, rumbling timbre of the beginning and ending of the excerpt.

The exercises for this etude isolate the starting and ending phrases on *piano* E-flat1's, shaping single measure and two beat lines effectively, *marcato* upper middle register chromatic scales and large lip slurs. Each exercise is short and works on a broad technical skill which is imperative to performing the Dragon leitmotiv well.

The etude for this excerpt takes significant liberties with the melody. It emulates the harmonic structure of the excerpt, beginning low, working up in register and then descending to the end. It also interjects large, descending, slurred leaps throughout and augments the written rhythm to further work on accuracy. The etude also incorporates several *marcato* interjections as it ascends in range to its dynamic peak. Finally, the etude closes with a statement of the excerpt as written.

⁴⁴ Richard Wagner, *Der Ring des Nibelungen : I, Das Rheingold*, with Faculty of Music Library University of Toronto (Leipzig : Breitkopf & Härtel, 1914), http://archive.org/details/derringdesnibelu00wagn_0.

CHAPTER 5

SELECTED EXAMPLES: BOOK ONE: INTRODUCTIONS FOR THE ORCHESTRAL TUBIST

This chapter provides three selected excerpt examples from *Introductions for the Orchestral Tubist*. Each excerpt sample pedagogical statement, exercises and an etude. Each sample is laid out as it will appear in the published book with the pedagogical statement first, then the exercises and finally, the etude. This order is intended to encourage the performer to read about the excerpt to understand its context, then practice selected portions of the excerpt via the exercises prior to attempting the etude which incorporates the full excerpt.

Holst, The Planets: Jupiter

Rehearsal Number 11-4 Measures before Rehearsal Number 12

Figure 1: *Introductions for the Orchestral Tubist*, Holst, The Planets: Jupiter, Rehearsal Number 11-4 Measures before Rehearsal Number 12, Page 1

Holst, The Planets: Jupiter

Rehearsal Number 11-4 Measures before Rehearsal Number 12

This is the lower octave rendition of Jupiter's melody; *I Vow to Thee My Country*. The final dynamic is an ensemble dynamic where the low brass has the melody. This lends itself to loud but controlled playing, and the scoring calls for supportive playing in order to match the trombone section, not cover them up.

After the first exercises isolate phrases of the excerpt and build dynamic, the second portion of this excerpt is isolated in the last exercise. Although not as loud, it is an excellent opportunity to display your dynamic range within an excerpt that is otherwise relatively loud. It also presents a second opportunity to display a relaxed and resonant tone as you ascend up to a G-natural 3.

The exercises and etude begin with a slurred, quiet and slow approach to the excerpt. This stresses the importance of a connected airstream through the low, rumbly line and following arpeggio. As the etude and excerpts begin to speed up, they also gradually increase in dynamic to the written *fortississimo* and *piano-fortissimo* crescendo. The latter portion of the etude and last few exercises begin to increase the rhythmic complexity to match the excerpt's syncopations. They also introduce the variety of articulations of the original passage. All of the marked articulations can be taken at face value, but it is important to maintain consistent airflow underneath the *staccato* runs. This will produce a resonant yet bouncy sound and propel the melody up the two-octave arpeggio. The syncopations of the melody flow very well within the context of the piece and feel forward leaning, especially after doing the half tempo work at the beginning of the etude. The final two lines of the etude are a full run of the excerpt with accurate articulations and dynamics, excluding the additional *staccato-legato* markings on the last four notes.

1 ♩ = Start Slow, End Goal: 126

2 *f*

3 *ff*

4 *f*

5 *pp* *f*

6 *pp* *ff* *f* *pp* *ff*

Figure 1.2: *Introductions for the Orchestral Tubist*, Holst, *The Planets: Jupiter*, Rehearsal Number 11-4 Measures before Rehearsal Number 12, Page 2

Gustav Holst, The Planets: Jupiter
Rehearsal 11-4 Measures Before 12

♩ = Start Slow, End Goal: 126

The musical score is written for a tubist and consists of ten staves. The first staff begins with a tempo marking '♩ = Start Slow, End Goal: 126'. The music is in bass clef and features a variety of time signatures: 4/4, 3/4, and 2/4. Dynamic markings include *mp*, *mf*, *f*, *ff*, *pp*, *p*, and *fff*. The score includes several triplets and complex rhythmic patterns, such as sixteenth-note runs and dotted rhythms. The piece concludes with a double bar line.

