William E. Waterman, D.M.A.
Tuba * Euphonium * Trombone

Sequenced Curriculum
(5th grade – College)
Sequenced Curriculum 5th and 6th Grade Levels

Educational Goals:

These goals should be executed at the highest levels of performance. It is understood that in some cases students may develop skills beyond those listed, yet their focus toward success shall start with the mastering of these listed goals. All goals are intended to be completed by the end of that grade level or time period.

Note Recognition:

- Understanding the differences between like-fingered notes (B♭ – F – B♭)
- Read and recognize all notes without writing in fingerings

Intended Range:

- B♭ – B♭

Representative Literature: (though not limited to)

**Tuba: Methods:**
- Pearson – Standard of Excellence Book 1 (red), Tuba
- Lautzenheiser – Essential Elements 2000 Book 1 (yellow), Tuba

**Euphonium Methods:**
- Pearson – Standard of Excellence Book 1 (red), Euphonium
- Lautzenheiser – Essential Elements 2000 Book 1 (yellow), Euphonium
## Educational Goals:

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### Scale Work:

- Major Keys: $B^\flat$, $F$, $C$

### Intended Range:

- $G$ – $D$

### Performance/Specific Instruction:

- Optional introduction of solo material

## Representative Literature: *(though not limited to)*

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<td>• Pearson – <em>Standard of Excellence</em></td>
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<td>• Lautzenheiser – <em>Essential Elements</em></td>
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<td>• <em>Solo Sounds for Tuba</em> – Alfred</td>
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Scale Work:

- Major Keys: B♭, F, C, E♭, A♭, G

Intended Range:

- F – G

Performance/Specific Instruction:

- Public solo performance

Representative Literature: (though not limited to)

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<td>• Beeler – <em>Method for Tuba</em></td>
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<td>• <em>Rubank Intermediate Method for Tuba</em></td>
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<td>• <em>Solo Sounds for Tuba</em> – Alfred Publishing</td>
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<td>• Voxman – <em>Concert and Contest Solos</em></td>
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<td>• Barnes – <em>The Nervous Turkey Rag</em></td>
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<tr>
<td>• Marcello/Little – <em>Sonata V in C</em></td>
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Scale Work:


Intended Range:

- Low E♭ – B♭

Performance/Specific Instruction:

- Public solo performance

Representative Literature:  (though not limited to)

**Tuba**

Warm Ups:

- Davis – 20 Minute Warm up Routine

Methods:

- Beeler – Method for Tuba
- Rubank Intermediate Method for Tuba

Solos:

- Voxman – Concert and Contest Solos
- Handel/Little – Larghetto and Allegro
- Handel – Allegro from Concerto Grosso

**Euphonium**

Warm Ups:

- Davis – 20 Minute Warm up Routine
- Remmington – Warm up Exercises

Methods:

- Beeler – Method for Trombone
- Rubank Intermediate Method for Euphonium

Solos:

- Voxman – Concert and Contest Solos
- Rimsky Korsakov – Concerto for Trombone
- Ropartz – Andante & Allegro
Educational Goals:

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Scale Work:

- Minor Keys: g, d, a, c

Intended Range:

- Pedal D – High C

Performance/Specific Instruction:

- Public solo performance
- Chamber music

Representative Literature: (though not limited to)

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<tr>
<td>• Handel – Allegro from Concerto Grosso</td>
<td>• Rimsky Korsakov – Concerto for Trombone</td>
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<td>• Mozart – Allejua Exultate</td>
<td>• Ropartz – Andante &amp; Allegro</td>
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Scale Work:

- Major Keys: $B^b$, $F$, $C$, $E^b$, $A^b$, $G$, $D^b$, $D$, $A$, $E$, $G^b$, $B$
- Minor Keys: $g$, $d$, $a$, $c$, $f$, $e$, $b^b$, $b$

Intended Range:

- Pedal C – High C

Performance/Specific Instruction:

- Public solo performance
- Chamber music performance(s)
- Low range Study

Representative Literature: (though not limited to)

**Tuba**

Warm Ups:

- Davis – 20 Minute Warm up Routine

Methods:

- Arban – Complete Method
- Concone – Complete Solfeggii
- Grigoriev – 78 Studies for Tuba
- Snedcor – Low Etudes for Tuba

Solos:

- Haddad – Suite for Tuba
- Lebedev – Concerto in One Movement
- Marcello – Sonata in A minor

**Euphonium**

Warm Ups:

- Davis – 20 Minute Warm up Routine
- Remmington – Warm up Exercises

Methods:

- Arban – Complete Method
- Rochut – Melodious Etudes for Trombone
- Voxman – Selected Studies for Euphonium
- Blazevich – 70 Studies for Tuba

Solos:

- Grofe – Grand Concerto
- Ropartz – Andante & Allegro
- Simons – Atlantic Zephyrs
High School Recital Guidelines:

Repertoire will be chosen by the student, with the instructor reserving the right of final approval of the program. The High School Recital anticipates 25-45 minutes of music. STUDENTS MUST STAY WITHIN THE TIME LIMITS LISTED. This is important for recital scheduling and also shows respect for the audience. Each student should choose a program representative of his or her abilities and aspirations. The recital may or may not have a theme and may consist of any or all of the following:

- It should reflect the student’s achievements throughout their school career.
- There should be contrast between selected works programmed.
- Students may utilize chamber music as long as all musicians are available for coaching and rehearsals.
- It should fit the students and the instructors goals, whether they be fun, professional, both or of another agenda.

