

A CRITIQUE OF ETUDES AND METHOD BOOKS FOR  
ADVANCED EUPHONIUMISTS: STATUS QUO  
AND FUTURE RECOMMENDATIONS

Mitsuru Saito, B.M., M.M.

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APPROVED:

Brian L. Bowman, Major Professor  
Graham Phipps, Minor Professor and Director  
of Graduate Studies in the College of  
Music

Vern Kagarice, Committee Member  
James C. Scott, Dean of the College of Music  
Sandra L. Terrell, Dean of the Robert B.  
Toulouse School of Graduate Studies

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Etudes and method books played had an important role in teaching technique and musicality for all musicians. Euphonium players have been using pedagogical materials originally written for other brass instruments such as trumpet, cornet, and trombone. Those materials have been very effective in helping euphoniumists learn skills to play idiomatic nineteenth and early twentieth century repertoire. In recent years, many solo pieces for euphonium demanding advanced techniques have been composed. The difficulty of these solo works for euphonium has increased dramatically in the second half of the twentieth century. Traditional etudes and method books do not cover all the necessary techniques to play this modern repertoire.

In the last two decades, many collections of etudes have been written specifically for euphonium, and several of them are technically challenging and aimed at advanced euphoniumists. This trend can be seen in the United States, France and England. In this paper, traditional standard pedagogical materials currently used by euphoniumists will be evaluated. Recent publications of pedagogical materials written exclusively for euphonium after 1990 will be introduced, and effective uses of old and new pedagogical materials for current euphonium players will be presented. An annotated list of the latest etudes composed exclusively for euphonium will be provided at the end.

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## CHAPTER 1

### INTRODUCTION

#### Background and Significance

Since its origination in the middle of the nineteenth century, the euphonium has been used mainly in wind and brass bands. The euphonium frequently functions as the “cello of the band,” and has established an important role in wind literature.<sup>1</sup> The euphonium is also used, though infrequently, in orchestral works since the end of the nineteenth century. Early examples before 1930 include Richard Strauss’s *Don Quixote* (1896-7), and *Ein Heldenleben* (1897-8), Gustav Holst’s *The Planets* (1914-6), and some of Dmitri Shostakovich’s ballet works (1927-30). In these works, the euphonium is treated as a melodic instrument, and frequently has important solos.

Because of its rich and euphonious sound, the euphonium has been favored as a solo instrument. It was frequently featured at band concerts in the late nineteenth and early twentieth centuries.<sup>2</sup> These concerts targeted general public audiences, rather than specialized audiences. During that time, several important solo euphonium pieces with band accompaniment were composed, including Amilcare Ponchielli’s *Concerto per flicorno basso*, Eduardo Boccalari’s *Fantasie di Concerto*, and numerous works by euphonium players from John Philip Sousa’s band. These works are technically dazzling but do not employ the advanced compositional techniques of that time. Like the majority of late eighteenth and early nineteenth-century works, they are tonally and melodically predictable. In the first half of the twentieth century, many composers did

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<sup>1</sup> Clifford Bevan, *The Tuba Family*, 2<sup>nd</sup> ed. (Winchester, England: Piccolo Press, 2000), 224.

<sup>2</sup> Bevan, 230.



not consider the euphonium to be one of the brass instruments capable of performing modern music. Paul Hindemith composed sonatas with accompaniment for all the orchestral brass instruments including even the unusual alto horn from 1939 to 1955 but did not write a solo piece for euphonium, although he should have known the euphonium existed because he used it in his *Symphony in B-flat* (1951). In the second half of the twentieth century, composers began to write contemporary works for euphonium aimed at more sophisticated audiences. Significant solo works after 1950 Alan Hovhaness' *Diran* op. 94 (1951), Thom Ritter George's *Sonata* (1962), Gordon Jacob's *Fantasia* (1969), and Joseph Horowitz's *Euphonium Concerto* (1972). In the last quarter of the twentieth century, many solo works, requiring extended technique, were written for euphonium, including Jan Bach's *Concert Variations* (1977), James Curnow's *Symphonic Variants* (1983), and Jukka Linkola's *Euphonium Concerto* (1994). The International Tuba-Euphonium Association (formerly Tubists Universal Brotherhood Association) and individual euphoniumists have urged composers to write new works for euphonium, and a number of compositions have been written for euphonium since 1970. As a result, the body of the solo repertoire for euphonium has expanded considerably in recent years.

The difficulty of euphonium solo works has increased dramatically in the last few decades. Newer solo works written for euphonium present technical challenges not addressed in traditional etudes. These challenges include non-traditional modalities,<sup>3</sup> awkward intervals, wider tessitura, and rapid technical figures. Euphoniumists have

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<sup>3</sup> The use of modes is called modality, as opposed to tonality, which only indicates a major or minor key. A lot of twentieth century music employs non-traditional scale formations that are usually neither major nor minor.

always used etudes and method books originally written for other brass instruments such as *Méthode complète (Complete Method)* for cornet written by Jean-Baptiste Arban (1825-89), *Sixty Studies* op. 6 for French horn by Georg Kopprasch, and multiple etudes and methods for cornet by Herbert L. Clarke (1867-1945). These pedagogical books contain many exercises appropriate for beginners and intermediate players, and are also often used by advanced players to polish basic skills. However, these exercises only offer techniques suited to idiomatic eighteenth and nineteenth-century compositions since they were written before atonal music and non-traditional tonalities began to appear. Another problem with etudes from the period is that many of them were written for three-valve instruments, rather than four-valve instruments such as the euphonium. Generally speaking, the range of the euphonium is much wider than that of other brass instruments because of the fourth valve with the compensating system and the conical bore. Compared to cylindrical-bore brass instruments, such as trumpet and trombone, the pedal range is much more usable on the euphonium. Modern composers often use the pedal range in euphonium solo works. Euphoniumists frequently have to perform contemporary music with modern techniques since the bulk of repertoire for euphonium has been written in last few decades. Considering these facts, it could be proposed that euphoniumists cannot learn all the necessary techniques for playing modern repertoire by studying only currently standard method and etude books. Advanced pedagogical materials are needed for experienced euphoniumists so that they can learn these necessary musical techniques.

## State of Research

Little research has been done regarding pedagogical materials for euphonium. Currently, these are three sources, including a list of euphonium pedagogical materials: Earle L. Louder and David R. Corbin's *Euphonium Music Guide* (1978),<sup>4</sup> John Griffiths' *The Low Brass Guide* (1980),<sup>5</sup> and David Miles' "Euphonium Study Materials" (1986).<sup>6</sup> The *Euphonium Music Guide* by Earle L. Louder and David R. Corbin, Jr. contains a short section about methods and etudes for euphonium mostly written or adapted for trombone. John Griffiths' *The Low Brass Guide* contains a list of recommended methods and studies for euphonium at each level: Grade I for elementary, Grade II for intermediate, and Grade III for advanced players. He includes materials written in bass clef, but ignores such books for cornet as Clarke's exercises, which are currently widely used by modern euphonium players. David Miles' "Euphonium Study Materials" is more comprehensive than the others and includes a specific eight-level grading system. He includes treble clef etudes for trumpet and French horn in addition to etudes and method books have been written for all brass instruments. Since 1990, several collections of etudes have been published specifically for euphonium. More pedagogical materials are available for current euphonium players; therefore, the lists in these textbooks need to be revised because the information is more than twenty years out of date.

