

## Section I. Idiosyncratic Slurs.

The first seven etudes have been grouped together because they isolate common slurring issues for euphonium. The compositional choices in these etudes challenge the player to execute smoothly those slurs which cross partials, whether by half-step or whole-step, ascending or descending. While one may see similar elements in other sections, this group addresses the difficulties more directly and repetitively. It also aims to help the performer avoid developing bad habits of pulsating the airstream and creating vertical, non-linear phrases.



Constantly maintaining a focused sound and centered pitch is the goal, regardless of what valve-combination is being used. Take a few minutes to follow these preparatory steps which will help you achieve the proper slurring technique through valve changes that cross partials. Always begin by slowly and evenly inhaling prior to each attack. Next, sing or just exhale for the duration of the phrase, following the rhythmic patterns. Exacting proper intensity of airstream promotes execution of an uninterrupted airstream. This, in conjunction with a seamless melodic glissando, will help achieve a smooth slur across the partial. Playing accompanying pitches on a piano may be additionally helpful. Proceed by transferring the exhalation and mouthpiece buzzing tips to the instrument, applying these steps to passages that challenge you, here or in subsequent etudes. Shown here are 2 samples of how one might approach a problematic area of this or similar situations.

Ex. 1

m. 1      m. 3      mm. 14-15

BLOW → → → → →

Ex. 2

mm. 16-18      mm. 16-18

*sim.*

1.  $\text{♩} = 84$

1      3      14      16



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## Section II. Melodious Polyrhythms

The phrases in each of the etudes in the following section are quite lengthy. Find an efficient way to yield a singing tone in the middle to higher register while you retain sensible, musical phrasing in each etude. The rhythms evident in this section are considered polyrhythms; those which are normally played by two instruments simultaneously, but are presented here in a linear manner. The sustained intensity of intervallically-challenging material, alternating polyrhythms, and technique aside, this is a rather melodious section of the book. Musicality should remain at the fore.



When dealing with major and minor ninths, major and minor sevenths, think of these not as large leaps but half-steps (or whole-steps) displaced by the octave. This concept can be applied in etudes 11 and 14. Also be sure to correct any pitch problems in the fourth and fifth partials, using alternate fingerings when necessary. Play the figure below.