Mayer: Faust – Overture

E-12 Measures Before F

Figure 2: *Introductions for the Orchestral Tubist*, Mayer, Faust – Overture, E-12 Measures Before F, Page 1

Mayer: Faust – Overture, E-12 Measures before F

In contrast to a significant portion of our standard audition repertoire, Emilie Mayer's Faust – Overture E-12 measures before F provides a delicate, mid-range excerpt. The excerpt is in two bar phrases that swing up and down to create a melodic passage that is a test of flexibility, touch and phrasing.

The exercises for this etude are lip slurs in 6/8 to echo the excerpt, and *pianissimo* first note drills in the mid-register to work on consistently starting notes with the touch demanded by this excerpt.

The etude echoes many of our standard lyrical etudes and is slurred throughout excluding a few articulated ends to phrases, like the excerpt. The dynamic range remains *pianissimo* to *mezzo forte*, with crescendos falling at the end of the third two bar phrases, and a sustained fourth, fifth and sixth phrase. The exact melodic content of the excerpt is present at the beginning and end of the etude; however, is significantly expanded to form the rest of the etude, as the excerpt is relatively short. The etude does maintain the phrase structure of the excerpt and stays within the approximate range of the excerpt to establish as much comfort in the quiet mid-register as possible.

1 ♩. = Start Slow, End Goal: 72

2 *pp*

3 *pp*

4 *ppp*

ppp

Figure 2.2: *Introductions for the Orchestral Tubist*, Mayer, Faust – Overture, E-12 Measures Before F, Page 2

Emilie Mayer, Faust - Overture

E-12 Measures Before F

$\text{♩} = \text{Start Slow, End Goal: 72}$

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. It consists of seven staves of music, each starting with a measure number. The dynamics are indicated by *pp*, *mf*, *mp*, and *ppp*. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings. The first staff (measures 1-7) starts with *pp* and ends with *mf*. The second staff (measures 8-15) starts with *pp*, has *mp* at measure 10, and ends with *pp*. The third staff (measures 16-23) starts with *mf* and ends with *mp*. The fourth staff (measures 24-30) starts with *pp* and ends with *pp*. The fifth staff (measures 31-36) starts with *mf* and ends with *mp*. The sixth staff (measures 37-43) starts with *ppp*, has *mp* at measure 38, and ends with *pp*. The seventh staff (measures 44-44) starts with *mf* and ends with *mp*.

Wagner: Die Meistersinger von Nurnberg Overture

Prelude, J-L

Figure 3: *Introductions for the Orchestral Tubist*, Wagner, Die Meistersinger von Nurnberg Overture, Prelude, J-L, Page 1

Wagner: Die Meistersinger von Nurnberg Overture: Prelude, J-L

This is the most commonly requested excerpt from the Meistersinger Overture and is a very notable solo for the tuba. The excerpt has two main parts, the first being a *marcato* ascent to an E4, and the second being a slurred mid-range passage ascending from a G2 to G3. The score is marked between *mezzo forte* and *fortissimo*. Although it is a soloistic excerpt, this work warrants a playful and easy sound, not a brassier sound like Strauss's *Ein Heldenleben*. The *marcato* of the first section is a playful and light *marcato*, indicating a healthy front to each note with a small space following.

The exercises for this excerpt focus again on subdividing the sustained notes with even eighth-notes, ascending to an E4 with an even and open sound and on the trill two measures before rehearsal letter K. The exercise for the trill includes multiple octaves written out trills to assist with determining proper pacing of the trill. The exercise aimed at the E 4 is slurred, marked *piano*, and incorporates lowered octave portions to assist with openness and resonance.

The etude for the Meistersinger solo begins at tempo, slurred and down one octave from where the part is scored. It continues to move up and down the C major lines in the octave it is written, and down one octave, as it introduces the *marcato* articulation of the first section. After introducing the articulation, the etude then transitions to the melodic content of the second portion of the excerpt as slurred interludes to the *marcato*.