Some articles have recently been written describing etudes for other brass

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<sup>4</sup> Earle L. Louder and David R. Corbin, Jr., *Euphonium Music Guide* (Evanston, IL: The Instrumentalist Company, 1978).

<sup>5</sup> John Griffiths, *The Low Brass Guide* (Hackensack, NJ: Jerona Music, 1980).

<sup>6</sup> David Miles, "The Euphonium Study Materials" *TUBA Journal* vol. 13, no. 4 (1986): 27-33.

instruments. For example, Bradley W. Edwards' *Pedagogical Materials for the College-Level Trombone Student: The Application of Objective Grading Criteria to a Selected List of Materials as Determined by a National Survey of College-Level Trombone Teachers* (1998) is one of the newest extensive research studies concerning pedagogical materials in the field of low brass.<sup>7</sup> Edwards' dissertation includes a comprehensive list of advanced pedagogical materials suitable for college players at various levels. However, Edwards evaluates only standard pedagogical materials and excludes recent publications that may become new standard repertoire in the near future.

### Purpose

Since standard pedagogical materials for euphoniumists have remained the same while newer euphonium pieces require much more advanced technique, there is a need for new materials to prepare players for the modern repertoire. Etudes, which are relatively shorter musical compositions designed to teach a specific technique, are one of the important components in a musical education. For younger students, existing materials are probably adequate. For advanced players, however, highly repetitive collections of etudes may be boring and offer little in the way of new techniques. Use of such etudes will indeed improve a student's basic technical and reading skills. If study materials incorporated appropriate contemporary techniques, players could develop advanced musical skills. The purpose of this study is to identify currently available

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<sup>7</sup> Bradley W. Edwards, *Pedagogical Materials for the College-Level Trombone Student: The Application of Objective Grading Criteria to a Selected List of Materials as Determined by a National Survey of College-Level Trombone Teachers* (Ann Arbor, MI: University Microfilms, 1998).

pedagogical materials appropriate for advanced euphoniumists and develop a system to use them effectively in teaching and practice situations.

### Limitations

Since this study focuses on materials for advanced players, pedagogical materials for beginners are excluded. Other exclusions are collections of orchestral and band excerpts, warm-up studies, scales and fundamental techniques, breathing exercises, textbooks, jazz etudes, and etudes with piano accompaniment. Etudes with accompaniment such as Verne Reynolds' *Fantasy Etudes, Volume III* (1992) for euphonium and piano are excluded because these pieces are more like solo pieces rather than etudes. Composers in the twentieth century often called experimental pieces "etude" when they tried "unusually facile technique or exploiting particular aspects of the composer's craftsmanship" such as Igor Stravinsky's *Quatre etudes pour orchestre* (1928-9).<sup>8</sup>

### Method

In order to explain what kind of techniques should be learned through pedagogical materials, technical requirements of euphonium works in different time periods will be discussed. The works will be divided into three time periods: pre-1950, when "old-style" euphonium solos were composed; 1950-1975, when early avant-garde compositions started to appear; and post-1975, when increasingly difficult pieces were

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<sup>8</sup> Howard Ferguson and Kenneth L. Hamilton, "Study," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie; vol. 24, pp. 622-623 (London: Macmillan, 2001), 622.

and are still being written. Lists of required performance techniques will be prepared from the literature in each of these time periods. Then, standard method and etude books that are introduced in the *Euphonium Music Guide*, *The Low Brass Guide*, and “Euphonium Study Materials” will be examined, and deficiencies in standard pedagogical materials will be discussed. After evaluating the standard materials, new collections such as Allen Blank’s *Sixteen Studies for Solo Euphonium*, Steven Mead’s *Concert Studies for Euphonium*, and Anthony Girard’s *Fifteen Competition Studies*, which address new techniques and challenges, will be introduced. Effective uses for old and new pedagogical materials will also be presented. This document will focus on pedagogical materials for advanced euphoniumists, thus providing significant new research in the field of brass pedagogy.

### System of Registral Designation

The following system of registral designation will be used in order to indicate individual notes in this paper. When playing music in treble clef, the euphonium sounds a major ninth lower than the written pitch. The indicated note will be the sounding pitch.

Example 1. System of Registral Designation

The image shows a musical staff in bass clef with a common time signature (C). The staff contains seven notes, each with a vertical line extending downwards to a specific pitch. Below the staff, the following registral designations are listed: CC to BB, C to B, c to b, c1 to b1, and c2 to b2. The notes on the staff correspond to these designations: the first note is CC to BB, the second is C to B, the third is c to b, the fourth is c1 to b1, the fifth is c2 to b2, and the sixth is c2 to b2. The seventh note is not explicitly labeled but is the highest note on the staff.

## CHAPTER 2

### DEVELOPMENT OF EUPHONIUM REPERTOIRE

The purpose of this chapter is to explain what kind of techniques should be learned through pedagogical materials for modern euphonium players by observing solo pieces in eras pre-1950, 1950-1975, and post-1975.

Before 1950, required euphonium techniques were limited because almost all the euphonium pieces were in the typical “theme-and-variations” or similar style although they demand some technical challenges such as fast multiple tonguing. Modern euphonium works require extend techniques, and contemporary pieces are becoming much more difficult in another sense. Works after 1975 involve various contemporary skills together with more high and low notes and complicated technical figures. In this chapter, the technical demands of euphonium pieces will be discussed so that euphoniumists will realize that modern pieces require more advanced techniques than those techniques shown in traditional etude and method books.

#### Pre-1950 Works

Eduardo Boccalari: *Fantasia di Concerto*  
Joseph DeLuca: *Beautiful Colorado*  
Simone Mantia: *All those Endearing Young Charms*  
Amilcare Ponchielli: *Concerto per Flicorno Basso*

Most of the solo works for euphonium before 1950 are with band accompaniment, and the combination of euphonium and piano was rare at that time. Euphonium has been treated as a favored solo instrument with bands in the “Golden Age” of bands because of its rich sound and facile technique. Bands were very popular in the late nineteenth century and the first half of the twentieth century. The most

notable example is John Philip Sousa's Band, formed in 1892, and has greatly contributed to the band field and the brass field, especially to the euphonium field. Simone Mantia (1873-1951) and Joseph DeLuca (1890-1935) were euphonium players of the Sousa Band and composed numerous pieces for their own solo performances with the band. In Italy, bands were also popular since Alessandro Vessella (1860-1929) developed Italian band style.<sup>9</sup> He has established a modern band scoring system. There were municipal bands, called *banda municipale*, in every large city in Italy by the end of the nineteenth century. In Italy, *flicorno bassi*, which are very similar to euphonium, were used instead of euphoniums. Because of their beautiful sound, euphonium and *flicorno basso* have had an important role in band pieces, and several band composers from this period had written solo works for euphonium with a band accompaniment although the number of compositions is relatively small.

These four compositions are very showy and technically demanding. The trend of the euphonium pieces from this time period is more flare and dazzle rather than serious musical contents. The use of multiple tonguing was very common at that time. They tend to be structurally, tonally, and melodically predictable.<sup>10</sup> Most of these pieces originally written for euphonium tended to follow the pattern of the standard technical solos, which has a "melodic opening section followed by faster technical variations showcasing the technical virtuosity of the soloist."<sup>11</sup> The tonal range of works from this period is relatively wide because most of the pieces were aimed at professional players,

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<sup>9</sup> Armin Suppan and Wolfgang Suppan, "Band," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie; vol. 2, pp. 622-651 (London: Macmillan, 2001), 634.