The student should consult with the instructor for approval and assistance throughout the process of the recital.
Educational Goals:

These goals should be executed at the highest levels of performance. It is understood that in some cases students may develop skills beyond those listed, yet their focus toward success shall start with the mastering of these listed goals. All goals are intended to be completed by the end of that grade level or time period.

Scale Work:

- Major Keys: All (2 Octaves)
- Minor Keys: g, d, a, c, e, b, b, g, d, a

Intended Range:

- Pedal B♭ – High D

Performance/Specific Instruction:

- Public solo performance
- Chamber music performance(s)
- Possible Recital

Representative Literature: (though not limited to)

**Tuba**

Warm Ups:

- Davis – 20 Minute Warm up Routine
- Pilafian/Sheridan – Brass Gym

Methods:

- Arban – Complete Method
- Concone – Complete Solfeggi
- Grigoriev – 78 Studies for Tuba

Solos:

- Hartley – Suite for Unaccompanied Tuba
- Lebedev – Concerto in One Movement
- Marcello – Sonata in A minor
- Vaughan Williams – Tuba Concerto (mvt. 1)

**Euphonium**

Warm Ups:

- Davis – 20 Minute Warm up Routine
- Remmington – Warm up Exercises
- Pilafian/Sheridan – Brass Gym

Methods:

- Arban – Complete Method
- Rochut – Melodious Etudes for Trombone
- Voxman – Selected Studies for Euphonium

Solos:

- Capuzzi – Andante and Rondo
- Clinard – Sonata for Unaccomp. Euphonium
- Grofe – Grand Concerto
- Deluca – Beautiful Colorado
Sequenced Curriculum

Educational Goals:

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Scale Work:

- Major Keys: All (2 octaves)
- Minor Keys: All (2 octaves)

Performance/Specific Instruction:

- A Representative Large Scale Work (concerto, sonata, theme & variations, etc)
- 2-4 public performances
- Use of: Duet Books

Representative Literature: (though not limited to)

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<td>• Pilafian/Sheridan – Brass Gym</td>
<td>• Blazevich – 70 Studies for Tuba</td>
<td>• Gregson – Tuba Concerto</td>
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<td>• Concone – Complete Solfeggi</td>
<td>• Hindemith – Sonate</td>
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<td>• Clarke – Technical Studies for Cornet</td>
<td>• V. Williams – Six Studies in English Folk Song</td>
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<td>• Kopprasch – 60 Etudes for Tuba</td>
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Scale Work:

- Major & Minor Keys: All (2 octaves)
- Whole Tone Scales

Performance/Specific Instruction:

- A work contrasting to the previous learned (transcription, unaccompanied, etc.)
- 2-4 public performances
- Use of: Duet Books

Representative Literature:  (though not limited to)

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<td>Bach – Cello Suites</td>
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<td>Persichetti – Serenade no. 12</td>
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<td>Shostakovich – Limpid Stream</td>
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<td>Vaughan Williams – Tuba Concerto</td>
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**Euphonium**

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<td>Remmington – Warm up Exercises</td>
<td>Charlier – 36 Etudes</td>
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<td>Clarke – Technical Studies for Cornet</td>
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<td>Jacob – Fantasia</td>
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<td>Marcello – Six Sonatas</td>
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<td>White – Lyric Suite</td>
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**Junior Recital Guidelines:**

Repertoire will be chosen by the student, with the instructor reserving the right of final approval of the program. The Junior Recital requires 25-35 minutes of music. STUDENTS MUST STAY WITHIN THE TIME LIMITS LISTED. This is important for recital scheduling and also shows respect for the audience. Each student should choose a program representative of his or her abilities and aspirations. The recital may or may not have a theme and may consist of any or all of the following:

- A major original work for tuba or euphonium including any sonata, concerto or other large-scale piece.
- A contrasting piece from the major work. This may include a transcription, an unaccompanied work or even a student’s own arrangement.

Other works can be included or substituted with the instructor’s permission. Students may also choose short chamber works to include.
Sequenced Curriculum

Educational Goals:

These goals should be executed at the highest levels of performance. It is understood that in some cases students may develop skills beyond those listed, yet their focus toward success shall start with the mastering of these listed goals. All goals are intended to be completed by the end of that grade level or time period.

