

SMITH, ANDREW MCLANE, DMA. *The Purposes of Tubists Universal Brotherhood Association: Development, Literature, Performance, and Pedagogy 1973-2012* (2013) Directed by Dr. Dennis AsKew. 171 pp.

The purpose of this project was to document the purposes of Tubists Universal Brotherhood Association, currently known as the International Tuba Euphonium Association, from 1973-2012, and to analyze the effectiveness of the organization in fulfilling the purposes found in its original mission statement. A short history of the organization, along with definitions of the parameters of the project is included. The primary print publication of the organization, the *Journal*, was examined for evidence of the organization's fulfillment of its mission statement. The original mission statement of the organization was very specific to the written goals of the organization, allowing the writers of articles for the *Journal* to have clearly defined areas of focus. The articles found within the *Journal* were examined and categorized into one or more of the purposes found in the mission statement.

The results of this research demonstrate that TUBA/ITEA was successful in fulfilling the purposes found in the organization's original mission statement. The articles also reflect that the quantity and quality of articles generally grew over the decades. Further, it is recognized that the organization was able to bring about a more scholarly approach to fulfilling its mission statement. These two outcomes indicate that the members of the tuba and euphonium community will benefit from a documented history of the *Journal* of the organization.

Two areas for further study were identified. First, there were many compositions that were freely distributed with the *Journal*, known as the "Gem Series." An opportunity

exists for scholarly review and analysis of these compositions. Second, an all-inclusive history of the organization would be beneficial, which would include a full listing of personnel involved in leadership positions throughout the organization's history.

THE PURPOSES OF TUBISTS UNIVERSAL BROTHERHOOD ASSOCIATION:  
DEVELOPMENT, LITERATURE, PERFORMANCE, AND  
PEDAGOGY 1973-2012

by

Andrew McLane Smith

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Approved by

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Committee Chair

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APPROVAL PAGE

This dissertation written by Andrew McLane Smith has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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## CHAPTER I

### INTRODUCTION

In the past forty years, no organization has done more for the tuba and euphonium community than the International Tuba Euphonium Association. Throughout its history, the organization was able to foster improvements in the literature, performance, pedagogy, and instrument construction of the low brass community. ITEA's efforts to improve the community were made possible because of the conferences, commissions, and journals in which the organization participated.

The concept of this project was twofold. First, to document the purposes of Tubists Universal Brotherhood Association, currently known as the International Tuba Euphonium Association, from 1973-2012. Second, to analyze the effectiveness of the organization in fulfilling the purposes found in its original mission statement. By documenting the history of TUBA/ITEA through the publications of the organization, the members of the tuba and euphonium community will be able to better understand the considerable development, literature, performance, and pedagogy which have occurred during the last forty years, primarily due to the efforts of TUBA/ITEA. The complete list of articles reviewed are located in Appendix A, B, and C. The results of categorization demonstrate that the organization TUBA/ITEA was successful in fulfilling the original purposes of its mission statement.

For this document, 150 journals of TUBA/ITEA were examined, and 1,424 articles were reviewed and categorized into one or more of four purposes: development, literature, pedagogy and performance. Definitions of categorization and how articles were selected for review were included in Chapter 1. In Chapter 2, a brief history and background of TUBA and ITEA is presented. Chapters 3, 4, and 5 summarize the selected majority of articles written in specific decades.

The review of articles in this document is not intended to be an all-inclusive history of TUBA/ITEA, nor a replacement for reading the journals of the association. The review is intended to summarize these articles, and as a compliment to both an all-inclusive history of the organization and reading of the journals of TUBA/ITEA.

### ***Definition of Article***

Because the primary focus of this document was focused upon the classification of articles found in the journal, a clear definition of the word “article” is necessary. An article is defined as “a nonfictional prose composition usually forming an independent part of a publication.”<sup>1</sup> Another definition of article is “a piece of writing included with others in a newspaper, magazine, or other publication.”<sup>2</sup> These definitions, although helpful, do not clearly provide or describe the makeup of an article.

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<sup>1</sup> “Article – Definition and More,” The Merriam-Webster Dictionary, accessed January 29, 2013, <http://www.merriam-webster.com/dictionary/article>.

<sup>2</sup> “Definition of article in Oxford Dictionaries,” Oxford Dictionaries, accessed February 14, 2013, <http://oxforddictionaries.com/definition/english/article?q=article>.

With the ambiguity found within the definition of article, it could be argued that any written prose found inside of a publication be an article. Compositions found in the publications of the association included job postings, brief announcements, and editorial letters from the Executive Board, whose intended purpose were not necessarily tuba related. Furthermore, the compositions that focused on employment were neither lengthy nor detailed enough to constitute an independent section of a publication. Therefore, for the purpose of this document, the word “article” is defined as a nonfictional prose composition, consisting of over 100 words, forming an independent portion of a publication, and not of an editorial nature.

By creating this alternative definition of article, the articles found in the journal of TUBA/ITEA are clearly designated from those other compositions. The compositions not defined as an article had significant importance for the membership at the time of publication. The importance of these compositions, however, did not sustain nor was important in helping the association reach its goals as outlined in the original Mission Statement.

### ***Definitions of Categories***

As previously discussed, Tubists Universal Brotherhood Association’s Mission Statement written in 1972 stated, the association would focus upon four major areas: development, literature, performance, and pedagogy. The Mission Statement, however, did not include a definition of these terms and how each term related to the association.

To properly categorize the articles found in the journals of TUBA/ITEA, each of the four areas of focus found in the Mission Statement are defined.

Of the four areas of focus that TUBA/ITEA outlined in its original Mission Statement, the term “development” was the most difficult term to define. One definition of development is “the state of being developed.”<sup>3</sup> Developed is defined as “having a relatively high level of industrialization and standard of living.”<sup>4</sup> In musical terms, development is applied to many different topics. Examples of topics to which development is applied include performance opportunities, literature, and acceptance of the instrument.

To clarify what TUBA/ITEA defined as development, several founding members of TUBA were questioned about the organization’s definition of development as related to the Mission Statement. R. Winston Morris, who was one of the founding members of TUBA, stated that development “referred specifically to improvements in the physical and acoustical aspects of the instruments of the tuba family.”<sup>5</sup> Ryker added to this definition when he stated, “The ‘instruments of the tuba family’ was thought to include the B-flat, C, E-flat, F, and tenor tubas, and the cimbasso, euphonium and baritone -- all of which are in the tuba group in the orchestra.”<sup>6</sup>

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<sup>3</sup> “Development – Definition and More,” Merriam-Webster Dictionary, accessed February 14, 2013, <http://www.merriam-webster.com/dictionary/development>.

<sup>4</sup> “Developed – Definition and More,” Merriam-Webster Dictionary, accessed February 14, 2013, <http://www.merriam-webster.com/dictionary/developed>.

<sup>5</sup> R. Winston Morris, e-mail message to Andrew M. Smith, November 7, 2012.

<sup>6</sup> Robert Ryker, e-mail message to Andrew M. Smith, November 7, 2012.

Upon receiving these definitions, a definition clarified: development articles as works written specifically to document both current and historical improvements in the physical and acoustical aspects of the instruments and accessories found in the tuba family, which includes tuba, euphonium, baritone, cimbasso, and other historical relatives of these instruments.

Literature, as used in a musical context, was defined by as “the aggregate of a usually specified type of musical compositions.”<sup>7</sup> Another dictionary defined literature as “written works, especially those considered of superior or lasting artistic merit.”<sup>8</sup> Literature articles were defined as articles which focus was specifically on a written work, but not the performance, of any musical composition including one or more members of the tuba family. With this definition, literature articles printed in the journals of the association were focused upon solo, chamber, or large ensemble compositions. The articles must be, however, based upon the composition to be classified as a literature article. Articles based upon the performance of the composition would not be classified as a literature article.

Performance was defined as, “an act of staging or presenting a play, concert, or other form of entertainment.”<sup>9</sup> This definition of performance was clear and concise,

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<sup>7</sup> “Literature – Definition and More,” Merriam-Webster Dictionary, accessed February 14, 2013, <http://www.merriam-webster.com/dictionary/literature>.

<sup>8</sup> “Definition of literature in Oxford Dictionaries,” Oxford Dictionaries, accessed February 14, 2013, [http://oxforddictionaries.com/definition/american\\_english/literature](http://oxforddictionaries.com/definition/american_english/literature).

<sup>9</sup> “Definition of performance in Oxford Dictionaries,” Oxford Dictionaries, accessed February 14, 2013, [http://oxforddictionaries.com/definition/american\\_english/performance](http://oxforddictionaries.com/definition/american_english/performance).

without exceptions for interpretation. Performance articles are defined as articles which focus was on the presentation or execution, not the composition, of a performance or concert including one or more members of the tuba family. Historical performance was included in when the article focused upon the execution of the performance, and not on the development of the instrument.

Pedagogy likewise was the second most challenging term to define as it related to the publications of TUBA/ITEA. Perhaps this difficulty stemmed from the numerous definitions of pedagogy. Pedagogy was defined by one source as “the art, science, or profession of teaching.”<sup>10</sup> Another dictionary defined pedagogy as “the method and practice of teaching, especially as an academic subject or theoretical concept.”<sup>11</sup> After analyzing these definitions, pedagogical articles were defined as articles which purposes were to improve and enhance the method and practice of teaching the various aspects of music as it relates to the tuba family. The pedagogical articles were focused on improving and enhancing the study of areas such as performance, career aspirations, and teaching.

### ***Categorization Process***

The purpose of this document was to document the purposes of Tubists Universal Brotherhood Association, currently known as the International Tuba Euphonium

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<sup>10</sup> “Pedagogy – Definition and More,” Merriam-Webster Dictionary, accessed February 14, 2013, <http://www.merriam-webster.com/dictionary/pedagogy>.

<sup>11</sup> “Definition of pedagogy in Oxford Dictionaries,” Oxford Dictionaries, accessed February 14, 2013, [http://oxforddictionaries.com/definition/american\\_english/pedagogy](http://oxforddictionaries.com/definition/american_english/pedagogy).



Association, from 1973-2012, and to analyze the effectiveness of the organization in fulfilling the purposes stated in its original mission statement. The articles were read and classified, as defined previously in this chapter, into one or more of the areas of focus, which were defined in the previous section of this chapter.

The historical perspective of TUBA/ITEA is taken from the publications of the organization. The journals were studied extensively, to determine what the most frequent and important ways in which TUBA/ITEA fulfilled the four purposes as stated in the original mission statement. The most important activities found throughout the journals of TUBA/ITEA will be summarized and used to demonstrate how the organization addressed the four main purposes of development, literature, pedagogy and performance throughout its history. The articles which only contain information that can be categorized into one or more of these four purposes will be used in this document. Only publications published by TUBA/ITEA are included in this document.

In addition to the publications of TUBA/ITEA, a select number of interviews were conducted to gather further information for the proposed study. These interviews were limited to current and former Board members of TUBA/ITEA, and served to add clarification to areas where more depth of information than found in the publications of TUBA/ITEA. All interviews were recorded and archived in a manner whose best practices are congruent to the Oral History Guidelines created by the Oral History Association.

The articles contained in the publications of Tubists Universal Brotherhood Association, currently known as the International Tuba Euphonium Association, should

be able to be categorized into multiple areas. Part of the criteria for classifying articles into multiple areas was that a significant amount of their content be applicable to multiple areas. An example of an article that could be classified in multiple areas would be an article that discussed a specific composition from the literature of the tuba family, and included a practice strategy and concepts that would improve the performance of the reader.

The article described above could be classified into either literature or pedagogy, based on the definitions found in the previous section of this chapter. By defining this article as only one of the two purposes, the main concept of the article, which was improving the performance of a specific composition, would not be accurately reflected in the classification.

## CHAPTER II

### HISTORICAL CONTEXT

To understand the classifications of articles found in the publication of *Tubists Universal Brotherhood Association*, one must understand the origins of the association. Subsequently, one must secondly define two critical research areas found in this document; first, what the author determined to be an article, and second, what the author's definition was for each category of article classification. Only after defining these elements will the reader be able to comprehend the articles found within the publications of TUBA/ITEA.

#### *Abbreviated History of TUBA/ITEA*

Tubists Universal Brotherhood Association (which is also known as TUBA) was chartered in 1972, when the original by-laws were approved at a meeting in Chicago during the Midwest Band and Orchestra Clinic.<sup>12</sup> Throughout the years prior to founding the organization, groups of tubists and euphoniumists met to discuss literature, pedagogy, and other various topics. Robert Ryker, however, envisioned a professional fraternity for tuba and euphonium players. Ryker, who was principal tubist with the Montreal Symphony, founded TUBA, was the organization's first international

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<sup>12</sup> Carter I. Leeka, "History of the Tubists Universal Brotherhood Association," *TUBA Newsletter* 5, no. 1 (1977): 14.

president.<sup>13</sup> Ryker enlisted the help of many of his students, friends, and assistants, in helping with the paperwork required to form TUBA/ITEA. For example, W. Donald Trigg, who was Ryker's assistant in the Montreal Symphony Orchestra, was responsible for many of the communications sent out to potential members during the initial stages of forming the organization.

Ryker recalled the organization of TUBA/ITEA in many unpublished documents. These documents, that have been collected in the archives of ITEA found at the University of Maryland, shared Ryker's thoughts about forming the organization. Ryker stated

In the symphonic field other musicians have daily opportunities to share their experiences, to compare schools of technique, to keep abreast the developments in pedagogy, publishing and manufacturing in their specifications. The tubist certainly benefits from his association with other brass players of his orchestra and from the occasional visits he enjoys with tubists from other orchestras, but how much he needs the same ease of communication which is common to other instrumentalists!<sup>14</sup>

Although the organization was founded in 1972, other professional tuba players suggest that the following year as the first year of significance for Tubists Universal Brotherhood Association. During that year, the First International Tuba Symposium was

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<sup>13</sup> "Past Presidents of TUBA/ITEA," ITEA Online: Official website of the International Tuba Euphonium Association, accessed January 17, 2013, [http://www.iteaonline.org/members/history/history\\_index.php?page=past%20presidents](http://www.iteaonline.org/members/history/history_index.php?page=past%20presidents).

<sup>14</sup> Robert Ryker, "T.U.B.A.: Past, Present, and Projected," (unpublished manuscript, October, 1972), photocopy, 1.

held, in addition to the election of an entire Executive Board<sup>15</sup>. The Board included many predominate tuba and euphonium performers and teachers in North America. The Board attempted to spread word of the association, while also chartering collegiate chapters of TUBA<sup>16</sup>.

In 1973, the organization also released the first newsletter. In this newsletter, later known as the TUBA Journal, the Executive Board wrote the first mission statement for the association. The mission statement stated,

Tubists Universal Brotherhood Association is a world wide fraternity of musicians whose purpose is to maintain a liaison between those who take a significant interest in the instruments of the tuba family - their development, literature, pedagogy and performance.<sup>17</sup>

The four areas of development, literature, pedagogy and performance, were the focus of the organization as well as the basis of research for this document.

Several areas of focus of Tubists Universal Brotherhood Association in addition to the journal. One such important focus of the association has been and continues to be the promotion of conferences featuring the tuba and euphonium at regional, national, and international levels. International Tuba-Euphonium Conferences have taken place in Los Angeles, California (1978), Denton, Texas (1980), Washington, DC (1983), Austin,

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<sup>15</sup> Leeka, "History of the Tubists Universal Brotherhood Association," 14.

<sup>16</sup> Robert Ryker, *Robert Ryker to William J. Bell, June 9, 1968*. Letter. From University of Maryland Archive, *International Tuba –Euphonium Association Archives*. Accessed January 31, 2013.

<sup>17</sup> Tubists Universal Brotherhood Association (TUBA), "The Constitution of the TUBA," *T.U.B.A. Newsletter 1* (1974).

Texas (1986), Sapporo, Japan (1990), Lexington, Kentucky (1992), Chicago, Illinois (1995), Riva del Garda, Italy (1997), Minneapolis, Minnesota (1998), Regina, Canada (2000), Lahti, Finland (2001), Greensboro, North Carolina (2002), Budapest, Hungary (2004), Denver, Colorado (2006), Cincinnati, Ohio (2008), Tucson, Arizona (2010), and Linz, Austria (2012). In addition to conferences, the organization has commissioned works featuring the tuba and euphonium. Examples of composers who were commissioned by TUBA included Jan Bach, James Grant, Raymond Premru, Fisher Tull, and John Cheetham.

Modifications to the Mission Statement, Executive Board, and other aspects of TUBA were approved throughout its forty-year history. Of these changes, none were more significant than the change in name of the organization. During the 1990s, many euphoniumists disagreed with the lack of representation in the name of the organization. In 2000, Scott Watson, then President of TUBA, proposed changing the name of the organization. Watson, Professor of Tuba and Euphonium at the University of Kansas,<sup>18</sup> and the Executive Committee, drafted the statement,

The most important reason behind this change is the continued confusion with non-tuba and euphonium players over the role of the euphonium in our association. Our association's name needs to **clearly** reflect the intent of our organization. We believe our euphonium members deserve to see their instrument's name in the title of our association.<sup>19</sup>

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<sup>18</sup> "Scott Watson's Biography," University of Kansas School of Music, accessed January 29, 2013, <http://music.ku.edu/programs/brassperc/faculty/watson/>.

<sup>19</sup> Scott Watson, "The President's Corner," *TUBA Journal* 27, no. 3 (2000): 9-10.

In 2001, the organization officially changed its name to International Tuba-Euphonium Association (also known as ITEA), the current name of the organization.

Throughout the history of TUBA/ITEA, the name and frequency of publication of the association has changed. In its original format, the publication was known as *TUBA Newsletter*. In 1977, the publication from TUBA was renamed *TUBA Journal*. Beginning with the Fall of 2001 journal, the organization's publication was renamed *ITEA Journal*, a change that coincides with the name of the organization. The publication of the association's publishing year followed the academic calendar, with a new volume beginning every fall. During the first six years of publication, the periodical of TUBA/ITEA was published, in the fall, winter, and spring. Starting in the fall of 1979, the publication of the association was published quarterly, in the fall, winter, spring and summer.

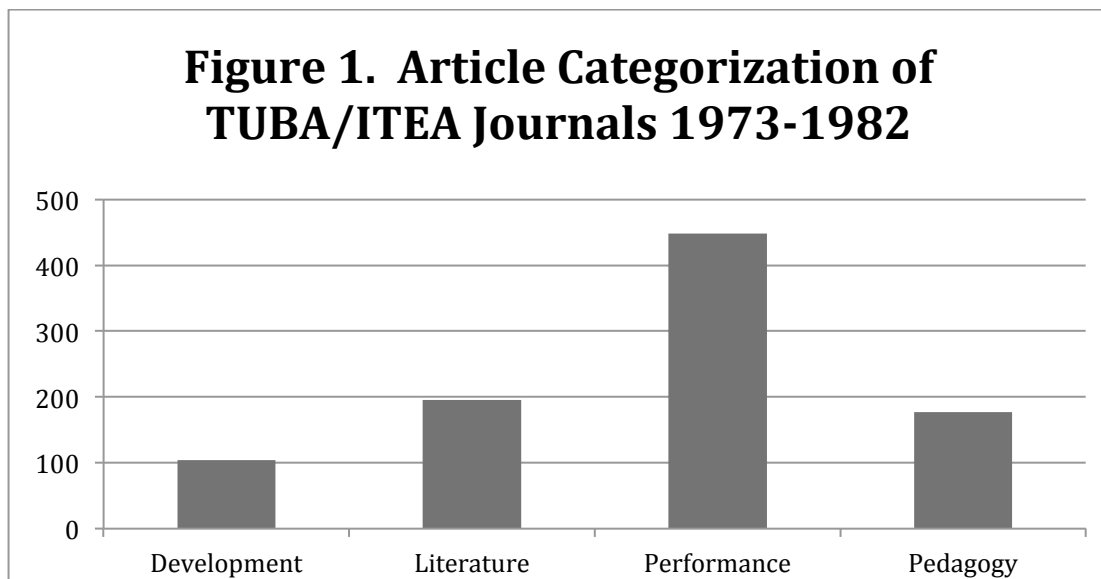
## CHAPTER III

### PART I: 1973-1982

In the first decade of TUBA/ITEA, the journals of the association focused predominately upon performance and literature, with less of the articles focused on development and pedagogy. In the first decade of published works from TUBA/ITEA, two hundred and sixty-eight articles found in the journals. As can be seen in Figure 1, forty articles that focused upon development, seventy-four articles that focused upon literature, one hundred and seven articles that focused upon performance, and forty-seven articles that focused upon pedagogy.

The sum of article categorizations was great than the number of articles reviewed. As was discussed in Chapter 1, part of the criteria for classifying articles into multiple areas was that a significant amount of their content be applicable to multiple areas. Throughout this chapter, it is the hope of the writer that the reader will understand and read the reviewed articles in each of the four main areas of focus of TUBA/ITEA. The four main areas of focus, which were development, literature, performance, and pedagogy, were specifically mentioned in the original Mission Statement of the organization.





### *Development*

In the articles found in the first decade of the publications of TUBA/ITEA, a substantial portion of focus in articles, both in terms of length and depth, were articles focused upon development. Ryker stated that the organization “thought of future ‘developments’ to encompass improvements in instrumental design, materials, and manufacturing.”<sup>20</sup> In these volumes, the journal’s focus upon development was divided between two major areas: historical instruments and new instrument models.

The focus upon historical instruments in the first decade of publications of TUBA/ITEA primarily was achieved by a series of articles entitled, “A Pictorial History of the Tuba and Its Predecessors.” The majority of these articles featured pictures of a specific historical instrument, accompanied by a brief synopsis of the instrument’s

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<sup>20</sup> Robert Ryker, e-mail message to Andrew M. Smith, November 7, 2012.

construction, biographical information about the maker of the instrument, and any other relevant history deemed worthy of inclusion by the author of each article. Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum, wrote the first article in this series that depicts an over-the-shoulder tuba from approximately 1867.<sup>21</sup> As can be found in Appendix A, “A Pictorial History of the Tuba and Its Predecessors” was printed in twenty-three of the thirty journals published during the first decade of TUBA/ITEA.

In addition to the pictorial history found throughout the early publications of TUBA/ITEA, another significant focus of articles were articles whose focus was upon historical instrument collections. These articles were similar to those found in the pictorial history, but are much longer in length and quantity of both photographs and instruments. The first one of these articles focused on the double-bell euphoniums in the Arne B. Larson Collection, housed in the National Music Museum in Vermillion, SD.<sup>22</sup> In addition to this article, there were several more articles focused specifically upon the Arne B. Larson Collection, as shown in Appendix A.

Another type of historical instrument article found in the first decade of publications of TUBA/ITEA were works written about the predecessors to the modern-day tuba. The first of these articles was a two-part article entitled, “Ancestors of the

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<sup>21</sup> Robert E. Eliason, “A Pictorial History of the Tuba and Its Predecessors,” *TUBA Newsletter* 2, no. 1 (1974): 6.

<sup>22</sup> Mary Petersen, “Double-Bell Euphoniums in the Arne B. Larson Collection,” *TUBA Newsletter* 8, no. 4 (1981): 4.

Tuba,” written by Charles A. Schulz, professor of tuba at the University of Memphis<sup>23</sup>. In these articles, Schulz’s intention was “to properly perform a composition for the tuba it is first necessary to understand the evolution of the instrument and the performance practices of the country in which the music was composed.”<sup>24</sup> Schulz focused on the serpent, Russian Bassoon, bass horn, ophicleide, saxhorns, and the different trends in tuba development in several different European countries. Schulz also not only described the history of these instruments, but also suggested instruments a modern-day performer use to recreate the sounds of the early instruments.

In addition to the focus upon the historical development of instruments in the first ten years of publications of TUBA/ITEA, the organization also focused upon the development of new instruments. In the spring 1974 journal, Chester Roberts wrote an article where “I propose to comment here on the tenor, bass and contrabass tubas in the several keys with regard to their fitness for various uses in classical music.”<sup>25</sup> Roberts, a former principal tuba player in the Cleveland Orchestra, described several different keys of instruments and the differences between instruments pitched in each key. Roberts also described how each keyed instrument benefitted the performer. The article does not mention any specific models or brands of instruments.

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<sup>23</sup> Charles A. Schulz, “Ancestors of the Tuba,” *TUBA Newsletter* 9, no. 2 (1981): 3.

<sup>24</sup> Schulz, “Ancestors of the Tuba,” 3.

<sup>25</sup> Chester Roberts, “Tenor, Bass and Contrabass Tubas – Comparisons and Contrasts,” *TUBA Newsletter* 1, no. 3 (1974): 3.

Another genre of development articles were focused predominantly on specific aspects of new instrument and accessory development. These articles include ones on mouthpieces, tuba mutes, and valve systems. An example of these articles was a two-part series written by Robert Pallansch, entitled “Structural and Human-Engineering factors in the Design and Manufacture of Conical-Bore Contrabass Cup-Mouthpiece Valve Instruments or The Tuba as She is Built.” In this article Pallansch, who is a former member of the United States Army Band, writes that his article is “a survey of desirable structural features in tubas.”<sup>26</sup>

In the first-half of this two-part series, Pallansch described many common issues that he found with instruments available at that time, while also offering some innovative ways to improve these instruments. Similarly in the second-half of this series, Pallansch again talked about issues with instruments of that era, but also discussed many poor repairs that have been done by repair technicians. This article also ran in the February, 1973 issue of “The Instrumentalist,” but was shortened due to space limitations.<sup>27</sup>

Another example of article which focused upon new instrument development was a report by the instrument design coordinator of TUBA. Robert Tucci, who was the principal tuba player in the Bavarian State Opera<sup>28</sup>, wrote this article in 1982. In this

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<sup>26</sup> Robert Pallansch, “Structural and Human-Engineering factors in the Design and Manufacture of Conical-Bore Contrabass Cup-Mouthpiece Valve Instruments or The Tuba as She is Built,” *TUBA Newsletter* 2, no. 1 (1974): 1.

<sup>27</sup> Pallansch, 1.

<sup>28</sup> “Robert Tucci – made by B&S,” B-and-S Manufacturing, accessed January 10, 2013, <http://www.b-and-s.com/musicians-and-endorser.html?articles=robert-tucci-394>.

article, Tucci explained that “One of my duties as Instrument Design Coordinator is to keep in contact with the various European manufactures and report on developments.”<sup>29</sup> Tucci discussed about the various developments made by European manufacturers of tubas and euphoniums, and shows what efforts that TUBA took to help develop new instruments. This article was one of the most in-depth and enjoyable articles found in the development section of the first decade of journals published by TUBA/ITEA. Unfortunately, this was the only report ever published in the journals of TUBA/ITEA by the Instrument Design Coordinator.

### *Literature*

Throughout the first decade of published media from TUBA/ITEA, a much deeper and stronger focus occurred in the area of literature than there was in development. During the first decade of the journals of TUBA/ITEA, the organization’s intent with literature was not only to increase the quantity of music written for the low brass community, but also to assist performers in finding these new works.

One of the longest running series in the TUBA/ITEA journals was the New Materials column. As presented Appendices, the New Materials series appears in every journal in some capacity since the first publication. During the first decade of the periodicals of TUBA/ITEA, the New Materials section was solely a listing of compositions that were submitted to the association, and stored in the TUBA/ITEA’s

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<sup>29</sup> Robert Tucci, “Instrument Design Coordinator’s Report,” *TUBA Newsletter* 9, no. 4 (1982): 24.

library. These materials not only were limited to solo literature, but also included chamber works that included either a tuba or euphonium in their score.

