

CLOUSE, DANIEL EMERSON, DMA. Forty-Two Counterparts for Vladislav Blazhevich "70 Studies for BBb Tuba Vol. I." (2011)
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The purpose of this project was to write duet counterparts for Vladislav Blazhevich's etude book, *70 Studies for BBb Tuba* and to establish a desire for these duets among college applied-tuba teachers. A short biography of Blazhevich and history of his works is provided. A review of tuba pedagogy literature found little information regarding what materials are standard in studio teaching. Following this review, a survey was sent to 120 college teachers of tuba to determine what etudes are most often used, and how frequently *70 Studies for BBb Tuba* is used in studio teaching. The survey was also used to determine how frequently and what duet materials were used in college teaching. Finally, it was determined in the results of the survey whether the tuba-teaching community might use duet counterparts for *70 Studies for BBb Tuba*.

The results were used to establish that a majority of tuba teachers use *70 Studies for BBb Tuba*, and a majority use duet materials in their teaching. Also, of those surveyed, there is a desire for duet counterparts for *70 Studies for BBb Tuba*. A set of 42 duet counterparts was written to accompany the first volume of *70 Studies for BBb Tuba* by Blazhevich. The counterparts were written mindful of the advice and requests gleaned in the survey.

Finally, two areas for further study were proposed. First, there are few available accounts of Blazhevich's life and works, though his music is often played. There is opportunity for more scholarly work on his life and works. Second, *70 Studies for BBb Tuba* is a two-volume set. Counterparts can be written to accompany the second volume.

FORTY-TWO COUNTERPARTS FOR VLADISLAV BLAZHEVICH

"70 STUDIES FOR BBB TUBA VOL. I."

By

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Thanks are also extended to this author's students over the years who play-tested the duet counterparts in their lessons, and patiently endured the wrong notes from their teacher. Sincere gratitude is given to Mr. Melvin Clouse and Mrs. Gayle Clouse for their love and support through this project.

PREFACE

In 2003 this author began teaching private tuba lessons at the collegiate level as a Teaching Assistant, and in 2006 began teaching full time at the collegiate level. The process of becoming a college performance teacher exposed many assumptions about what students need, what texts are “standard,” and what teaching methods are generally accepted. This author developed personal understandings of standard materials, and also began to develop his own teaching technique, modes, and pedagogical materials. The book *70 Studies for BBb Tuba Vol I* by Vladislav Blazhevich became a part of that teaching material, and seemed to be generally popular among other teachers.

Since few of his students had taken lessons prior to college, it was not generally understood how to properly prepare etudes for the “performance moment” in their lessons. Most simply prepared the first few lines and stopped. One technique used to address this was for the instructor to play along with them to keep them going. It was during one of these moments that inspiration struck: a duet counterpart would serve the same function but add new dimensions to the music the student had prepared. The duet counterpart would be more fun for the instructor, but it would also add a dimension of harmony and “performance” to the lesson.

Duet counterparts are not a new idea, but having counterparts for Blazhevich's *70 Studies for BBb Tuba* could be very useful. Tom Ervin wrote a set of duet counterparts titled *20 Counterparts* to be played with the first 20 vocalises from Rochut's *Melodious Etudes*

for Trombone. That book has also found use among tuba teachers, even though it was originally written for trombone. Some of the duet counterparts for *70 Studies for BBb Tuba* were of direct use in this author's teaching, and like Ervin's *20 Counterparts*, other teachers could use them in their teaching.

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CHAPTER I

INTRODUCTION

This project was undertaken with two purposes: first, to write duet counterparts for Blazhevich's *70 Studies for BBb Tuba Vol I*; second, to demonstrate a desire for these duets in the tuba community. The 42 duet counterparts for volume one were written to aid in applied tuba instruction, and as supplemental material for Blazhevich's *70 Studies for BBb Tuba*. A survey was sent to 120 college teachers to determine what pedagogical materials they use and their interest in duet counterparts. The complete survey and results can be found in Appendices A and B, respectively. The results of the survey clearly indicate that there is interest in duet counterparts for *70 Studies for BBb Tuba Vol I*.

In this document 42 duet counterparts and annotations are presented, along with the results of the survey. In Chapter 2 the history and context of *70 Studies for BBb Tuba* are presented. The results of the survey are presented and interpreted in Chapter 3. Chapter 4 contains annotations for 42 duet counterparts to accompany the first volume of *70 Studies for BBb Tuba*. The counterparts to accompany volume one are presented in Chapter 5. Chapter 6 contains a summary of the results of the study and a proposal for further work.

The survey results indicate a number of important things. First, that Blazhevich's

70 Studies for BBb Tuba is very popular among college-level tuba teachers. Second, most teachers who responded use duets in their teaching. Third, college tuba teachers are interested in using duet counterparts for Blazhevich's *70 Studies for BBb Tuba*. These three findings suggest that there is a place for the 42 duet counterparts among the pedagogical materials used by tuba teachers.

The duets put forth in this document represent neither a starting point or ending point for study of the *70 Studies for BBb Tuba* by Blazhevich, but represent an additional interpretation of their use. The duets are written specifically to address and compliment technical or musical difficulties in each etude.

CHAPTER II

HISTORICAL CONTEXT OF THE BLAZHEVICH ETUDES

Vladislav Mikhailovich Blazhevitch (1881-1942) was born in the town of Trigoubovka in the Smolensk region of Russia.¹ Blazhevich was born to a minor noble family, though he was orphaned at the age of 6. His father's family sent him to military school where he joined the band playing trombone, and he eventually made his way to study trombone at the National Conservatory in Russia. He graduated in 1905, and the next year won a position with the Bolschoi Academic Theater, a job he held for 22 years. In 1920, he succeeded his own teacher at the National Conservatory, and taught trombone there until his death in 1942.

In addition to his performing and teaching career, Blazhevich was an active composer and ensemble organizer.² He was involved in the formation of a number of ensembles during the communist era, including the *Persymfans*³ and the USSR State Brass Band.⁴ He was a prolific composer, especially for the trombone, though the bulk of his works remain unavailable to the West. Among the works that did reach the West are titles such as *Clef Studies*⁵, *School of Legato Development on Slide Trombone*, and *70 Studies for Bbb*

1 Andrey Kharlamov, "Blazhevich: His Life and Work," *ITA Journal* 36, no. 3 (July 2008): 30.

2 Andre M Smith, "Vladislav Mikhailovitch Blazhevich: Some Reflections on the SemiCentennial of His Death," *ITA Journal* 20, no. 1 (1992): 22.

3 Ibid.

4 James Sparrow, *The brass repertory of Vladislav Mikhailovich Blazhevich*, 1999, 53.

5 Blazhevich wrote two books titled *School for Trombone*; the first was retitled *School for Trombone in Clefs*, now commonly known as *Clef Studies*, while the second *School for Trombone*, written for trombone and piano, is

Bass.

There is a disconnect between Blazhevich's original publications and the works generally available in the West. For instance, *70 Studies for BBb Tuba*, compiled and edited by Robert King and published in 1950⁶, is *not* Blazhevich's method for tuba. According to Kharlamov, *70 Studies* “were a quick solution to the tuba study repertory hunger in Russia at the time.”⁷ His own volume for the instrument was titled *The School for Contrabass Tuba*, and contains completely different material than *70 Studies*.⁸ The earliest known publication of *School for Contrabass Tuba* was in 1935, and it remains unclear why *School for Contrabass Tuba* was supplanted internationally by King's arrangements, even though they predate King's work by 15 years.

Additionally, there are inconsistencies in the spelling of Blazhevich's name. The most popular translation of the Cyrillic Russian spelling is “Blazhevich,” though “Blahzevich,” “Blazherich” and “Blazevich” are sometimes found in titles and databases.

In addition to the apparent confusion in naming and publication, neither Blazhevich nor his family received royalties for publication of his works in the West. This practice continued in the U.S. For most of the 20th century, as political tensions waxed and waned between the USA and the USSR. Recently however, Michael Mulcahy has published updated editions of Blazhevich's *Clef Studies* (aka. *School for Trombone*) and

generally not available in the United States.

6 Volume I of the *70 Studies* were published in 1950, containing 42 etudes. Volume II of the series, containing the balance of the 70 works was published in 1970.

7 “BLAZHEVICH - The History of Selected Works, by Andrey Kharlamov,” n.d., http://www.jayfriedman.net/articles/blazhevich_-_the_history_of_selected_works.

8 Ibid.

Sequences for Trombone with proceeds going to the Blazhevich estate.⁹ One publishing company, Alphonse Leduc of Paris, which currently holds the Robert King catalog, signed a retroactive royalty agreement with Blazhevich's estate for *70 Studies*.¹⁰ No other company has followed suit, so according to Kharlamov, “his heirs reported no payments for the tens of thousands of his books sold in the west.”¹¹

It is generally understood that the source material for *70 Studies for BBb Tuba* is Blazhevich's *Clef Studies* for trombone. Robert King pulled freely from *Clef Studies* when arranging *70 Studies for BBb Tuba*. James Sparrow provides a comprehensive cross reference of Blazhevich's etudes in Appendix III of his dissertation, “The Brass Repertory of Vladislav, Mikhailovich Blazhevich.”¹² In Sparrow's cross reference, it is shown that King did *not* use *Clef Studies* as his only source; etudes 3, 7, 12, 13, 22, 24, 32, 33, 46, 47, 58, 59, and 70 are not listed, so must come from some other source.

In arranging the etudes for *70 Studies*, Robert King did not merely transpose them down one octave from the trombone register. As noted by Kharlamov, “he adjusted the musical text to fit this instrument better.”¹³ In modifying the works from the original trombone parts, King apparently understood what would work for the tuba, and marketed it well. Kharlamov refers to King's edition as “very popular.”¹⁴

Robert King Music began operations in 1940, and was sold to Alphonse Leduc in

9 Andrey Kharlamov, “Blazhevich: His Life and Work,” *ITA Journal* 36, no. 3 (July 2008): 36.

10 Ibid.

11 Ibid.

12 Sparrow, “EBSCOhost Discovery Service: The Brass Repertory of Vladislav Mikhailovich Blazhevich,” 59.

13 “BLAZHEVICH - The History of Selected Works, by Andrey Kharlamov.”

14 Ibid.

1987. The catalog originally contained numerous works by Blazhevich, but recent availability has been limited. Kharlamov explains; “The 2005 Robert King Catalog includes considerably fewer compositions, as the intellectual property copyright restoration enacted by the GATT treaty was applied, eliminating many unauthorized publications from print.”¹⁵

15 “BLAHZEVIKH - Destiny of Works in the West, by Andrey Kharlamov,” n.d., http://www.jayfriedman.net/articles/blahzevich_-_destiny_of_works_in_the_west.

CHAPTER III

PEDAGOGICAL CONTEXT OF THE BLAZHEVICH ETUDES

It is generally understood that each teacher has his or her own favorite materials for teaching, and his or her own interpretation of each exercise or skill. That being said, there are materials and techniques that have withstood the test of time. The *70 Studies for BBb Tuba* is one such book. While the *70 Studies* can be assumed to be “standard” because they have remained on the shelves of music stores, a more thorough examination of the context and usage of the book is in order.

70 Studies for BBb Bass by Vladislav Blazhevich, arranged by Robert King is one of the most-mentioned etude books for tuba. The previous observation is based on this authors years of experience as a student and teacher, and informal conversations with other teaching professionals. But a formal investigation into *who* uses the book, and *why*, can reveal much more depth and context about the book and the community. Those two questions may be very useful in composing duet counterparts that directly address the needs of tuba teachers and players who use *70 Studies for BBb Tuba*.

Also among the assumed standards for the instrument is *Melodious Etudes for Trombone*, by Marco Bordogni and arranged by Joannes Rochut. Though arranged for trombone, the book seems to have universal acceptance among teachers of tuba. Tom Ervin wrote and self-published a set of duet counterparts for the Bordogni-Rochut

Melodious Etudes. Ervin's book has received favorable reviews from members of the trombone and tuba community.¹⁶ This poses two new questions: Who among tuba teachers uses the Bordogni-Rochut, and who uses the Ervin counterparts? These questions will be addressed later in this chapter.

The next question addresses the assumed value of playing duets. Many teachers espouse playing duets, and some do so with their own students. How many teachers prescribe them or play them with their students? What materials do they use? And what are their reasons for doing so? Because of the existence and apparently warm reception to the Ervin duets, it is assumed that a set of duet counterparts for *70 Studies for BBb Tuba* will receive a similarly warm reception among tuba teachers.

