

# **Annotations of Tuba Solo Literature and Methods**

**George Palton**

**Tuba Solo and Method Annotations  
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**SOLO LITERATURE**

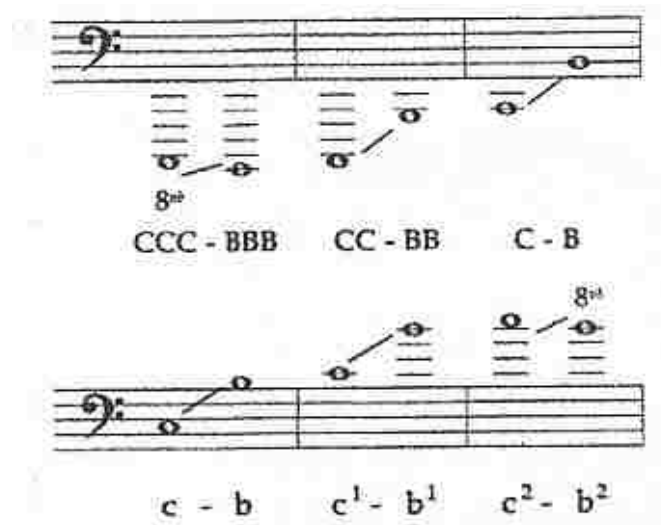
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### RANGE NOTATION GUIDE



## Solo Annotations

<b>COMPOSER:</b>	Arban, J.B.
<b>TITLE:</b>	Carnival of Venice
<b>PUBLISHER:</b>	Many including Tuba-Euphonium Press (arr. Domek)
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	Approx. 6-7 Minutes
<b>RANGE:</b>	Varies by arrangement
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and Several Variations
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This is a well-known trumpet theme and variations, originally composed by Arban for trumpet. It has been arranged many times for tuba in many keys. This is an excellent piece not only to showcase technical abilities, but to develop them.

<b>COMPOSER:</b>	Arnold, Malcolm
<b>TITLE:</b>	Fantasy for Solo Tuba, op. 102
<b>PUBLISHER:</b>	Faber Music
<b>DATE OF COMPOSITION:</b>	1969
<b>APPROXIMATE TIME:</b>	3 Minutes
<b>RANGE:</b>	FF-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, several sections
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	An original work for tuba, unaccompanied, and tonal. There are a couple portions of the composition that are technically difficult, but the piece is mostly very accessible and has a moderate tessitura. It is fairly detailed in terms of articulation and dynamic markings, which could be helpful to a young student learning to create an interpretation without the aid of a pianist.

<b>COMPOSER:</b>	Bach, J.S. arr. Bell
<b>TITLE:</b>	Air and Bouree
<b>PUBLISHER:</b>	Carl Fischer
<b>DATE OF</b>	

<b>COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	Approx. 5 Minutes
<b>RANGE:</b>	GG-b flat
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	2 Sections: Air (Come Sweet Death) and Bouree (From the Second Violin Sonata)
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This is a very common solo and ensemble piece for an advanced high school tubist, arranged by the legendary William Bell. The opening section offers the chance to learn melodic playing and appropriate phrasing. The bouree offers some technical difficulty. The student will need to learn how to tastefully breathe within long winded phrases.

<b>COMPOSER:</b>	Barat, J.E./ ed. Glen Smith
<b>TITLE:</b>	Introduction and Dance
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	Approx. 5 Minutes
<b>RANGE:</b>	CC-g
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement with two sections.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This is a tonal work with easy rhythms and key signatures. Most brisk runs are scalar. A well known piece often played by younger tubists. It is a musical piece that has a very easy range. The trombone/euphonium version is also an excellent F tuba starter piece. This piece can be useful to the developing tubist because it is quite bold and dramatic.

<b>COMPOSER:</b>	Beverdors, Thomas
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Southern Music Company
<b>DATE OF COMPOSITION:</b>	Pub. 1962
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	FF-a
<b>NUMBER/ TITLE OF</b>	I. Allegro con moto, II. Allegretto con grazioso e espressivo, III.

<b>MOVEMENTS:</b>	Allegro con brio
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	Although quite accessible to younger students, this piece does offer a couple challenges. The first movement calls for agility in tonguing with rapid 16 <sup>th</sup> notes. The second movement is lyrical, and requires attention to phrasing. The third movement is in a lively 6/8 and again requires agility. The range is not wide and tessitura is very accessible. However the composition may be of considerable length for a young tubist.