Scale Work:

- Major & Minor Keys: All (2 octaves)
- Whole Tone and Octatonic Scales

Performance/Specific Instruction:

- Unaccompanied solo (if not already done)
- Junior Recital
- 2-4 public performances (including recital)
- Use of: Duet Books

Representative Literature: (though not limited to)

### Tuba:

**Warm Ups:**
- Same as previous

**Methods:**
- Same as previous

**Solos:**
- Bach – Sonata in E flat (flute)
- Grant – Three Furies
- Stevens, H. – Sonatina
- Wilhelm – Concertino for Tuba

### Euphonium

**Warm Ups:**
- Same as previous

**Methods:**
- Same as previous

**Solos:**
- Bellsedt – Napoli
- Cosma – Euphonium Concerto
- Horovitz – Concerto for Euphonium
- Mantia/Werden – Endearing Young Charms
Senior Recital Guidelines:

Repertoire will be chosen by the student, with the instructor reserving the right of final approval of the program. The Senior Recital requires 40-45 minutes of music. STUDENTS MUST STAY WITHIN THE TIME LIMITS LISTED. This is important for recital scheduling and also shows respect for the audience. Each student should choose a program representative of his or her abilities and aspirations. The recital may or may not have a theme and may consist of any or all of the following:

- A major original work for tuba or euphonium including any sonata, concerto or other large-scale piece.
- A transcription from any period between 1600 and 1900. The transcription can be published or can be the student’s own arrangement.
- (Tuba) An unaccompanied original work.
- (Euphonium) A theme and variations virtuoso solo.

Other works can be included or substituted with the instructor’s permission. Students may also choose short chamber works to include.
## Educational Goals:

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### Scale Work:

- Major & Minor Keys: All (2 octaves)
- Whole Tone and Octatonic Scales

### Performance/Specific Instruction:

- Senior Recital (if applicable)
- 2-4 public performances (including recital)
- Use of: *Duet Books*
- An understanding of important method books (Arban, Blazevich, Clarke, Kopprasch, Rochut, Snedecor, etc.)
- General knowledge of common orchestral and band excerpts

## Representative Literature:

*(though not limited to)*

### Tuba:

- **Warm Ups:**
  - *Same as previous*

- **Methods:**
  - *Same as previous*

- **Solos:**
  - Bach – *Flute Partita’s*
  - Grant – *Three Furies*
  - Plog – *Three Miniatures*
  - Ewazen – *Tuba Concerto*  

### Euphonium:

- **Warm Ups:**
  - *Same as previous*

- **Methods:**
  - *Same as previous*

- **Solos:**
  - Cosma – *Euphonium Concerto*
  - Curnow – *Symphonic Variants*
  - Gillingham – *Blue Lake Fantasies*
  - Sparke – *Pantomime*  

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*Sequenced Curriculum, Waterman Pg.*
**Graduate Recital Guidelines:**

Repertoire will be chosen by the student, with the instructor reserving the right of final approval of the program. The Graduate Recital requires 45-55 minutes of music. STUDENTS MUST STAY WITHIN THE TIME LIMITS LISTED. This is important for recital scheduling and also shows respect for the audience. Each student should choose a program representative of his or her abilities and aspirations. The recital may or may not have a theme and may consist of any or all of the following:

- A major original work for tuba or euphonium including any sonata, concerto or other large-scale piece.
- A transcription from any period between 1600 and 1900. The transcription can be published or can be the student’s own arrangement.
- (Tuba) An unaccompanied original work.
- (Euphonium) A theme and variations virtuoso solo.

Other works can be included or substituted with the instructor’s permission. Students may also choose short chamber works to include.
**Educational Goals:**

These goals should be executed at the highest levels of performance. It is understood that in some cases students may develop skills beyond those listed, yet their focus toward success shall start with the mastering of these listed goals. All goals are intended to be completed by the end of that grade level or time period.

**Intended Areas of Study:**

- Pedagogical Literature
- Job Skills

**Performance Based Study:**

- Continued refinement in all areas equivalent to Sems. 7-8 goals
- Extended knowledge of Orchestral and Band Excerpts
- Extended knowledge of Solo Literature
- 2-4 Recitals depending on program (MM, DMA)

**Representative Literature:** *(though not limited to)*

### Tuba

**Warm Ups:**

- Davis – 20 Minute Warm up Routine
- Pilafian/Sheridan – Brass Gym

**Methods:**

- Arban – Complete Method
- Blazevich – 70 Studies for Tuba
- Concone – Complete Solfeggi
- Clarke – Technical Studies for Cornet
- Grigoriev – 78 Studies for Tuba
- Kopprasch – 60 Etudes for Tuba
- Snedecor – Low Etudes for Tuba

**Solos:**

- Bach, Jan – Concerto for Tuba
- Kraft – Encounters II
- Szentpali – Concerto for Tuba
- York – Concerto for Tuba

### Euphonium

**Warm Ups:**

- Davis – 20 Minute Warm up Routine
- Remmington – Warm up Exercises
- Pilafian/Sheridan – Brass Gym

**Methods:**

- Arban – Complete Method
- Charlier – 36 Etudes
- Clarke – Technical Studies for Cornet
- Rochut – Melodious Etudes for Trombone
- Voxman – Selected Studies for Euphonium
- Blazevich – 70 Studies for Tuba

**Solos:**

- Bourgeois – Concerto for Trombone
- Gillingham – Vintage
- Monti – Czardas
- Szentpali – Pearls
For questions and bookings, please contact me here:

Dr. Bill Waterman
wwaterma@utm.edu
731-881-7401

“Excellence is an art won by training and habit.”

- ARISTOTLE