Method

A questionnaire was developed to test the previous assumptions (see Appendix A). The two primary questions it was designed to answer are: Is *70 Studies for BBb Tuba* by Blazhevich a standard book for collegiate private tuba instruction, and is there a potential desire for a duet counterpart series for that book. The first question is fairly straightforward to examine: ask a sample of college teachers if they use the book. The answer to the second question is more difficult to determine. A teacher is more likely to use duet counterparts for *70 Studies for BBb Tuba* if they: 1) already use *70 Studies for BBb Tuba*; 2) use duets; 3) use *20 Counterparts* duets for the *Melodious Etudes for Trombone* by Tom Ervin, and last; 4) indicate in the questionnaire they would use duets for *70 Studies for BBb Tuba*.

¹⁶ “20 Counterparts Duet Accompaniments to the Bordogni-Rochut Etudes, By Tom Ervin,” n.d., <http://www.tom-erwin.com/rochut.html>.

The reason for this lengthy set of questions around the main question is to corroborate whether the survey subject is answering truthfully as to their intentions. For instance, a teacher who does not use duets in his or her teaching may think the duet counterparts are a good idea and support them, but would be highly unlikely to use them simply because they are available.

The survey apparatus was developed using Google Documents “Forms” application. The information from the form was captured in a Google Docs spreadsheet. The form itself was delivered by email with a paragraph at the top describing the study, the project, and asking for consent to participate. In most cases, the form was actually contained inside the email, so the respondent needed only to open his or her email, answer the questions, and click “submit.”¹⁷ This ease-of-use was projected to improve the response rate.

Sample

Survey subjects were selected on the basis of their active participation in the 2006 and 2010 International Tuba Euphonium Conferences (ITEC). Names were pulled from the conference proceedings, and email addresses were compiled from membership records of the International Tuba Euphonium Association (ITEA). It was decided that individuals who participate and present at conferences are much more likely to participate in the survey, be actively employed as a teacher, and be aware of the materials available to

¹⁷ Email services Gmail and Yahoo! Mail, and email client like MS Outlook displayed the form inside the email. Other services like Hotmail did not show the form in the email. In these instances the email began with a paragraph describing the study, asked the participant for consent, and included a hyperlink. When the hyperlink was clicked the form opened in a browser window. The participant could then complete the form and click “submit.”

a college teacher. In total the survey was sent to 120 college teachers and performing musicians. 32 of these individuals were euphonium players or teachers, 84 were listed as tuba players, and 4 were listed as playing multiple instruments regularly.

Results

Of the 120 subjects, there was a response rate of 32.5%, or 39 respondents. The response rate of nearly one-third provides a reasonable sample size, and is enough to determine the opinions and practices of college teachers in general. Some of the questions were open-ended, allowing the respondents to provide opinions and insight into their answers. The first three items served to confirm that the respondents of the survey were the intended subjects, and that certain assumptions made in the survey were true.

Item 1 confirmed that the subject was a teacher of tuba or euphonium. As expected by the selection process, all of the respondents met this criteria for the study. Item 2 followed up by narrowing down the *level* of the student, since the purpose of this study is to determine the opinions and habits of upper-level (advanced high school and college) teaching. Again, this question only confirmed the respondent met the desired criteria. All respondents (100%) teach at the college level, though many also teach high school students, amateur enthusiasts, and beginners.

Item 3 confirmed the assumption that etudes are used as standard pedagogical materials for college tuba teachers. Of the respondents, 100% responded that they use etudes as part of their teaching regimen. This is not at all surprising, since common practice in any instrumental studio is to prescribe students short study-pieces in

preparation for longer and more difficult solo works.

The subsequent question, Item 4, asked *which* etude books the respondents used in their teaching. The responses were captured via a checklist so that data would be standardized. The responses are shown in Figure 1. It can be seen that there are some books that are not used at all (notably the six jazz books by David Baker), while others are very popular. The outcome becomes more apparent when graphed (see Figure 2.). Nearly all (37 out of 39, or 94.87%) of the respondents indicated they used *Melodious Etudes for Trombone* by Marco Bordogni arr. Joannes Rochut. A large number (24, or 61.53%) also indicated they use *Forty Three Bel Canto Studies for Tuba* by Marco Bordogni, arr. Robert King. King's setting contains most of the same materials as the Rochut edition, transposed down an octave for tuba and in a different order. This means that there is universal acceptance of Bordogni's etudes among college teachers as pedagogical material. Kopprasch's *Sixty Selected Studies* was selected by 32 (86.48%) of respondents, while 29 respondents (74.35%) indicated they use *70 Studies for Bb Tuba* by Blazhevich. Donald Knaub's book, *Progressive Techniques for Tuba* contains the same 70 studies from the King edition, in addition to scales and warmup routines. (Morris & Perantoni, 2006, p. 448) Five respondents indicated they use the Knaub edition, adding to the gravitas of an already popular collection of etudes. The King edition of the Bordogni occupies the fourth position in the list, while *Technical Studies* by Herbert L. Clarke occupies the fifth position on the list with 20 respondents (51.28%) indicating they use it. All other books on the list have a lower-than-half usage.

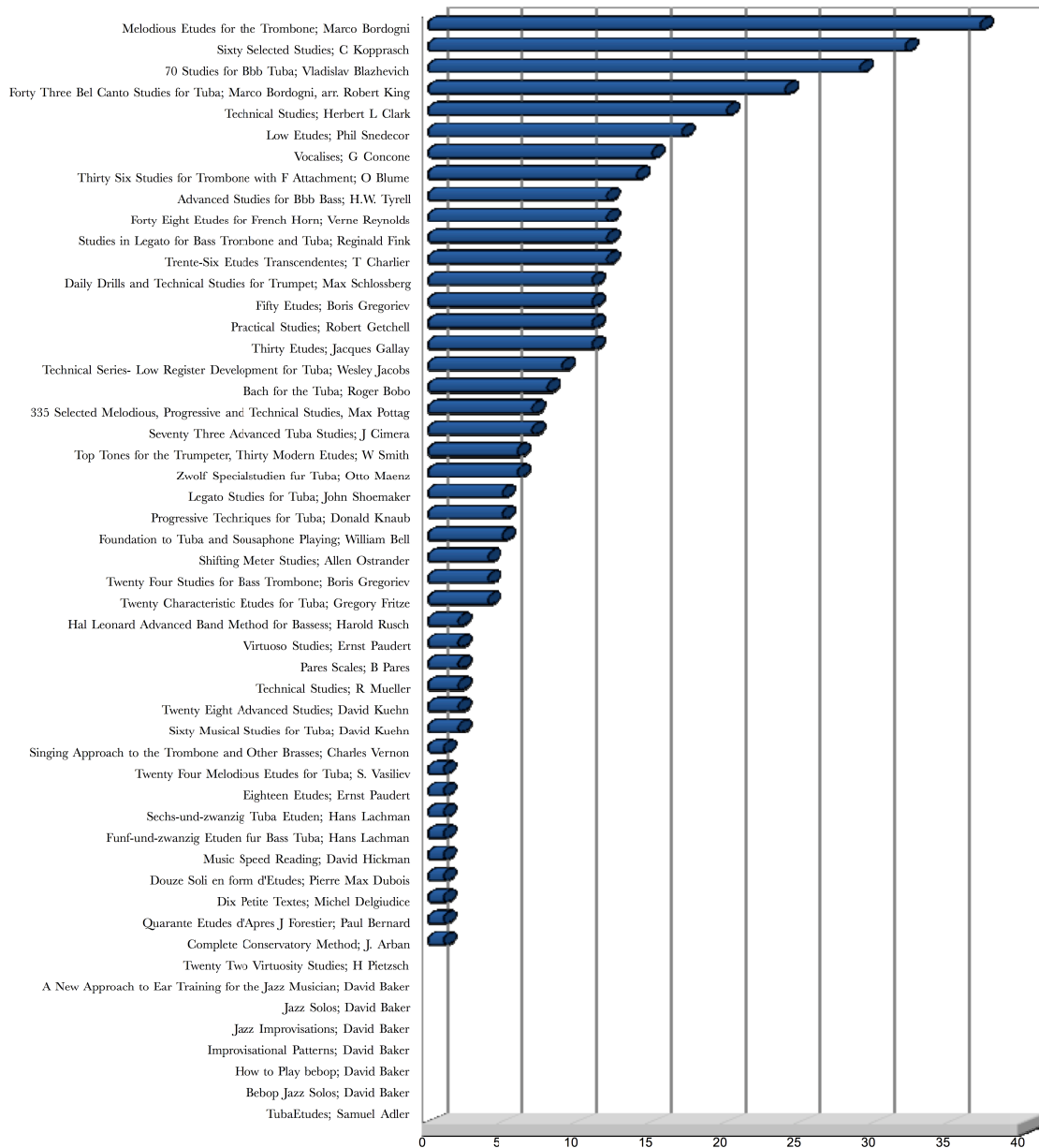


Figure 1: Frequency of Etude Books

Items 5 and 6 confirmed the information gathered in Item 4, with a focus on the usage of materials by Blazhevich. These two items asked *if* they use any of Blazhevich's materials, and what editions. 37 respondents (94.87%) indicated they use materials by Blazhevich in their teaching. Of those who indicated they use Blazhevich, an overwhelming majority indicated they use *70 Studies for Bb Tuba*, arranged by Robert King. A full listing of Blazhevich editions reported is shown in Figure 2.

Items 7, 8, and 9 focused on the use of duets in teaching. Item 7 asked the subjects if and how they used duets in their teaching. 34 respondents (84.17%) indicated they used duets in their teaching. 2 respondents (5.12%) replied that they *urged* their students to play duets, and the same number reported they did not use duets, but made them available if the students were interested. One respondent indicated they did not use duets. Item 8 asked why or why not a teacher used duets. Various themes including development of tone, musicianship were raised. The respondents' comment will be discussed in greater detail in the following section. Item 9 asked which duet books were used, but provided a text area rather than a checklist. The compiled list of duet books is shown in Table 1.

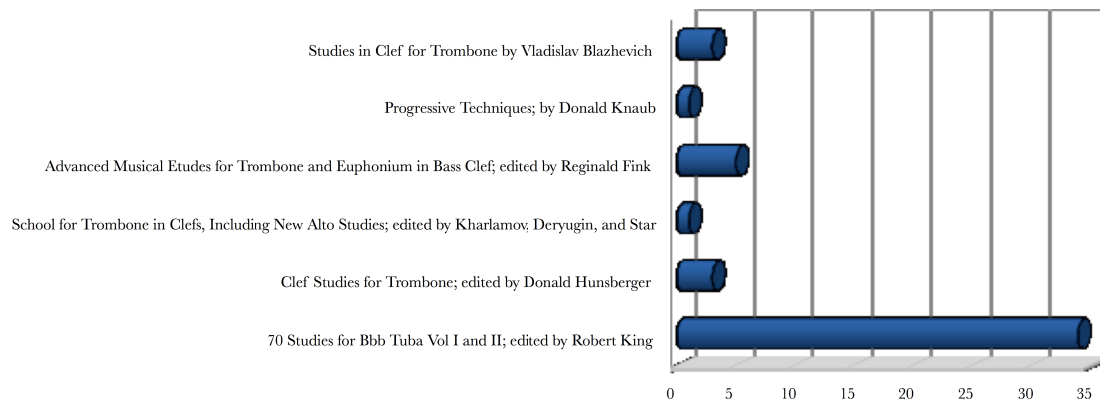


Figure 2: Frequency of Blazhevich Editions

Items 10 and 11 asked if the respondents knew of the book *20 Counterparts* by Tom Ervin, which provides duet counterparts for the *Melodious Etudes for Trombone* by Marco Bordogni, and if they would use something similar for the *70 Studies for BBb Tuba* by Blazhevich. The respondent may have indicated their knowledge of Ervin's book in item 9. 33 respondents (84.62%) replied that they had heard of the book. 26 respondents (92.30%) indicated they would be interested in something similar for the Blazhevich book.

The final item, Item 12, asked respondents what they would like to see in a duet counterpart book for *70 Studies for BBb Tuba*. The opinions were varied, but one theme was that the respondents wanted the duets to be of good musical quality for the instrument; the duet part is of equal difficulty to the original, is voiced well, and makes sense to the players. Some respondents seemed to misunderstand the question, offering answers not applicable. Some indicated that this author should write duets for other books such as the Phil Snedocor *Low Etudes*. Others indicated that the proposed duets

should have various styles and tempi, regardless of the fact that Blazhevich's *70 Studies* establish style and tempo for each movement.

