

Exercises for Excerpts:

A Prescriptive Approach for the Developing Orchestral Tubist

by

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## ABSTRACT

This document details the conception and creative process of fundamental exercises intended for the refinement of orchestral repertoire for the tuba. Performance practices and study materials that relate to the orchestral tubist have evolved significantly over the instrument's history. Although much of its current methodology is derived from the pedagogical insights of the brass family, resources intended to specifically address the unique musical and technical challenges of the tuba have become more prevalent in the past decade. This study aims to detail the conception of exercises that target the skills necessary for the realization of eight excerpts. It also begs the question: what might a new resource encompass that would differentiate its quality and intent from existing materials?

To create a resource that is reflective of current trends and standards in tuba performance, a dialogue was established with several professional tubists through the creation of an online survey. Respondents' interpretations of each included excerpt were assessed by generalized, specific, and quantifiable feedback. This data was then utilized to directly inform the creative process of supplementary exercises for the included repertoire. The project fulfills its intent to serve as an educational resource, and has strong potential to expand its coverage to additional excerpts with further professional insights.

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## CHAPTER 1: INTRODUCTION AND PURPOSE

The pedagogical schools of thought pertaining to the individual instruments of the modern orchestra have taken centuries to develop. For the tuba, the youngest standardized instrument of the orchestra, development of performance practices as they pertain to its use in an orchestral setting has been aided by an ever-growing repertoire, improvements in instrument design and a growing wealth of study materials. Considering the rapidity at which the standards for tuba performance have risen, resources that reflect the modern expectations for the tubist in a multitude of musical contexts are in constant demand.

My experiences as a performer, a student, and a teacher have collectively informed my perspective with a strong case for the necessity of such study materials for the aspiring orchestral tubist. Although orchestral excerpts are a large part of our standard curriculum, it is a reality of our field that in teaching, such repertoire is subject to change regarding contemporary performance practices. Therefore, an assessment of what practices currently yield success in our profession is not only justifiable but could serve as a much-needed educational resource for students and teachers alike.

It should be acknowledged that despite its relatively recent standardization, the tuba is by no means at a loss for supplementary literature. Etude books, excerpt books, fundamental exercises, and a wealth of other resources are accessible and frequently utilized in instructional settings. So, this begs the question: what necessitates the need for yet another resource with an orchestral emphasis?



Answers to this come with multifaceted considerations. In order to create materials that will benefit the teacher and student in ways distinct from the existing types of resources listed above, a synthesis of successful methodologies and effective presentation found in existing materials can be considered. Considering this project's focus on existing and standardized orchestral repertoire, the creation of entirely original material may be infeasible. However, what could serve our field in a novel way is the forging of a link between fundamental routines and the skills we as tubists must employ in various excerpts. It is by this reasoning that Exercises for Excerpts can be proposed: a prescriptive approach to teaching excerpts through relating them to the continued development of fundamentals.

In order to realize this purpose, the contents of this project are comprised of a series of original exercises rooted in fundamentals that pertain to a selection of excerpts. These materials are intended to serve as aides in contexts of educational settings and refinement of performance of the included excerpts. To best serve this educational purpose, each exercise is individually supplemented by professional insights to better reflect performance practices of the included repertoire.

## I. Purpose and Methodology of Project

### Purpose

The preparation and refinement of orchestral excerpts for the tubist is a pedagogically rewarding undertaking for students and teachers alike. The practical benefits of this undertaking are numerous. Perhaps most obviously, the preparation of orchestral repertoire serves to assess players' musicianship in audition settings at educational and professional levels. Additionally, through study of this repertoire, tubists may gain an improved understanding of their instrument's role in the orchestra, as well as the various styles and musical conventions employed by the composers who so effectively utilized the tuba.

As stated previously, the reasoning for this project stems largely from personal experiences, as well as those of colleagues and students. In my studies under various musical mentors, I have found that existing supplementary materials to the orchestral repertoire have proven to be quite useful in both practice and educational settings. However, over the course of these experiences, a disconnect has become evident in discussions with colleagues and in my personal teaching experiences. While we are at no lack of resources pertaining to orchestral training, existing materials sometimes neglect to encourage a more contextual understanding of the tuba's role in this setting, or fail to emphasize the development of fundamental skills and musicianship necessary for successful realization of excerpts. Given these considerations, a more isolated and systematic method of identifying and deconstructing the difficulties of various excerpts could serve as an asset in educating future generations of orchestral tubists.

## Method

The conception of this project led to several further questions regarding its content and how it could reflect the standards required in the professional orchestral world of today. In order to create a product reflective of the current standards of orchestral tuba performance, a dialogue was established with several current orchestral tubists who come from a variety of pedagogical and professional backgrounds. Following the return of a completed form of consent and disclosure agreement, their input would then be recorded via an online survey, comprised of specific and open-ended questions pertaining to several orchestral excerpts. The collection of their feedback would then be synthesized into the compositional process of fundamental exercises intended to develop skills required for each individual excerpt.

The reasoning behind which excerpts were included will be further discussed in Chapter 3, but the notion that this project intends to serve as an educational resource was at the forefront of many of the creative decisions that shaped it. For this same reason, the professionals who were contacted were considered not only for their achievements in performance, but also for their backgrounds as reputable educators in our field. Additionally, lineage of study was also a strong consideration in the selection of professional participants - the innumerable schools of pedagogical thought that are employed in tuba performance are universally capable of yielding valuable insights. It is in line with my own experiences that diverse pedagogies can more often complement (rather than contradict) each other. In the case of all invited participants, their individual approaches to the instrument and its musical potential are justified by their respective professional successes.

The creation of the survey used for data collection was also made with several considerations in mind. The survey template used to collect responses was through Typeform.com, which allowed for the inclusion of images of each excerpt to aid feedback. Additionally, the template offered the capability for both long form and measured quantifiable input. These means of feedback were utilized respectively for questions pertaining to each excerpt as well as a concluding assessment of the overall difficulty of each excerpt in the form of a one to ten scale. In order for each excerpt to reflect consistency in responses while maintaining specificity, four questions were created to assess participants' understanding. Three of these questions were included for all excerpts: the first assessed the participant's perspective on the musical and technical challenges of the excerpt, the second requested clarification in regard to how the participant would address these challenges in an educational setting, and the fourth allowed the participant an opportunity to respond with any additional insights. The third question covered a subject unique to each excerpt, ranging from topics such as the interpretation of an excerpt originally written for a predecessor to the tuba, perspective on differences in editions of certain repertoire, or another specific question regarding the given excerpt.

## CHAPTER 2: LITERATURE AND LIMITATIONS

### I. Existing study materials

#### Existing Materials: For the Orchestral Tubist

The conception of this project owes much to existing resources for the orchestral tubist that have collectively served as effective models and inspirations for its current form. The tuba-specific materials that directly influenced the creative process were largely limited to excerpt and etude books with an emphasis on building familiarity and proficiency in the performance of orchestral literature.

The comprehensive presentation and detailed annotations of Wesley Jacobs' *The One Hundred: Essential Works for the Symphonic Tubist*<sup>1</sup> has been a highly recommended resource in the tuba community since its publication and provided this project with a strong influence in its presentation. It is worth noting that in addition to covering a large portion of standard orchestral repertoire for the tuba, that certain excerpts are supplemented with pertinent developmental exercises, as well as excerpts with added notations reflecting the author's performance interpretation of particular repertoire. Although the materials of this project consist of fundamental exercises as opposed to supplementing the refinement of excerpts with more interpretive suggestions, the layout of the content of *The One Hundred* served as an effective model for the organization and presentation of this project.

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<sup>1</sup> Jacobs, Wesley (2010). *The One Hundred: Essential Works for the Symphonic Tubist*. Maple City, MI: Encore Music Publishers.

A newer resource that was discovered during the planning stages of this project is Ben McMillan's *15 Orchestral Etudes for Contrabass Tuba*.<sup>2</sup> This etude book is similar in intent to this project, but instead supplements the development of excerpts in expanded musical contexts. These studies are supplemented by insightful annotations by both the author and Dr. Preston Light, the current principal tubist of the Springfield Symphony Orchestra. This resource in fact reflects one of the original ideas for this project, which involved the composition of long-form etudes that emulated the style and technique of standard excerpts. The discovery of this etude book led to a more isolated identification and application of the demands of each excerpt.

#### Existing Materials: Academic and Pedagogical Resources for Other Instruments

Several existing academic documents were considered as models for the presentation of this project. One such resource that inspired in some capacity the organization of this material is Susan Moyer's doctoral essay *A Detailed Study of Selected Orchestral Excerpts for Cello*.<sup>3</sup> This resource's conception stems from an intent much like that of this project: to serve the developing cellist in developing understanding and refining performative approaches to standard orchestral repertoire. The prescriptive musical content of this document takes shape more in the form of practice suggestions and isolated sections of the excerpt with additional annotations. Similarities to this project exist in its selection of repertoire by referring to professional audition lists and

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<sup>2</sup> McMillan, B. (2019). *15 Orchestral Etudes for Contrabass Tuba*. [Cimarron Music Press eBook version]. Retrieved from cimarronmusic.com.

<sup>3</sup> Moyer, S. C. (2009). *A Detailed Study of Selected Orchestral Excerpts for Cello* (dissertation, University of Miami, Miami, FL). Retrieved from [https://scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=1213&context=oa\\_dissertations](https://scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=1213&context=oa_dissertations).

identifying individual musical and technical challenges of each included excerpt. The presentation and organization of the document's material also offered an effective model for the organization of this project's content.

This project also took inspiration from pedagogical methods of similar content intended for other instruments. Randy C. Gardner's *Mastering the Horn's Low Register*<sup>4</sup> is a comprehensive method book that supplements its inclusion and annotations of twenty-one orchestral excerpts with discussions of horn pedagogy. This pedagogical content is presented as individual components under broader subjects of air, embouchure, and miscellaneous topics. These discussions collectively serve to inform the player of the elements that constitute efficiency in sound production, a technical mastery of the instrument, and the standard that constitutes musical efficacy as it relates to the low horn.

The coverage of excerpts in *Mastering the Horn's Low Register* is similarly comprehensive, and supplements included repertoire with highly detailed annotations as well as exercises intended to develop skills necessary to successful realization in performance. The annotations supplementing each excerpt are broken down into topics of musical suggestions as well as technical advice and suggestions for practice. Additionally, several excerpts and their respective exercises provide additional expressive markings as well as options for alternate fingerings for the player to explore. This method book served as an excellent reference material in the conception of this project and represents how these materials could potentially continue to develop.

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<sup>4</sup> Gardner, Randy (2002). *Mastering the Horn's Low Register*. Richmond, VA: International Opus.

An additional resource that was consulted in the conception of this project's materials is trumpeter Rob Roy McGregor's first volume of his series *Audition and Performance Preparation for Trumpet: Orchestral Literature Studies*.<sup>5</sup> The pedagogical basis of this book shares its intent with that of this project. McGregor's series is comprised of presentation and deconstruction of various orchestral excerpts into more basic components, for the purpose of improved execution in settings of practice and performance. In addition to providing the author's musical and performative insights, McGregor's annotations specifically address the discussed repertoire with an emphasis on preparation for orchestral auditions and performances. The presentation of this resource's musical and annotative content was highly informative to the conception of this project during its development, ultimately leading to further considerations of the value of providing audition-centric insights for inclusion in this project's content.

## II. Limitations of project at outset

### Limitations: Data Collection

The methods of data collection that were employed in the creation of this project were not without potential shortcomings. Prior to the creation of the online feedback survey, alternate means of securing professional input were considered. One such method that was eventually ruled out involved engaging in direct communication via email or phone with each participant and recording details of the correspondence that would influence the project itself. Although this type of communication was eventually used to

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<sup>5</sup> McGregor, Rob Roy (1992). *Audition and Performance Preparation for Trumpet: Orchestral Literature Studies, Vol. 1*. University of Michigan, Balquhiddy Music.



extend invitations to collaborate, it would have greatly affected the timeline of this project with additional scheduling for extensive correspondence with each participant. The survey format that was eventually adapted to fulfill the purpose of feedback was done so with several considerations in mind.

In wishing to reflect input in line with professional tubists of today, several parameters were established in the selection of which individuals to extend invitations to. First and foremost, participants who currently and actively perform with a professional orchestra were considered. Secondly, these individuals were also considered for their experiences in teaching: feedback from performers with proficiency in instructional settings was given preference in selection of participants. A third qualifier for invited contributors in this selection process admittedly could be considered a limitation of its own - I initially sought out professionals who I have had prior interactions with in musical, personal, or instructional settings. As the process of extending these invitations continued over a two-month period, I eventually broadened the scope of these collaborative offers to reputable artist-teachers outside of my own experiences.

The creation of the survey came with limitations of its own. After exploring numerous templates, I opted to use Typeform.com as a result of its capabilities of including visual images, different types of questions within a single survey, and a straightforward means of displaying results to the survey creator. In an effort to be as understanding as possible of the busy schedules of the contributors who agreed to share their insights, each discussed excerpt was limited to the previously mentioned four open-ended questions with no explicit requirements in terms of length or depth of responses, and a quantifiable assessment of difficulty.

Following the deadline for data collection, complete feedback was only received from three of the dozen invited participants. This was roughly half of the number of participants who completed forms of consent and disclosure agreements after expressing a willingness to collaborate. Although the value of feedback from the three participants who fully completed the survey was of sufficient content and quality to move forward with the compositional process, it should be recognized that the lack of responses from invited and agreed contributors limits the pedagogical scope that this project initially intended to cover.

#### Limitations: Compositional Process and Applications of Feedback

Once feedback was secured, responses were placed in a table (found in the Appendix section of this document) to be used alongside the creation of exercises intended to develop skills pertaining to each of the eight included excerpts. The complete set of exercises were composed using Avid's compositional software Sibelius. The presentation and representation of survey results in the composed exercises as well as the capabilities and my own proficiency with the compositional program used collectively present limitations that should also be addressed.