<b>COMPOSER:</b>	Bozza, Eugene
<b>TITLE:</b>	Concertino
<b>PUBLISHER:</b>	Alphonse Leduc
<b>DATE OF COMPOSITION:</b>	1959
<b>APPROXIMATE TIME:</b>	10 minutes
<b>RANGE:</b>	FF sharp-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Vivo, II. Avec le caractere d'une improvisation, III. Allegro Vivo
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	This piece utilizes a wide range and has a high tessitura. The outer movements are very challenging technically. The first movement is in 2/4 and frequently has syncopation and very wide leaps. The third movement is in 6/8 and is very lively in nature. The middle movement is very impressionistic, and very free. Overall, the composition has some similarities to Bozza's other solo/chamber brass compositions in both level of technique and character.

<b>COMPOSER:</b>	Broughton, Bruce
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Edwin Kalmus Co.
<b>DATE OF COMPOSITION:</b>	1978
<b>APPROXIMATE TIME:</b>	11 minutes
<b>RANGE:</b>	EE flat-e flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Moderato, II. Aria, III. Allegro Leggerio
<b>DEDICATED TO:</b>	Tommy Johnson
<b>DIFFICULTY LEVEL:</b>	IV

<b>PERFORMANCE NOTES:</b>	A standard work for tuba and wind ensemble, or with piano accompaniment. The piano accompaniment can be quite difficult both technically, and in the legibility of the music. The first movement offers a chance for a variety of expressions, and is of moderate difficulty with some rhythmic complexities. The second movement is a beautiful aria. Range can be a concern, the highest note arrives at the peak of the movement. Movement three is difficult with frequent use of weaving chromatic passages and agile articulations with its 6/8 meter.
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<b>COMPOSER:</b>	Capuzzi, Antonio/ arr. Philip Catelinet
<b>TITLE:</b>	Andante and Rondo
<b>PUBLISHER:</b>	Hinrichsen Edition Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	F-c1 (opt. e flat 1)
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante, II. Rondo
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Originally written for string bass. Since this is a string piece, it has long phrases without a chance to breathe. However, it is not in difficult keys and is not too technically difficult. A melodic andante and a fun and playful rondo. Most fingering passages lie well for CC tuba.

<b>COMPOSER:</b>	Casterede, Jacques
<b>TITLE:</b>	Sonatine
<b>PUBLISHER:</b>	Alphonse Leduc
<b>DATE OF COMPOSITION:</b>	1963
<b>APPROXIMATE TIME:</b>	8 minutes
<b>RANGE:</b>	EE-a1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Defile, II. Serenade, III. Final
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	This piece is very “French” in its character, and utilizes a wide range and high tessitura. Although the first movement is rooted in tonality, it makes use of extended scalar materials and arpeggios. The second movement is more tonally and

	rhythmically straight forward, but requires an extensive high range. Movement three is brisk in character and subject to drastic character changes. The piece is also subject to frequent and brief modulations.
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<b>COMPOSER:</b>	Cohen, Sol. B.
<b>TITLE:</b>	Romance and Scherzo
<b>PUBLISHER:</b>	Belwin Mills
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	Approx. 5 Min
<b>RANGE:</b>	GG-f
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	2 Sections: Andante and Scherzo
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This piece is a good high school solo and ensemble piece of only moderate difficulty. The range is very accessible, and the piece offers opportunity to teach style contrast and phrasing.

<b>COMPOSER:</b>	Curnow, James
<b>TITLE:</b>	Concertino
<b>PUBLISHER:</b>	Curnow Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	GG-e flat 1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, containing a solo and fast section.
<b>DEDICATED TO:</b>	Barton Cummings
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	The range is high for a young tubists, but the composer offers ossia 8vb bringing into a very accessible range. The pieces is somewhat repetitive as most of it is based on the initial five note theme. The many variations give a chance for technical show and lyrical playing. The rhythm is fairly simple with occasional ostinato and syncopation.

<b>COMPOSER:</b>	Ewazen, Eric
<b>TITLE:</b>	Concerto



<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	1996
<b>APPROXIMATE TIME:</b>	14 minutes
<b>RANGE:</b>	EE-e1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante con moto- Allegro Vivace, II. Andante Expressivo, III. Allegro Ritmico
<b>DEDICATED TO:</b>	Karl Krammer
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	A well known work with orchestral or piano accompaniment that is within the composer's well known style for brass solo and chamber composition. The piece offers some rhythmic complexity: ties, syncopation, varying subdivisions, and frequent use of 5/8 in a final movement that frequently changes meter. The range is fairly wide, and the soloist is expected to be singing and agile throughout the piece. A great piece for technical challenging and lyric phrases.

<b>COMPOSER:</b>	Frackenpohl, Arthur
<b>TITLE:</b>	Variations (The Cobbler's Bench)
<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	5-6 minutes
<b>RANGE:</b>	FF-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and Variations
<b>DEDICATED TO:</b>	Peter Popiel
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	The range and technique is accessible for a younger student. The piece is based on "pop goes the weasel" and the subsequent variations are playful in character. This piece offers a few challenging passages within a tonal framework and easy keys, and is at times rhythmically playful.