<sup>10</sup> Bevan, 243.

<sup>11</sup> David Miles, *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers* (Annandale, VA: TUBA Press, 1992), 1.



but the appearance of pedal range was infrequently, only used as a special effect. The majority of the euphonium players at that time used the parallel valve action system (four valves in a row), opposite of the side action system (three upright valves and one on the side), which do not have the best agility for the fourth valve action of the lower range. Composers did not often use lower notes; on the other hand, higher notes up to c2 are commonly used in the solo euphonium works at this period although high notes are almost always used only in the cadential places or the highest point of the piece. Compared to modern pieces, the tessitura never stays high, and the solo part has good amount of rests, which save player's endurance because the solo and accompaniment parts alternate.

Leonard Falcone wrote an article in the *Music Educator's Journal* in 1939, entitled "An Appeal for Solos for Baritone Horn."<sup>12</sup> In this article, he wrote that "the number of solos that have been especially written for the baritone is negligible and there is a good deal of material that is decidedly trivial."<sup>13</sup> He complains that there is no serious piece specifically written for euphonium.

#### Works between 1950 and 1975

Thom Ritter George: *Sonata* for Baritone Horn and Piano (1963)  
Joseph Horowitz: *Euphonium Concerto* (1972)  
Gordon Jacob: *Fantasia* (1969)  
Walter Ross: *Partita* (1974)

Euphonium pieces composed in between 1950 and 1975 frequently require more advanced performance techniques because of the progress of compositional

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<sup>12</sup> Leonard Falcone, "An Appeal for Solos for Baritone Horn" *Music Educators' Journal*, vol. 26, no. 3 (1939): 38.

<sup>13</sup> Falcone, 38.

techniques. While pre-1950 euphonium works employ only traditional major and minor scales and occasional chromatic scales, euphonium compositions after 1950 frequently include non-traditional scales such as modal and whole-tone scales. High and low tessituras are infrequently used as a special effect in pre-1950 works, but wider range became much more common after 1950.

Thom Ritter George's *Sonata* for Baritone Horn and Piano, composed in 1962, contains interesting features. Unusual modality and non-traditional harmonic progression is used throughout the piece. This unusual modality causes awkward fingerings. The highest note in this piece is d-flat<sup>2</sup>, and the tonal range is relatively high compared to that of pre-1950 works.

The historically important *Euphonium Concerto* by Joseph Horowitz composed in 1972, the first serious multi-movement concerto written exclusively for euphonium, does not require the most advanced techniques but include several unique compositional aspects, which may increase the difficulty of the piece. The first and the last movements of this concerto contain unexpected harmonic progressions, which cannot be seen in pre-1950 works. In the last movement, awkward chromaticism due to a non-traditional scale formation is used together with rapid technical figures.

Gordon Jacob's *Fantasia* composed in 1969 is probably one of the earliest works, which expanded the range of the euphonium among serious repertoire. The use of the fourth valve range was rare before 1950, but lower range is used repeatedly throughout the piece. It starts with a slow modal melody followed by a fast section with many chromaticisms. The cadenza requires wide tonal range—the lowest note is FF and the highest note is d<sup>2</sup>.

Walter Ross's *Partita* is one of the earliest examples of atonal euphonium works although it does not require any avant-garde techniques. It is contemporary in melody, harmony, and form.<sup>14</sup>

To summarize, euphonium works between 1950 and 1975 are much more complicated compositionally and require more advanced techniques than pre-1950 works. Many pieces from this period entail wider tonal range, rapid figures in unusual tonalities, and contemporary compositional techniques, which make works more challenging.

#### Post-1975 Works

Jan Bach: *Concert Variations* (1977)  
James Curnow: *Symphonic Variants* (1980)  
Vladimir Cosma: *Euphonium Concerto* (1996)  
Martin Ellerby: *Euphonium Concerto* (1995)  
David Gillingham: *Blue Lake Fantasies* (1995)  
Jukka Linkola: *Euphonium Concerto* (1996)

Post-1975 euphonium works often contain non-traditional compositional styles and require different kind of advanced techniques.

Jan Bach's *Concert Variations* composed in 1977 is possibly the most well written euphonium piece and musically substantial because of its great compositional aspects. Although the tonal range of this piece is relatively conservative, it requires various avant-garde performance techniques such as multiphonics, quartertones, flutter valves, and double-bell euphonium like tremolo effects. The texture is frequently improvisational similar to a recitativo, and this piece is difficult to interpret. The use of

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<sup>14</sup> Miles, *An Annotated Bibliography of Selected Contemporary Euphonium Solo Literature by American Composers*, 2.

these extended techniques was rare before 1975, but composers after Jan Bach have tried various avant-garde techniques for euphonium.

The appearance of James Curnow's *Symphonic Variants* in 1980 was sensational because it was a mature composition with displaying virtuosic aspects. This piece does not contain significantly new compositional techniques; however, the tonal range is extreme in both high and low registers—the lowest note is DD and the highest note is f2. That was the widest tonal range for euphonium at that point. The expansion of the tonal range of euphonium in this piece influenced later composers. Wide intervals are also repetitively used. For example, three-octave leaps in fast passages, which are rare for brass instruments, can be seen.

A large number of euphonium concertos composed in the 1990s and later require highly demanding techniques and extended the tonal range. A British composer, Martin Ellerby, composed *Euphonium Concerto* in 1995. This concerto is very chromatic and includes many awkward technical figures in a difficult tonality. The tessitura of this piece is relatively high, and it also includes a lot of lower fourth-valve range. He used multiphonics in the last movement. His use of multiphonics is more technically appealing compared to that of Jan Bach. Vladimir Cosma was commissioned to write a euphonium concerto and composed a three-movement concerto. His *Euphonium Concerto* does not include innovative compositional techniques; however, it requires dazzling technical facility in a wide register especially in the low range. The lowest note is DD-flat, and this concerto tends to use low tessitura because Cosma had in mind the French *saxhorn basse*, whose tonal range is relatively lower than that of the euphonium. Lloyd Bone writes “ [the third movement] is an extremely technically demanding

movement with numerous sixlet passages (many disjunct) and runs in several difficult keys, multiple tonguing, wide intervals, and many high range passages.”<sup>15</sup>

A large-scale work, *Euphonium Concerto* by a Finnish composer Jukka Linkola composed in 1996, presents various difficulties such as chromaticism, wide register, and numerous awkward passages. This wide range, from FF to f2, and the length, nearly thirty minutes long, make this concerto extremely difficult. The tessitura always stays high unlike old pieces. Past euphonium works contain high notes only in the highest point in the music, and it is rare to stay in the upper range continuously. This *Euphonium Concerto*, however, frequently requires performing consecutive high notes.

In the second half of the twentieth century, euphonium pieces became more and more challenging. Not only are the required performance techniques becoming more difficult but also the quality of compositions is improving. Dramatic increase of difficulties can be seen in expansion of tonal range, more chromaticism, non-traditional modalities, and extended techniques. Although modern solo euphonium works have been demanding more advanced techniques, euphoniumists tend to limit themselves using traditional etudes, which have been used for last fifty years or more. Now, they need to use more advanced materials so that they are capable to perform these contemporary works effortlessly.