The open-ended nature of much of the feedback survey led to disproportionate responses from participants for certain questions. Although this did not devalue the quality of insights in any single participant's responses, it is possible that further defined parameters for feedback may have contributed to more consistent answers across the entirety of the survey. This in turn could have directly affected the survey's implementation in the compositional process.

My preference for the program Sibelius in creation of these exercises was due in large part to familiarity. Applied instruction in composition during my undergraduate and graduate studies was largely responsible for this choice. In composing these exercises, a factor that undoubtedly played a role in the creative process is my own experience with these excerpts. As I synthesized elements of the overall feedback from my contributors, I would be remiss to ignore my own bias in what contributor provided content I chose to tailor attention to. Although I feel that I was able to craft many exercises that I believe are reflective of participants' offerings, there was certainly feedback that could have been addressed more thoroughly in the compositional process. Limitations in this regard will be further addressed in the excerpt specific content of the next chapter.

Lastly, it should be noted that time constraints influenced the content of composed materials. The scope of this project is admittedly wide, and due to personal scheduling, academic and non-academic professional obligations, and other factors outside of my own control during the creative process, I believe that there is sufficient room to continue to expand upon the content of this project. While I will address future intentions and possible ideas for the expansion of this project in the concluding chapter of this document, I feel it is appropriate to preface the project in its current form by acknowledging this.

## CHAPTER 3: EXERCISES FOR EXCERPTS

### I. Overview and reasoning for included excerpts

#### Included Excerpts/Basis for Inclusion

The question of which excerpts to extend inclusion to was a careful consideration in the formative process. Inclusion was based largely on excerpt frequency in professional auditions and supplemented by potential educational merit. In assessing the prevalence of particular excerpts in auditions, excerpt lists for professional auditions in the past five years were considered in devising a list. The inclusion of certain common excerpts was then in some cases modified to alternative excerpts that either present similar challenges or offer an opportunity to work on a particular style or sound concept that could translate into other excerpts. After deliberation, eight excerpts derived from the orchestral repertoire was included for realization of the project:

- The fourth movement of Hector Berlioz's *Symphonie Fantastique*
- The fourth movement of Johannes Brahms' Second Symphony
- The fourth movement of Anton Bruckner's Eighth Symphony
- The third movement of Gustav Mahler's First Symphony
- The first movement of Sergei Prokofiev's Fifth Symphony
- Ottorino Respighi's *Fountains of Rome*
- Igor Stravinsky's *Petrouchka*
- Richard Wagner's Overture to the Opera *Die Meistersinger*

The specific reasoning as to why each of these eight excerpts were selected in the context of the project will be detailed in the following section.

II. Exercises pertaining to each excerpt

Presentation of Data

In representing participant feedback for the sake of its inclusion in this document, an example table has been provided below to be used in the presentation of each excerpt:

Table 1 (Example Table)

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/Distribution of Scores
Example composer/ example excerpt	Number of exercises	Difficulties relating to style, musical interpretation, sound concept, etc.	Difficulties relating to technical facility, range, dynamics, articulations, etc.	Difficulty average (1 to 10 scale, 1 being easiest, 10 being most difficult)  Breakdown of difficulty per individual participant, unspecified

These tables pertaining to each excerpt represent synthesized feedback from all contributors. A comprehensive list of feedback as provided by each participant may be found in the Appendix. Additional commentary supplementing each excerpt will be provided following each data table and series of exercises. The included excerpts are organized alphabetically in regard to the composer.

Included with each exercise is a tempo marking or range. These are suggested tempos that may be modified at the discretion of the performer. The basis for these ranges was derived largely from existing performances of each selected excerpt in the context of a full orchestra.

Exercises for Excerpts: Exercises and Commentary

Table 2: Berlioz, *Symphonie Fantastique*, Mvt. 4

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Berlioz/ <i>Symphonie Fantastique</i> , Mvt. IV	2	-Dynamic pacing, conveying gradual crescendo -Conveying march-like style -Maintaining directional melodic line throughout	-Achieving steady/consistent time -Conveying consistency in sound across a variety of articulations -Intonation, particularly in the context of intervals an octave or further apart	Average: 6.67/10  Distribution: 33% - 5/10 33% - 7/10 33% - 8/10

The fourth movement of Berlioz’s *Symphonie Fantastique* offers a strong teaching opportunity in the contexts of developing broad phrasing and dynamic pacing over long melodic lines. Having been originally orchestrated for ophicleide, this excerpt serves as an example of the composer’s use of the tuba as realized in a modern setting, characterized by its upper tessitura, expressive extremities, and melodic role.

Figure 1: Berlioz Symphonie Fantastique, Mvt. 4: Excerpt



Exercise 1 addresses dynamic shaping in a simplified melodic context so that a proper pacing to the dynamic peaks of the line can be achieved. Exercise 2 complements the development of dynamic direction by extracting the melodic content of the excerpt while broadening note lengths and visually representing continuity of the melodic line through slurred passages. This in turn can be utilized in an educational setting to unify dynamic and melodic direction, while the notated sustained passages can lend to a more consistent sound in larger intervallic leaps, and suggest maintaining phrase length when these skills are translated to the actual excerpt. Both exercises' metronome markings represent a common tempo range, with the quarter note value included to suggest the benefit of half-tempo practice.

Figure 2: Berlioz Symphonie Fantastique, Mvt. 4: Exercise 1

**Exercise 1: Dynamic Direction Developer/Articulation Aid**

The following passage outlines the rhythmic content of the excerpt with simplified harmonic vocabulary. In practice, strive to convey the same building intensity of dynamic and weight/distinction of articulations that you would perform the excerpt with. Focus on emulating the melodic line in an appropriate style. Think directionally in regard to phrasing. Apply similar patterns to other sections of the excerpt.

**Note:** Parenthetical slurs are indicative of the articulation pattern of the excerpt in context.

$\text{♩}/\text{♩} = 60-80$

Additional insights:

"I assign numbers to each repeating figure from the beginning to the high Eb to ensure that my crescendo over that time is smooth. Taking time to delineate your dynamic range is paramount in achieving a finished product. Style is another key component to this excerpt as it needs to be played like Berlioz-lighter and in a French style as opposed to feeling heavy on the eighth notes."

- Joe LeFevre, principal tuba, Kansas City Symphony

"Obviously the gradual crescendo for a line and a half presents some challenges as it requires a good amount of patience and clear pacing. We need to make sure the articulations are different throughout. Not only do we have accents, but we have a handful of staccatos as well. All need to be clear and present as they accomplish Berlioz's goal. Keeping a slower march tempo with a march feeling can also pose some challenges as a common tendency will be to rush. Marches tend to have emphasis on 1 and 3 so we need to make sure that is achieved."

- Gabriel Sears, principal tuba, San Bernardino Symphony

"Musically, this excerpt needs to be exciting and intense yet start at mf. How can we convey that? There's a long crescendo to the Eb and that needs to be the journey. There needs to be a persistence about the articulation that comes across."

- John DiCesare, principal tuba, Seattle Symphony



Figure 3: Berlioz Symphonie Fantastique, Mvt. 4: Exercise 2

*Exercise 2: Melodic Direction Developer*

Perform the following exercise with phrasing and dynamic direction as your primary focus. Practice this both in a lyrical style with lowered relative dynamics and one closer in shaping to how you would perform the excerpt in context. Strive for connectivity and line across the entirety of the exercise. Aim for broad phrases with few but full breaths.

**Note:** the dotted slurs are indicative of smaller subphrases - you may find benefit in isolating each of these in putting the full exercise together in a musically cohesive manner.

Additional insights:

"If you have a solid mental picture of how you want this to sound it isn't a very difficult excerpt. I would record myself to make sure things are coming across like I intended them to. I would slur through it. I would also make sure my pitch is good."  
 - John DiCesare, principal tuba, Seattle Symphony

"This movement is called "March to the Scaffold." Take some time to think about that and see yourself rising the steps to the guillotine waiting for you as you rise in dynamic throughout the first part. It sounds sinister, but taking some time to really see the music and see the scene the music is trying to show changes how you approach and play the excerpt."  
 - Joe Lefevre, principal tuba, Kansas City Symphony

Table 3: Brahms, Symphony No. 2, Mvt. 4

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Brahms/ Symphony No. 2, Mvt. 4	2	<ul style="list-style-type: none"> <li>-Creating effective dynamic shaping that supports the musical line</li> <li>-Maintaining a consistent and directional sound that conveys forward motion without verging on aggression</li> <li>-Complementing cellos/basses who are playing longer musical lines</li> <li>-Successful realization of a Brahms style/sound concept</li> </ul>	<ul style="list-style-type: none"> <li>-Maintaining steady offbeat rhythms that contribute to a “driving force” motion</li> <li>-Time and response: staying on top of the beat, achieving clarity and immediacy in response</li> <li>-Conveying distinction across articulations while maintaining consistency in sound across registers</li> <li>-Conveying all notated dynamic markings</li> </ul>	<p>Average: 4.67/10</p> <p>Distribution: 33% - 2/10 66% - 6/10</p>

The excerpts found in the final movement of Brahms’ Second Symphony present the tubist with an opportunity to demonstrate a rhythmically and harmonically supportive line characterized by syncopation and forward musical motion. An understanding of this role coupled with a light and driving style can lead to successful execution.

Figure 4: Brahms Symphony No. 2, Mvt. 4: Excerpt

The image shows a musical score excerpt from Brahms' Symphony No. 2, Movement 4, measures 353 to 370. The score is written in bass clef with a key signature of one sharp (F#). It consists of three staves. The first staff (measures 353-360) is marked 'Solo' and 'fp' (fortissimo piano), featuring a melodic line with slurs and dynamic markings. The second staff (measures 361-370) is marked 'f' (fortissimo) and contains a rhythmic accompaniment. The third staff (measures 370-370) is marked '10' and 'Vcl. K-B. Fag.' (Violins, Clarinets, Bassoons) and 'Hr. Trpt.' (Horn, Trumpet), with a dynamic marking of 'f'. A 'P' (piano) marking is also present in the third staff.

Exercise 1 specifically targets developing steady rhythm as it relates to the opening syncopated passage of this excerpt. The opening line is extracted and divided into articulated subdivisions to ensure that clarity and immediacy of response is developed alongside an understanding of rhythm. Exercise 2 contains pitch material from further into the excerpt, which is notated in double the normal note values and slurred in order to develop consistency of sound across registers, as well as implying a directionally shaped line via its suggestive dotted slurred sub-phrases.

Figure 5: Brahms Symphony No. 2, Mvt. 4: Exercise 1

**Exercise 1: Time and Response Training**

Perform the following exercise with a metronome (recommendation: initially half of your target tempo).  
 Let the notes at the end of each crescendo decay from the volume of the initial articulation while maintaining clarity.  
 Remember to convey dynamic direction in the entirety of the exercise - keep your phrasing broad despite the frequency of attacks against offbeats. For added benefit, practice this exercise using breath attacks to further ensure consistency and immediacy in response. Lead with the air!

**Note:** Notes with an open marking above them are representative of the actual excerpt's rhythmic structure. This exercise emphasizes developing a strong internal pulse through rhythmic displacement. The parenthetical decrescendos are notated to indicate continued decay through the continuation of directional phrasing.

Additional insight:  
 "In any excerpt, the style, when it was composed, and the composer inform a great deal on how a piece is to be performed. For example, the accents in this excerpt are played much differently than an accent in Mahler or Bruckner. Achieving the correct style of the excerpt is usually the final "cherry on top" to reach that polished final product... Again, coming back to the articulation point, I think that the way you play the different articulations and the over style of the excerpt is one of the most important informative pieces that can help the player in performance of this excerpt."  
 - Joe LeFevre, principal tuba, Kansas City Symphony

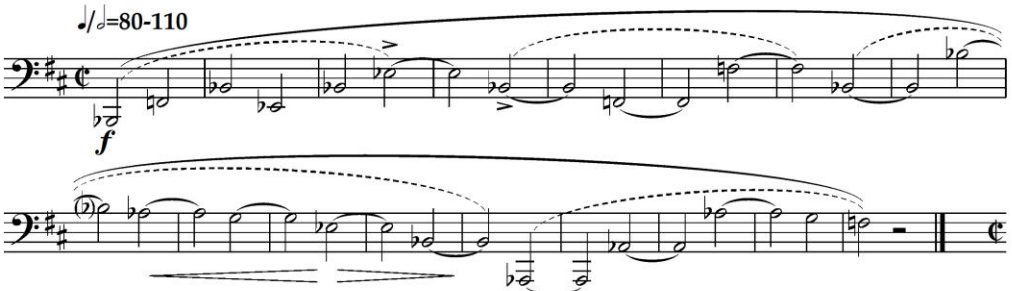
"Due to the syncopated nature of this excerpt, I always encourage students (and myself) to add separation between the syncopated sections. Not only does this make the syncopation much clearer, but it also allows the tubist to be more on top of the beat and not late or early. With that in mind, we have to be sure that that doesn't carry over to the quarter notes AND we need to be sure to have a clear definition of the staccato quarters as well. There are 4 distinct articulations in this excerpt and all need to be heard clearly: syncopated half notes/tied quarters, quarter notes, accented half/ties quarters, and staccato quarters."  
 - Gabriel Sears, principal tuba, San Bernardino Symphony

Figure 6: Brahms Symphony No. 2, Mvt. 4: Exercise 2

*Exercise 2: Phrasing Flex Study*

Perform the following exercise both freely and with a metronome. Play with a broad sound and connect each note - can you maintain a consistent tone and directional phrasing across the entirety of this exercise's range?

