Sample pages from:

Brad Edwards

The Intermediate Euphoniumist

(Euphonium, Baritone)

Building Blocks for Tone and Technique

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Thanks.

- Brad Edwards
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Acknowledgements

This book is an outgrowth of *The Intermediate Trombonist*. Over the years, people have asked that I make euphonium and tuba versions of the book, especially Eric Henson.

I would also like to thank Gail Robertson and Patrick Stuckemeyer who provided valuable input on earlier drafts.

Credit also goes to my wife, Martha. These Intermediate books were her suggestion.

Credit for the beautiful photo goes to Matt Summers who played euphonium with the United States Marine Band. I'm grateful for his skill and generosity.

About This Book

The Intermediate Euphoniumist is designed to fill a void that exists between beginning books and more advanced materials. Duet parts for 100 of these etudes are available separately from HornbonePress.com.

Daily Warm-Up

Mouthpiece buzzing, tone/centering, lip slurs, extending the range, rhythmic articulation, smooth legato/fast fingers

Part One: Lip Slurs (20 exercises)

Lip slurs are essential to embouchure development as well as overall technique. This sequence helps students progress smoothly from easy slurs to more advanced material.

Part Two: Pattern-Building (40 exercises)

This section explains such fundamentals of music theory as half steps and whole steps in addition to providing scale practice. Many exercises present the same patterns in both familiar and foreign keys.

Part Three: Lyrical Legato (40 etudes, duet parts available)

These little etudes help students develop a smooth, singing style.

Part Four: Varied Articulation (40 etudes, duet parts available)

These provide practice with some subtleties of articulation including accent, staccato, tenuto, and mixed slur-tongue patterns.

Part Five: Simple Tunes in Multiple Keys

(20 tunes, duet parts available)

These enjoyable little melodies presented in different keys help students develop 'key sense': that ability to think beyond memorized fingerings to an understanding of how to transpose interval content into a less familiar key.

Appendices

#1: More About Tuning
#2: Half-Step Lip Bends
#3: The 4th Valve and More
#4: Developing the High Range
#5: Developing Chromatic Scale Patterns
#6: Tenor Clef and B-flat Treble Clef
#7: 20 Tips to Get Better
#8: 10 Practice Tricks that Work

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Plan of Study (with page numbers)

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
1	#1 (10)	#1 Whole steps above (27)	#1 B-flat (Blow/Buzz) (46)	#1 E-flat / F (Blow/Play) (72)	#1a Come Thou (101)	#1 Andante con moto
2	#1 (10)	#2 Half steps below (28)	#2 F/B-flat (Chromatic) (47)	#2 E-flat (Accents) (73)	#1b Come Thou (101)	
3	#2 (11)	#3 Whole / Half Steps (28)	#3 E-flat/B-flat (Natural Slurs) (48)	#3 B-flat (Tenuto /Staccato) (74)	#2a Old Paint (102)	
4	#2 (11)	#4 Whole / Half Steps (29)	#4 F/B-flat (Legato Tongue/ Natural Slurs) (48)	#4 F (Mixing in natural slurs) (75)	#2b Old Paint (102)	#2 Allegretto – Andante – Allegro giocoso
5	#3 (12)	#5 Finger Drills (29)	#5 E-flat (49)	#5 E-flat (Slur-tongue groups) (76)	#3a Ash Grove (103)	
6	#3 (12)	#6 Tetrachords (30)	#6 F (50)	#6 F (Slur-tongue groups) (77)	#3b Ash Grove (103)	
7	#4 (12)	#7 E-flat/E (31)	#7 C (50)	#7 C (78)	#4a Barbara Allen (103)	#3 Noble – Lyrical
8	#4 (12)	#8 F/F-sharp (31)	#8 C (Air/Fingering) (51)	#8 F (78)	#4b Barbara Allen (103)	
9	#5 (13)	#9 G/G-flat (32)	#9 C (triplets) (52)	#9 E-flat (Triplet slur groups) (79)	#5a Smokey (104)	
10	#5 (13)	#10 A-flat/A (32)	#10 A-flat (52)	#10 A-flat (80)	#5b Smokey (104)	#4 March
11	#6 (13)	#11 B-flat/B (32)	#11 A-flat (53)	#11 C (80)	#6a Dreamer (104)	
12	#6 (13)	#12 D/D-flat (33)	#12 F (6/8 in 6) (54)	#12 A-flat (16th notes) (81)	#6b Dreamer (104)	
13	#7 (14)	#13 C/C-flat (33)	#13 B-flat (6/8 in 6) (55)	#13 E-flat (16th notes) (82)	#7a Pat-Pan (105)	#5 Alla Tango
14	#7 (14)	#14 Slide acc. (33)	#14 G (55)	#14 G (16ths) (82)	#7b Pat-Pan (105)	

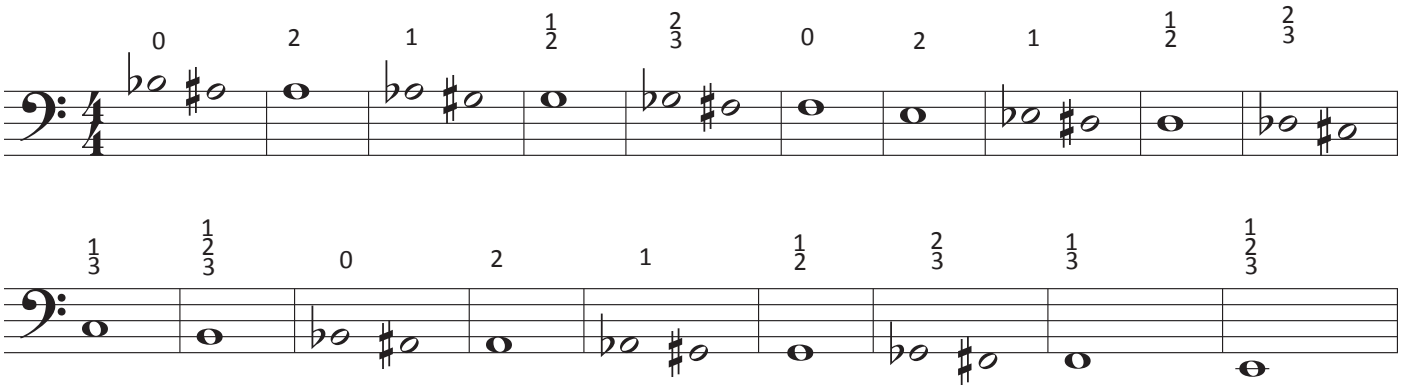
Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
15	#8 (14)	#15 E-flat/E (34)	#15 G (56)	#15 F (Dotted) (83)	#8a Trumpet Tune (106)	
16	#8 (14)	#16 F/F-sharp (34)	#16 G (6/8) (56)	#16 G (Dotted) (84)	#8b Trumpet Tune (106)	#6 Singing – Driving – Dancing
17	#9 (15)	#17 G/G-flat (35)	#17 F (Syncopation) (57)	#17 B-flat (Syncopation) (85)	#9a Country Gardens (106)	
18	#9 (15)	#18 A-flat/A (35)	#18 E-flat (Syncopation) (57)	#18 G (Syncopation) (85)	#9b Country Gardens (106)	
19	#10 (15)	#19 B-flat/B (36)	#19 A-flat/C (16th notes) (58)	#19 A-flat (Syncopation) (86)	#10a Jamaican Farewell (107)	
20	#10 (15)	#20 C/C-flat (36)	#20 B-flat (Cut time) (58)	#20 C (Cut time) (86)	#10b Jamaican Farewell (107)	#7 Scherzando – Tranquillo
21	#11 (16)	#21 C (37)	#21 E-flat (Cut time) (59)	#21 F (2/2) (87)	#11a Rondeau (108)	
22	#11 (16)	#22 F (37)	#22 F (5/4) (59)	#22 B-flat (3/2) (87)	#11b Rondeau (108)	
23	#12 (17)	#23 B-flat (37)	#23 D (60)	#23 D (88)	#12a Stars & Stripes (109)	
24	#12 (17)	#24 E-flat (38)	#24 D (Grace notes) (60)	#24 D (88)	#12b Stars & Stripes (109)	#8 Mysterioso – Giocoso
25	#13 (18)	#25 A-flat (38)	#25 A (61)	#25 A (6/8, 3/4) (89)	#13a Blue Bells (110)	
26	#13 (18)	#26 D-flat (38)	#26 A (61)	#26 A (16ths) (89)	#13b Blue Bells (110)	
27	#14 (19)	#27 G-flat (39)	#27 E-flat (6/8 in 2) (62)	#27 B-flat (6/8 in 2) (90)	#14a Dunderbeck (110)	
28	#14 (19)	#28 G (39)	#28 F (6/8 in 2) (63)	#28 E-flat (6/8 in 2) (91)	#14b Dunderbeck (110)	#9 Piacevole – Vigoroso

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
29	#15 (20)	#29 D (39)	#29 F (16ths) (63)	#29 E-flat (9/8) (92)	#15a Old Flag Forever (111)	
30	#15 (20)	#30 A (40)	#30 G (16ths) (64)	#30 G (16ths and syncopation) (92)	#15b Old Flag Forever (111)	
31	#16 (21)	#31 E (40)	#31 G (6/8) (65)	#31 A-flat (16ths) (93)	#16a Annie Laurie (111)	
32	#16 (21)	#32 B (40)	#32 d minor (65)	#32 E-flat (6/8 dotted) (94)	#16b Annie Laurie (111)	#10 With Confidence – With Yearning
33	#17 (22)	#33 F-sharp (41)	#33 c minor (66)	#33 F (Sextuplets) (95)	#17a Endearing (112)	
34	#17 (22)	#34 c/c-sharp (42)	#34 f minor (67)	#34 A-flat (6/8 dotted) (95)	#17b Endearing (112)	
35	#18 (23)	#35 d/d-sharp (42)	#35 a minor (68)	#35 A-flat (5/8) (96)	#18a Skye Boat (113)	
36	#18 (23)	#36 e/e-flat (43)	#36 G (Up to G) (68)	#36 G (7/8) (97)	#18b Skye Boat (113)	#11 Expansive – Carefree
37	#19 (24)	#37 f/f-sharp (43)	#37 e minor (up to G) (69)	#37 C (changing time signatures) (97)	#19a Aida (113)	
38	#19 (24)	#38 g/g-sharp (44)	#38 A-flat (up to A-flat) (69)	#38 G (up to G) (98)	#19b Aida (113)	
39	#20 (25)	#39 a/a-flat (44)	#39 f minor (up to A-flat) (70)	#39 d (up to A) (99)	#20a Toreador's Song (114)	
40	#20 (25)	#40 b-flat/b (45)	#40 B-flat (up to B-flat) (71)	#40 E-flat (up to B-flat) (100)	#20b Toreador's Song (114)	#12 Wistful – Playful – Joyful

Know Your Euphonium!

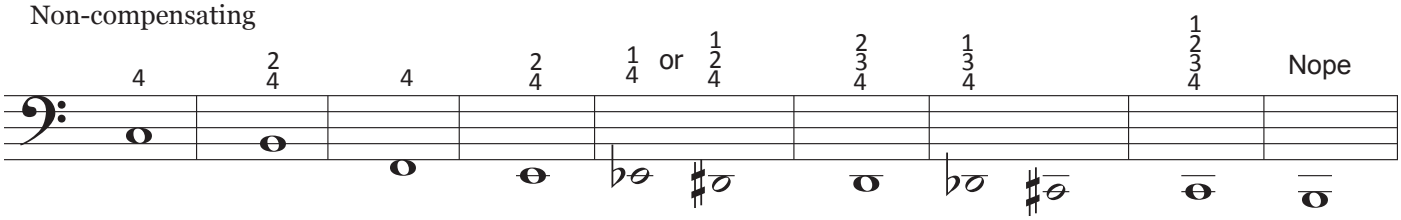
Here are some basic fingerings for the euphonium. Memorize them.

Three-valve



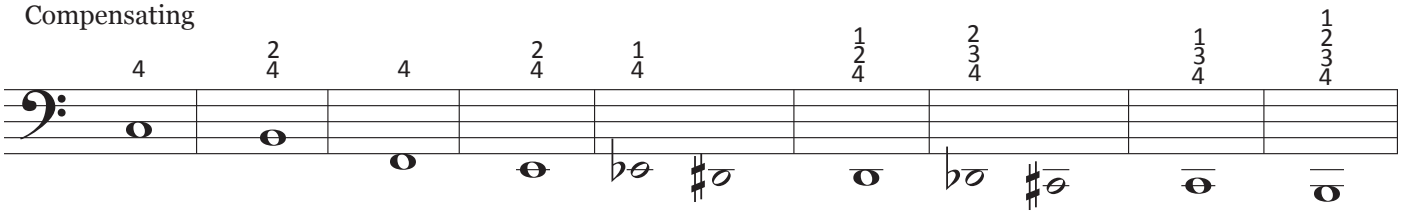
Four-valve

Non-compensating



Four-valve

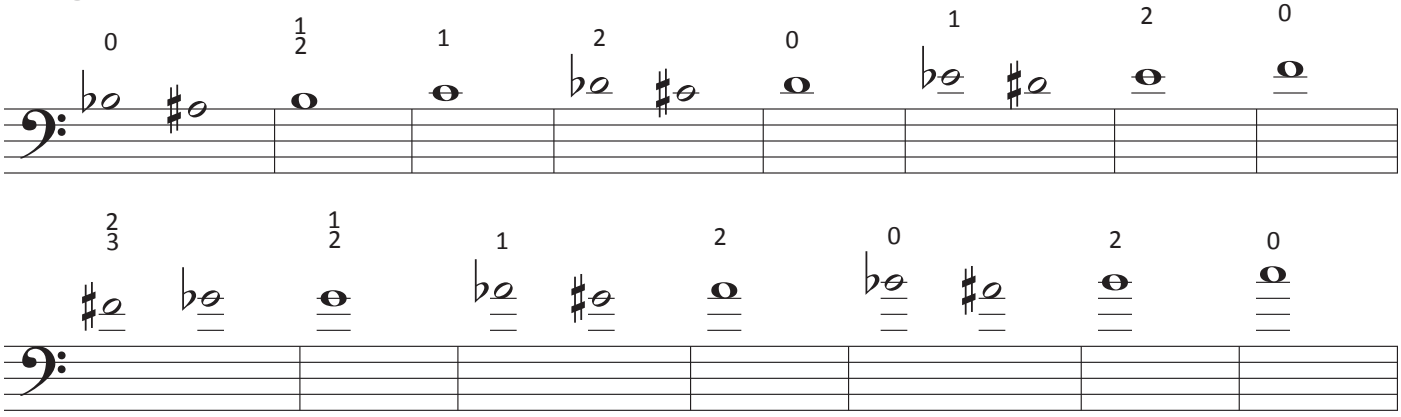
Compensating



What does "compensating" mean?

This uses a clever design in which the tube from the 4th valve loops around and passes through the other valves again. Why? So a bit of extra tubing can be added to fix the tuning of fingerings using the 4th valve.

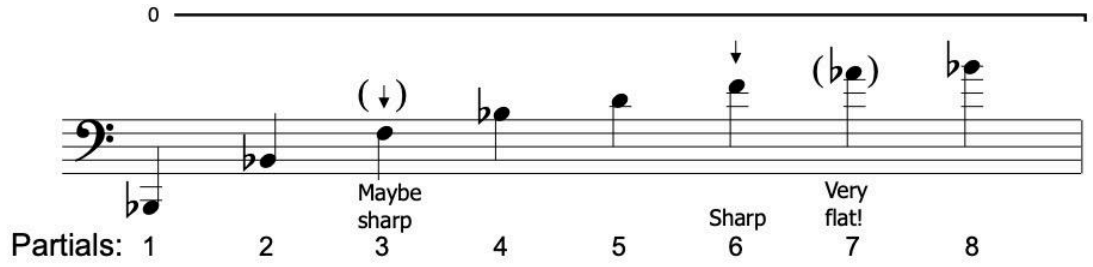
Higher notes



Some of your notes are naturally out of tune.
Listen carefully and learn to adjust!

