

## EUPHONIUM

Performance Notes for 2021-22 All-State Band Auditions

by

DR. RONALD A. DAVIS  
Professor of Tuba and Euphonium  
University of South Carolina

### **All-State Junior Euphonium Solo 1A**

This solo is full of contrasts, so pay attention to the details. The first line is marked *cantabile*. Vocal style is most often connected notes with a lot of dynamic variety, so play the slurs and observe the *crescendos* and *decrescendos*. Go for a much different style in the *marcato* second line. Make sure the accented notes have slightly more emphasis. Measures 9-12 require slurs, but at a clearly louder dynamic than the beginning. Measures 14 and 15 can be tricky for the sudden dynamic change, going immediately from *mf* to *p*. Some players ask if it is okay to put a breath on that bar line. There is no rule against it, but I prefer not to breath there. Be very careful not to rush the after beats in measure 15. In measures 17 and 18 keep a good steady airflow through the half notes and quarter notes. Because this phrase is marked *maestoso*, I recommend playing longer tongued eighth notes in measure 19. Ending “a” is straightforward. In ending “b” make sure you play accurate dotted-eighth/sixteenth notes and not a triplet pattern.

### **All-State Clinic Euphonium Solo 2A**

This solo has the common challenge of dotted-eighth/sixteenth notes appearing close to triplet figures. Play the dotted-eighth/sixteenths accurately and do not play them as triplet patterns. The *crescendos* and *decrescendos* need to be clearly heard in measures 3 and 4. Observe the articulation markings carefully in measures 4 and 5. Make a big *crescendo* in measures 11 and 12 to set up the sudden change to *piano* in measure 13. The phrase in measures 19 and 20 is in the *mf* dynamic range. Both endings “a” and “b” begin with a *crescendo*. I recommend dropping the dynamic at the start of both endings to set up an easier *crescendo* and to finish with a more controlled *forte*.

### **All-State Senior Euphonium Solo 3A**

The opening melodic theme is in A minor, it is slurred, it is fast and it is repeated twice. Practice this passage SLOWLY. Make sure you keep a full, steady airflow all the way through the minor arpeggio. Do not huff the wind to assist the pitch changes. Measures 13-15 will test the smoothness of your scale technique. Practice these passages slowly and gradually increase the speed on your metronome until you reach performance tempo. One interpretive decision every player will face is the *fermata* in measure 26. You must decide how long to hold it, and whether to put a break after it or not. The recording features a deliberate break.