**Note:** the slur is indicative of the connectivity that this passage should be played with. The dotted slurs are suggested points of sub-phrasing, but can be modified to suit the player's interpretation.



Additional insights:

"This isn't a hard excerpt for me, so I slur through it multiple times as my main practice technique. I want to make sure that I am hearing the overall line through the octaves and keep the line going."  
- John DiCesare, principal tuba, Seattle Symphony

"I personally use F tuba on this excerpt as it provides the lightness needed to blend with the orchestra without me having to work too hard. As long as the rhythm is absolutely accurate you then just need to make sure to follow the musical line in addition to the written dynamics to go beyond just what's on the page."  
- Gabriel Sears, principal tuba, San Bernardino Symphony

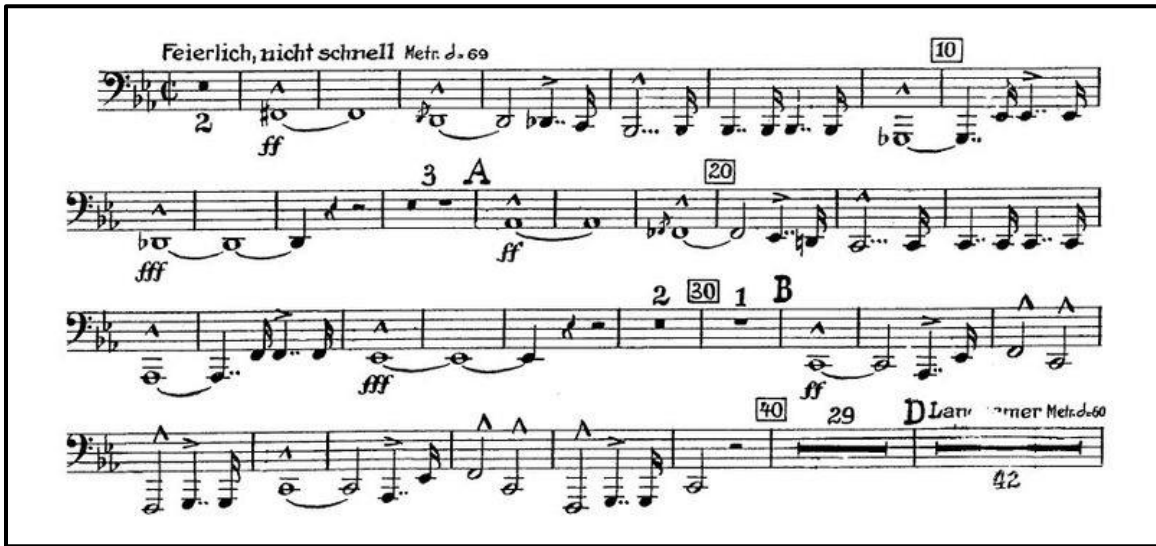
"This is a really rewarding piece to play. It's not often we get to play Brahms but this piece is an absolute treat. I urge anyone playing the piece or the excerpt to really dive into some recordings to focus on that Brahms style and find true enjoyment in the piece. Playing along with recordings is another great tool to help you soak up that style."  
- Joe LeFevre, principal tuba, Kansas City Symphony

Table 4: Bruckner, Symphony No. 8, Mvt. 4

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Bruckner/ Symphony No. 8, Mvt. 4	3	<ul style="list-style-type: none"> <li>-Conveying forward supportive direction throughout</li> <li>-Maintaining broad phrases throughout</li> <li>-Playing with excitement but pacing directionally throughout</li> </ul>	<ul style="list-style-type: none"> <li>-Rhythmic accuracy, interpretation of grace notes</li> <li>-Consistency of dynamics and clarity of articulations, particularly in the low register</li> <li>-Dynamic pacing: demonstrating control and direction throughout</li> </ul>	<p>Average: 6.3/10</p> <p>Distribution: 33% - 4 33% - 7 33% - 8</p>

When deciding which excerpt to include in the project that is demonstrative of the style of Bruckner, his Seventh Symphony was the first to be considered for its prevalence in professional auditions. However, when considering educational merit and the development of skills necessary for successful performance of much of Bruckner’s writing for the tuba, the final movement of the composer’s Eighth Symphony was selected for its organ-like, broad, and directional emphasis in phrasing.

Figure 7: Bruckner Symphony No. 8, Mvt. 4: Excerpt



The exercises composed for the benefit of successful realization of the expansive passages of Bruckner's Eighth Symphony derive tonal and rhythmic content from the opening bars of its Finale. Exercise 1 derives the pitch content of the opening phrase and simplifies the rhythm in its initial iteration. This is followed by further iterations that build more closely to the final iteration, which is directly extracted from the excerpt. I chose to supplement this exercise with one of Joe LeFevre's insights in regard to interpreting the grace note. The second exercise places the following phrase in a broad, sustained, and slurred context in order to connect evenness of sound into the lower register as well as emphasize directional phrasing. Exercise 3 derives pitch content from both the first and second phrases, and places pitches in isolated long tones as a means for the tubist to find maximum efficiency in sound production for the pitch material of this excerpt.

Figure 8: Bruckner Symphony No. 8, Mvt. 4: Exercise 1

*Exercise 1: Dynamic Direction Developer/Rhythmic Precision Routine*

Perform each line of this exercise in isolation. Focus on conveying dynamic direction, immediacy of response, and distinct articulations throughout. Efficiency of sound production is crucial to achieving a consistent tone at the notated dynamics - if you encounter difficulties in stabilizing pitch or clarity in articulation, practice this exercise at a lower dynamic and/or a slower tempo respectively. In regard to the grace note in the third bar, place it as closely as possible to the downbeat by the final iteration of this pattern.

$\text{♩} = 60-90$

Additional insight:  
"I usually interpret the grace notes as on the beat. So I'll practice them like that. I focus on getting forward motion throughout by imagining going from 0 to 0.1. Not necessarily a crescendo, but there's a forward motion there that keeps the phrase and the line moving forward."  
- Joe LeFevre, principal tuba KC Symphony

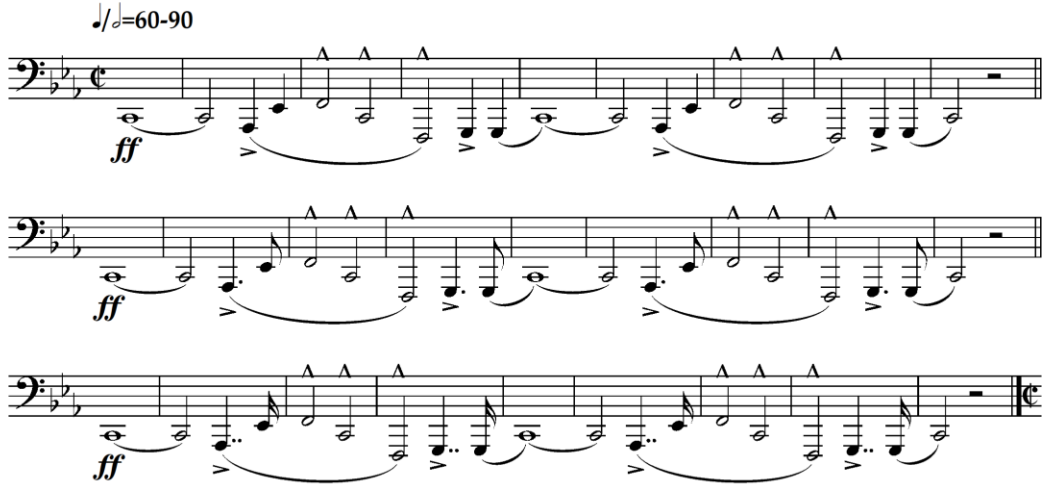


Figure 9: Bruckner Symphony No. 8, Mvt. 4: Exercise 2

*Exercise 2: Phrase Length Expander/Rhythmic Precision Routine 2*

Perform the following exercise with focus on maximizing efficiency of sound production at a full dynamic. With each iteration, remember to convey direction in phrasing. Aim towards achieving broad sustain with as few breaths as possible. Use a metronome to ensure rhythmic clarity and immediacy in response.

$\text{♩}/\text{d}=60-90$



The exercise consists of three staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 60-90. The first staff begins with a *ff* dynamic marking and features a series of eighth notes with slurs and accents. The second and third staves continue the exercise with similar phrasing, including slurs and accents, and end with a double bar line.

Additional insight:  
"Technically this excerpt has some problem with low register control and volume. Pacing this excerpt properly is important because you don't want to show that you are weaker in the low register. I recommend starting a bit softer than you think so that you can keep up the volume."  
- John DiCesare, principal tuba, Seattle Symphony

Figure 10: Bruckner Symphony No. 8, Mvt. 4: Exercise 3

*Exercise 3: Dynamic Direction Developer 2/Organ Pedal Emulator*

Play the following passage both freely and with a metronome. Focus on finding the "core" of every note - where minimum physical effort can meet maximum effective results in terms of openness, clarity, and resonance. Always strive for a beautiful and supportive sound - this exercise should not reflect your maximum dynamic. Strive for conveying harmonic direction across sustains. Challenge yourself - how long are you able to sustain each note before a breath is needed?

$\text{♩} = 60-90$

*ff*

Additional insight:

"Bruckner was an organist so it's always been my intent to try and achieve a full, organ like sound. Obviously that's easier said than done. With that concept in mind though, we know that the tuba has to be the foundation and we need to be more felt than heard. If the entire brass section has the pipe organ concept in their head, then the sound can be absolutely incredible."

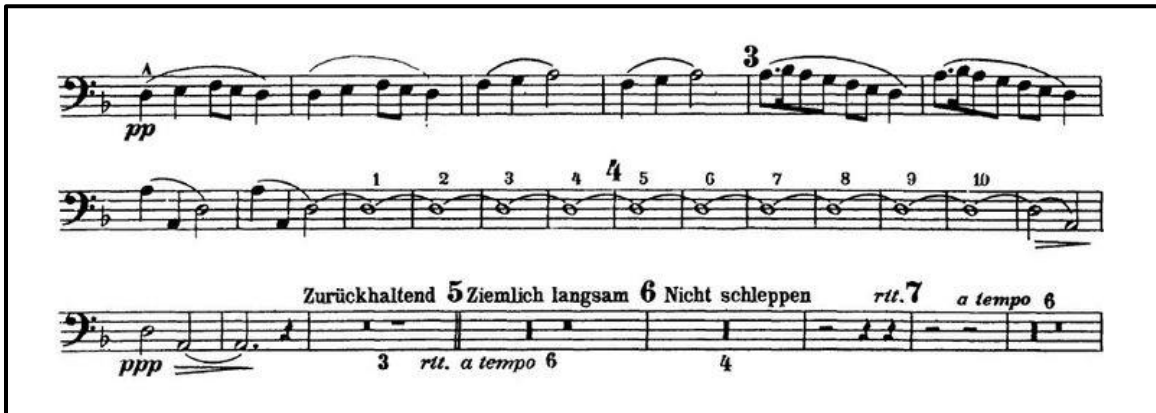
- Gabriel Sears, principal tuba, San Bernardino Symphony

Table 5: Mahler, Symphony No. 1, Mvt. 3

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Mahler, Symphony No. 1, Mvt. 3	2	-Maintaining broad phrasing throughout -Interpretation of initial marcato accent -Conveying shape in the melodic line at a consistent soft dynamic	-Achieving smoothness in slurs and softness in dynamic throughout -Maintaining time, pulse -Intonation, particularly on octave leaps near end -Sustain on final D: keeping a consistent, even tone -Breathing scheme: maximizing efficiency of sound production	Average: 4/10  Distribution: 33% - 3/10 33% - 4/10 33% - 5/10

The third movement of Mahler's First Symphony challenges the tubist to effectively perform a simple melody with strong phrasing at a soft dynamic. This excerpt can be deceptive to the player - despite its simplistic appearance, it can elucidate weaknesses in interpretation and execution. An effective breathing scheme, dynamic shaping, consistent sustain, and careful intonation are critical to success in this setting.

Figure 11: Mahler Symphony No. 1, Mvt. 3: Excerpt

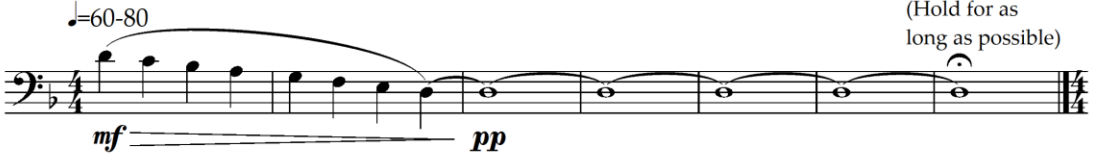


The first exercise is a direct representation of a practice suggestion from Gabriel Sears. Beginning at a comfortable dynamic, the tubist may descend the scalar passages while diminishing to the softest manageable dynamic. The benefits of this exercise translate well to the excerpt in building strength not only in soft playing, but equally in establishing an effective sustain necessary for the final bars of this excerpt. The second exercise specifically targets the larger intervallic leaps that precede the final sustained pitch, where intonation can be an especially apparent issue. In connecting each pitch in varied succession, facility and ease of navigating register can lend itself to a more consistent sound throughout the range of the excerpt. Practice in this context is recommended with the use of a drone to establish further security in intonation.

Figure 12: Mahler Symphony No. 1, Mvt. 3: Exercise 1

**Exercise 1: Sustain and Soft Dynamic Strengtheners**

Begin this exercise at a comfortable dynamic and follow the scalar decrescendo into sustaining the final D indefinitely. Challenge yourself to diminish in dynamic to the softest sustain possible while maintaining your best sound quality.