Another key aspect of the association's efforts to increase the quantity and knowledge of literature occurred as a series of compositions that were freely distributed with the journal. This series, known as the TUBA Gem Series, usually featured solo compositions written for either the tuba or euphonium, although there are some smaller chamber works for multiple tubas and/or euphoniums. In most cases, a brief article that included a biography of the composer, along with occasionally having minimal background information about the composition, was included with the composition.

In addition to the afore-mentioned series, yet another continuous article found in the vast majority of TUBA/ITEA journals was the Performances series. The predominate reason for including Performances in the journals would be to help market the compositions and performers mentioned, but the Performances section in the periodical of the association also helped to showcase the wide-range of repertoire performed by the membership of the organization. Throughout the entire forty-year history of the journal, there has always been a list or lists of compositions performed, either at conferences or recitals contained within the journal.

During the first decade of TUBA/ITEA, the editors of the journal included articles that assisted the membership in finding publishers of music for the tuba and euphonium. An example of this style of article can be found in the Spring 1979 issue. This volume was written after the Third International Tuba-Euphonium Symposium-Workshop. In the article on finding the repertoire performed at the workshop, Stephen Klein states "I had

many requests for information about the new pieces which were performed at the Symposium so I have put together all of the publication data which I could gather from the performers and composers and listed it below.”<sup>30</sup> This listing of repertoire is considered to have been beneficial to the membership of the association, because few repertoire lists for tuba or euphonium were published at this time.

In addition to the previously mentioned styles of articles which focus was upon literature, the first decade of journals of TUBA/ITEA found many articles whose focus is on pedagogy of a specific piece or genre of literature. Specific examples of this pairing of literature and pedagogy were the articles on arranging string literature for the euphonium and the article on orchestral repertoire for the euphonium. In the two-part series “Arranging String Literature for the Euphonium,” Paul Droste, former faculty member at Ohio State University,<sup>31</sup> wrote about specific pieces that euphonium performers arrange and perform from the string literature, and the pedagogical implications that would be gained by the performer. In the case of “Orchestral Literature Including Euphonium or Tenor Tuba,” the article discussed briefly the importance of the euphonium in the orchestral repertoire, as well as provided a list of orchestral works that include euphonium or tenor tuba parts.

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<sup>30</sup> Stephen Klein, “How to Obtain the Music You Heard at the Third International Tuba-Euphonium Symposium-Workshop,” *TUBA Newsletter* 6, no. 3 (1979): 6.

<sup>31</sup> “Paul Droste Biographical Details,” David Werden’s Euphonium Resource, accessed January 10, 2013, <http://www.dwerden.com/symphonia/ColdFusion/PaulDroste.htm>.

### *Performance*

As shown previously in Table 1, the majority of the articles found in the first decade of periodicals of TUBA/ITEA were written about performance. Although many articles are found which performance was the predominate area of focus, these articles were not always very in-depth, nor strong. Performance articles were written not only as concert reviews, but also about specific performers, both amateur and professional, and the activities in which these performers participated throughout the years.

In the series of articles entitled New Materials, a section of this reoccurring article was dedicated to new recordings that were released and featured tuba and/or euphonium on each recording. Throughout the first decade of publications of TUBA/ITEA, a panel from the organization did not typically review the recordings that made up the New Materials section. Typically, these recordings were listed without editorial commentary, to allow the membership of the organization to stay current with what music was recorded for the tuba and euphonium.

During the first decade of periodicals of TUBA/ITEA, many of the articles found in the performance category were concert reviews of various annual conferences across the world. The conferences included, but were not limited to, the Leonard Falcone International Euphonium Festival, the United States Army Band Tuba-Euphonium Workshop, and the International Tuba-Euphonium Symposium-Workshop. The reviews of performances often featured little-to-no negative editorial commentary. Instead, the vast majority of the article focused on the performance elements that the performer was most successful on.



In addition to the concert reviews, the first decade of periodicals of this association featured a listing of concert programs in most of the journals. The Programs section of the journal, in its earliest version, was simply a photocopy of certain recital programs that were submitted to TUBA/ITEA. By the end of the decade, these programs were typed into the program, and consequently, became much easier to read. The programs submitted to the organization included both professional and amateur programs, and featured the tuba or euphonium in some capacity.

Another aspect of performance covered by TUBA/ITEA during the first decade of its publication was to interview strong performers in the community. These interviews, which were known as TUBA Profiles, featured performers such as Ronald Bishop, who was principal tubist in the Cleveland Symphony Orchestra<sup>32</sup>. In many of the interviews their present role in the tuba-euphonium community was discussed, along with their experience in prior educational and career roles, and on their thoughts on where tuba-euphonium playing was at the time of the interview.

The interviews of substantial tuba and euphonium players were quite important for the association in two ways. First, these interviews helped to introduce many of these legendary musicians to others, at a time when there were few opportunities for marketing and self-promotion in the tuba-euphonium community. Secondly, these interviews were a great way to document the tradition of tuba-euphonium experiences and thoughts on performing in their careers.

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<sup>32</sup> “Ron Bishop’s Biograhpy,” Website of Ronald T. Bishop, accessed January 10, 2013, [http://ronaldbishop.com/Ron\\_Bishop/Biography.html](http://ronaldbishop.com/Ron_Bishop/Biography.html).

Another type of article whose focus was performance was a series of articles entitled “The Practice Room.” As a preface to the first column, Steven Bryant, who was then Editor of the TUBA Journal, states, “With this issue of the Journal, we begin a new column, ‘The Practice Room,’ which will be devoted to the activities of T.U.B.A.’s student members.”<sup>33</sup> Profiles of student members, celebrating student accomplishments, and articles geared toward students and their musical activities were just some of the types of information that was found in this column.

An additional performance-geared articles found in the published output of TUBA/ITEA were the articles geared towards doubling on other low brass instruments. Tuba players learning learning how to double on both trombone and euphonium were the primary focus and gave the reader both performance benefits and pedagogical tools to help the reader achieve a greater amount of success on doubling. Revealed in the article was the fact that euphonium players seldom attempted double on tuba or trombone. This notion was particularly confusing, as one would argue that it was, and certainly still is, very important for the young euphonium player to learn how to double certainly on trombone, as well as potentially doubling on tuba.

Although the vast majority of performance-based articles written in the TUBA/ITEA journal during the first decade were more often featuring professional performers, there were several articles dedicated to the performance activities of amateur tuba and euphonium players. In these columns, the amateurs which were featured discuss

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<sup>33</sup> “The Practice Room,” *TUBA Journal* 5, No. 2 (1978): 38.

the balance between their professional careers and the hobby of music, along with what sorts of education and training that they would have had on their specific instrument.

While there are not an overwhelming number of these articles, there was an effort made to include both amateur and professional articles in the area of performance during the first decade of publications.

### *Pedagogy*

The articles that focus upon the area of pedagogy were an important contribution to the first decade of publications of TUBA/ITEA. One of the reasons that the pedagogical articles were important was that teaching applied tuba and euphonium at the collegiate level was still a relatively new phenomenon during this time period. The first full-time instructor of tuba and euphonium in North America was not hired until 1960.<sup>34</sup> Nevertheless, the first decade of pedagogical articles found in the journals of TUBA/ITEA have an emphasis of fundamentals, with additional focus on literature-based pedagogy.

The first major category of pedagogical articles found in the publications of TUBA/ITEA was articles which focus was divided between development of new instruments and pedagogy. Some of the various articles that fit this description were “Everyman’s Guide to the Tuba Mouthpiece,” “Mutes – Fabricate Your Own,” and “Considerations Toward Purchasing a Euphonium.” These articles all described how

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<sup>34</sup> “Rex Conner: Biography,” WindSong Press Limited, accessed March 21, 2013, <http://www.windsongpress.com/brass%20players/tuba/conner.htm>.

modern advances in instrument design and production have created additional demands on the performer.

Another major aspect of pedagogical articles found in the first decade of publications of the association were articles focused on the pedagogy of instrument maintenance. Articles of this nature focused on valve venting, valve noise, and on other aspects of instrument maintenance, which could be taken care of by the performer. The focus on instrument maintenance isn't nearly as predominant in later decades of publications as it was in the first decade of periodicals of TUBA/ITEA.

Although many articles focused on non-traditional pedagogical topics in the first decade of journals, the vast majority of the pedagogical articles written focused predominantly on fundamental aspects of tuba and euphonium playing. Topics covered in these articles include breathing, intonation, slurring and range expansion. In one article, entitled "Fundamentals of Tuba Playing," Ronald Bishop states, "In this article, I am outlining, in a rather general way the thoughts and actions to which I direct my attention when I play my tuba: why play, basic skills and attitude."<sup>35</sup> Many of the early pedagogical articles were referenced in later issues of the journals of TUBA/ITEA.

Although most of these pedagogical articles were focused on fundamental aspects of playing on the tuba and euphonium, articles still were written on more professional sorts of pedagogical topics. One such example of this article is David Randolph's article "Toward Effective Performance of Multiphonics." In this article, Randolph, who was the

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<sup>35</sup> Ronald T. Bishop, "Fundamentals of Tuba Playing," *TUBA Journal* 5, No. 2 (1978): 9.

former Professor of Tuba and Euphonium at the University of Georgia, discussed multiphonics, along with a practice strategy to improve this technique in performance. In the author's words, "Of the non-traditional techniques that do require practice, multiphonics is certainly the most difficult to produce correctly."<sup>36</sup>

The last major style of pedagogical article found in the first decade of journals published by TUBA/ITEA were articles whose focus was upon expanding the role of the tuba and euphonium in performing literature, and what best practices were used in order to create this new area. Such articles whose focus was similar to which described above were "Some Thoughts on Recital Programming," "The Evolution of the Tuba Ensemble," and "Developing the Beginning Tuba/Euphonium Ensemble." In the case of the last of these articles, the author, Mark A. Nelson, stated "The primary emphasis of this article is exploring the possibilities of forming a tuba/euphonium ensemble out of a high school music program and especially a college low brass methods course."<sup>37</sup> These articles show that the organization was focused on expanding, via sound pedagogical reasoning, the literature and performance opportunities for the tuba and euphonium player.

### ***Summary***

During the first decade of publications of TUBA/ITEA, the organization sought out to build a solid foundation for many years of continued successful publications. The

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<sup>36</sup> David M. Randolph, "Toward Effective Performance of Multiphonics," *TUBA Journal* 8, No. 2 (1980): 2.

<sup>37</sup> Mark A. Nelson, "Developing the Beginning Tuba/Euphonium Ensemble," *TUBA Journal* 9, no. 3 (1982): 14.

areas of development, literature and performance featured many strong articles, including the Gem Series, development articles focused on both new and historical instruments, New Materials, and profiles of strong performers. The writers of these early articles followed the original mission statement of TUBA/ITEA carefully in creating a model, which will be followed for many years forward.

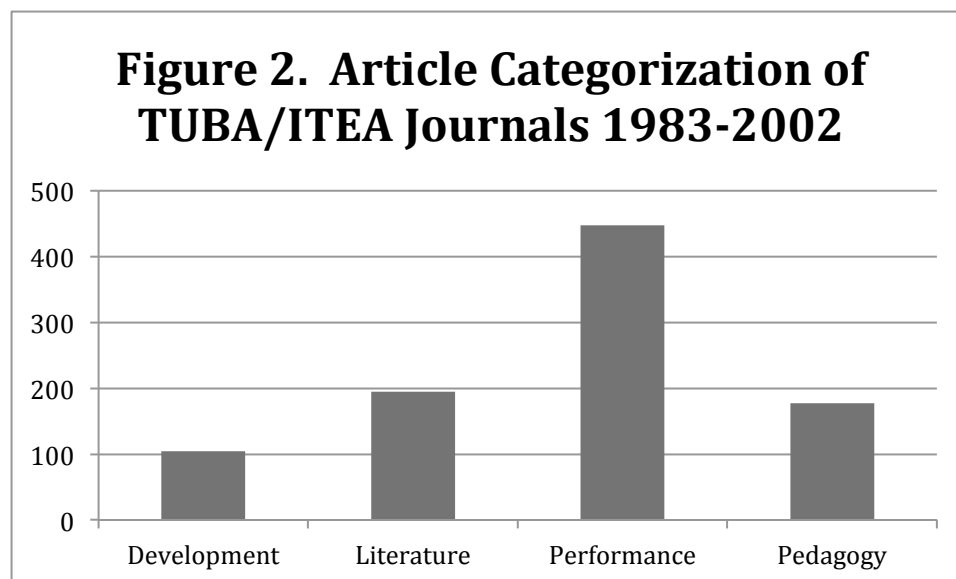
In the next decades, the organization recognized the areas that needed improvement, and attempted to strengthen these areas. The organization also struggled to maintain the areas of strength. In the next decades of publication, the organization's focus on weakness does offer an opportunity for these stronger areas to weaken.

## CHAPTER IV

### PART II: 1983-2002

In the second and third decades of published works of TUBA/ITEA, the journal underwent many improvements. The first enhancement was the size of the journal. The journals from the first decade of publication measured nine inches long by six inches wide. The newer format, which was created in the twelfth year, measured eleven inches long by eight and one-half inches wide. The additional area created by this newer format allowed the association to increase the number of articles in each edition of the journal. Another change that occurred during this time period was that the organization changed its name from Tubists Universal Brotherhood Association to International Tuba-Euphonium Association. A brief explanation of the rationale behind the name change happened can be found in Chapter Two.

In the second and third decades of the quarterly magazine of the association, there were seven hundred articles reviewed. There were approximately thirty percent of more articles found in these decades' journals than those from the first decade. As shown in Figure 2, during the middle twenty-year portion of publications from TUBA/ITEA, there were one hundred and four articles focused on development, one hundred and ninety-five articles focused upon literature, four hundred and forty-eight articles focused upon performance, and one hundred and seventy seven articles whose focus was upon pedagogy.



### *Development*

In the second and third decades of the journals of TUBA/ITEA, the articles which focused upon the development of instruments underwent significant change. One of the changes was that the articles focusing upon development went from being primarily focused on pictorial history to being in-depth articles that discussed much more than the basic history of a specific instrument.

In the early years of this period of journals, the reoccurring series “A Pictorial History of the Tuba and Its Predecessors” was present. As was the case in the first decade, these articles were primarily focused upon photographically documenting early models of tubas, or important predecessors of the tuba and euphonium. Very little description of how the instruments played accompanied these pictures. Instead, the authors of these articles chose to focus on the history of the instrument manufacturer, or on the historical significance of the specific instrument.



Also similar to articles found in the first decade, articles were written during the second and third decades of publication of the association that describe specific improvements that could or already were made to euphoniums and tubas. An example of an article written in this style was “Tuning Slide Devices for Better Euphonium Intonation,” where the Robert H. Fry, who was an amateur euphonium performer, described how he developed a tuning slide trigger that helped improve the intonation on his instrument. Fry, stated, “I am surprised that no one has written an article to point out the advantages of a trigger arrangement on the tuning slide.”<sup>38</sup> This style of article was not as prevalent as it was in the previous decade, but was still an important style of development article in the middle twenty years of publications of the association.

The series “A Pictorial History of the Tuba and Its Predecessors” was replaced during the second decade of the journals of TUBA/ITEA. The last appearance of this series was in the November 1985 edition of the journal. Soon after, a new article series began, which was originally entitled “Tuba History,” but was renamed “Historical Instrument Section.” This section was significant because of the highly descriptive and informative articles, which still exist in current issues of the journal. This series was written by Craig Kridel, who was the E. S. Gambrell Professor of Education in the Department of Educational Studies and Curator of the Museum of Education at the

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<sup>38</sup> Robert H. Fry, “Tuning Slide Devices for Better Euphonium Intonation,” *TUBA Journal* 13, no. 3 (1986): 20.

University of South Carolina<sup>39</sup>, and Clifford Bevan, who authored the definitive book on the history of the tuba family.<sup>40</sup>

Throughout most of the volumes of periodicals since 1985, “Historical Instrument Section” featured many articles on all different types of predecessors and early styles of tuba and euphonium. Each of these articles included pictures of the instrument, but also many descriptions of the sound quality, ease of playing, and historically significant information. In addition, these articles also included many accounts of performances by modern performers and historical predecessors to the tuba and euphonium.

In addition to the styles mentioned before, another significant series of development articles found in the second and third decade of periodicals was the series “The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments.” The author, Frederick J. Young, who was professor of chemical and electrical engineering at Carnegie-Mellon University<sup>41</sup>, wrote a four-part series of articles whose purpose was “a criterion favoring small deviations in tubing length from the ideal tubing length is used along with simple mathematical methods to find optimal valve tubing lengths for various

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<sup>39</sup> “Craig Kridel,” University of South Carolina Department of Educational Studies, accessed January 10, 2013, <http://www.ed.sc.edu/kridel/index.html>.

<sup>40</sup> Clifford Bevan, *The Tuba Family* (Winchester: Piccolo Press, 2000).

<sup>41</sup> “CV Of Dr. Frederick J. Young,” The Website of Dr. Frederick J. Young, Ph.D., accessed January 10, 2013, <http://www.youngfj.com/FJYresume11.html>.

valve systems.”<sup>42</sup> This series went into very deep discussions of all of the various intonation errors found in many different styles of valve systems for brass instruments.

Most of the remaining works categorized as development included articles written about instrument modifications and accessories that were made by amateur musicians. Also, entries were written about specific instruments (such as the ophicliede, cimbasso, and double-bell euphonium, for example) and their use in modern-day repertoire. Additional collections of works were focused upon non-musical collectible items, such as posters, and kitchenware, that had a connection to the tuba and/or euphonium.

### ***Literature***

In the period between 1983 and 2002, the periodicals of the association that focused upon literature underwent refinement. The organization’s efforts on literature went from freely distributed works included in the journal towards new works that were commissioned and distributed through TUBA/ITEA’s publishing arena, TUBA/ITEA Press. The commissioned works published by TUBA/ITEA Press were not included in this document.

The New Materials series was continued throughout the second and third decades of journals of TUBA/ITEA. During this twenty-year period, the New Materials section expanded, including more compositions submitted to the organization. In addition to the increased quantity of compositions, the New Materials series also included reviews of

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<sup>42</sup> Frederick J. Young, Ph. D., “The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments,” *TUBA Journal* 13, no. 4 (1986): 30.

many of the compositions submitted to the organization. These reviews were coordinated through an editor of this section, and were typically reviewed by either collegiate professors or graduate students. The editorial commentary included biographical information on the composer and/or arranger of the work reviewed, along with a brief theoretical and pedagogical review of the work.

One of the important changes in the periodicals of TUBA/ITEA during this twenty-year period was the conclusion of the Gem Series. The last Gem Series composition was published in the May 1986 edition of the journal, and was entitled “Elegy (To A),” by D.C. Culbertson, who was a radio broadcaster and composer in Baltimore, MD.<sup>43</sup> There was no explanation for the end of the Gem Series found in the journals of TUBA/ITEA.

While no articles that directly discussed TUBA/ITEA’s efforts to commission new works for the tuba and euphonium were found in the journal, there are many references in the journals which reveal that the organization was working on commissioning new music. The references about commissions were found in advertisements included with the journal, notes made in the News section of the magazine, and in other areas. While the main focus of this document was not to discuss the commissions of TUBA/ITEA during its forty-year history, it was worth mentioning that the organization continued to support and commission new works for the tuba and euphonium.

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<sup>43</sup> D.C. Culbertson, “T.U.B.A. Gem: Elegy (To A.),” *TUBA Journal* 13, no. 4 (1986).

The output of TUBA/ITEA's literature-based journal articles extended far beyond commissioning new works for performances. There were many articles written during this time period that discussed specific genres of literature. Articles were written about jazz, British-style brass bands, Japanese composers, klezmer, and many other genres of music. There were many mentions of specific works, as well as what role that the tuba and/or euphonium had in that specific genre of music. Fewer of these articles discuss any pedagogical aspects of performing in the specific style discussed in each article, but there were instances, especially in the jazz and klezmer articles, in which pedagogy was discussed.

There were other articles found in the journals of TUBA/ITEA from 1983-2002 in which both pedagogy and literature were both focused upon in an article. David Randolph, who was previously referred to, wrote a specific example of this style of article. In the article entitled "The Use of the F-Tuba in the College Teaching Studio," Randolph stated,

I have noticed an interesting increase in the F-tuba. It has seemed more and more tubists are using this instrument at least on a part-time basis. It also has seemed that more and more solo literature is being written with the F-tuba in mind, or at least being written so that it could appropriately played on F-tuba.<sup>44</sup>

Subsequent articles in this series were focus upon pedagogy, and will be discussed in that section.

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<sup>44</sup> David Randolph, "The Use of the F-Tuba in the College Teaching Studio," *TUBA Journal* 16, no. 3 (1989): 36.

Another interesting series of articles written for the publications of the association that focused upon literature was the series of articles written by Michael Landers entitled, “Understanding the ‘New Music.’” Landers, who was a freelance tubist, composer and teacher in Portland, Oregon<sup>45</sup>, wrote his explanation for understanding contemporary music. Landers’ purpose, in his own words, was

Perhaps the most misunderstood works in tuba literature are those which are classified by the term ‘New Music,’ yet among these works are some of the most important pieces in the repertoire. Therefore, it behooves us as tubists to endeavor to understand this style of music. This is the first in a series of articles that will explore New Music and its significance in the tuba repertoire.<sup>46</sup>

In this nine-part series, Landers discussed many different genres of contemporary music, including references to specific pieces from the solo tuba and euphonium literature.

Landers also discussed how to interpret contemporary works, using time to create special effects, and other contemporary compositional techniques found in music written during that time period.

### ***Performance***

Between the years 1983 and 2002, no area underwent as much modification from the first decade than performance. During the first decade of performance-based articles found in the journals of TUBA/ITEA, the main focus was on interviews, doubling on instruments, and the New Materials section. The association’s focus on performance

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<sup>45</sup> Michael Landers, “Understanding the ‘New Music’ Part One – Defining ‘New Music,’” *TUBA Journal* 20, no. 3 (1993): 32.

<sup>46</sup> Landers, “Understanding the ‘New Music,’” 33.

during this twenty-year period became centered around expanding the roles of tuba, and less on interviewing individuals.

As much as the works focused on performance changed during the years 1983 and 2002, several successful article styles found in the first decade of publications were continued. One continued series was the New Materials section and its split focus on both new literature and new recordings. As discussed in the literature section of this chapter, the main revision to the New Materials section was the addition of reviews of the works submitted to the organization.

Another series of articles that was continued from the first decade was the continuation of interviews of successful performers. The biggest change from the first decade to the 1983-2002 era of journals, however, was the decreased frequency of interviews found in the journal. In the twenty-year period discussed in this chapter, seven more interviews were found in the first decade of publications from TUBA/ITEA than there were in the twenty year period following.

In addition to the interviews conducted with living tuba and euphonium players during the second and third decades of the existence of the organization, many articles were written posthumously to remember and recognize significant members of the tuba and euphonium community. These remembrances often summarized the biographical, performance, and academic careers of the person who passed. These articles helped to spread news of a significant member's passing, but also due to the fact that these articles served as a way of archiving significant points in these special people's career.

Another article style that was continued from the first decade of publications into the following twenty years was the Recital Program section of the association's journals. During the years 1983-2002, the Recital Programs section was altered slightly from the previous decade. The modifications included typesetting all of the programs together, as opposed to photocopying each individual program, and the expansion to include undergraduate recitals.

The continuation of reviews of selected conferences were another staple of the performance-based articles found in the second and third decades of publications of TUBA/ITEA. These articles were typically reviews of the concerts that featured performances from selected members of the tuba and euphonium community. As the quantity of both membership in the organization and number of performances grew, the quantity of reviews of concerts also grew.

The review of solo and ensemble competitions that featured the tuba and euphonium began during this twenty-year period. Reviews of competitions were not generally found during the first decade of publications of TUBA/ITEA. These reviews most often focused on the biographical information of the competitors, repertoire performed, and winners of each competition. Critical analysis of each competitor was not prevalent in these articles.

One of the new contributions to the performance-based articles found during this time period was the inclusion of more amateur and non-professional performance articles. Reviews of several concerts featuring amateur performers, as well as a series of articles targeted towards amateur tuba and euphonium performers were examples of articles



focused on amateur performances. This amateur-focused series, entitled “Just for the Fun of It,” premiered in the 1999 issue, and featured articles written about and for amateur performers. As the editor, Ron Knoener, stated in the first article in this series, “Needless to say, my enjoyment in playing the euphonium is purely recreational. It serves as an outlet for myself, as well as a release from the stress of my job as a music store manager.”<sup>47</sup> After the first introductory article, some of the topics covered are building amateur tuba-euphonium ensembles, how to make music more a part of your life, and how one person switched to tuba later in life.

As discussed in the literature section of this chapter, performance-based articles published during this time period for TUBA/ITEA were also written about expanding the role of the tuba and euphonium in ensembles. The literature articles focused primarily upon the composers, works, and other literary aspects of role expansion, the performance articles focused upon the performers and concerts that featured the tuba and euphonium in these additional genres of music.

Many articles that focused upon expanding the role of the tuba can be found in a series entitled “The Jazz Niche,” which contained many brief articles that featured performances of jazz tuba and euphonium players all across the world. There were other articles that discussed the tuba and/or euphonium performing in German bands, Scandinavian ensembles, British-style brass bands, theme park performances, and other opportunities not found in the traditional roles of the tuba and euphonium.

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<sup>47</sup> Ron Knoener, “Just for the Fun of It: What Have YOU Been Up to Lately?,” *TUBA Journal* 26, no. 2 (1999): 63.

A major focus of performance-based articles in TUBA/ITEA's publications was the bands of the military. Throughout this twenty-year time period, there were many articles which featured different branches of the United States Military, and their performing ensembles. The February 1987 edition of the journal was completely dedicated to the military. Jerry Young, then editor of the publication, and also Professor of Tuba and Euphonium at the University of Wisconsin-Eau Claire<sup>48</sup> wrote about this issue, "This issue of the *Journal* should be a valuable reference for us all for some time to come regarding music in the military."<sup>49</sup> Further, Young stated his belief was "that the picture presented to us by our colleagues in the military is one of hope."<sup>50</sup> The vast majority of the military-based article consisted of biographical information of the tubists and euphoniumists that make up the various premiere ensembles in the United States Military Bands. Also included in this journal was audition information, opportunities for performance, locations, and ensembles found for each of the different bands that comprised the premiere ensembles in the military bands.

The editor for military bands, Jeff Arwood, stated "I would like to feature more military units and especially their tuba and euphonium players in the future."<sup>51</sup> After the volume of the journal which was almost solely dedicated to the United States Military

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<sup>48</sup> "Jerry A. Young, Faculty, Music and Theatre Arts," University of Wisconsin Eau-Claire School of Music and Theatre Arts, accessed January 10, 2013, <http://www.uwec.edu/Mus-The/faculty/jyoung.htm>.

<sup>49</sup> Jerry Young, "From the Editor," *TUBA Journal 14*, no. 3 (1987): 3.

<sup>50</sup> Jerry Young, "In Conclusion: Reflections on Military Career Opportunities," *TUBA Journal 14*, no. 3 (1987): 71.

<sup>51</sup> Jeff Arwood, "United States Military Bands," *TUBA Journal 14*, no.3 (1987): 20.

Bands, many other articles were written about the various military bands across the world, including articles on the bands that compromised the Japanese military bands (which is part of the article “Japanese Wind Band”), and other articles with more in-depth information on the military bands in the United States. TUBA/ITEA has had a strong association with the military bands for many years.