Duet Books

Arban Duets
Amsden, Arthur- Amsden's Celebrated Practice Duets
Bach (arr. Allen Ostrander)-Two Part Inventions
Blazhevich, V. (ed. Reginald Fink)- Symphonic Duets
Blume, Oskar- 12 Melodious Duets
Bower, Bugs- Bop Duets
Butterfield, Don- 7 Duets for Tubas
Ervin, Tom- 20 Counterparts
Forbes, Mike- Roundabouts
Gallay, Jacques-Francois-6 Duos faciles
Handel, G. F.- Selected Duets
Harry, Don- transcriptions (Beethoven/Mozart)
Jones, Roger- 21 Distinctive Duets
Kling, Henry- 30 Duets
Lynn, Brian- 20 Posh Duets
Mead, Steven- Duet Books;
Mozart, W. A.- Duets
Mozart, W. A., (trans Henry Charles Smith)-12 Easy Duets for Winds
Mueller, P.-35 Duets for Bassoon
Nehlybel, Vaclav- Duets
Nicolai, Otto- Horn Duets
Sear, Walter- Duets
Self, Jim- Concert Duets
Shaw, Lowell- Fripperies for two horns
Stevens, John- duets (various)
Telemann G.P. (trans Lawrence)- 6 sonatas for 2 trombones
Telemann, G.P.- Canonic Duets
Singleton, Kenneth (trans)- 25 Baroque and Classical Duets
Vining, David- Long Tone Duets
Voxman, Hymie (Rubank)- Selected Duets, vol.1 and 2
Wilder, Alex- Duets

Arranged or transcribed works for their own use

Table 1: Duet Books Used

Discussion

The point of the survey was to determine if professors use Blazhevich's *70 Studies for BBb Tuba*, and if they would use a set of duet counterparts for the book. According to the result of the survey, Blazhevich's *70 Studies for BBb Tuba* is one of the most used etude books for tuba teachers. The answer to the second question also appears to be yes, since many teachers use duets, know of Tom Ervin's *20 Counterparts*, and are interested in a similar book for Blazhevich's *70 Studies for BBb Tuba*. It can be stated with some confidence that tuba professors are generally receptive to the idea of using a counterpart book for *70 Studies for BBb Tuba* by Blazhevich. However some further discussion is in order.

Many of the respondents (66.66%) indicated that they taught not only college, but also high school, middle school, or amateur enthusiasts as well. This means that the responses are by and large from a group of teachers who have experience working with many different age and skill ranges. This perspective makes the response set more rich and more valuable than if it had come from a set of teachers who only teach one kind of student. All respondents use etudes in their teaching, regardless of what levels they teach; this uniform response paired with the fact that the teachers engage multiple age groups indicates that etudes are a foundation for teaching materials. While this statement is not ground-breaking or surprising at all, it is important that the research supports the assumption.

The results of the survey item on what etude books are used in private tuba

teaching provide some interesting points. The list of etude books used in the survey was taken from the section titled, “Recommended Material” from the *Tuba Source Book*, edited by R. Winston Morris and Edward R. Goldstein. First, the most commonly used book is *Melodious Etude for Trombone* by Marco Bordogni, arr. Rochut. The fourth most popular book is Robert King's setting for tuba of Bordogni's vocalises; similar or identical material to Rochut. It is apparent from the popularity of Bordogni's works among tuba teachers that teachers feel there is pedagogical value in the *bel canto* style of playing. Both books can be characterized as *musical* etudes, as they stress “beautiful singing” style and melodic line. The Rochut edition is not listed in the *Tuba Source Book*, but the King edition is described thus: “These studies... focus on phrasing and lyricism.” (Morris & Perantoni, 2006, p. 440)

Second, the next two most popular books shown by the survey results are *Sixty Selected Studies* by Kopprasch, and *70 Studies for BBb Tuba* by Blazhevich. The Kopprasch etudes were recently edited and re-published for tuba by Jerry Young, showing their continued relevance and popularity. *Sixty Studies* is characterized in the *Tuba Source Book* as, “one of the basic resources for study of brass technique, with a wealth of interval and articulation studies.” (Morris & Perantoni, 2006, p. 448) *Sixty Studies* by Kopprasch is therefore characterized as a book of *technical* etudes.

70 Studies for BBb Tuba is the third most popular etude book shown by the survey results. The *Tuba Source Book* describes it as, “studies in all keys for low range, odd meters.” (Morris & Perantoni, 2006, p. 439) In the context of the books by Bordogni and

Kopprasch, the Blazhevich *70 Studies for BBb Tuba* occupies a third category, complementing the *technical* and *musical* roles of the other books. Subsequent survey questions reveal that other editions of Blazhevich's works are used besides the King and Knaub, showing that the list presented as “recommended material” by the *Tuba Source Book* is far from representative of what teachers actually use. Non-King editions were used 33.33% of the time. This fact shows that Blazhevich's work permeates the community of tuba teachers beyond the King edition.

An overwhelming majority of teachers stated they used duets in their teaching, but when the issue is examined more closely, some interesting things come to light. First, Blazhevich wrote duets for trombone, but as popular as his etudes have become for tuba players, his duets have not achieved the same popularity. In the study, Blazhevich was only mentioned by two people when asked about duets used in teaching. Second, many tuba teachers indicated they use *Melodious Etudes for Trombone* by Bordogni-Rochut, and a good number indicated that they use Tom Ervin's *20 Counterparts* as duet material. This despite the fact that the music for trombone must be transposed down an octave while playing. Third, when asked why they did or did not use duets, most teachers responded with affirmative comments about conveying musicianship, listening for style, intonation and tone, or just having something fun and musically satisfying to share with the student. One respondent rather sternly indicated that his or her lessons were not to be turned into duet reading sessions, but indicated that they use numerous duets and play them with their students. Several teachers mentioned that they felt playing duets helped develop a

student's sight-reading skills. An underlying theme that was only mentioned directly by one teacher was the notion of performance. This individual indicated that his or her students play duets on their recitals, and sometimes the teacher joins them on stage; this person referred to it as “coach[ing] from within the group.” This teacher thought of duets as a performance activity, not just a practice activity.

There seems to be a strong and eager audience for duet counterparts for the Blazhevich *70 Studies for BBb Tuba*. Many respondents indicated they know and use the Tom Ervin *20 Counterparts* for the Bordogni-Rochut. Even those who were not aware of the Ervin book indicated they would be interested in duet counterparts for the Blazhevich.

Item 12, the last question, seemed to be confusing for the respondents but yielded some very useful insight into the needs and desires of tuba teachers for duet material. It asked the subjects what they would like to see in a hypothetical book of duet counterparts for the Blazhevich *70 Studies*. Some indicated that this author should write duets for *other* books such as *Low Etudes* by Phil Snedecor (despite the fact that the question-sequence was, “Would you be interested in something similar for the Robert King Edition of Blazhevich *70 Studies*? If so, what would you like to see in such a set of duet counterparts?”). Others indicated that the proposed duets should have various styles and tempi, regardless of the fact that the Blazhevich *70 Studies* establish style and tempo for each movement. While these comments are not on the surface useful, they indicate a willingness and desire for duet material to address other etude books and varied styles of

playing. This represents an opportunity for a composer. More directly useful comments focused on the idea of being “useful” or “they work and make sense!” This is interpreted to mean that teachers are willing to add them to their repertoire if the duets are musically satisfying, well thought-out and constructed, and can be used with standard editions of the Blazhevich etudes. Another commented that he wished for a duet part for euphonium, so that he can play along with his tuba students. Again, this is useful information, and a potential opportunity for publication.

As the Blazhevich etudes are fundamentally tonal in their construction, the comments of some respondents are difficult to interpret. One indicated that the duet counterparts should not be limited to “traditional theoretical harmony.” While it is a good idea to expand the tonal sensibilities of the student and teacher alike, it seems ill advised to do so against the traditional construction of the original etudes. The Blazhevich etudes are musically satisfying because of their tonality. Since many respondents indicated their desire for a duet part that is also musically satisfying, or in the words of one respondent, “just works,” the duets should largely adhere to traditional tonal harmony.

Summary

It can be seen from the previous discussion that *70 Studies for BBb Tuba* is widely accepted, and there is desire for duet parts for the book. The research provides some insight into what kind of compositional writing the duet parts should display to satisfy the needs of college teachers. Respondents stated a desire for duet counterparts that

complement and augment the value of the existing work, are of similar difficulty to the original part, and are available for euphonium.

CHAPTER IV

DISCUSSION OF THE COUNTERPARTS

This section of the document provides a discussion on each of the duet counterparts; what elements in the original etude are worth noting as a teacher, and how the counterpart supports those elements. Considerations include rhythmic devices, harmonic construction, range, texture, musical movement (rubato, ritardando, etc) and dynamics. Each etude can exist on its own without the duet, but the duets are constructed to address one or several of the features of its corresponding etude.

There are a number of conventions used in this section of the document. The original etude from the *70 Studies for BBb Tuba* will be referred to as the etude, while the counterpart presented in Chapter V will be referred to as a duet, each with their corresponding number. Also, it is assumed that these duets will be used by a teacher, with the original etude part played by a student. The “student” etude part and “teacher” duet part can be exchanged by teacher and student, or can be played by whomever wishes to approach the material.

Duet 1

This etude, in the key of C, is good for players who recently switched to CC tuba. Its long phrases, (the first phrase is a full 8 bars in length) force the player to choose breathing points that do not disrupt the apparent drive to C in bar 8. The technical

demands are minimal, but reinforce the C major scale in thirds. The range sits squarely in the middle of the usable register, with some low register playing at the end. It is generally diatonic, with some small chromatic figures.

The duet counterpart is written to help establish C as a functional key, and support the long phrases and musicianship. The long phrases in the original etude provide opportunity in the counterpart for considerable ornamentation. When the etude becomes rhythmically active, the counterpart becomes less so. Some of the tied figures in the original cross bar lines (bar 2, bar 10, etc), so the rhythm of the counterpart at that point “beats time.”

Duet 2

Like etude No. 1, etude No. 2 is in C major, making it appropriate and very accessible to students who have just switched to CC tuba. The time signature 8/8 and tempo marking of “Lento” make the piece simultaneously simple and challenging. While the student tuba player should have no technical difficulties, the tendency will be to rush the sixteenth note figures. The duet part reinforces the time of the sixteen notes in the original etude by subdividing only at the eighth note level. The sixteenths and eighths in the two parts should line up during and after each beat and bar. The duet also reinforces the tonal nature of the work, despite the chromatic ornaments sometimes found in the melody.

Duet 3

The primary challenges of this etude are maintaining the integrity of the dotted-

eighth-sixteenth figures and producing a sense of coherent tonality in the “Sostenuto” section. The counterpart reinforces the dotted-eighth-sixteenth figure by subdividing the second half of the beat and providing a complementary motive to support it. It also strongly reinforces the tonality of the piece, so that when chromatic alterations start to appear in the “Sostenuto” section, a sense of tonality remains constant by way of more fully-voiced chords.

Duet 4

Etude No. 4 provides an opportunity for the student player to develop and practice slow, low, tenuto playing. There are no technical hurdles, but the musical hurdles include playing in tune across octave skips (ie., the last bar of the etude) and maintaining a very solid metric feel in a slow and smooth study. The counterpart exchanges figures with the original etude much like the two were written together. When the etude part has faster rhythms, the duet part has a slower, more harmonic role. When the etude part has slower rhythms, the duet part expresses faster motion. This exchange of rhythmic intensity keeps the etude musically coherent, and forces the student player to listen to a complimentary musical part to mimic style.

Duet 5

Etude No. 5 provides an excellent *bel canto* playing opportunity, with a distinctly Russian-folk harmonic feel. Because of the slow tempo, the student must continue to subdivide to provide an accurate playing of the meter. Because of the singing nature of the original etude, the duet part is written to focus on harmony and interplay with the

original. The counterpart provides an excellent opportunity for the student to listen to aid in intonation and subdivision. For instance, measures 25-28 in the original etude are an extended descending E Major arpeggio. The duet part complements the etude by also strongly emphasizing the key of E Major, but the rhythmic motion in the duet directly subdivides the longer held notes of the original etude. If the student does not count correctly in this section, the pairing does not work.

Duet 6

Etude No. 6 is in 5/4 meter, the first irregularly metered etude in the book, but certainly not the last. To help the student grasp the irregularity of the meter in the first bar, the duet part contains a very strong rhythmic cadence. However, the meter is obfuscated in the next bar so the student must maintain time on his or her own. Throughout the piece, the counterpart echoes the rhythmic theme from the first bar. This provides unity to the piece, and also reinforces the feel of 5/4.