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<sup>15</sup> Lloyd Bone, “Euphonium Concerto for euphonium and piano by Vladimir Cosma,” (review) *ITEA Journal* vol. 30 no. 1 (2002): 29.

## CHAPTER 3

### CURRENT STANDARD ETUDES AND METHOD BOOKS FOR EUPHONIUM

#### Categorization of Pedagogical Materials

Two sources have tried to categorize trombone pedagogical materials. Leon Brown, the author of *Handbook of Selected Literature* (1966), categorized pedagogical materials into seven categories: 1) general texts and periodicals, 2) methods, 3) lip drills, warm-ups and scales, 4) clef studies, 5) etudes, 6) orchestral studies, and 7) jazz studies.<sup>16</sup> In later years, Stanley P. George, who wrote “An Annotated Bibliography of Trombone Methods and Study Materials” (1982), has made slight alteration concerning categories: 1) methods, 2) etudes and technical study books, 3) warm-up books, lip-flexibility studies, scale studies, and daily drill exercises, 4) legato studies, 5) clef studies, 6) special trombone studies, 7) trombone contemporary studies, 8) assorted trombone material.<sup>17</sup>

The *Euphonium Music Guide* by Louder and Corbin and “Euphonium Study Materials” by Miles have included *Six Suites* for unaccompanied violoncello composed by Johann Sebastian Bach as etudes. In the field of brass pedagogy, unaccompanied pieces or melodies transcribed from another instrument are frequently used as pedagogical materials. These pieces should probably be categorized into a different division.

In the section of “Etudes” in the *Handbook of Selected Literature*, Brown put technical and melodious etudes in the same category although he marked all the legato

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<sup>16</sup> Leon Brown, *Handbook of Selected Literature for the Study of Trombone at the University Level* (Denton, TX: North Texas State University, 1966).

<sup>17</sup> Stanley P. George, “An Annotated Bibliography of Trombone Methods and Study Materials” (D. A. dissertation, University of Northern Colorado, 1982).

studies with an asterisk. Almost all the legato studies are transcribed from vocal pedagogical literature such as vocal studies by Marco Bordogni (1786-1856) and Giuseppe Concone (1801-1861) and are inherently different from original brass etudes. Many collections of etudes include both technical and legato studies; therefore, it is perhaps difficult to distinguish between technical and legato studies.

Collections of duets are frequently considered as a pedagogical material because duets are one of important components in a lesson situation. Several method books indeed include duets, and several duet collections are published for an educational purpose. William W. Richardson wrote “reading duets is still the most efficient and least painful way of improving sight reading.”<sup>18</sup> It also helps improving intonation skill, which cannot be learning by practicing alone. It is, therefore, better to include duets into the pedagogical materials.

To summarize, possible solution of categorization of euphonium pedagogical materials is listed below:

- 1) Textbooks
- 2) Method Books
- 3) Etudes
  - 3)-a Technical studies
  - 3)-b Legato studies
- 4) Collections of short exercises: warm-up books, lip-flexibility studies, scale studies, and daily drill exercises
- 5) Reading Studies: clef studies and sight-reading exercises
- 6) Solos considered as etudes
- 7) Duets

Only method books (item 2) and etudes (item 3) will be discussed and evaluated in this paper.

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<sup>18</sup> William W. Richardson, “Annual review of solos and studies: Trombone,” *Instrumentalist* vol. 35, no. 5 (1980): 34-36, 34

## Current Standard Materials for Euphonium

Etudes and method books in the Table 1 in page 21 are introduced in the *Euphonium Music Guide*, *The Low Brass Guide*, and “Euphonium Study Materials.” Few other sources contain information about euphonium pedagogical materials such as Anderson and Campbell’s *Brass Music Guide: Solo and Study Material in Print*<sup>19</sup> and Thompson and Lemke’s *French Music for Low Brass Instruments*<sup>20</sup>; however, these books have simply listed the current available materials and contain books that are rarely used by modern players. Thompson and Lemke’s book includes materials for bass trombone, tuba, and *saxhorn basse* in the same section and some collections do not fit for euphonium.

Only etudes and method books for high-level players are selected because this study is focused on pedagogical materials for advanced euphoniumists, and materials for beginners are excluded. In the three sources, the authors have graded each entry although their grading system is subjective.

Louder and Corbin’s *Euphonium Music Guide* indicates difficulty levels as follows:

- I—mainly for first-year instrumentalists
- II—for those definitely beyond the beginning stages
- III—for those who have acquired some technique
- IV—for more advanced instrumentalists
- V—mostly for college players
- VI—for skilled professional

Griffiths’ *The Low Brass Guide* used a three-level grading system as follows:

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<sup>19</sup> Paul G. Anderson and Larry Bruce Campbell, *Brass Music Guide: Solo and Study Material in Print* (Northfield, IL: Instrumentalist, 1984).

<sup>20</sup> J. Mark Thompson and Jeffrey Jon Lemke, *French Music for Low Brass Instruments: An Annotated Bibliography* (Bloomington, ID: Indiana University Press, 1994).



Grade I—Elementary  
Grade II—Intermediate  
Grade III—Advanced

Miles' "Euphonium Study Materials" includes a specific eight-level grading system as follows:

Level One—Beginner, about fifth or sixth grade  
Level Two—Intermediate, about seventh and eighth grade  
Level Three—Freshman and Sophomore in high school  
Level Four—Junior and Senior in high school  
Level Five—Freshman and Sophomore in College  
Level Six—Junior and Senior in College  
Level Seven—College Graduate School  
Level Eight—Professional

Louder and Corbin's *Euphonium Music Guide* includes forty-eight entries under the category of "Methods and Etudes," but multiple versions of the same etudes are occasionally listed. There are forty-two different method and etude books listed. Here are the details of the entries:

*Euphonium Music Guide* by Louder and Corbin:

Total—42 entries

Method books—7 entries

Solo—1 entry

Etudes—25 entries

    Legato Studies—6 entries

Collections of exercises, warm-up studies, scales—5 entries

Reading studies (clef studies, sight-reading exercises)—4 entries

Original instrumentation:

Euphonium or Trombone—24 entries

Tuba, bass trombone or *saxhorn basse*—5 entries

Trumpet and other treble-clef instruments—7 entries

Others—7 entries

Most of the entries are either originally written for bass-clef instruments or already transcribed for bass-clef instruments. However, they have included several

treble clef materials including William E. Rhodes' *Etudes for Technical Facility for Alto and Bass Clarinet* and Marco Bordogni's *Thirty-Six Vocalises for Soprano with Piano Accompaniment*. The authors have listed five entries of etudes for tuba, bass trombone or *saxhorn basse*.

Griffiths' *The Low Brass Guide* introduces twenty-five pedagogical materials in the chapter of "A Graded Listing of Literature." The amount of material introduced here is limited because he has chosen only materials easily accessible.

The Low Brass Guide by Griffiths:

Total—25 entries

Method books—7 entries

Etudes—16 entries

    Legato studies—2 entries

Reading studies—2 entries

Original instrumentation:

Euphonium or trombone—19 entries

Tuba, bass trombone or *saxhorn basse*—1 entry

Trumpet and other treble-clef instruments—3 entries

Other—1 entry

Griffiths' selections are all written in a bass clef.

Miles' "Euphonium Study Materials" is more comprehensive than others and contains fifty-nine items.