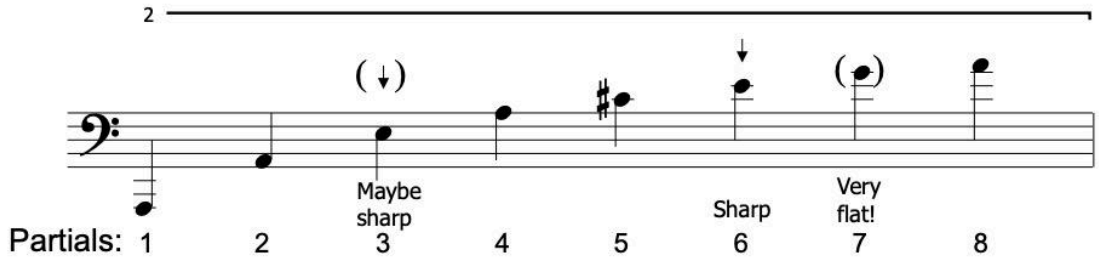
Tuning and the Overtone Series

All brass instruments have an overtone series and they are mostly the same everywhere. Here's part of an overtone series for euphonium (open, no valves):



So, you might say that your middle/tuning B-flat is the 4th partial note on your instrument.

Here's part of an overtone series for euphonium, 2nd valve.



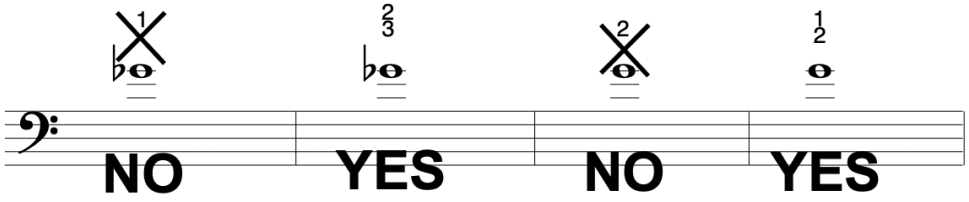
They look similar, don't they?

As you can see, *not all of those partials are in tune!*

It's not your fault or the manufacturer's fault. You can just blame dumb old acoustics. Your trombone friends have it pretty easy here. They can just move their slides a bit to fix the tuning. But you? Well, you'll have to learn to bend the pitch a bit with your lips. Usually, only a small bend is needed. Check out Appendix 2: Half-Step Lip Bends.

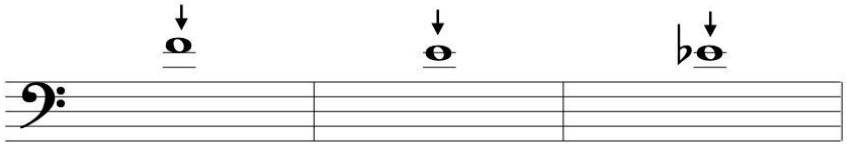
7th partial

Don't use it. Too flat. Use other fingerings.



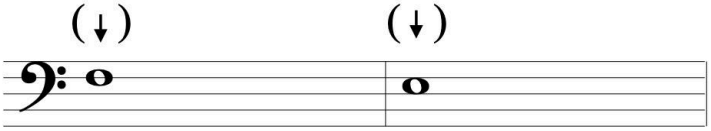
6th partial

It is sharp so you'll have to lip it down. That's what the little arrows mean. You'll see these arrows here and there throughout the book.



3rd partial

It might be a little sharp.



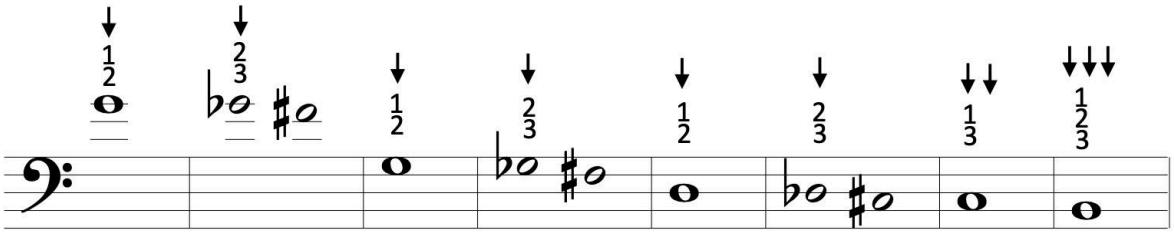
Your best bet: listen to an in-tune note and learn to match it.

(Tuning drones are handy for this)

Tuning and Valve Combinations

More valves = sharper

These fingerings are for a 3-valve euphonium.

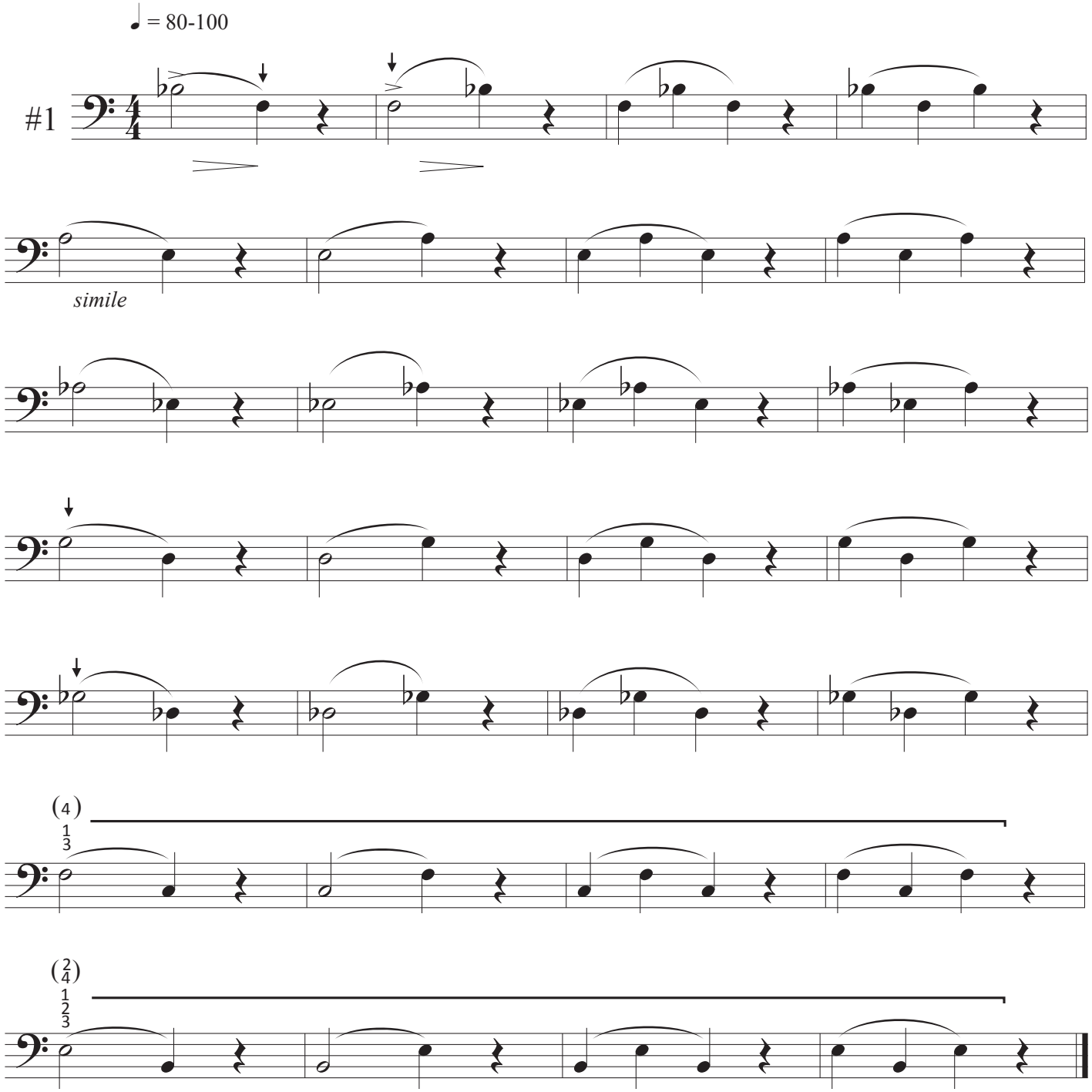


Yuck!

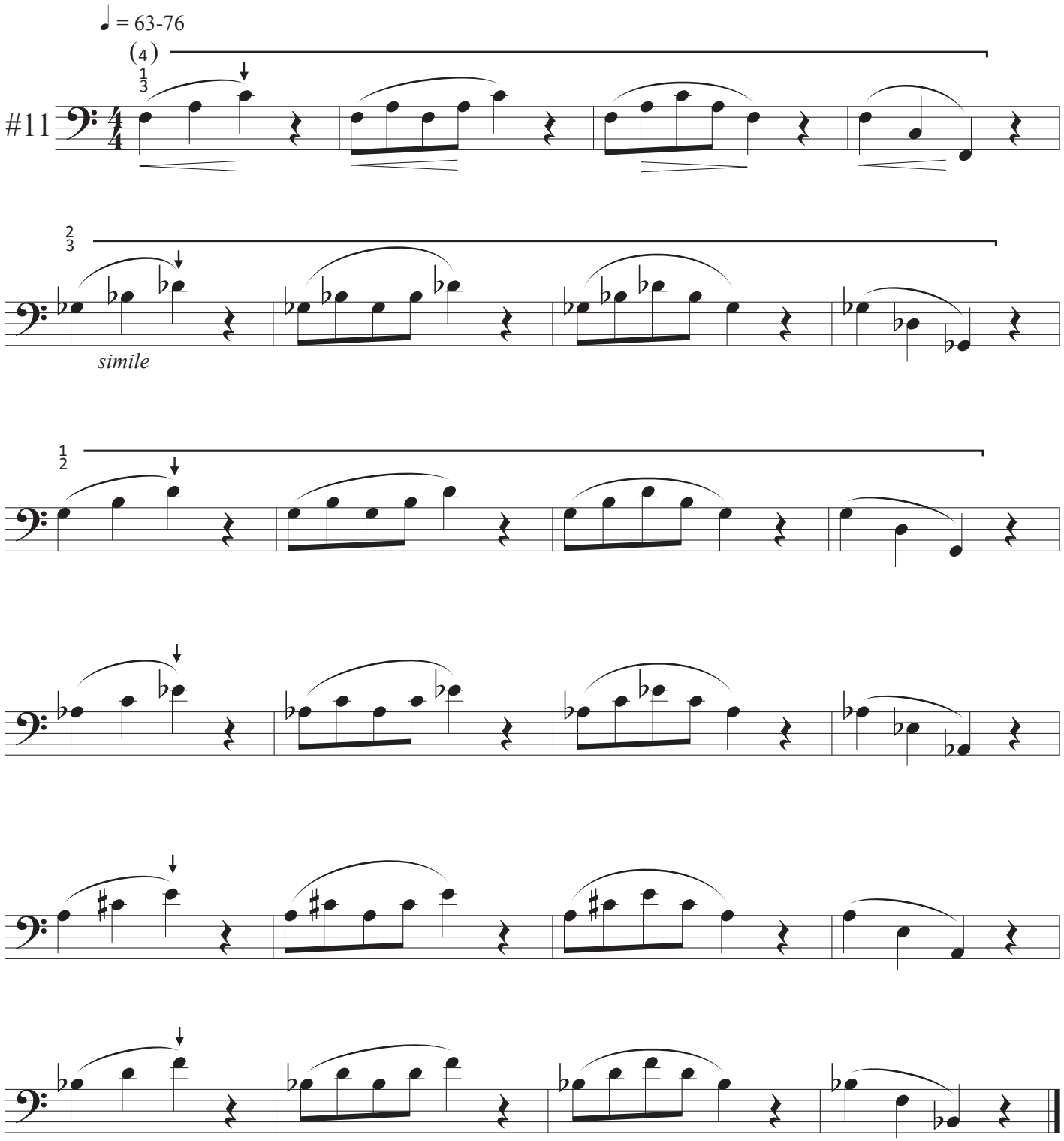
Part One: Lip Slurs

Lip slurs are vital! They help you develop control over your embouchure (AHM-bo-sure). Go smoothly from note to note with a steady stream of air. Changes in the position of your lips should be INSIDE the rim of the mouthpiece.

According to the lesson plan, each of these 20 slurs will be done across two units. Use the slower tempo during the first unit and strive for the faster tempo during the second. It's fine to choose slower or faster tempos to fit your ability.



Following the plan of study? The next etudes are on pages 27 or 28

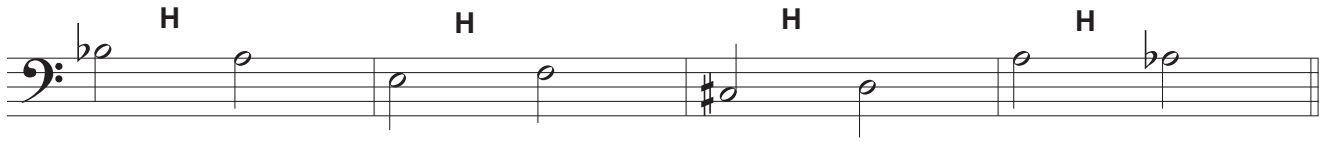

♩ = 63-76
(4)
#11
1/3
2/3
simile
1/2

Part Two: Pattern-Building

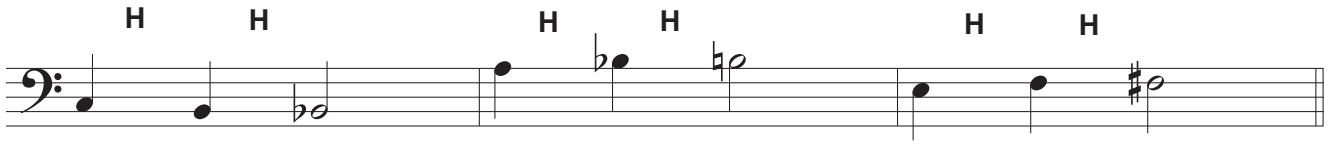
Think of a scale as a pattern of whole steps and half steps. Get to know your instrument so well that you can play these patterns without having to write in fingerings. Keep at it every day and you'll have a great understanding of your instrument!
The exercises in this section DO NOT have tempo markings. Choose a speed at which you can play cleanly.

Half steps (H) and whole steps (W)

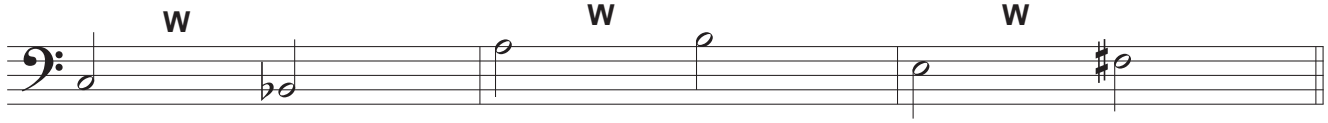
Half steps are the smallest interval. These are all half steps:



Sometimes, half steps involve moving more valves.

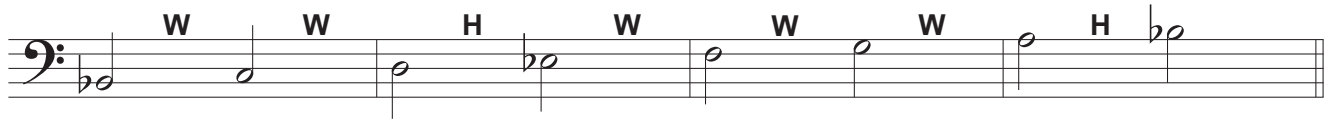


Two half steps add up to a whole step. These are all whole steps:

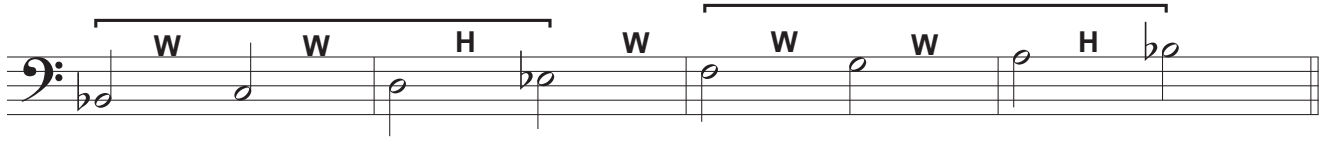


Major scales and tetrachords

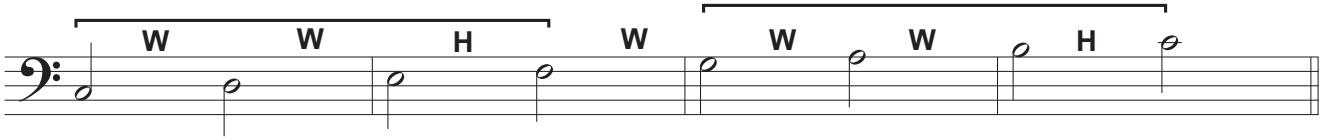
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



Every major scale is made up of the same two tetrachords (4-note groups): W-W-H a whole step apart.

