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*Allegro moderato*



*PORTAMENTO—DR. BOWMAN*

In actual musical practice the portamento is a very smooth rapid glissando type feeling between two notes. This is done very easily by vocalists and by musicians performing on stringed instruments. Although euphoniumists cannot play the portamento in this exact manner, it can be duplicated by the flexibility of the embouchure. The same concept can be practiced by playing the exercise on the mouthpiece alone, sliding or glissing between the two tones. Then work for the same smooth legato sound while playing on the instrument.

*Andante*



*Agitato*



*rall.*

*Tempo I*



*In order to be proficient at multiple tonguing it is necessary to practice at least one of these exercises every day in the following manner:*

- 1 In order to have an even triple or double tongue, you must be able to have a clean, even, and fast single tongue. Practice the exercise at a brisk tempo using all single tonguing.
- 2 Practice the entire exercise slowly using all *KAH* syllables.
- 3 Return to step 1 and begin very slowly, accenting the *KAH*. Gradually increase the speed but still remember to accent the *KAH*. As you accelerate, decrease the amount of the *KAH* accent, eventually eliminating it near the end of the exercise.
- 4 Practice the exercise with no accent at a moderate tempo accelerating to a brisk tempo. When practicing the faster tempi, I suggest using *DAH-DAH-GAH* syllables for triple-tonguing and *DAH-GAH* syllables for double-tonguing.

The image displays four musical exercises for multiple tonguing, each consisting of two staves of music. All exercises are in bass clef, B-flat major (two flats), and common time (C). Exercise 1 is in 4/4 time and features a sequence of eighth-note triplets. Exercise 2 is in 4/4 time and features a sequence of eighth-note pairs. Exercise 3 is in 3/4 time and features a sequence of eighth-note triplets. Exercise 4 is in 3/4 time and features a sequence of eighth-note pairs. Each exercise concludes with a double bar line.

No. 1  
**Fantasia and Variations**  
on a Cavatina  
from *Beatrice di Tenda* by V. Bellini

J.B. Arban

**Introduction**

Andante ♩ = 76

*Piano*

*f*

*p*

*mf*

*f*

*p*

*a piacere*

6

**Theme** ♩ = 88

*p*

*mf*

*mp*

*mf*

7