"Euphonium Study Materials" by Miles:

Total—59 entries

Textbooks—3 entries

Method books—7 entries

Etudes—34 entries

    Legato studies—3 entries

Reading exercises—5 entries

Warm-ups—4 entries

Duets—4 entries  
Solo—1 entry

Original instrumentation:

Euphonium or trombone—43 entries  
Tuba or bass trombone—1 entry  
Trumpet or French horn—6 entries  
Others—6 entries

Miles did not limit his entries to bass-clef materials; he has also included treble-clef materials that are not shown in the other two sources though he hardly introduced many tuba/bass trombone materials. The only inclusion from tuba/bass trombone literature is Blume's *Thirty-Six Studies for Trombone with F attachment*.

Since this paper is focusing on pedagogical materials for advanced euphoniumists, materials whose levels are V and VI in Louder and Corbin's grading system, III in Griffiths' grading system, or five or higher in Miles' grading system are included in the chart below with some exceptions. Sight-reading exercises, warm-up exercises, duets, textbooks, and clef studies (except for Blazhevich's *Clef Studies* as the primary focus of these etudes is learning musical style rather than clef reading) are also eliminated. Translated English titles are used for non-English etudes when they are available.

Table 1. Comparison of Standard Pedagogical Materials

1—Euphonium Music Guide, 2—The Low Brass Guide, 3—Euphonium Study Guide

Composer	Title	1	2	3
Arban, Jean-Baptiste*	Complete Method	x	x	x
Bach, Johann Sebastian	Cello Suites	x		x
Bernard, Paul	Forty Etudes	x		
Bitsch, Marcel	Fifteen Rhythmical Studies			x
Blazhevich, Vladislav	Clef Studies		x	x
Blazhevich, Vladislav	Twenty-Six Sequences	x		x
Blume, O	Thirty-Six Studies	x		x
Blume, O	Thirty-Six Studies for bass trb.	x	x	x
Bordogni, Marco	Melodious Etudes (ed. Rochut)	x	x	x
Bordogni, Marco	Forty-Three Bel Canto Studies			x
Bordogni, Marco	Thirty-Six Vocalises	x		
Bousquet, N	Thirty-Six Celebrated Studies	x		x
Boutry, Roger	Twelve Advanced Studies		x	x
Bozza, Eugene	Thirteen Capriccio Studies		x	x
Charlier, Theo	Thirty-Two Etudes	x		x
Clarke, Herbert Lincoln	Characteristic Studies			x
Clodomir, Pierre*	Complete Method		x	
Couillaud, Henri	Melodious Pieces	x		
Couillaud, Henri	Thirty Modern Etudes			x
Couillaud, Henri	Twenty Etudes	x		
Fink, Reginald H.	Studies in Legato for Trombone	x		
Fink, Reginald H.	Studies in Legato for Tuba	x		
Kopprasch, Georg	Sixty Studies	x	x	x
Kreutzer, Rodolphe	Ten Famous Etudes			x
Kreutzer, Rodolphe	Sixteen Studies			x
Masson, Gabriel	Twelve Various Studies			x
Maxted, George	Twenty Studies			x
Mueller, Robert	Technical Studies	x		
Ostrander, Allen	Shifting Meter Studies			x
Pichaureau, Gerard	Twenty-One Etudes			x
Pietzsch, Hermann	Twenty-Two Virtuosity Studies	x		x
Reynolds, Verne	Forty-Eight Etudes			x
Salma, Anton	Sixty-Six Etudes		x	x
Stephanovsky, K	Twenty Studies		x	
Tyrell, H. W.	Forty Progressive Etude	x		x
Tyrell, H. W.	Forty Advanced Studies for Bass			x
Vobaron, Edmond	Thirty-Two Celebrated Melodies	x		x
Vobaron, Edmond	Thirty-Four Etudes	x		x
Werner, Fritz	Thirty-Eight Studies		x	x

-Items with \* are method books and items with no indications are collections of etudes.

Only four materials are introduced in all the three sources: Arban's *Complete Method*, Blume's *Thirty-Two Studies for Trombone with F Attachment* arranged by Reginald H. Fink, Bordogni's *Melodious Etude* arranged by Johannes Rochut, and Georg Kopprasch's *Sixty Studies*. As a matter of fact, these four books have been extensively used for advanced euphoniumists over a few decades, thus, it can be said these materials are standard.

The etude composers in the list can be divided into three groups: 1) brass players/teachers, 2) French composers at the Paris Conservatory, and 3) others including vocalists and non-brass instrumentalists. No specific information can be occasionally found about some composers as for example Oscar Blume and H. W. Tyrell. It can be presumed that they were brass teachers and performers.

1) Brass players/teacher:

Jean-Baptiste Arban—cornet player, professor at the Paris Conservatoire  
Paul Bernard—tubist, professor at the Paris Conservatoire  
Vladislav Blazhevich—trombone player, professor at the Moscow Conservatoire  
Michel Bleger—trombonist, Professor at the Paris Conservatoire  
Theo Charlier—trumpeter, professor at the Liege Royal Conservatory  
Herbert Lincoln Clarke—cornet player, Sousa's Band  
Henri Couillaud—professor at the Paris Conservatoire  
Reginald H. Fink—tenor/bass trombonist at the Oklahoma City Symphony  
Orchestra  
Georg Kopprasch—French Horn player  
Gabriel Masson—solo trombonist at the Paris Opera Orchestra  
George Maxted—principal trombonist of the London Philharmonic Orchestra  
Robert Mueller—German Trombonist  
Allen Ostrander—bass trombonist of the New York Philharmonic Orchestra  
Gérard Pichaureau—trombone professor at Paris Conservatory, principal at the  
Orchestre de Paris  
Verne Reynolds—horn player  
Felix Vobaron—professor at the Paris Conservatory

2) Composers at the Paris Conservatory:

Marcel Bitsch (b. 1921)

Roger Boutry (b. 1932)  
Eugene Bozza (1905-1991)

3) Others including vocalists and non-brass instrumentalists:

Johann Sebastian Bach—baroque composer  
Marco Bordogni—vocalist  
Rodolphe Kreutzer—violinist and composer  
Anton Slama—Vienna conservatory contrabass professor  
Fritz Werner—conductor and organist

Method books are intended to teach comprehensive techniques progressively and mainly contain collections of short exercises that are not always complete musical compositions; on the other hand, etudes are relatively shorter musical compositions designed to teach one or two specific techniques. Etudes can be broke down into two categories: technical studies and legato studies. Unaccompanied solo works, especially transcriptions of Baroque solos, are frequently categorized under pedagogical materials. Johann Sebastian Bach's *Cello Suites* are one of the typical examples of this group, and two sources have listed Bach's *Cello Suites* under study materials. John S. Sawyer has published *Twelve Etudes from Goldberg Variations* originally composed by J. S. Bach for trumpet, and Stephen L. Glover has completed *Twenty-Four Studies* from the *Well-Tempered Clavier* for Trumpet. Other examples can be found in James F. Gould's "The proposed use of String Music as Study Etudes for the Trombone; with Selected Transcribed Examples" (1950).<sup>21</sup> Although some collections of unaccompanied pieces or unaccompanied melodies from famous composers are considered as etudes, these collections will be excluded from this paper.

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<sup>21</sup> James F. Gould, "The proposed use of String Music as Study Etudes for the Trombone; with Selected Transcribed Examples," *Music Educator's National Conference Journal* vol. 43, no. 1 (1956): 60.