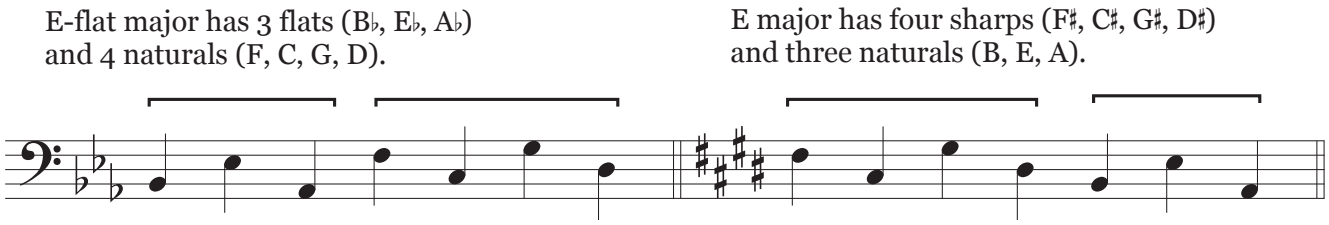


Here's another example (different notes, same intervals):

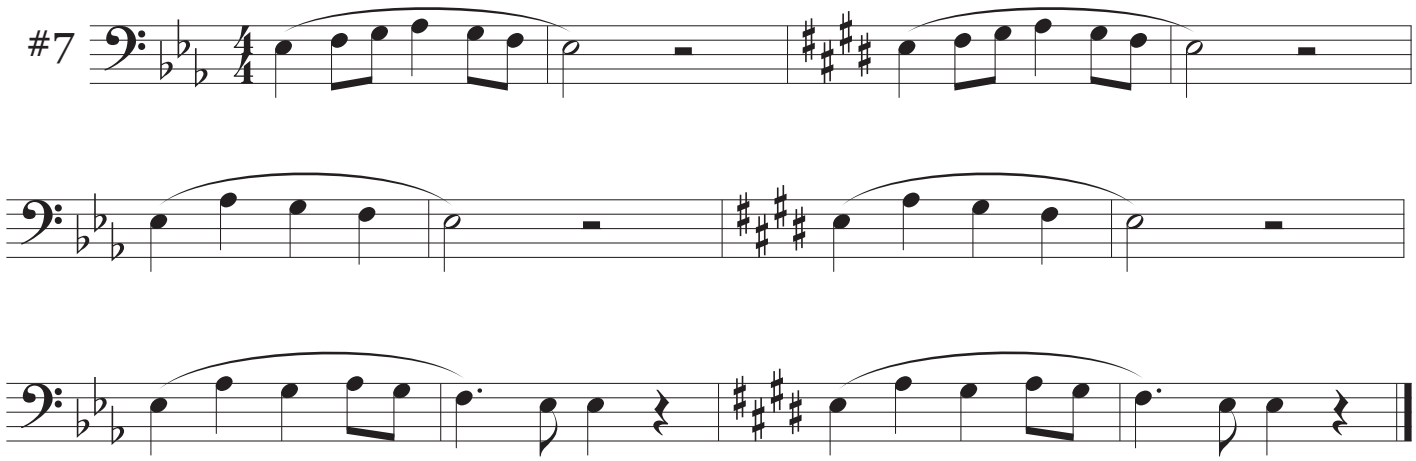


Flipping key signatures with tetrachords

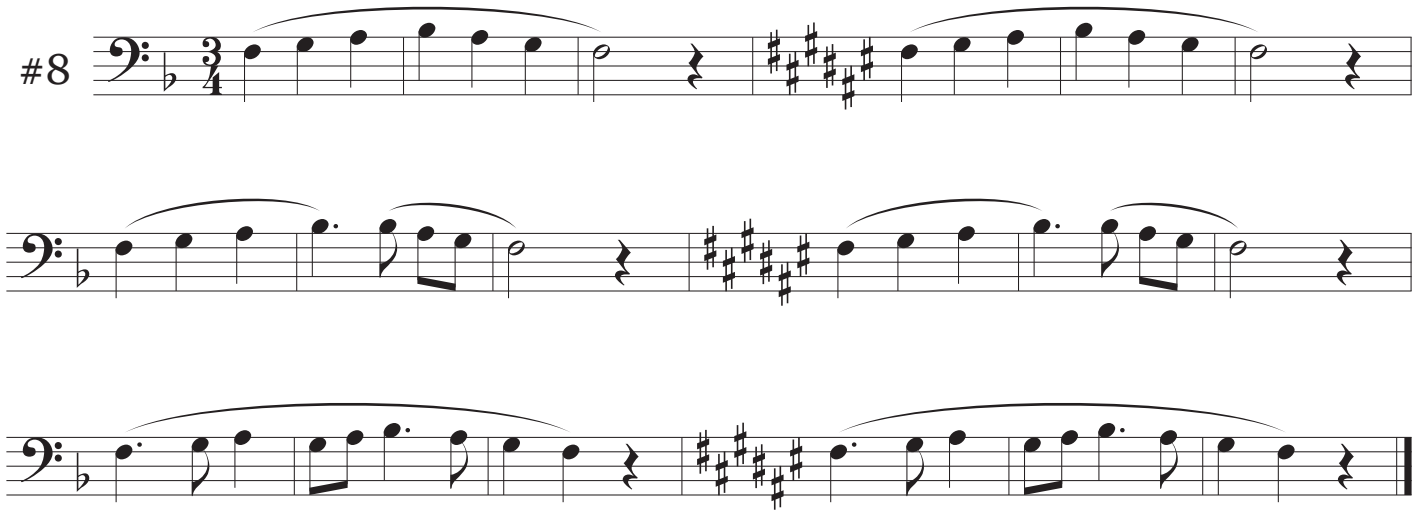
Some key signatures are mirror images of each other. By 'flipping' the key signature to its mirror image, the notes all change even though they are on the same lines and spaces.



E-flat Major and E Major



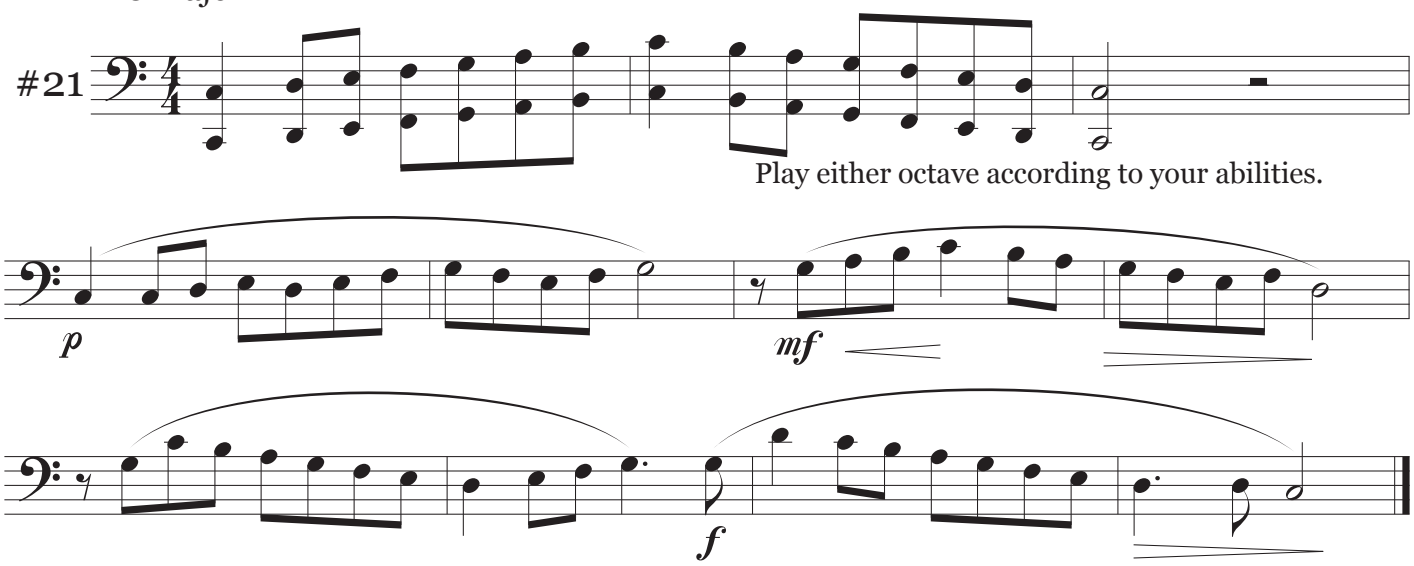
F Major and F-sharp Major



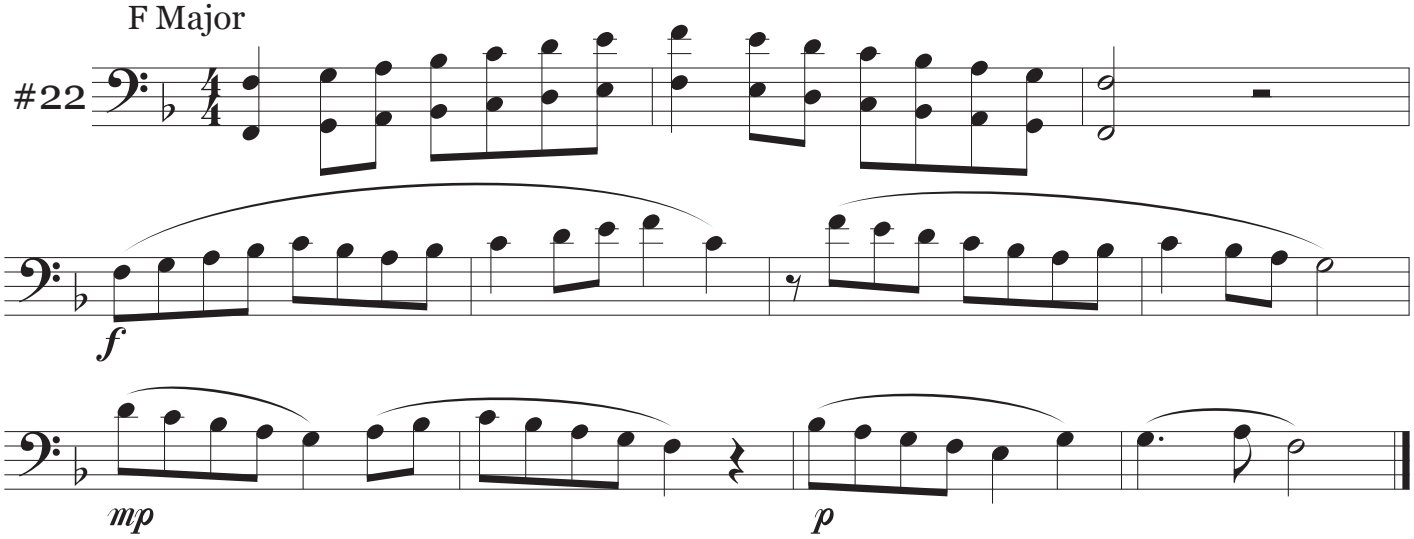
One-octave major scales with melodic variations

You can get extra practice with these by flipping the keys. For example, the B-flat major example could be played in B major!

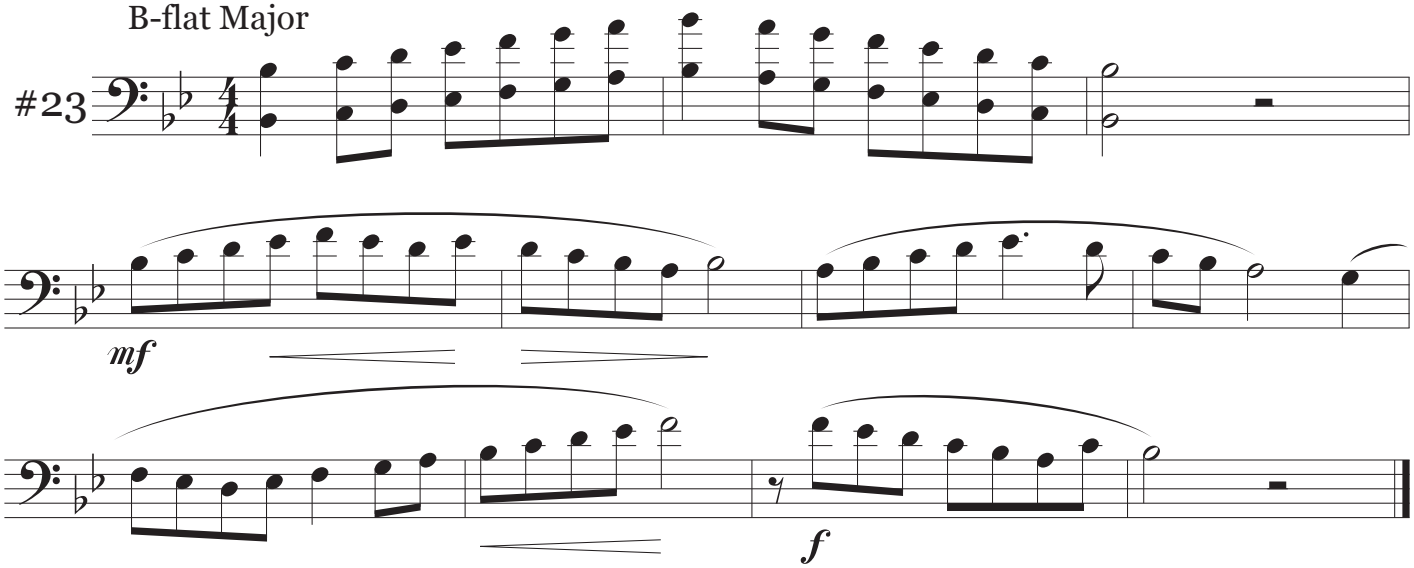
C Major



F Major



B-flat Major



Part Three: Lyrical Legato

There are duet parts available for these etudes. Check out HornbonePress.com for details.

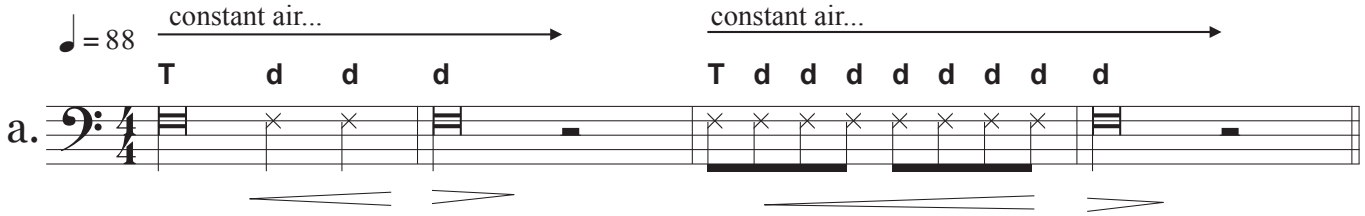
Tongued Legato

Usually, valved instruments can just change fingerings with steady air for legato. But every now and then (like on repeated notes or when using a jazz style) we do have to legato tongue. Not a bad skill to have. In the exercises below, you will see a "d" indicating when this light *legato tongue* takes place. Think of a little d, with lots of OOH. Like this: dOOH-dOOH-dOOH.

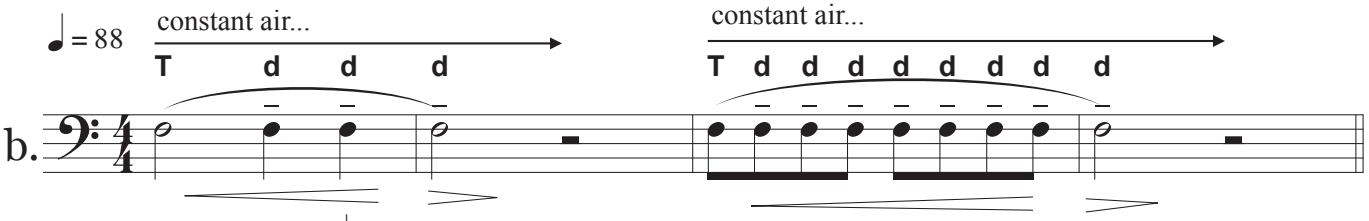
Mini-Exercise: Blowing air, then buzzing on the mouthpiece

The "T" symbolizes a "tOH." The "d" stands for a "dOOH" (legato tongue).