### *Pedagogy*

During the second and third decades of TUBA/ITEA’s existence, significant modifications and improvements were made in the articles whose focus was upon pedagogy. Many of the pedagogical articles found during this time span focused on Arnold Jacobs and his pedagogy, a specific series of articles geared towards secondary school students, a reoccurring column on euphonium pedagogy, and pedagogy geared towards specific pieces of literature.

During the second and third decades of the organization’s published works, there was much focus in the low brass community on the teaching of Arnold Jacobs. Jacobs, who was the principal tubist with the Chicago Symphony from 1944 until 1988, was “one of the most sought teachers in the world, specializing in respiratory and motivational applications for brass and woodwind instruments and voice. His students include many in orchestras and university faculties around the world.”<sup>52</sup> During the twenty-year period

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<sup>52</sup> “Arnold Jacobs Biography,” Windsong Press Limited, accessed January 4, 2013, [http://www.windsongpress.com/jacobs/AJ\\_Biography.htm](http://www.windsongpress.com/jacobs/AJ_Biography.htm).

reviewed, there were six articles whose title directly stated Mr. Jacobs name, but numerous other articles discussed pedagogical concepts first introduced by Mr. Jacobs.

Of these articles that feature the pedagogical work of Arnold Jacobs, the format in which each article discussed these topics were varied. One article attempted to summarize the major points that Mr. Jacobs taught throughout his career into a singular article. Yet another author summarized a clinic given by Mr. Jacobs and referenced only to the topics covered in that clinic. An additional article discussed the author's specific lessons that he had with Mr. Jacobs, and how those lessons directly affected the author in his musical career.

In the second decade of publications of TUBA/ITEA, there were a significant amount of articles whose focus was upon pedagogy specifically for secondary and high school students. Luis Maldonado, formerly the Assistant Professor of Low Brass at Central Michigan University<sup>53</sup>, authored many of these articles. The articles were found in several different formats, including lists of both solo and ensemble literature appropriate for middle and high school students, techniques on arranging and transcribing music for the high school tuba-euphonium ensemble, and other similar works.

Maldonado was also active in pedagogical articles that were not geared towards secondary and high school students. One of his contributions to the journal during the second and third decades was the three-part series entitled "A Comprehensive

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<sup>53</sup> "Tribute Feb. 25 and 26 to honor UTPA alumnus and famed euphoniumist Luis Maldonado," The University of Texas-Pan American, accessed January 10, 2013, <http://www.utpa.edu/news/index.cfm?newsid=4274>.

Bibliography on Euphonium/Baritone Horn.” Maldonado wrote in his first part of this series, which was first printed in the Spring 1991 issue, that this idea “gave me the opportunity to expand on a previous bibliography in the *TUBA Journal*.”<sup>54</sup> This resource included a substantial list of books, theses, periodicals, and other pertinent information in a very easy to use format.

In the literature section of this chapter, there was substantial discussion of the previously discussed series entitled “Understanding New Music,” which was authored by Michael Landers. To summarize this series, Landers wanted to discuss the various aspects of contemporary music while citing specific examples of music. In addition to this literature-based approach, Landers also attempted to offer pedagogical concepts and techniques. In one such article in this series, Landers discussed “the musicality of selected works of New Music in an attempt to form a strategy for performance.”<sup>55</sup> In this specific article, Landers described several unaccompanied tuba pieces and their techniques used for both performance and composition. Landers suggests that “From the techniques employed in formulating these analyses, a strategy for the performance of New Music can be derived.”<sup>56</sup>

A series of pedagogical articles started to appear during the second and third decades of TUBA/ITEA’s publications. The format of this series was an advice column,

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<sup>54</sup> Luis Maldonado, “A Comprehensive Bibliography on Euphonium/Baritone Horn,” *TUBA Journal* 18, no. 3 (1991): 24.

<sup>55</sup> Michael Landers, “Understanding the ‘New Music’ Part Two – The Musical Interpretation of Unaccompanied Literature for the Tuba,” *TUBA Journal* 20, no. 4 (1993): 22.

<sup>56</sup> Landers, “Understanding the New Music,” 24.

often associated with newspapers. This advice column, entitled “Doctor Euph,” offered members an opportunity to ask an expert for advice. The expert who authored this column was Roger Behrend, who was the principal euphonium in the United States Navy Band<sup>57</sup>. “Doctor Euph” was present for eleven editions of the journal throughout the second and third decades of publication, and offered many pedagogical tips for the readers in the organization.

A similar advice column found in this period was entitled “Ask the Experts.” “Ask the Experts” was different from “Doctor Euph,” however, due to the fact that no one author composed the responses. Instead, the organization asked specific members, whom the organization thought was strong in that pedagogical area, to answer the question that was submitted to TUBA/ITEA. Many of the pedagogical topics covered in this column were geared not just towards players of all ages and ability levels.

In the previous section of this chapter on literature, David Randolph discussed both the solo and ensemble literature for the F-tuba, and took surveys of how professors approached F-tuba playing. In a subsequent article, Randolph also discussed what literature was most often performed on this instrument. Randolph stated “A second area of inquiry in this survey on the use of the F-tuba dealt with pedagogy, including information gathered on how the respondents began to play F-tuba and how they are teaching the instrument.”<sup>58</sup> Randolph’s article discussed the different techniques used by

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<sup>57</sup> “Discover Roger Behrend,” Dynasty USA Artist Roster, Accessed January 10, 2013, <http://dynastyband.com/artists/Euphonium/Roger-Behrend>.

<sup>58</sup> David Randolph, “The Use of the F-Tuba in the College Teaching Studio: Part II – Pedagogy,” *TUBA Journal* 16, no 4 (1989): 25.

faculty to teach the F-tuba to their students, along with literature and etudes assigned to students in order to further their understanding of the instrument. The literature, etudes, and other methods reviewed by Randolph were selected via questionnaires and other surveys. Randolph utilized questionnaires so that he was able to discover additional methods that he wasn't aware existed in teaching the F-tuba.

Frederic J. Young's series "The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments" had both development and pedagogy as areas of focus. The pedagogical aspects of Young's article were based off of research on the intonation tendencies of different valve systems. After Young's discoveries on how in or out of tune a certain valve combination was, Young then offered a length of slide pull required to obtain an in tune pitch for a given valve combination. Young's guidelines was important, because there was little other information available on intonation of valve combinations available at that time. While modern pedagogy would not utilize all of Young's concepts to be accurate, there was still much merit to using these guidelines as a basis to determine intonation.

### ***Summary***

During the second and third decades of the publications of TUBA/ITEA, the articles reviewed were some of the best written and detailed of all reviewed. The areas of performance and pedagogy featured much diversity in topics covered. Particular highlights included the performance articles focus on amateur, military and non-

traditional performers and performances, and the pedagogy articles focus upon Understanding New Music, pedagogy for high school students, and the self-help column.

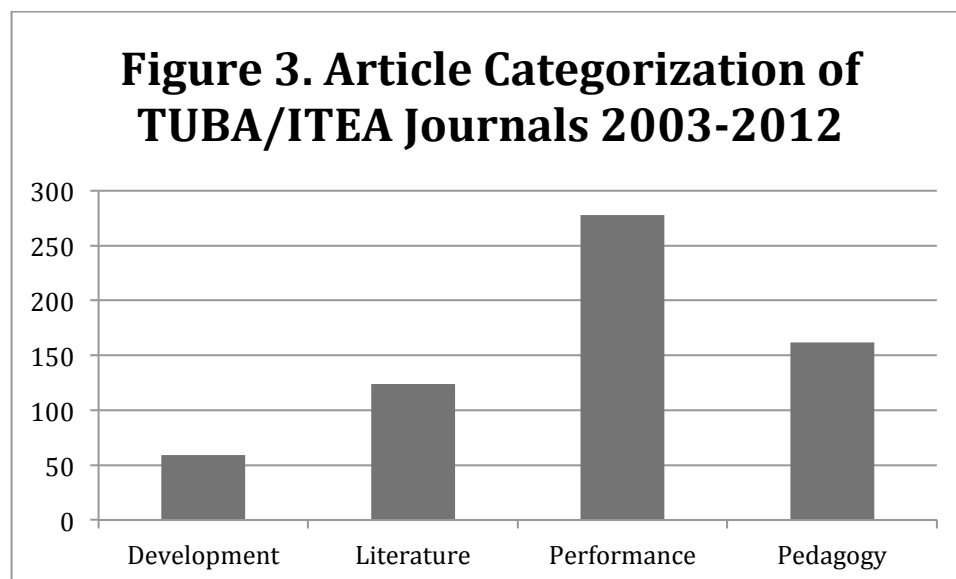
The organization's output in terms of literature articles did not continue the Gem Series, and focused mostly on commissions, which were outside of the scope of this document. In the articles focused upon development, the association moved away from a pictorial history of instrument development and towards a written format, but again, "development" meant new instrument development, in the eyes of the organization's original mission statement.



CHAPTER V  
PART III: 2002-2012

During the most recent decade of ITEA/TUBA's publications, the articles found in the journals of the association were a combination of selected articles found in both previous eras. The organization's effectiveness in revisiting specific articles from past journals, while enhancing certain elements, kept the articles found in the fourth decade of publication intriguing to the membership of the association.

During the decade from 2002-2012, there were four hundred and eighty-two articles reviewed. As can be seen on Figure 3, out of these four hundred and eighty-two articles, fifty-nine articles focused upon development, one hundred and twenty-four focused upon literature, two hundred and seventy-eight focused upon performance, and one hundred and sixty-two focused upon pedagogy. The publications found in the fourth decade had more articles focused upon pedagogy than any other decade.



### *Development*

During the most recent ten-year period, the articles that primarily focus upon development were mostly focused on historical instruments and development towards the modern-day instrument. This modification occurred partially because many new instruments had been developed. This lead allowed the association to not focus on the development of newer instruments. The association's focus on historical instruments was greatly expounded upon, due to the work of two gentlemen, Kridel and Bevan. Kridel and Bevan's work during the latter portions of the previous decade were important in strengthening the area of development in the journal.

Kridel and Bevan's articles were very similar to those discussed in the previous chapter. The "Historical Instrument Section" continued to focus on many different topics, ranging from questions answered about historical predecessors of the tuba and euphonium, to the value of specific predecessors of the tuba and euphonium found in

museums across the globe. Generally, the “Historical Instrument Section” featured several different articles in each journal, and typically grouped together in the journal.

The articles written by Kridel and Bevan were not the only ones whose focus was on development during the period from 2002-2012. No other individuals, however, contributed more to this area than Kridel and Bevan. Throughout this decade, there were articles written about musical instrument museum collections, cataloging an unknown low brass instrument, and other articles whose focus was development and were not written by Kridel and Bevan.

A significant article focused upon development was “The York Tuba: Design Idiosyncrasies That Contribute to its Unique Sound,” by Jeffrey Hodapp. Hodapp, who was formerly Professor of Low Brass at Emporia State University, states that, “With the recent display of interest in the tubas produced by J. W. York via (among others) Joesph Agnew’s article in the *ITEA Journal* (Vol. 34:4 Summer 2004), I though the time might be right for a discussion of the sound produced by these instruments.”<sup>59</sup> Hodapp wrote in much detail about the history of the J.W. York Band Instrument Company, whose tubas are still highly regarded to this day. In addition to the historical documentation, Hodapp also documented the measurements of certain portions of the tubas examined, along with the sound produced by each instrument.

Many of the other articles categorized as development were reprinted, either from earlier editions of the journal, or from other relevant magazines. An example of a

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<sup>59</sup> Jeffrey Hodapp, “The York Tuba: Design Idiosyncrasies That Contribute to its Unique Sound,” *ITEA Journal* 32, No. 2 (2005): 48.

reprinted article from another magazine was “Intonation Problems of the Euphonium,” which was reprinted from the May 1981 issue of *The Instrumentalist*.<sup>60</sup> In this article, Michael Fisher, who was the Assistant Professor of Tuba and Euphonium at Boise State University, wrote a preface to the original article. In the preface, Fisher stated, “A special thanks goes to Royce Lumpkin and *The Instrumentalist* for allowing the article to be reprinted in the ITEA Journal, which will benefit another generation of amateur, student and professional musicians.”<sup>61</sup> The article discussed the various intonation problems found on the euphonium, what specific characteristics caused intonation issues, and offered suggestions about how the performer can remedy specific issues.

Another article style focused upon development in the publications of TUBA/ITEA during the period from 2003-2012 were articles in which a specific instrument manufacturer was featured. The format of articles featuring specific instrument manufacturers varied greatly. One format of an instrument manufacturer article was an interview with Christian Niedermayer, who is the director of operations at the Miraphone Corporation in Waldkreiburg, Germany<sup>62</sup>. The interview, which appeared in a new section entitled “Nuts and Bolts,” posed a series of questions to Niedermayer to his role at Miraphone and the activities in which he was involved.

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<sup>60</sup> Royce Lumpkin, “Intonation Problems of the Euphonium,” *ITEA Journal* 30, no. 4, (2003): 46.

<sup>61</sup> Lumpkin, “Intonation Problems of the Euphonium,” 46.

<sup>62</sup> Benjamin Pierce, “A Visit with Christian Niedermaier: Master Brass Instrument Developer,” *ITEA Journal* 39, no. 4(2012): 88.

Another such format of articles in which a specific instrument manufacturer was featured was composed for the Summer of 2010 issue. The article contained in this issue documented the two hundred-year history of the Wenzel Meinel Corporation, which was based out of Geretsried, Germany<sup>63</sup>. Wenzel Meinel Corporation, more commonly known as Meinel Weston, was a successful manufacturer of professional tubas and euphoniums. The article, co-authored by Johann Langhammer and Gerhard Meinel, discussed in great detail the history of the corporation, but did not discuss details of the development of their instruments.

### *Literature*

The articles whose focus was literature found in the publications of the association from 2003-2012 featured the return of the Gem Series and pedagogical articles specific to repertoire from the solo literature. Both styles of articles were found in previous decades of publications of TUBA/ITEA, but had become less common over time. Along with the two previous styles of articles, the organization continued with new commissions, New Materials sections. The articles whose focus was upon literature added review of the tuba and euphonium works of specific composers.

The New Materials section of the publications of TUBA/ITEA published between the years 2003-2012 remained relatively unchanged. The reviews of submitted works remained consistent, even though the authors reviewing the articles changed over time.

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<sup>63</sup> Johann Langhammer and Gerhard A. Meinel, "200 Years of Wenzel Meinel Musical Instrument Manufacturing," *ITEA Journal* 37, no. 4(2010): 32.

The quantity of works submitted and reviewed by the organization were slightly higher during this decade, but not enough to warrant any major changes in the New Materials section of the journal.

One of the improvements made to the literature-based articles found in this decade of publications was the revival of the Gem Series. As can be seen in Appendix 3, there were twenty-four freely distributed works which accompanied the periodical from TUBA/ITEA during this decade. Many of the works which were written for the Gem Series featured young, aspiring composers, and primarily were written for either solo tuba or euphonium. The compositional style of the Gem Series was much more advanced than in the first decade of publication, and placed far more technical demands on the performer. The revival of the Gem Series was one of the improvements made to the publications of TUBA/ITEA during this decade.

Although the commissions of the association were not reviewed for this document, it was worth mentioning that the organization continued to commission new works for the tuba and euphonium during this time period. There were many mentions of the specific works commissioned in the News section of the journal, but no articles were ever dedicated to these commissions. Since the News section was not reviewed, commissions were not included as part of this document, regardless of their importance in the output of TUBA/ITEA.

One of the styles of literature-based articles found between 2003-2012 were articles which discussed specific composer's works for the tuba and euphonium. One such example of this genre of article was the three-part series written about the works of

Jan Koetsier, authored by Ed Owen. Owen, who was Associate Professor of Music at Arkansas State University, wrote that his purpose was “to offer a brief description of each work, along with a performance analysis. The express intent of this analysis is to create a knowledgeable, well-thought-out, and consequently, effective performance.”<sup>64</sup>

Throughout this three-part series, Owen’s articles on Koetsier’s music were very informative. Koetsier was Professor of Conducting at the *Hochschule für Musik* in Munich<sup>65</sup>, and wrote many compositions that featured the tuba and euphonium. Owen wrote extensively about the biographical information, musical style, and analysis of specific works of Koetsier. The articles featured many less familiar solo works of Koetsier.

A similar study surveyed the music of Robert Jager, Professor of Composition at Tennessee Tech University<sup>66</sup>. This four-part series originally started in the latter years of the previously reviewed era, but was continued into the fourth decade of publications. Kenyon Wilson, Associate Professor of Tuba and Euphonium at the University of Tennessee at Chattanooga<sup>67</sup>, wrote the series on Jager’s music. Wilson’s review of Jager’s music went into greater theoretical detail and discussed compositional styles more

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<sup>64</sup> Ed Owen, “The Tuba Works of Jan Koetsier Part 1: An Overview of the Man, His Musical Style, and the Works for Tuba and Keyboard,” *ITEA Journal* 34, no. 2(2007): 54.

<sup>65</sup> “Biography of Jan Koetsier,” *JAN KOETSIER STIFTUNG an der Hochschule für Musik und Theater München*, accessed January 8, 2013, [http://www.jan-koetsier.de/bio\\_eng.php](http://www.jan-koetsier.de/bio_eng.php).

<sup>66</sup> “Robert Jager – Biographical Information,” Robert Jager, accessed January 8, 2013, <http://rjager.com/bio.php>.

<sup>67</sup> “Kenyon Wilson – Biography,” Kenyon Wilson, accessed March 24, 2013, <http://kenyonwilson.com/kw4/>.

than the articles written by Owen. In contrast to the articles by Owen, Wilson wrote solely on the tuba music of Jager, and not on the solo euphonium works.

David Zerkel, then Associate Professor of Tuba and Euphonium at the University of Georgia<sup>68</sup>, wrote a two-part series of articles which focused upon literature. The series reviewed the solo literature that could be performed on the contrabass tuba. Zerkel's work was significant, as many performers typically would not perform solo works on the contrabass tuba. Zerkel stated, "It is my hope that this study will provide the one-horn crowd with a fairly substantial body of literature with which they might not be familiar."<sup>69</sup> The series included a review of significant works which could be performed on the contrabass tuba. In addition, a brief analysis of the work, and a complete list of works utilized by college professors in their teaching and pedagogy, was included with the survey. While Zerkel's series blurs the line between performance, literature and pedagogy, the primary basis of his writing was to showcase the written literature.

Another style of article whose focus was upon literature were the articles written about pedagogy of specific pieces of music. This idea, which was originally discovered in articles reviewed in Chapter One, was successfully portrayed in the series of articles entitled "Stepping Stones". The author, Pat Stuckemeyer, wrote each pedagogical article on a specific work taken from the performance literature of the tuba and euphonium.

This series of articles were discussed more thoroughly in the pedagogy section, but given

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<sup>68</sup> "David Zerkel Faculty Bio," University of Georgia's Hugh Hodgson School of Music, accessed January 9, 2013, <http://www.music.uga.edu/faculty/Area/Brass/dzerkel/>.

<sup>69</sup> David Zerkel, "Do You C What I C? An Examination of Solo Literature for the Contrabass Tuba," *ITEA Journal* 30, no. 2, (2003): 66.



the basis of each article taken from solo repertoire, were worth mentioning in the literature section.

### *Performance*

During the period between 2002 and 2012, the articles found in the periodical of TUBA/ITEA that focus upon performance were a blend of older styles of articles and some newer ideas. Several prominent examples of article styles were the continuation of the Programs Section, and the focus of articles on performance in chamber ensembles and other less traditional areas of performance. Interviews with living professionals continued to be included in the publication of TUBA/ITEA, as well as remembrances for recently deceased, significant members of the association.

The New Materials section continued to be published throughout the fourth decade of publications. The New Materials section featured reviews of commercial recordings of performances including the tuba and/or euphonium. Although the reviewers changed throughout the decades, the content found in the New Materials section maintained a level of consistency. The detail found in reviews was similar to detail found in previous eras of recording reviews.

The Programs section of the journals of TUBA/ITEA was also strikingly similar to sections included in previous decades. The Programs section continued to feature retyped programs of selected recitals that featured tuba or euphonium. Performances included were selected after having been submitted to the association, and did not include

any performance associated with the conferences hosted by TUBA/ITEA or any other similar organization.

In addition to the performance articles already mentioned, conference and competition reviews continued to be a significant contribution to the organization's output of published works with a focus upon performance. In this decade, the quantity of conference and competition reviews increased significantly. One of the main reasons for this increase was the organization's decision to hold national conferences biannually, while hosting regional conferences across the country in years when no national conference was held. A second reason for the increase in conference reviews was an increase in the quantity of competitions held featuring tuba and euphonium. These were the two most significant reasons why the quantity of conference and competition reviews increased during this decade.

Remembrances of recently deceased, significant members of the tuba and euphonium community continued to be a part of the performance articles found in the publications of TUBA/ITEA. These remembrances featured biographical information of the person, and selected commentary from friends and colleagues of the deceased. Remembrances were not always written about performers, and included musical instrument manufacturers, professors, and other professionals from the industry.

When Harvey Phillips, Professor of Tuba at Indiana University, and one of the founding members of TUBA/ITEA, passed, the organization had several articles dedicated to his memory. The articles written in memory of Phillips featured biographical information, along with personal accounts from students and colleagues of

Phillips. The articles also had sections on literature, performance ensembles, and other significant contributions Phillips made to the organization throughout his career.

Many interviews with prestigious performers were included in the association's published output. The interviews conducted during the most recent decade of publications from TUBA/ITEA featured a mix of orchestral performers, college faculty members, and other significant members of the tuba and euphonium community. The interviewee was typically a tuba or euphonium player in many of the interviews conducted. The interviewer typically asked about the interviewee's biography, hobbies outside of music, equipment performed on, and favorite moments. Very few pedagogical and literature-based topics were discussed in the interviews found in this decade.

One of the few styles of newly developed, performance-based articles were articles that discussed performances of music not considered part of the standard area of study for undergraduate musicians. Areas in which these articles were written included jazz, British-style Brass Band, military ensembles, and the use of tuba in Latin American music. While articles were written in previous eras about some of these genres, such as jazz, military bands, and British-style Brass Band, the emphasis was on the opportunities for performers in these areas, and not on the performances themselves.

The last performance-focused article format reviewed in this section were articles that covered tuba and euphonium performances outside of North America. During the decade between 2003 and 2012, a significant number of articles written about performers or performances that occurred in countries such as Portugal, Argentina, Colombia, Azerbaijan, Armenia, and Georgia. Many of these reports focused not only one the

performers in each specific country, but also on the professors and performance opportunities available in each country.

### ***Pedagogy***

In the fourth decade of publications that feature pedagogy as a primary focus, TUBA/ITEA continued onward with many styles of articles found in previous decades. The organization also created significant and important new articles that were very informative and detailed. The growth of pedagogy from the first decade to the fourth last quite large. This can be mostly attributed to the increase in first-hand knowledge from primary teachers, along with more research having been compiled during the previous thirty years.

During this time period, the association, in an attempt to increase the quantity and quality of pedagogical articles, created a pedagogy section in the journal. Prior to the fourth decade, pedagogical articles were not typically placed together in one cohesive section in the journal. During the fourth decade, the newly formed pedagogy section consisted of several articles positioned together, creating a seamless section on pedagogy.

One of the major differences in the pedagogical articles found in the fourth decade of publications was that the focus of the vast majority of articles reviewed was on pedagogical ideas for aspiring and professional players. Few articles focused on fundamental issues of tuba and euphonium playing, rather choosing to explore the more intricate details of sophisticated performance on the tuba and euphonium. Even when an

article discussed a fundamental pedagogical topic, the author typically diverted towards a more advanced issue associated with a given fundamental.

An article style that was continued from previous decades was the Doctor Euph series. The Doctor Euph series only appeared twice, however, in this decade before disappearing from the publication. Starting in the last year of journals reviewed for this document, the self-help column format reappeared in the magazine. This time the column was entitled “Doctor TubaEuph,” which was written by Kevin Wass, Assistant Professor of Tuba and Euphonium at Texas Tech University.<sup>70</sup> The major difference between Behrend and Wass’s columns was that Wass consulted with others when answering questions submitted to the column. Behrend never stated in his column that he consulted with other musicians when answering a question.

Another pedagogical series found in the fourth decade of publications from the association was the “Tips for Tuba” series, which was written by David Porter. Porter, who was a former tuba player in the United States Air Force Band,<sup>71</sup> wrote thirty-three articles during this time period. Porter’s articles discussed many different aspects of performing on the tuba and euphonium. Although Porter started the column during the previous decade, the vast majority of contributions to the publication occurred during this decade. Porter’s columns often featured whimsical titles, which were different metaphors used to explain a pedagogical topic to his students.

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<sup>70</sup> “Kevin Wass,” Texas Tech Univeristy School of Music, accessed January 10, 2013, <http://www.depts.ttu.edu/music/Faculty/KevinWass.asp>.

<sup>71</sup> “Faculty Bio: Dave Porter,” Masterworks Festival Orchestra, accessed January 10, 2013, [http://www.masterworksfestival.org/Richard-White\\_5a1eb7.html](http://www.masterworksfestival.org/Richard-White_5a1eb7.html).

Perhaps the most significant pedagogical article style found in the fourth decade of publications from the association was the series “Stepping Stones.” “Stepping Stones” was the brainchild of Pat Stuckemeyer, then a faculty member at Mesa Community College in Arizona.<sup>72</sup> Stuckemeyer wrote these articles about the pedagogical approach to teaching several different solos generally performed by undergraduate college students. The purpose of the eight-part series of articles was “that you will rediscover (or discover) each of these pieces much like I did – appreciate them for what they have to offer, cherish them for the music that you remember making with them, and then pass that along to your students.”<sup>73</sup>

Stuckemeyer’s approach in writing these articles was to first provide basic background information on the composer of each work. This was then followed by important topics and concepts that the instructor should be thinking of when working with a student on the solo. After these concepts were introduced, Stuckemeyer then wrote about his pedagogical approach to teaching this work. Included with this approach were musical exercises, diagrams, and other teaching tools that an instructor would find helpful in successfully teaching this piece to their students. Stuckemeyer’s work clearly described his approach to teaching specific pieces of solo literature.

One of the areas in articles for both performance and pedagogy found in the fourth decade of publications was a focus on non-traditional roles for the tuba and

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<sup>72</sup> “Pat Stuckemeyer’s Bio,” Pat Stuckemeyer, accessed January 10, 2013, [http://www.patstuckemeyer.com/index.php?option=com\\_content&view=article&id=47&Itemid=11](http://www.patstuckemeyer.com/index.php?option=com_content&view=article&id=47&Itemid=11).

<sup>73</sup> Pat Stuckemeyer, “Stepping Stones to Success (Volume 1 of 8): *Six Studies in English Folk-Song*,” *ITEA Journal* 35, no. 2(2008): 69.

euphonium. An example of a pedagogical article focused upon a non-traditional role for the tuba was Jorge Davi Salas's series on the music of *Banda Sinaloense*. *Banda Sinaloense* was a musical style which was established in the 1880's in the state of Sinaloa, Mexico<sup>74</sup>. Salas, Artist and Instructor of Tuba-Euphonium Studies at Stephen F. Austin State University,<sup>75</sup> discussed in this series the usage of the tuba and sousaphone in this unique music.