Duet 7

Etude No. 7 has a chromatic passages but remains tonal in its structure. The chromatic passages make for interesting ornamentation, but are not the primary focus of the exercise. The student must not lose musical direction, or a sense of the tonality of the piece. The chromatic sections of the original etude generally begin and end in the tonality of the piece, so the counterpart serves to prolong the functional harmony of the whole. For instance, bar 16 of the original is a descending chromatic scale that develops into a series of arpeggios. These 8 bars effectively act as a predominant to the

restatement of tonic at bar 24. Because of that, the counterpart in those bars is harmonically slower and emphasizes the dominant, C. The original etude concludes with a dramatic flourish of chromatically modified arpeggios in bar 19, so the counterpart complements it with a rhythmic “snare drum” effect.

Duet 8

The original etude is harmonically simple, but is very rhythmically active. The F major scale is used frequently, giving the work a clear tonality of F. The long arpeggiated sections (mm. 75 onward) are supported with slow harmonic motion in the counterpart to maintain the sense of stability and give the student an opportunity to hear their place in the harmonic structure. A dotted-eighth-sixteenth figure appears in the second bar and is used a motive through the etude. Due to the tendency of students to distort the dotted-eighth-sixteenth motive, the counterpart to etude 8 supports the rhythm with straight eighth notes (see m. 2). The dotted-eighth-sixteenth figure is also used in the counterpart to mirror the original part. The *Dies Irae* is quoted in the counterpart at bar 68; this quotation adds a layer of melodic complexity to the original etude, and playfully refers to the same quotation by Hector Berlioz in his work, *Symphonie Phantastique*.

Duet 9

Etude No. 9 is written with a great number of notational instructions such as crescendos, tempo changes, stylistic instructions, etc. The duet counterpart contains the same instructions and complements the musical form and movement. It also serves to flesh out the relatively active harmonic motion. For instance, the second phrase (mm. 5-8)

modulates from the tonic of D minor to F major; the counterpart modulates with it, and ends the phrase with a major third above the original etudes's F.

Duet 10

The counterpart for Etude No. 10 contrasts with the original etude in style, effectively turning the melodic material of the original into supporting material. The counterpart provides a soaring lyrical melody over the highly rhythmic original etude. The counterpart melody is written in a morose folkish style to be consistent with the other lyrical etudes, but ends by with an interesting twist: the counterpart moves to the same register as the original. The dotted rhythms of the counterpart are written in retrograde to those of the original etude, creating an awkward, rocking, “winding-down” feeling in the duet.

Duet 11

Etude No. 11 is challenging to the student in its obtuse and irregular phrases. The piece, like all of the etudes in *70 Studies for BBb Tuba*, is tonal, but the irregular shape of the phrases makes for challenging intervals, and a wide range. The counterpart supports both the underlying time signature and harmony. It supports the meter by juxtaposing a very clear 3/4 regular melody over the irregular original. The new counterpart melody also fleshes out the harmony, adding context and interest to the etude.

Duet 12

The irregular and uncommon 7/4 meter of Etude No. 12 presents a counting challenge for the student, but more than that it presents a study in phrasing. In this case,

the 7/4 should not be viewed as 7 beats in a measure, but as a group of 3 and a group of 4. The original etude is even marked with a dotted line to indicate this grouping, so the counterpart respects the phrase structure by following Blazhevich's marked meter groupings. The counterpart remains similar to the original by borrowing the main motive from the first bar of the original (See bar 5 in the counterpart). When the original etude some highly chromatic figures, the counterpart maintains the sense of tonal harmony by executing a sequence which arrives at tonic in bar 19.

Duet 13

Etude No. 13 contains meter changes, and the half note receives the beat throughout the piece. The meter changes and long beat duration obfuscate the phrase structure, so the counterpart uses a consistent repeated half-note and four eighth-notes motive to add balance and predictability to phrases throughout. In bar 17 the original part a long sequence that modulates, so the counterpart uses the half-note and four eighth-notes motive introduced in the first bar to unify the section and spell out the modulation more audibly. The same motive is used again in bar 26 when the piece returns to tonic, and in the coda at bar 35.

Duet 14

Etude No. 14 is a triplet scherzo-esque movement. It does not present any surprises, but is notated in 3/8, so is a good reading exercise for developing players. The counterpart accompanies in rhythmically and harmonically similar style until bar 21, where the etude part moves into the low register. At this point the counterpart is written

to deliberately communicate the beat. When the etude part returns to the mid-register, the counterpart returns to the style of the beginning.

Duet 15

Etude No. 15 appears on the surface to be a technical etude, but offers the player beautiful phrasing opportunities, and an opportunity to demonstrate beautiful lyric playing in the mid-high through low registers of the tuba. The counterpart harmonizes against the part, and its rhythms playfully contrast against the sustained notes.

Duet 16

Blazhevich's musical writing sometimes is visually misleading, and etude No. 16 is a good example. The entrance in the first bar of the original etude (a sixteenth rest, three sixteenth notes, and an eighth note), is actually a pickup. The third eighth note of the bar is actually the downbeat. The counterpart is written to emphasize this quirk of the writing. The counterpart is written to place strong beats and chord tones on beats 3 and 6 so that the student can hear the feel of the phrase more clearly.

Duet 17

This etude seems to be unlike many of the preceding etudes in construction, but it is consistent with the musical demands placed on a soloist or orchestral low brass player. In this etude, motives and rhythmic figures are similar to the writing of Richard Strauss, who wrote challenging parts for brass players in his symphonies. The etude requires a certain Quixotic boldness, the student needs to play with a steady beat and clearly communicate the flourishes of the part. The accompaniment therefore acts as an

orchestral accompaniment rather than an equal solo partner. The counterpart uses rhythm to drive through moments of melodic tension.

Duet 18

Etude No. 18 is in 5/4 meter, giving its phrases an inherently uneven feel. The counterpart offsets the awkward phrases from the first bar by using rhythmic cadences. The counterpart is written to create very active composite rhythms during sequences. For instance, see measure 6: the rhythm of the original etude is an eighth-note followed by two sixteenth-notes, and the counterpart's rhythm is two sixteenth-notes followed by an eighth-note. The overall rhythm when the two parts are played together is straight sixteenth-notes.

Duet 19

The counterpart for Etude No. 19 is written to mirror the original etude as often as possible. The rhythms are very often identical, as the original is independently rhythmically cogent. The etude itself has a very broad range; it ascends an octave and a fifth in just the first line. The resulting counterpart starts in the mid-register and descends an octave and a fifth. This strategy maintains the overall acoustic “wideness” of the duet.

Duet 20

Etude No. 20, “dolce e sostenuto,” is another excellent opportunity to display beautiful phrasing and lyricism. The etude has predictable phrases and harmonic changes, so the duet counterpart is written to complement the existing structure. For most of the etude it harmonizes a third above the original. In other smaller sections the

counterpart is written to provide rhythmic motion under the sustained notes of the original etude (see measure 7).

Duet 21

Because of its motivic similarity to Wagner's "Ride of the Valkyries," etude No. 21 is a valuable study piece for tuba players. The student needs to be made aware that the rhythm changes in bars 9 and 10, so the counterpart contains this same altered rhythm. The two parts should have the same rhythm in these bars. A more *bel canto* style is presented in bar 23, so the counterpart abandons the "Valkyrie" and accompanies the original etude in 5ths. This provides the two players an opportunity to focus on intonation while locked into parallel motion.

Duet 22

Despite the tempo marking of "Lento," Etude No. 22 has some fast technical passages in the original part which are mimicked in the counterpart. Like many of the other etudes in the book, this etude is written to use a fairly broad range. The counterpart uses an equally broad range, though it is generally higher than the original etude.

Duet 23

The long lyrical phrases of Etude No. 23 are made slightly awkward by their 6/4 meter. The student must observe time carefully in dotted and tied figures to preserve the metric integrity. In some places the meter is ambiguous because of long passages of eighth notes or ties across bar lines. Because of these challenges, the counterpart is

written to emphasize the downbeat through rhythmic and harmonic cadences.

Duet 24

Etude No. 24, “Allegro giocoso,” is as playful in character as the style marking implies, and is loose in its adherence to one particular meter. It switches freely between 3/4 and 2/4 meters, in both the fast A section and slightly slower B section. The quick, articulated passages in the original etude make frequent use of a eighth-and-two-sixteenth note motive, so the counterpart is written with the complimentary two-sixteenth-and-eighth motive to create a composite rhythm of straight eighth notes. The etude also contains the instructions, “poco a poco accelerando” leading up to the “Dal segno al fine” at the end; the duet part is can be used to help the student understand the “road map” better.

Duet 25

Etude No. 25 is a quick technical exercise in 2/8 meter that requires nimble fingers and a light articulation. The counterpart is written to echo the original etude in a loose rhythmic canon. For instance, the original etude begins in bar 1 with two eighth notes and quarter in the second bar. This motive is repeated in the counterpart in bar two with two eighth notes and a quarter in bar three. After the first 8 bar double-period phrase there is an 9-bar sequence leading back to a repeat of the opening material. The sequence is paralleled in the counterpart which contains the introductory motive used as its own sequence (see mm. 10-18). The theme and sequences used in the opening bars of the etude are used throughout, so the echo and canon in the counterpart provides unity

and coherence.

Duet 26

Etude No. 26 is an excellent exercise in syncopation and subdivision; the first theme in bar one is syncopated quarter notes with a triple cadential figure on beat four. Because of this rhythmic complexity, the counterpart does not stray too far from the rhythm of the original etude. In bars 16-19, where the original etude sequences downward chromatically, the counterpart is written in quarter notes to emphasize the beat. The quarter notes not only provide a clear sense of time, but also allow the harmony of the section to come through against the chromatic sequence.

Duet 27

Etude No. 27 is written in a rapid but uneven 5/8 meter with dotted rhythms and rhythmic figures tied across the bar. To support the original etude, the counterpart is written to provide clear emphasis of the 3- and 2-beat groupings within the 5/8 meter. For instance, bar 3 of the original etude contains straight sixteenth notes which obfuscates the pulse on beat 4, so the counterpart emphasizes beat 4 instead. Also, the dotted rhythms in the original etude are usually set against straight sixteenth notes in the counterpart so that the rhythms fit together when played properly.

Duet 28

Etude No 28 is written to provide *bel canto* playing opportunities, but is also fairly harmonically adventurous. The framework of the etude is tonal, but there are many chromatic embellishments and sequences that take the player further away from tonic

than some of the other etudes. The counterpart is written to take advantage of the highly chromatic nature of some sections of the original etude. By bar three the original etude contains two altered tones and is on its way toward a modulation. In bar 12 the chromaticism begins in earnest; the counterpart follows suit with a sequence in bar 13. The student must be able to play his or her part confidently as the harmonic context changes against the counterpart.

Duet 29

Marked, “Allegro giocoso,” Etude No. 29 is an energetic and technical run through the key of Eb major. The original etude part contains a lengthy passage of eighth notes starting at bar 12; the counterpart is written to accompany this passage in harmony. The student is given one obvious place to breath in bar 15, but the counterpart is written with straight eighth notes through until bar 20. The long passage of eighth notes contains numerous sequences and harmonic alterations, but arrives safely at the main theme in tonic at bar 24. The counterpart is written to emphasize the instability of the B section (starting bar 12) and the stability of tonic (bar 24).

Duet 30

Etude No. 30 is written with a clear sense of duple time (4/4 meter) and an arpeggiated main motive that clearly communicates the tonality. The challenge for the player comes from the numerous sequences that are used throughout the work. The sequences moved freely outside of the key area of the piece, so the counterpart uses sequences in the same places with the same structure and ending tonality. To add to the

challenge of the chromatic sequences, the counterpart disguises the beat in a 4 bar syncopated section (mm. 14-17).

Duet 31

Etude No. 31 is the first of the longer 2-page duets in the book. The original etude is in 5/4 meter, and the part is tied across bar lines frequently. These features make the meter of the piece ambiguous. The counterpart is written to complement the phrases as they exist in the original etude, but not to accentuate the 5/4 meter. The student should be able to count accurately and adapt to the ambiguous phrase structure.

Duet 32

Etude No. 32 is written with a very challenging rhythmic device. The 12/8 meter of the piece generally calls for 4 “big beats” but the rhythmic motive shown in bar 1 requires the student to syncopate and subdivide extremely accurately. This motive is used throughout the work, in whole or in part. The counterpart approaches this rhythmic challenge in a novel way: it paraphrases a well-known theme from the orchestral literature. Many tuba players are familiar with Tchaikovsky's 4th Symphony, so will easily recognize the melody from the first movement paraphrased in the first three beats of bar one of the counterpart. The Tchaikovsky melody in the counterpart complements the etude because they are rhythmically very similar. In fact, the Tchaikovsky melody's rhythm fits so well that it appears throughout the counterpart, not only to accompany the rhythmic figure, but as a unifying theme of the work.