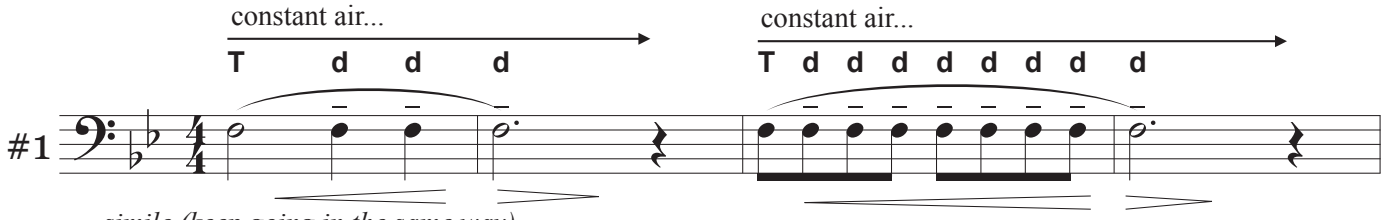
Just blow air (no buzzing). Use the back of your hand to feel a steady breeze.



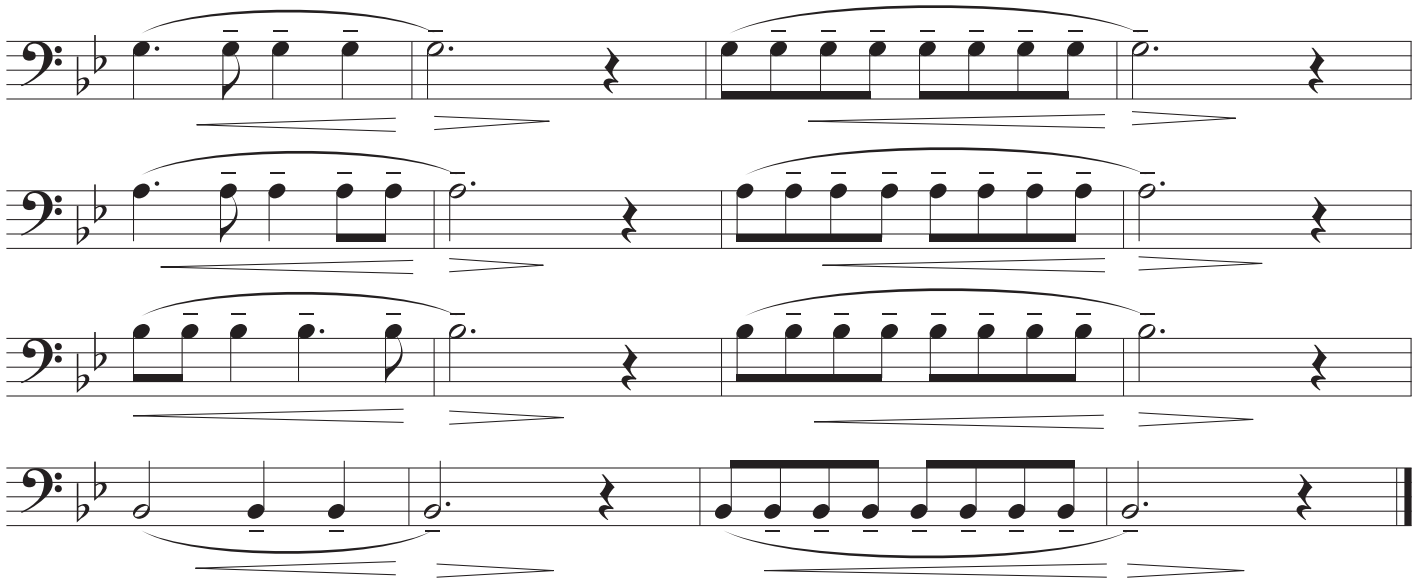
Buzz the mouthpiece with steady air blowing against back of the hand.



Moderato (♩ = 80)



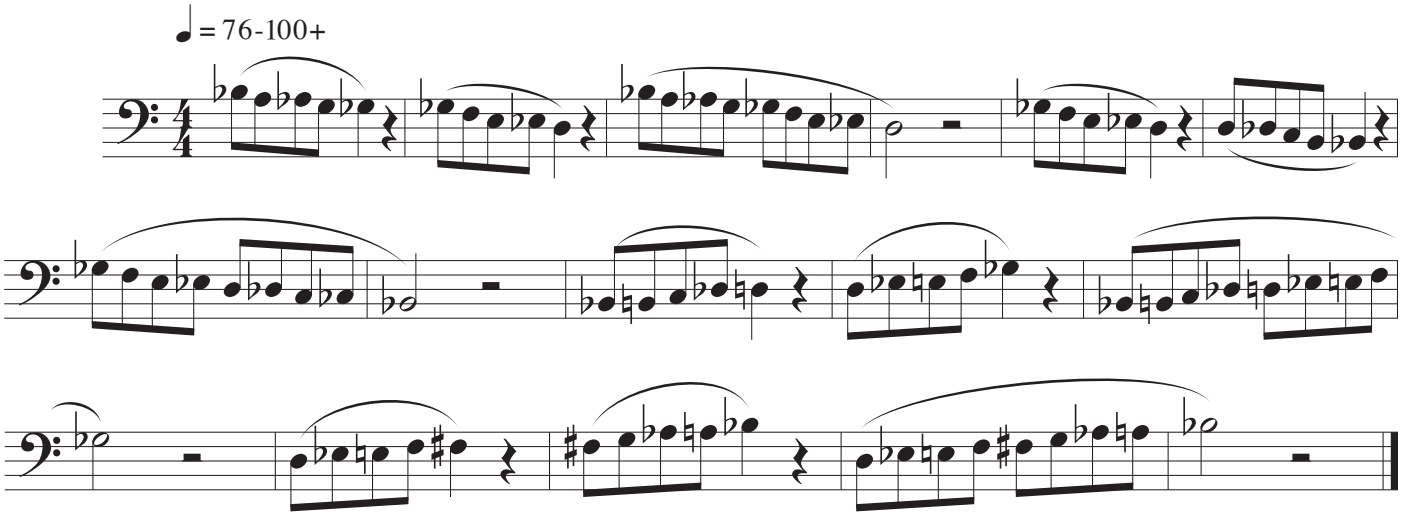
simile (keep going in the same way)



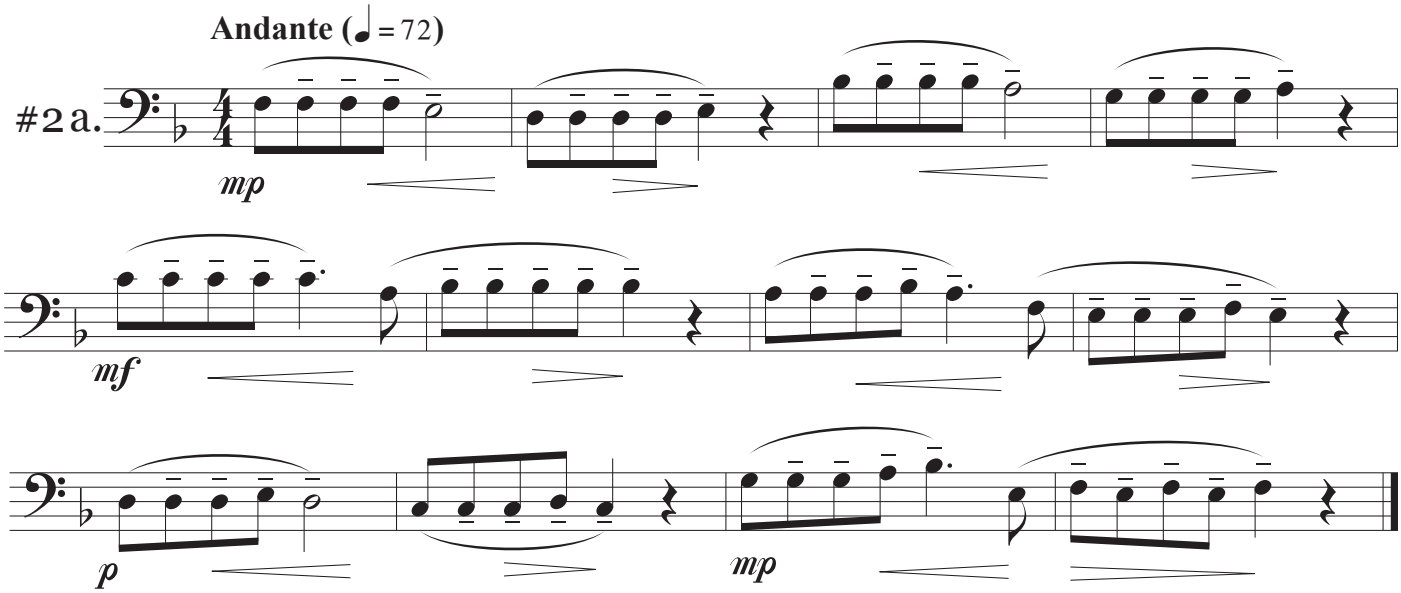
Following the plan of study? The next etude is on page 72

Mini-Exercise: Building up the chromatic scale

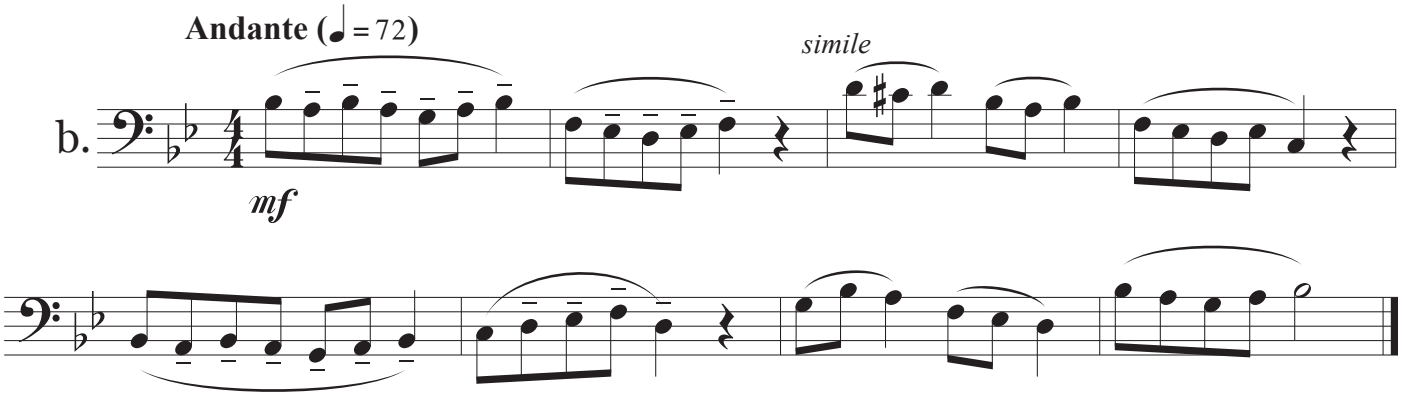
The chromatic scale pattern is an essential building block. Repeat this enough that you can do it in your sleep! I wrote this using mostly flats but eventually, you'll have to get used to sharps, too.



Use a "dOOH" syllable.



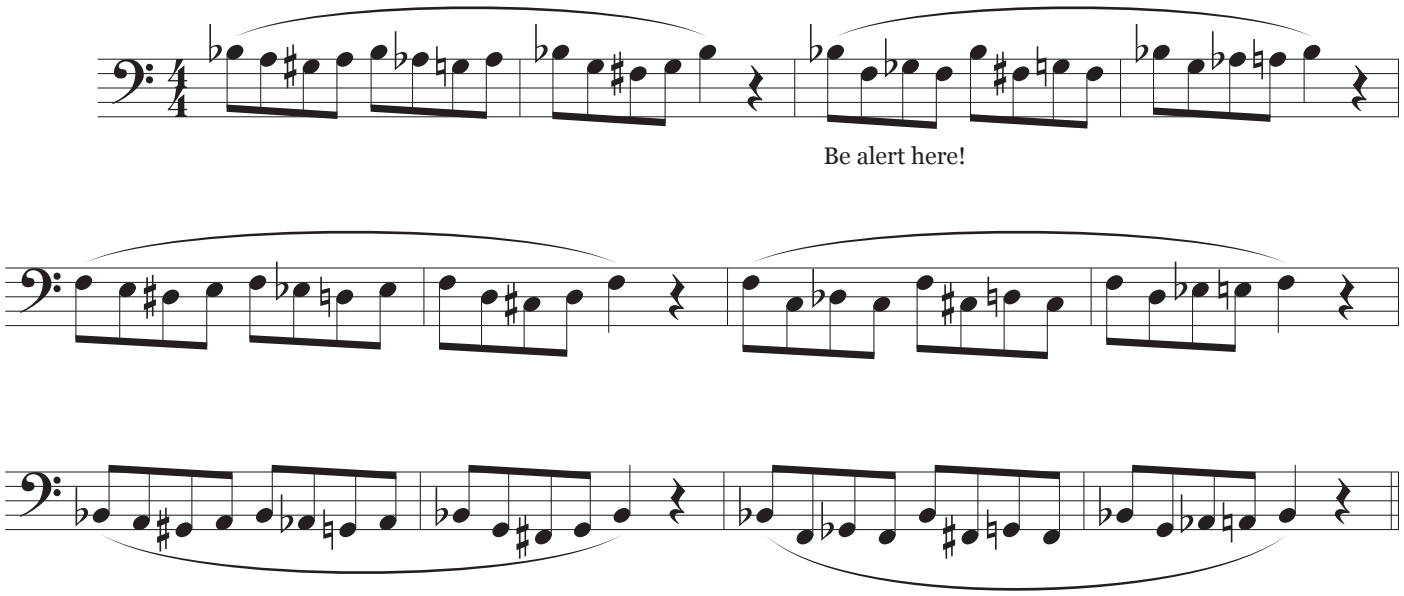
This uses a mixture of legato tongue and valve-only slurs.



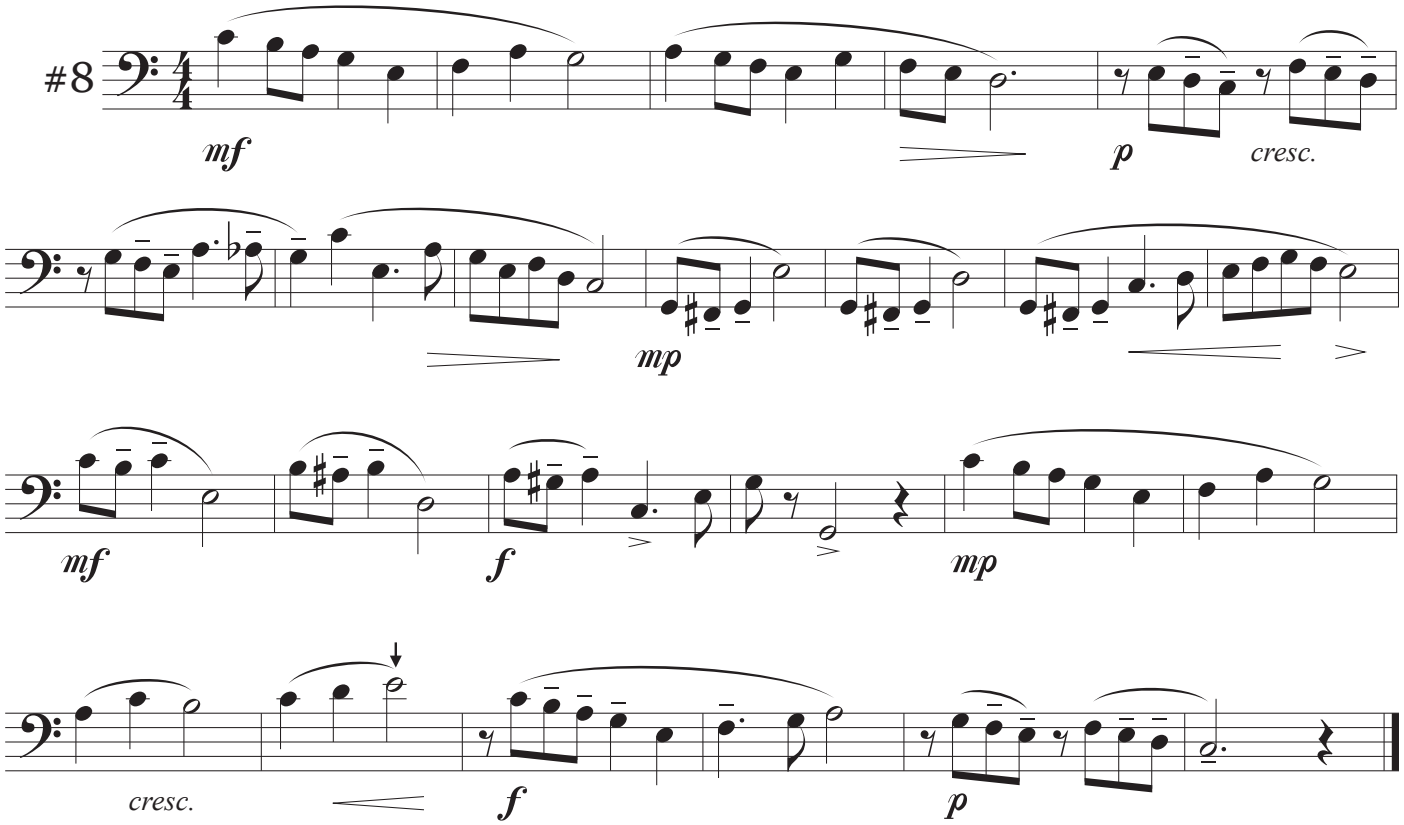
Following the plan of study? The next etude is on page 73

Mini-Exercise: Constant air and precise fingering in legato

Really 'hammer' down the valves with authority. Start slowly!