<b>COMPOSER:</b>	Gabrieli, Dominico arr. Morris
<b>TITLE:</b>	Ricercar
<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	3-4 minutes

<b>RANGE:</b>	AA-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement with a slow and fast section.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	One of the many well known transcriptions by R. Winston Morris. It is an unaccompanied piece, originally for cello. The opening is very slow and full dynamically. The allegro section is like many baroque string pieces, constant motion with the exception of a few points of repose and long phrases. Breathing therefore adds to the technical challenge of this piece, which is significant at times although the piece is firmly rooted in d minor.

<b>COMPOSER:</b>	Gallagher, Jack
<b>TITLE:</b>	Sonata Breve
<b>PUBLISHER:</b>	The Brass Press
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	GG-e flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. With conviction, II. Introspectively, III. Swaggeringly, IV. With Energy
<b>DEDICATED TO:</b>	Tucker Jolly
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	An unaccompanied suite in four contrasting movements. It is fairly complex rhythmically for a piece of this level, and also demands a strong ear from the musician. The styles required are bold, diverse, and subject to frequent change. In spite of its complexities, the piece is fairly tuneful.

<b>COMPOSER:</b>	Galliard, John Ernst
<b>TITLE:</b>	Sonatas
<b>PUBLISHER:</b>	
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	(no. 5) I. Adagio, II. Allegro e spiritoso, III. Alla Siciliana, IV. Allegro assai.
<b>DEDICATED TO:</b>	

<b>DIFFICULTY LEVEL:</b>	
<b>PERFORMANCE NOTES:</b>	The sonatas of John Ernst Galliard work quite well for tuba and therefore have been arranged in many versions. Trombone and bassoon (the original instrument) arrangements work well, and there are many tuba arrangements including one by Wes Jacobs and published by Encore Music. Sonata No. 5 is one of the more popular ones, in four movements (SFSF.) Rhythmically and tonally they are straight forward and are full of the beautiful melodies and brilliant technical passages one would expect of a baroque sonata.

<b>COMPOSER:</b>	Grant, James
<b>TITLE:</b>	Three Furies
<b>PUBLISHER:</b>	Grantwood Music Press
<b>DATE OF COMPOSITION:</b>	1993
<b>APPROXIMATE TIME:</b>	11 minutes
<b>RANGE:</b>	DD-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Decidedly Jocular, II. Very Clean- Gently Inebriated, III. Relentless Throughout
<b>DEDICATED TO:</b>	Mark Nelson
<b>DIFFICULTY LEVEL:</b>	V+
<b>PERFORMANCE NOTES:</b>	An unaccompanied piece for tuba of immense difficulty. It includes a wide range and is subject to brisk technical passages and wide leaps, rhythmic complexity, and a wide array of dynamics and articulations. The piece is very constant in terms of it's action, endurance could be a concern.

<b>COMPOSER:</b>	Gregson, Edward
<b>TITLE:</b>	Alarum
<b>PUBLISHER:</b>	Intrada Music Publishing
<b>DATE OF COMPOSITION:</b>	1994
<b>APPROXIMATE TIME:</b>	8 minutes
<b>RANGE:</b>	EE flat-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement with several sections
<b>DEDICATED TO:</b>	James Gourlay
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	This piece is very much in contrast to Gregson's well known Concerto. It is an unaccompanied piece with some special notation described in the program notes. It is rhythmically very

	complex: most of the time it is without meter and is full of notes of varying length and subdivision. Technically it is quite difficult, some passages are brisk and require finger agility, others have very wide leaps. The range of dynamics, articulations, and overall character is huge, and subject to drastic change.
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<b>COMPOSER:</b>	Gregson, Edward
<b>TITLE:</b>	Concerto
<b>PUBLISHER:</b>	Novello
<b>DATE OF COMPOSITION:</b>	1976
<b>APPROXIMATE TIME:</b>	18 minutes
<b>RANGE:</b>	EE flat-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Deciso, II. Lento e Mesto, III. Allegro giocoso
<b>DEDICATED TO:</b>	John Fletcher
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	A standard work for tuba by a well known wind composer. The piece is tuneful and generally tonal with only a mild amount of rhythmic complexities. The range is moderate with an accessible tessitura, although the second movement can be an endurance challenge.

<b>COMPOSER:</b>	Haddad, Donald
<b>TITLE:</b>	Suite for Tuba
<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	Pub. 1966
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	AAflat-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro maestoso, II. Andante espressivo, III. Allegro con brio
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	A useful piece for an advanced high school student or early college student. The range is accessible, and surprisingly makes little use of the lower register. The melody is tuneful, and the contrasting dynamics, articulations, and styles can be useful learning tools. With the exception of the hemiola in movement two, it is rhythmically simple.

