

## Euphonium and Tuba Comments

### EUPHONIUM

#### **Junior Euphonium: Audition Solo 1C, Allegretto grazioso**

This melody has many dynamic and articulation details. The advantage will go to the players that observe them. If there is a marking on the page and it does not influence the sound then the ink is wasted. Follow the slurs markings carefully. A common error is to not hold the half notes in measures 2 and 4 their full value. Check with a metronome to make sure the first notes of measures 3 and 5 are right on the click. The same comments apply to measures 10 and 12. In measure 21 the D half note (E in treble clef) is a little flat and may sound better in tune if you finger it 1-2. If you are not careful the “a” ending is easy to rush. Hold the half note in measure 38 its full value by releasing it on the downbeat of measure 39. That will help set up the rhythm for the last two bars.

#### **Clinic Euphonium: Audition Solo 2D, Andante cantabile / Poco agitato**

This study is challenging for its long, slurred phrasing. Make sure you play them with a steady airflow. Huffing the wind to assist with the pitch changes is a common error that detracts from the smoothness. There are quite a few articulation details in the third and fourth lines. The advantage goes to the players that observe them all. In measure 11 the downbeat D (E in treble clef) can sound a little flat when played open. Playing the D and the G (treble E and A) with 1-2 usually makes for a better in-tune interval. Another common error is to play the fermata in measure 16 too short, especially coming off the *ritardando*. A good rule with fermatas is to count the rhythm of the note first, then hold it.

#### **Senior Euphonium: Audition Solo 3F, Allegro**

The first measure is marked *scherzando*, in a light, playful style. That is easy enough for the first four measures, but after that it jumps to the *forte/fortissimo* dynamic range. The style will change, but be absolutely careful to keep the tempo steady. The tempo marking says quarter at 112, and that can be a challenge. If that speed feels a bit frantic then adjust the tempo down slightly, (NOTE: the recording is purposely under the marked tempo). A confident performance at a slower tempo is better than a ragged performance at the marked tempo. The composer is very detailed with the articulation markings, so pay attention. Measure 24 with the accent and two slurred groups is a good example.

### TUBA

#### **Junior Tuba: Audition Solo 1C, Andante**

Noticing that this piece is in G minor (not B-flat major) should help with pitch accuracy. At the slower tempo it is easy to rush this melody by not holding notes their full value. A good guide to follow is this: when a note is followed by a rest, release it on the rest. Stop the quarter notes on count 3 of measures 1 and 2 right on beat 4. Practice with a metronome and make sure that these notes stop right on the click. In measure 5 go for a loud, broad sound, but make sure the tone quality stays round and full. The syncopations in measures 13 and 14 can be made a little more rhythmic if you play a short, detached

eighth note on the downbeat to better set up the accented quarter notes. In both endings “a” and “b” make sure the listener can hear the dynamic contrast. You may want to play the *mp* a little softer than normal and the *mf* just a little louder to make the contrast more obvious.

**Clinic Tuba: Audition Solo 2D, Adagietto cantabile / Allegro agitato**

Be aware of the key center. The first line is A-flat major, then it immediately shifts into F minor. Have that clearly in your mind’s ear. This study is challenging for its slow tempo and its long, slurred phrasing. The best way to play these lyrical passages is to keep the airflow full and steady. Huffing the wind to assist with the pitch changes is a common error that detracts from the smoothness. Be careful in measures 3 and 4 to play the slur markings exactly as printed. There are only three tongued pitches. The tempo change is a challenge. I would advise practicing a good amount of the time with a metronome to learn where to set the speeds. Measures 11 and 13 can be a timing challenge with the quarter note tying into the first note of a triplet. To get the placement correct you may try practicing these measures without the ties first to feel the proper rhythmic placement of the triplets, then put the ties back in. Another way to make sure you are on time is to pay attention to the note on the downbeat of the next measure. If it lands right with the metronome click chances are the rhythm before it is accurate. In the “b” ending make sure the quarter note on count 3 is held full value. Release it right on click 4. Be careful of the last two notes of both endings, especially the *ff* at the end of the “a” ending. It should be loud, but make sure the tone stays controlled.

**Senior Tuba: Audition Solo 3F, Allegro giocoso**

The composer gives a lot of details to observe. The articulations are easy to overlook. On the recording playback I noticed that I missed one, but I did not have time to re-record. See if you can find it! In measure 1 and 3 the sixteenth note after the tie should be tongued. Resist the urge to slur everything. Carefully note the note grouping in the 7/8 measures. In bars 5 and 6 the grouping is 2+2+3. In measure 12 it changes to 3+2+2. Following the printed accents will help. You have two tempos to set in this piece: Allegro giocoso (quarter note at 96) and Adagio grandioso (quarter note at 84). Plenty of practicing with the metronome is a must. In the slower section, (measures 15, 16 and 18), holding the final quarter note full value is essential. Release them on count 4 each time. A common error in measure 20 is not giving the fermata enough time, especially coming after the *calando*. To give it sufficient length, count the half note first, then hold the fermata.