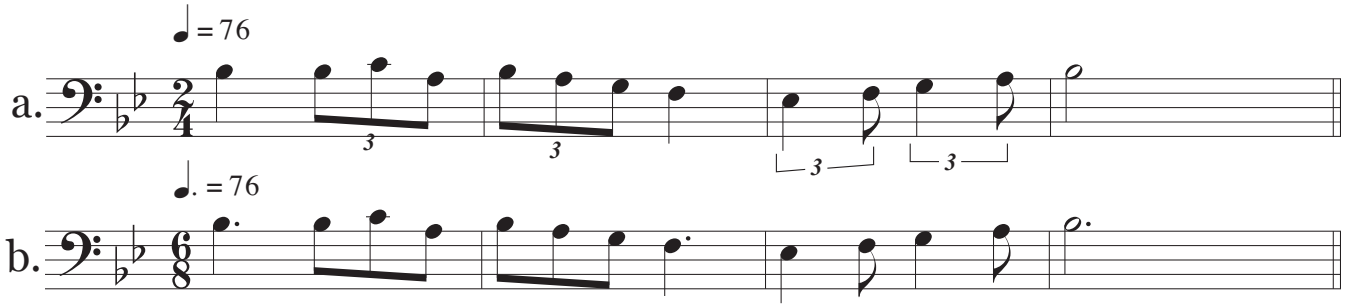


Moderato (♩ = 84)

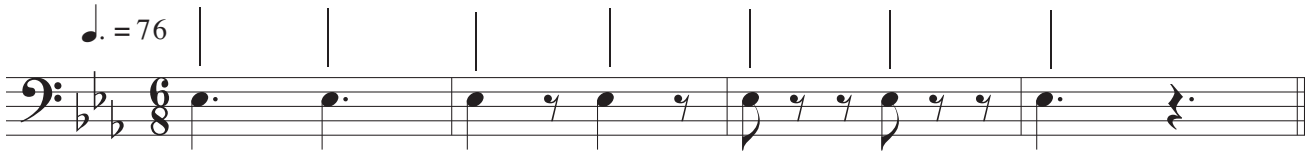


Mini-Exercise: 6/8 "In 2"

There are still six 8th notes in each measure but now the beat equals one dotted quarter note. (three 8th notes). These two examples look different but sound the same:

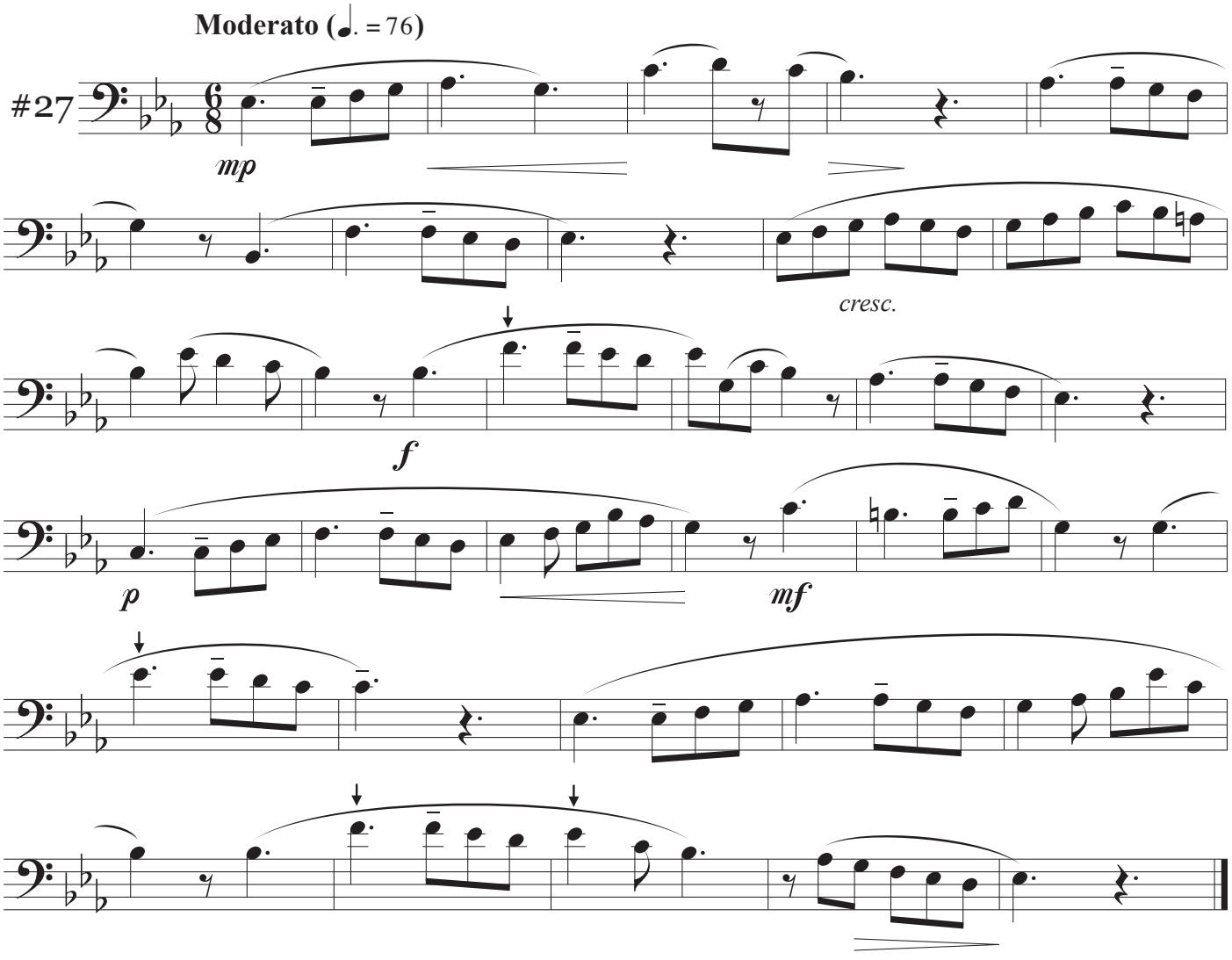


In this example, each note is on the downbeat. What's different? The **length** of the note.

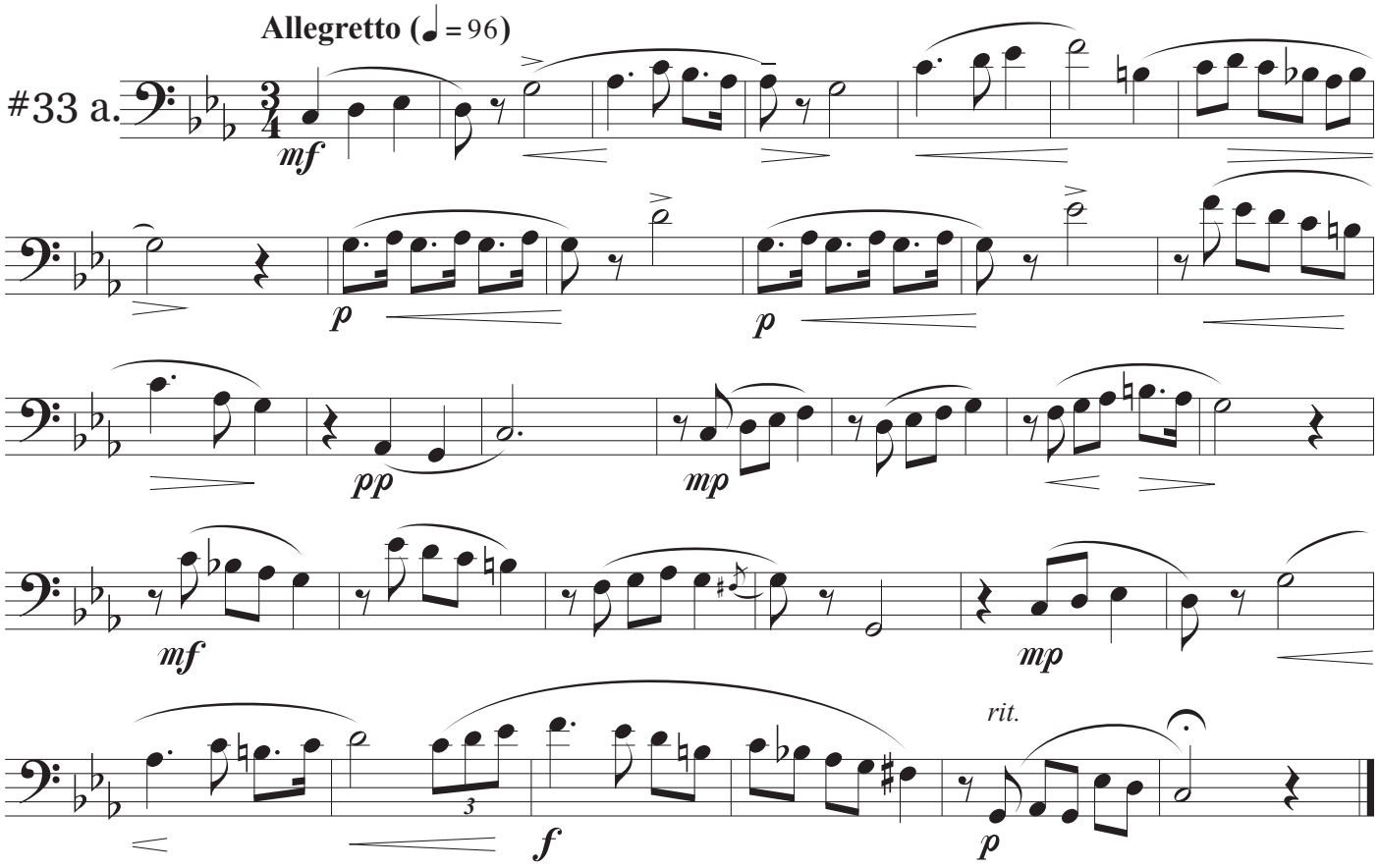


Two pieces using 6/8 "In 2"

If the meter confuses you, mark a little line over the beginning of each beat.

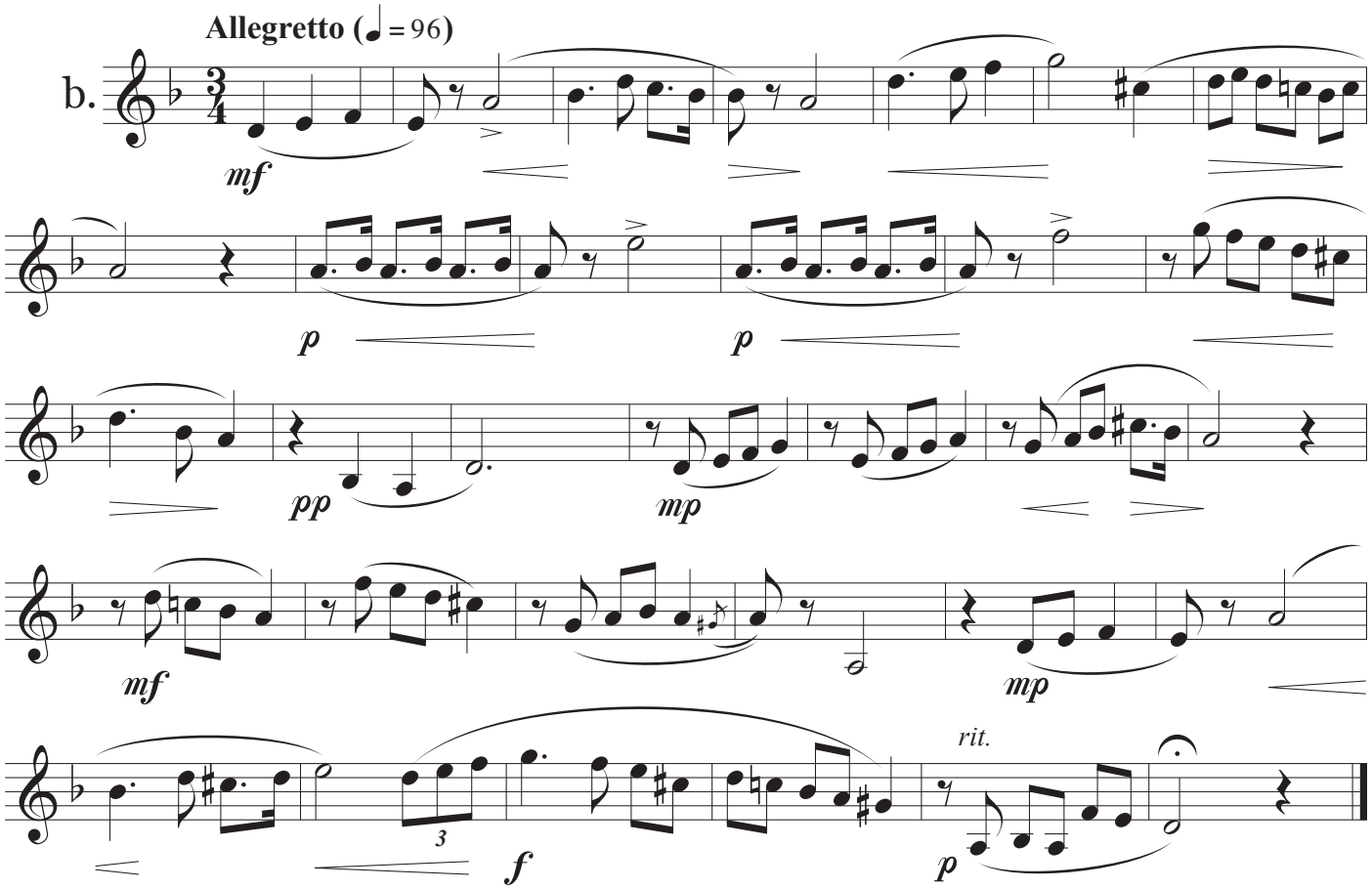


c minor



Extra challenge: B-flat transposition!

Printed key is d minor; concert pitch key is still c minor. 'a' and 'b' will sound the same.

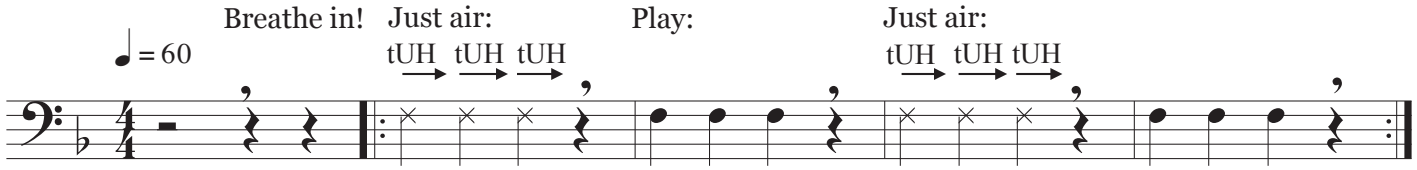


Part Four: Varied Articulation

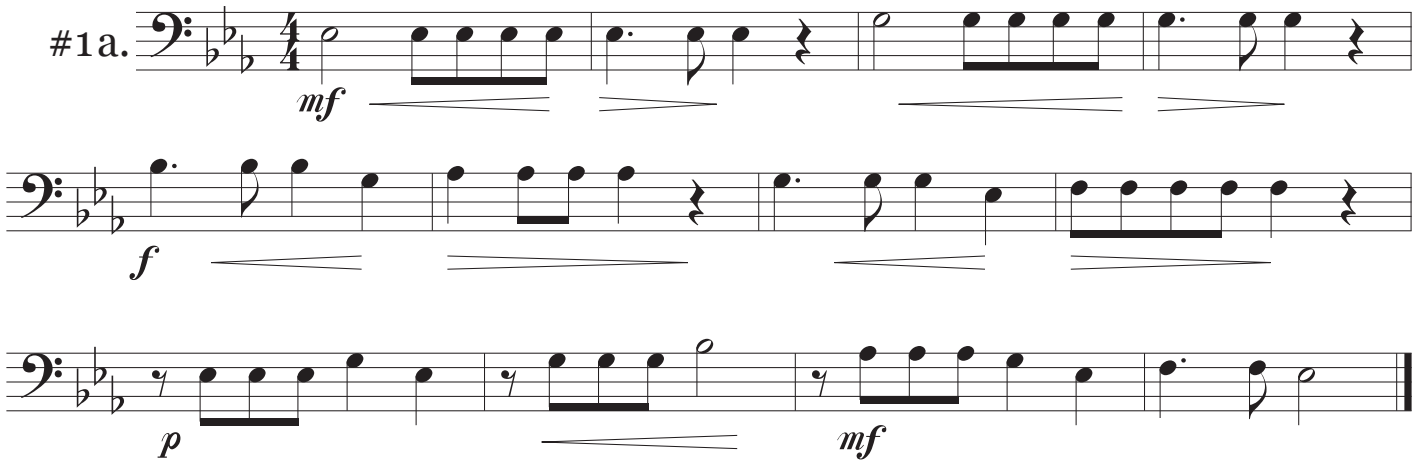
There are duet parts available for these etudes. Check out HornbonePress.com for details.

