

CONTENTS

FOREWORD	i
PREFACE	ii
SECTION I. IDIOSYNCRATIC SLURS	1
SECTION II. MELODIOUS POLYRHYTHMS	22
SECTION III. THE SCALE COLLECTIVE	39
SECTION IV. ART-PEGGIATION	78
APPENDIX A. Fingering Charts	103



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Huzar, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.Hickeys.com

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. ♩ = 84

1 3 14 16

4. Preparatory Duet

It may be beneficial to play examples A through C with a colleague as a duet, or by recording yourself and playing the second part with the playback of the first (or vice versa). Listen carefully to the first and last notes of each phrase, being sure to match the intonation while matching the inner rhythmic figures as well. Displace the octave when necessary to hear wide intervals more easily. Achieve mellifluous slurs between partials and accurately place pitches (especially the tritone and major or minor sevenths). Maintain precise dotted-eighth/sixteenth-note rhythms and accurate arrivals on downbeats.

♩ = 76

Ex. A

**HICKEY'S
MUSIC CENTER**

104 Adams Street • Rhine, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickys.com


The quarter-note staccato should resemble the famed tuba solo in Baba-Yaga from Mussorgsky's *Pictures at an Exhibition*. To achieve the desired stylistic nuance, try to recreate a double bass pizzicato sound by playing a slight accented note followed by a healthy amount of resonance and a quick gentle decay.

12. **Slow**



**HICKEY'S
MUSIC CENTER**
104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

♩ = 96

17. 



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.443.5397)
www.hickeys.com

The player should be aware of the scalar and harmonic motion while maintaining a rapid pace and keep the chromatic line moving forward.

As Fast As Possible

23. 



**HICKEY'S
MUSIC CENTER**

104 Adams Street - Rhine, NY 14650
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.Hickeys.com

These etudes prepare you for modern pieces which require strength and endurance of the tongue for extended flutter-tongued (Flutterzunge; fluz.) passages and those which utilizes the tempo-altering notational devices (feathered beams) seen here. Although this is not a long work, the skill of executing fluz. mid-stream is not an easy task. The accidentals only affect the adjacent note, except for repeated notes, which remain the same pitch class. This final piece in the section would be suitable for recital performance as an unaccompanied work, with appropriate musical expressions to be added by the performer. The expressions marked here are only suggestions.

30.



**HICKEY'S
MUSIC CENTER**

104 Adams Street - Rhine, NY 14650
607.872.8262 • 1.800.HICKEYS (1.800.442.5397)
www.Hickeys.com

The first four measures have been beamed as such to remind the player to play in the feel of 1 measure per metronome tick. Feel the semitone off-beat leaning towards the resolution both in tempo and intonation. A suggested approach towards achieving pattern mastery would be to perfect each segment separately, concluding with run-through of the entire etude. Use of the trombone section accompaniment will be invaluable to practicing perfect tuning throughout.

In 1 *(Treble Clef Book: Keys are listed in concert pitch)*

39.

FM/m; CM/m

F#M/m
D#M/m



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Rhine, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com