Duet 33

Etude 33 is written as a continuous stream of sixteenth notes with no apparent breaks or phrases. It is therefore incumbent upon the player to choose how to phrase within the etude. The duet part assumes a certain phrase structure within the original etude; 4, 6, 4, 6 bars alternating in the beginning, and continuous 4 bar phrases later on, with an occasional 6 bar phrase. The duet part makes this phrase structure much more apparent by providing agogic accents and implied cadences more strongly than the original part. It also implies greater rhythmic freedom than the original etude, allowing the etude player to breathe in a more regular and musical manner.

Duet 34

Etude No. 34 is written with an interesting composite rhythm: every bar is written with three “big beats” but those beats are either divided in 2 or 3. Specifically, the part is marked in 9/8 meter, but some bars function in 3/4. The harmony of the work is generally in A major, without the extended chromatic sections seen in other etudes, but the phrases lack consistent and strong cadences. The weak cadences and irregular meter and rhythm give a sense of “wandering.” The counterpart is written to strengthen the cadences, and give a more clear sense of phrase beginning and ending, as well as match the duple/triple subdivisions contained in the original etude.

Duet 35

Etude No. 35 begins with an ascending arpeggio in A major, and that arpeggio is used throughout the work. The counterpart begins with a *descending* scale, but beginning

on C sharp. This pairing of arpeggio and scale in opposite directions is used whenever the original etude uses those materials.

Duet 36

Notated in 6/4 and marked “Alla breve,” Etude No. 36 is deceptively difficult when played in the intended fast duple. The rhythm of the third bar of the original etude is different than that of the previous two bars. The counterpart is written to be rhythmically independent of the original etude: the melody used in the counterpart rarely shares the same subdivision of the beat, but shares the same phrase structure and emphasis of duple meter.

Duet 37

Etude No. 37 is highly reminiscent of technical exercises by Arban, so the counterpart is written to provide a lyrical melody; not to accompany the original etude, but to be accompanied by the original etude. The melody is a paraphrase of Wagner's *Meistersinger*, so will be instantly familiar. The Wagner melody is more than a gimmick, however: while it is a melody most aspiring tuba players are familiar with, it used to highlight the regular phrase structure, use of sequences, and form of the piece. The first appearance of the Wagner melody is in minor: only after modulation does the melody appear in its original major key.

Duet 38

Etude No. 38 is written in a lyrical and flowing style, with regular phrase lengths, but interesting turns within the phrase. The counterpart is written to follow these twists

in a very vocal style: slurs and note groupings are as similar to the original etude as possible, and like the original, the motion is often step-wise. Brief suspensions are used throughout the counterpart. For instance, see bar 4, where the counterpart resolves downward on beat 4. This stepwise suspension happens frequently in the counterpart, but is actually an anticipation of similar stepwise motion later in the original etude.

Duet 39

The meter of etude No. 39 is 7/8, and the rhythm of the original etude is steady eighth notes. The counterpart is written with more rhythmic variation to emphasize the groupings of 4 and 3 within the 7/8 meter. The original etude is written with numerous one- and two-bar sequences, so the counterpart is written with corresponding sequences.

Duet 40

The jaunty, syncopated rhythm of the first phrase of Etude No. 40 establishes a unique and energetic feel for the rest of the piece. Blazhevich uses numerous sequences and modulations in the piece, so the counterpart utilizes similar tools. In one of the modulatory sections, bar 29, the counterpart is written to add color to the etude's ascending and descending arpeggios by using the same harmonic material in a staggered arpeggio pattern. The angular approach makes the counterpart seem more melodic.

Duet 41

The time signature of Etude No. 40 is misleading; the etude does not actually fit into 5/4 meter until the 7th bar of the piece. Because of this incongruity, the counterpart is written to support one interpretation of phrase groupings in the opening bars. This

interpretation uses the assumption that the first beat of the melody is a pick-up, and the subsequent phrases roughly fit into groupings of three beats. The counterpart is written to support the groupings.

Duet 42

Etude No. 42 contains many musical instructions, and can be seen as a study in short cadenzas. The term “stringendo” is used in numerous places throughout the piece, indicating melodic freedom. Because of the freedom granted to the etude part, the counterpart is written as a complementing voice; as a sort of *basso continuo* for the soloist. The counterpart supports the “stringendo” cadenza sections with static harmony, and then responds with its own inverted imitation of the cadenza. The “Andante” sections of the etude are supported by harmony in the counterpart, and phrases that are marked in deliberately complementary and contrasting styles.

CHAPTER V
THE COUNTERPARTS

Moderato

1

p *poco a poco cresc.* *f*

9

dolce

17

24 *rit.* **Tempo I**

30

37

Lento

2

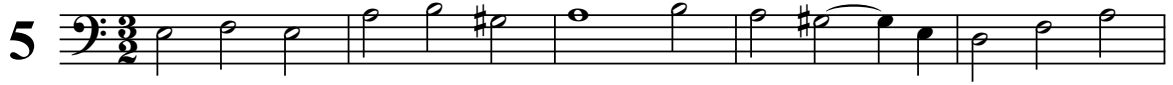
p

5

9 *rit.*

13 **Tempo I** *rit.*

Andante cantabile

5 

6 

10 

15 

20 

25 

29 

33 

37  *rit.*

Andante

6

4

7

11

15

f

p *cresc.*

18

rit.

21 **Tempo I**

24

28

32

Moderato

7  *f* *energico*

4 

L'istesso tempo

7 

10 

13 *rit.* **Tempo I** 

16 

19 

21 

23 

Veloce

8  Musical notation for measures 8-11, starting with a bass clef, a key signature of one flat, and a 2/8 time signature. The music features a series of eighth-note patterns.

12  Musical notation for measures 12-15, continuing the eighth-note patterns with some melodic variation.

22  Musical notation for measures 22-25, featuring a change in rhythm with some dotted notes and rests.

32  Musical notation for measures 32-35, showing a continuation of the eighth-note patterns.

42  Musical notation for measures 42-45, including a fermata over the final note of the phrase.

50 **Tempo I**  Musical notation for measures 50-53, marked with a tempo change to 'Tempo I'. The music returns to a more active eighth-note pattern.

62  Musical notation for measures 62-65, featuring accents (>) over several notes.

71  Musical notation for measures 71-74, including accents (>) and a slur over a group of notes.

82  Musical notation for measures 82-85, concluding the page with a final cadence.

9 *p dolce* **Con moto**

6 *cresc.*

11 *meno mosso* *p* **Tempo I**

16 *f* *dim.*

20 *cresc.*

20 **allargondo** **Tempo I**

24 *rit.* **Tempo I**

28 *p*

33 **Con moto**

38 *p* *cresc.* **Tempo I**

42 *espressivo*

Allegro

(Tuba 1)

10

8

15

22

28

35

42

49

56

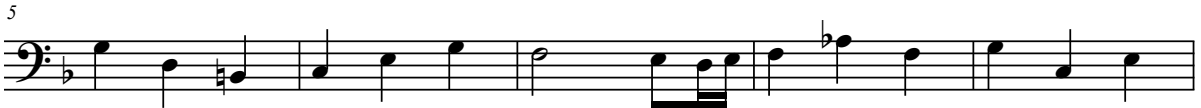
63

69

Allegro non tanto

11  Bass clef, 3/4 time signature. Measure 11 starts with a whole note G2. Measure 12 has quarter notes A2, B2, C3. Measure 13 has quarter notes D3, E3, F3. Measure 14 has quarter notes G3, A3, B3.

p sempre staccato

5  Bass clef, 3/4 time signature. Measure 5 has quarter notes G2, A2, B2. Measure 6 has quarter notes C3, D3, E3. Measure 7 has quarter notes F3, G3, A3. Measure 8 has quarter notes B3, C4, D4.

10  Bass clef, 3/4 time signature. Measure 10 has quarter notes E3, F3, G3. Measure 11 has quarter notes A3, B3, C4. Measure 12 has quarter notes D4, E4, F4. Measure 13 has quarter notes G4, A4, B4.

14 **L'istesso Tempo**  Bass clef, 3/4 time signature. Measure 14 has quarter notes C4, D4, E4. Measure 15 has quarter notes F4, G4, A4. Measure 16 has quarter notes B4, C5, D5. Measure 17 has quarter notes E5, F5, G5.

20 *molto cresc.*  Bass clef, 3/4 time signature. Measure 20 has quarter notes G3, A3, B3. Measure 21 has quarter notes C4, D4, E4. Measure 22 has quarter notes F4, G4, A4. Measure 23 has quarter notes B4, C5, D5. Measure 24 has quarter notes E5, F5, G5. Dynamics: *f* at measure 20, *pp* at measure 24.

25 **Tempo I**  Bass clef, 3/4 time signature. Measure 25 has quarter notes G3, A3, B3. Measure 26 has quarter notes C4, D4, E4. Measure 27 has quarter notes F4, G4, A4. Measure 28 has quarter notes B4, C5, D5. Measure 29 has quarter notes E5, F5, G5. Dynamics: *f* at measure 25, *p* at measure 29.

30  Bass clef, 3/4 time signature. Measure 30 has quarter notes G3, A3, B3. Measure 31 has quarter notes C4, D4, E4. Measure 32 has quarter notes F4, G4, A4. Measure 33 has quarter notes B4, C5, D5. Measure 34 has quarter notes E5, F5, G5.

35  Bass clef, 3/4 time signature. Measure 35 has quarter notes G3, A3, B3. Measure 36 has quarter notes C4, D4, E4. Measure 37 has quarter notes F4, G4, A4. Measure 38 has quarter notes B4, C5, D5. Measure 39 has quarter notes E5, F5, G5.

40  Bass clef, 3/4 time signature. Measure 40 has quarter notes G3, A3, B3. Measure 41 has quarter notes C4, D4, E4. Measure 42 has quarter notes F4, G4, A4. Measure 43 has quarter notes B4, C5, D5.

44  Bass clef, 3/4 time signature. Measure 44 has quarter notes G3, A3, B3. Measure 45 has quarter notes C4, D4, E4. Measure 46 has quarter notes F4, G4, A4. Measure 47 has quarter notes B4, C5, D5.

12 

3 

6 

8 

10 

12 

15 

18 

13 
f deciso

5 

9 

13 
cresc. *f piu*

18 

23 

27 

32 
rit. *Tempo I*

37 
poco rit.

Allegretto con garbo

(Tuba 1)

14

6

12

17

21

p *cresc.*

26

31

35

Allegro

15 (Tuba I)



6



11



16



21



26



31



35



39



Allegretto

(Tuba I)

16 *p dolce*

4

7 *cresc.*

10 *f*

13 *Tempo I*
p

17

20

23

26 *rit.*

17 (Tuba 1)

The musical score for Tuba 1, measures 17-24, is written in bass clef, 4/4 time, and B-flat major. The notation includes a variety of rhythmic values and articulations. Measure 17 begins with a triplet of eighth notes. Subsequent measures feature eighth and sixteenth notes, often grouped in pairs or groups of four. Triplet markings are used throughout, including a triplet of eighth notes in measure 18, a triplet of eighth notes in measure 20, and a triplet of eighth notes in measure 21. A 'rit.' (ritardando) marking appears above measure 22, followed by a 'Tempo I' marking above measure 23. The score concludes with a double bar line at the end of measure 24.

Veloce

19          

12

23

34

44 *L'istesso tempo*

55 *cresc.*

65 *poco dim.*

75 *cresc.*

86

97

108

Lento

20 *p dolce e sostenuto* rit. poco string

4

8 rit. **Tempo I**

12

15

19

22 poco rall. **Tempo I**

26 *p*

29 rit. **Tempo I**

32 *p* poco a poco cresc.

35 poco rall.

The musical score is written for a bass clef instrument. It begins with a tempo marking of 'Lento' and a dynamic of 'p dolce e sostenuto'. The score is divided into measures, with bar numbers 20, 4, 8, 12, 15, 19, 22, 26, 29, 32, and 35 indicated. The time signature changes from 2/2 to 3/2. Performance instructions include 'rit.' (ritardando), 'poco string' (poco stringendo), 'Tempo I', 'poco rall.' (poco rallentando), and 'poco a poco cresc.' (poco a poco crescendo). The piece concludes with a final 'poco rall.' marking.