Mini-Exercise: Blowing and playing

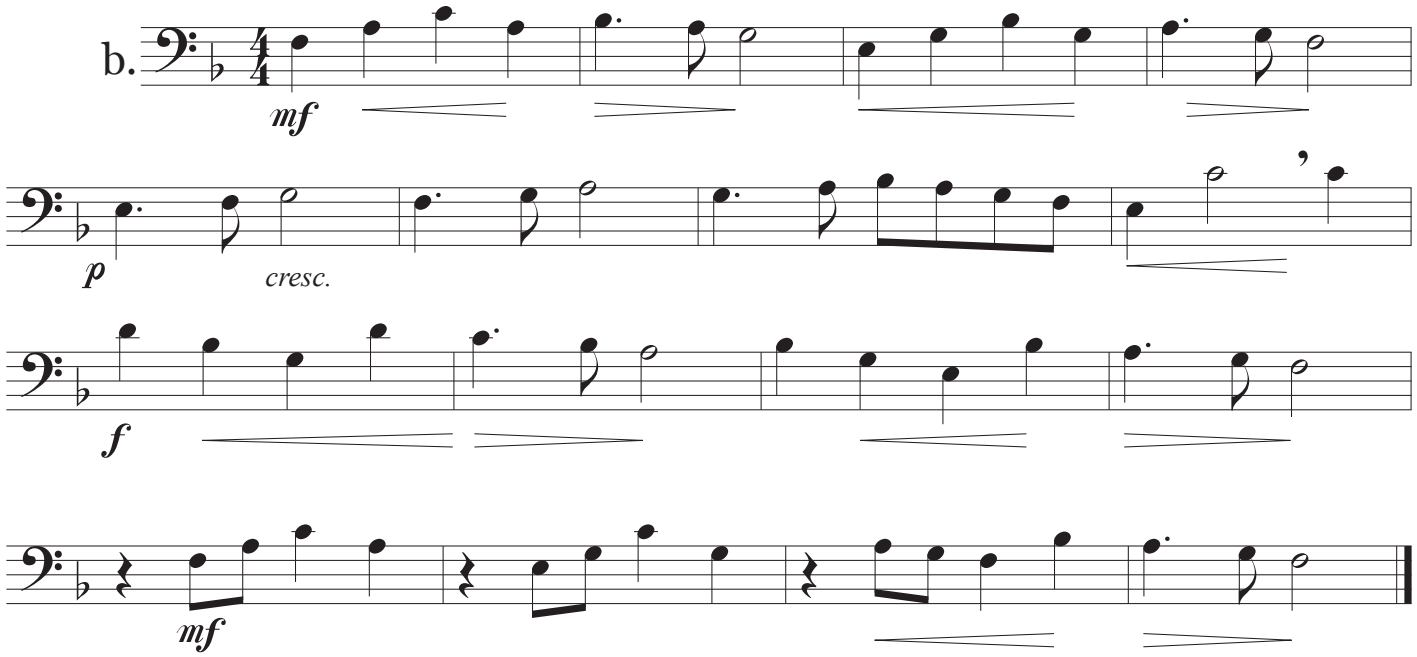
Short/long, loud/soft, high/low, start notes the same way: with an *immediate full sound*.
Make sure the air starts moving right away so the lips can vibrate.
Think tUH, or thUH (tAH or tOH might also work).



Moderato (♩ = 80)



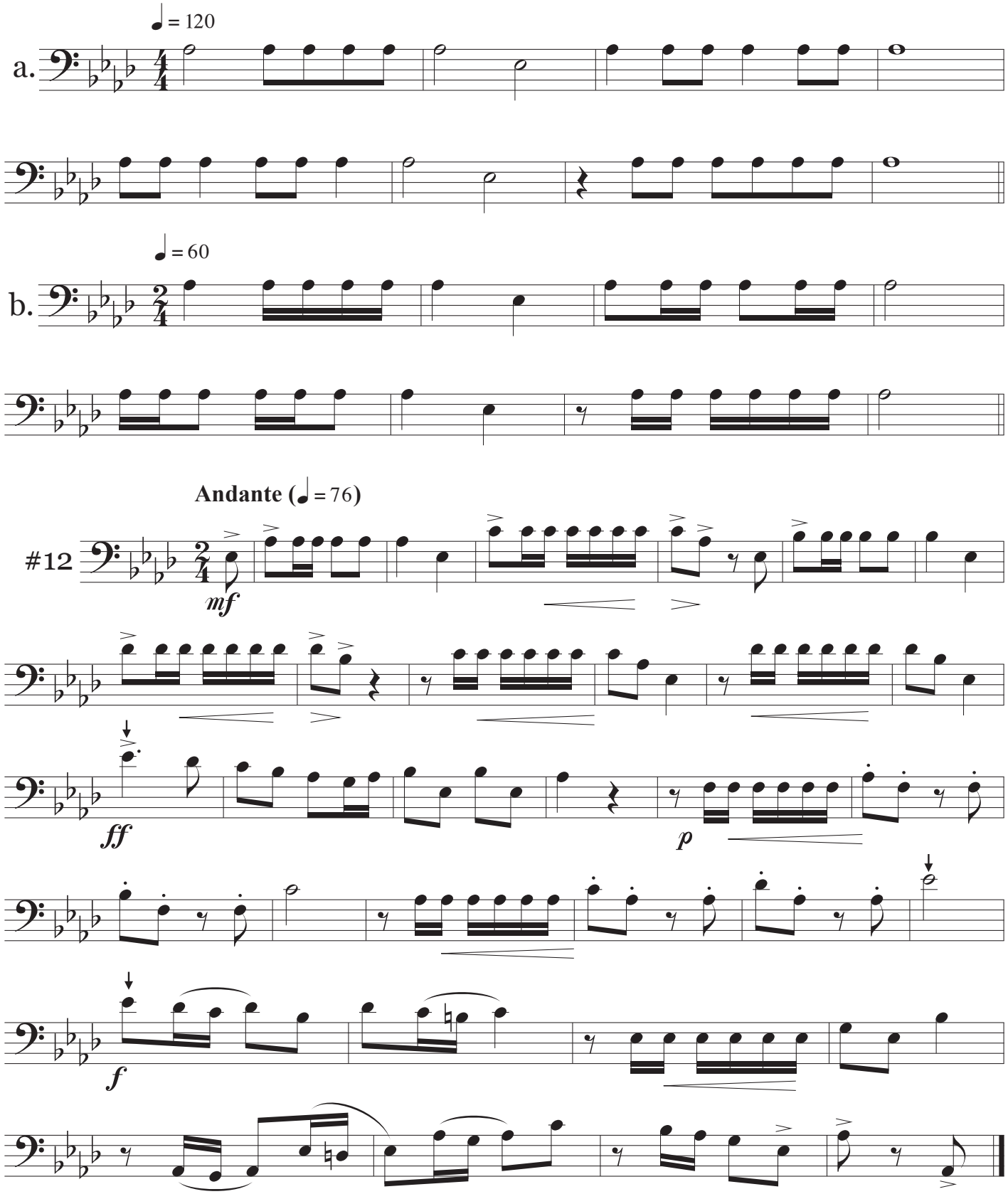
Moderato (♩ = 80)



Following the plan of study? The next etude is on page 101

Mini-Exercise: Some basic 16th-note rhythms

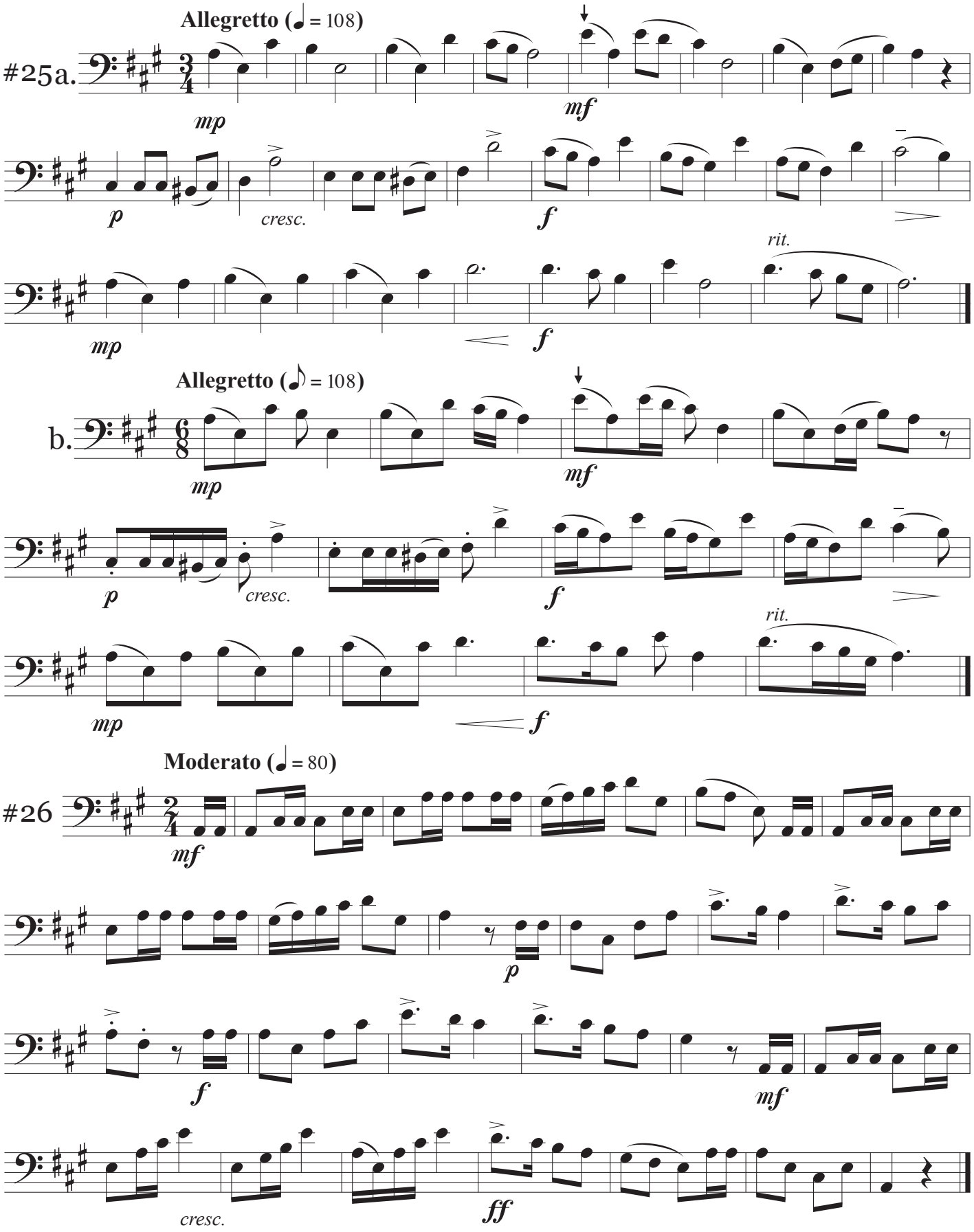
These rhythms are written first with 8th notes, then with 16th notes. Notice the different tempo markings. With that in mind, 'a' and 'b' will sound the same.



The last measure might look odd. That's because the etude started with a part of a measure. Together, the last measure and the little pickup measure add up to a full measure.

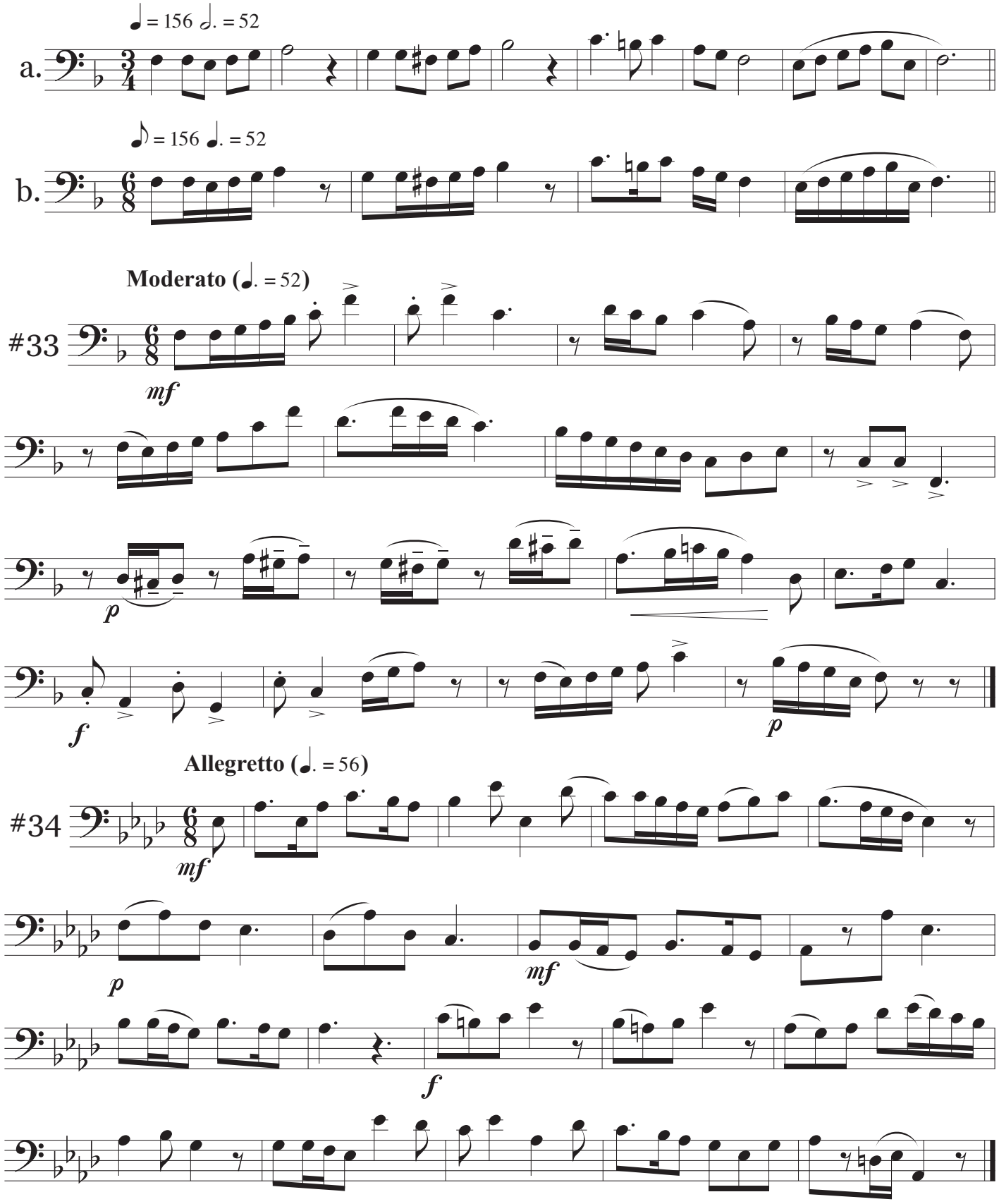
Two pieces in A major

Two versions of this piece are given. They look different but should sound the same.