Additional insights:

"We need to get our muscles used to playing soft so we have to force them to do so. Over time, your softest will gradually get softer and softer."  
- Gabriel Sears, principal tuba, San Bernardino Symphony

"Play at a more comfortable dynamic. If the student is struggling they need to work their way into the quieter dynamic. Air support needs to be there and corners need to be firm."  
- John DiCesare, principal tuba, Seattle Symphony

Figure 13: Mahler Symphony No. 1, Mvt. 3: Exercise 2

*Exercise 2: For the Sake of Smoother Slurs (and good intonation)*

Perform the following exercise both freely and with a metronome. Focus your practice on achieving immediacy in response and evenness in sound across transitions between different intervals. For added benefit, practice this pattern using a drone on D. Pay careful attention to the intonation of the octave As in relation to the tonic.

Additional insights:

"Buzz this [excerpt] on the mouthpiece at a dynamic that is soft but where you don't lose the buzz. This will help strengthen your muscles and help you play it at a softer dynamic."  
- Joe LeFevre, principal tuba, Kansas City Symphony

"The slur can be an issue so changing valves on the As might help. Also Pitch is VERY obvious if it's out of whack on this one. A needs to be high enough so an open A might not work. Use drones, use a tuner, use your ears."  
- John DiCesare, principal tuba, Seattle Symphony

Table 6: Prokofiev, Symphony No. 5, Mvt. 1

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Prokofiev/ Symphony No. 5, Mvt. 1	3	<ul style="list-style-type: none"> <li>-Conveying broad directional phrases</li> <li>-Navigation of contextual roles: complementing low strings and/or brass and winds in a quickly alternating context, conveying stylistic distinction between them</li> <li>-Achieving melodic shaping in lyrical sections with a consistently lush/full sound</li> <li>-Maintaining a sense of melodic line throughout</li> </ul>	<ul style="list-style-type: none"> <li>-Initiating the first note at a soft dynamic</li> <li>-Maintaining steady time throughout</li> <li>-Slurred passages: achieving consistency of sound, smooth transitions across registers, breath management</li> <li>-Articulated passages: creating distinction in fronts of notes from lyrical sections</li> <li>-Conveying dynamic shape and melodic line throughout</li> <li>-Low register facility: Consistency of sound and direction between Bb and low Eb, low F#s, 6 count B natural sustain at end of long melodic section</li> </ul>	<p>Average: 7.67/10</p> <p>Distribution: 33% - 6 33% - 8 33% - 9</p>

Prokofiev's Fifth Symphony is an excellent example of the tuba's use in a combined supportive and melodic role. This excerpt demands the tubist to quickly transition between supporting low strings and brass/winds, which is highly informative for the sake of successful interpretation. Musically and technically, the demands of this excerpt require proficiency on many fronts.

Figure 14: Prokofiev Symphony No. 5, Mvt. 1: Excerpt



The first exercise is tailored specifically to the opening phrase of the excerpt, which can present numerous difficulties. Each bar is intended to be practiced in isolation until consistent execution is achieved. The phrase is then expanded in an additive manner to build continuity and consistency of sound. Similar approaches are recommended for other broad and lyrical sections of the excerpt. The second exercise is intended to establish facility and direction in connecting the B-flat to low E-flat found before the second lyrical melodic phrase of the passage. By starting from a higher pitch with the



same intervallic content and descending into the required register and beyond, ease of sound production can be gradually bridged into the low register. Exercise 3 extracts the tonal content of the excerpt and places it in scalar contexts. This benefits the player with both a better understanding of the harmonic language Prokofiev employs in this piece as well as a means to work simultaneously towards effective dynamic shaping as well as consistency of sound.

Figure 15: Prokofiev Symphony No. 5, Mvt. 1: Exercise 1

*Exercise 1: Phrase Building*

Begin each phrase with a breath attack. Once a consistent and immediate response is achieved, continue to the next bar and work towards creating a fluid and cohesive phrase. Perform this exercise both in free time as well as with a metronome, and apply this to other sections of the excerpt that require smooth phrasing.

**Freely, or  $\text{♩} = 60-80$**

Additional insight:  
 "In an educational setting, I focus a lot on the style between when you're playing with the basses and the rest of the brass... Lots of slurred work on this helps with the ending tiered dynamics and working on individual phrases makes this a more complete excerpt."  
 - Joe LeFevre, principal tuba, Kansas City Symphony

Figure 16: Prokofiev Symphony No. 5, Mvt. 1: Exercise 2

*Exercise 2: "The Sigh"*

4 bars before reh. 4 (in most editions of this piece) requires the tubist to maintain a consistent sound and even response in navigating from a Bb to a low Eb in a dynamically intensifying context. This exercise is designed to address these demands through developing low register facility working towards and below the designated Eb. Perform this exercise in free time, utilizing a half-valve gliss to assist with connectivity and response. Once security is achieved in this manner, replace the glissando with a slur, and lastly, add a light articulation to the lower note.

Freely, or ♩=60-80

The image shows two staves of musical notation in bass clef, with a key signature of two flats (Bb and Eb). The first staff contains five measures, each with a 4/4 time signature. Each measure begins with a whole rest, followed by a half note on Bb, then a half note on Eb. A dashed line with an arrowhead indicates a glissando from Bb down to Eb. The second staff contains four measures, each with a 4/4 time signature. Each measure begins with a whole rest, followed by a half note on Bb, then a half note on Eb. A dashed line with an arrowhead indicates a glissando from Bb down to Eb. The notation is designed to be played in free time.

Additional insight:

"Do not start beyond your ability. The first slur can be hard for people, are you in a shift? You need to practice these things and iron them out. This will likely be in the first round and this needs to sound smooth - like a bass on one string.

The Bb to Eb can be difficult. Don't start the Bb too loud, the Eb needs to be the arrival."


- John DiCesare, principal tuba, Seattle Symphony

Figure 17: Prokofiev Symphony No. 5, Mvt. 1: Exercise 3

*Exercise 3: Scalar Study*

These patterns are constructed in regard to the tonal content of this excerpt. In performing each one, strive for consistency of sound across each scale's full range while conveying style as it relates to the work's full orchestration. Emulate/complement strings in slurred passages while maintaining defined attacks and broad sustains in articulated phrases.

**Freely, or ♩=60-80**



Additional insight:  
"The hardest aspect of this excerpt is being able to fit in with the low strings and the winds and brass with little to no time in between, as if it's a light switch we are turning on or off. The slurred passages need to fit in with the strings while the tongued passages need to fit in with the precision and clarity of the winds and brass."  
- Gabriel Sears, principal tuba, San Bernardino Symphony

Table 7: Respighi, Fountains of Rome

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Respighi/ Fountains of Rome	2	<ul style="list-style-type: none"> <li>-Conveying broad phrasing that leads to musical/melodic lines</li> <li>-Managing technique so that it doesn't interrupt the direction of phrases</li> <li>-Dynamic interpretation/ management: not playing at a volume beyond musical control</li> </ul>	<ul style="list-style-type: none"> <li>-Maintaining consistent rhythm/time throughout</li> <li>-Maintaining consistency and fullness of sound across large intervallic leaps</li> <li>-Intonation and consistency of sound during vamp section</li> <li>-Breath management/ stamina: maximizing broadness of line in melodic section</li> <li>-Achieving immediacy/clarity in articulations</li> <li>-Leading with the air for a full sound</li> </ul>	<p>Average: 9.3/10</p> <p>Distribution: 33% - 8/10 66% - 10/10</p>

Respighi's *Fountains of Rome* is often regarded to include one of the most technically demanding orchestral excerpts in the tuba's repertoire. Low register facility, dynamic shaping, strong technical facility, and musical phrasing are essential to successful realization in performance. All three participants emphasized these challenges

in varying capacity, and collectively suggested the need to break this excerpt down into smaller segments for effective practice.

Figure 18: Respighi, Fountains of Rome: Excerpt



The first exercise intended for this excerpt is intended to develop low register facility in the context of the “vamp” passage that precedes the melodic line, although the benefits of establishing ease in sound production in this context can certainly carry into the following passage. The exercise repeats two iterations of the opening of this section before descending a half step. This sequence continues to the low D-flat below the required low E of the actual excerpt. Finding efficiency in sound and air management in the most extreme register of this exercise can greatly lend to consistency as the exercise then rises in pitch to return to the initial iteration. The second exercise places the melodic

section of the excerpt in a softer slurred context and suggests practice at roughly half the tempo of common interpretations in a waltz-like style. This suggestion and the notated slurs that complement it is intended so that the player may (in addition to engaging in isolated practice of phrases) explore dynamically shaping the melodic line of this excerpt.

Figure 19: Respighi, Fountains of Rome: Exercise 1

*Exercise 1: Vamp Void*

Perform the following exercise as written. Strive for evenness in tone and immediacy in response as you descend into the pedal register. Practice this exercise at a variety of tempi and dynamics until consistent execution is achieved. Add articulations for added challenge. Think wide airflow, ease, and presence of sound throughout!

**Allegro Vivace**  
♩=128-150

Additional insights:

"The E octaves need to be in tune, with a good sound, and the pickups need to be consistent. Right away simply going 5-1-5-1 etc. can show a lot. Is the B different going up than down? I think if you think more about tone, line, and ease of production, it'll make it easier to play this instead of thinking how you can articulate. Air needs to be #1."  
- John DiCesare, principal tuba, Seattle Symphony

"If it's required that we need to play loud and low for a significant amount of time, then we need to work on that and make it a part of our fundamentals, just like soft playing. For the athleticism aspect, stay as relaxed as possible and focus on the air. Tension kills tone and air equals sound!"  
- Gabriel Sears, principal tuba, San Bernardino Symphony


Figure 20: Respighi, Fountains of Rome: Exercise 2

*Exercise 2: Phrase Lengthener/Line Luminator*

Perform the following passage initially at a comfortable dynamic with careful attention to phrasing. Create the most musically directional/cohesive line possible in each phrase, always striving optimal technical facility and efficiency in sound production. When transferring your work here to the actual excerpt, remember that this section is indeed a musical line that we can shape. Consider how to distribute the weight of your sound through each phrase.

**Note:** the slurred markings are intended to indicate one possible approach to achieve broad phrasing. Giving attention to the dotted slurs may prove useful in breaking the phrasing of this exercise down for more isolated practice.

**Andante; in the style of slow waltz, ♩=60-80**



Additional insights:

"I stress this to every student: this is NOT a loud excerpt! The focus of this excerpt is phrasing. Many people have a tendency to play this one very loud, but it doesn't need to be played that loud. I'll have students play this at a softer dynamic to focus on all the other important aspects before adding the dynamics back in. Rhythm, especially the sixteenth-dotted eighth rhythm, is hugely important... Break this excerpt down into smaller sections so that you can focus on details in each section before you put it together. This will help you get used to the endurance needed in this excerpt."

- Joe LeFevre, principal tuba, Kansas City Symphony

"You need to make it sound like its easier for you than anyone else. Going for line and excitement versus volume and speed will probably work better. Find a tempo that works for you and stick to that."

- John DiCesare, principal tuba, Seattle Symphony

Table 8: Stravinsky, Petrouchka

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Stravinsky/ Petrouchka, Peasant with Bear	2	-Portraying a bear-like character/quality of sound -Keeping the phrasing and dynamic pacing directional rather than statically aggressive throughout -Making a line, conveying musical intent to the listener	-Creating distinction between articulation markings -Conveying dynamic markings -Maintaining steady time/rhythm (emphasis on not compressing sixteenths, pulse between rests) -Pianissimo slur/diminuendo at end	Average: 6.3/10  Distribution: 33% - 5/10 33% - 6/10 33% - 8/10

Stravinsky's ballet *Petrouchka* contains a tuba solo intended to depict a distraught bear and is likewise written in an aggressive style that can be subject to varied interpretation on the tubist's part. In conveying this aggression, the tubist must take care to retain direction in regard to phrases and differentiate between the various accents this brief but musically extreme passage contains.



Figure 21: Stravinsky, Petrouchka: Excerpt



Exercise 1 addresses the initial and subsequent attacks of this excerpt, which requires the tubist to initiate a high Ab at a fortissimo dynamic. Building this skill at the soft dynamic of the first iteration may build improved facility with this initial articulation. The marcato accents that follow are derived from similar material later in the excerpt. It is advisable (and supported by the feedback of contributors) that these articulations all differ slightly and convey direction in the context of the excerpt. The isolated and additive practice of this exercise may yield benefits in this regard to an overall interpretation of the excerpt. The second exercise focuses on the remaining content of the excerpt and builds each phrase in an additive context as well, similarly emphasizing dynamic direction and distinction/distribution of accents.

Figure 22: Stravinsky, Petrouchka: Exercise 1

*Exercise 1: Bearing Down on Articulation*

Perform each iteration of the following exercise in isolation. Focus on conveying direction in each attack - what are you doing to make articulations sound distinct? Strive for immediacy of sound - use breath attacks in this context to develop added security in initiating each note. Develop control over articulation and sustain at a soft dynamic before progressing to the dynamic of the actual excerpt (line 3).

*pp*

*mf*

*ff*

Additional insights:

"In an educational setting, I focus a lot on the style between when you're playing with the basses and the rest of the brass... Lots of slurred work on this helps with the ending tiered dynamics and working on individual phrases makes this a more complete excerpt."

- Joe LeFevre, principal tuba, Kansas City Symphony

"Tonguing exercises up high at all dynamics. We have to be comfortable articulating in the upper register or it will be a weakness. Similar to the dynamics, we also have to know our personal definition of accents and marcatos so we can show the difference."

- Gabriel Sears, San Bernardino Symphony

Figure 23: Stravinsky, Petrouchka: Exercise 2

*Exercise 2: Phrase Building/Supplementing Shape*

Perform parts 1, 2, and 3 of this exercise in an isolated and additive manner. Pay careful attention to the various articulations - make informed stylistic decisions as to how they relate to dynamic direction and distribution of weight/accents in regard to the expanding phrases.