## Etudes and Method Books from the Nineteenth and Early Twentieth Centuries

### Method Books

The number of method books used by advanced players is very few. Many method books are aimed at beginners and intermediate players. For example, Walter Beeler's *Method*, which starts with explaining how to hold horn, how to read music, and contains easy exercises, teaches only basic skills. It, then, ends with relatively easy short etude-like compositions. This type of books can be called an instructional book. Generally speaking, many etudes reflect a level of maturity that would be appropriate while method books are directed towards the untrained pupil.<sup>22</sup>

### *Arban's Complete Method*

Many brass players in the nineteenth and early twentieth centuries compiled method books and collections of etudes for an educational purpose. *Complete Method* by Jean-Baptiste Arban (1825-1889) is one of the earliest and the most famous method books, which still continues to be widely used. It was first published in 1864 for cornet, and numerous editions of Arban's *Complete Method* have been published.<sup>23</sup> The first version for low brasses is a trombone/baritone edition by Simone Mantia and Charles Randall published in 1936.<sup>24</sup> In later years, Arban's *Complete Method* has been adopted for euphonium by Brian Bowman and Steven Mead, who are both

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<sup>22</sup> Bruce C. Briney, "The Methods and Etudes of Wilhelm Wurm." *ITG Journal* vol. 21, no. 3 (1997): 51-58, 57.

<sup>23</sup> Joel Elias, "A Survey of Literature and Method Books," *ITA Journal* vol. 27, no. 3 (1999): 34-36, 35.

<sup>24</sup> Jean-Baptiste Arban, *Arban's Famous Method for Slide and Valve Trombone and Baritone in Bass Clef*, ed. Charles L. Randall and Simone Mantia (New York: Carl Fischer, 1936).

internationally recognized euphonium soloists.

Brian Bowman's edition is published from Encore Music in 1999. Bowman, together with Joseph Alessi, made a new edition specifically for trombone or euphonium. The earlier version by Randall and Manti includes numerous mistakes and it eliminates several sections. The newer edition has commentaries by Alessi and Bowman, which are very helpful for not only younger students but for advanced players.<sup>25</sup>

Steven Mead published a new edition of Arban's etudes in 2004. This edition does not include entire method; it contains only selected materials from the original, eight arias and variations.

Like many other method books, Arban's *Complete Method* is highly repetitive, but covers nearly every possible techniques to play eighteenth and nineteenth-century repertoire including, all major and minor scales and arpeggios, intervals, articulation studies, multiple tonguing, cadenza, and others. Many fluent passages placed in a relatively low tessitura.<sup>26</sup> In addition, high tessitura is not used frequently and the highest note in the original version is b-flat1. Since it was originally composed for the small brass instrument, which is capable to play longer phrase with one breath, euphonium players might have to add a few more breaths to play some of the exercises.

Arban's *Complete Method* does not include currently popular lip slur exercises that are introduced in such books as Emory Remington's *Warm-up Studies* because practicing lip slurs was not very popular in the nineteenth century although a few exercises do contain easy lip-slur techniques. Players will need to add lip slur exercises

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<sup>25</sup> Sharon Huff, "Arban Complete Method for Trombone and Euphonium edited by Joseph Alessi and Dr. Brian Bowman," (review) *TUBA Journal* vol. 28, no. 3 (2001): 23.

<sup>26</sup> Bradley, 73.



from other materials for the practice of flexibility.

Arban's *Fourteen Characteristic Studies*, which are included toward the end of the *Complete Method*, are considered as most standard etudes to polish one's technical facilities, and have been occasionally used for professional auditions and competitions. These etudes are "very useful for teaching style, rhythm, pitch, and technique."<sup>27</sup> As a supplemental material, James Olcott composed a set of counterparts for the characteristic studies.

### Other Method Books

The method books introduced in the three sources other than Arban's *Complete Method* are Bleger's *Complete Method* and Clodomir's *Complete Method*. Many other method books are targeted at beginners, and excluded in this paper. Several method books specifically written for euphonium, though mainly aimed for beginners, exist; however, none of them are "complete" methods because these method books are targeted at beginners and exclude many important exercises due to the difficulty issue. Indeed, there are a number of instructional books, which tell how to produce notes and other basic knowledge about playing the euphonium including some easy musical examples such as Brian Bowman's *The Practical Hints on Playing Baritone*.<sup>28</sup> Arthur Lehman and Harold Brasch have written instructional literatures: *The Art of Euphonium Playing*<sup>29</sup> by Arthur Lehman and *The Euphonium and Four-Valve Brasses: An*

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<sup>27</sup> Michael Grose, "Arban Companion for Euphonium/Trombone by James Olcott," (review) *ITEA Journal* vol. 32, no. 3 (2005): 45.

<sup>28</sup> Brian Bowman, *Practical Hints on Playing the Baritone* (Melville, NY: Belwin Mills, 1983).

<sup>29</sup> Arthur Lehman, *The Art of Euphonium Playing* (Annandale, VA: Tuba-Euphonium

*Advanced Tutor*<sup>30</sup> by Harold Brasch, but their publications are more like textbooks.

There are two versions of Clodomir's *Complete Method*: one is for trombone written at the concert pitch and the other is for *saxhorns* written in b-flat. It is probably easier to use the trombone version for current euphoniumists because they read bass clef at the concert pitch and both versions contain the same items. J. Mark Thompson and Jeffrey Jon Lemke write in their *French Music for Low Brass Instruments: An Annotated Bibliography*, "this method lacks the variety of etudes material needed for a well-rounded trombonist, but offers a considerable amount of technical materials suitable for building technique."<sup>31</sup> The original version has two volumes, and recent version is published in one single volume. In the second volume, many duets and etude-like short compositions relatively difficult are included. Bleger's *Complete Method* has the similar tendencies. Followed by brief instruction and easy exercises, it focuses on scales in all keys. Second half of this method book has fairly advanced etudes and duets. Clodomir and Bleger's methods are not widely used, especially outside of France.

## Etudes

### Kopprasch's *Sixty Studies*

Georg Kopprasch was a horn player of the orchestra of the Royal Theater in Berlin in 1820s and others although his complete biographical information is not

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Press, 1992).

<sup>30</sup> Harold Brasch, *The Euphonium and Four-Valve Brasses: An Advanced Tutor* (Annandale, VA: TUBA Press, 1997).

<sup>31</sup> Thompson and Lemke, 60.

known.<sup>32</sup> He probably composed etudes for his own and his student's benefit. Two collections of Kopprasch's etudes exist now: *Sixty Etudes* op. 5 and *Sixty Etudes* op. 6. Kopprasch's *Etudes* op. 5 are aimed at high horn players; on the other hand, his *Etudes* op. 6 are aimed at low horn players. These collections were first published in 1822-23 by Breitkopf and Hortal in Leipzig, when valved horn was becoming popular.<sup>33</sup> Currently, the *Etudes* op. 6 are widely used not only for French horn players but also for other brass players whereas the *Etudes* op. 5 are rarely used by modern players. Verne Reynolds writes that "traditional horn etudes of the nineteenth century...by... Kopprasch concentrate on scales, arpeggios, or articulation patterns, and an entire etude may devote to just one of these technical matters."<sup>34</sup> They are highly repetitive, tonally predictable, and often have the same note values throughout.<sup>35</sup> They probably represent the level of horn technique expected of fine horn players of the era in which they were written.