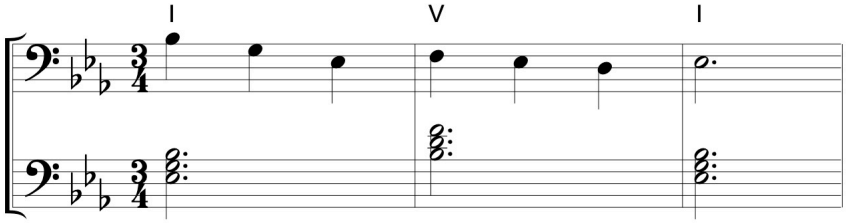
Mini-Exercise: Sextuplets

Sextuplets are simply 6 notes per beat. Try practicing line 'a' first at a tempo of ♩= 156, then at the tempo of 𝅗𝅥. = 52. The notes will go at the same speed. In the example below, 'a' and 'b' will sound the same.



Part Five: Simple Tunes in Multiple Keys

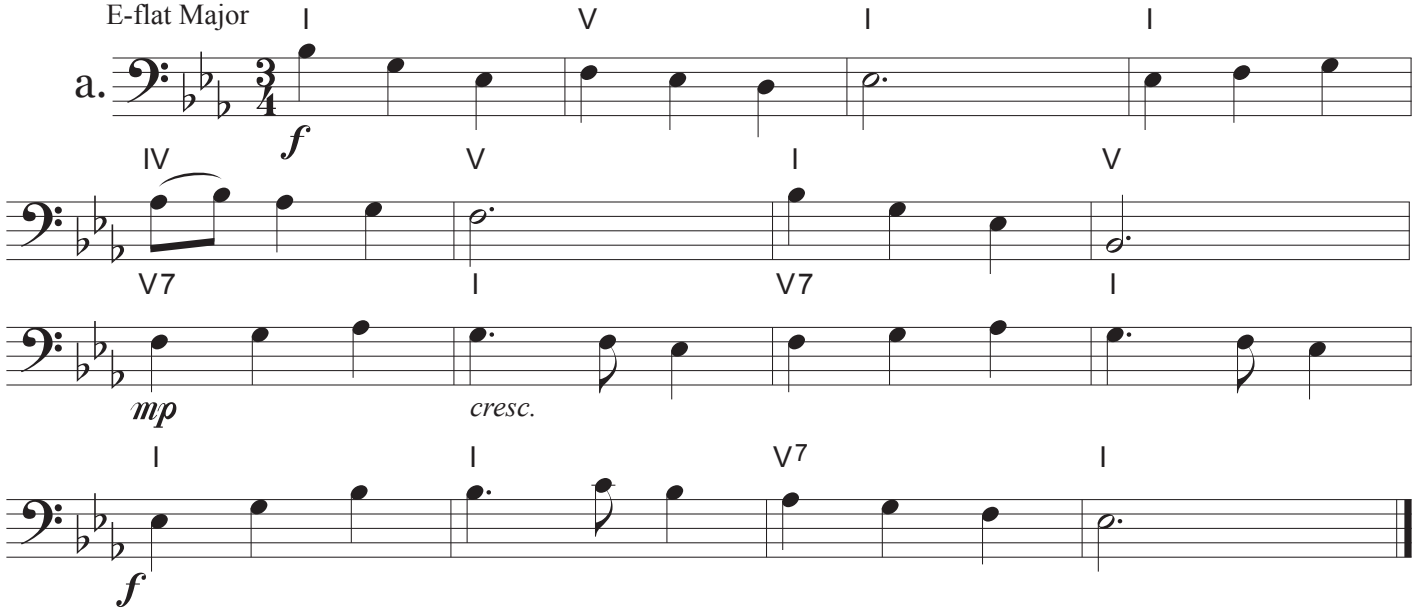
There are duet parts available for these pieces. Check out HornbonePress.com for details. Each tune appears in two keys (one more familiar, one less familiar). The Roman numerals above the melody are chord symbols which could be played on piano. Something like this:



#1 Come Thou, Almighty King (Hymn tune)

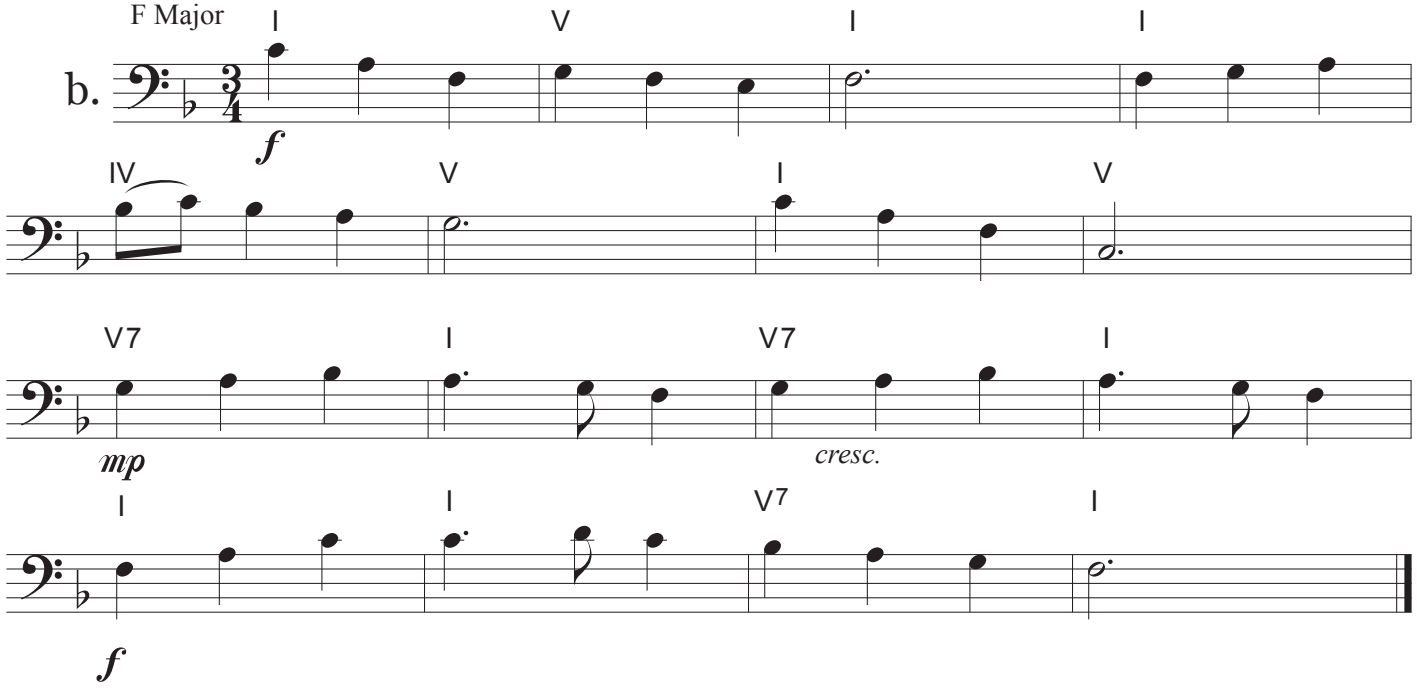
E-flat Major

a.

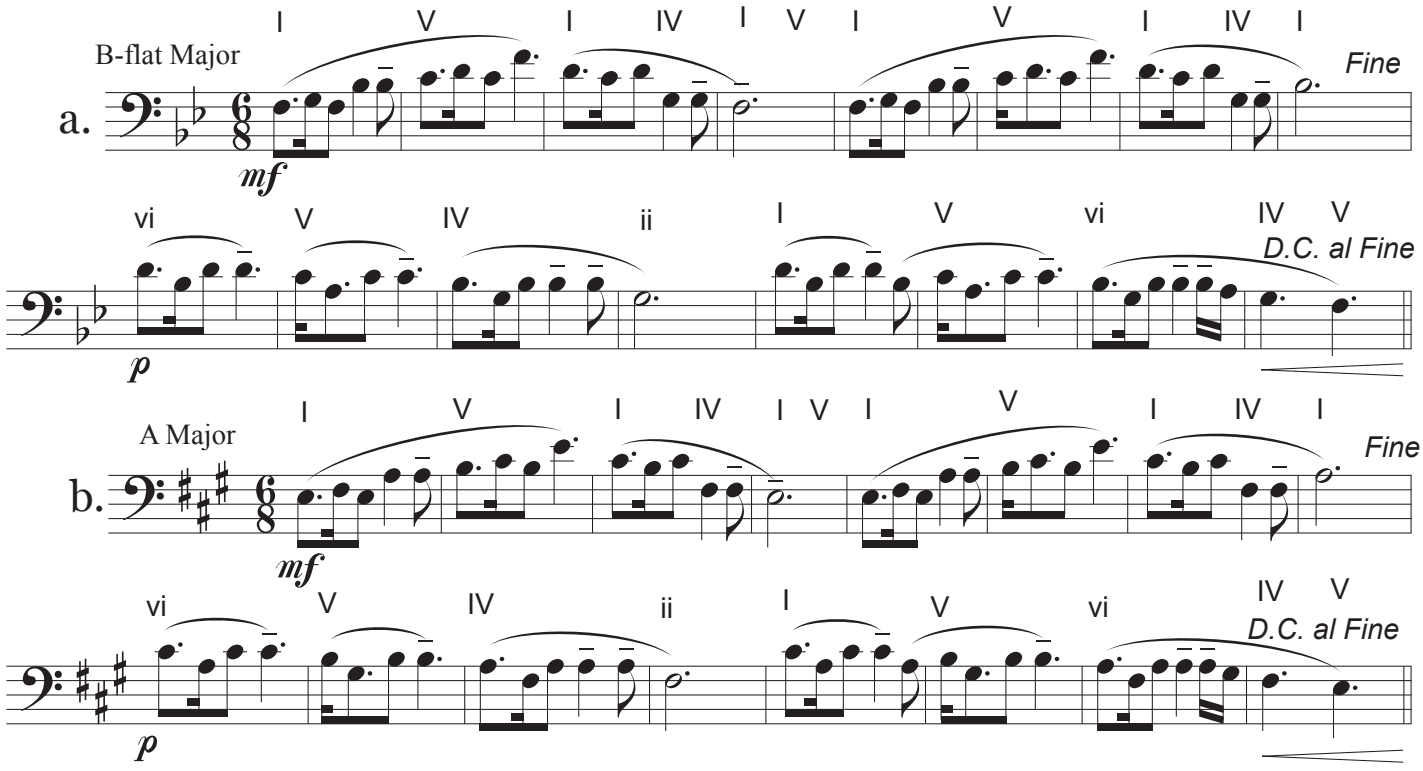


F Major

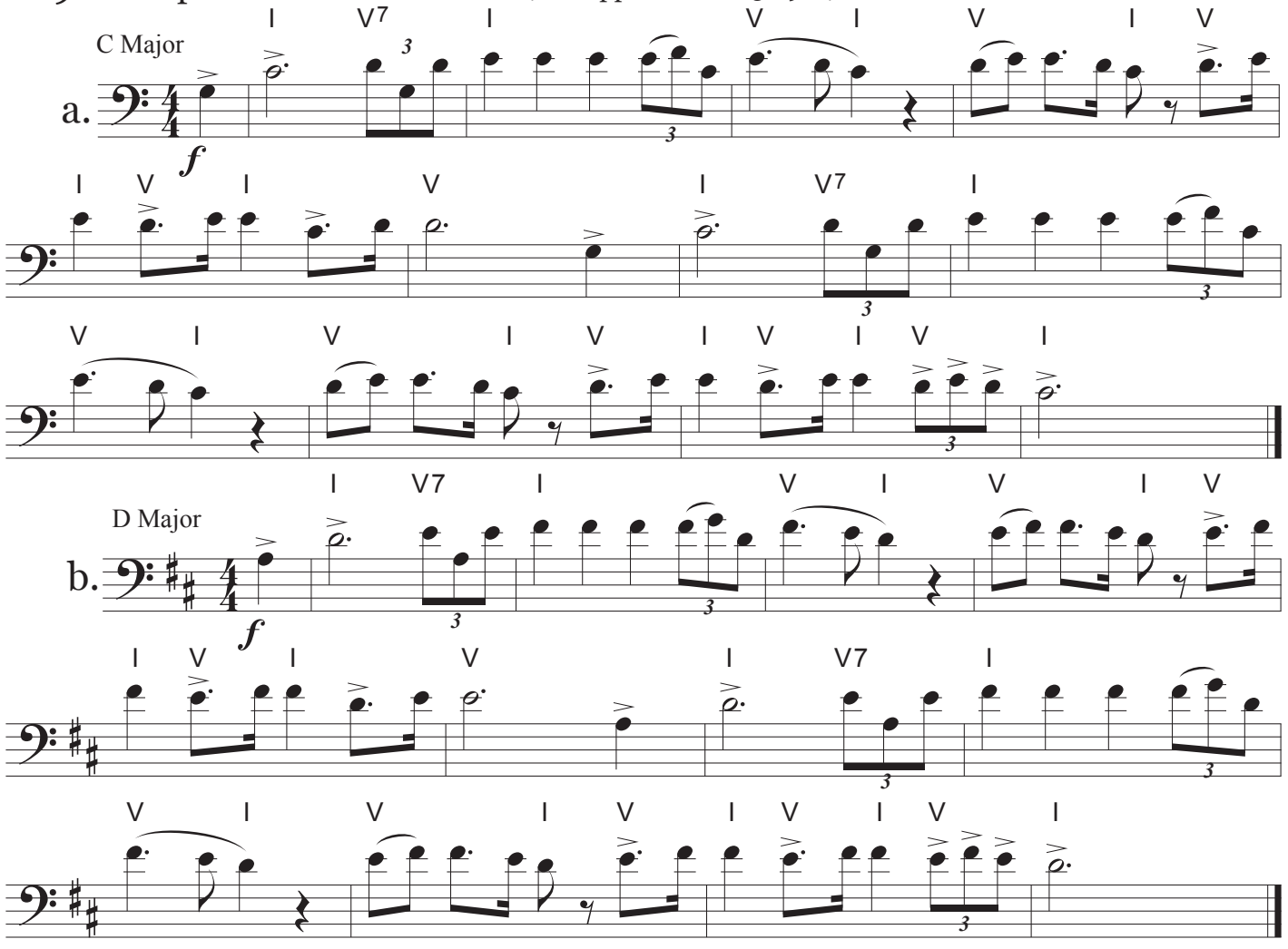
b.



#18 Skye Boat Song (Scottish)



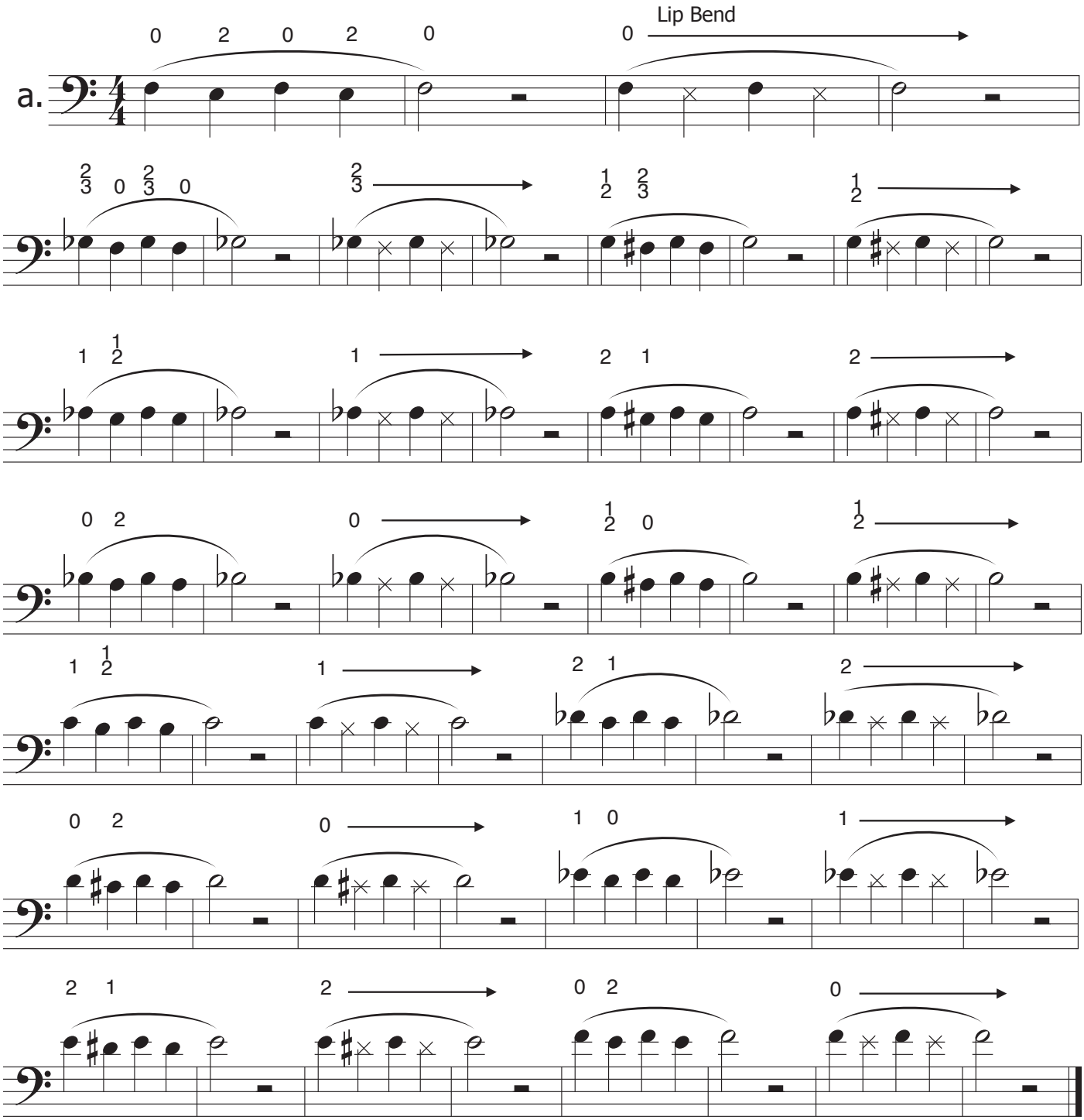
#19 Triumphal March from Aida (Giuseppi Verdi 1813-1901)



Appendix 2: Using Half-Step Lip Bends

This exercise comes from my colleague, Dr. Deanna Swoboda. Sometimes students struggle to lip pitches down on euphonium and tuba. In the first measure, get the half step with the valves. In the second measure, see if you can get that same half step by bending with the embouchure.