1 ♩ = Start Slow, End Goal: 102

2

3 *p*

4 *f* *f* *ff*

Figure 3.2: *Introductions for the Orchestral Tubist*, Wagner, *Die Meistersinger von Nurnberg* Overture, Prelude, J-L, Page 2

Richard Wagner, *Die Meistersinger* Prelude, J-L

♩ = Start Slow, End Goal: 102 Strict, With Pomp

6 *mf* *mf*

11

16

21 *tr* *mp*

27 *mp* *f* *f* *tr* *Last Time Only*

33 *f*

38 *mf* *f*

43 *mf* *f*

48 *ff* *f* *ff*

CHAPTER 6
SELECTED EXAMPLES: BOOK TWO: EXPANSIONS FOR THE
ORCHESTRAL TUBIST

This chapter provides three selected sample pedagogical statements, exercises and etudes from *Expansions for the Orchestral Tubist*. Each sample is laid out as it will appear in the published book with the pedagogical statement first, then the exercises and finally, the etude. This order is intended to encourage the performer to read about the excerpt to understand its context, then practice selected portions of the excerpt via the exercises prior to attempting the etude which incorporates and exceeds the difficulty of the full excerpt.

Berlioz: Symphonie Fantastique

V. Rehearsal Number 84-End

Figure 4: *Expansions for the Orchestral Tubist*, Berlioz, *Symphonie Fantastique* V. Rehearsal Number 84-End, Page 1

Berlioz: *Symphonie Fantastique*, V. rehearsal number 84-End

This is the last and more popular excerpt from Berlioz's *Symphonie Fantastique*. It is also from the first tuba part, although the second tuba part is in unison with the first through the beginning of the excerpt up to the high F4, and to the end of the eighth note line. Like the first excerpt from *Symphonie Fantastique*, this part should be performed on bass tuba to achieve clarity and projection. The excerpt is marked from *forte* to *fortissimo* which is an ensemble marking. The range of the excerpt assists greatly with projection as does the use of two tubas. This etude also contains a duet part.

The exercises for this etude first focus on slowly building the run up to an F4 prior to rehearsal number 85, then on playing the bass line at the *poco animato* with consistently weighted articulation and rhythmically accurate eighth notes.

The etude begins with a slurred ascent through the first note of each beat at *piano*, and in octaves with the duet part. This approach emphasizes the motion of the line and the leap down from the high F4 to G3. While this can be taken up an octave to an ascending second rather than descending seventh, it is not advisable to attempt in an audition or performance setting. The etude continues to briefly execute the bass line of the *poco animato*. It then homes in on the octave C3 and C4 leaps at rehearsal number 86, and the C major arpeggios which end the work.

1 ♩. = Start Slow, End Goal: 144



2



3



4



Figure 4.2: *Expansions for the Orchestral Tubist*, Berlioz, *Symphonie Fantastique* V.
Rehearsal Number 84-End, Page 2

Hector Berlioz, *Symphonie Fantastique*

V. Rehearsal Number 84-End

♩ = Start Slow, End Goal: 144

The musical score is written for the Orchestral Tubist part of the fifth movement of Hector Berlioz's *Symphonie Fantastique*. It consists of five systems of music, each with two staves (treble and bass clef). The key signature is one flat (B-flat major/D minor) and the time signature is 8/8. The score begins with a dynamic marking of *p* (piano) and a tempo instruction: "♩ = Start Slow, End Goal: 144". The first system (measures 1-5) features a long, sweeping melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system (measures 6-10) continues the melodic line, with a key signature change to two flats (E-flat major/A minor) at the end. The third system (measures 11-14) is marked *f* (forte) and features a more active, rhythmic melody. The fourth system (measures 15-18) is marked *ff* (fortissimo) and features a very active, rhythmic melody with many accents. The fifth system (measures 19-22) continues the *ff* section, ending with a double bar line and repeat sign.

Figure 4.3: *Expansions for the Orchestral Tubist*, Berlioz, *Symphonie Fantastique V*.

Rehearsal Number 84-End, Page 3

The image displays a musical score for the Orchestral Tubist, consisting of five systems of music. Each system is written for two staves, with the upper staff in bass clef and the lower staff in bass clef. The score is marked with various dynamics and articulations:

- System 1 (Measures 24-29):** Starts with a dynamic of *f* (forte) and a *v* (accents) marking. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A *p* (piano) dynamic is indicated at the end of the system.
- System 2 (Measures 30-35):** Continues with *f* dynamics and *v* markings. The melodic line is more prominent, and the accompaniment provides a steady rhythmic base.
- System 3 (Measures 36-40):** Marked with *ff* (fortissimo) dynamics and *v* markings. The music becomes more intense, with a driving rhythmic pattern in both staves.
- System 4 (Measures 41-43):** Also marked with *ff* dynamics and *v* markings. The melodic line continues to rise, and the accompaniment maintains its rhythmic intensity.
- System 5 (Measures 44-45):** The final system, marked with *ff* dynamics and *v* markings. It concludes with a *Cad.* (Cadenza) marking and a *v* marking.