Moderato e pesante

21  Musical notation for measures 21-22 in bass clef, 6/8 time, featuring a sequence of eighth and quarter notes.

7  Musical notation for measures 7-12 in bass clef, 6/8 time, continuing the melodic line.

13 **Con moto**  Musical notation for measures 13-17 in bass clef, 6/8 time, marked **Con moto**. Measure 14 includes an accent mark (^) over the first note.

18  Musical notation for measures 18-21 in bass clef, 6/8 time, featuring a more active melodic line.

22  Musical notation for measures 22-28 in bass clef, 6/8 time, with a series of eighth notes.

29 **Poco a poco rall.**  Musical notation for measures 29-34 in bass clef, 6/8 time, marked **Poco a poco rall.**, showing a gradual deceleration.

35 **Tempo I**  Musical notation for measures 35-39 in bass clef, 6/8 time, marked **Tempo I**, returning to the original tempo.

40  Musical notation for measures 40-45 in bass clef, 6/8 time, featuring a rhythmic pattern of eighth notes.

46 **Con moto**  Musical notation for measures 46-51 in bass clef, 6/8 time, marked **Con moto**, with a return to a more active melodic line.

52  Musical notation for measures 52-55 in bass clef, 6/8 time, featuring a melodic phrase.

56  Musical notation for measures 56-58 in bass clef, 6/8 time, with a series of quarter notes.

59 **Pesante**  Musical notation for measures 59-60 in bass clef, 6/8 time, marked **Pesante**, ending with a double bar line.

Andante Sostenuto

23

4

8

11

14

18

21

24

27

Detailed description: This is a musical score for a single bass clef line in 6/4 time, key of D major. The tempo is marked 'Andante Sostenuto'. The score consists of nine staves of music, each beginning with a measure number (23, 4, 8, 11, 14, 18, 21, 24, 27). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout. The piece concludes with a double bar line at the end of the final staff.

Allegro giocoso

24

7

13

Veloce

(Tuba I)

25

f

Allegro Moderato

26 *mf* *f pesante* *p*

The musical score is written for a bass clef instrument in 4/4 time and the key of D major. It starts at measure 26. The first staff begins with a dynamic marking of *mf* and includes a triplet of eighth notes. The second staff has a dynamic marking of *f pesante* and includes a triplet of eighth notes. The third staff has a dynamic marking of *p*. The score contains various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings. The piece concludes with a fermata on the final note.

Allegro

27

Tempo I

Andante semplice

28

Tempo I

rit.

Tempo I

rit.

rall.

Allegro giocoso

29

p *cresc.* *f*

p

f

f

f *p* *cresc.* *f*

Moderato pesante

30 (Tuba 1)

7

Tempo I rit.

Andante con moto

31

p dolce

poco a poco cresc.

f piu

rit.

Tempo I

p

espressivo

rall.

The image shows a single-staff musical score in bass clef with a 7/8 time signature. The key signature has two flats. The score consists of nine measures. The first measure starts with a piano (*p*) dynamic. The second measure contains the dynamic marking *espressivo*. The final measure is marked *rall.* (rallentando). The music features a mix of eighth and sixteenth notes, often beamed together, with various phrasing slurs and accents.

Moderato

32 

f deciso

rit.

Tempo I

The musical score consists of ten staves of music in bass clef and 12/8 time signature. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and ties. The first staff begins with a 'Tempo I' marking. The score includes several measures with rests and dynamic markings. The final staff concludes with a fermata over a whole note and a 'poco rall.' instruction.

Tempo I

Veloce

33

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/16. The piece is marked 'Veloce'. The score consists of eight staves of music. The first staff is numbered 33. The music features a variety of rhythmic patterns including eighth and sixteenth notes, and rests.

This image displays a page of musical notation, specifically a bass line, consisting of eight staves. The music is written in a bass clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Andante Cantabile

34

3

3

poco rall.

3

Tempo I

The musical score consists of ten staves of music in bass clef, with a key signature of two sharps (F# and C#). The tempo is marked "Tempo I". The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. There are several triplet markings (the number "3" above a group of notes) and dynamic markings including "rit." (ritardando) and "(Tuba 1)". The music is characterized by flowing lines with many slurs and ties, suggesting a melodic and rhythmic continuity across the staves.

Moderato non tanto

35

f *dim.*

crescendo *dim.* *p*

poco cresc. *ff*

f *dim.*

p *pp* *poco cresc.*

f

f

dim. *p* poco cresc.

ff

poco acceler.

p cresc.

Con Moto

p possibile leggero

cresc.

f

Tempo I

f

The musical score consists of eight staves of music in bass clef, A major (two sharps), and 4/4 time. The first staff begins with a forte (*f*) dynamic. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some rests. The piece concludes with a double bar line on the eighth staff.

Tempo di marcia

37

f energico

Musical score for page 42, featuring ten staves of bass clef notation in A major. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *f* (forte) is present on the fourth staff. The notation includes slurs and ties, indicating phrasing and melodic lines. The key signature is A major, indicated by two sharps (F# and C#).

Andante con moto

38 (Tuba 1)

p dolce

The musical score consists of eight staves of music for Tuba 1. The first staff begins with the number 38 and the instrument name '(Tuba 1)'. The music is written in bass clef, 4/4 time, and B-flat major. The first staff includes the dynamic marking *p dolce*. The melody is characterized by a mix of eighth and quarter notes, often grouped with slurs. The eighth staff concludes with the marking *rit.* (ritardando).

Tempo I

p dolce

3

Allegro

39

The musical score is written for a bass clef instrument in a key with three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It consists of eight staves of music. The first staff begins with a treble clef and a 7/8 time signature. The music features eighth and sixteenth notes, with some beamed groups. The final staff includes a 'rit.' marking and a fermata over a note.

Tempo I

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of two flats (B-flat major). It consists of nine staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is written in bass clef. The piece concludes with a 'rit.' marking and a fermata over the final note.

Moderato

40

The musical score consists of nine staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. The music is written in bass clef. The first four staves are in the key of B-flat major (three flats). The fifth staff changes the key signature to one sharp (F#). The sixth and seventh staves continue in this key. The eighth and ninth staves return to the original key signature of three flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The image displays ten staves of musical notation, all in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first staff begins with a series of eighth notes. The second staff features a mix of eighth and sixteenth notes. The third staff is characterized by a continuous stream of sixteenth notes. The fourth staff shows a sequence of eighth notes. The fifth staff continues with eighth notes. The sixth staff includes a measure with a whole rest, followed by eighth notes. The seventh staff also features a whole rest followed by eighth notes. The eighth staff begins with a whole rest, then eighth notes. The ninth staff starts with eighth notes, followed by a whole rest. The tenth staff concludes with eighth notes and a final measure ending with a quarter rest.

Con Moto

41

rit.

poco rit.

42 *poco string.* (Tuba I) *Andante*

Con moto *f* *p*

poco string. *Andante*

f *p*

Andante *rit.* *poco string.*

Con moto *f*

p

poco string.

f

Andante *Con moto*

p

string. *string.*

f *p* *f*

CHAPTER VI

CONCLUSION AND SUGGESTED AREAS FOR FURTHER STUDY

The purpose of this project was to write 42 duet counterparts for Vladislav Blazhevich's *70 Studies for BBb Tuba vol. I*, arranged by Robert King, and demonstrate that tuba teachers would utilize these counterparts in their lessons. The counterparts were written for the 42 etudes in volume one of the two-volume set. A study was conducted and it was found that these counterparts would be utilized by those college teachers surveyed. The full survey and results are found in Appendices A and B, respectively. Annotations of the 42 counterparts are presented in Chapter 4, and the musical counterparts are presented in Chapter 5.

The study determined that Blazhevich's *70 Studies for BBb Tuba vol. I* is utilized by nearly three-quarters of respondents (74.35%), and that most tuba teachers (84.7% of respondents) in the study use duets as part of their teaching. The study also determined that most college tuba teachers are familiar with Tom Ervin's *20 Counterparts*, and are interested in similar duet counterparts for Blazhevich's *70 Studies for BBb Tuba* (84.6% and 92.3% of respondents, respectively).

The counterparts provided in this document were composed to accompany *70 Studies for BBb Tuba* for two reasons. First, this author uses *70 Studies for BBb Tuba* in his own studio teaching and saw value in playing a counterpart against his students' prepared

etudes. Second, Blazhevich's *70 Studies for BBb Tuba*, arranged by Robert King is a very popular and common book for other tuba teachers to use in their instruction, so the counterparts can be used by many teachers to supplement materials they already use.

There are opportunities for further creative work. The results of the study presented in Chapter 3 demonstrate that there is a desire for additional duets for the tuba-euphonium community. Some respondents indicated they would like duet counterparts for books including those by Concone, Tyrell, Fink, and Snedecor.

Further research should be conducted to clarify what etudes and editions are used for various ages of students. The questionnaire used in the study focused on college teachers, but allowed them to indicate if they taught students of other ages. Additional research should explore how etudes, duets, and study materials are used for differing skill groups, and if there is particular need for materials for any of those groups. Also, as stated in Chapter 2, Sparrow's research does not fully describe the source-material for all 70 etudes in *70 Studies for BBb Tuba*. Further scholarly work can help to clarify the origins of all the etudes.

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APPENDIX A: SURVEY

Etude Questionnaire

Greetings low-brass colleague;

I am sending out this questionnaire about etudes as part of my doctoral project at the University of North Carolina Greensboro, under the supervision of Dennis AsKew.

Participation is voluntary and no identifying information will be kept. It should only take a few minutes and I appreciate your input.

For most users you should be able to fill out the form in the email and press "submit," For Hotmail users and some others, you can access

the form via this link: <https://spreadsheets.google.com/viewform?hl=en&formkey=dFRYdGcTFhYQTk1NHFc0RSSWtweXc6MQ#gid=0>

I apologize for the inconvenience. Feel free to contact me if you have technical issues or have further feedback.

Daniel Clouse

*** Required**

Do you teach tuba and/or euphonium lessons? *

- Tuba
- Euphonium
- Both
- Other:

What age/skill level do you teach lessons? (Check all that apply) *

- College
- High School
- Middle School
- Hobbyist/enthusiast

Do you use etudes in your teaching? *

- Yes
- No

What etudes and study books do you consider “standard” for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name) *

- TubaEtudes; Samuel Adler
- Complete Conservatory Method; J. Arban
- Bebop Jazz Solos; David Baker
- How to Play bebop; David Baker
- Improvisational Patterns; David Baker
- Jazz Improvisations; David Baker
- Jazz Solos; David Baker
- A New Approach to Ear Training for the Jazz Musician; David Baker
- Foundation to Tuba and Sousaphone Playing; William Bell
- Quarante Etudes d'Apres J Forestier; Paul Bernard
- 70 Studies for Bbb Tuba; Vladislav Blazhevich
- Thirty Six Studies for Trombone with F Attachment; O Blume
- Bach for the Tuba; Roger Bobo
- Melodious Etudes for the Trombone; Marco Bordogni
- Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King
- Trente-Six Etudes Transcendentes; T Charlier
- Seventy Three Advanced Tuba Studies; J Cimera
- Technical Studies; Herbert L Clark
- Vocalises; G Concone
- Dix Petite Textes; Michel Delgiudice
- Douze Soli en form d'Etudes; Pierre Max Dubois
- Studies in Legato for Bass Trombone and Tuba; Reginald Fink

What age/skill level do you teach lessons? (Check all that apply) *

- College
- High School
- Middle School
- Hobbyist/enthusiast

Do you use etudes in your teaching? *

- Yes
- No

What etudes and study books do you consider “standard” for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer’s last name) *

- TubaEtudes; Samuel Adler
- Complete Conservatory Method; J. Arban
- Bebop Jazz Solos; David Baker
- How to Play bebop; David Baker
- Improvisational Patterns; David Baker
- Jazz Improvisations; David Baker
- Jazz Solos; David Baker
- A New Approach to Ear Training for the Jazz Musician; David Baker
- Foundation to Tuba and Sousaphone Playing; William Bell
- Quarante Etudes d'Apres J Forestier; Paul Bernard
- 70 Studies for Bbb Tuba; Vladislav Blazhevich
- Thirty Six Studies for Trombone with F Attachment; O Blume
- Bach for the Tuba; Roger Bobo
- Melodious Etudes for the Trombone; Marco Bordogni
- Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King
- Trente-Six Etudes Transcendentes; T Charlier
- Seventy Three Advanced Tuba Studies; J Cimera
- Technical Studies; Herbert L Clark
- Vocalises; G Concone
- Dix Petite Textes; Michel Delgiudice
- Douze Soli en form d'Etudes; Pierre Max Dubois
- Studies in Legato for Bass Trombone and Tuba; Reginald Fink