In his second article, Salas stated, "This part will journey into the sound concepts which are unique to this genre of music."<sup>76</sup> Salas described in detail the different styles of music found in *Banda Sinaloense*, and the sound concepts that accompanied them. Salas also discussed many of the techniques, including articulations, chord progressions, and cadenzas which were utilized by performers of this music. Salas hoped that "these discussions will provide a clear understanding of the traditions and techniques commonly found in this form of Mexican popular music."<sup>77</sup>

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<sup>74</sup> "Banda Music," Wikipedia, accessed January 11, 2013, [http://en.wikipedia.org/wiki/Banda\\_music](http://en.wikipedia.org/wiki/Banda_music).

<sup>75</sup> "J.D. Salas," Stephen F. Austin State University, accessed January 11, 2013, <http://faculty.sfasu.edu/salasjd/jd%20salas%20bio.htm>.

<sup>76</sup> Jorge Davi Salas, "El Tubador: Part 2 – The Sound Concept and Musical Styles of *Banda Sinaloense*," *ITEA Journal* 39, no. 1 (2011): 50.

<sup>77</sup> Salas, "El Tubador: Part 2", 50.

### *Summary*

The articles found in the fourth decade of publications of TUBA/ITEA contained article styles found in previous decades, as well as new styles of articles. The development section often included historically based articles, but also included articles featuring musical instrument manufacturers. The performance articles included the continuation of the Programs Section, the focus of articles on performance in chamber ensembles and other less traditional areas of performance, and interviews with living professionals.

In the areas of literature and pedagogy, the mixture of new and older article styles continued. The revival of the Gem Series, commissioning new works, the reviews of works of specific composers, and pedagogical articles focused on specific literature were some of the selected articles focused upon literature. Pedagogical articles included articles focused on specific literature, world music, and the continuation of advice columns.



## CHAPTER VI

### CONCLUSIONS AND SUGGESTED AREAS FOR FUTURE STUDY

The concept of this project was to document the purposes of Tubists Universal Brotherhood Association, currently known as the International Tuba Euphonium Association, from 1973-2012 and to analyze the effectiveness of the organization in fulfilling the purposes found in its original mission statement. The articles found in the journals of TUBA/ITEA were reviewed and categorized into the one or more of the purposes which summarized the article best. The complete list of articles reviewed can be found in the appendices. Brief summaries of selected articles were found in Chapters 3,4, and 5.

Chapter 3, which examined the first decade of publications of TUBA/ITEA, discovered that the organization built a solid foundation for many years of continued successful publications. The areas of development, literature and performance featured many strong articles, including the Gem Series, development articles focused on both new and historical instruments, New Materials, and profiles of strong performers. The writers of these early articles followed the original mission statement of TUBA/ITEA carefully in creating a model, which will be followed for many years forward.

After reviewing the articles published in the first decade of journals of the association, the overall quality of the articles in development and literature were far superior to those found in the performance and pedagogy portions of each periodical.

The area of pedagogy, while not a weakness, was by far the area that had room for most improvement. The pedagogical articles found in the first decade of the organization were as strong as they could be, given the lack of documented pedagogy that existed during that time period.

Chapter 4, which examined the second and third decades of publications, uncovered that the articles reviewed were some of the best written and detailed of all reviewed. The areas of performance and pedagogy featured much diversity in topics, including focus upon amateur, military and non-traditional performers and performances, “Understanding New Music,” pedagogy for high school students, and the self-help column. The organization’s output in terms of literature articles did not continue the Gem Series, instead focusing mostly on commissions, which were outside of the scope of this document. In the articles focused upon development, the association moved away from a pictorial history of instrument development and towards a written format.

Upon reviewing the articles written during these two decades, the articles that focused upon pedagogy and performance were superior to those articles that focused upon literature and development. The performance-focused interviews included in the publications between 1983 and 2002 were also quite different in their structure, as the interviews did not have the same depth of questioning found in those conducted during the first decade. A substantial amount of importance was placed on the pedagogical work of Arnold Jacobs during this twenty-year period.

In Chapter 5, which focused on the fourth decade of publications, the articles contained styles found in previous decades, as well as new styles of articles. The

development section often included historically based articles, but also included articles featuring musical instrument manufacturers. The performance articles included the continuation of the Programs Section, the focus of articles on performance in chamber ensembles and other less traditional areas of performance, and interviews with living professionals. The revival of the Gem Series, commissioning new works, the reviews of works of specific composers, and pedagogical articles focused on specific literature were some of the selected articles focused upon literature. Pedagogical articles included articles focused on specific literature, world music, and the continuation of advice columns.

After reviewing the articles which comprised the fourth decade of publications of TUBA/ITEA, the areas of literature and pedagogy were the strongest areas. The areas of development and performance were less strong than the areas of literature and pedagogy. Overall, there were areas, such as a lack of focus on the amateur musician, which could have been addressed more successfully.

A common problem uncovered throughout all of the categories of publications found in the fourth decade was a lack of detailed writing. Many of the articles from this time period contained great topics, far too often, however, the author(s) of these articles have missed key pieces of information, or chose not to focus on those important aspects in their publications. An example of lack of detail can be found in the interviews conducted during the fourth decade of publication. In many instances, the questions asked by the interviewer never resulted in deep, thoughtful answers from the interviewee. While knowing the basic information of a professional musician is important, an in-depth

interview which would have featured more questions covering detailed, yet interesting topics, such as pedagogy or influences in the interviewee's sound concept, would have been welcome.

The overall results of categorization show that TUBA/ITEA was successful in fulfilling the original purposes found in its mission statement. The articles also revealed that the quantity and quality of articles generally grew over the decades, and that during subsequent decades, the organization focused on strengthening areas of weakness. These two outcomes indicate that the members of the tuba and euphonium community will benefit from a documented history of the publications of the organization.

The review of articles found in the journals of TUBA/ITEA was conducted for two reasons. First, the author had previously read many of the publications of the association and recognized the important contributions the articles contained. Second, the original mission statement of the association was very specific as to the goals of the organization, which allowed for the authors of articles for the periodical to have clearly defined areas for focus.

There are opportunities for further research inside of the organization. The research into the articles showcased the association's dedication towards commissioning new works, which was discussed in Chapters 4 and 5. A thorough analysis of the works commissioned by the organization, including the Gem Series, would be desirable by the tuba and euphonium community. Analysis could contain both theoretical and performance aspects in its presentation of the commissioned works.

An all-inclusive history of TUBA/ITEA would be a strongly desired area for further research. Documenting the formation of the association, along with important events, such as the change in name of the organization, would be beneficial. As was stated in Chapter 2, the mission statement of the organization changed throughout the existence of TUBA/ITEA, and should be documented. Additional research should include the committees and other leadership positions held within the organization.

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APPENDIX A

ARTICLE CATEGORIZATION: 1973-1982

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Organizational Information</b>	1	1	NO	NO	NO	NO
<b>TUBA Gem: Serpentine Shadows</b>	1	2	NO	YES	NO	NO
<b>Some Recommended Euphonium Music</b>	1	2	NO	YES	NO	NO
<b>Coping With the “Extension Register”</b>	1	2	NO	NO	NO	YES
<b>Venting of Tuba Valves</b>	1	2	NO	NO	NO	YES
<b>New Materials</b>	1	2	NO	YES	YES	NO
<b>Two Tons of Tubas</b>	1	2	NO	NO	YES	NO
<b>Euphonium-Tuba Opportunities in Service Bands</b>	1	2	NO	NO	YES	NO
<b>TUBA Gem: Short Piece for Tuba and Euphonium</b>	1	3	NO	YES	NO	NO
<b>Euphonium Music Guide</b>	1	3	NO	YES	NO	NO
<b>A Choice of One or Two or Both</b>	1	3	NO	NO	NO	NO
<b>Tenor, Bass and Contrabass Tuba - Comparisons and Contrasts</b>	1	3	YES	NO	NO	NO
<b>New Materials</b>	1	3	NO	YES	YES	NO
<b>Two Tubas for Symphony Orchestra and Chamber Music</b>	1	3	NO	NO	YES	NO
<b>Questionnaire for Interviewing Artists - Tuba - William Bell</b>	1	3	NO	NO	YES	YES
<b>TUBA Gem: Red Wiggler</b>	2	1	NO	YES	NO	NO
<b>Multiple Tuba Parts for the Orchestra</b>	2	1	NO	YES	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Structural and Human Engineering Factors in the Design and Manufacture of Conical-Bore Contrabass Cup-Mouthpiece Valve Instruments</b>	2	1	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	2	1	YES	NO	NO	NO
<b>New Materials</b>	2	1	NO	YES	YES	NO
<b>Harvey Phillips at Carnegie Recital Hall</b>	2	1	NO	NO	YES	NO
<b>Rex Connor and Friend</b>	2	1	NO	NO	YES	NO
<b>TUBA Gem Series: A Maze With Grace</b>	2	2	NO	YES	NO	NO
<b>Fourteen Ways to Improve Intonation on Tuba and Euphonium</b>	2	2	NO	NO	NO	YES
<b>Structural and Human Engineering Factors in the Design and Manufacture of Conical-Bore Contrabass Cup-Mouthpiece Valve Instruments, Part 2</b>	2	2	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	2	2	YES	NO	NO	NO
<b>New Materials</b>	2	2	NO	YES	YES	NO
<b>TUBA Gem Series: TUBA Canon</b>	2	3	NO	YES	NO	NO
<b>Valve Clatter: Its Prevention and Cure</b>	2	3	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>A Pictorial History of the Tuba and Its Predecessors</b>	2	3	YES	NO	NO	NO
<b>The Tuba Player Versus the Limitations of the Tuba</b>	2	3	NO	NO	YES	YES
<b>Euphonium Literature Review</b>	3	1	NO	YES	NO	NO
<b>TUBA Gem Series: Variations</b>	3	1	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	3	1	YES	NO	NO	NO
<b>Repair Clinic: Reducing the Weight of the Rotor</b>	3	1	YES	NO	NO	NO
<b>The First National Tuba-Euphonium Symposium Workshop: A Report</b>	3	1	NO	YES	YES	YES
<b>Tuba Record Guide</b>	3	1	NO	NO	YES	NO
<b>TUBA Gem Series: Eunique</b>	3	2	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	3	2	YES	NO	NO	NO
<b>New Materials for Tuba and Euphonium</b>	3	2	NO	YES	YES	NO
<b>Midwest Regional Tuba-Euphonium Symposium</b>	3	2	NO	YES	YES	NO
<b>Octubafests 1975</b>	3	2	NO	NO	YES	NO
<b>TUBA Gem Series: Valse to BaB</b>	3	3	NO	YES	NO	NO
<b>Multiphonics and the Tuba</b>	3	3	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	3	3	YES	NO	NO	NO
<b>New Music</b>	3	3	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Back Row at Disneyland</b>	3	3	NO	NO	YES	NO
<b>Tubas and Euphoniums in Recital</b>	3	3	NO	NO	YES	NO
<b>TUBA Gem Series: Li'l Short'nin Funk</b>	4	1	NO	YES	NO	NO
<b>Tuba Pedagogy in Germany</b>	4	1	NO	NO	NO	YES
<b>The First International Brass Congress: June 13-19, 1976 Montreux, Switzerland</b>	4	1	NO	YES	YES	NO
<b>New Materials for Tuba and Euphonium</b>	4	1	NO	YES	YES	NO
<b>Tuba in Australia</b>	4	1	NO	NO	YES	NO
<b>TUBA Gem Series: Improvisation for Solo Tuba</b>	4	2	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	4	2	YES	NO	NO	NO
<b>TUBA Music Reviews</b>	4	2	NO	YES	YES	NO
<b>The First International Brass Congress: June 13-19, 1976 Montreux, Switzerland</b>	4	2	NO	YES	YES	YES
<b>The Tuba in Scandinavia</b>	4	2	NO	NO	YES	NO
<b>TUBA Programs</b>	4	2	NO	NO	YES	NO
<b>TUBA Profile - Arnold M. Jacobs, Tubist of the Chicago Symphony</b>	4	2	NO	NO	YES	YES
<b>Tuba Diphthongs</b>	4	3	NO	NO	NO	YES
<b>Rip van Winkle Looks at Tuba Mutes</b>	4	3	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>A Pictorial History of the Tuba and Its Predecessors</b>	4	3	YES	NO	NO	NO
<b>New Materials</b>	4	3	NO	YES	YES	NO
<b>The Tuba in Europe</b>	4	3	NO	NO	YES	NO
<b>Simone Mantia (1873-1951) - A Short Biography</b>	4	3	NO	NO	YES	NO
<b>The Early Years</b>	4	3	NO	NO	YES	NO
<b>TUBA Gem Series: Ginnungigap</b>	5	1	NO	YES	NO	NO
<b>Arranging String Literature for Euphonium</b>	5	1	NO	YES	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	5	1	YES	NO	NO	NO
<b>New Materials</b>	5	1	NO	YES	YES	NO
<b>TUBA Profile: Rich Matteson</b>	5	1	NO	NO	YES	NO
<b>History of the Tubists Universal Brotherhood Association</b>	5	1	NO	NO	YES	NO
<b>Symposium 78 - Eyes Toward the Future</b>	5	1	NO	NO	YES	NO
<b>TUBA Gem Series: Romance for Bass Tuba</b>	5	2	NO	YES	NO	NO
<b>Arranging String Literature for Euphonium, Part 2</b>	5	2	NO	YES	NO	YES
<b>Fundamentals of Tuba Playing</b>	5	2	NO	NO	NO	YES
<b>Vibrato Diagrams</b>	5	2	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	5	2	YES	NO	NO	NO
<b>New Materials</b>	5	2	NO	YES	YES	NO
<b>TUBA Euphonium Profile: Leonard Falcone</b>	5	2	NO	NO	YES	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Tuba in Britain</b>	5	2	NO	NO	YES	NO
<b>The Practice Room</b>	5	2	NO	NO	YES	NO
<b>TUBA Gem Series: All of Those Things</b>	5	3	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	5	3	YES	NO	NO	NO
<b>Everyman's Guide to the Tuba Mouthpiece</b>	5	3	YES	NO	NO	YES
<b>New Materials</b>	5	3	NO	YES	YES	NO
<b>TUBA Tuba Profile: Joe Tarto</b>	5	3	NO	NO	YES	NO
<b>Reclaiming Our Heritage</b>	5	3	NO	NO	YES	NO
<b>The Evolution of the Tuba In France</b>	5	3	NO	NO	YES	NO
<b>Historical Comparison of the Euphonium and Baritone Horn</b>	5	3	YES	NO	YES	NO
<b>TUBA Gem Series: Disco Tuba</b>	6	1	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	6	1	YES	NO	NO	NO
<b>Euphonium/Baritone Horn Directory</b>	6	1	YES	NO	NO	YES
<b>New Materials</b>	6	1	NO	YES	YES	NO
<b>TUBA Tuba Profile: Abe Torchinsky</b>	6	1	NO	NO	YES	NO
<b>Symposium 78 - Looking Back</b>	6	1	NO	NO	YES	NO
<b>TUBA Gem Series: Etudes</b>	6	2	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	6	2	YES	NO	NO	NO
<b>New Materials</b>	6	2	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Third International Tuba-Euphonium Symposium-Workshop Recital Reviews</b>	6	2	NO	YES	YES	YES
<b>TUBA Tuba Profile: Ionel Dumitru</b>	6	2	NO	NO	YES	NO
<b>The Practice Room</b>	6	2	NO	NO	YES	NO
<b>How to Obtain the Music You Hear at the Third International Tuba-Euphonium Symposium-Workshop</b>	6	3	NO	YES	NO	NO
<b>TUBA Gem Series: Fragment for Unaccompanied Tuba</b>	6	3	NO	YES	NO	NO
<b>Some Thoughts on Recital Programming</b>	6	3	NO	NO	NO	YES
<b>Fingering Tricks that Work</b>	6	3	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	6	3	YES	NO	NO	NO
<b>New Materials</b>	6	3	NO	YES	YES	NO
<b>TUBA Tuba Profile: Charles Dallenbach</b>	6	3	NO	NO	YES	NO
<b>To The 94</b>	6	3	NO	NO	YES	NO
<b>Mutes or “What are we putting down our bells?”</b>	6	3	NO	NO	YES	NO
<b>TUBA Gem Series: Intonation 1</b>	7	1	NO	YES	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	7	1	YES	NO	NO	NO
<b>New Materials</b>	7	1	NO	YES	YES	NO
<b>The Practice Room</b>	7	1	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>In Memorium - Donald R. Baird</b>	7	1	NO	NO	YES	NO
<b>The Evolution of the Tuba Ensemble</b>	7	1	NO	NO	YES	YES
<b>TUBA Gem Series: Episodes</b>	7	2	NO	YES	NO	NO
<b>Orchestral Literature Including Euphonium or Tenor Tuba</b>	7	2	NO	YES	NO	YES
<b>Learning to Play Lip Slurs</b>	7	2	NO	NO	NO	YES
<b>Coping with Problems in Transferring to Low Brass From Trumpet</b>	7	2	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	7	2	YES	NO	NO	NO
<b>New Materials</b>	7	2	NO	YES	YES	NO
<b>TUBA Tuba Profile: George Black</b>	7	2	NO	NO	YES	NO
<b>Playing Tuba With Guy Lombardo's Royal Canadians</b>	7	2	NO	NO	YES	NO
<b>Ole June May: A Short Biography</b>	7	2	NO	NO	YES	NO
<b>The Practice Room</b>	7	2	NO	NO	YES	NO
<b>Programs</b>	7	2	NO	NO	YES	NO
<b>Interchanges</b>	7	3	NO	YES	NO	NO
<b>TUBA Gem Series: Study</b>	7	3	NO	YES	NO	NO
<b>Trills</b>	7	3	NO	NO	NO	YES
<b>Mutes - Fabricate Your Own</b>	7	3	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	7	3	YES	NO	NO	NO
<b>New Materials</b>	7	3	NO	YES	YES	NO
<b>TUBA Tuba Profile: Ronald T. Bishop</b>	7	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Bi Lacerta: New Directions in Tuba Improvisation</b>	7	3	NO	NO	YES	NO
<b>The Practice Room</b>	7	3	NO	NO	YES	NO
<b>Programs</b>	7	3	NO	NO	YES	NO
<b>Euphonium Recordings: A Discography of Selected Recordings of Euphonium Performances</b>	7	3	NO	NO	YES	YES
<b>Interchanges</b>	7	4	NO	YES	NO	NO
<b>TUBA Gem Series: Suite</b>	7	4	NO	YES	NO	NO
<b>Clarity in Tuba Playing</b>	7	4	NO	NO	NO	YES
<b>A Pictorial History of the Tuba and Its Predecessors</b>	7	4	YES	NO	NO	NO
<b>New Materials</b>	7	4	NO	YES	YES	NO
<b>The Alaskan Tubist</b>	7	4	NO	NO	YES	NO
<b>British Brass Band Championship</b>	7	4	NO	NO	YES	NO
<b>Programs</b>	7	4	NO	NO	YES	NO
<b>Tuba Gem: Lento Espressivo</b>	8	1	NO	YES	NO	NO
<b>How to Spot a PONKT: Potentially Outstanding Natural Killer of Tubas</b>	8	1	NO	NO	NO	YES
<b>The Logic of Tuba Valve Systems</b>	8	1	YES	NO	NO	NO
<b>Vaughan Williams' Tuba Concerto: A Retrospective Look Upon It's 25th Anniversary</b>	8	1	NO	YES	YES	NO
<b>New Materials</b>	8	1	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>All You Ever Wanted to Know About Washington D.C. Military Bands Programs</b>	8	1	NO	NO	YES	NO
<b>Interchanges</b>	8	2	NO	YES	NO	NO
<b>ITEA Gem: Lament</b>	8	2	NO	YES	NO	NO
<b>Toward Effective Performance of Multiphonics</b>	8	2	NO	NO	NO	YES
<b>The Arne B. Larson Collection</b>	8	2	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	8	2	YES	NO	NO	NO
<b>New Materials</b>	8	2	NO	YES	YES	NO
<b>SNTESW A Wrap-Up</b>	8	2	YES	YES	YES	YES
<b>Programs</b>	8	2	NO	NO	YES	NO
<b>The Tuba and Brass Pedagogy in Israel</b>	8	2	NO	NO	YES	YES
<b>ITEA Gem: The Mystical Cone - II</b>	8	3	NO	YES	NO	NO
<b>Avant-Garde Effects for Tuba: Music or Noise?</b>	8	3	NO	YES	NO	YES
<b>A Young Tubist's Guide to the Breath</b>	8	3	NO	NO	NO	YES
<b>Some Thoughts on Posture and Holding the Euphonium</b>	8	3	NO	NO	NO	YES
<b>The Arne B. Larson Collection, Part II</b>	8	3	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	8	3	YES	NO	NO	NO
<b>New Materials</b>	8	3	NO	YES	YES	NO
<b>SNTESW A Wrap-Up</b>	8	3	NO	NO	YES	NO
<b>The Euphonium and Tuba in Japan</b>	8	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Programs</b>	8	3	NO	NO	YES	NO
<b>ITEA Gem: Songs of Memory</b>	8	4	NO	YES	NO	NO
<b>Why Have Composers Stopped Writing Melodically For The Euphonium?</b>	8	4	NO	YES	NO	YES
<b>The Daily Routine - Do I Need it?</b>	8	4	NO	NO	NO	YES
<b>Double-Bell Euphonium in the Arne B. Larson Collection</b>	8	4	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	8	4	YES	NO	NO	NO
<b>Interchanges: John Stevens</b>	8	4	NO	YES	YES	NO
<b>New Materials</b>	8	4	NO	YES	YES	NO
<b>The Practice Room</b>	8	4	NO	NO	YES	NO
<b>Programs</b>	8	4	NO	NO	YES	NO
<b>Auditioning as a Hobby: An Opinion</b>	9	1	NO	NO	NO	YES
<b>A Primer on the Breathing Process</b>	9	1	NO	NO	NO	YES
<b>Baritones and Euphoniums of European Origins In the Arne B. Larson Collection</b>	9	1	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	9	1	YES	NO	NO	NO
<b>New Materials</b>	9	1	NO	YES	YES	NO
<b>The Practice Room</b>	9	1	NO	NO	YES	NO
<b>Programs</b>	9	1	NO	NO	YES	NO
<b>Ancestors of the Tuba, Part I</b>	9	2	YES	NO	NO	NO
<b>New Materials</b>	9	2	NO	YES	YES	NO
<b>Reminiscences of the Man and His Horn</b>	9	2	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>TUBA Tuba Profile: Allan Jaffe and Anthony “Tuba Fats” Lacen</b>	9	2	NO	NO	YES	NO
<b>The Practice Room</b>	9	2	NO	NO	YES	NO
<b>Programs</b>	9	2	NO	NO	YES	NO
<b>TUBA Gem Series: Four Short Narratives</b>	9	3	NO	YES	NO	NO
<b>Considerations Toward Purchasing a Euphonium</b>	9	3	NO	NO	NO	YES
<b>Developing the Beginning Tuba/Euphonium Ensemble</b>	9	3	NO	NO	NO	YES
<b>Psychology in Pedagogy</b>	9	3	NO	NO	NO	YES
<b>Ancestors of the Tuba, Part II</b>	9	3	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	9	3	YES	NO	NO	NO
<b>New Materials</b>	9	3	NO	YES	YES	NO
<b>TUBA Tuba Profile: Tommy Johnson</b>	9	3	NO	NO	YES	NO
<b>Programs</b>	9	3	NO	NO	YES	NO
<b>How Tubby Was Born</b>	9	4	NO	YES	NO	NO
<b>TUBA Gem Series: Splinters</b>	9	4	NO	YES	NO	NO
<b>How to Play the Hose</b>	9	4	NO	NO	NO	YES
<b>Diversity of Sound and Adaptability</b>	9	4	NO	NO	NO	YES
<b>Euphonium Encumbrances and Encourages</b>	9	4	NO	NO	NO	YES
<b>Duties of Low Brass Instructors</b>	9	4	NO	NO	NO	YES
<b>Instrument Design Coordinator’s Report</b>	9	4	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>New Materials</b>	9	4	NO	YES	YES	NO
<b>TUBA Euphonium Profile: Harold Brasch</b>	9	4	NO	NO	YES	NO
<b>Tribute to Friends</b>	9	4	NO	NO	YES	NO
<b>Programs</b>	9	4	NO	NO	YES	NO
<b>TUBA Forum</b>	9	4	NO	NO	YES	YES
<b>The English Euphonium: Its Development and Use</b>	9	4	YES	NO	YES	NO