Boulanger: Faust et Helene
Rehearsal Number 51-End

Figure 5: *Expansions for the Orchestral Tubist*, Boulanger, Faust et Helene, Rehearsal Number 51-End, Page 1

Boulanger: Faust et Helene, rehearsal number 51-End

Lili Boulanger's Faust et Helene presents another section excerpt with the trombones. The work's operatic nature requires a light touch in order to not cover the vocal parts. However, it is in a range that could lend itself to either bass or contrabass tuba. The excerpt repeats an ascending motive several times in unison with the bass trombone. It then closes with section chords at *fortissimo*, and one final *pianissimo* C minor chord. This etude also contains a duet part which mirrors the unison motion with the bass trombone and perfect fifths in the ending chords.

The exercises for this etude isolate each statement of ascending theme down an octave, then in octaves.

The etude for this excerpt takes the main motive of the excerpt as the theme, first lyrically and quietly, then at a growing dynamic with the marked *legato* articulations. The etude utilizes the excerpt material as its main theme, then expands on it to create longer phrases in order to help the excerpt material feel as effortless as possible. To close the etude, the main part holds alternating *fortissimo* A2 and G2 and *pianissimo* C1's while the secondary part mirrors the descending *fortissimo* bass trombone part, and *pianissimo* G2 to emphasize the required pitch alterations through the chordal ending of the excerpt.

1 ♩ = 78

2

3

Figure 5.2: *Expansions for the Orchestral Tubist*, Boulanger, *Faust et Helene*, Rehearsal Number 51-End, Page 2

Lili Boulanger, *Faust et Hélène*

Rehearsal Number 51-End

$\text{♩} = \text{Start Slow, End Goal: 78}$

p

7 *mf* *f* *ff*

13 *mf*

16 *f* *ff*

19

Figure 5.3: *Expansions for the Orchestral Tubist*, Boulanger, *Faust et Helene*, Rehearsal Number 51-End, Page 3

2

20

mf

mf

23

f

ff

f

ff

26

ffmf

pp

pp

Detailed description: This figure shows a musical score for the Orchestral Tubist, consisting of three systems of music. The first system (measures 20-22) features a treble clef staff with a melodic line starting at measure 20, marked *mf*, and a bass clef staff with a supporting line. The second system (measures 23-25) shows the treble staff with a more active melodic line, marked *f* and *ff*, while the bass staff has a simpler accompaniment. The third system (measures 26-28) features a treble staff with a melodic line marked *ffmf* and a bass staff with a simple accompaniment marked *pp*. The score is in a key with two flats and a 3/4 time signature.

Respighi: Fountains of Rome

Pickup to Rehearsal Number 11-Rehearsal Number 14

Figure 6: *Expansions for the Orchestral Tubist*, Respighi, Fountains of Rome, Pickup to Rehearsal Number 11-Rehearsal Number 14, Page 1

Respighi: Fountains of Rome, pickup to rehearsal number 11- rehearsal number 14

Fountains of Rome is another commonly requested excerpt, and one of the most challenging in our repertoire. It requires consistent response in the low register, attention to detail with respect to articulations, a strong sense of time, and a robust sound. While it is marked *fortississimo*, it is beneficial to consider it a section marking for frequency of breaths and endurance. This excerpt should be performed on contrabass tuba for resonance and range considerations.

The exercises for this etude continue to focus on clarity and ease. They begin by isolating the repeated figure and intermittently inverting the rhythm to unify response. The next exercises isolate the largest leaps of the excerpt at rehearsal number 13, two measures after rehearsal number 13, and three measures before rehearsal number 14.

The etude for Fountains of Rome begins with the opening ascending two measure run with additionally marked accents that prove effective in performance. It then reduces the dynamic to *piano* and recites the repeated low section. This encourages ease and response on the low E1's. Following the vamp, the quiet and slurred melodic content continues, additionally reducing the fastest rhythms to eighth notes to foster clarity, and adding scalar descents in the place of large leaps to encourage evenness. Following the slow and slurred portion of the excerpt is a statement of rehearsal number 12-14 at *forte* and with the written notes and articulations.