- Twenty Characteristic Etudes for Tuba; Gregory Fritze
- Thirty Etudes; Jacques Gallay
- Practical Studies; Robert Getchell
- Fifty Etudes; Boris Gregoriev
- Twenty Four Studies for Bass Trombone; Boris Gregoriev
- Music Speed Reading; David Hickman
- Technical Series- Low Register Development for Tuba; Wesley Jacobs
- Progressive Techniques for Tuba; Donald Knaub
- Sixty Selected Studies; C Kopprasch
- Sixty Musical Studies for Tuba; David Kuehn
- Twenty Eight Advanced Studies; David Kuehn
- Funf-und-zwanzig Etuden fur Bass Tuba; Hans Lachman
- Sechs-und-zwanzig Tuba Etuden; Hans Lachman
- Zwolf Specialstudien fur Tuba; Otto Maenz
- Technical Studies; R Mueller
- Shifting Meter Studies; Allen Ostrander
- Pares Scales; B Pares
- Eighteen Etudes; Ernst Paudert
- Virtuoso Studies; Ernst Paudert
- Twenty Two Virtuosity Studies; H Pietzsch
- 335 Selected Melodious, Progressive and Technical Studies, Max Pottag
- Forty Eight Etudes for French Horn; Verne Reynolds
- Hal Leonard Advanced Band Method for Basses; Harold Rusch
- Daily Drills and Technical Studies for Trumpet; Max Schlossberg
- Legato Studies for Tuba; John Shoemaker
- Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith
- Low Etudes; Phil Snedecor
- Advanced Studies for Bbb Bass; H.W. Tyrell
- Twenty Four Melodious Etudes for Tuba; S. Vasiliev
- Singing Approach to the Trombone and Other Brasses; Charles Vernon
- Other:

Do you use Blazhevich Etudes in your teaching? *

Yes

What Edition? *

- 70 Studies for Bbb Tuba Vol I and II; edited by Robert King
- Clef Studies for Trombone; edited by Donald Hunsberger
- School for Trombone in Clefs, Including the All New Alto Studies; edited by Andrey Kharlamov, Michael Deryugin, and Ward Stare
- Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink
- Studies in Clef for Trombone by Vladislav Blazhevich
- Other:


Do you use duets as part of your teaching? *

Yes, I play them with my students 

Why or why not?

If you use duets, which ones do you play/provide?

Do you know of the duet book Twenty Counterparts by Tom Ervin which presents duet counterparts to the first 20 etudes from Melodious Etudes for Trombone by Rochut? *

Yes 

Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies? *

Yes 

If so, what would you like to see in such a set of duet counterparts?

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APPENDIX B
SURVEY RESULTS

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/13/2011 7:39:48	Both	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Practical Studies; Robert Getchell, Zwolf Specialstudien fur Tuba; Otto Maenz, Advanced Studies for Bbb Bass; H.W. Tyrell
1/18/2011 12:03:03	Tuba	College, High School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds, Legato Studies for Tuba; John Shoemaker
1/18/2011 12:06:24	Both	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Progressive Techniques for Tuba; Donald Knaub, Zwolf Specialstudien fur Tuba; Otto Maenz, Forty Eight Etudes for French Horn; Verne Reynolds
1/18/2011 12:06:50	Both	College, High School, Middle School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor, Singing Approach to the Trombone and Other Brasses; Charles Vernon
1/18/2011 12:13:46	All Brass Instruments	College, Hobbyist/enthusiast	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor, The Brass Gym - Pilafian/Sheridan
1/18/2011 12:14:22	Both	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Twenty Characteristic Etudes for Tuba; Gregory Fritze, Sixty Selected Studies; C Kopprasch, Zwolf Specialstudien fur Tuba; Otto Maenz, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Low Etudes; Phil Snedecor, Selected Studies for Baritone; H. Voxman

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	No		
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I urge my students to play them together		
Yes	Knaub, Progressive Techniques	Yes, I play them with my students	Excellent training in ensemble work, intonation, blending, etc.	Moazart Duets; Sear Duets; Singleton Baroque and Classical Duets
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students		
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Studies in Clef for Trombone by Vladislav Blazhevich	Yes, I play them with my students	For additional musical demand - matching pitch and tone. Get single line instrumentalists to hear vertically.	Otto Nicolai Horn Duets, Amsden duets, variety of collected duos from string and woodwind music, Ervin Rochut duos, etc
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	Duets are great tools for helping students to recognize problems in pitch, ensemble, style and context.	Sear, Self, Telemann Canonic, Bach Two Part Inventions,

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	
Yes	Yes	
Yes	Yes	Important that both parts be equal. Important that they work with the standard editions of Blazhevich.
Yes	Yes	
Yes	No	
Yes	Yes	Sounds like a great idea! Nothing specific... just that they work and make sense!

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 12:16:08	Both	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Technical Studies; Herbert L Clark, Sixty Selected Studies; C Kopprasch, Zwolf Specialstudien fur Tuba; Otto Maenz, Forty Eight Etudes for French Horn; Verne Reynolds, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Charlier-32 Etudes de perfectment, Tyrrell-40 Progressive Studies for Trombone
1/18/2011 12:19:44	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Practical Studies; Robert Getchell, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch
1/18/2011 12:27:35	Both	College, High School, Middle School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Practical Studies; Robert Getchell, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, 36 Celebrated Studies, Bousquet; 20 Dances for Euphonium, Vizutti; New Concert Studies, vol.1-2, Steven Mead presents...; 40 Progressive Studies for T-bone, Hering; Advanced Concert Studies, Mead presents...
1/18/2011 12:29:40	Tuba	College	Yes	t, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Legato Studies for Tuba; John Shoemaker, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Clef Studies for Trombone; edited by Donald Hunsberger	Yes, I play them with my students	I believe that playing duets with students is a way to improve sight reading. It also bonds the student with the teacher (and vice-versa).	I have many duets that I have written, transcribed or arranged. I also like: 25 Baroque and Classical Duets transcribed by Kenneth Singleton 12 Easy Duets for Winds by Mozart/transcribed by Henry Charles Smith Amsden's Celebrated Practice Duets by Arthur Amsden
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	helps them work on Sight reading, practice tuning ensemble listening	blume amsdens Telemann Canonic Sonatas Rubank Arban Method Rochut
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	To teach independence, listening skills, aural training, leadership, timing, communication, stylistic interpretation, musicianship, blend, balance, etc.	Selected Duets, vol.1 and 2-Voxman Celebrated Duets-Amsden 25 Baroque and Classical Duets-arr. Ken Singleton 35 Duets for Bassoon-P. Mueller 20 Counterparts-Ervin
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	It's a way for them to hear my sound. It is good training for ensemble playing i.e.intonation,style,articulation,dynamic and phrasing.	

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	<p>Actually, about fifteen years ago, I began writing some duet counterparts to the Blazhevich studies that attempted to maintain the melodic style of each etude and reinforce the harmonies. I think that it would be great for someone to do this for all of them. One must be certain to gain permission from the Blazhevich family before investing much time in this though as there is a Russian lawyer who lives in Chicago who is going after anyone who does anything with Blazhevich's works without permission or publishes any of his pieces without permission and paying royalties.</p> <p>All the best with your project!</p> <p>Skip Gray</p>
Yes	Yes	
Yes	Yes	<p>Each duet should focus on a particular style of interpretation. Each duet should be musically pleasing. You should not limit yourself to traditional theoretical harmony.</p>
Yes	Yes	Yes

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 12:32:18	Both	College, High School, Middle School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Seventy Three Advanced Tuba Studies; J Cimera, Vocalises; G Concone, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Practical Studies; Robert Getchell, Sixty Selected Studies; C Kopprasch, Sixty Musical Studies for Tuba; David Kuehn, Legato Studies for Tuba; John Shoemaker, Advanced Studies for Bbb Bass; H.W. Tyrell
1/18/2011 12:38:46	Tuba	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Seventy Three Advanced Tuba Studies; J Cimera, Vocalises; G Concone, Thirty Etudes; Jacques Galla, Fifty Etudes; Boris Gregoriev, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch, Virtuoso Studies; Ernst Paudert, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 12:47:10	Both	College, High School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, Foundation to Tuba and Sousaphone Playing; William Bell, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Vocalises; G Concone, Twenty Characteristic Etudes for Tuba; Gregory Fritze, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Hal Leonard Advanced Band Method for Basses; Harold Rusch, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Legato Studies for Tuba; John Shoemaker, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 12:57:23	Both	College	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Practical Studies; Robert Getchell, Sixty Selected Studies; C Kopprasch

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	I play duets sparingly with my students. I feel it helps them develop sight-reading, phrase skills, etc. I do not however, believe in turning my lessons into duet sessions.	Arban duets, Amsden, Voxman, etc. And I also use the Ervin counterparts when my students are studying the Rochut studies.
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Bousquet - 30 Celebrated Etudes - Popiel	Yes, I urge my students to play them together		
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Clef Studies for Trombone; edited by Donald Hunsberger, Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	To work on a sense of ensemble with regard to pitch, time, style and cohesiveness as a unit. I take turns on each part with the students and ask them to lead on each part where/when it is appropriate and to follow in similar actions.	Long Tones duets - David Vining Walter Sear Duets Blazhevich Symphonic Duets ed. Reginald Fink Rochut Bordogni Counterpoint by Tom Ervin Six Canonic Sonatas by G. P. Telemann adapted for two horns by Lowell E. Shaw Two Part Inventions by Bach arr. Allen Ostrander
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Clef Studies for Trombone; edited by Donald Hunsberger	Yes, I play them with my students		

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	
Yes	Yes	Low - fast
Yes	Yes	If it were similar in style to the Bordogni I would use it often. I like that the counterpoints add a level of complexity to the performance of the Etudes without distracting the player from making the same or at least very similar phrase interpretations when playing them without the counterpoint.
Yes	Yes	

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 12:59:32	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Vocalises; G Concone, Thirty Etudes; Jacques Gallay, Sixty Selected Studies; C Kopprasch, Technical Studies; R Mueller, Shifting Meter Studies; Allen Ostrander, Low Etudes; Phil Snedecor, Patterns for jazz; Coker
1/18/2011 13:07:16	Both	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Seventy Three Advanced Tuba Studies; J Cimera, Technical Studies; Herbert L Clark, Vocalises; G Concone, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Thirty Etudes; Jacques Gallay, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Progressive Techniques for Tuba; Donald Knaub, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 13:12:10	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 13:16:04	Both	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Sixty Selected Studies; C Kopprasch, Voxman Selected Etudes for euphonium

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	I can really hear what is student is doing by playing with him/her. I use it for sight reading in EVERY lesson.	Handel Selected duets 20 Posh Duets; Lynne 20 Counterparts; Ervin 6 Duos faciles; Gallay 6 sonatas 2 trombones; Telemann/Lawrence and others
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	Use them mainly as sight-reading to force students to sight-read better. Forces students to keep going.	Ervin Bordogni duets Sears Duets Amsden duets Mozart Duets Self arranged duets
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students		Arban cornet duets
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	I usually play duets with students at the end of the semester, and sometimes on their recitals with them. It helps me "coach from within the group"	I love the Sear duets (book 1) and the two books of classical and baroque duets (can't think of arranger)

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	Well thought out duets!
Yes	Yes	
No	Yes	
Yes	No	

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 13:41:52	Both	College	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Thirty Etudes; Jacques Gallay, Practical Studies; Robert Getchell, Fifty Etudes; Boris Gregoriev, Twenty Four Studies for Bass Trombone; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Shifting Meter Studies; Allen Ostrander, Pares Scales; B Pares, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Singing Approach to the Trombone and Other Brasses; Charles Vernon, Brass Gym
1/18/2011 13:53:49	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Sixty Selected Studies; C Kopprasch, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell
1/18/2011 15:16:27	Both	College, High School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Practical Studies; Robert Getchell, Sixty Selected Studies; C Kopprasch

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	To work on listening skills as they apply to interpretation, intonation, time, articulation and development of independence.	Bach duets Mozart duets Jim Self's duet books Singleton's baroque duets John Steven's duet Roger Jones duets Don Harry transcriptions (Beethoven/Mozart) Nehlybel duets Cornette trombone duets Amsden's
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students		Sear, Singleton
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	No, but I make them available if they are interested	Good work for sight reading and intonation	Ken Singleton duets, Jim Self duets

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	Select duets representing multiple styles, a wide variety of keys/tempi and make the ranges challenging and appropriate.
Yes	Yes	
No	Yes	Emphasis on intonation in low register