APPENDIX B

ARTICLE CATEGORIZATION: 1983-2002

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>August Helleberg, Sr. Part I</b>	10	1	NO	NO	YES	NO
<b>Utilizing the Euphonium Programs</b>	10	1	NO	NO	YES	NO
<b>New Materials</b>	10	1	NO	YES	YES	NO
<b>Some Otherwise Logic on Tuba Valve Systems</b>	10	1	YES	NO	NO	NO
<b>The History and Development of the Serpent</b>	10	1	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	10	1	YES	NO	NO	NO
<b>TUBA Gem: Fanfare</b>	10	1	NO	YES	NO	NO
<b>Practice for Performance</b>	10	1	NO	NO	NO	YES
<b>Fiftieth Birth Tuba Recital (2-2-82)</b>	10	2	NO	NO	YES	NO
<b>Programs</b>	10	2	NO	NO	YES	NO
<b>TUBA Forum</b>	10	2	YES	NO	YES	NO
<b>New Materials</b>	10	2	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	10	2	YES	NO	NO	NO
<b>Interchanges: Merle Hogg</b>	10	2	NO	YES	NO	NO
<b>The Tubist and the Banker or You Want a Loan for WHAT?!!</b>	10	2	NO	NO	NO	YES
<b>Three Exercises for Correct Air Flow on the Tuba-Euphonium</b>	10	2	NO	NO	NO	YES
<b>Thoughts on Vibrato</b>	10	2	NO	NO	NO	YES
<b>The Obvious Solution</b>	10	2	YES	NO	NO	YES
<b>Nobody Knows the Tuba</b>	10	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Does the Euphonium Have a Future?</b>	10	3	NO	NO	YES	NO
<b>Infectious Tubists: Is There a Cure?</b>	10	3	NO	NO	YES	NO
<b>TUBA Forum Programs</b>	10	3	NO	NO	YES	NO
<b>New Materials</b>	10	3	NO	YES	YES	NO
<b>A Direct Approach to Legato on the Low Brass Instruments</b>	10	3	NO	NO	NO	YES
<b>Thirty Years of Periodical Articles Concerning the Baritone Horn and Euphonium: A Compilation Indexed by Author</b>	10	3	NO	YES	NO	YES
<b>Programs</b>	10	4	NO	NO	YES	NO
<b>New Materials</b>	10	4	NO	YES	YES	NO
<b>Views of Berlioz on The Use of the Ophicleide and Tuba in His Orchestral Works</b>	10	4	YES	YES	YES	NO
<b>Renold Schilke 1910-1982: The Schilke Legacy</b>	10	4	YES	NO	NO	NO
<b>Compensating Systems: An Historical View</b>	10	4	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	10	4	YES	NO	NO	NO
<b>TUBA Gem: Canon in the Lydian Mode</b>	10	4	NO	YES	NO	NO
<b>Why Double on Trombone and Euphonium?</b>	10	4	NO	NO	YES	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>A Practical Program to Make Your Next Octubafest a Complete Success</b>	10	4	NO	NO	NO	YES
<b>TUBA Tuba Profile: Fred Pfaff</b>	11	1	NO	NO	YES	NO
<b>An Interview with Howard Johnson</b>	11	1	NO	NO	YES	NO
<b>International Tuba Day</b>	11	1	NO	NO	YES	NO
<b>TUBA Forum</b>	11	1	NO	NO	YES	NO
<b>Programs</b>	11	1	NO	NO	YES	NO
<b>New Materials</b>	11	1	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	11	1	YES	NO	NO	NO
<b>TUBA Gem: Rhythmic Study No. 1</b>	11	1	NO	YES	NO	NO
<b>Quality in Brass Performance</b>	11	1	NO	NO	YES	YES
<b>The Band Director's Approach to the Euphonium</b>	11	1	NO	NO	NO	YES
<b>Programs</b>	11	2	NO	NO	YES	NO
<b>New Materials</b>	11	2	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	11	2	YES	NO	NO	NO
<b>TUBA Gem: 7 Modal Tunes for Tuba</b>	11	2	NO	YES	NO	NO
<b>TUBA Resource Library, August 1983</b>	11	2	NO	YES	NO	NO
<b>TUBA Forum</b>	11	2	NO	NO	YES	YES
<b>1983 ITEC: A Wrap-Up, Part I</b>	11	2	NO	YES	YES	YES
<b>Arranging Christmas Carols for the Tuba Ensemble</b>	11	2	NO	YES	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>TUBA Programs! What are They Telling Us?</b>	11	2	NO	YES	NO	YES
<b>1983 ITEC: A Wrap-Up, Part II</b>	11	3	NO	NO	YES	NO
<b>Programs</b>	11	3	NO	NO	YES	NO
<b>New Materials</b>	11	3	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	11	3	YES	NO	NO	NO
<b>Everything You Always Wanted to Know About Tuba Auditions, But Didn't Know Who to Ask</b>	11	3	NO	NO	YES	YES
<b>TUBA Forum</b>	11	3	YES	NO	YES	YES
<b>TUBA Gem: Two Hag Pieces for Euphonium and Tuba</b>	11	3	NO	YES	YES	YES
<b>A Euphonium is a Baritone That's Played Well</b>	11	4	NO	NO	YES	NO
<b>1983 ITEC: A Wrap-Up, Part III</b>	11	4	NO	NO	YES	NO
<b>Programs</b>	11	4	NO	NO	YES	NO
<b>New Materials</b>	11	4	NO	YES	YES	NO
<b>Development of the Tuba in the Romantic Period</b>	11	4	YES	NO	NO	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	11	4	YES	NO	NO	NO
<b>TUBA Forum</b>	11	4	NO	YES	NO	NO
<b>Brass Choir: A New Challenge for the Tubist</b>	11	4	NO	NO	YES	YES
<b>TUBA Gem: Dialogue for Tuba and Euphonium</b>	11	4	NO	YES	YES	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Brief Practice Session</b>	11	4	NO	NO	NO	YES
<b>The Legitimate Jazz Artist Part I</b>	12	1	NO	NO	YES	NO
<b>Reflections on the Second International Brass Congress</b>	12	1	NO	NO	YES	NO
<b>Second International Brass Congress</b>	12	1	NO	NO	YES	NO
<b>Second International Brass Congress Gala Jazz Concert</b>	12	1	NO	NO	YES	NO
<b>Scandinavian Brass Ensemble</b>	12	1	NO	NO	YES	NO
<b>Lewis Van Haney's German Band</b>	12	1	NO	NO	YES	NO
<b>Low Brass Presentation</b>	12	1	NO	NO	YES	NO
<b>The Arban Concert-Brass Quintet from Paris</b>	12	1	NO	NO	YES	NO
<b>IBC-Session #46: A Tale of Two Countries</b>	12	1	NO	NO	YES	NO
<b>IBC2 Session #55</b>	12	1	NO	NO	YES	NO
<b>IBC2 Session #61: Brass Showcase</b>	12	1	NO	NO	YES	NO
<b>Modern Brass Ensemble, Budapest</b>	12	1	NO	NO	YES	NO
<b>Euphonium Solo Competition at IBC2</b>	12	1	NO	NO	YES	NO
<b>(Tuba Session) Dietrich Unkrodt and Hannes Zerbe The Tokyo Bari-Tuba Quartet</b>	12	1	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tuba Session: A Recital by Brian Bowman and Daniel Perantoni</b>	12	1	NO	NO	YES	NO
<b>A Visit With Friends: A Composer's Remarks on the International Brass Congress 2</b>	12	1	NO	NO	YES	NO
<b>Programs</b>	12	1	NO	NO	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	12	1	YES	NO	NO	NO
<b>Tuba GEM: Etude in Piano E Forte for Tuba Solo</b>	12	1	NO	YES	NO	NO
<b>Tuba Clinic: John Fletcher</b>	12	1	NO	NO	YES	YES
<b>Cleveland Orchestra Brass Section</b>	12	1	NO	NO	YES	YES
<b>Chester Schmitz Orchestral Performance</b>	12	1	NO	NO	NO	YES
<b>Doubling</b>	12	1	NO	NO	NO	YES
<b>A Tuba Clinic by Jim Self</b>	12	1	NO	NO	NO	YES
<b>A Lecture by Arnold Jacobs</b>	12	1	NO	NO	NO	YES
<b>The Legitimate Jazz Artist Part II</b>	12	2	NO	NO	YES	NO
<b>Programs</b>	12	2	NO	NO	YES	NO
<b>New Materials</b>	12	2	NO	YES	YES	NO
<b>Performance Considerations in the Vaughan Williams Concerto for Bass Tuba</b>	12	2	NO	YES	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>International Competition for Horn and Tuba, Markneukirchen, German Democratic Republic 11-18 May, 1984</b>	12	3	NO	NO	YES	NO
<b>New Materials</b>	12	3	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	12	3	YES	NO	NO	NO
<b>TUBA Gem: Petite Due for Two Euphoniums</b>	12	3	NO	YES	NO	NO
<b>Expanding the Tuba Repertoire</b>	12	3	NO	YES	NO	NO
<b>The Prognathic Dental Bite as Related to Playing Brass Instruments</b>	12	3	NO	NO	NO	YES
<b>Compensating Systems: a Mathematical Comparison</b>	12	3	YES	NO	NO	YES
<b>Region Four TUBA Regional Workshop Review</b>	12	4	NO	NO	YES	NO
<b>Toward an International Brass Society: Part I</b>	12	4	NO	NO	YES	NO
<b>Reflections on: Euphonium Concert Tour Japan 1984</b>	12	4	NO	NO	YES	NO
<b>Programs</b>	12	4	NO	NO	YES	NO
<b>Looking at Dennis Brain</b>	12	4	NO	YES	YES	NO
<b>New Materials</b>	12	4	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	12	4	YES	NO	NO	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Remembrances and Recollections of Arnold M. Jacobs</b>	12	4	NO	NO	YES	YES
<b>Let It Happen</b>	12	4	NO	NO	NO	YES
<b>Toward an International Brass Society: Part II</b>	13	1	NO	NO	YES	NO
<b>North American Brass Band Association Championship III: An Overview</b>	13	1	NO	NO	YES	NO
<b>Programs</b>	13	1	NO	NO	YES	NO
<b>New Materials</b>	13	1	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	13	1	YES	NO	NO	NO
<b>TUBA Gem: Brief Encounters for Tuba</b>	13	1	NO	YES	NO	NO
<b>The Dixieland Band: A Meaningful Avenue of Performance For the Tuba Player</b>	13	1	NO	NO	YES	YES
<b>Tuba Pedagogy: Building a Successful Low Register</b>	13	1	NO	NO	NO	YES
<b>The Blaikley Compensating System: A Player's Perspective</b>	13	1	YES	NO	NO	YES
<b>Research for Tuba and Euphonium</b>	13	1	NO	YES	NO	YES
<b>International Brass Society</b>	13	2	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>New Roles and Dimensions for the Contemporary Jazz Tubist</b>	13	2	NO	NO	YES	NO
<b>Programs</b>	13	2	NO	NO	YES	NO
<b>New Materials</b>	13	2	NO	YES	YES	NO
<b>A Pictorial History of the Tuba and Its Predecessors</b>	13	2	YES	NO	NO	NO
<b>The Virgil Thomson Commission</b>	13	2	NO	YES	NO	NO
<b>TUBA Gem: In The 90% (Sturgeon's Law)</b>	13	2	NO	YES	NO	NO
<b>Improving Tone in the High Register</b>	13	2	NO	NO	NO	YES
<b>Research for Tuba and Euphonium</b>	13	2	NO	YES	NO	YES
<b>The First International Brass Congress: An on-the-Scene Report</b>	13	3	NO	NO	YES	NO
<b>Programs</b>	13	3	NO	NO	YES	NO
<b>New Materials</b>	13	3	NO	YES	YES	NO
<b>Tuning Slide Devices for Better Euphonium Intonation</b>	13	3	YES	NO	NO	NO
<b>TUBA Gem: Ragtime</b>	13	3	NO	YES	NO	NO
<b>Tax Deductions Available to Tuba and Euphonium Players and Teachers</b>	13	3	NO	NO	YES	YES
<b>Performance Attitude: A Psychological Approach</b>	13	3	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Analysis for Interpretation: Samuel Adler's Dialogues for Euphonium and Marimba</b>	13	3	NO	YES	NO	YES
<b>The United States Copyright Law: A Practical Outline</b>	13	3	NO	YES	NO	YES
<b>"On State at Wolf Trap" Features Authentic Recreation of Sousa Performances</b>	13	4	NO	NO	YES	NO
<b>Recordings for the Euphoniumist</b>	13	4	NO	NO	YES	NO
<b>The Tuba and Madame Mao: A Tale of the Cultural Revolution</b>	13	4	NO	NO	YES	NO
<b>Programs</b>	13	4	NO	NO	YES	NO
<b>TUBA Tribute to Dr. Leonard Falcone and Harold Brasch</b>	13	4	NO	YES	YES	NO
<b>New Materials</b>	13	4	NO	YES	YES	NO
<b>TUBA Gem: Elegy to A</b>	13	4	NO	YES	NO	NO
<b>Nervousness: What It Does and What We Can Do About it</b>	13	4	NO	NO	NO	YES
<b>The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments</b>	13	4	YES	NO	NO	YES
<b>Euphonium Study Materials</b>	13	4	NO	YES	NO	YES
<b>Programs</b>	14	1	NO	NO	YES	NO
<b>New Materials</b>	14	1	NO	YES	YES	NO
<b>Tuba History</b>	14	1	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Curios and Collectables</b>	14	1	YES	NO	NO	NO
<b>The 1986 International Tuba/Euphonium Conference Session Reviews</b>	14	1	YES	YES	YES	YES
<b>A Few Guidelines on “How To Practice”</b>	14	1	NO	NO	NO	YES
<b>The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments: Part II</b>	14	1	YES	NO	NO	YES
<b>An Insight Into the Keystone Brass Institute</b>	14	2	NO	NO	YES	NO
<b>The Japan Euphonium/Tuba Congress</b>	14	2	NO	NO	YES	NO
<b>The British Bandsman</b>	14	2	NO	NO	YES	NO
<b>What Difference Does it Make?</b>	14	2	NO	NO	YES	NO
<b>Programs</b>	14	2	NO	NO	YES	NO
<b>The Truth About the Vaughan Williams Tuba Concerto</b>	14	2	NO	YES	YES	NO
<b>New Materials</b>	14	2	NO	YES	YES	NO
<b>Tuba History</b>	14	2	YES	NO	NO	NO
<b>The Neglected Repertoire: A Series</b>	14	2	NO	YES	NO	NO
<b>A Look at the Tokyo Bari-Tuba Ensemble</b>	14	2	NO	YES	YES	YES
<b>Proper Breath</b>	14	2	NO	NO	NO	YES
<b>Long Tones, Lip Slurs, and Scales - Do We Really Need Them?</b>	14	2	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments: Part III</b>	14	2	YES	NO	NO	YES
<b>The New York State School Music Association Contest List for Tuba Solos and Tuba Ensembles</b>	14	2	NO	YES	NO	YES
<b>United States Military Bands Programs</b>	14	3	NO	NO	YES	NO
<b>The Jazz Niche</b>	14	3	NO	NO	YES	NO
<b>New Materials</b>	14	3	NO	YES	YES	NO
<b>Curios and Collectables</b>	14	3	YES	NO	NO	NO
<b>The Neglected Repertoire: A Series</b>	14	3	NO	YES	NO	NO
<b>The Optimal Design and Fair Comparison of Valve Systems for Brass Instruments: Part IV</b>	14	3	YES	NO	NO	YES
<b>The Jazz Niche</b>	14	4	NO	NO	YES	NO
<b>Tuba Players of the Boston Symphony Orchestra, 1913-1987</b>	14	4	NO	NO	YES	NO
<b>The 1986 Japan Wind and Percussion Competition</b>	14	4	NO	NO	YES	NO
<b>Clean That Old York on a Sunday Afternoon</b>	14	4	NO	NO	YES	NO
<b>Programs</b>	14	4	NO	NO	YES	NO
<b>The Double B-flat Bass</b>	14	4	YES	NO	YES	NO
<b>New Materials</b>	14	4	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Sensei</b>	14	4	NO	NO	YES	YES
<b>Solo Music Literature for Junior High and High School Euphonium and Tuba Performers</b>	14	4	NO	YES	NO	YES
<b>Joe Tarto: Titan of the Tuba</b>	15	1	NO	NO	YES	NO
<b>The Jazz Niche Programs</b>	15	1	NO	NO	YES	NO
<b>A Catalog of Recordings for the Tuba</b>	15	1	NO	YES	YES	NO
<b>New Materials</b>	15	1	NO	YES	YES	NO
<b>Tuba History</b>	15	1	YES	NO	NO	NO
<b>Don't Neglect Alternate Fingerings</b>	15	1	NO	NO	NO	YES
<b>Response Problems. What Can I Do?</b>	15	1	NO	NO	NO	YES
<b>UNO Regional Tuba and Euphonium Symposium-Workshop a Success!</b>	15	2	NO	NO	YES	NO
<b>The United States Army Band Tuba Euphonium Conference: A Summary</b>	15	2	NO	NO	YES	NO
<b>The University of Kentucky Regional Tuba-Euphonium Conference Review</b>	15	2	NO	NO	YES	NO

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<b>The Leonard Falcone International Euphonium Competition: Another Perspective</b>	15	2	NO	NO	YES	NO
<b>The Tuba in England</b>	15	2	NO	NO	YES	NO
<b>Programs</b>	15	2	NO	NO	YES	NO
<b>Cimbaso - Verdi's Bass</b>	15	2	YES	NO	YES	NO
<b>The Jazz Niche</b>	15	2	NO	YES	YES	NO
<b>Frederick Fennell on Japan: Part One of a Series</b>	15	2	NO	YES	YES	NO
<b>New Materials</b>	15	2	NO	YES	YES	NO
<b>The Neglected Repertoire: A Series</b>	15	2	NO	YES	NO	NO
<b>Ensemble Literature for Junior High and High School Euphonium and Tuba Performers</b>	15	2	NO	YES	NO	YES
<b>John Fletcher: 1941-1987</b>	15	3	NO	NO	YES	NO
<b>The Jazz Niche</b>	15	3	NO	NO	YES	NO
<b>The Tuba in Korea, Taiwan, Hong Kong, and China: A Report on the State of the Art</b>	15	3	NO	NO	YES	NO
<b>Employment Opportunities Available to Tuba and Euphonium Players at America's Amusement-Theme Parks</b>	15	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Harvey Phillips and Rex Conner: A Perspective from Their Teacher</b>	15	3	NO	NO	YES	NO
<b>The United State Navy Band Tuba-Euphonium Quartet: A Review</b>	15	3	NO	NO	YES	NO
<b>Programs</b>	15	3	NO	NO	YES	NO
<b>Fred Fennell on the Euphonium and Baritone: Part Two of a Series</b>	15	3	NO	YES	YES	NO
<b>New Materials</b>	15	3	NO	YES	YES	NO
<b>Tuba History</b>	15	3	YES	NO	NO	NO
<b>The Great Fourth Valve Mystery</b>	15	3	NO	NO	NO	YES
<b>Checking Up On Your Intonation, Part One</b>	15	3	NO	NO	NO	YES
<b>Dr. Euph</b>	15	3	NO	NO	NO	YES
<b>New England Artists Recital of the New England Tuba-Euphonium Symposium/Workshop</b>	15	4	NO	NO	YES	NO
<b>An Arnold Jacobs Biography</b>	15	4	NO	NO	YES	NO
<b>Arnold Jacobs on Record: Its Influence on Me</b>	15	4	NO	NO	YES	NO
<b>Who is Arnold Jacobs?</b>	15	4	NO	NO	YES	NO
<b>The Jazz Niche</b>	15	4	NO	NO	YES	NO
<b>Programs</b>	15	4	NO	NO	YES	NO
<b>New Materials</b>	15	4	NO	YES	YES	NO
<b>Tuba History</b>	15	4	YES	NO	NO	NO
<b>Learning How to Perform Music</b>	15	4	NO	NO	NO	YES



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>An Arnold Jacobs Clinic</b>	15	4	NO	NO	NO	YES
<b>Dr. Euph</b>	15	4	NO	NO	NO	YES
<b>Checking Up On Your Intonation, Part Two</b>	15	4	NO	NO	NO	YES
<b>Ask the Experts</b>	15	4	NO	NO	NO	YES
<b>Ashley Alexander 1936-1988: A Tribute</b>	16	1	NO	NO	YES	NO
<b>T.U.B.A. Forum</b>	16	1	NO	NO	YES	NO
<b>The Jazz Niche</b>	16	1	NO	NO	YES	NO
<b>1988 Summit Brass International Brass Ensemble Competition</b>	16	1	NO	NO	YES	NO
<b>Tuba Time in Tacoma: A Thoroughly Biased Report on the First Northwest Annual Tuba-Euphonium Workshop</b>	16	1	NO	NO	YES	NO
<b>The 1988 New England Tuba-Euphonium Symposium/Workshop</b>	16	1	NO	NO	YES	NO
<b>Tubafest in the Public Schools</b>	16	1	NO	NO	YES	NO
<b>Programs</b>	16	1	NO	NO	YES	NO
<b>Fred Fennell on the Euphonium and Baritone: Part Three of a Series</b>	16	1	NO	YES	YES	NO
<b>New Materials</b>	16	1	NO	YES	YES	NO
<b>Tuba History</b>	16	1	YES	NO	NO	NO
<b>A Checklist for the New School Year</b>	16	1	NO	NO	NO	YES
<b>A Singer Looks at Brass Playing</b>	16	1	NO	NO	NO	YES
<b>Dr. Euph</b>	16	1	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Developing the College/Community Tuba-Euphonium Ensemble</b>	16	1	NO	YES	NO	YES
<b>The Third Annual Leonard Falcone International Euphonium Competition</b>	16	2	NO	NO	YES	NO
<b>Oh, Come, Angel Band</b>	16	2	NO	NO	YES	NO
<b>Programs</b>	16	2	NO	NO	YES	NO
<b>The Jazz Niche</b>	16	2	NO	YES	YES	NO
<b>New Materials</b>	16	2	NO	YES	YES	NO
<b>Tuba History</b>	16	2	YES	NO	NO	NO
<b>Jan Bach's LAUDES: Notes on its performance</b>	16	2	NO	YES	YES	YES
<b>Breathing Properly!</b>	16	2	NO	NO	NO	YES
<b>Dr. Euph</b>	16	2	NO	NO	NO	YES
<b>Ask the Experts</b>	16	2	NO	NO	NO	YES
<b>Organizing Your Practice: Structuring a System for Improvement</b>	16	2	NO	NO	NO	YES
<b>T.U.B.A. Forum</b>	16	3	NO	NO	YES	NO
<b>The Jazz Niche</b>	16	3	NO	NO	YES	NO
<b>Keepers of the Flame</b>	16	3	NO	NO	YES	NO
<b>The Tuba in Italy</b>	16	3	NO	NO	YES	NO
<b>A Holiday Concert by Hot Cross Brass</b>	16	3	NO	NO	YES	NO
<b>Programs</b>	16	3	NO	NO	YES	NO
<b>Brass Bands are Back: Performing Opportunities for Euphonium and Tuba Players</b>	16	3	NO	YES	YES	NO
<b>New Materials</b>	16	3	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Sousaphones of the Greenleaf Collection</b>	16	3	YES	NO	NO	NO
<b>Tuba History</b>	16	3	YES	NO	NO	NO
<b>Dr. Euph</b>	16	3	NO	NO	NO	YES
<b>Methods for Junior High and High School Euphonium Studies</b>	16	3	NO	YES	NO	YES
<b>The Use of the F-Tuba in the College Teaching Studio</b>	16	3	NO	YES	NO	YES
<b>Tuba Forum</b>	16	4	NO	NO	YES	NO
<b>The Jazz Niche</b>	16	4	NO	NO	YES	NO
<b>A T.U.B.A. Tribute to Abe Torchinsky</b>	16	4	NO	NO	YES	NO
<b>Italian TUBACHRIST MAS</b>	16	4	NO	NO	YES	NO
<b>Programs</b>	16	4	NO	NO	YES	NO
<b>A Historical Perspective on OcTUBAfest and TUBACHRIST MAS: An Interview with Harvey Phillips</b>	16	4	NO	YES	YES	NO
<b>New Materials</b>	16	4	NO	YES	YES	NO
<b>Tuba History</b>	16	4	YES	NO	NO	NO
<b>Proper Ways to Mark Your Music</b>	16	4	NO	NO	NO	YES
<b>An Alternative Approach to Evaluating Euphonium and Tuba Performance</b>	16	4	NO	NO	NO	YES
<b>The Effect of Valves on the Intonation of Brass Instruments</b>	16	4	YES	NO	NO	YES

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<b>The Use of the F-Tuba in the College Teaching Studio: Part II - Pedagogy</b>	16	4	NO	YES	NO	YES
<b>Tuba Forum</b>	17	1	NO	NO	YES	NO
<b>The Jazz Niche</b>	17	1	NO	NO	YES	NO
<b>The Sixth Annual United States Army Band/Eastern National T.U.B.A. Tuba-Euphonium Conference</b>	17	1	NO	NO	YES	NO
<b>Programs</b>	17	1	NO	NO	YES	NO
<b>Reviews</b>	17	1	NO	YES	YES	NO
<b>A Closer Look at the Hirsbrunner York Model CC-Tuba</b>	17	1	YES	NO	NO	NO
<b>The Use of the F-Tuba in the College Teaching Studio: Part III - Equipment</b>	17	1	YES	NO	NO	YES
<b>The Jazz Niche</b>	17	2	NO	NO	YES	NO
<b>Will the Gentleman in the Back Row Please Stand Up?</b>	17	2	NO	NO	YES	NO
<b>Leggiero... The Lighter Side</b>	17	2	NO	NO	YES	NO
<b>Programs</b>	17	2	NO	NO	YES	NO
<b>Reviews</b>	17	2	NO	YES	YES	NO
<b>Selecting and Developing Young Students</b>	17	2	NO	NO	NO	YES
<b>Technology in the Applied Studio</b>	17	2	NO	NO	NO	YES
<b>Trombone Doubling Among Service Band Euphoniumists</b>	17	2	NO	NO	NO	YES

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<b>Tuba Forum</b>	17	2	NO	YES	NO	YES
<b>Tuba Forum</b>	17	3	NO	NO	YES	NO
<b>The Jazz Niche</b>	17	3	NO	NO	YES	NO
<b>The Fourth Annual Leonard Falcone International Baritone Horn/Euphonium Competition Programs</b>	17	3	NO	NO	YES	NO
<b>The United States Army Band Easter National Tuba Euphonium Conference</b>	17	3	YES	NO	YES	NO
<b>Reviews</b>	17	3	NO	YES	YES	NO
<b>Transferring Students to Tuba</b>	17	3	NO	NO	NO	YES
<b>Playing the Bach Suites for Unaccompanied Cello</b>	17	3	NO	YES	NO	YES
<b>Euphonium Performance Opportunities</b>	17	4	NO	NO	YES	NO
<b>Meet the Childs Brothers</b>	17	4	NO	NO	YES	NO
<b>Programs</b>	17	4	NO	NO	YES	NO
<b>The Tenor Tuba: Richard Strauss' Orchestration and the Revival of an Instrument</b>	17	4	YES	NO	YES	NO
<b>Reviews</b>	17	4	NO	YES	YES	NO
<b>A Complete Full Double Tuba</b>	17	4	YES	NO	NO	NO
<b>New Activities in the Area of High School Membership</b>	17	4	NO	NO	NO	YES
<b>Programs</b>	18	1	NO	NO	YES	NO
<b>New Materials</b>	18	1	NO	YES	YES	NO

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<b>International Tuba-Euphonium Conference Sapporo '90</b>	18	1	YES	YES	YES	YES
<b>The Fifth Annual Leonard Falcone International Euphonium Competition</b>	18	2	NO	NO	YES	NO
<b>Wendy Picton - Euphonium Concert Artist</b>	18	2	NO	NO	YES	NO
<b>Jazz</b>	18	2	NO	NO	YES	NO
<b>Contests, Foundations and Awards for Tuba and Euphonium</b>	18	2	NO	NO	YES	NO
<b>A History of Tuba and Euphonium in Japan</b>	18	2	NO	NO	YES	NO
<b>William Rose: A Remarkable Career</b>	18	2	NO	NO	YES	NO
<b>Programs</b>	18	2	NO	NO	YES	NO
<b>New Materials</b>	18	2	NO	YES	YES	NO
<b>Walter Hartley: A Traditional Conservative</b>	18	2	NO	YES	NO	NO
<b>Walter Hartley on Walter Hartley, The Man and his Music</b>	18	2	NO	YES	NO	NO
<b>Ask the Experts</b>	18	2	NO	NO	NO	YES
<b>The 1991 U.S. Army Band Tuba-Euphonium Conference</b>	18	3	NO	NO	YES	NO
<b>Do Local 's Have a Place in TUBA?</b>	18	3	NO	NO	YES	NO
<b>Programs</b>	18	3	NO	NO	YES	NO
<b>New Materials</b>	18	3	NO	YES	YES	NO

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<b>Modifying and Converting Tubas: An Interview with Robert Rusk</b>	18	3	YES	NO	NO	NO
<b>New Roles and Dimensions for the Contemporary Jazz Tubist</b>	18	3	NO	NO	YES	YES
<b>A Comprehensive Bibliography on Euphonium/Baritone Horn: Part I</b>	18	3	NO	YES	YES	YES
<b>Ask the Experts</b>	18	3	NO	NO	NO	YES
<b>Audition Strategy</b>	18	3	NO	NO	NO	YES
<b>Connie's Final Toot! An Interview with Constance Weldon</b>	18	4	NO	NO	YES	NO
<b>Programs</b>	18	4	NO	NO	YES	NO
<b>New Materials</b>	18	4	NO	YES	YES	NO
<b>The Truth About the Vaughan Williams Tuba Concerto</b>	18	4	NO	YES	YES	NO
<b>The TUBA Press and You</b>	18	4	NO	YES	NO	NO
<b>A Comprehensive Bibliography on Euphonium/Baritone Horn: Part II</b>	18	4	NO	YES	YES	YES
<b>Ask the Experts</b>	18	4	NO	NO	NO	YES
<b>Tuba Solo Collections: A New Appraisal</b>	18	4	NO	YES	NO	YES
<b>Tuba &amp; Euphonium Pedagogy: Potential Application of Bass Viol Literature</b>	18	4	NO	YES	NO	YES