Note: the parenthetical decrescendo is used to illustrate the difference in the tuba part in the 1947 version of this piece. The dotted slur to the final staccato D is a suggestion for purposes of practice.

Additional insights:

"I'm also a firm believer that music needs to always be moving, especially on long notes and repeated notes, which we have both of in this excerpt. Therefore, in order to add that direction on the long notes we need to add just a bit of crescendo all the way to the end of each note to keep everything moving forward and not letting the music sit. With the approach that music always need to be moving, the long notes and repeated notes should take care of themselves and no longer be stagnant."

- Gabriel Sears, principal tuba, San Bernardino Symphony

"Make a line, this isn't just as loud as you can play. There are accents, crescendos, different articulations, diminuendos. Can the listener tell what you're doing?"

- John DiCesare, principal tuba, Seattle Symphony

Table 9: Wagner, Overture to Die Meistersinger

Composer/ Excerpt Name	Total Number of Exercises Composed	Musical Difficulties	Technical Difficulties	Average Difficulty Score/ Distribution of Scores
Wagner/ Overture to Die Meistersinger	4	-Maintaining broad directional phrasing throughout -Selecting moments to breathe in regard to the musical/stylistic content of the excerpt -Stylistic contrast between <i>molto marcato</i> and <i>molto legato</i>	-Articulation: conveying distinction between <i>molto marcato</i> and <i>molto legato</i> sections -Time, rhythm, clarity, immediacy of response -Pacing of trill -Maintaining consistent sound throughout registers	Average: 6/10  Distribution: 33% - 5/10 33% - 6/10 33% - 7/10

Wagner's overture to the opera *Die Meistersinger* is a commonly listed excerpt in most professional auditions, and often serves in an educational context as an introduction to orchestral repertoire for the tuba. This excerpt is also frequently - and incorrectly - regarded as a solo, when in actuality the tuba's part is complementing the double basses with the same melody. Although this excerpt is not technically as demanding as other entries in the tuba's repertoire, it does serve as an opportunity to demonstrate a high degree of musicality in its interpretation and performance.

Figure 24: Wagner, Overture to Die Meistersinger: Excerpt



Stability in time is especially apparent from the opening phrases of this excerpt. For this reason, exercise 1 refers to the opening passage and modifies the rhythm so that it may lend to an increased awareness of internal subdivisions upon return to the excerpt. The second exercise addresses the trill found at the end of the marcato section of this passage in two different contexts. Correspondence from participants yielded different ideas as they relate to an effective interpretation of this trill (lip trill versus a valved trill), but an emphasis on selecting a type of trill that the player feels most comfortable with was ultimately recommended by all three participants. Exercise 2a isolates this trill in a developing rhythmic context while exercise 2b supplements it by placing it in an extracted musical context of the excerpt and additively progressing in a similar manner. Exercise 3 is intended to build phrase lengths of the legato section following the trill by extracting its content and transposing it an octave down at a stronger dynamic. In finding

ease of sound production and proper phrasing in this context, return to this section of the actual excerpt should benefit from significantly improved efficiency in performance.

Figure 25: Wagner, Overture to Die Meistersinger: Exercise 1

*Exercise 1: Time Training (Marcato section)*

Perform the following passage with decay on repeated pitches to convey the marcato style of this section of the excerpt. Use a metronome and internalize the written rhythm when transitioning back to the excerpt itself. In practice, focus on the following: maintaining a consistent and even tone throughout, achieving clarity and immediacy of response, and maintaining light, directional phrasing.

**Note:** The open markings above notes are indicative of the rhythmic content of the excerpt in context.

$\text{♩} = 90-110$

Additional insight:  
"I always practice this with a metronome, this excerpt has to be in time. I always have students play this with a drone as well to keep an eye on pitch as pitch is just as important. Singing is hugely important in achieving good phrasing in this one. In performance, you have to be more supportive than if you're playing this on your own, so just be aware of that need."  
- Joe LeFevre, principal tuba, KC Symphony

Figure 26: Wagner, Overture to Die Meistersinger: Exercise 2a

*Exercise 2a: Trill Training*

Initially practice each two measures slowly and in isolation from one another using both a valved and lip trill. Assess which yields more consistent results before progressing to successive rhythmic figures. Modify the written pattern so that it begins on the upper note and give attention to the direction it feels easiest in terms of technical facility.

Additional insight:  
"I highly recommend a lip trill. It makes a smoother sounding trill and is quite effective. There are many different exercises to work on lip trills. One way I have my students do it is put the lip trill to a metronome trilling every quarter note, then every eighth note, then every triplet, etc. to where the trill is fluid."  
- Joe LeFevre, principal tuba, Kansas City Symphony

Figure 27: Wagner, Overture to Die Meistersinger: Exercise 2b

*Exercise 2b: Trill Training 2*

This exercise can be used to supplement the skills developed in exercise 2a by placing the trill in a musical context that resembles a common approach to its realization in the excerpt. Focus on maintaining consistency of sound in ascending to the high E, and continue to sustain and maintain internal pulse through the notated trill. This exercise may be adapted to suit the performer's needs if he/she wishes to deviate from how the trill is notated below.

♩=90-110

Additional insight:

"I personally do not lip trill the trill, but I'm not against it... I recommend making the decision that's going to give you the highest possibility of success. In regard on how to work on it, I'd first suggest working on half step trills in that register. Once that gets comfortable, begin working on whole step trills. To exaggerate the whole step trill even more, start from the top note and trill down to the bottom note. Be comfortable with both so there's no issue going up AND no issue going back down. The other big thing to remember on this trill is to not back off on the air... Blow THROUGH the technique and not just into it. Air equals sound, so without air, there is no sound."

- Gabriel Sears, principal tuba, San Bernardino Symphony



Figure 28: Wagner, Overture to Die Meistersinger: Exercise 3

*Exercise 3: Legato Phrase Lengthener*

Below is the molto legato section of the excerpt written 8vb. Perform this study at a full dynamic both freely (with consistent and temporally free breaths at first) and in time. Create long phrases while conveying dynamic direction and melodic shaping throughout. Challenge yourself to lengthen phrases with less frequent breaths as consistency and ease of sound production is achieved.

Additional insight:  
"In regard to working on sustained passages] I would slur and make sure my sound is consistent and even throughout registers. Line cannot die here and the different sections need to be obvious."  
- John DiCesare, principal tuba, Seattle Symphony

## CHAPTER 4: CONCLUSION

### I. Validity of study and implications of results

#### Validity of Study

Supplementing the compositional element of this project with different professional perspectives required compromises regarding content. As much as I would have liked to reflect the feedback of all contributors as equally as possible, the varied level of detail found in responses led to certain concepts being favored in the creation of exercises. However, the quality and volume of received responses did render the research element of this project successful in its purpose.

The benefits of the exercises themselves to those who might use them is largely subject to the nature of their application. As with any fundamental exercises, the greatest benefits are only realized when the musician approaches them with the intent to improve or hone a specific element (or elements) of their craft. Therefore, the educational applications of this project are difficult to assess, since successful translation to the corresponding excerpts could vary on an individual level.

#### Implications of Results

The efficacy and applicability of composed exercises was able to be qualified in an instructional setting during the compositional process. In personally assessing the benefits of the composed material, I chose to record myself performing the exercises and the excerpts in succession. Of the exercises tested in this capacity, each one fulfilled its purpose as stated in the annotative introductions included with each exercise. Further

applications of this project's contents in more diverse educational settings could serve to provide additional assessment of the project's results.

## II. Limitations of project following completion, considerations for future development

### Limitations: Project Content

The creation of original material was subject to previously mentioned limitations as well as some that became apparent following the completion of the compositional process. Several exercises reflecting common themes in feedback were sketched but do not appear in the current collection of materials largely as a result of the project's timeline and the scheduling constraints that followed. Some examples include exercises pertaining to the dotted eighth and sixteenth note arpeggiated figures in Berlioz's *Symphonie Fantastique* excerpt, interpretation of the marcato accent at the beginning of the excerpt from the third movement of Mahler's First Symphony, a phrasing study of the final four bars of quarter notes in the first movement of Prokofiev's Fifth Symphony, and several other exercises pertaining to other excerpts.

Overall, I felt that the creative process of applying participant feedback to the compositional process was as fulfilling as it was educational for me. Although the process was ultimately intended to reflect a synthesis of insights from contributors, I believe I was successful in finding a medium between my own musical perspectives and the responses of professionals. The project in its current state represents a complete product when considering its immediate purpose, but future development as a means to both cover more orchestral repertoire as well as further represent participant contributions is an exciting prospect that I hope will come to fruition soon.

### Limitations: Participant Involvement

Other limitations that were considered following the completion of the survey by all involved participants extend to possible ways to refine the process of securing feedback. Although the four-question format followed by a difficulty assessment for each excerpt resulted in a consistent quality of responses, it is possible that more specificity of question content in regard to each excerpt could yield feedback that could more directly influence compositional applications.

On a similar note, participants could have been more directly involved with the compositional process. Following completion of the survey, further correspondence was limited to occasional progress updates for participants. Contributor involvement with the creation of these exercises could potentially better reflect some of the themes of the collective results of the survey. Periodic direct communication and sharing of materials with project participants could be an effective means to realize this.

### Considerations for Future Development

This project in its current form represents an idea which could be widened in scope to encompass additional repertoire, more professional insights, and a larger variety of exercises. Represented in the exercises this research extends to is a framework to be built upon in many capacities. Although the potential for monetization and marketability is high, the intent of this project was - and will remain - to serve primarily as an educational resource. The professional insights of this project's participants are musically invaluable, and it would be a disservice to the time and talents of the contributors to seek to share these materials for personal gain. If these materials are further developed and published at any point in time, the consent to market these materials would be requested

of all participants, and it would be ensured that they would receive a portion of whatever profits the project yielded for their contributions.

I owe my utmost gratitude to the mentors, professionals, and students who helped shape this project. It has been a significant and fulfilling undertaking to create a resource for the benefit of not only my own practice and study, but for tubists as a whole. Our craft is ever evolving, and it is my hope as a musician, an educator, and a tubist myself to contribute to realizing the tuba's potential in all settings.

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APPENDIX A

DATA COLLECTED OCTOBER 2019 – JANUARY 2020

## CORRESPONDENCE WITH PROFESSIONAL CONTRIBUTORS

### I. Contributor Profiles

- a. John DiCesare was the Principal Tuba of the Louisville Orchestra before coming to the Seattle Symphony. DiCesare has performed with orchestras nationwide, notably The Cleveland Orchestra, Cincinnati Symphony, Philadelphia Orchestra Pittsburgh Symphony and St. Louis Symphony. During the summer months DiCesare plays with the Colorado Music Festival in Boulder. An active educator, he previously held positions at Campbellsville University, Indiana University Southeast and Kent State University. DiCesare's teachers include Craig Knox, Tom Lukowicz, John Bottomley and he holds degrees from Duquesne University, Kent State University and is pursuing his Doctorate of Musical Arts at West Virginia University as a prestigious Swiger Fellow. DiCesare resides in Seattle with his wife, Amanda, and dog, Bentley.
- b. Joe LeFevre joined the Kansas City Symphony in 2018. Prior to this appointment, he was principal tuba of the Civic Orchestra of Chicago. LeFevre holds a bachelor's degree in tuba performance with an emphasis in music education from Michigan State University. LeFevre has studied with Phil Sinder, Gene Pokorny, Mike Roylance, Dennis Nulty, Deanna Swoboda, Jacob Cameron and Bill Short. He has performed as soloist with the Kalamazoo Symphony Orchestra, Michigan State University Wind Symphony and Civic Orchestra of Chicago. In addition, he has subbed with the Santa Fe Opera, Cincinnati Pops Orchestra, Detroit Symphony Orchestra and Lansing Symphony Orchestra, and he was a Tanglewood Music Center fellow in 2016. LeFevre won the gold medal in the Student Division of the 2014 Leonard Falcone International Tuba and Euphonium Competition and the bronze medal in the artist division in 2015. In 2013, LeFevre was a member of the Michigan State Spartan Marching Band when they performed at the 100th Rose Bowl Game. LeFevre is a native of Kalamazoo, Michigan. In his spare time, he enjoys skiing, spending time with family and friends, and traveling. He is an avid sports fan and lifelong baseball enthusiast.
- c. Gabriel Sears has established himself as a leader among the new generation of brass musicians, captivating his audiences by effortlessly combining virtuosity and musicianship with distinctive entertainment. Heralded by the United States Air Force Band as an "amazing talent" (MSG Burts, 2006) after being the first brass musician to win the Colonel George S. Howard Young Artist Competition, it was evident at an early



age that Gabriel would set the new standard in tuba performance. Continuing with his competitive career, Gabriel won 2nd prize in the '08 and '09 Leonard Falcone International Tuba Artist Competition, and received a 2011-2012 Fulbright Grant to study tuba performance at the Hochschule für Musik, Theater, und Medien in Hannover, Germany. After moving to Los Angeles, Gabriel competed in the Pasadena Showcase 28th Instrumental Competition in February of 2013, and took 1st place in the brass division. An avid chamber musician, Gabriel is currently tubist with Denali Brass and West Coast Prost! in LA, and has served as tubist with 2nd Street Brass, Southwest Brass Quintet, the ASU Dixie Devils, and Omni Brass Ensemble, a project with trumpet virtuoso Randolph Lee. Gabriel has enjoyed performance seasons with orchestras in the Phoenix and Los Angeles metropolitan areas and has had the pleasure of working under the batons of both Maestro Gustavo Dudamel and renowned composer John Williams in the Walt Disney Concert Hall and Dorothy Chandler Pavilion respectively. Performing more than just ensemble work, Gabriel is an active soloist and has given several recitals at ASU, two solo performances in Germany, has given multiple solo appearances in Los Angeles, and gave a masterclass and recital tour in Arizona in November of 2017. In addition to his performance activities, Gabriel is dedicated to arts education and received a Bachelor of Music in Music Education from Arizona State University and earned a Professional Studies Certificate from the Colburn School Conservatory of Music in Los Angeles. Gabriel is currently serving as Adjunct Professor of Tuba at California State University Long Beach, Fullerton College, and Irvine Valley College. Gabriel can be heard in major motion picture and television soundtracks; most recently in Men In Black: International, The House With a Clock in Its Walls, Netflix's Disenchanted, and League of Legends among many others. Gabriel can also be heard throughout the LA area in orchestras, chamber ensembles, and as a soloist. Gabriel has been a student of Norman Pearson, Jens Bjørn-Larsen, Sam Pilafian, Patrick Sheridan, and owes his musical foundation to Donna Schmidt, an Albuquerque, New Mexico area instructor. Gabriel is an International Artist and Clinician for the Eastman Music Company.

