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Suggested tempo $\frac{4}{4} = 96$

The goal for these exercises should be to coordinate the tongue, slide and air so that all three of these functions are happening at the same time. For separated playing, remember to hold the slide firmly with no break of the wrist. Before attempting the suggested tempo marking, try the following exercise: Play number 28 at half the speed. Play with clear breaks between the notes. At the end of each note, move your slide quickly to the next position— ahead of the attack for the note to which you are moving. This will teach you the feeling and timing of the slide movement for this style of playing.

Continue now at the suggested tempo with the same feeling of timing and slide movement. Strive for even attacks with a broad style of playing. For more advanced studies, play these exercises in tenor clef adding one flat and also down one octave from that which is written. Use 6th position for low C and utilize 4th position for d1 when surrounded by c1 and Eb1.
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.
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.
Fantasie and Variations
on a Cavatina
from Beatrice di Tenda by V. Bellini

J.B. Arban

No. 1

Introduction
Andante

Piano

Theme

a piacere

SOLOS Arban • 347