

Take care that lip slurs with same fingerings are clean and in tune.

Andante $\text{♩} = 72-80$ Ken Davies

1. Euph. *mf*

5 *mp*

9

14

18 *crescendo*

21 *mf*

25

29

34



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8.

This etude features "alternating sixes" such as is found in Latin music like the Mexican Mariachi. A good way to help internalize the metric feel (while giving your embouchure a rest) is to set a metronome to the eighth-note and tap the metric accents (see the first two measures). Be alert to a few metric surprises!

Presto ♩ = 208

Ken Davies

4. Tuba *mf*

5

10

15

19 *p*

23

27 *mf*

32 *p*

37 *mf*

42



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Keep your embouchure firm and carefully shaped while gradually increasing your air speed as you approach the notes above high F. Follow the crescendo wedges for nuance. The air stream must move quite fast for the upper notes to respond well. The second half of the piece, from measure 19, is a step higher than the first.

Larghetto ♩ = 60

Ken Davies

Euph.

5. *mp*

5

10

14

19

23

28

32

36



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16.

Swing the notes just a little in this "jazz five" piece.

Moderately $\text{♩} = 108$ Ken Davies

Euph.

8 *mf*

5

9

13

17 *p*

21

25 *mf*

29

33

16C'



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