## II. Survey Feedback

### a. Brahms - Symphony No. 2, Mvt. 4

#### i. What musical and technical challenges does this excerpt pose?

1. John DiCesare: 1. Keeping Rhythm and pulse throughout.
2. Paying attention to dynamics and markings, crescendos,

accents. 3. Playing with right style. This is with cello/basses who are playing longer lines. 4. Keeping musical line going throughout the excerpt, not getting too “notey”

2. Joe LeFevre: Technical: steady offbeat rhythms throughout, achieving a "driving force" motion, keeping the momentum forward, staying on top of the beat and not allowing yourself to drag or fall behind on the offbeats Musical: achieving affective crescendos/decrescendos that aid the musical line, the different articulation markings presented, keeping forward motion throughout when there aren't crescendos or dynamic marks
3. Gabriel Sears: Musically: The most challenging musical aspects of this excerpt is making sure the dynamics firstly come through without being too aggressive as well as assuring the style is consistent across all registers. I personally use F tuba on this excerpt as it provides the lightness needed to blend with the orchestra without me having to work too hard. As long as the rhythm is absolutely accurate you then just need to make sure to follow the musical line in addition to the written dynamics to go beyond just what's on the page. Technically: Due to the syncopated nature of this excerpt, I always encourage students (and myself) to add separation between the syncopated sections. Not only does this make the syncopation much clearer, but it also allows the tubist to be more on top of the beat and not late or early. With that in mind, we have to be sure that that doesn't carry over to the quarter notes AND we need to be sure to have a clear definition of the staccato quarters as well. There are 4 distinct articulations in this excerpt and all need to be heard clearly: syncopated half notes/tied quarters, quarter notes, accented half/ties quarters, and staccato quarters. Another difficult technical aspect is assuring that the articulations are consistent throughout all registers. Since this excerpt gets around the horn quite a bit, we have to be sure that the tone, style, and articulation is the same across the board, no matter what register the tubist is in. Lastly, we have to be sure that the dynamics written are taken with a grain of salt.

We need to be sure the the forte marked is more full than loud while always keeping a warm full tone as we crescendo from that point as well. On the softer side of things, we have to be sure the articulations stay clear and consistent when soft so it all speaks clearly in the hall.

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: This isn't a hard excerpt for me, so I slur through it multiple times as my main practice technique. I want to make sure that I am hearing the overall line through the octaves and keep the line going.
  2. Joe LeFevre: I always start practicing my excerpts at half tempo to really hone in on the challenges at a microscopic level. From there I can then build the tempo back up while keeping the progress I've made on these challenges. In an educational setting, I would approach it in a similar way. I think in order to achieve a continuous forward motion (which is of great importance in this excerpt), singing is a great way to feel that. In addition, taking the metronome and putting it on larger beats or the offbeats will help the player to internalize that forward motion and better accomplish that goal.
  3. Gabriel Sears: First and foremost I always make sure to have the right concept of sound to begin with. As I said, playing this on F tuba does make some aspects much easier, but I need to be sure to not approach it as if it's Berlioz or Wagner. As long as the concept is correct on the inside, then hopefully all will lock in. Syncopated separation: - Play the syncopated passages full value - Play the syncopated passages very short - Find a happy middle ground that has the clarity and separation needed without being too short Dynamics: - Record yourself, record yourself, record yourself. The only way to truly know how loud or soft you're playing is to put the microphone on and listen to yourself constantly. - Play with a section who's very familiar with this excerpt. This will allow you to experiment a bit with how much is too much and how little is too little. Plus, assuming you have a good section, the conical aspect of a trombone will amplify the clarity

needed at the front of each note. Consistency across registers: - Buzz, buzz, buzz. Make sure the sound you get when buzzing is consistent across all registers, INCLUDING very low! Being able to buzz low opens up the upper register and makes it more accessible. - Long tones throughout all registers. One of my favorite long tone exercises aside from the standards is "Shwarmaaa" from The Brass Gym. Starting in the upper register on that exercise really allows you to learn the true center of each pitch which makes hitting them much easier.

- iii. Does the compositional, historical, or stylistic context of this work inform your interpretation of this excerpt? If so, how?
  1. John DiCesare: Compositional more than anything. The role of this excerpt is a bass voice with basses and cello. You also are the only brass player moving as much in this section. Brahms Forte is definitely different than a Shostakovich forte. I wouldn't push volume to the point of distortion, stay full and lyrical.
  2. Joe LeFevre: Most definitely! In any excerpt, the style, when it was composed, and the composer inform a great deal on how a piece is to be performed. For example, the accents in this excerpt are played much differently than an accent in Mahler or Bruckner. Achieving the correct style of the excerpt is usually the final "cherry on top" to reach that polished final product. This excerpt in particular is one that can be played either on F or CC tuba, something that that the history of the piece can inform you on. Again, coming back to the articulation point, I think that the way you play the different articulations and the over style of the excerpt is one of the most important informative pieces that can help the player in performance of this excerpt.
  3. Gabriel Sears: The only aspect for me personally that plays a role is simply when Brahms was alive and what tubas were really being used then. Brahms does have his occasional big, loud orchestral works, but most of his pieces are on the more delicate, sweet side of music. Therefore, I use the F tuba for this excerpt and piece. Beyond that, since the 1st trombone is on alto, it makes

even more sense to use F tuba for the smaller sound to blend with the trombones.

iv. Do you have any other insights on this excerpt that you wish to share?

1. John DiCesare: Make music!
2. Joe LeFevre: This is a really rewarding piece to play. It's not often we get to play Brahms but this piece is an absolute treat. I urge anyone playing the piece or the excerpt to really dive into some recordings to focus on that Brahms style and find true enjoyment in the piece. Playing along with recordings is another great tool to help you soak up that style.
3. Gabriel Sears: Don't rush, and aim for absolute clarity in the articulations!

v. Difficulty distribution

1. Average: 4.67/10
2. Distribution: 33% - 2/10, 66% - 6/10

b. Stravinsky – Petrouchka

i. What musical and technical challenges does this excerpt pose?

1. John DiCesare: 1. Musically it can be hard not to just play this entire thing really loud, FF entrance and then a crescendo. Then you enter again with a harder attack that should be louder. 2. This excerpt provides some technical challenges. Tone production, sustain, articulation, tempo, the diminuendo at the end is difficult.
2. Joe LeFevre: Technical: different articulation markings, consistent time, dynamic markings, steady rhythm (not rushing the sixteenths), the pianissimo slur at the end  
Musical: encapsulating that "bear-like" character/sound, being able to present an aggressive style without overplaying or playing too aggressively, treating it as a solo without going too far
3. Gabriel Sears: Musically: Beyond needing to play loud for an extended period of time up high, one of the most musically challenging parts of this excerpt are the different articulation markings. We have staccato, accent, and marcato throughout this excerpt. In my opinion, the accents need more weight while the marcatos can be more aggressive. The staccatos need a bit of lift on the note to

add a slightly lighter approach on them. I'm also a firm believer that music needs to always be moving, especially on long notes and repeated notes, which we have both of in this excerpt. Therefore, in order to add that direction on the long notes we need to add just a bit of crescendo all the way to the end of each note to keep everything moving forward and not letting the music sit. With the approach that music always need to be moving, the long notes and repeated notes should take care of themselves and no longer be stagnant. Technically: Obviously the final slur is a technical challenge. A tritone slur marked pp is a true challenge and test of the orchestral tubist. Another difficult part is making sure the tempo is clear right from the beginning. When we get to the 8th notes, the tempo is clear, but making sure it's clear when entering on off beats can be a challenge. Another technical challenge is being able to play the dynamics needs and being able to give more if needed. Obviously this is overall a loud excerpt, but we have to be sure that there are differences between the loud dynamics.

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: I would mark my part down to one forte at beginning, and the second time bump it up to FF with a harder attack. I would slur through a lot of the sixteenth notes. I would also slur through the last line mezzoforte or so.
  2. Joe LeFevre: Focusing on tritone slurs to lock in the ending slur is important. Again, metronome work with this one on the offbeats is a great way to keep consistent time and consistent rhythm. In performance I may play this more robustly than in an audition setting as it is an important solo. In an education setting, I would stress that although it is a solo, we should never reach a point of over aggression on it. Usually, taking 5% off of what a student presents is needed to achieve that full "bear-like" sound without reaching the point of no return where we lose our sound.
  3. Gabriel Sears: Dynamics: - Play the entire excerpt at ff - Play the entire excerpt at pp - This allows you to define

where YOUR pp and ff are and plan accordingly for this excerpt - To help with the final slur, I find that engaging your core/abs as you slur upward gives you the extra boost of air needed to make that final slur pop out easier  
Articulations: - Tonguing exercises up high at all dynamics. We have to be comfortable articulating in the upper register or it will be a weakness. Similar to the dynamics, we also have to know our personal definition of accents and marcato so we can show the difference. Tempo: - USE A METRONOME! Be sure to always subdivide and if needed, turn the subdivision on on the metronome as well.  
Musical Direction: - Record yourself as much as possible. If you think you have enough direction in your sound, then record yourself and you will know.

- iii. In terms of performance of this excerpt, what considerations (if any) should the performer take into account between the 1911 original version and the 1946 revised version?
  1. John DiCesare: I wouldn't take anything into account in this specific excerpt of the pieces.
  2. Joe LeFevre: Pay very close attention to the dynamic markings in the revised edition. They are slightly different, in particular, the crescendo to pianissimo at the end of the 1911 version. That is not in the revised edition. Pay close attention to the minute differences and be able to perform both. I've seen each version on different auditions and the small difference does matter.
  3. Gabriel Sears: I personally play them the same way. Assuming I'm remembering correctly, the biggest difference is the crescendo vs a diminuendo on the final slur. Depending on the conductor, I'd just be able to do a slight crescendo and a slight diminuendo on the final slur and if the conductor is specific, do as asked. More than anything, that really just means you need to diminuendo less if you need to continue it to the final note. If the crescendo is written, then plan accordingly to add a little extra bump to the final note.
- iv. Do you have any other insights on this excerpt that you wish to share?

1. John DiCesare: Make a line, this isn't just as loud as you can play. There are accents, crescendos, different articulations, diminuendos. Can the listener tell what you're doing?
  2. Joe LeFevre: Find a video of the actual scene in the ballet where this excerpt is. It is very informative of how you should approach the excerpt attitude-wise. It's clear that the bear is not happy about being paraded around in a crowd and made to dance. This may sound odd, but take some time to internalize that feeling and show that in your playing. It will make a difference
  3. Gabriel Sears: You're portraying a bear. Go big or go home, let the conductor tell you it's too much. I for one would rather be told to back off than be told that it needs to be more.
- v. Difficulty distribution
1. Average: 6.3/10
  2. Distribution: 33% - 5/10, 33% - 6/10, 33% - 8/10
- c. Berlioz – Symphonie Fantastique, Mvt. 4
- i. What musical and technical challenges does this excerpt pose?
    1. John DiCesare: 1. Musically, this excerpt needs to be exciting and intense yet start at mf. How can we convey that? There's a long crescendo to the Eb and that needs to be the journey. There needs to be a persistence about the articulation that comes across. 2. Technically speaking there are a few pitfalls. Starting too loud will get you in trouble. Articulations have to match throughout the registers. Intonation can be bad on some F tubas, especially the Db, what's your plan?
    2. Joe LeFevre: Technical: steady time in descending eighth notes, accents vs. non accents, staccato half notes, snappy dotted eighths on the arpeggio after #58 Musical: dynamics, dynamics, dynamics! Achieving a stair-like quality in the ascending line to the high Eb
    3. Gabriel Sears: Musically: Obviously the gradual crescendo for a line and a half presents some challenges as it requires a good amount of patience and clear pacing. We need to make sure the articulations are different throughout. Not only do we have accents, but we have a handful of



staccatos as well. All need to be clear and present as they accomplish Berlioz's goal. Keeping a slower march tempo with a march feeling can also pose some challenges as a common tendency will be to rush. Marches tend to have emphasis on 1 and 3 so we need to make sure that is achieved in addition to a steady, slow march tempo.

Technically: The octave jumps need to be in tune as well as the other larger intervals. Pitch is huge and we need to play in tune! Keeping control as we crescendo in the upper register can also require stamina and endurance that we may not be prepared for. The transition for pp to ff also requires some preparation and work to execute properly. Striving for absolute clarity in the Db arpeggio is also a difficult part of this excerpt.