<b>COMPOSER:</b>	Hartley, Walter
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Tenuto Publications
<b>DATE OF COMPOSITION:</b>	1967
<b>APPROXIMATE TIME:</b>	12 minutes
<b>RANGE:</b>	GG flat-d flat 1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante, II. Allegretto grazioso, III. Adagio sostenuto, IV. Allegro moderato con anima
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	This piece is full of diverse melodic resources in terms of its pitch selection as well as rhythmic resources. It is also full of many wide and occasionally dissonant leaps. A strong ear is a necessary ally in note accuracy and hearing where the musical line is. The composer is also very detailed in terms of style, dynamics, and articulations. The final movement could pose some technical challenges. Suitable for contrabass tuba.

<b>COMPOSER:</b>	Hartley, Walter
<b>TITLE:</b>	Sonatina
<b>PUBLISHER:</b>	Wingert-Jones Publications
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	AA-a flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegretto, II. Largo Maestoso, III. Allegro Moderato
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This piece is between the difficulty level of the sonata and the unaccompanied suite. It is much more rhythmically simple and linear with a much more narrow range. In spite of its extended tonal materials it appears to be tuneful. Great for contrabass tuba.

<b>COMPOSER:</b>	Hartley, Walter
<b>TITLE:</b>	Unaccompanied Suite for Tuba
<b>PUBLISHER:</b>	Theodore Presser Co.
<b>DATE OF</b>	

<b>COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	GG-b
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Intrada: Alla Marcia, II. Valse: Allegro non troppo, III. Air: Andante, IV. Galop: Presto.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	The suite contains four brief movements with styles indicated by the title. It seems to be more tonally organized and not as technically challenging or rhythmically complex as other Hartley tuba compositions but still contains his wide leaps and extended melodic resources.

<b>COMPOSER:</b>	Hindemith, Paul
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Schott
<b>DATE OF COMPOSITION:</b>	1955
<b>APPROXIMATE TIME:</b>	12 Minutes
<b>RANGE:</b>	GG sharp-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro pesante, II. Allegro assai, III. Variatonen
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	One of the first works for solo tuba and piano, and a significant piece within the repertoire. In spite of the disjunct nature of some of the themes the piece is very tuneful and melodic. Attention to phrasing can sell the piece. The rhythms are diverse and complex, especially in the cadenza. The range of dynamics and character is quite broad.

<b>COMPOSER:</b>	Holmes, Paul
<b>TITLE:</b>	Lento
<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	1958
<b>APPROXIMATE TIME:</b>	Approx. 5 Minutes
<b>RANGE:</b>	EE-d1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement

<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	A slow lyrical composition that was written with the intent of being played as a lyrical piece within a recital. It is rhythmically straight forward and not too technically challenging. Phrasing also seems straight forward and outlined by rests.

<b>COMPOSER:</b>	Koetsier, Jan
<b>TITLE:</b>	Concertino op. 77
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1978 rev. 1982
<b>APPROXIMATE TIME:</b>	12 Minutes
<b>RANGE:</b>	FF-g flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro con brio, II. Romanza e Scherzino, III. Rondo Bavrese
<b>DEDICATED TO:</b>	Manfred Hoppert
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	This work has some virtuosic passages with a fairly high tessitura. Endurance could pose some concerns. It is a tuneful neo-classical composition full of surprises and some humor. The rhythmic inventory is not too complex, but the dynamic range is very wide.

<b>COMPOSER:</b>	Koetsier, Jan
<b>TITLE:</b>	Sonatina op. 57
<b>PUBLISHER:</b>	Editions Marc Reift
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	7 Minutes
<b>RANGE:</b>	C-e flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro, II. Tempo di minuetto, III. Allegro Moderato
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	This work is not as long or virtuosic as the concertino but still contains some challenges. The character shifts are at times broad and drastic. The first two movements are not rhythmically complex while the third is characterized by its shifts between 2/4 and 5/8. Like the concertino, it is neo-classical composition full of surprises and humor.

<b>COMPOSER:</b>	Kraft, William
<b>TITLE:</b>	Encounters II
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1964
<b>APPROXIMATE TIME:</b>	6 Minutes
<b>RANGE:</b>	CC-bflat 1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, several sections
<b>DEDICATED TO:</b>	Roger Bobo
<b>DIFFICULTY LEVEL:</b>	V+
<b>PERFORMANCE NOTES:</b>	A ground breaking work for solo tuba for several reasons. It is an unaccompanied piece which features some extended performing techniques such as multiphonics, half valves, glissandos, and the very extremes of dynamics. It is also ground breaking in its level of difficulty, and continues to be one of the most difficult works in the solo tuba repertoire. It is very complex rhythmically and is prone to frequently shifting meters. The range is huge, and wide leaps are common place.