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<b>The 1991 Leonard Falcone International Euphonium (Baritone Horn) Competition</b>	19	1	NO	NO	YES	NO
<b>Marketing Your Ensemble for the Holidays</b>	19	1	NO	NO	YES	NO
<b>Programs</b>	19	1	NO	NO	YES	NO
<b>New Materials</b>	19	1	NO	YES	YES	NO
<b>A Survey of Solo Literature for Tuba</b>	19	1	NO	YES	NO	NO
<b>A Comprehensive Bibliography on Euphonium/Baritone Horn: Part III</b>	19	1	NO	YES	YES	YES
<b>Ask the Experts</b>	19	1	NO	NO	NO	YES
<b>Jazz: The Play-along Method of Learning Jazz Improvisation</b>	19	1	NO	NO	NO	YES
<b>The Pedagogy of Arnold Jacobs</b>	19	1	NO	NO	NO	YES
<b>Rich Matteson: Portrait of an Original</b>	19	2	NO	NO	YES	NO
<b>Roster of U.S. Army Band Personnel</b>	19	2	NO	NO	YES	NO
<b>Programs</b>	19	2	NO	NO	YES	NO
<b>New Materials</b>	19	2	NO	YES	YES	NO
<b>A Partial Listing of Scandinavian Tuba Music</b>	19	2	NO	YES	NO	NO
<b>Ask the Experts</b>	19	2	NO	NO	NO	YES
<b>Fundamental Problems in Young Euphonium Students</b>	19	2	NO	NO	NO	YES



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<b>A Critical Analysis of J. Ed. Barat's Andante and Allegro</b>	19	2	NO	YES	NO	YES
<b>A Week in October</b>	19	3	NO	NO	YES	NO
<b>Programs</b>	19	3	NO	NO	YES	NO
<b>New Materials</b>	19	3	NO	YES	YES	NO
<b>Jazz: The Basics of Playing a Bass Line</b>	19	3	NO	NO	YES	YES
<b>Tuba Pedagogy: Preparing New Etudes</b>	19	3	NO	NO	NO	YES
<b>1992 U.S. Army Band Tuba-Euphonium Conference Concert Reviews</b>	19	4	NO	NO	YES	NO
<b>An Interview with Ray Young</b>	19	4	NO	NO	YES	NO
<b>Roger Bobo and the Tuba Explosion</b>	19	4	NO	NO	YES	NO
<b>Programs</b>	19	4	NO	NO	YES	NO
<b>New Materials</b>	19	4	NO	YES	YES	NO
<b>Encounters II for Solo Tuba by William Kraft: A Closer Look at the compositional techniques</b>	19	4	NO	YES	YES	NO
<b>The World of the Euphonium</b>	19	4	NO	YES	YES	YES
<b>Falcone Festival Honors Legacy of Great Performer and Teacher</b>	20	1	NO	NO	YES	NO
<b>A week of Jazz in Lexington</b>	20	1	NO	NO	YES	NO
<b>Programs</b>	20	1	NO	NO	YES	NO
<b>New Materials</b>	20	1	NO	YES	YES	NO

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<b>The 1992 International Tuba-Euphonium Conference, Lexington, Kentucky, May 12-16, 1992: Concert and Clinic Reviews</b>	20	1	YES	YES	YES	YES
<b>The Junior High and High School Tuba Ensemble</b>	20	1	NO	YES	NO	YES
<b>The 9th Japan Wind and Percussion Competition</b>	20	2	NO	NO	YES	NO
<b>Programs</b>	20	2	NO	NO	YES	NO
<b>New Materials</b>	20	2	NO	YES	YES	NO
<b>Arranging and Transcribing Music for the Junior High and High School Tuba Ensemble</b>	20	2	NO	YES	NO	YES
<b>United States Army Band Tuba-Euphonium Conference: Tenth Annual Conference Concert Reviews</b>	20	3	NO	NO	YES	NO
<b>Programs</b>	20	3	NO	NO	YES	NO
<b>New Materials</b>	20	3	NO	YES	YES	NO
<b>The William Bell Solos for Tuba and Piano</b>	20	3	NO	YES	YES	NO
<b>It's Never Too Late</b>	20	3	NO	NO	NO	YES
<b>Understanding the "New Music" Part One - Defining "New Music"</b>	20	3	NO	YES	NO	YES
<b>Programs</b>	20	4	NO	NO	YES	NO
<b>New Materials</b>	20	4	NO	YES	YES	NO

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<b>Respiration for Wind Musicians: From the Bronze Age to the End of the 20th Century - A Synoptic Review</b>	20	4	NO	NO	NO	YES
<b>Understanding the “New Music” Part Two - The Musical Interpretation of Unaccompanied Literature for Tuba</b>	20	4	NO	YES	NO	YES
<b>Euphonium Notes</b>	21	1	NO	NO	YES	NO
<b>The Sousaphone Men of Sousa</b>	21	1	NO	NO	YES	NO
<b>Understanding the “New Music” Part Three - Exploring New Sounds</b>	21	1	NO	NO	YES	NO
<b>Programs</b>	21	1	NO	NO	YES	NO
<b>New Materials</b>	21	1	NO	YES	YES	NO
<b>Historical Instrument Section</b>	21	1	YES	NO	NO	NO
<b>Pulmonary Emphysema and the Playing of a Wind Instrument: Is There a Correlation?</b>	21	1	NO	NO	NO	YES
<b>The Eighth Annual Leonard Falcone International Euphonium/Baritone Horn Festival</b>	21	2	NO	NO	YES	NO

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<b>Euphonium Notes</b>	21	2	NO	NO	YES	NO
<b>Programs</b>	21	2	NO	NO	YES	NO
<b>New Materials</b>	21	2	NO	YES	YES	NO
<b>That's Entertainment</b>	21	2	NO	NO	YES	YES
<b>Why Practice?</b>	21	2	NO	NO	NO	YES
<b>Understanding the "New Music" Part Four - A Comparison Between New Music and the "Conservative Contemporary" Style</b>	21	2	NO	YES	NO	YES
<b>Programs</b>	21	3	NO	NO	YES	NO
<b>New Materials</b>	21	3	NO	YES	YES	NO
<b>The Double-Bell Euphonium: The History of a Forgotten Instrument</b>	21	3	YES	NO	NO	NO
<b>Historical Instrument Section</b>	21	3	YES	NO	NO	NO
<b>95% Human and 5% Metal: Advice from Some Tuba and Euphonium Masters</b>	21	3	NO	NO	NO	YES
<b>Understanding the "New Music" Part Five - The Organization of Time as a Special Effect</b>	21	3	NO	YES	NO	YES
<b>Euphonium Notes</b>	21	4	NO	NO	YES	NO
<b>Programs</b>	21	4	NO	NO	YES	NO
<b>New Materials</b>	21	4	NO	YES	YES	NO
<b>TUBA Resource Library Holdings</b>	21	4	NO	YES	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Understanding the “New Music” Part Six - "Hidden Repertoire" by John Cage</b>	21	4	NO	YES	NO	YES
<b>Euphonium Notes</b>	22	1	NO	NO	YES	NO
<b>Programs</b>	22	1	NO	NO	YES	NO
<b>New Materials</b>	22	1	NO	YES	YES	NO
<b>Historical Instrument Section</b>	22	1	YES	NO	NO	NO
<b>A Home-Grown Tuba</b>	22	1	YES	NO	NO	NO
<b>Understanding the “New Music” Part Seven - Other Sources of "Hidden Repertoire"</b>	22	1	NO	YES	NO	YES
<b>The Ninth Annual Leonard Falcone International Euphonium Festival</b>	22	2	NO	NO	YES	NO
<b>Falcone Competition Finals - A Review</b>	22	2	NO	NO	YES	NO
<b>An Interview with Michel Godard</b>	22	2	NO	NO	YES	NO
<b>Thanks Harvey!</b>	22	2	NO	NO	YES	NO
<b>Tuba Source Book Companion Information: Part II - Military and Jazz/Freelance Professionals</b>	22	2	NO	NO	YES	NO
<b>Programs</b>	22	2	NO	NO	YES	NO
<b>New Materials</b>	22	2	NO	YES	YES	NO
<b>Overcoming Practice Boredom</b>	22	2	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Understanding the “New Music” Part Eight - An Introduction to Solos with Tape-Recorded Accompaniment</b>	22	2	NO	YES	NO	YES
<b>In Memoriam: Luis Maldonado</b>	22	3	NO	NO	YES	NO
<b>U.S. Army Band Tuba-Euphonium Conference</b>	22	3	NO	NO	YES	NO
<b>TUBA Source Book Companion Information: Part III - Brass Chamber Ensembles</b>	22	3	NO	NO	YES	NO
<b>Programs</b>	22	3	NO	NO	YES	NO
<b>New Materials</b>	22	3	NO	YES	YES	NO
<b>Historical Instrument Section</b>	22	3	YES	NO	NO	NO
<b>Alec Wilder’s Music for Tuba and Euphonium</b>	22	3	NO	YES	NO	NO
<b>A Pause for Thought...</b>	22	3	NO	NO	NO	YES
<b>Understanding the “New Music”: Music for Euphonium and Tape: Part One</b>	22	3	NO	YES	NO	YES
<b>In Memoriam: Keith Mehlan</b>	22	4	NO	NO	YES	NO
<b>1995 International Brassfest</b>	22	4	NO	NO	YES	NO
<b>Programs</b>	22	4	NO	NO	YES	NO
<b>New Materials</b>	22	4	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>A Great Tuba Lives Again: Craftsmanship and care breathe new life into a 60-year-old tuba</b>	22	4	YES	NO	NO	NO
<b>1995 International Tuba-Euphonium Conference</b>	22	4	YES	YES	YES	YES
<b>Breathing Life Into Your Performance</b>	22	4	NO	NO	NO	YES
<b>The Leonard Falcone International Euphonium Festival 1995</b>	23	1	NO	NO	YES	NO
<b>Programs</b>	23	1	NO	NO	YES	NO
<b>New Materials</b>	23	1	NO	YES	YES	NO
<b>Historical Instrument Section</b>	23	1	YES	NO	NO	NO
<b>Speeding Down the Information Highway: The Making of the Tuba Source Book</b>	23	1	NO	YES	NO	NO
<b>Jan Bach's Concert Variations: Observations, Insights, and Suggestions for its Performance</b>	23	1	NO	YES	NO	YES
<b>Editing Solos for Euphonium</b>	23	1	NO	YES	NO	YES
<b>Understanding the "New Music": Music for Euphonium and Tape: Part Two</b>	23	1	NO	YES	NO	YES
<b>In Memoriam</b>	23	2	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Meridian Arts Ensemble: An Interview with Tubist Raymond Stewart</b>	23	2	NO	NO	YES	NO
<b>Programs</b>	23	2	NO	NO	YES	NO
<b>Any More for the Cimbasso?</b>	23	2	YES	NO	YES	NO
<b>New Materials</b>	23	2	NO	YES	YES	NO
<b>Euphonium Notes</b>	23	2	NO	YES	YES	NO
<b>Historical Instrument Section: Serpent</b>	23	2	YES	NO	NO	NO
<b>Pride and Prejudice</b>	23	2	YES	NO	NO	NO
<b>Thoughts on Becoming a Performing Musician</b>	23	2	NO	NO	NO	YES
<b>Mouthpiece Design Strategies: Highlights from the ITEC '95 Session "Mouthpieces" presented by Scott Laskey</b>	23	2	YES	NO	NO	YES
<b>The United States Army Band 13th Annual Tuba-Euphonium Conference</b>	23	3	NO	NO	YES	NO
<b>The Hardships of a Musician</b>	23	3	NO	NO	YES	NO
<b>Interview with Everett Gilmore</b>	23	3	NO	NO	YES	NO
<b>An In-Depth Look at the Tuba and Euphonium Sections of the US Military Academy Bands: Part 1</b>	23	3	NO	NO	YES	NO
<b>Programs</b>	23	3	NO	NO	YES	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tubas, Travels and Thoughts: A Conversation with John Richards</b>	23	3	YES	NO	YES	NO
<b>New Materials</b>	23	3	NO	YES	YES	NO
<b>Historical Instrument Section: Museums and Collections</b>	23	3	YES	NO	NO	NO
<b>Contemporary Repertoire for Euphonium and Tuba: World Sources</b>	23	3	NO	YES	NO	NO
<b>Viva La Petite Difference</b>	23	3	NO	NO	NO	YES
<b>Winston Morris: Teacher, Conductor, Performer, and Author, Part I</b>	23	4	NO	NO	YES	NO
<b>An In-Depth Look at the Tuba and Euphonium Sections of the US Military Academy Bands: Part 2</b>	23	4	NO	NO	YES	NO
<b>Programs</b>	23	4	NO	NO	YES	NO
<b>New Materials</b>	23	4	NO	YES	YES	NO
<b>Historical Instrument Section</b>	23	4	YES	NO	NO	NO
<b>Exploring the New Double-Bell Euphonium: A Review/Commentary of Edward Mallett's Lecture/Recital</b>	23	4	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Euphonium Literature Archive, Part I: A Report on its Inception, Growing Pains, and Future</b>	23	4	NO	YES	NO	NO
<b>The Revival of Amilcare Pnchielli's Concerto per flicorno basso</b>	23	4	NO	YES	NO	YES
<b>On Low Brass Musicians Performing Bassoon Music: A Bassoonists's Perspective</b>	23	4	NO	YES	NO	YES
<b>Winston Morris: Teacher, Conductor, Performer, and Author, Part II</b>	24	1	NO	NO	YES	NO
<b>An In-Depth Look at the Tuba and Euphonium Sections of the US Military Academy Bands: Part 3</b>	24	1	NO	NO	YES	NO
<b>International Brassfest 1996 Programs</b>	24	1	NO	NO	YES	NO
<b>New Materials</b>	24	1	NO	YES	YES	NO
<b>TUBA Archives</b>	24	1	NO	YES	NO	NO
<b>My Crowning Achievement</b>	24	1	NO	YES	NO	NO
<b>The Tuba and Euphonium on the World Wide Web</b>	24	1	NO	YES	NO	YES
<b>Tuba - A Word of Many Meanings</b>	24	2	NO	NO	YES	NO
<b>A Tribute to Robert Daniel</b>	24	2	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Accompaniment Technology for the Portable Tuba Studio</b>	24	2	NO	NO	YES	NO
<b>Programs</b>	24	2	NO	NO	YES	NO
<b>New Materials</b>	24	2	NO	YES	YES	NO
<b>Historical Instrument Section</b>	24	2	YES	NO	NO	NO
<b>Does Psychology Have Anything Useful to Say to Tubists?</b>	24	2	NO	NO	NO	YES
<b>Eleventh Annual Leonard Falcone International Euphonium and Tuba Solo Festival</b>	24	3	NO	NO	YES	NO
<b>The Tuba and Its Players in Our Bands and Orchestras</b>	24	3	NO	NO	YES	NO
<b>Keith Brion and His New Sousa Band Tours Japan</b>	24	3	NO	NO	YES	NO
<b>Dixie Power Trio: A Review</b>	24	3	NO	NO	YES	NO
<b>Programs</b>	24	3	NO	NO	YES	NO
<b>New Materials</b>	24	3	NO	YES	YES	NO
<b>Klezmer: Traditions and Changes</b>	24	3	NO	YES	YES	NO
<b>Museums</b>	24	3	YES	NO	NO	NO
<b>East Meets West: Belarussian Tubist Debuts in the United States</b>	24	4	NO	NO	YES	NO
<b>Are Orchestral Brass Players Losing the Concept of Being Team Players?</b>	24	4	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>New York Tuba Experience</b>	24	4	NO	NO	YES	NO
<b>Programs</b>	24	4	NO	NO	YES	NO
<b>New Materials</b>	24	4	NO	YES	YES	NO
<b>Something of the Life of the Tuba in Russia</b>	24	4	NO	YES	YES	NO
<b>Build Your Own Cimbasso</b>	24	4	YES	NO	NO	NO
<b>Of Sousa and Circuses: An Interview with Johnny Evans</b>	25	1	NO	NO	YES	NO
<b>An Interview with Edward Carroll</b>	25	1	NO	NO	YES	NO
<b>Programs</b>	25	1	NO	NO	YES	NO
<b>New Materials</b>	25	1	NO	YES	YES	NO
<b>The Historian's Perspective</b>	25	1	YES	NO	NO	NO
<b>The 1997 International Tuba-Euphonium Conference</b>	25	1	YES	YES	YES	YES
<b>Tuba and Euphonium Citations in Recent Medical and Scientific Literature</b>	25	1	NO	NO	NO	YES
<b>Orchestra Brass Players: A Response</b>	25	2	NO	NO	YES	NO
<b>Great Tubists Talk</b>	25	2	NO	NO	YES	NO
<b>“Attivazione” per Eufonio e Tuba in Giappone</b>	25	2	NO	NO	YES	NO
<b>Northwest “Big Brass” Bash XI</b>	25	2	NO	NO	YES	NO
<b>Programs</b>	25	2	NO	NO	YES	NO
<b>New Materials</b>	25	2	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Wind, Song, and Your Legal Rights: A Primer on the Law of Copyright for Musicians</b>	25	2	NO	YES	YES	NO
<b>Serpent</b>	25	2	YES	NO	NO	NO
<b>The Case of the Missing B</b>	25	2	YES	NO	NO	NO
<b>Jan Krzywicki <i>Concerto for Tuba and Orchestra</i></b>	25	2	NO	YES	NO	NO
<b>How to Choose a Tuba Mouthpiece Wisely</b>	25	2	NO	NO	NO	YES
<b>Tubafours: Take One Lights... Camera... Action!</b>	25	3	NO	NO	YES	NO
<b>A Week with Don Butterfield</b>	25	3	NO	NO	YES	NO
<b>A Bandmaster's Story</b>	25	3	NO	NO	YES	NO
<b>Programs</b>	25	3	NO	NO	YES	NO
<b>New Materials</b>	25	3	NO	YES	YES	NO
<b>Museums</b>	25	3	YES	NO	NO	NO
<b>Choosing a Tuba for Brass Quintet</b>	25	3	NO	NO	YES	YES
<b>Selecting a Student Tuba</b>	25	3	NO	NO	YES	YES
<b>Book Review</b>	25	3	YES	NO	NO	YES
<b>The 15th Annual US Army Band Tuba-Euphonium Conference</b>	25	4	NO	NO	YES	NO
<b>The Upper Hand</b>	25	4	NO	NO	YES	NO
<b>Programs</b>	25	4	NO	NO	YES	NO
<b>New Materials</b>	25	4	NO	YES	YES	NO
<b>A Dream Come True - A Review</b>	25	4	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Stephen Wick and the Informed Approach</b>	25	4	YES	NO	NO	NO
<b>Le Man's Le Mans for a' that</b>	25	4	YES	NO	NO	NO
<b>The Ophicleide: (A) Historical Exchange</b>	25	4	YES	NO	NO	NO
<b>An Interview with Joan Follis</b>	26	1	NO	NO	YES	NO
<b>Programs</b>	26	1	NO	NO	YES	NO
<b>New Materials</b>	26	1	NO	YES	YES	NO
<b>Historian's Persepective</b>	26	1	YES	NO	NO	NO
<b>Getting Started in the Orchestra World</b>	26	1	NO	NO	YES	YES
<b>1998 International Tuba-Euphonium Conference</b>	26	1	YES	YES	YES	YES
<b>Where to Breathe</b>	26	1	NO	NO	NO	YES
<b>Arnold Jacobs: A Memorial Tribute</b>	26	2	NO	NO	YES	NO
<b>Just for the Fun of It: What Have YOU Been Up to Lately?</b>	26	2	NO	NO	YES	NO
<b>Michel Godard: Tuba Magic in World Music</b>	26	2	NO	NO	YES	NO
<b>Programs</b>	26	2	NO	NO	YES	NO
<b>New Materials</b>	26	2	NO	YES	YES	NO
<b>Historical Instrument Section</b>	26	2	YES	NO	NO	NO
<b>An Arnold Jacobs Clinic</b>	26	2	NO	NO	YES	YES
<b>Where it All Begins:</b>	26	2	NO	NO	NO	YES
<b>Performance Success: A Function of Preparation</b>	26	2	NO	NO	NO	YES

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<b>The 16th Annual U.S. Army Band Tuba-Euphonium Conference</b>	26	3	NO	NO	YES	NO
<b>The Military Column: Tattoos: Not just body art!</b>	26	3	NO	NO	YES	NO
<b>Longfellow Deeds: A Great Figure in Fictional Tuba History</b>	26	3	NO	NO	YES	NO
<b>Just for the Fun of It: Reflections of an Amateur Euphoniumist</b>	26	3	NO	NO	YES	NO
<b>Programs</b>	26	3	NO	NO	YES	NO
<b>New Materials</b>	26	3	NO	YES	YES	NO
<b>100 Years of Sousaphones: Origins a Mystery, but Its Inspiration Clear</b>	26	3	YES	NO	NO	NO
<b>Museums</b>	26	3	YES	NO	NO	NO
<b>Final Thoughts on the Cimbasso, Part 1</b>	26	3	YES	NO	NO	NO
<b>Brassed-Off Euphonium Players now Euphoric as BBC Change Their Tube Over Banned Instrument</b>	26	4	NO	NO	YES	NO
<b>Just for the Fun of It: Becoming a Tuba Player</b>	26	4	NO	NO	YES	NO
<b>At Phyrst</b>	26	4	NO	NO	YES	NO
<b>Jim Self: LA Freelance Tubist</b>	26	4	NO	NO	YES	NO
<b>Programs</b>	26	4	NO	NO	YES	NO
<b>New Materials</b>	26	4	NO	YES	YES	NO

Title of Article	Volume #	Issue #	Development	Literature	Performance	Pedagogy
<b>Elizabeth (Betsy) Raum: A Find for Tuba Players</b>	26	4	NO	YES	YES	NO
<b>Helicon^Work with... er... one meaning only.</b>	26	4	YES	NO	NO	NO
<b>Welcome to the Millennicleide</b>	26	4	YES	NO	NO	NO
<b>Where it All Begins: Alternative Scheduling and the High School Music Program</b>	26	4	NO	NO	YES	YES
<b>Arthur Lehman</b>	27	1	NO	NO	YES	NO
<b>Two British Euphonium Legends</b>	27	1	NO	NO	YES	NO
<b>Harold Brasch</b>	27	1	NO	NO	YES	NO
<b>A Chat with Michael Sanders</b>	27	1	NO	NO	YES	NO
<b>Programs</b>	27	1	NO	NO	YES	NO
<b>New Materials</b>	27	1	NO	YES	YES	NO
<b>Journey: A Conversation with John Stevens</b>	27	1	NO	YES	YES	NO
<b>Twenty-One Years of the Tuba Family</b>	27	1	YES	NO	NO	NO
<b>A TUBA Memorial Tribute: Raymond G. Young</b>	27	2	NO	NO	YES	NO
<b>Yuba Meets Jabba: Expanding Role of the Tuba in Film Music, Part I</b>	27	2	NO	NO	YES	NO
<b>Thoughts from Ron Bishop</b>	27	2	NO	NO	YES	NO
<b>Just for the Fun of It: Confirmed Tubists and Other Players</b>	27	2	NO	NO	YES	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Programs</b>	27	2	NO	NO	YES	NO
<b>New Materials</b>	27	2	NO	YES	YES	NO
<b>What do you play in A Midsummer Night's Dream Overture</b>	27	2	YES	NO	NO	NO
<b>Some Thoughts on Brass Playing</b>	27	2	NO	NO	NO	YES
<b>What?? You Want Me to Practice??</b>	27	2	NO	NO	NO	YES
<b>In Memorium: Dr. David Randolph</b>	27	3	NO	NO	YES	NO
<b>The Jazz Column</b>	27	3	NO	NO	YES	NO
<b>Just for the Fun of It: An Admirable Trio - A Look at three ways of making music part of you life</b>	27	3	NO	NO	YES	NO
<b>So You Want to Attend a Conference?</b>	27	3	NO	NO	YES	NO
<b>Yuba Meets Jabba: Expanding Role of the Tuba in Film Music, Part II</b>	27	3	NO	NO	YES	NO
<b>Yuba</b>	27	3	NO	NO	YES	NO
<b>Programs</b>	27	3	NO	NO	YES	NO
<b>New Materials</b>	27	3	NO	YES	YES	NO
<b>Orchestra Notes: Orchestral Audition Repertoire for the Tuba</b>	27	3	NO	YES	YES	NO
<b>A British Brass Band Experience for an American Euphoniumist</b>	27	3	NO	YES	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>The Living Role of Historical Instruments</b>	27	3	YES	NO	NO	NO
<b>Have Euphonium, Will Travel: Touring</b>	27	4	NO	NO	YES	NO
<b>Catching up with Sam Pilafian</b>	27	4	NO	NO	YES	NO
<b>The Military Column: I'll Take Military Tubists for \$1000.00</b>	27	4	NO	NO	YES	NO
<b>Programs</b>	27	4	NO	NO	YES	NO
<b>The German Tenor Horn: A Forgotten Instrument</b>	27	4	YES	NO	YES	NO
<b>New Materials</b>	27	4	NO	YES	YES	NO
<b>Historical Instrument Section: The One that Got Away</b>	27	4	YES	NO	NO	NO
<b>Yuba Meets Jabba: Expanding Role of the Tuba in Film Music</b>	28	1	NO	NO	YES	NO
<b>Just for the Fun of It: Building Your Local Tuba-Euphonium Ensemble and Other Thoughts</b>	28	1	NO	NO	YES	NO
<b>Programs</b>	28	1	NO	NO	YES	NO
<b>New Materials</b>	28	1	NO	YES	YES	NO
<b>Journey: A Conversation with Eugene Pokorny</b>	28	1	NO	YES	YES	NO
<b>Final Thoughts on the Cimbasso, Part 2</b>	28	1	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Journey, Concerto for Contrabass Tuba, by John Stevens - A Review</b>	28	1	NO	YES	NO	NO
<b>ITEC 2000 Regina: The Conference Report</b>	28	1	YES	YES	YES	YES
<b>So You Want to be a Music Major?</b>	28	1	NO	NO	NO	YES
<b>Catching up with Howard Johnson</b>	28	2	NO	NO	YES	NO
<b>The Tuba in Jazz: A Brief Discography</b>	28	2	NO	NO	YES	NO
<b>A Talk with Gary Offenloch</b>	28	2	NO	NO	YES	NO
<b>Programs</b>	28	2	NO	NO	YES	NO
<b>New Materials</b>	28	2	NO	YES	YES	NO
<b>Not Quite the Serpent's Swan-Song</b>	28	2	YES	NO	NO	NO
<b>In the Composer's Own Words: Capriccio for Tuba Solo by Krzysztof Penderecki</b>	28	2	NO	YES	NO	YES
<b>The United States Army Band Tuba Euphonium Conference</b>	28	3	NO	NO	YES	NO
<b>Just for the Fun of It</b>	28	3	NO	NO	YES	NO
<b>Portrait of an Artist: Creating an Audio Tribute to Arnold Jacobs</b>	28	3	NO	NO	YES	NO
<b>Programs</b>	28	3	NO	NO	YES	NO
<b>New Materials</b>	28	3	NO	YES	YES	NO
<b>Museums</b>	28	3	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Heavy Metal: The Orchestral History of the Euphonium</b>	28	3	NO	YES	NO	NO
<b>The Development of the Salvation Army Euphonium Solo with Brass Band Accompaniment</b>	28	3	NO	YES	NO	NO
<b>Dr. Euph</b>	28	3	NO	NO	NO	YES
<b>Tips for Tuba, Vol. IA: United we Stand, Divided we Fall</b>	28	3	NO	NO	NO	YES
<b>Band &amp; Brass Traditions in Finland</b>	28	4	NO	NO	YES	NO
<b>Euphonium and Tuba in Denmark: The State of the Art</b>	28	4	NO	NO	YES	NO
<b>Medicine of the Tuba</b>	28	4	NO	NO	YES	NO
<b>Programs</b>	28	4	NO	NO	YES	NO
<b>New Materials</b>	28	4	NO	YES	YES	NO
<b>Think me up a Tuba</b>	28	4	YES	NO	NO	NO
<b>Tips for Tuba, Vol. 1B: Relationships Mean Everything</b>	28	4	NO	NO	NO	YES
<b>Dr. Euph</b>	28	4	NO	NO	NO	YES
<b>Lieskan Vaskiviikko</b>	29	1	NO	NO	YES	NO
<b>Just for the Fun of It</b>	29	1	NO	NO	YES	NO
<b>Programs</b>	29	1	NO	NO	YES	NO
<b>New Materials</b>	29	1	NO	YES	YES	NO
<b>Assembling a Portrait of TUBA/ITEA, and Where can I Find...?</b>	29	1	YES	NO	NO	NO
<b>ITEC 2001: Being Cool in Lahti</b>	29	1	YES	YES	YES	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>ITEA Representation: The Press, The Media, and Public Relations</b>	29	1	NO	NO	NO	YES
<b>Dr. Euph</b>	29	1	NO	NO	NO	YES
<b>Tips for Tuba, Vol. IC: Plane Angle Equals Air Route Ratio</b>	29	1	NO	NO	NO	YES
<b>The United States Military Bands</b>	29	2	NO	NO	YES	NO
<b>Con Sordino, Prestissimo</b>	29	2	NO	NO	YES	NO
<b>Programs</b>	29	2	NO	NO	YES	NO
<b>New Materials</b>	29	2	NO	YES	YES	NO
<b>Historical Instrument Section: Streams of Recent Serpent Occurrences</b>	29	2	YES	NO	NO	NO
<b>Audition and Contest Preparation for Wind Instrument Performers</b>	29	2	NO	NO	NO	YES
<b>Dr. Euph</b>	29	2	NO	NO	NO	YES
<b>Tips for Tuba, Volume IC: Music is a Second Language</b>	29	2	NO	NO	NO	YES
<b>Tubalate: The UK's Most Active Tuba/Euphonium Quartet</b>	29	3	NO	NO	YES	NO
<b>Just for the Fun of It: A Celebration of 75 Years!</b>	29	3	NO	NO	YES	NO
<b>Programs</b>	29	3	NO	NO	YES	NO
<b>New Materials</b>	29	3	NO	YES	YES	NO
<b>A Great Disappearance: The Helicon in America</b>	29	3	YES	NO	NO	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Historical Instrument Section: Museums</b>	29	3	YES	NO	NO	NO
<b>A Lesson with a Master</b>	29	3	NO	NO	NO	YES
<b>Dr. Euph</b>	29	3	NO	NO	NO	YES
<b>Tips for Tuba, Vol. IIA: Don't Forget to Breathe</b>	29	3	NO	NO	NO	YES
<b>The Solo Tuba Music of Robert Jager, Part 1: Diverse Moments No. 1 for Unaccompanied Tuba</b>	29	3	NO	YES	NO	YES
<b>The Japan Euphonium and Tuba Association: A Brief History</b>	29	4	NO	NO	YES	NO
<b>Japanese Wind Band</b>	29	4	NO	NO	YES	NO
<b>HETA: What's Happening on Hokkaido?</b>	29	4	NO	NO	YES	NO
<b>The Jazz Column: Catching up with Jun Yamaoka</b>	29	4	NO	NO	YES	NO
<b>Programs</b>	29	4	NO	NO	YES	NO
<b>New Materials</b>	29	4	NO	YES	YES	NO
<b>Historical Instrument Section: Questions and Answers: Septent and Contrabassoon Acoustics</b>	29	4	YES	NO	NO	NO
<b>Introducing Japanese Composers</b>	29	4	NO	YES	NO	NO
<b>Dr. Euph</b>	29	4	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tips for Tuba, Volume IK: Mechanics are not just for cars</b>	29	4	NO	NO	NO	YES
<b>The Solo Tuba Music of Robert Jager, Part 2: Concerto for Bass Tuba and Concert Band</b>	29	4	NO	YES	NO	YES