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 15:41:33	Both	College	Yes	TubaEtudes; Samuel Adler, Complete Conservatory Method; J. Arban, Foundation to Tuba and Sousaphone Playing; William Bell, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Vocalises; G Concone, Douze Soli en form d'Etudes; Pierre Max Dubois, Twenty Characteristic Etudes for Tuba; Gregory Fritze, Thirty Etudes; Jacques Gallay, Fifty Etudes; Boris Gregoriev, Twenty Four Studies for Bass Trombone; Boris Gregoriev, Technical Series-Low Register Development for Tuba; Wesley Jacobs, Progressive Techniques for Tuba; Donald Knaub, Sixty Selected Studies; C Kopprasch, Technical Studies; R Mueller, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 16:03:16	Both	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Vocalises; G Concone, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Thirty Etudes; Jacques Gallay, Sixty Selected Studies; C Kopprasch, Zwolf Specialstudien fur Tuba; Otto Maenz, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/18/2011 17:10:40	Both	College, High School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Technical Studies; Herbert L Clark, Twenty Four Studies for Bass Trombone; Boris Gregoriev, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Singing Approach to the Trombone and Other Brasses; Charles Vernon
1/18/2011 18:53:38	Tuba	College, High School, Middle School, Hobbyist/enthusiast	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Vocalises; G Concone, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Twenty Four Melodious Etudes for Tuba; S. Vasiliev

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	Intonation purposes...David Vining's Long tone Duets are excellent!	Vining's Long Tone Duet's
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Studies in Clef for Trombone by Vladislav Blazhevich	Yes, I play them with my students	I always try to end the lesson with a duet to keep up sightreading skills and work melodic interpretation in an ensemble setting.	Walter Sear - Advanced Duets Vol. 1-2; Ken Singleton - 25 baroque and classical duets; 30 Duos - Henry Kling;6 Duos Faciles - jacques gallay
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	It's useful and effective to train the students' listening and reading skills when playing duets with them. It is also fun and a nice motivational variety.	Arban's duets plus the counterparts to Bordogni/Rochut.
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	To help them to have more confidence to play together, trying to sound better as possible, with good intonation and rhythm.	

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
No	Yes	
Yes	Yes	I would like to see something for the Low Etudes Book by Snedecor to work on intonation within the two parts.
Yes	Yes	Good quality!
Yes	Yes	

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/18/2011 19:38:36	Tuba	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Technical Studies; Herbert L Clark, Vocalises; G Concone, Thirty Etudes; Jacques Gallay, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds, Legato Studies for Tuba; John Shoemaker, Low Etudes; Phil Snedecor
1/18/2011 21:20:59	Both	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Sixty Selected Studies; C Kopprasch, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell
1/18/2011 22:05:59	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Low Etudes; Phil Snedecor
1/18/2011 22:55:14	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, Melodious Etudes for the Trombone; Marco Bordogni, Sixty Selected Studies; C Kopprasch, Pares Scales; B Pares
1/19/2011 0:59:03	Euphonium	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Sixty Selected Studies; C Kopprasch, Brad Edwards Lip Slurs, Bai Lin Lip Slurs

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	It's essential for all round music skills. Listening etc.	Otto Nicolai French horn duets
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Clef Studies for Trombone; edited by Donald Hunsberger, VOXMAN Studies for Euphonium	Yes, I play them with my students	Gives them a chance to sightread. Gives me a chance to play. Gives us a chance to make sure at least 1 thing in the lesson is musical.	Roundabouts, Mike Forbes 25 Classical Duets, arr. Singletary Canonic Duets, Telemann, arr. Forbes O. Blume Duets for Trombone Voxman Duets Arban Duets (in Jerry Young Book) Counterparts to Rochut/Bordogni Etudes (can't remember author)
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	for atmosphere of music	
Yes	Studies in Clef for Trombone by Vladislav Blazhevich	Yes, I play them with my students	great sight reading practice as well as intonation, technique, and interpretation	Amsted duets
No	don't use it	Yes, I play them with my students	Tone, tuning, time, sound concepts are at times best taught through duets.	Tom Ervin's duets to the first 20 Bordogni etudes. Blume duets

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
No	Yes	
Yes	Yes	Something to go along with Tyrell or Fink Legato studies.
Yes	Yes	training for ear
Yes	Yes	
Yes	No	

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/19/2011 10:38:52	Both	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Technical Studies; Herbert L Clark, Vocalises; G Concone, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Practical Studies; Robert Getchell, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Shifting Meter Studies; Allen Ostrander, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith, Low Etudes; Phil Snedecor
1/19/2011 10:52:33	tuba, euphonium, and trombone	College, High School	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Seventy Three Advanced Tuba Studies; J Cimera, Technical Studies; Herbert L Clark, Vocalises; G Concone, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Fifty Etudes; Boris Gregoriev, Sixty Selected Studies; C Kopprasch, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
1/19/2011 11:00:21	Both	High School, Middle School	Yes	70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Seventy Three Advanced Tuba Studies; J Cimera, Vocalises; G Concone, Practical Studies; Robert Getchell, Sixty Selected Studies; C Kopprasch, Low Etudes; Phil Snedecor
1/19/2011 18:17:49	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Technical Studies; Herbert L Clark, Thirty Etudes; Jacques Gallay, Fifty Etudes; Boris Gregoriev, Twenty Four Studies for Bass Trombone; Boris Gregoriev, Music Speed Reading; David Hickman, Progressive Techniques for Tuba; Donald Knaub, Legato Studies for Tuba; John Shoemaker, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev, Jim Snidero - Easy Jazz Conception

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	Two reasons. One, it lets weaker reading students gain performance experience with their teacher. Two, it makes stronger students responsible for their own performance.	Blume Duets, Vol. 1/2, Bugs Bower Bop Duets, Fripperies for two horns
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King, Clef Studies for Trombone; edited by Donald Hunsberger, Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	In addition to playing duets with all of my students, they practice and perform duets and trios in recital. Such practice is essential for developing all aspects of musicianship from sight reading skills to tone, intonation, stylistic interpretation, and everything else! Not to mention the benefits of learning to work well with a partner to achieve a common goal.	
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	Good for many musical skills.	Singleton Baroque and Classical, Blazhevich, Nelhybel, Amsden's practice duets.
No	Advanced Musical Etudes for Trombone and Euphonium in Bass Clef; edited by Reginald Fink	Yes, I play them with my students	It encourages listening, following, leading and ensemble playing. Helps focus on styles and intonation too.	Sear? Duets vol. 1 and 2 several that I have arranged myself. Duet accompaniment books for Bordogni Etudes (Tom Ervin)

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	A duet book which would be on par with the difficulty of the 70 Studies, not one part which is much more difficult.
Yes	Yes	
No	Yes	Optional euphonium parts, so a euph player could teach them
Yes	Yes	Something that has good harmonies and is NOT muddy from poor scoring for low brass.

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/20/2011 10:54:06	Tuba	College	Yes	Complete Conservatory Method; J. Arban, Foundation to Tuba and Sousaphone Playing; William Bell, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Thirty Etudes; Jacques Gallay, Sixty Selected Studies; C Kopprasch, Twenty Eight Advanced Studies; David Kuehn, Hal Leonard Advanced Band Method for Basses; Harold Rusch, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Top Tones for the Trumpeter, Thirty Modern Etudes; W Smith
1/21/2011 13:36:10	Both	College, High School	Yes	Improvisational Patterns; David Baker, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Vocalises; G Concone, Sixty Selected Studies; C Kopprasch, Daily Drills and Technical Studies for Trumpet; Max Schlossberg, Gilles Senon "Kaleidoscope" Vol 1-3

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	No, but I make them available if they are interested		
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	Yes, because they help develop a myriad of important skills: listening, chamber music playing; intonation, quality of sound, style, flow and rhythmic flexibility, a palette of articulation and adjusting all to the different periods of music; playing the music of many other instruments and developing the skills to interpret vocal, string, horn, keyboard music, etc. The list is endless.	Twenty Five Baroque and Classical studies ed. Singleton; Walter Sear Duets and Advanced duets; Nehlybel 11 duets; Jim Self duets, Amsden duets for younger players; Don Butterfield 7 duets for tubas; Steven Mead duet books; Roger Jones 21 distinctive duets; Alex Wilder duets; Canonic duets of Telemann, ed. Forbes; Mike Forbes Roundabouts; Wes Jacobs/Jerry Young Complete Arbans for tuba duets. (several other individual duets by individual composers.

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
No	Yes	
Yes	Yes	Piano and Tuba Piano and euph. Tuba and Euph Tuba and horn Tuba and Flute Like to see some piano acc. for many of the Concone Etudes as well.

Timestamp	Do you teach tuba and/or euphonium lessons?	What age/skill level do you teach lessons? (Check all that apply)	Do you use etudes in your teaching?	What etudes and study books do you consider "standard" for use in teaching tuba or euphonium? (The following list is taken from the 1993 edition of the Tuba Source Book. Books are listed alphabetically by composer's last name)
1/22/2011 14:07:31	all brass	College	Yes	Complete Conservatory Method; J. Arban, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Technical Studies; Herbert L Clark, Studies in Legato for Bass Trombone and Tuba; Reginald Fink, Practical Studies; Robert Getchell, Sixty Selected Studies; C Kopprasch, Advanced Studies for Bbb Bass; H.W. Tyrell
1/25/2011 7:50:56	Both	College, High School, Middle School, Hobbyist/enthusiast	Yes	Complete Conservatory Method; J. Arban, Foundation to Tuba and Sousaphone Playing; William Bell, 70 Studies for Bbb Tuba; Vladislav Blazhevich, Bach for the Tuba; Roger Bobo, Melodious Etudes for the Trombone; Marco Bordogni, Forty Three Bel Canto Studies for Tuba; Marco Bordogni, arr. Robert King, Trente-Six Etudes Transcendentes; T Charlier, Seventy Three Advanced Tuba Studies; J Cimera, Vocalises; G Concone, Thirty Etudes; Jacques Gallay, Practical Studies; Robert Getchell, Fifty Etudes; Boris Gregoriev, Technical Series- Low Register Development for Tuba; Wesley Jacobs, Sixty Selected Studies; C Kopprasch, 335 Selected Melodious, Progressive and Technical Studies, Max Pottag, Forty Eight Etudes for French Horn; Verne Reynolds, Low Etudes; Phil Snedecor, Advanced Studies for Bbb Bass; H.W. Tyrell, Twenty Four Melodious Etudes for Tuba; S. Vasiliev
	Euphonium	College, High School, Middle School, Hobbyist/enthusiast	Yes	complete Conservatory Method; J. Arban, Thirty Six Studies for Trombone with F Attachment; O Blume, Melodious Etudes for the Trombone; Marco Bordogni, Technical Studies; Herbert L Clark, Sixty Selected Studies; C Kopprasch, Forty Eight Etudes for French Horn; Verne Reynolds

Do you use Blazhevich Etudes in your teaching?	What Edition?	Do you use duets as part of your teaching?	Why or why not?	If you use duets, which ones do you play/provide?
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	<p>There are so many advantages to playing duets with students:</p> <ol style="list-style-type: none"> 1. Students usually enjoy it and adds a "fun" element to the lesson. 2. Gives the student a model for tone, pitch, rhythm, articulation and style. 3. Improves sight-reading 4. Gives the teacher an opportunity to work on blend with the student. 5. Keeps things fresh for the student so that it is not the same they play-you talk routine. 	Usually the Voxman duets and some others.
Yes	70 Studies for Bbb Tuba Vol I and II; edited by Robert King	Yes, I play them with my students	I think it is a good way to demonstrate what a good tone and acceptable sight-reading are. Also, I think that the benefits of duets for students (tuning, style matching, articulation, etc.) are so important that you have to have to do these as a reinforcing point.	I usually play things from the various duet books that are available, but most of them suck and don't really allow us to take things to another level in their lessons.
Yes	School for Trombone in Clefs, Including the All New Alto Studies; edited by Andrey Kharlamov, Michael Deryugin, and Ward Stare, Studies in Clef for Trombone by Vladislav Blazhevich	Yes, I play them with my students	For listening and matching	Amsden, Blum, Blazewitch

Do you know of the duet book <i>Twenty Counterparts</i> by Tom Ervin?	Would you be interested in something similar for the Robert King Edition of Blazhevich 70 Studies?	If so, what would you like to see in such a set of duet counterparts?
Yes	Yes	
Yes	Yes	I think that as long as the duets test the student's abilities in some various manners and the counterline reinforces to the student what the important points are in the melody, these will be a welcome addition to our repertoire.
Yes	Yes	