<b>COMPOSER:</b>	Lebedev, Alex
<b>TITLE:</b>	Concerto in One Movement
<b>PUBLISHER:</b>	Edition Muscus
<b>DATE OF COMPOSITION:</b>	Pub. 1960
<b>APPROXIMATE TIME:</b>	7 Minutes
<b>RANGE:</b>	EE-e1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement loosely fitting sonata form.
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	A standard solo for bass trombone or tuba. Allen Ostrander's edition is commonly used, but a couple of the more challenging sections have been watered down. The piece is firmly within common practice period style traits and exploits the warm lyrical nature of the tuba.

<b>COMPOSER:</b>	Madsen, Trygve
<b>TITLE:</b>	Sonata for Tuba and Piano op. 34
<b>PUBLISHER:</b>	Musikk-Huset



<b>DATE OF COMPOSITION:</b>	1980
<b>APPROXIMATE TIME:</b>	14 Minutes
<b>RANGE:</b>	BB flat-a flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Andante sostenuto, II. Allegro energico, III. Allegro Moderato
<b>DECICATED TO:</b>	Roger Bobo
<b>DIFFICULTY LEVEL:</b>	IV-V
<b>PERFORMANCE NOTES:</b>	The range and tessitura suggests that the work might be best suited for F or E flat tuba. The piece is both melodic and lush in addition to technically brilliant. It is mostly tonal and not too rhythmically complex. The third movement serves as a “recap” of the memorable themes from the previous two movements.

<b>COMPOSER:</b>	Marcello, B. arr. Little
<b>TITLE:</b>	Sonatas No. 1 & 5
<b>PUBLISHER:</b>	Southern Music
<b>DATE OF COMPOSITION:</b>	1732
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	(No. 1) AA-f
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	(No. 1) I. Largo, II. Allegro, III. Largo, IV. Allegro
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	The solo sonatas of Benedetto Marcello serve as excellent transcriptions for young tubists, especially Sonata No. 1. The range and tessitura is very accessible. Phrasing and endurance could pose some problems for young tubists, the playing is continuous with out many points of repose, much like other baroque string works. The eighth note gets the pulse in the first movement which may create some difficulties.

<b>COMPOSER:</b>	Penderecki, K.
<b>TITLE:</b>	Cappriccio
<b>PUBLISHER:</b>	Schott
<b>DATE OF COMPOSITION:</b>	1980
<b>APPROXIMATE TIME:</b>	5 Minutes
<b>RANGE:</b>	DD-b flat1

<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, several sections
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	This work stands out as a more conservative representation of Penderecki's compositions, as he was known for his experiments in texture and notation. Never the less it is very difficult with brisk runs and wide leaps. The piece maintains a fairly steady pulse but does not have meter. The piece utilizes the extremes of the tuba's register and has many wide leaps that are often very aggressive.

<b>COMPOSER:</b>	Persichetti, Vincent
<b>TITLE:</b>	Serenade No. 12 for Solo Tuba
<b>PUBLISHER:</b>	Theodore Presser Co.
<b>DATE OF COMPOSITION:</b>	1963
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	DD sharp-e1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Intrada, II. Arietta, III. Mascherata, IV. Capriccio, V. Intermezzo, VI. Marcia
<b>DEDICATED TO:</b>	Harvey Philips
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	A very important piece within the tuba's solo growth in the 20 <sup>th</sup> century. Attention to detail is very important- few sections go without detailed notation in terms of articulation, dynamics, tempo, other instructions and character. The slow movements are beautiful and often embrace dissonance. The quicker movements are bold and intense, and at times technically challenging.

<b>COMPOSER:</b>	Plog, Anthony
<b>TITLE:</b>	Three Miniatures
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	6-7 Minutes
<b>RANGE:</b>	D-g flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Vivace, II. Freely, III. Allegro Vivace
<b>DEDICATED TO:</b>	Daniel Perantoni
<b>DIFFICULTY LEVEL:</b>	V

<b>PERFORMANCE NOTES:</b>	Available for tuba and piano or with wind ensemble accompaniment. The range and tessitura suggest that F or E flat tuba is a must. The outer movements are technically stout and rhythmically driven. The middle movement is very lyrical and free in tempo. A true tour de force for both tuba and piano.
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<b>COMPOSER:</b>	Ritter George, Thom
<b>TITLE:</b>	Sonata
<b>PUBLISHER:</b>	Tuba-Euphonium Press
<b>DATE OF COMPOSITION:</b>	1980
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	AA flat-g1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Vivace e con brio, II. Vivace assai, III. Ballad: Mesto, IV. Ben ritmato
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	A tuneful work that makes use of extended tonality that is very rhythmically driven. The work is fairly repetitive and of moderately long length. The piece makes some use of shifting meters, and also calls for mute.