APPENDIX C

ARTICLE CATEGORIZATION: 2003-2012



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Historical Instrument Section: From the Archives</b>	30	1	YES	NO	NO	NO
<b>New Materials</b>	30	1	NO	YES	YES	NO
<b>Impressions of William J. Bell</b>	30	1	NO	NO	YES	NO
<b>Kenny Carr &amp; The Tigers: An Introduction to Pentecostal Brass Shout Bands</b>	30	1	NO	NO	YES	NO
<b>Programs</b>	30	1	NO	NO	YES	NO
<b>The Solo Tuba Music of Robert Jager, Part 3: Reflections for Solo Tuba and Piano</b>	30	1	NO	YES	NO	YES
<b>Dr. Euph</b>	30	1	NO	NO	NO	YES
<b>Tips for Tuba, Vol. IID: Resistance Isn't Acceptance</b>	30	1	NO	NO	NO	YES
<b>ITEC 2002: Truly an ITEC for You</b>	30	1	YES	YES	YES	YES
<b>Historical Instrument Section: Wooden S Meets Wooden O</b>	30	2	YES	NO	NO	NO
<b>New Materials</b>	30	2	NO	YES	YES	NO
<b>St. Louis Park Band Aide, 83, Offers a Horn of Plenty</b>	30	2	NO	NO	YES	NO
<b>Programs</b>	30	2	NO	NO	YES	NO
<b>The Solo Tuba Music of Robert Jager, Part 4: Three Ludes for Tuba, For Solo Tuba and Tuba/Euphonium Quartet</b>	30	2	NO	YES	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Do You C What I C I: An Examination of Solo Literature for the Contrabass Tuba</b>	30	2	NO	YES	NO	YES
<b>On Connecting the Ear &amp; Brass Performance</b>	30	2	NO	NO	NO	YES
<b>Dr. Euph</b>	30	2	NO	NO	NO	YES
<b>Tips for Tuba, Vol. IIIA: Buzz Placement makes a honey of a sound</b>	30	2	NO	NO	NO	YES
<b>Arnold Jacobs: A Discussion, Remembrance, and Celebration of a Life in Music</b>	30	2	NO	NO	YES	YES
<b>ITEA Gem Series: Caprice No. 3</b>	30	3	NO	YES	NO	NO
<b>Historical Instrument Section: The Mystery of the Missing Tuba</b>	30	3	YES	NO	NO	NO
<b>New Materials</b>	30	3	NO	YES	YES	NO
<b>ITEA Legacy Project Volume I: The Legacy of Rich Matteson</b>	30	3	NO	NO	YES	NO
<b>T.U.B.A. Musings: A Composer's Review of the First International Tuba Symposium-Workshop</b>	30	3	NO	NO	YES	NO
<b>Programs</b>	30	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Do You C What I C II: A Survey of Solo Literature for the Contrabass Tuba Utilized by University Professors in the US and Canada</b>	30	3	NO	YES	NO	YES
<b>Tips for Tuba, Vol. IIIB: Go Vertical!</b>	30	3	NO	NO	NO	YES
<b>Surviving Focal Dystonia</b>	30	3	NO	NO	YES	YES
<b>ITEA Gem Series: Aeolus</b>	30	4	NO	YES	NO	NO
<b>Historical Instrument Section: Questions and Answers: Bass Horns and Russian bassoons</b>	30	4	YES	NO	NO	NO
<b>New Materials</b>	30	4	NO	YES	YES	NO
<b>Oscar F. LaGasse</b>	30	4	NO	NO	YES	NO
<b>Founding Father: Maestro Robert Ryker</b>	30	4	NO	NO	YES	NO
<b>ITEA 30th Anniversary: Honoring Harvey Phillips and the Founding of ITEA</b>	30	4	NO	NO	YES	NO
<b>Amateur Spotlight: Scientist Remains High on the Low Note</b>	30	4	NO	NO	YES	NO
<b>Impressions of William J. Bell: How William J. Bell Changed My Life</b>	30	4	NO	NO	YES	NO
<b>Programs</b>	30	4	NO	NO	YES	NO
<b>Style in Conducting</b>	30	4	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Dixieland Jazz Tuba Fundamentals</b>	30	4	NO	NO	NO	YES
<b>Tips for Tuba, Vol. 111C: Pressure? What Pressure?</b>	30	4	NO	NO	NO	YES
<b>Intonation Problems of the Euphonium</b>	30	4	YES	NO	NO	YES
<b>New Materials</b>	31	1	NO	YES	YES	NO
<b>Ramon Benitez: Colombian Bombardino Virtuoso</b>	31	1	NO	NO	YES	NO
<b>A View from the Caucasus: Interviews with tuba professors in Azerbaijan, Georgia, and Armenia</b>	31	1	NO	NO	YES	NO
<b>Chamber Music Corner: An Introduction</b>	31	1	NO	NO	YES	NO
<b>The 18th Annual Leonard Falcone International Euphonium and Tuba Festival</b>	31	1	NO	NO	YES	NO
<b>Programs</b>	31	1	NO	NO	YES	NO
<b>Frederick J. Marzan</b>	31	1	YES	NO	YES	NO
<b>An Analysis of Movement III of John Stevens' "Soliloquies" for Solo Euphonium</b>	31	1	NO	YES	NO	YES
<b>Words from the Wise: The Road to the Successful Orchestral Audition</b>	31	1	NO	NO	NO	YES
<b>The Business of Music: Things every performing musician should think about when it comes to making a living</b>	31	1	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tips for Tuba, Vol. 111D: Pressure? What Pressure?</b>	31	1	NO	NO	NO	YES
<b>The Euphonium: Confronting the Instrumental Canaan</b>	31	1	NO	NO	YES	YES
<b>ITEA Gem Series: Loch Lomond</b>	31	2	NO	YES	NO	NO
<b>Historical Instrument Section: The Biennial Dispatches: Serpent Events and Occurrences</b>	31	2	YES	NO	NO	NO
<b>New Materials</b>	31	2	NO	YES	YES	NO
<b>ITEA History: Arthur Hull Hicks</b>	31	2	NO	NO	YES	NO
<b>ITEA Profile: Alessandro Fossi</b>	31	2	NO	NO	YES	NO
<b>Jay Krush: Chestnut Brass Company: 25 Years and Still Growing - An Interview with Jay Krush</b>	31	2	NO	NO	YES	NO
<b>Chamber Music Corner: The Dallas Brass</b>	31	2	NO	NO	YES	NO
<b>Brass Bands: US Open Brass Band Championships Programs</b>	31	2	NO	NO	YES	NO
<b>Excerpt Guide: Richard Wagner's Vorspiel Die Meistersinger von Nurnberg</b>	31	2	NO	YES	NO	YES
<b>So You Want to Play a Recital?</b>	31	2	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tips for Tuba Volume IV-A: Screeches and Pedals are not frightening</b>	31	2	NO	NO	NO	YES
<b>ITEA Gem Series No. 4: Roundabouts Nos. 2 &amp; 3</b>	31	3	NO	YES	NO	NO
<b>The Saxhorn in France: From 1843 to the Present Day</b>	31	3	YES	NO	NO	NO
<b>Historical Instrument Section: Who does our Heritage Belong to?</b>	31	3	YES	NO	NO	NO
<b>New Materials</b>	31	3	NO	YES	YES	NO
<b>A Guest Editorial on the US Army Band Tuba- Euphonium Conference</b>	31	3	NO	NO	YES	NO
<b>The 21st Annual US Army Band Tuba- Euphonium Conference</b>	31	3	NO	NO	YES	NO
<b>ITEA Profile: Sergio Carolino</b>	31	3	NO	NO	YES	NO
<b>A Conversation with Oystein Baadsvik</b>	31	3	NO	NO	YES	NO
<b>Jon Sass, Part I: A Giant Tuba, a Giant on the Tuba</b>	31	3	NO	NO	YES	NO
<b>Jon Sass, Part II: Playing the Tuba is Such a Joy: Confidences of a Happy Tuba Player</b>	31	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Chamber Music Corner: Sotto Voce Quartet - Featured Ensemble</b>	31	3	NO	NO	YES	NO
<b>Programs</b>	31	3	NO	NO	YES	NO
<b>A Finnish Virtuoso: Studies with Jukka Myllys: a Synopsis</b>	31	3	NO	NO	NO	YES
<b>Lead from the Bottom</b>	31	3	NO	NO	NO	YES
<b>Tips for Tuba, Volume IV-A: Power through the woof!</b>	31	3	NO	NO	NO	YES
<b>ITEA Gem Series No. 5: Little Suite No. 3 for Solo Tuba</b>	31	4	NO	YES	NO	NO
<b>The Tubas of the J.W. York Band Instrument Company</b>	31	4	YES	NO	NO	NO
<b>New Materials</b>	31	4	NO	YES	YES	NO
<b>The Career and Artistic Contributions of Tubist Fred Geib</b>	31	4	NO	YES	YES	NO
<b>2004 International Euphonium Institute Debriefing</b>	31	4	NO	NO	YES	NO
<b>An Interview with Carolyn Johns</b>	31	4	NO	NO	YES	NO
<b>Chamber Music Corner: The US Navy Band Brass Quintet</b>	31	4	NO	NO	YES	NO
<b>32 Years of Tubists at the New York Brass Conference for Scholarships</b>	31	4	NO	NO	YES	NO
<b>Programs</b>	31	4	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Breathing, Story Telling, and Polishing Plumbing</b>	31	4	YES	NO	YES	NO
<b>A Meaningful Approach to “Pictures at an Exhibition”</b>	31	4	NO	YES	NO	YES
<b>Tips for Tuba Volume IV-B: Visualize the air - Inside and Out</b>	31	4	NO	NO	NO	YES
<b>ITEA Gem Series No. 6: “ELEGY for Solo Tuba or Euphonium”</b>	32	1	NO	YES	NO	NO
<b>New Materials</b>	32	1	NO	YES	YES	NO
<b>Programs</b>	32	1	NO	NO	YES	NO
<b>Spanish Brass Festival</b>	32	1	NO	NO	YES	NO
<b>Harvey Phillips Northwest Big Brass Bash: Big Brass Bashers Eat Idaho Ice Cream Potatoes and “The Rest of the Story”</b>	32	1	NO	NO	YES	NO
<b>The 19th Annual Leonard Falcone International Euphonium-Tuba Festival</b>	32	1	NO	NO	YES	NO
<b>Liesksan Vaskivikko 2004</b>	32	1	NO	NO	YES	NO
<b>An Interview with Thomas Ruedi</b>	32	1	NO	NO	YES	NO
<b>How Tuba Players are Going to Save Classical Music</b>	32	1	NO	NO	YES	NO
<b>Chamber Music Corner: Four Star Brass</b>	32	1	NO	NO	YES	NO
<b>Programs</b>	32	1	NO	NO	YES	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tips for Tuba Volume IV-B: Fact Time with the boss!</b>	32	1	NO	NO	NO	YES
<b>Notes from ITEC 2004</b>	32	1	YES	YES	YES	YES
<b>I.H. Odell's 1899 The Imperial Method: An Examination in Regard to Ornamentation Practice of Late Nineteenth and Early Twentieth- Century Brass Performance</b>	32	1	NO	NO	YES	YES
<b>ITEA Gem Series No. 7: "2BaLiCiouS for Solo Tuba"</b>	32	2	NO	YES	NO	NO
<b>The York Tuba: Design Idiosyncrasies That Contribute to Its Unique Sound</b>	32	2	YES	NO	NO	NO
<b>New Materials</b>	32	2	NO	YES	YES	NO
<b>An Interview of Barton Cummings</b>	32	2	NO	YES	YES	NO
<b>Lew Waldeck</b>	32	2	NO	NO	YES	NO
<b>Citta di Porcia: 15th Annual Concorso Internazionale</b>	32	2	NO	NO	YES	NO
<b>A View from the East</b>	32	2	NO	NO	YES	NO
<b>Jonathan Dorn</b>	32	2	NO	NO	YES	NO
<b>Chamber Music Corner: New York Brass Quintet 50th Anniversary</b>	32	2	NO	NO	YES	NO
<b>A Survey of Daily Routines</b>	32	2	NO	YES	NO	YES
<b>Tips for Tuba, Volume IV-D: The Tuba Part is my Melody</b>	32	2	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>ITEA Gem Series No. 8: Improvisations on a Bach Sarabande</b>	32	3	NO	YES	NO	NO
<b>New Materials</b>	32	3	NO	YES	YES	NO
<b>Tributes to Jack Tilbury</b>	32	3	NO	NO	YES	NO
<b>The 22nd Army Band Tuba/Euphonium Conference</b>	32	3	NO	NO	YES	NO
<b>Texas Regional ITEA Conference Wrap-Up</b>	32	3	NO	NO	YES	NO
<b>Midwest Regional ITEA Conference Wrap-Up</b>	32	3	NO	NO	YES	NO
<b>Chamber Music Corner: The Melton Tuba Quartet</b>	32	3	NO	NO	YES	NO
<b>Programs</b>	32	3	NO	NO	YES	NO
<b>So You Want to Play a Polka</b>	32	3	NO	NO	NO	YES
<b>Tips for Tuba, Volume V-A: "Sing, Sound, Tuba!"</b>	32	3	NO	NO	NO	YES
<b>Serpent Exaltations: pedagogical advice from past and present</b>	32	3	YES	NO	NO	YES
<b>Celebrating 50 Years: Performance Considerations in the Vaughan Williams Concerto for Bass Tuba</b>	32	3	NO	YES	YES	YES
<b>A Few Words from the Trenches</b>	32	3	NO	NO	YES	YES

Title of Article	Volume #	Issue #	Development	Literature	Performance	Pedagogy
<b>ITEA Gem Series No. 9: "Eridanus &amp; Sagittarius" from Constellation for Unaccompanied Euphonium</b>	32	4	NO	YES	NO	NO
<b>Insights: Letters to the Editor</b>	32	4	YES	NO	NO	NO
<b>Historical Instrument Section: As Time Goes By</b>	32	4	YES	NO	NO	NO
<b>New Materials</b>	32	4	NO	YES	YES	NO
<b>Chamber Music Corner: The Triton Ensemble Programs</b>	32	4	NO	NO	YES	NO
<b>2005 Great Plains Regional Tuba-Euphonium Conference Wrap-Up</b>	32	4	NO	NO	YES	NO
<b>Everett Gilmore (1935–2005)</b>	32	4	NO	NO	YES	NO
<b>International Focus: CIAO EUPHONIUM - Ensemble of Tubas and Percussions of The National Italian Military Band</b>	32	4	NO	NO	YES	NO
<b>Sam Green: Teacher, Tubist and Friend</b>	32	4	NO	NO	YES	NO
<b>Interpreting John Stevens' Soliloquies for Solo Euphonium: An Analysis of the First Movement and an Interview with Demondrae Thurman</b>	32	4	NO	YES	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Practice Makes Perfect with the Right Techniques</b>	32	4	NO	NO	NO	YES
<b>Tips for Tuba, Volume V-B: Tubastroke, not a boat stroke</b>	32	4	NO	NO	NO	YES
<b>Benefits from incorporating IMPROVISATION into the practice routine</b>	32	4	NO	NO	NO	YES
<b>Historical Instrument Section: Serpent of Wood and Metal</b>	33	1	YES	NO	NO	NO
<b>New Materials Programs</b>	33	1	NO	YES	YES	NO
<b>Southwest ITEA Tuba-Euphonium Festival</b>	33	1	NO	NO	YES	NO
<b>The International Euphonium Institute 2005 Debrief</b>	33	1	NO	NO	YES	NO
<b>Festival Spanish Brass Alzira 2005</b>	33	1	NO	NO	YES	NO
<b>Northwest Regional ITEA Conference Harvey Phillips Northwest Big Brass Bash</b>	33	1	NO	NO	YES	NO
<b>A Recap of the 2005 Leonard Falcone Euphonium &amp; Tuba Festival</b>	33	1	NO	NO	YES	NO
<b>The Falcone Festival: 20 Years and Going Strong</b>	33	1	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>ITEA Legacy Project Volume II: The Legacy of Harvey Phillips</b>	33	1	NO	NO	YES	NO
<b>How healthy is YOUR embouchure?</b>	33	1	NO	NO	NO	YES
<b>An Outline of Learning Style Dominance Characteristics</b>	33	1	NO	NO	NO	YES
<b>Tips for Tuba, Volume V-B: "SGP: Brand Name For Performance Smoothness"</b>	33	1	NO	NO	NO	YES
<b>ITEA Gem Series No. 10: Squareman's Jazz</b>	33	2	NO	YES	NO	NO
<b>HISTORICAL INSTRUMENT SECTION: Museums What is it worth?</b>	33	2	YES	NO	NO	NO
<b>New Materials</b>	33	2	NO	YES	YES	NO
<b>Programs</b>	33	2	NO	NO	YES	NO
<b>CHAMBER MUSIC CORNER: Nothing But Valves</b>	33	2	NO	NO	YES	NO
<b>2005 Potomac Festivals International Euphonium and Tuba Competition</b>	33	2	NO	NO	YES	NO
<b>Earle the Pearl: Euphonium Great Earle Louder</b>	33	2	NO	NO	YES	NO
<b>The Great Danish/American Tubist August C. Helleberg</b>	33	2	NO	NO	YES	NO
<b>An Interview with Norway's Tormod Flaten</b>	33	2	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Writing for the Euphonium (or tuba)</b>	33	2	NO	YES	NO	YES
<b>An Explanation on Sub-Harmonics</b>	33	2	NO	NO	NO	YES
<b>Perspectives from Composer &amp; Performer</b>	33	2	NO	YES	YES	YES
<b>ITEA Gem Series No. 11: 5/16 for Solo Tuba</b>	33	3	NO	YES	NO	NO
<b>Cervený Compensating Double Tuba</b>	33	3	YES	NO	NO	NO
<b>New Materials</b>	33	3	NO	YES	YES	NO
<b>The Concerto for Tuba by Anthony Plog: A Commentary and Interview with the Composer</b>	33	3	NO	YES	YES	NO
<b>Programs</b>	33	3	NO	NO	YES	NO
<b>We Haven't Been Here Before</b>	33	3	NO	NO	YES	NO
<b>Young Lions of the Tuba: Mike Roylance, Boston Symphony Orchestra</b>	33	3	NO	NO	YES	NO
<b>John Fletcher In Switzerland And London</b>	33	3	NO	NO	YES	NO
<b>The 23rd Annual U.S. Army Band Tuba-Euphonium Conference</b>	33	3	NO	NO	YES	NO
<b>Retaining our Best Music Teachers</b>	33	3	NO	NO	NO	YES
<b>Baroque Literature: How to Get Started</b>	33	3	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Is the Study of Baroque Performance Practice Worth Your Time?</b>	33	3	NO	NO	NO	YES
<b>Spring's Pedagogy Section</b>	33	3	NO	NO	NO	YES
<b>Tips for Tuba, Spring 2006, Volume VI B : "101100101110"</b>	33	3	NO	NO	NO	YES
<b>ITEA Gem Series No. 12: Si y Si</b>	33	4	NO	YES	NO	NO
<b>Durant's Six-Valve Instrument</b>	33	4	YES	NO	NO	NO
<b>Collecting Old Euphoniums: A History</b>	33	4	YES	NO	NO	NO
<b>New Materials Programs</b>	33	4	NO	YES	YES	NO
<b>Tubonium 4 in Review</b>	33	4	NO	NO	YES	NO
<b>2006 Lifetime Achievement Awards</b>	33	4	NO	NO	YES	NO
<b>Odyssey of a Jazz Tuba Master</b>	33	4	NO	NO	YES	NO
<b>ITEA Profile: Charley Brighton (United Kingdom)</b>	33	4	NO	NO	YES	NO
<b>Duties of Low Brass Instructors Twenty-five Years Later</b>	33	4	NO	NO	NO	YES
<b>More Effective Teaching through Seeing Sound</b>	33	4	NO	NO	NO	YES
<b>Tuba, the light instrument</b>	33	4	NO	NO	NO	YES
<b>Working with Incoming College Music Students</b>	33	4	NO	NO	NO	YES

Title of Article	Volume #	Issue #	Development	Literature	Performance	Pedagogy
<b>Tips for Tuba, Summer 2006, Volume VI C: "Buzzing the Bohm"</b>	33	4	NO	NO	NO	YES
<b>Tubby's Great Complaint</b>	34	1	NO	YES	NO	NO
<b>New Materials</b>	34	1	NO	YES	YES	NO
<b>International Euphonium Institute 2006 Debrief</b>	34	1	NO	NO	YES	NO
<b>Lieska Brass Week 2006</b>	34	1	NO	NO	YES	NO
<b>The 21st Annual Leonard Falcone International Euphonium-Tuba Festival</b>	34	1	NO	NO	YES	NO
<b>An Interview with Markus Theinert</b>	34	1	NO	NO	YES	NO
<b>Chamber Music Corner: Proteus 7</b>	34	1	NO	NO	YES	NO
<b>Programs</b>	34	1	NO	NO	YES	NO
<b>ITEC 2006: The Pedagogy of Great Musicianship - In Review</b>	34	1	YES	YES	YES	YES
<b>America's First Serpents: Travels through the Moravian Communities of Pennsylvania</b>	34	2	YES	NO	NO	NO
<b>New Materials</b>	34	2	NO	YES	YES	NO
<b>Tributes to Tommy Johnson</b>	34	2	NO	NO	YES	NO
<b>Jon Sass, the Jazz Musician, and Paul Halwax, of the Vienna Philharmonic Orchestra: "A Vienna Coffee House (non) dispute"</b>	34	2	NO	NO	YES	NO