1 ♩ = Start Slow, End Goal: 132



Figure 6.2: *Expansions for the Orchestral Tubist*, Respighi, *Fountains of Rome*, Pickup to Rehearsal Number 11-Rehearsal Number 14, Page 2

Ottorino Respighi, *Fountains of Rome*

Pickup to Rehearsal Number 11-14

The musical score is written for the Orchestral Tubist in bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as $\text{♩} = 132$. The score begins with a pickup measure containing a whole rest, followed by a series of notes with accents (^) and a fortissimo (*ff*) dynamic marking. The first line of music ends with a double bar line and repeat dots. The second line starts at measure 5 with a piano (*p*) dynamic and consists of a steady eighth-note pattern. The third line, starting at measure 10, continues this pattern. The fourth line, starting at measure 16, features a melodic line with a slur and a piano (*p*) dynamic. The fifth line, starting at measure 20, continues the melodic line with a slur. The sixth line, starting at measure 25, includes a triplet of eighth notes. The seventh line, starting at measure 29, continues the melodic line with a slur. The eighth line, starting at measure 33, continues the melodic line with a slur. The ninth line, starting at measure 37, concludes the passage with a slur and a final note.

Figure 6.3: *Expansions for the Orchestral Tubist*, Respighi, *Fountains of Rome*, Pickup to Rehearsal Number 11-Rehearsal Number 14, Page 3

The image displays a musical score for the Orchestral Tubist, spanning measures 41 to 63. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *mf*, and *ff* are used throughout. Performance instructions include accents (^) and slurs. A triplet of eighth notes is marked with a '3' above it in measures 41, 49, and 54. The score concludes with a double bar line in measure 63.

CHAPTER 7

CONCLUSION

Excerpt preparation and audition readiness is an essential part of a performer's study. While there are resources available to the orchestral tubist to aid in this endeavor, *Introductions for the Orchestral Tubist* and *Expansions for the Orchestral Tubist* provide a unique, two-step approach rooted in the fundamental aspects of playing the tuba and expanded by pushing the technical ability of the performer. This approach is intended to first, break down excerpt preparation into manageable and mentally engaging chunks; and second, expand the performer's technical abilities beyond what is required by the source material in order to facilitate the presence of ease in an audition setting. With a fundamentally sound approach and technical abilities which surpass the demands of the required material, these etude books strive to contribute a health-oriented avenue for orchestral tubists to pursue success in an increasingly competitive market.

The scope of this project encompasses the fifteen most requested orchestral excerpts alongside additional works by women. However, there is still need for projects covering healthy preparation of a wider variety of excerpts. Preparation materials for less commonly requested orchestral excerpts and band excerpts would provide unique and engaging materials for study. Additional research focusing on preparing excerpts in efficient, fundamental, and healthy ways are also needed to continue to encourage fundamental approaches to playing the tuba which foster lasting, healthy careers.

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APPENDIX A
DEFINITION OF TERMS

Overtraining: Preparation which surpasses the technical demands of the source material in an effort to make the source material feel and consequently, sound effortless.

Contrabass Tuba: CC or BBb tuba, the lower of the four standard keys of tuba.

Contrabass tubas are the most commonly seen keys of tuba and are often chosen for ensemble settings.

Bass Tuba: Eb or F tuba, the higher of the four standard keys of tuba. Bass tubas are somewhat less commonly seen and are primarily utilized in solo and select orchestral settings.

Airflow: A fundamental aspect of playing a wind instrument, airflow, or flow, must be an underlying concept for successfully playing the tuba. The idea is rooted in physically moving air into the tuba; however, is commonly expanded into a more conceptual space by referring to the consistency of the air utilized to play the tuba. Steady airflow throughout the range of the tuba is key to producing a resonant and in tune sound.

Articulation: The act of using the tongue to interrupt the stream of air in order to create clear and defined beginnings of a note. The tongue is a muscle and must be exercised and trained in order to gain consistency.

Sound Concept: A tubist's sound concept is their mental image of how they want to sound. It determines their ideal sound and is rooted in whom they have listened to.

Lip Slur: A lip slur is simply playing a series of pitches without articulating. Lip slurs are utilized to facilitate an even sound across the range of the tuba.

Complementary Playing: Refers to the ability to perform well in an ensemble playing. This idea includes playing in tune, in synchronized motion and with a complimentary sound concept to other members of the ensemble.

Tonal Possibilities and Timbre: Refers to the diverse and variable tone possible on the tuba. It is completely possible to alter one's tone through differing airflow in order to achieve a sound which more accurately fits the musical situation. While difficult to master, this skill proves valuable for both complimentary and expressive solo playing.