Kopprasch's *Etudes* op. 6 include mixture of technical and legato aspects of performance although technical exercises are more emphasized because the original purpose of this collection was probably to improve one's agility and technical fluency by practicing scales and arpeggios. The tonal range of this collection is somewhat narrow and some pedal ranges can be seen as an optional choice.

The original version of the Kopprasch etudes is in easy keys with up to two key

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<sup>32</sup> John Q. Ericson, "The Original Kopprasch Etudes," *The Horn Call* vol. 27, no. 2 (1997): 17-21, 17.

<sup>33</sup> Benny Sluchin, "Kopprasch Studies Adapted for Low Brass." *ITA Journal*, vol. 31, no. 2 (2003): 30-36, 30.

<sup>34</sup> Verne Reynolds, "The Horn Handbook: Kopprasch Etudes," *The Horn Call* vol. 27, no. 1 (1996): 59-66, 59.

<sup>35</sup> Sluchin, 31

signatures. However, Franz Seyffarth, who first transcribed Kopprasch's *Etudes* op. 6 for trombone, transposed several etudes to make this collection more challenging.<sup>36</sup>

The Carl Fischer version of Kopprasch's *Studies* op. 6 for trombone, which is probably the most easily accessible among current published editions, is based on Seyffarth's edition and contains exercises transposed into various keys although there is no indication about the editor.

### Blume's *Thirty-Six Studies*

The first published edition of Blume's *Thirty-Six Studies* is by Carl Fischer in 1899.<sup>37</sup> No biographical information is available about Oscar Blume. The first edition was translated by G. Saenger, whose biographical information is also unknown. The title says *Thirty-Six Exercises (36 Etüden)* for slide-trombone or bassoon. It can be assumed that it was originally written for trombone because of several reasons. Notes that cannot be played on a trombone without an F attachment are not used. Lip-slur type melodic figures that can be played with the same position appear throughout the book. The overall tonal range is E to b-flat1, which is typical trombone range. Notes below E are rare, also pedal notes that cannot be produced on bassoons appears.

Therefore, it is presumed that it was originally written for trombone.

These *Thirty-Six Studies* are arranged by difficulty and it is divided into three sections: the first section for beginners, the second section for advanced players, and the third section for experienced players although the progression of difficulty is quite

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<sup>36</sup> Sluchin, 31.

<sup>37</sup> O [Oscar] Blume, *Thirty-Six Exercises for Slide-Trombone (or Bassoon)* (New York: Carl Fischer, 1899).

rapid. Most of the etudes are aimed to learn facile techniques of scales, arpeggios, large intervals, and expansion of registers.

There is an arranged version of the original Blume's etudes: *Thirty-Six Studies for Trombone with F Attachment* edited by Reginald H. Fink, who was a trombonist at the Oklahoma City Symphony Orchestra.<sup>38</sup> Fink's version of Blume's studies is originally targeted at mainly bass trombone players, but it is widely used by euphoniumists in order to expand ones lower range as well; in fact, it is introduced in the all three sources: Louder and Corbin's *Euphonium Music Guide*, Griffiths' *the Low Brass Guide*, and Miles' "Euphonium Study Materials" whereas only two sources have introduced the original version of Blume's *Thirty-Six Studies*. Only limited number of low note studies for euphonium is currently published. Fink's transcription of Blume's studies, though it is originally written for trombone, is the most suitable material to learn lower range for euphonium because it is basically a perfect fifth lower than the original exercises. If euphoniumists use etudes written for bass tuba, the range will be too low for them and might not be playable for them. Bradley writes about this Fink's transcription that "they are more popular than the original."<sup>39</sup>

#### Etudes by Composers at the Paris Conservatoire

It was rare that composers, who do not play wind instruments professionally, wrote etudes for brass instruments before 1950. Etudes were primarily used to improve only the technical aspects of playing, rather than the musical aspects. The Paris

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<sup>38</sup> O [Oscar] Blume, ed. Reginald H. Fink, *Thirty-Six Studies for Trombone with F Attachment*, (New York: Carl Fischer).

<sup>39</sup> Bradley, 110.

Conservatory was founded in 1795, and has been an important center of music in Europe. Many solo pieces for wind instruments were written for the Paris Conservatory contests, and composition professors at the Paris Conservatory have frequently written pieces for these occasions. Between 1940s and 1984, though after 1970 it was infrequent, new pieces were usually composed for the final annual exit examinations called *Concours des Prix* at the Paris Conservatory. Those new works include many contemporary compositional ideas, which can be seen in Jaques Casterede's *Fantasia Concertante* and James Moreau's *Couleurs en Mouvements*. Professors of composition at the Paris Conservatory have also written numerous collections of etudes for all the wind instruments, for example, Eugene Bozza's *Fourteen Arabesque Studies* for Flute, Marcel Bitsch's *Twelve Rhythmical Studies* for Clarinet, and Roger Bourty's *Twelve Atonal Studies* for Bassoon. They have composed etudes for trombone, and their etudes contain various new compositional ideas, which are not addressed in previously composed etudes. These collections are Marcel Bitsch's *Fifteen Rhythmical Studies* for Trombone, Roger Boutry's *Twelve Advanced Studies* for Trombone, and Eugene Bozza's *Thirteen Caprice Studies* for trombone. Louder and Corbin, Griffiths, and Miles have included etudes by these French composers in their lists.

Sion M. Honea, the author of "A Pedagogical Survey of the Modern French Etude," commented "the modern French etude enlarges upon the technical skills required by the traditional repertoire, utilizing far greater unpredictability in pitch, rhythm, and articulation, while greatly expanding harmonic resources through chromaticism, modality, atonality, non-western, and eclectic materials."<sup>40</sup> Similar to the French horn

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<sup>40</sup> Honea, Sion M. "A Pedagogical Survey of the Modern French Etudes." *The Horn*

etudes by French composers, French etudes for low brass instruments contain high quality compositional techniques in addition to extended registers and fast technical figures within a modern tonality.

### Vocal Transcriptions

Legato studies are one of the most important aspects of brass playing. Johannes Rochut, who was a trombonist at the Boston Symphony in 1920s, has transcribed and compiled Marco Bordogni's vocal studies. The three volumes of these etudes, published from Carl Fischer, are the most frequently used legato studies for low brass instruments. Rochut asked to publish the piano accompaniment for the *Melodious Etudes*, but Carl Fischer refused to do it because it saw no profit.<sup>41</sup> The tonal range of this collection is relatively narrow because it is originally written for voice. However, several studies stay in the high register because some of the etudes are for high voice.<sup>42</sup>

The Bordogni's vocal studies are currently widely used by all the brass players. In addition to Rochut's transcriptions for trombone, several other editions for brass instruments are published:

Wesley Jacob: *Low Legato Studies* (Tuba Euphonium Press), for tuba  
Benny Sluchin: *Complete Vocalises* (Mark Tezak), for trumpet or trombone  
Adam Rapa, *Melodious Etudes for Performance* (Carl Fischer), for trombone  
Larry Clark and Sean O'loughlin: *Melodious Etudes* (Carl Fischer), for trumpet  
David Schwartz: *The Bordogni Vocalises* (David Schartz Music), for trumpet, French horn, or trombone (solo, with piano accompaniment or with CD accompaniment)

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*Call* vol. 34, no. 3 (2004): 31-37.

<sup>41</sup> David Fetter, "Johannes Rochut," *Brass Bulletin* 50 (1985): 45-46, 45.