<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>An Interview with Euphoniumist David Childs</b>	34	2	NO	NO	YES	NO
<b>Chamber Music Corner: Market Street Brass Programs</b>	34	2	NO	NO	YES	NO
<b>The Tuba Works of Jan Koetsier Part I: An Overview of the Man, His Musical Style and the Works for Tuba and Keyboard</b>	34	2	NO	YES	NO	YES
<b>Composing for Euphonium: An Interview with Christa G. Habegger</b>	34	2	NO	YES	NO	YES
<b>ITEA Gem Series No. 13: "Honk"</b>	34	2	NO	YES	NO	YES
<b>Musical Growth Through Yoga</b>	34	2	NO	NO	NO	YES
<b>Old Dogs and New Tricks: Getting Started with Jazz</b>	34	2	NO	NO	NO	YES
<b>Articulating a few concepts...</b>	34	2	NO	NO	NO	YES
<b>Which One is the "Right" Tuba?</b>	34	2	NO	NO	NO	YES
<b>Tips for Tuba, Volume VI D: Little player, BIG TUBA</b>	34	2	NO	NO	NO	YES
<b>ITEA GEM SERIES NO. 14: Caprice (2006) for Solo Tuba</b>	34	3	NO	YES	NO	NO
<b>The original intent of the serpent</b>	34	3	YES	NO	NO	NO
<b>New Materials Programs</b>	34	3	NO	YES	YES	NO
<b>Programs</b>	34	3	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Chamber Music Corner: Wisconsin Brass Quintet</b>	34	3	NO	NO	YES	NO
<b>Israeli Tubist Yuval “Tuby” Zolotov &amp; BOOM PAM</b>	34	3	NO	NO	YES	NO
<b>The Tennessee Tech Tuba Ensemble 40th Anniversary All-Star Alumni Ensemble</b>	34	3	NO	NO	YES	NO
<b>Tribute to Two NY Tuba Legends: Part I: Bill Barber</b>	34	3	NO	NO	YES	NO
<b>Recollections on my studies with Bill Barber 1973–1979</b>	34	3	NO	NO	YES	NO
<b>Tribute to Bill Barber</b>	34	3	NO	NO	YES	NO
<b>Bill Barber: Stan Woolley talks to the “Birth of the Cool” tuba player</b>	34	3	NO	NO	YES	NO
<b>Tribute to Two NY Tuba Legends: Don Butterfield, Tuba</b>	34	3	NO	NO	YES	NO
<b>Tribute to Don Butterfield: Teacher &amp; Friend</b>	34	3	NO	NO	YES	NO
<b>And The Memory Lingers On</b>	34	3	NO	NO	YES	NO
<b>The Tuba Works of Jan Koetsier Part II: Works for Tuba and Orchestra and Multiple Tuba</b>	34	3	NO	YES	NO	YES
<b>Pure or Practical?</b>	34	4	YES	NO	NO	NO
<b>New Materials Programs</b>	34	4	NO	YES	YES	NO
	34	4	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Celebrating 25 Years: The US Army Band Tuba Conference</b>	34	4	NO	NO	YES	NO
<b>MWRTEC in Review</b>	34	4	NO	NO	YES	NO
<b>Tubonium 5 in Review</b>	34	4	NO	NO	YES	NO
<b>Chamber Music Corner: New Mexico Brass Quintet</b>	34	4	NO	NO	YES	NO
<b>The Tuba Works of Jan Koetsier Part III: Works for Tuba in Mixed Ensemble</b>	34	4	NO	YES	NO	YES
<b>ITEA Gem Series No. 15: Melos 2</b>	35	1	NO	YES	NO	NO
<b>An Interview with Composer James Grant</b>	35	1	NO	YES	NO	NO
<b>ITEA Composer Friend: Alfred Bartles</b>	35	1	NO	YES	NO	NO
<b>A Nice Cup of Tea</b>	35	1	YES	NO	NO	NO
<b>Introducing A New Helicon Family Member: Soprano Helicon</b>	35	1	YES	NO	NO	NO
<b>New Materials</b>	35	1	NO	YES	YES	NO
<b>Programs</b>	35	1	NO	NO	YES	NO
<b>Chamber Music Corner: Kansas Brass Quintet</b>	35	1	NO	NO	YES	NO
<b>SRTEC 2007 in Review</b>	35	1	NO	NO	YES	NO
<b>Jens Bjørn-Larsen: A Portrait of the person, artist, and teacher</b>	35	1	NO	NO	YES	NO
<b>Tips for Tuba (Volume VII B): Holding the “Oh”</b>	35	1	NO	NO	NO	YES

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<b>Cultivating Patience (Embracing Baby Steps)</b>	35	1	NO	NO	NO	YES
<b>Making Your Dues Count More!</b>	35	1	NO	NO	NO	YES
<b>Vaughan Williams's Tuba Concerto: Composition and First Performance</b>	35	2	NO	YES	NO	NO
<b>New Materials</b>	35	2	NO	YES	YES	NO
<b>Programs</b>	35	2	NO	NO	YES	NO
<b>Tubonium Celebrates Five Years</b>	35	2	NO	NO	YES	NO
<b>Reflections of an Aural Escapade with the Sotto Voce Quartet</b>	35	2	NO	NO	YES	NO
<b>The 22nd Leonard Falcone Festival</b>	35	2	NO	NO	YES	NO
<b>John Griffiths (1948–2007): A True Original</b>	35	2	NO	NO	YES	NO
<b>A Day in the Life as a Los Angeles Freelance and Studio Tubist Doug Tornquist</b>	35	2	NO	NO	YES	NO
<b>Stepping Stones to Success (Volume 1 of 8): Six Studies in English Folk-Song</b>	35	2	NO	YES	NO	YES
<b>If the Rochut Fits: Integrating Aspects of the Undergraduate Music Major Curriculum into Applied Lessons and Ensembles</b>	35	2	NO	NO	NO	YES

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Tips for Tuba (Volume VII C): "The World Behind the Bell"</b>	35	2	NO	NO	NO	YES
<b>Programs</b>	35	3	NO	YES	NO	NO
<b>From spectator to player: A tuba player's encounter with the serpent</b>	35	3	YES	NO	NO	NO
<b>A Tuba's Tale: The Story Behind The "Pink" Tuba</b>	35	3	YES	NO	NO	NO
<b>New Materials</b>	35	3	NO	YES	YES	NO
<b>A Conversation with Toru Miura</b>	35	3	NO	NO	YES	NO
<b>A Short Remembrance of One of Our Finest: Mark J. Wolfe, A Tubist Extraordinaire</b>	35	3	NO	NO	YES	NO
<b>From the Other "Down Under": A wrap-up of the 3o Encuentro de Tubas y Eufonios</b>	35	3	NO	NO	YES	NO
<b>My Friends in the Basement</b>	35	3	NO	NO	YES	NO
<b>Stepping Stones to Success Vol. 2 of 8: Introduction and Dance</b>	35	3	NO	YES	NO	YES
<b>Rehearsal Mannerisms and Guidelines</b>	35	3	NO	NO	NO	YES
<b>Tips for Tuba Volume VIIIA: "Roof n Mouth"</b>	35	3	NO	NO	NO	YES
<b>ITEA Composer Friends</b>	35	4	NO	YES	NO	NO
<b>Corrections in Standard Euphonium Solos</b>	35	4	NO	YES	NO	NO
<b>Our Past: In the Here and Now</b>	35	4	NO	NO	NO	NO
<b>New Materials</b>	35	4	NO	YES	YES	NO

Title of Article	Volume #	Issue #	Development	Literature	Performance	Pedagogy
<b>2008 ITEA Lifetime Achievement Awards</b>	35	4	NO	YES	YES	NO
<b>Programs</b>	35	4	NO	NO	YES	NO
<b>Tubonium6 in Review</b>	35	4	NO	NO	YES	NO
<b>Maestro Profondo: Catching up with Roger Bobo...70 years young!</b>	35	4	NO	NO	YES	NO
<b>Tuba Argentine: Patricio Cosentino</b>	35	4	NO	NO	YES	NO
<b>Stepping Stones: Andante et Allegro by J. Guy-Ropartz/arr. A. Shapiro</b>	35	4	NO	YES	NO	YES
<b>Tips for Tuba: Con: Trol &amp; Venience</b>	35	4	NO	NO	NO	YES
<b>Am I making a mistake being a performance major in college?</b>	35	4	NO	NO	NO	YES
<b>The View From the Bottom: Use of Leitmotifs in the Tuba Part of Wagner's Ring</b>	35	4	NO	YES	YES	YES
<b>2008 ITEA AWARDS</b>	36	1	NO	NO	NO	NO
<b>Questions and Answers: What does a serpent sound like?</b>	36	1	YES	NO	NO	NO
<b>A Horn Story</b>	36	1	YES	NO	NO	NO
<b>New Materials</b>	36	1	NO	YES	YES	NO
<b>Programs</b>	36	1	NO	NO	YES	NO
<b>2008 Sotto Voce Symposium</b>	36	1	NO	NO	YES	NO
<b>2008 Markneukirchen Competition</b>	36	1	NO	NO	YES	NO
<b>Tribute to Gary Bird</b>	36	1	NO	NO	YES	NO

<b>Title of Article</b>	<b>Volume #</b>	<b>Issue #</b>	<b>Development</b>	<b>Literature</b>	<b>Performance</b>	<b>Pedagogy</b>
<b>Stepping Stones to Success, Vol. 4 of 8: "Sonata for Unaccompanied Euphonium or Trombone by Fred L. Clinard, Jr."</b>	36	1	NO	YES	NO	YES
<b>Tips for Tuba, Volume VIII C: "aarp – teacher reality check"</b>	36	1	NO	NO	NO	YES
<b>Euph Talk: "Issues, ideas, and strategies for euphonium players"</b>	36	1	NO	NO	NO	YES
<b>ITEC 2008: Session Reviews</b>	36	1	YES	YES	YES	YES
<b>ITEA Gem Series No. 19: Painterly Etudes for Tuba Alone</b>	36	2	NO	YES	NO	NO
<b>The Start Of Something Splendid</b>	36	2	YES	NO	NO	NO
<b>New Materials</b>	36	2	NO	YES	YES	NO
<b>Programs</b>	36	2	NO	NO	YES	NO
<b>"Citti di Porcia" 19th Annual Concorso Internazionale</b>	36	2	NO	NO	YES	NO
<b>23rd Annual Leonard Falcone International Tuba-Euphonium Festival</b>	36	2	NO	NO	YES	NO
<b>Enchanté monsieur: Introducing tuba playing mentors from generations gone by</b>	36	2	NO	NO	YES	NO
<b>A 5-Year Retrospective on the International Euphonium Institute</b>	36	2	NO	NO	YES	NO

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<b>Wesley Jacobs: The career of a lifetime</b>	36	2	NO	NO	YES	NO
<b>An Analysis and Performance Guide to the Tuba Music of Alice Gomez</b>	36	2	NO	YES	NO	YES
<b>Stepping Stones to Success, Vol. 5 of 8 "Don Haddad's Suite for Baritone"</b>	36	2	NO	YES	NO	YES
<b>Strategies for Music Learning</b>	36	2	NO	NO	NO	YES
<b>Circular Breathing Defined</b>	36	2	NO	NO	NO	YES
<b>Tips for Tuba, Volume IX A: Downbeat, upfeet!</b>	36	2	NO	NO	NO	YES
<b>Programs</b>	36	3	NO	YES	YES	NO
<b>Jim Self: A Fortunate Musician</b>	36	3	NO	NO	YES	NO
<b>Italy's Gomalan Brass Quintet: A Conversation with Tubist Alessandro Fossi</b>	36	3	NO	NO	YES	NO
<b>Stepping Stones to Success, Vol. 6 of 8</b>	36	3	NO	YES	NO	YES
<b>Teaching the Bass Tuba: A Survey Of Current Trends In The College And University Applied Studio In The United States</b>	36	3	NO	NO	NO	YES
<b>Managing an Audio Dossier</b>	36	3	NO	NO	NO	YES
<b>Tips for Tuba, Volume IX B</b>	36	3	NO	NO	NO	YES
<b>New Materials</b>	36	3	NO	YES	YES	YES



Title of Article	Volume #	Issue #	Development	Literature	Performance	Pedagogy
<b>ITEA Gem Series No. 20: "Vain Struggles and Lamentations for Solo Tuba"</b>	36	4	NO	YES	NO	NO
<b>New Materials</b>	36	4	NO	YES	YES	NO
<b>Programs</b>	36	4	NO	YES	YES	NO
<b>Toby Hanks: A Career To Remember A Look At The Past And Advice For The Future</b>	36	4	NO	NO	YES	NO
<b>Howard Hovey Tuba Day: A Long Island Event for the Past 28 Years!</b>	36	4	NO	NO	YES	NO
<b>Chamber Music Corner: Synergy Brass Quintet Tubist Jesse Chavez</b>	36	4	NO	NO	YES	NO
<b>Stepping Stones to Success, Vol. 7 of 8: The Future, Part 1 of 2</b>	36	4	NO	YES	NO	YES
<b>Tips for Tuba, Volume TTIXC: "Tis' the season!"</b>	36	4	NO	NO	NO	YES
<b>Historical Account on the Cimbasso</b>	37	1	YES	NO	NO	NO
<b>New wine for old bottles</b>	37	1	YES	NO	NO	NO
<b>New Materials</b>	37	1	NO	YES	YES	NO
<b>Programs</b>	37	1	NO	YES	YES	NO
<b>A Tribute to Abe Torchinsky</b>	37	1	NO	NO	YES	NO
<b>25th Hokkaido Music Camp in Sapporo, Japan</b>	37	1	NO	NO	YES	NO
<b>An Englishman in Milan: Brian R. Earl</b>	37	1	NO	NO	YES	NO
<b>Tubonium7 Review</b>	37	1	NO	NO	YES	NO

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<b>Stepping Stones to Success Vol. 8: The Future, Part 2 of 2: Forgetting About “You”</b>	37	1	NO	NO	NO	YES
<b>Tips for Tuba Volume TTXD: Two Stepping— not just a country-dance</b>	37	1	NO	NO	NO	YES
<b>“Shorty” Piston Valves: The Short-Action Piston Valve of Frank Holton &amp; Company</b>	37	2	YES	NO	NO	NO
<b>The Serpent at the Center of the Stage</b>	37	2	YES	NO	NO	NO
<b>New Materials</b>	37	2	NO	YES	YES	NO
<b>Programs</b>	37	2	NO	YES	YES	NO
<b>Arthur Lehman Remembrances</b>	37	2	NO	NO	YES	NO
<b>What’s happening with Sérgio Carolino</b>	37	2	NO	NO	YES	NO
<b>From the Memoirs of Arthur Lehman</b>	37	2	YES	NO	YES	NO
<b>ITEA History: Recollections of the beginning of the TUBAEUPH Listserv and the TUBA Web Page</b>	37	3	NO	YES	NO	NO
<b>ITEA Gem Series No. 21: Palindromes for Solo Euphonium</b>	37	3	NO	YES	NO	NO
<b>Shop Talk: A New Bass Tuba Fifth-Sixth Valve System</b>	37	3	YES	NO	NO	NO
<b>New Materials</b>	37	3	NO	YES	YES	NO
<b>Programs</b>	37	3	NO	YES	YES	NO

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<b>The Simone Mantia Collection: Archiving Euphonium History</b>	37	3	NO	YES	YES	NO
<b>2010/2011 North American Tuba Repertoire Initiative</b>	37	3	NO	YES	NO	YES
<b>Tips for Tuba, Volume TTXA: “Muffy and Woofled”</b>	37	3	NO	NO	NO	YES
<b>Learning more efficiently: understanding the memory mechanisms</b>	37	3	NO	NO	NO	YES
<b>Teaching The Middle Third and Community Tuba</b>	37	3	NO	NO	NO	YES
<b>From the Journal Archives: Reclaiming our Heritage</b>	37	3	NO	NO	NO	YES
<b>The Military Corner: Interview with John Cradler</b>	37	3	NO	NO	NO	YES
<b>The Process of Cataloging an Unsigned Tuba Programs</b>	37	4	YES	NO	NO	NO
<b>Iberian Tour: A Visit to Spain &amp; Portugal</b>	37	4	NO	YES	YES	NO
<b>2010 ITEA Lifetime Achievement Awards</b>	37	4	NO	NO	YES	NO
<b>Tips for Tuba: “Double Puff or Whistle”</b>	37	4	NO	NO	NO	YES

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<b>200 Years of Wenzel Meisl Musical Instrument Manufacturing</b>	37	4	YES	NO	NO	YES
<b>New Materials</b>	37	4	NO	YES	YES	YES
<b>ITEA Member Profile: An Interview with Dr. William Winkle</b>	37	4	NO	NO	YES	YES
<b>Concerns in Baroque Performance Practice for Tubists</b>	37	4	NO	NO	YES	YES
<b>A Pedagogical Study and Practice Guide for Lyric Suite by Donald H. White</b>	37	4	NO	NO	YES	YES
<b>Military Corner: An Interview with Neal Corwell</b>	37	4	NO	NO	YES	YES
<b>ITEA Gem Series No. 22: Jazz Encounter No. 1 for tuba and euphonium</b>	38	1	NO	YES	NO	NO
<b>National Music Museum: A Catalog of Upright Tubas by Frank Holton &amp; Company at the National Music Museum (USA)</b>	38	1	YES	NO	NO	NO
<b>New Materials</b>	38	1	NO	YES	YES	NO
<b>Programs</b>	38	1	NO	YES	YES	NO
<b>Aaron Dodd (1948–2010)</b>	38	1	NO	NO	YES	NO
<b>An Interview with Sande MacMorran</b>	38	1	NO	NO	YES	NO
<b>Resurrecting the Bass Cornetto</b>	38	1	YES	NO	NO	YES

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<b>ITEC 2010: Conference Summary &amp; Session Reviews</b>	38	1	YES	YES	YES	YES
<b>Art and Craft</b>	38	2	YES	NO	NO	NO
<b>New Materials</b>	38	2	NO	YES	YES	NO
<b>25 Years and Counting at the Leonard Falcone International Euphonium &amp; Tuba Festival</b>	38	2	NO	YES	YES	NO
<b>Programs</b>	38	2	NO	YES	YES	NO
<b>Ronald Bishop: A Retrospective on a Cleveland Musical Treasure</b>	38	2	NO	NO	YES	NO
<b>Military Corner: An Interview with Ann Hinote</b>	38	2	NO	NO	YES	NO
<b>Euphonium Repertoire: A Pedagogical Study and Practice Guide for Sonatina by Warner Hutchison</b>	38	2	NO	YES	NO	YES
<b>My student wants to do Drum Corps...now what?—The benefits, downsides, and hazards of drum corps for the aspiring brass player (and how to deal with them)</b>	38	2	NO	NO	NO	YES
<b>Beating the Low Brass Stereotype</b>	38	2	NO	NO	NO	YES
<b>Some Tips for Improved Low Range Sound Production on the Tuba</b>	38	2	NO	NO	NO	YES

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<b>Tips for Tuba Volume TTXC: Studio Recital? Yes!</b>	38	2	NO	NO	NO	YES
<b>Euph Talk: “Now Hear This! Playing Ears First builds important musical skills.”</b>	38	2	NO	NO	NO	YES
<b>Helicons and Sousaphones by Holton at the National Music Museum</b>	38	3	YES	NO	NO	NO
<b>Adolphe Sax’s Bigger Brasses Programs</b>	38	3	YES	NO	NO	NO
<b>Military Corner: An Interview with Karl Hovey</b>	38	3	NO	YES	YES	NO
<b>2011 ITEA Midwest Regional Tuba- Euphonium Conference</b>	38	3	NO	NO	YES	NO
<b>2010 International Euphonium Festival</b>	38	3	NO	NO	YES	NO
<b>The Evolution of a Masterpiece: The Unlikely But True Story of Gareth Wood’s “Euphonium Concerto”</b>	38	3	NO	YES	NO	YES
<b>HONORING HARVEY PHILLIPS: PART I: Eulogy</b>	38	3	NO	NO	NO	YES
<b>HONORING HARVEY PHILLIPS, PART I: A Personal Memoir</b>	38	3	NO	NO	NO	YES
<b>Advancing the Cause</b>	38	3	NO	NO	NO	YES

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<b>HONORING HARVEY PHILLIPS, PART I: Inspired by a Funeral?</b>	38	3	NO	NO	NO	YES
<b>The New Sousa Band Tours China</b>	38	3	NO	NO	NO	YES
<b>Tips for Missing Fewer Notes in Performances</b>	38	3	NO	NO	NO	YES
<b>An Interview with Winston Morris: Pedagogy of the Tuba (and Wind Instruments)</b>	38	3	NO	NO	NO	YES
<b>Tips for Tuba, TTXIA: “Repetitive motion can heal”</b>	38	3	NO	NO	NO	YES
<b>New Materials</b>	38	3	NO	YES	YES	YES
<b>Daniel Perantoni: The Man, The Musician, &amp; The Legacy</b>	38	3	NO	NO	YES	YES
<b>Euphonium Repertoire: A Pedagogical Study and Practice Guide for Fred L. Clinard’s Sonata For Unaccompanied Euphonium</b>	38	3	NO	NO	YES	YES
<b>ITEA Gem Series No. 23: “Stereogram No. 1 transcribed for solo tuba”</b>	38	4	NO	YES	NO	NO
<b>The Clifford Bevan Award for Meritorious Work in Low Brass Scholarship</b>	38	4	YES	NO	NO	NO
<b>New Materials</b>	38	4	NO	YES	YES	NO

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<b>2011 SERTEC: 2011 ITEA Southeast Regional Tuba- Euphonium Conference Summary</b>	38	4	NO	NO	YES	NO
<b>2011 SCTEC Summary: 2011 South Central Regional Conference Wrap-up</b>	38	4	NO	NO	YES	NO
<b>Conversing with Nick Etheridge</b>	38	4	NO	NO	YES	NO
<b>Military Corner: An Interview with John Trustcott</b>	38	4	NO	NO	YES	NO
<b>Programs</b>	38	4	NO	NO	YES	NO
<b>El Tubador: Part 1: The Tuba's Introduction into Northwest Mexico</b>	38	4	YES	NO	YES	NO
<b>An Interview with Michael Gold: Pedagogical Problems in Teaching Jazz</b>	38	4	NO	NO	NO	YES
<b>Tips for Tuba, TTXIB: "Practical Shopping"</b>	38	4	NO	NO	NO	YES
<b>Euph Talk: "College Bound for Music"</b>	38	4	NO	NO	NO	YES
<b>ITEA Gem Series No. 24: Reflections</b>	39	1	NO	YES	NO	NO
<b>New Materials</b>	39	1	NO	YES	YES	NO
<b>2011 NW Regional Conference: Big Brass Bash and 2011 Regional Tuba- Euphonium Conference</b>	39	1	NO	NO	YES	NO



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<b>Remembering Mel Culbertson</b>	39	1	NO	NO	YES	NO
<b>Brass Band Corner: The River City Brass Band Celebrates its 30th Birthday</b>	39	1	NO	NO	YES	NO
<b>Military Corner: An Interview with Emanuel Jester III</b>	39	1	NO	NO	YES	NO
<b>Programs</b>	39	1	NO	NO	YES	NO
<b>“A Musician as well...” The Tuba and Euphonium Scholen of Robert Kietzer</b>	39	1	NO	YES	NO	YES
<b>El Tubador: Part 2 - The Sound Concept and Musical Styles of Banda Sinalense</b>	39	1	NO	NO	NO	YES
<b>Tips for Tuba, TTVXID: How do you Breathe?</b>	39	1	NO	NO	NO	YES
<b>ITEA Gem Series No. 25: “Sleuth”</b>	39	2	NO	YES	NO	NO
<b>Sound Legacy</b>	39	2	YES	NO	NO	NO
<b>Historical Instruments: “A Magnificent Instrument”</b>	39	2	YES	NO	NO	NO
<b>New Materials</b>	39	2	NO	YES	YES	NO
<b>Programs</b>	39	2	NO	NO	YES	NO
<b>Colombiatubas 2011</b>	39	2	NO	NO	YES	NO
<b>Leonard Falcone Festival 2011: Appreciation from the 2011 Featured Soloist</b>	39	2	NO	NO	YES	NO
<b>Harvey Phillips Tribute Part II: Harvey Phillips Festival of Friends</b>	39	2	NO	NO	YES	NO

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<b>George Pheasant: An Unsung Virtuoso of the Tuba</b>	39	2	NO	NO	YES	NO
<b>El Tubador: Part III - A Visit with Sergio Lizarraga of Banda MS</b>	39	2	NO	NO	YES	NO
<b>Tuba Gooding Jr.: An Interview with Damon Bryson</b>	39	2	NO	NO	YES	NO
<b>From the Back Row: "Buzzing Around the World"</b>	39	2	NO	NO	YES	NO
<b>Meeting Yasuhito Sugiyama</b>	39	2	NO	NO	YES	NO
<b>Brass Band Corner: A Decade of Music, Friendship, and Success with the Fountain City Brass Band</b>	39	2	NO	NO	YES	NO
<b>Military Corner: An Interview with Colonel Donald Palmatiere</b>	39	2	NO	NO	YES	NO
<b>A Lesson with Tim Buzbee</b>	39	2	NO	NO	NO	YES
<b>Baroque Music: Historically Informing Ourselves</b>	39	2	NO	NO	NO	YES
<b>Tips for Tuba: Audition Tips</b>	39	2	NO	NO	NO	YES
<b>Dear Dr. TubaEuph</b>	39	2	NO	NO	NO	YES
<b>ITEA Gem No. 26: "Suite #1 for Unaccompanied Tuba"</b>	39	3	NO	YES	NO	NO

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<b>Musical Entrepreneurship: "Create, don't just recreate! An interview with Dan Trahey"</b>	39	3	YES	NO	NO	NO
<b>New Materials</b>	39	3	NO	YES	YES	NO
<b>Military Corner: A Chat with Alex Serwatowski</b>	39	3	NO	NO	YES	NO
<b>An Historical Event in Germany: "The Premiere of Grand Concerto 4 Tubas by John Stevens"</b>	39	3	NO	NO	YES	NO
<b>Sonidos del Sur: A Profile of Hugo Migliore</b>	39	3	NO	NO	NO	YES
<b>Tips for Tuba: Think Big</b>	39	3	NO	NO	NO	YES
<b>Dr. TubaEuph</b>	39	3	NO	NO	NO	YES
<b>Tips on Preparing Die Meistersinger</b>	39	3	NO	NO	NO	YES
<b>Historical Instruments: The Serpent Forveille: "Perhaps the Best of All these Instruments for Sound"</b>	39	3	YES	NO	NO	YES
<b>New Materials</b>	39	3	NO	YES	YES	YES
<b>Brass Band Corner: "Scotland's Kingdom Brass and its Youth Development Program"</b>	39	3	NO	NO	YES	YES
<b>Orchestration: Understanding the tubas' place in Stravinsky's Rite of Spring, Part One</b>	39	3	NO	NO	YES	YES

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<b>From the Back Row: “Dean of American Tuba Players: Michael Moore of the Atlanta Symphony Orchestra”</b>	39	3	YES	NO	YES	YES
<b>ITEA Gem Series No. 27: “Third Stream of Consciousness”</b>	39	4	NO	YES	NO	NO
<b>Nuts and Bolts: A Visit with Christian Niedermaier, Master Brass Instrument Developer</b>	39	4	YES	NO	NO	NO
<b>The Recreational Musician: The Kalamazoo Concert Band</b>	39	4	NO	NO	YES	NO
<b>Military Corner: Donald Palmire, The US Army Band</b>	39	4	NO	NO	YES	NO
<b>The Tuba In Spain</b>	39	4	YES	NO	YES	NO
<b>The Giant Tuba: Concert Review May 15th, 2012 in the Music Hall of Markneukirchen , Germany</b>	39	4	YES	NO	YES	NO
<b>TUBA/ITEA History: Happy Birthday ITEA</b>	39	4	NO	YES	NO	YES
<b>Tips for Tuba: A Millimeter Makes a Big Difference</b>	39	4	NO	NO	NO	YES
<b>Dr. TubaEuph</b>	39	4	NO	NO	NO	YES
<b>Tribute to Ed Livingston: The Grand Puba Tuba</b>	39	4	NO	NO	NO	YES
<b>New Materials</b>	39	4	NO	YES	YES	YES

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<b>ITEC 2012 in Review</b>	39	4	YES	YES	YES	YES
<b>Brass Band Corner: The James Madison University Brass Band</b>	39	4	NO	NO	YES	YES
<b>Orchestration: Understanding the tubas' place in Stravinsky's Rite of Spring, Part Two</b>	39	4	NO	NO	YES	YES
<b>From the Back Row: "Dennis Miller of the Orchestre Symphonique de Montreal"</b>	39	4	YES	NO	YES	YES