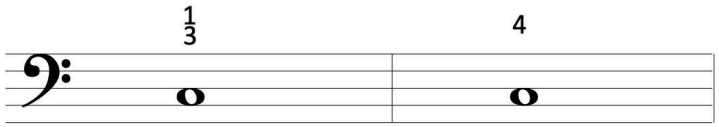
You can also use your tuner with a drone to listen for the pitch bend or to ***see*** if you are bending the pitch. This exercise can also help the tone.



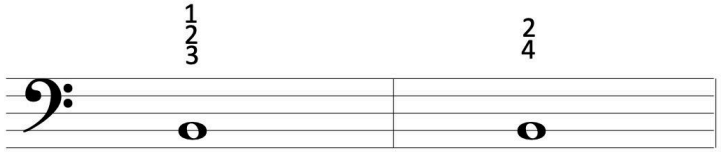
Appendix 3: The 4th Valve and More

Maybe your euphonium has a 4th valve. Yay! It gives you more options. You might have a row of four valves on top or you might see a 4th valve down on the side.

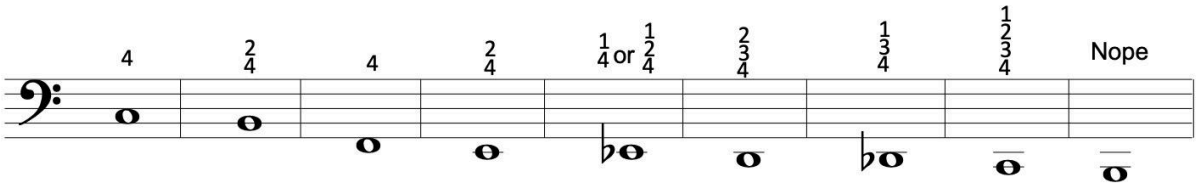
In either case, pushing down the 4th valve by itself is almost the same as pushing down 1&3. The difference? It's more in tune!



Likewise, you can play the B-natural using the 4th valve, thus avoiding that out-of-tune 1-2-3 combo (Yuck).

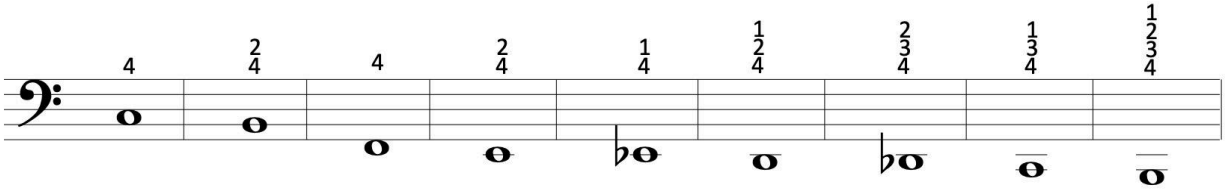


On lower notes, things get a bit weird. Why? Because the actual in-tune note falls more or less *in between* two fingerings. There are other choices besides the ones shown below (especially for E-flat and below). Each choice is a bit of a compromise:



Compensating Euphoniums

You can solve that tuning problem with a *compensating* euphonium. This uses a clever design in which the tube from the 4th valve loops around and passes through the other valves *again*. Why? So a bit of extra tubing can be added to fix the tuning of the fingerings combined with the 4th valve. If you're lucky enough to have one of these (they aren't cheap!), here are your fingerings for the lower notes:



Appendix 5: Developing Chromatic Scale Patterns

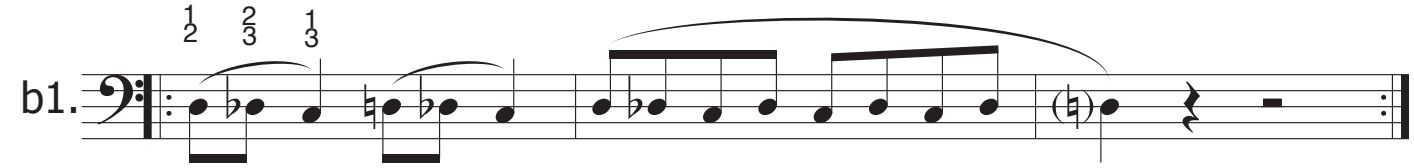
Focused Repetition is the best way to drill these sequences into your fingers. Notice when you can hold a finger down between notes. You can also practice these finger sequences silently or even away from the instrument.

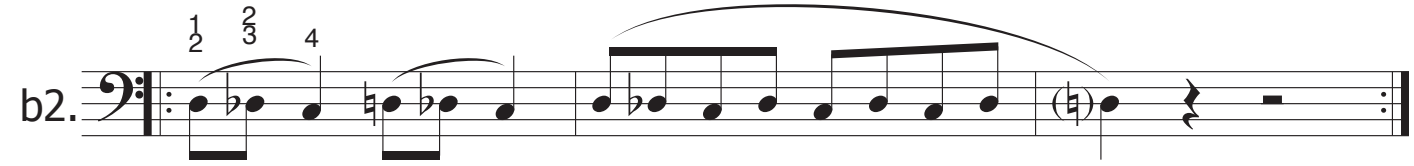
Finger Drills

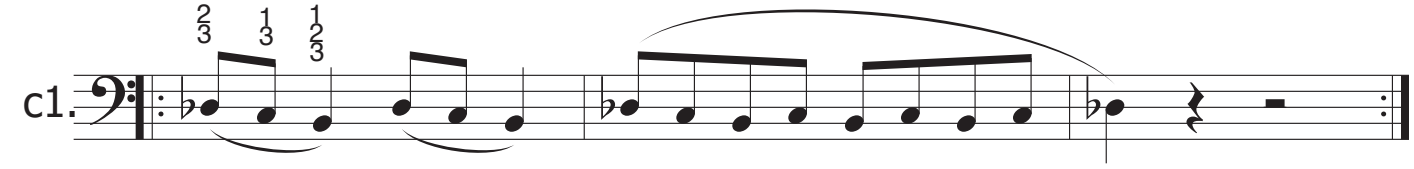
These may tire out your hand. Give yourself time to rest and build some strength. For a clean legato, you need to really press the valves quickly and decisively. Slam them down.

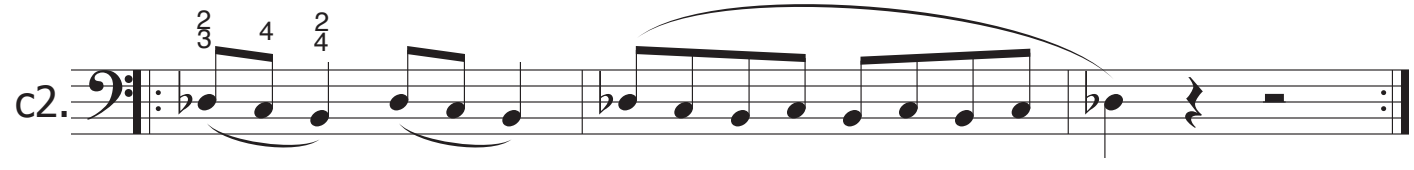


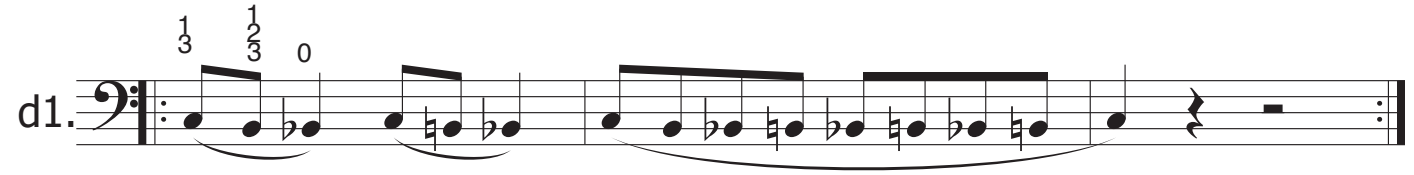
'b1' is for three-valve euphoniums, 'b2' is for four-valve euphoniums

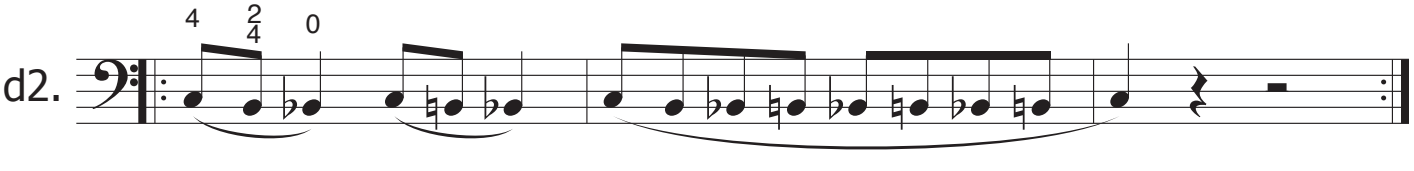










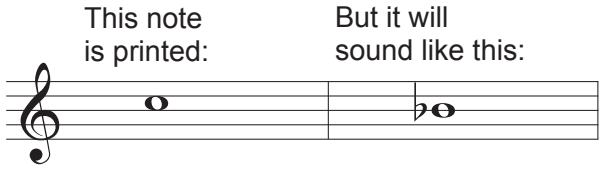


"Finger drills. Finger drills. Finger drills are my most fav-rite thing!"

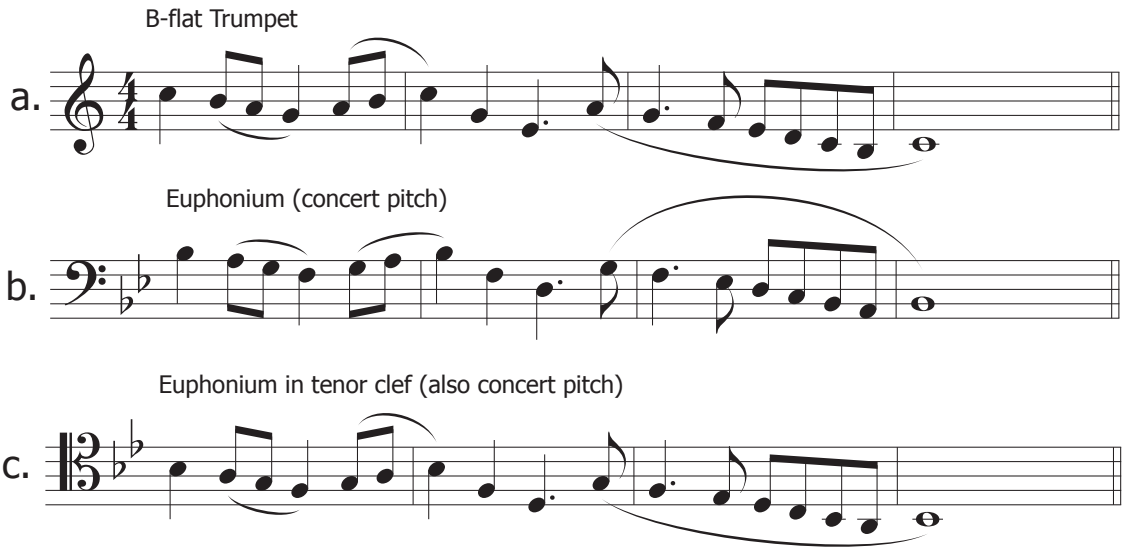
B-flat Treble Clef

Sometimes we have "transposing" instruments. This means that the note printed on the page *isn't* the concert-pitch note (the note we would play on the piano). One common transposition is B-flat transposition, often used by clarinets and trumpets.

Basically, if they play a printed C the note that actually comes out would be a B-flat in concert pitch.

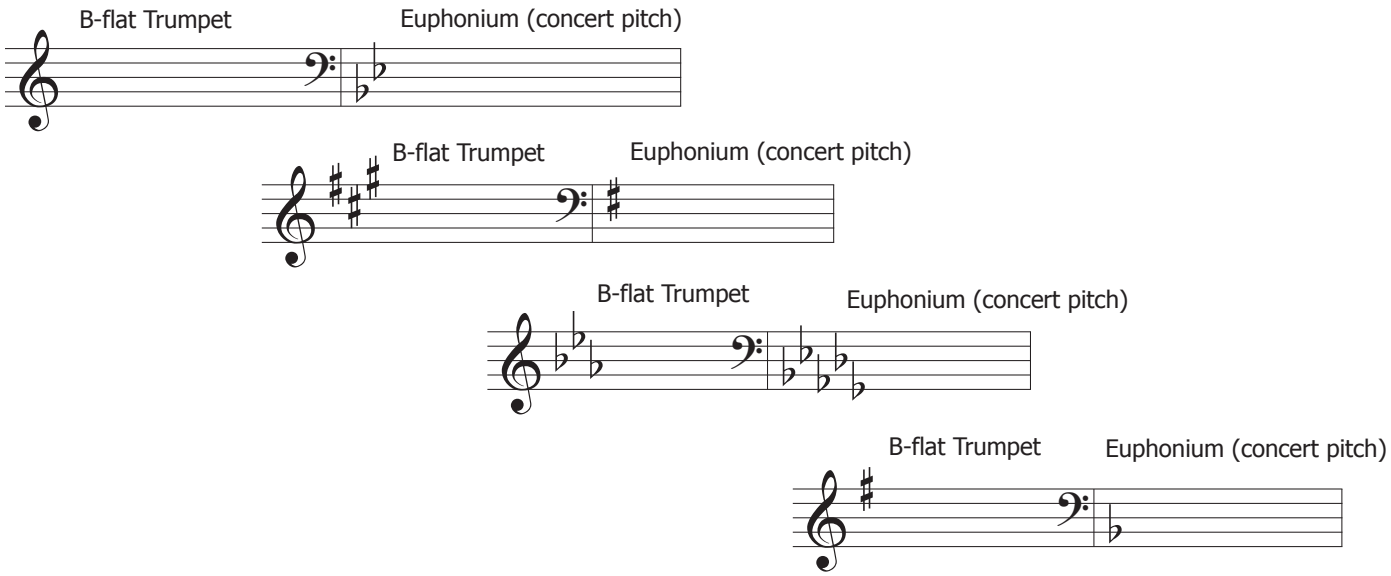


If you tell a B-flat trumpet player to "play a C" and you want to play the same note an octave lower on euphonium, you would play a B-flat. Everything played by a B-flat transposing instrument is actually written a whole step above where they sound. In the example below, 'a', 'b', and 'c' sound the same.



Compare line 'c' with line 'a.' The key signature is different but *all the lines and spaces are the same.*

So, you can read B-flat trumpet parts (down an octave) on euphonium by pretending it's in tenor clef and changing the key signature. Just add two flats or take away two sharps!



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