<b>COMPOSER:</b>	Schumann, Robert
<b>TITLE:</b>	Drei Romanzen op. 94
<b>PUBLISHER:</b>	Floyd Cooley edition published by Tuba Classics
<b>DATE OF COMPOSITION:</b>	1849
<b>APPROXIMATE TIME:</b>	11 Minutes
<b>RANGE:</b>	AA-e1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderato, II. Semplice, affetuoso, III. Moderato
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Many of the instrumental transcriptions of Schumann work very well on the tuba with their singing and lyrical style. Several editions of many pieces are available between Tuba Classics and Tuba-Euphonium Press. The tessitura tends to be moderately high but not too overwhelming. This combined with the fact that the soloist is playing most of the time could make endurance a concern.

<b>COMPOSER:</b>	Shostakovich, Dimitri arr. Miettunun
<b>TITLE:</b>	“Adagio” from the Limpid Stream op. 39
<b>PUBLISHER:</b>	Encore Music
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	6 Minutes
<b>RANGE:</b>	EE-g flat 1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DECICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	An expressive and lyrical work that is very beautiful. The climax of the piece is also the highest note, a G flat above middle C. Its range and key suggest that an E flat or F tuba would be the most ideal.

<b>COMPOSER:</b>	Stevens, John
<b>TITLE:</b>	Salve Venere, Salve Marte
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1995
<b>APPROXIMATE TIME:</b>	9 Minutes
<b>RANGE:</b>	GG-g flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement, several sections
<b>DECICATED TO:</b>	Roger Bobo
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	An unaccompanied piece that features many of the traits that Stevens is known for including a vast amount of rhythmic resources and extended tonal material. The piece is intended to be very dramatic and has huge dynamic and articulation contrast. The leaps are at times in excess of 2 octaves, and runs are virtuosic.

<b>COMPOSER:</b>	Stevens, John
<b>TITLE:</b>	The Liberations of Sisyphus
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1990
<b>APPROXIMATE TIME:</b>	10 Minutes

<b>RANGE:</b>	AA-c2
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	One movement
<b>DEDICATED TO:</b>	Roger Bobo
<b>DIFFICULTY LEVEL:</b>	V
<b>PERFORMANCE NOTES:</b>	This challenging piece has a virtuosic high range and a high tessitura as well. The rhythm is immensely complex and often independent of the accompaniment. Built into all the complexities is a story to be told, which is of course implied by the title. F or E flat tuba is a must.

<b>COMPOSER:</b>	Stevens, Thomas
<b>TITLE:</b>	Variations in Olden Style
<b>PUBLISHER:</b>	Editions BIM
<b>DATE OF COMPOSITION:</b>	1989
<b>APPROXIMATE TIME:</b>	6 Minutes
<b>RANGE:</b>	F-fl
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	Theme and 6 variations
<b>DEDICATED TO:</b>	Roger Bobo
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	An original work for tuba that by design emulates a baroque theme and variations. The piece is very elegant and is perhaps best suited for F tuba with the tessitura and the F tuba's lighter tone density.

<b>COMPOSER:</b>	Vaughan Williams, Ralph
<b>TITLE:</b>	Concerto
<b>PUBLISHER:</b>	Oxford Music Press
<b>DATE OF COMPOSITION:</b>	1954
<b>APPROXIMATE TIME:</b>	13 Minutes
<b>RANGE:</b>	EE flat-a flat1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Allegro Moderato, II. Romanza, III. Finale- Rondo Alla Tedesca
<b>DEDICATED TO:</b>	Phillip Catelinet
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	This concerto is the first and perhaps still most widely known concerto for tuba and orchestra by a major composer. It is a tuneful work that is conservative in style both tonally and

	rhythmically when compared to many 20 <sup>th</sup> century works composed for tuba. The range and tessitura, especially in the cadenza, suggest that an F or E flat tuba may be most suitable.
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<b>COMPOSER:</b>	Vaughan Williams, Ralph
<b>TITLE:</b>	Six Studies in English Folk Song
<b>PUBLISHER:</b>	Galaxy Music Corporation
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	DD-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Adagio, II. Andante sostenuto, III. Larghetto, IV. Lento, V. Andante tranquillo, VI. Allegro vivace
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This is the well known suite of folk songs originally written for clarinet, but transcribed for many instruments including cello, euphonium, and tuba. It is in six brief and simple movements that are prone to have long phrases. It is not technically challenging and is very melodic.

<b>COMPOSER:</b>	Vivaldi, Antonio arr. Morris
<b>TITLE:</b>	Sonata No. 3 in A Minor
<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	Approx. 12 Minutes
<b>RANGE:</b>	AA-c1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Largo, II. Allegro, III. Largo, IV. Allegro
<b>DEDICATED TO:</b>	
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This piece falls very easily within the range and fingerings of a contrabass tuba, and serves well as a transcription for younger students. The piece features all of the expressiveness, virtuosity, and limited points of repose to breathe that one would expect from a baroque string piece.