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: If you have a solid mental picture of how you want this to sound it isn't a very difficult excerpt. I would record myself to make sure things are coming across like I intended them to. I would slur through it. I would also make sure my pitch is good.
  2. Joe LeFevre: I assign numbers to each repeating figure from the beginning to the high Eb to ensure that my crescendo over that time is smooth. Taking time to delineate your dynamic range is paramount in achieving a finished product. Style is another key component to this excerpt as it needs to be played like Berlioz-lighter and in a French style as opposed to feeling heavy on the eighth notes. In an educational setting, I would use the number system to help students achieve that smooth crescendo in the beginning. Many of my own personal practice habits I would use in an educational setting. In performance, you have to make sure that you are matching with those around you in note length and style. This can vary depending on the orchestra and conductor, so just be aware of those changes.
  3. Gabriel Sears: Articulations: - The accents should have more weight to them than a hard attack. Obviously tongue the note strongly, but then pull back a bit from it to give the

feeling and sound of an accent. I also suggest air attacking the accents to understand what your air and embouchure need to do and then add the tongue back in to allow the air and embouchure to all work together. - Make sure the staccatos have separation and are not played short! Too short and the half notes become quarter notes and too long they become tenuto. Db Arpeggio: - Sing and buzz it - Experiment with playing the notes all the same fingering vs. different fingerings. Go with whichever one works better for you. Controlling the upper register while playing loud: - High range exercise from Bobo's "Mastering the Tuba" - Beautiful sounds at f and ff - Schwarmaaa ascending at f and ff Steadiness of tempo: - Use a metronome! - In addition to that, I also recommend beatboxing with the click, turning off the volume while still beatboxing, then turning the volume back up to see if your tempo is consistent. (This may be easier explained over the phone or via video chat)

- iii. How does the original instrumentation of this piece factor into effectively interpreting this excerpt on a modern instrument?
  1. John DiCesare: Absolutely zero.
  2. Joe LeFevre: I think this relates to style quite a bit. The ophicleide was not a heavy sounding instrument and Berlioz is never intended to be played heavy as it is. Keeping that light French-like approach is key to playing this on a modern F tuba. Anything that sounds labored or heavy is not the idea we're after.
  3. Gabriel Sears: The only aspect I've ever thought about trying to implement when discussing the ophicleide vs a serpent would just be the size of the sound. Our ancestral instruments were not capable of projecting as well as the modern tuba, so that can be taken into consideration. I personally don't worry about that aspect as we live in different times and have much better instruments now than were available then.
- iv. Do you have any other insights on this excerpt that you wish to share?

1. John DiCesare: Convince the listener that you're marching to the scaffold through articulation, line, dynamics. This one can be kind of scary sounding at the peak dynamics.
  2. Joe LeFevre: This movement is called "March to the Scaffold." Take some time to think about that and see yourself rising the steps to the guillotine waiting for you as you rise in dynamic throughout the first part. It sounds sinister, but taking some time to really see the music and see the scene the music is trying to show changes how you approach and play the excerpt.
  3. Gabriel Sears: Don't be afraid to have a little bite in the sound when we reach our first ff. This is an intense piece so we want an intense sound. Also, I strive for the ff at rehearsal 57 as the G marked ff prior to that.
- v. Difficulty distribution
1. Average: 6.67/10
  2. Distribution: 33% - 5/10, 33% - 7/10, 33% - 8/10
- d. Bruckner – Symphony No. 8, Mvt. 4
- i. What musical and technical challenges does this excerpt pose?
    1. John DiCesare: 1. Musically speaking there isn't a ton to this excerpt. You would want to make sure that you are playing with excitement, a great sound, and that you had line to go to the bottom note. This pacing can be an issue for people. It's a lot easier to crush a F# below the staff than it is a low F#. The > also need different attention. I like to think of these accents as being longer and I let that note lead into the next. 2. Technically this excerpt has some problem with low register control and volume. Pacing this excerpt properly is important because you don't want to show that you are weaker in the low register. I recommend starting a bit softer than you think so that you can keep up the volume.
    2. Joe LeFevre: Technical: rhythm, articulation markings, places to breath, consistent sound throughout Musical: forward direction throughout, style, supportive nature, grace notes
    3. Gabriel Sears: Musically: - Consistency of dynamics - Being able to sustain the long pitches at the same dynamic - Rhythmic precision - Keeping the phrase moving forward

Technically: - Sustaining long pitches at ff and fff -  
Aligning the grace notes accurately with the section -  
Maintaining articulation and dynamic clarity in the lower register

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: I would practice this slowly and mezzo so that I could really get the sustain and sound and control down. The fast notes need to be very snappy so I would practice placing those as close as possible to the next note.
  2. Joe LeFevre: I usually interpret the grace notes as on the beat. So I'll practice them like that. I focus on getting forward motion throughout by imagining going from 0 to 0.1. Not necessarily a crescendo, but there's a forward motion there that keeps the phrase and the line moving forward. In an educational setting, I'll have a student play this excerpt at a lesser dynamic to really hone in on the phrasing and the breathing places before having them play it at the written dynamic. This allows the student to grasp all the other information that may be missed when playing at a louder dynamic because we tend to just focus on the breathing at that point.
  3. Gabriel Sears: Dynamics: - Play the excerpt 8vb at ff and fff. Being able to do that, or at least attempting to do that will force you to use more air than you will ever need at the written octave thus giving you more air control where it's written. - Play the entire excerpt on a pedal Db (Pedal C/B on BBb tuba) at ff and fff. Similar to the first exercise, this forces you to move a ridiculous amount of air, BUT this is now through the entire length of the instrument. Grace notes: - Make the grace notes on the downbeat and that should clean everything up with a good section. This allows the section to play more confidently without "guessing" where each of our grace note placement will be. Rhythmic precision: - Use a metronome and subdivide. I don't think there's any other way! Low register articulation: - Do any and all tonguing exercises in the lower register at f, ff, and fff. We have to be able to play and articulate down low

comfortable, so it needs to be included in our fundamentals!

- iii. How does your understanding of style factor into interpreting the role of brass in works of Bruckner?
  1. John DiCesare: It definitely plays a role. Since he was an organist it should shape the way the brass section plays the big tutti licks in the pieces. I do think this specific excerpt should be a little louder with more “heat” in the sound than just a warm brass chorale though. It is the Apocalypse after all.
  2. Joe LeFevre: The style is so important in Bruckner. Many of the accents or marcato markings are interpreted in a different way in Bruckner. Remember that Bruckner was an organist so nothing in his music is very aggressive or harsh. It's important to understand the style before approaching this music as the brass play a very different role in Bruckner than say in Mahler or Tchaikovsky. In Bruckner, it's more of a supportive, warm, enveloping sound that is the goal.
  3. Gabriel Sears: Bruckner was an organist so it's always been my intent to try and achieve a full, organ like sound. Obviously that's easier said than done. With that concept in mind though, we know that the tuba has to be the foundation and we need to be more felt than heard. If the entire brass section has the pipe organ concept in their head, then the sound can be absolutely incredible.
- iv. Do you have any other insights on this excerpt that you wish to share?
  1. John DiCesare: Sound! Practice having a good sound and good sustain! its easy to slow down during the grace notes too, practice with a met.
  2. Joe LeFevre: Listen to many recordings of this piece to focus on the style, placement of the grace notes, etc. It's important to understand that aspect of the piece before diving into it.
  3. Gabriel Sears: Stay relaxed, and focus on the air. The moment you think about anything else, things get tricky!
- v. Difficulty distribution
  1. Average: 6.3/10

2. Distribution: 33% - 4/10, 33% - 7/10, 33% - 8/10
- e. Prokofiev – Symphony No. 5, Mvt. 1
- i. What musical and technical challenges does this excerpt pose?
    1. John DiCesare: 1. This excerpt poses numerous musical challenges. There are distinct sections of this one excerpt. First 2 measures, second 2. The next lyrical section, then the march section again. These have to sound different. The tuba plays this whole time but other instruments come in and out. The tuba part in this piece is amazing because you are wearing so many different hats. Who are you playing with? You need to know. The lyrical sections need to have a lush, full, bass sound with plenty of rise and fall. The line has to be there throughout this excerpt. 2. Technically there are multiple things here as well. Starting softly on a low F can be an issue. Do not start beyond your ability. The first slur can be hard for people, are you in a shift? You need to practice these things and iron them out. This will likely be in the first round and this needs to sound smooth - like a bass on 1 string. The Bb-Eb can be difficult. Don't start the Bb too loud, the Eb needs to be the arrival. The slurred/lyrical passages are very long, ideally you should make these two in one breathe. If you cant, it needs to sound smooth and connected without holes. The ending needs to have good articulation and sound as you go into the lower register again. This one has so much to it, I could go on for another paragraph really.
    2. Joe LeFevre: Technical: the first note, time, dynamics and phrasing marks, Bb to low Eb connection, dynamic tier at end Musical: phrasing, style, dynamic levels
    3. Gabriel Sears: Musically: This excerpt proves to be more musically difficult than technically in my opinion. The hardest aspect of this excerpt is being able to fit in with the low strings and the winds and brass with little to no time in between, as if it's a light switch we are turning on or off. The slurred passages need to fit in with the strings while the tongues passages need to fit in with the precision and clarity of the winds and brass. The other most challenging part musically is to stay focused on the musical line and the very specific dynamic markings. This is a huge, fun tuba

part that is actually musical! It's finally our time to shine as a musician and it can be quite the challenge, especially with a very full, large orchestra. Technically: The two most challenging technical aspects of this excerpt is the 6 beat B as well as the low Eb. Air can be hard to get ahold of in this excerpt and those two instances make that more obvious. Beyond that, the soaring lines at the beginning and at the forte can be technically challenging strictly due to the fact of the registers we are going between throughout.

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: A lot of slurring. I try to treat these like a rochut and try to make the line as obvious as I can. The Bb-Eb I'll practice a lot, slur, gliss down, articulate etc.
  2. Joe LeFevre: In an educational setting, I focus a lot on the style between when you're playing with the basses and the rest of the brass. It doesn't mean you have to be more aggressive when playing with the brass, you just have to play a more supportive role. Using recordings to find this balance is important. I practice this in a similar way, listening to recordings. In performance, you need to be aware of your surroundings and who you're playing with to latch on to the style. Lots of slurred work on this helps with the ending tiered dynamics and working on individual phrases makes this a more complete excerpt.
  3. Gabriel Sears: 6 Beat B: - First and foremost, be sure you're breathing at every possible spot beforehand so you're prepared to play that note for as long as needed. That means breathing before the first F# beforehand and again before the B. - Beyond that, one thing that I've noticed worked well is to hit the B at forte, do a slight diminuendo, and then crescendo back up to forte by the end of the note. Not only does this allow you to control your air a bit better, but it also adds direction on a long note. As I said previously, music always needs to be moving and this goes right along with that. Low Eb: - Breathe during the entire two beat rest before the Bb to Eb. Obviously we need as much air as possible and we have time beforehand to breathe. - The other thing that works is adjusting our

mindset for how to approach the Eb. Instead of thinking loud on it, think big instead. This changes our focus away from volume and more to resonance. The Eb should be felt more than it's actually heard, so focusing on the resonance in lieu of the volume allows us to do that. Strings vs. Winds: - Isolate the sections where we have different roles. For the low string section stuff, I've found that both thinking string and focusing solely on the musical line solve a lot of problems. - Another thing that really helps me and my students for the low string sections are to plug your mouthpiece into an 8-ish inch plastic tube and buzz into it. This creates a bit of resistance but while still buzzing. Then, in addition to focusing on the right pitch, also applying the necessary musical line it forces us to again put the focus on the music. - For the winds section, we just need to be sure to be as rhythmically precise as possible with a nice clear articulation on everything. The obvious solution is to use a metronome and work on tonguing exercises. Quarter notes: - **USE A METRONOME AS OFTEN AS POSSIBLE!** Obviously a common trend is to slow down on the quarters and the easiest solution is to use a metronome as often as possible. When it comes time to turn the metronome off, be sure to always subdivide.

- iii. This excerpt is prepared and performed in a wide range of tempi. Are there any differences between preparing this excerpt for the purpose of an audition and what a player should be prepared for in performance?
1. John DiCesare: In performance you need to be prepared for anything, and be flexible. There could be huge push/pull even within a phrase. In audition you need to find a tempo that you will be successful with and **STICK TO IT**. Do not ebb and flow this excerpt.
  2. Joe LeFevre: I always have this one set at quarter note = 64 for auditions. In an audition, you get to choose the tempo. If the committee wants to hear it another way, they'll ask for that. Be prepared to play this at different tempos for both auditions and performances, but you should always choose your own tempo for an audition situation.



3. Gabriel Sears: In a perfect world, one would be able to look up a recording (live or CD) of the musical director leading this piece and plan accordingly. However, we do not live in a perfect world. In my opinion, the tubist needs to be able to play this at all tempo variations, whether it be slow or fast. If it's fast, that makes the air issues easier as it doesn't take as long. If it's slow, than that represents some more issues in regards to air. If a music director and/or panel want it slower, than the tubist needs to adjust their dynamic spectrum accordingly to be able to achieve the musical requirements BUT also still be able to have enough air to do so. In my opinion this piece is FAR easier performed with an orchestra than it is in an audition. We can sneak breaths much easier in a full orchestra than in an audition, so there's a lot more room for "comfort" in regards to air. Beyond the ability to sneak in breaths, the tubist just needs to be able to keep up with the low strings both in regards to pitch AND musicality.
- iv. Do you have any other insights on this excerpt that you wish to share?
  1. John DiCesare: Make music!
  2. Joe LeFevre: There is a lot to cover in this excerpt. Take your time with it and really work towards a completed product that you are proud of.
  3. Gabriel Sears: Enjoy the opportunity to really make music in this excerpt, we do not get that opportunity enough!
- v. Difficulty distribution
  1. Average: 7.67/10
  2. Distribution: 33% - 6/10, 33% - 8/10, 33% - 9/10
- f. Wagner – Overture to Die Meistersinger
  - i. What musical and technical challenges does this excerpt pose?
    1. John DiCesare: 1. Musically this needs direction and there are plenty of opportunities to do that. Keep the line moving throughout, make every eighth take you to the next longer note. Treating them as pickups will help. The sound here should be big, not overly harsh. 2. Technically this isn't that hard. It's a bunch of scales. Make sure articulation is consistent, things are in tune.