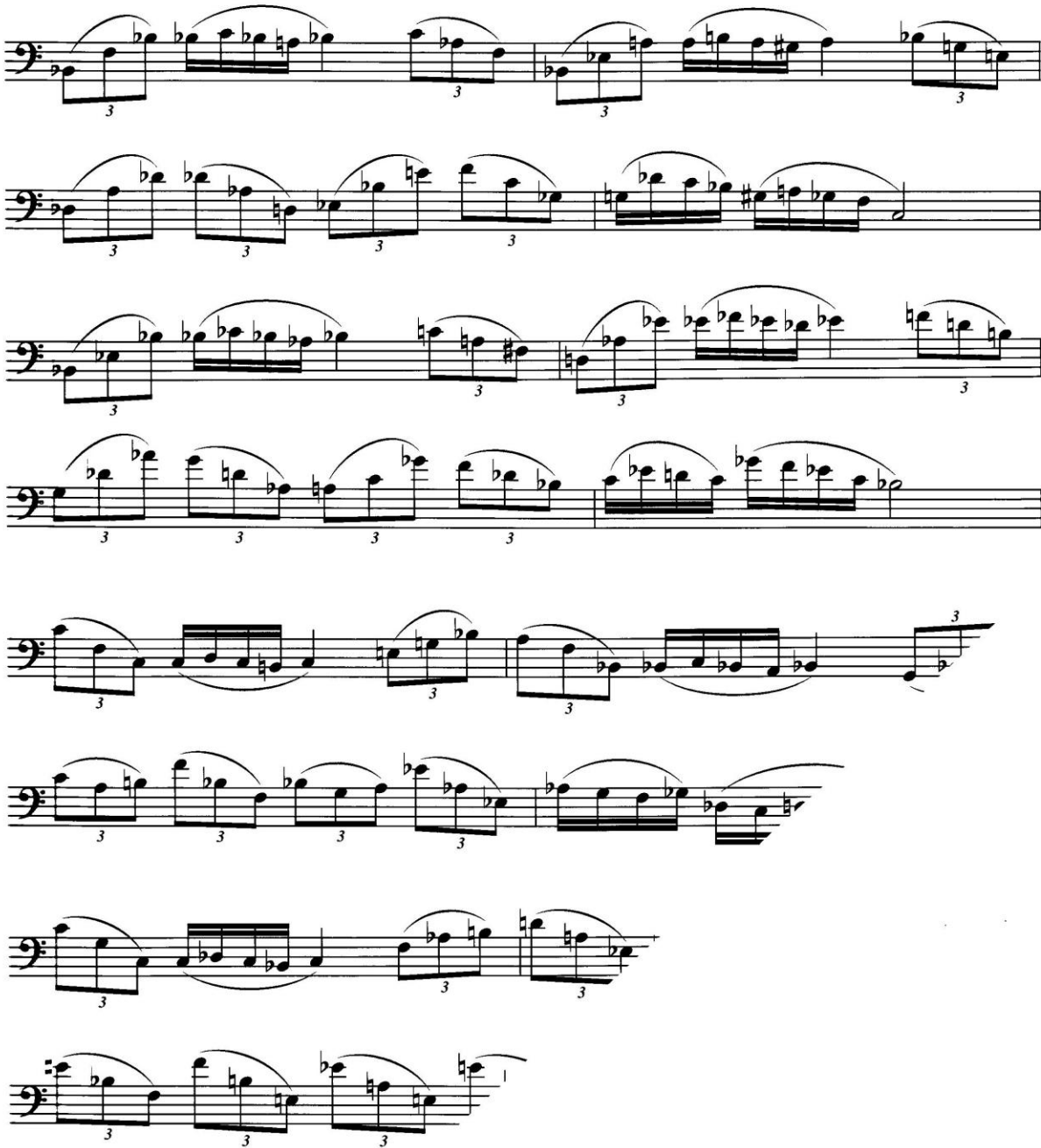


Notice how the omission of the wide interval connects the first and last beats in each measure. Reinsert the written interval while listening for pitch center and consistent volume output. The cognitive connections made will significantly improve ear training and intonation.

9.  $\text{♩} = 120$



The musical score for Etude 9 consists of five staves of music in bass clef. The tempo is marked as quarter note = 120. The music features complex polyrhythmic patterns with slurs and triplets. The first staff begins with a treble clef and a common time signature, then changes to bass clef. The subsequent staves are in bass clef. The music concludes with a double bar line and a common time signature.



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## Section III. The Scale Collective

Articulations should be consistent and light except where otherwise suggested. Slurs should remain fluid, and despite the technical nature of this collection of scalar etudes, remain relaxed, musical and free. This book is not necessarily progressive, but this section was carefully organized to group similar modes together, so that if a player decided to read straight through this section, this would be possible. The main pitch organization generally coincides with the categories listed below with few exceptions.

16	Minor	25	Chromatic/Whole-tone
17-19	Major	26	Whole-tone
20	Modal	27	Octatonic
21-22	Minor	28	Octatonic/Chromatic (wedge outwards)
23	Chromatic	29	Octatonic
24	Chromatic	30	Anything goes!



16. *In 1*

♩. = 60

19.



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## Section IV. Art-peggiation

The etudes in this fourth and final section bring two essential elements of brass playing to the fore: arpeggios and multiple tonguing, which are often integrated. Conceptually, the tongue should be driven by the air-stream, and remain agile, supple and light: too light, and articulation clarity will be lost; too heavy, and it will bog-down the tempo. The player should continue the pursuit of mastering a light, clean and fast articulation style regardless of difficult fingerings or challenging tempi.

To best prepare for the arpeggio-related etudes, it would be best to discern what chord is being arpeggiated. Play the arpeggios on the piano as written or as block chords thereby gaining a goal-oriented sonic image. Several practice sessions of slow practice will provide the player with numerous correct repetitions of the material, resulting in precision and confidence in even the most challenging sightreading situations.



When triple-tonguing in Etude No. 31, use any variation of multiple tongue that feels comfortable and light. Keep the triplet even in rhythm and in tone quality. One may also refer to the Arban's book for additional multiple tongueing exercises.

Some suggested triple-tongue patterns: **T T K**; **T K T K T K**; or **T K T T K T**

This standard pattern can be used for double-tonguing **T K T K T K T K**.



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