<b>COMPOSER:</b>	Wilder, Alec
<b>TITLE:</b>	Suite #1 "Effie"

<b>PUBLISHER:</b>	Shawnee Press, Inc.
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	11 Minutes
<b>RANGE:</b>	FF-e1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Effie Chases a Monkey, II. Effie Falls in Love, III. Effie Takes a Dancing Lesson, IV. Effie Joins the Carnival, V. Effie Goes Folk Dancing, VI. Effie Sings a Lullaby
<b>DEDICATED TO:</b>	Harvey Phillips
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	While remaining accessible in terms of overall difficulty, Wilder is able to create a tuneful and playful composition with movements which are contrasting in style. The theatrical nature of the piece is clearly evident in the movement titles.

<b>COMPOSER:</b>	Wilhelm, Rolf
<b>TITLE:</b>	Concertino
<b>PUBLISHER:</b>	Strube Verlag
<b>DATE OF COMPOSITION:</b>	
<b>APPROXIMATE TIME:</b>	
<b>RANGE:</b>	FF-f1
<b>NUMBER/ TITLE OF MOVEMENTS:</b>	I. Moderato deciso, II. Andante Lirico, III. Allegro comodo
<b>DEDICATED TO:</b>	Robert Tucci
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	A fairly conservative and tonal work with rhythmic simplicity as well as playful and memorable melodies. The solo part is not extremely virtuosic in terms of technical difficulty or range, but can provide some challenge.

## Method Annotations

<b>COMPOSER:</b>	Arban, J.B.
<b>TITLE:</b>	Complete Method
<b>PUBLISHER:</b>	See Below
<b>DIFFICULTY LEVEL:</b>	II-V
<b>PERFORMANCE NOTES:</b>	This well known method is a standard for all brass players as it is one of the most compressive technical methods available. The tuba edition is currently published by Encore Music, and is edited by Wesley Jacobs.

<b>COMPOSER:</b>	Arban/Prescott
<b>TITLE:</b>	Frist and Second Year Method
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This text offers a less expensive alternative to the Arban method for younger more developing students, it contains some easier excerpts from the complete method.

<b>COMPOSER:</b>	Blazhevich, V.
<b>TITLE:</b>	70 Studies for Tuba Vol. 1 & 2
<b>PUBLISHER:</b>	Robert King
<b>DIFFICULTY LEVEL:</b>	II-IV
<b>PERFORMANCE NOTES:</b>	These etudes serve as excellent technical compliments to melodic studies. They are in a vast variety of meters and key signatures and contain diversity in the articulations, dynamics, and overall style. While being introduced in a logical order, the musical character remains interesting as well as a worth while rhythm and pitch learning tool. Published in two volumes by Robert King.

<b>COMPOSER:</b>	Bobo, Roger
<b>TITLE:</b>	Mastering the Tuba
<b>PUBLISHER:</b>	Editions BIM
<b>DIFFICULTY LEVEL:</b>	II-V
<b>PERFORMANCE NOTES:</b>	A must buy authored by one of the more famous tubists ever to live. This text contains a wealth of daily routine materials for not only tuba players, but all brass musicians. The exercises are in treble clef which may be of convenience or a hassle depending on the individual's viewpoint. Another pro or con is that the text is in three languages, and somewhat costly.



<b>COMPOSER:</b>	Bordogni, Marco
<b>TITLE:</b>	Bel Canto Studies
<b>PUBLISHER:</b>	The long time standard tuba edition of the Bordogni vocalizes is published by Robert King in his 43 <u>Bel Canto Studies</u> . Some tubists even prefer to simply read Rochut's edition of all 120 vocalises (in three volumes) down one octave. Encore Music and Wes Jacobs have also recently published an edition of all 120 Bordogni Volcalises in one volume.
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	An essential standard for all tuba players. These etudes work to develop musical a mature musical language and the technical abilities to do so. In addition to developing phrasing and dynamic abilities, the music is generally regarded of being of a high level of quality.

<b>COMPOSER:</b>	Clarke, H.L.
<b>TITLE:</b>	Technical Method for the Cornet
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	A series of technical etudes designed to work on coordination of fingering and air flow. Since the original trumpet edition is in treble clef, it gives CC tuba players an excellent chance to work on their treble clef reading skills without having to worry about transposition.

<b>COMPOSER:</b>	Fink, Reginald
<b>TITLE:</b>	Studies in Legato
<b>PUBLISHER:</b>	Carl Fischer
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	Simple melodic studies in the bass clef. These studies serve as a great introduction into the Rochut vocalizes for a younger student. The studies in Legato for the Bass Trombone/Tuba are one octave lower than the trombone edition.