2. Joe LeFevre: Technical: style, articulation Musical: phrasing without phrasing printed, breathing in musical ways
  3. Gabriel Sears: Musically: The most obvious challenge of this is being able to play everything at a strong dynamic and keep everything tenuto and pesante while still trying to keep our breaths somewhat hidden. Beyond that, be sure to find the musical line in this as well and don't stay stagnant dynamically. Technically: Similar to the musical style and approach, that presents some air difficulties which can lead to some problems. The other most technically challenging aspect of this excerpt is comfortably getting up to the high D and making the jump to the G cleanly and on time.
- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
1. John DiCesare: I would slur and make sure my sound is consistent and even throughout registers.
  2. Joe LeFevre: I always practice this with a metronome, this excerpt has to be in time. I always have students play this with a drone as well to keep an eye on pitch as pitch is just as important. Singing is hugely important in achieving good phrasing in this one. In performance, you have to be more supportive than if you're playing this on your own, so just be aware of that need.
  3. Gabriel Sears: Air/Tenuto/Pesante: - Play this 8vb at f and ff - Play this loco and 8vb at f and ff but slur everything. This achieves the tenuto we are looking for as a sort of goal. - Air horn (air and fingers) the entire thing at f and ff Musical line: - Sing it! There's no better musical explanation than a human voice. - Listen to recordings and especially low string players. High D: - High Range exercises that go up to that note AND beyond that note as well. - Play the 2nd half of this excerpt 8va, staying as relaxed as possible. High G to last note D: - Slur from D to G - Air attack the G after playing the D. This forces you to focus on the air and embouchure without the tongue getting in the way. When that gets comfortable, add the tongue back in.

- iii. Do you recommend a lip trill in this excerpt? Why or why not? How might a student work towards achieving an effective trill in the context of this excerpt?
1. John DiCesare: Whatever trill sounds the best is the trill they should use. Lip trill can have great connection and ease and sound the best if done well. My lip trill exercise Eighths. Valve A-B for 4 beats then Lip trill Triplets. Valve/Trill Sixteenths. Valve/trill I would also meter the trill in context instead of just playing it as fast as possible. This will help with time and it'll also help you get off the note properly. I use sixteenths.
  2. Joe LeFevre: I highly recommend a lip trill. It makes a smoother sounding trill and is quite effective. There are many different exercises to work on lip trills. One way I have my students do it is put the lip trill to a metronome trilling every quarter note, then every eighth note, then every triplet, etc. to where the trill is fluid.
  3. Gabriel Sears: I personally do not lip trill the trill, but I'm not against it. For me personally and for my students, I recommend making the decision that's going to give you the highest possibility of success. If that means lip trill, then great! If that means using valves, also great! In regards on how to work on it, I'd first suggest working on half step trills in that register. Once that gets comfortable, begin working on whole step trills. To exaggerate the whole step trill even more, start from the top note and trill down to the bottom note. Be comfortable with both so there's no issue going up AND no issue going back down. The other big thing to remember on this trill is to not back off on the air. The valves are going to be moving rapidly and we cannot let that affect our air flow. Blow THROUGH the technique and not just into it. Air equals sound, so without air, there is no sound.
- iv. Do you have any other insights on this excerpt that you wish to share?
1. John DiCesare: Line cannot die here and the different sections need to be obvious. Tenuto, Marcato, Legato. I think it's important not to sound too short and "bandy" in the marcato section

2. Joe LeFevre: Make sure you phrase in this one. There isn't a lot marked in terms of phrasing but it is hugely important to have phrasing in this one.
  3. Gabriel Sears: For the solo section, I personally play and recommend playing it on F tuba. It provides a more brilliant sound to it which cuts easier, and it's less taxing on the face. I first tried this during my time in Germany and have not looked back since. Again, make the decision that will give you the highest possibility of success.
- v. Difficulty distribution
1. Average: 6/10
  2. Distribution: 33% - 5/10, 33% - 6/10, 33% - 7/10
- g. Mahler – Symphony No. 1, Mvt. 3
- i. What musical and technical challenges does this excerpt pose?
    1. John DiCesare: 1. Musically this is a simple melody, not many challenges. You need to have a musical line and general phrasing. I wouldn't break up and of the 2 measure phrases, make your breathing work around the music. I go 6 bars before breathing. 2. Technically this isn't hard either. Play a comfortable solo piano and have room to play quieter if asked. The slur can be an issue so changing valves on the As might help. Also Pitch is VERY obvious if it's out whack on this one. A needs to be high enough so an open A might not work. Use drones, use a tuner, use your ears.
    2. Joe LeFevre: Technical: smooth slurs, time Musical: phrasing, first marcato accent
    3. Gabriel Sears: Musically: The hardest part of this excerpt musically is to NOT play this at just pp the entire time. This is a beautiful, haunting melody and we need to turn it into a real solo for ourselves. Think beyond 2 bar phrases and focus on the music. Beyond that, the hardest thing musically is going to be pitch, especially on the octave jumps. Technically: The most technically challenging part of this excerpt is to be able to play this at pp AND have it as smooth as possible. Tubists are not necessarily renowned for playing soft and smooth so it requires some extra effort and work to achieve the desired sound. The other most challenging aspect is the final D. In my experience, it's

most often asked that the tubist plays until rehearsal 4. However, in my most recent audition, I was asked to play all the way to 4 bars before 5. That was a true test of patience and endurance!!

- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: Play with drones.
  2. Joe LeFevre: I put a metronome to this but take out beats to where it beats once every measure or once every two measures. That helps with the time. Listen to bass players play this and bassoon players play this to help with phrasing. In a performance setting, be aware of the bass and bassoon solos before you. You shouldn't necessarily mimic what they're doing, but be aware to stay in the same style as them.
  3. Gabriel Sears: Soft and smooth: - Soft playing exercises in ALL registers. One of the best exercises that I use and prescribe to my students is to pick a register and a scale. Start at the top of the scale and play at a mf. Then, diminuendo to literally as soft as you can play it and hold it for as long as you possibly can. Then move down the scale doing the same thing. We need to get our muscles used to playing soft so we have to force them to do so. Over time, your softest will gradually get softer and softer. - The biggest thing that needs to happen to play smoothly is to be very quick with your valves. Just because it's slow and soft, we DO NOT want to move our valves slowly. Think confident fingers/slamming the valves (not literally) and that should help. Beyond that, exercises like beautiful sounds or smooth air movement can help our smooth playing tremendously. Phrasing: - Sing it! There's a very natural line in this so sing it to find it! - I personally do little hairpins in the first two bars, a crescendo two bars into rehearsal 3, and then a two bar diminuendo at rehearsal 3, and then finish the octaves and the final D at p/pp while still allowing more room for me to get out of the way more on the final D. - In regards to breathing, I go 3 bars before taking a breath and then another 3 bars before breathing again. This allows a musical connection from the bar before

rehearsal 3 into 3. And obviously take a breath before the final octave statement in preparation for the final D. - If you are asked to play all the way to 4 bars before 5, breathe as needed during the final D. It's expected for you to breathe so be comfortable doing so. Final D: - Long tones at all dynamics in all registers. Get your muscles used to doing that so it isn't foreign when it comes time to do it. - The soft playing exercise can be very beneficial for this as well. Use it!

- iii. What strategies might you recommend to a student who is struggling with maintaining pitch stability and soft dynamic control in this excerpt?
  - 1. John DiCesare: Play at a more comfortable dynamic. If the student is struggling they need to work their way into the quieter dynamic. Air support needs to be there and corners need to be firm.
  - 2. Joe LeFevre: Buzz this one on the mouthpiece at a dynamic that is soft but where you don't lose the buzz. This will help strengthen your muscles and help you play it at a softer dynamic.
  - 3. Gabriel Sears: Again, we need to get our muscles used to playing softly and long and the only way to do that is to force our chops to do it! Be patient, it's a long, arduous process.
- iv. Do you have any other insights on this excerpt that you wish to share?
  - 1. John DiCesare: Make music! Again.
  - 2. Joe LeFevre: The very first note can be played with a small amount of ping as marked. Don't disregard this articulation marking as it is part of the excerpt!
  - 3. Gabriel Sears: There is a marcato marking on the first note. Be sure to enter confidently and clearly. Don't sneak in and don't try to play too softly. Add comfortable before pp and that's the dynamic you should strive for...a comfortable pianissimo, NOT as soft as possible.
- v. Difficulty distribution
  - 1. Average: 4/10
  - 2. Distribution: 33% - 3/10, 33% - 4/10, 33% - 5/10
- h. Respighi – Fountains of Rome

- i. What musical and technical challenges does this excerpt pose?
  1. John DiCesare: 1. Musically this can be challenging because technique can get in the way. There are lines in this excerpt and you need to bring those out. It's easy to just crush the entire thing and forget about the up and down of the line. 2. This has a slew of technical challenges. Starting at the beginning. The E octaves need to be in tune, with a good sound, and the pickups need to be consistent. Right away simply going 5-1-5-1 etc. can show a lot. Is the B different going up than down? Once the main event starts, it's constantly in and out of the low register. I think if you think more about tone, line, and ease of production, it'll make it easier to play this instead of thinking how you can articulate. Air needs to be #1. The rhythm is also challenging. This is an excerpt you need to tear apart, break down, and really work on. Running it will not be sufficient. Half speed helps me lock this one in.
  2. Joe LeFevre: Technical: rhythm, full sound, time, large leaps Musical: phrasing, dynamics, creating a musical line when you have the melody
  3. Gabriel Sears: Musically: One of the most challenging parts of this excerpt is playing 12-14 at the dynamic marked and playing it cleanly. Beyond that, the other most challenging musical aspect is the rhythmic accuracy. Technically: The entire thing? Obviously this excerpt is one of the most difficult things a tubist has to play in preparation for an audition. Let's list it: - Where to breathe - Consistency of low Es at the beginning - Playing 12-14 cleanly - Maintaining the marked dynamic - Playing the large intervalic jumps cleanly and in tune - Having enough air and stamina to make it all the way to the end
- ii. How do you go about addressing these challenges in your own practice versus in an educational setting?
  1. John DiCesare: A lot of breaking down, getting rid of the hard stuff. Breaking this one down and rebuilding piece by piece helps me get all things in order.
  2. Joe LeFevre: I stress this to every student: this is NOT a loud excerpt! The focus of this excerpt is phrasing. Many people have a tendency to play this one very loud, but it

doesn't need to be played that loud. I'll have students play this at a softer dynamic to focus on all the other important aspects before adding the dynamics back in. Rhythm, especially they sixteenth-dotted eighth rhythm, is hugely important. I will add notes in (play all the sixteenths when there is a quarter note) to focus on the rhythm. In a performance setting, you will likely need to play this slightly louder than you would in an audition to be heard. But again, I repeat, this is NOT a loud excerpt in an audition situation.

3. Gabriel Sears: Consistency of low Es at the beginning: - Buzz with the plastic tube I mentioned earlier - Slur the entire opening. This allows you to focus on air and embouchure and not the tongue. - Air attack the entire opening, for same reason as above - Perhaps consider doing a shift for the low Es. This will vary from player to player on whether it's efficient or not. - Play it at a louder dynamic than required Playing 12-14 cleanly: - Start slow and gradually work your way up. When working at "tempo di learno" be sure to also include the articulations and musical markings as well so that all transfers as you speed up the tempo. - Slur everything, especially the larger intervals - Isolate the tricky measures and break them down beat by beat Dynamic consistency: - Since this comes down to air, play the entire excerpt at ff, fff, and ffff. Also, play the entire excerpt on a pedal Db (pedal C/B for BBb tubas) at f, ff, fff, and ffff. Use more air than you will ever need so when it comes time do perform as written, it feels easier.
- iii. What strategies would you recommend for a student seeking to develop the athleticism and endurance that this excerpt demands?
  1. John DiCesare: If air is being moved properly this shouldn't be that much of an endurance exercise, perhaps they're playing it too loud. Volume, athleticism will all come with time. I think playing this one slower and learning in properly the FIRST TIME will give them a lot of advantages. Often students have to learn this quickly and just give it a shot, so they build up a bunch of bad habits. Start mezzo, start slow, start properly.



2. Joe LeFevre: Break this excerpt down into smaller sections so that you can focus on details in each section before you put it together. This will help you get used to the endurance needed in this excerpt. Adding one line at a time will help build endurance and stamina for this excerpt.
  3. Gabriel Sears: Practice, practice, practice. On a more serious note, doing the things I've mentioned above, especially the low loud playing exercises should get the body used to doing that. This can also be applied to their warm up routine as well. If it's required that we need to play loud and low for a significant amount of time, then we need to work on that and make it a part of our fundamentals, just like soft playing. For the athleticism aspect, stay as relaxed as possible and focus on the air. Tension kills tone and air equals sound!
- iv. Do you have any other insights on this excerpt that you wish to share?
1. John DiCesare: You need to make it sound like its easier for you than anyone else. Going for line and excitement versus volume and speed will probably work better. Find a tempo that works for you and stick to that.
  2. Joe LeFevre: I'll say it again...this is NOT a loud excerpt in an audition format. It's all about the phrasing.
  3. Gabriel Sears: In an audition setting, be sure the first time you play it that it's not at the loudest dynamic you can play it at cleanly. There's a chance the panel could ask you to play it again, but louder. If your first run was already at your max, then what they requested is going to be impossible. Never put yourself in that situation!!
- v. Difficulty distribution
1. Average: 9.3/10
  2. Distribution: 33% - 8/10, 66% - 10/10