<b>COMPOSER:</b>	Jacobs, Wes
<b>TITLE:</b>	Low Register Studies
<b>PUBLISHER:</b>	Encore Music
<b>DIFFICULTY LEVEL:</b>	II-III
<b>PERFORMANCE NOTES:</b>	This text approaches low register development in two ways. First is intervallic exercises transposed down progressively by half step. This section is repeated in each chapter, subsequently lower by one half step. Next, six low and legato etudes are

	presented, and in each subsequent chapter are transposed down one half step. The text is somewhat redundant but could be of use.
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<b>COMPOSER:</b>	Kopprasch, C.
<b>TITLE:</b>	Sixty Selected Studies
<b>PUBLISHER:</b>	Robert King
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	These are the well known exercises originally written for the horn and used by many brass instruments. The tuba edition is published in one volume by Robert King as opposed to the Carl Fischer trombone edition in two volumes. They are technical studies that are not rhythmically challenging, but are in a variety of keys. One major challenge these studies offer is breath control through its long phrases. They have less musical weight than the Blazhevich method but still serve a purpose.

<b>COMPOSER:</b>	Maenz, Otto
<b>TITLE:</b>	12 Special Studies
<b>PUBLISHER:</b>	Friedrich Hofmeister
<b>DIFFICULTY LEVEL:</b>	IV
<b>PERFORMANCE NOTES:</b>	Atonal etudes with a distinct musical quality. They provide an excellent means to develop the ability to hear and play “non-tonal” intervals that are constantly in a state of flux. This is useful to tubists since our solo repertoire has developed in the 20 <sup>th</sup> century.

<b>COMPOSER:</b>	Lin, Bai
<b>TITLE:</b>	Lip Flexibilities
<b>PUBLISHER:</b>	Balquhadder Music
<b>DIFFICULTY LEVEL:</b>	II-IV
<b>PERFORMANCE NOTES:</b>	A text in treble clef that is valuable to all brass instruments. This book has a wealth of slur exercises between all the partials in almost every way imaginable. An excellent resource.

<b>COMPOSER:</b>	(Rubank) Gower, W.M. and Voxman, H.
<b>TITLE:</b>	Advanced Methods Vol. 1 & 2
<b>PUBLISHER:</b>	Rubank/Hal Leonard
<b>DIFFICULTY LEVEL:</b>	I-III
<b>PERFORMANCE NOTES:</b>	These texts provide an outlined course of study for melodic and technical development. It contains a wealth of material, mostly of a technical nature. It is used less commonly today than in

	previous generations.
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<b>COMPOSER:</b>	Schlossberg, Max
<b>TITLE:</b>	Daily Drills and Technical Studies for Trombone
<b>PUBLISHER:</b>	M. Baron Company
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This text is a very standard source of material for daily routines, and is mostly based upon the overtone series. It is divided into five major categories: Long Tones, Intervals, Chords, Scales, and Etudes.

<b>COMPOSER:</b>	Slama, Anton
<b>TITLE:</b>	66 Basic Studies
<b>PUBLISHER:</b>	International Music Company
<b>DIFFICULTY LEVEL:</b>	III
<b>PERFORMANCE NOTES:</b>	This is a technical study, originally written for the trombone. Its main purpose is to help the musician work in all key signatures with rhythmically simple and moderately challenging exercises.

<b>COMPOSER:</b>	Snedecor, Phil
<b>TITLE:</b>	Low Register Studies
<b>PUBLISHER:</b>	PAS Music/Robert King Music
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	Challenging and musically interesting etudes that aid in low range development. One strength of this text is that there are diverse styles, dynamics, and articulations. In addition, the text does not solely rest in the lower register, it also works to develop flexibility between the lower register and other areas of the instrument.

<b>COMPOSER:</b>	Tyrell, H.W.
<b>TITLE:</b>	Advanced Studies for BB Flat Bass
<b>PUBLISHER:</b>	Boosey & Hawkes
<b>DIFFICULTY LEVEL:</b>	III-IV
<b>PERFORMANCE NOTES:</b>	The exercises are of a technical nature, but also intended to be by the author to present interesting music to work on. They also tend to be in a dramatic style. They are not very rhythmically complex, however it does offer technical challenges in many different keys. The exercises are tonal in many different key signatures.

<b>COMPOSER:</b>	Vander Cook, H.A.
<b>TITLE:</b>	Vander Cook Etudes
<b>PUBLISHER:</b>	Rubank Inc.
<b>DIFFICULTY LEVEL:</b>	II
<b>PERFORMANCE NOTES:</b>	This is an intermediate text with technical studies. It goes into some more challenging keys and meters, and is moderately challenging technically. It could be useful for a younger student not quite ready for other technical methods such as a Tyrell, Kopprasch, or Blazhevich.