<sup>42</sup> Benny Sluchin, "Marco Bordogni, 1789-1856." *ITA Journal* vol. 17, no. 2 (1989): 29-31, 30.

Freidrich Gabler: *Vokalisieren* (Ludwig Doblinger), for French horn  
Keith Brown: *36 Advanced Legato Studies* (International Music Company), for trombone  
Keith Brown: *24 Legato Studies* (International Music Company), for trombone  
Giulio Earl Hoffman: *17 Vocalises* (Southern Music), for two trombones (duet version)  
G, Armand Porret: *24 Vocalises* (Alphonse Leduc), for trumpet  
*43 Bel Canto Studies* (Robert King Music), for tuba or bass trombone

The musical structure of Bordoni's etudes is similar to each other, and his etudes are somewhat repetitive because Bordogni followed his typical formal structure. However, these 120 etudes are regarded as the most standard studies in order to obtain a *bel canto* style.

#### Other Etudes

A large number of the etudes in the Table 1 on page 21 are composed by brass players, for instance, etudes by Vladislav Blazhevich, Theo Charlier, Herbert Lincoln Clarke, Henri Couillaud, Reginald H. Fink, Gabriel Masson, George Maxted, Robert Mueller, Allen Ostrander, Gérard Pichaureau, Verne Reynolds, and Felix Vobaron, who all played brass instruments professionally.

Most etudes by these performers/composers are written in a traditional etude style, which is very tonal, repetitions of single performance aspect, and composed in a simple form. These etudes usually follow the style of Blume and Kopprasch, but there are some exceptions.

Vladislav Blazhevich (1881-1942) was a famous trombone player and teacher in Russia. His etudes, *Clef Studies* and *Twenty-Six Sequences* includes several new approaches including frequent changing clefs, odd time signatures, unusual modalities, and many chromatic motions. Another advantage of his studies is that they include



exercises in various keys whereas a large number of etudes tend to stay in easy keys. Many exercises have orchestral approaches as the main focus of this etude collection is to learn orchestral styles. His etudes are one of the most advanced collections in the first half of the twentieth century.

Theo Charlier (1868-1944) was a famous trumpeter and taught at the Liege Royal Conservatory in Belgium. He has composed a number of etudes and short solo pieces for trumpet, and his *Etudes Transcendantes* is widely used by trumpeters. He composed one etude collection for low brass instruments, *Etudes de Perfectionnement* for trombone or tuba. His *Etudes de Perfectionnement* is listed in two sources—Lauder and Corbin's *Euphonium Music Guide* and Miles' "Euphonium Study Guide," thus, it can be said that Charlier's collection is commonly used by euphonium players. *Etudes de Perfectionnement* was intended for valved instruments such as a tuba and a saxhorn basse, therefore, this etude collection requires rapid figures.

Verne Reynolds (b. 1926) is a French horn player as well as a composer, who taught French horn at the Eastman School of Music and other schools. He composed *Forty-Eight Etudes* by 1961, and this etude collection is one of the newest among the etudes shown in the Table 1. It was originally composed for French horn and also transcribed for trumpet. Currently, there is no bass clef version, but euphoniumists occasionally use this collection. Only Miles has listed this collection. The *Forty-Eight Etudes* include a myriad of chromaticism in addition to unique rhythmical and metric figures. Reynold's etudes are probably the most contemporary among etudes for brass instruments by American composers.

Rodolphe Kreutzer, Anton Salma, and Fritz Werner are not brass players.

Kreutzer was a violinist and has composed many pieces and etudes for violin and few works for other instruments. Salma used to play the double bass, and Fritz Werner was a conductor and an organist. Their etudes are tonal and written in a typical eighteenth- and nineteenth-century compositional style, but contain several non-brass instrumental characteristics.

A few more etudes are commonly used by current advanced euphoniumists although not mentioned in these three sources. *Top Tones for the Trumpeter: Thirty Modern Etudes* (1936) by Walter M. Smith, who was a trumpet soloist of the Sousa Band, is frequently used by advanced euphoniumists mainly to develop their high register although only the treble clef version is available. Only a few etude collections focus on expanding range gradually and Smith's etudes are one of the best materials for working on upper range. The range of these etudes is from E to d2.

#### Summary of the Traditional Etudes and Problems of Using Etudes Originally Written for Other Instruments

The majority of euphonium works composed in recent years has wider tonal range, and the use of the fourth-valve range is quite common as mentioned in Chapter 2. However, the current standard pedagogical materials, which are mainly transcribed from treble-clef brass instruments such as trumpet and cornet, do not contain low-note exercises due to the nature of treble-clef brass instruments with three valves. In addition, most trombone studies tend to stay in the middle and high register because low notes with an F attachment used infrequently. Low notes requiring an F attachment are not appeared in the French etudes composed for trombone.

The use of the high range in euphonium solo pieces is becoming very common.

Notes c2 or above are frequently used in current solo works; however, they are seldom addressed in the traditional pedagogical materials with a few exceptions of several modern French etudes, which employ some high notes.

Traditional etudes tend to have a simple tonality, especially ones by players/composers. No traditional method books handle modes or modern scales. Only a few etudes employ contemporary compositional techniques. Standard etudes do not contain extended techniques such as multiphonics, flutter tonguing, unusual valve motions and combinations. The only exception is Harold Brasch's *The Euphonium and Four-Valve Brasses: An Advanced Tutor* (1971), which is more like a textbook that introduces contemporary euphonium techniques such as multiphonics and flutter tonguing.<sup>43</sup> Arban's *Complete Method* always starts in the middle register, then it expands to high and low registers, and many other etudes follow the tradition; however, most contemporary pieces do not always start in the comfortable middle range.

Although using traditional pedagogical materials are still very effective for current players, more advanced study materials should be used for advanced euphoniumists in order to learn necessary techniques for playing the contemporary repertoire with wider range, unusual tonalities, some extended techniques, non-traditional melodic figures, and disjunct intervals.

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<sup>43</sup> Brasch.

## CHAPTER 4

### NEW MATERIALS

In the last two decades, etudes specifically written for euphonium have been composed. American, British, and French composers have all contributed to increasing the number of euphonium etudes, and many of them are targeted at advanced players. Detailed information on each collection is addressed in the appendix.

#### New Etudes in the United States

After the Tubists Universal Brotherhood Association (hereby after TUBA, now called International Tuba-Euphonium Association) was formed in 1972, the euphonium world became much more active. They commissioned several pieces, most notably *Concert Variations* by Jan Bach (1977).

In 1990, TUBA held the first euphonium etude composition contest targeted at the college or professional level euphonium players.<sup>44</sup> There were thirty-one entries for this competition. The result of the competition is as follows:

Winner—David Uber: *Twenty-Two Etudes for Euphonium*  
First runner-up—Jay Krush: *Etudes for Euphonium*  
Second runner-up—William Presser: *Sixteen Studies for Euphonium*  
Third runner-up—M. L. Daniels: *Eighteen Etudes for Euphonium*  
Fourth runner-up—Joseph Spaniola: *For Euphonium—Sixteen Etudes*

David Uber (b. 1921) is an active composer, friendly to low brass players, and was a professor of Music at Trenton State College at the time when he composed his *Twenty-Two Etudes*. He has composed several important works for euphonium including *Sonata for Euphonium and Piano*. Besides being a composer, he was a

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<sup>44</sup> Scott Watson, "David Uber Winner of First TUBA Euphonium Etude Composition Contest," *TUBA Journal* vol. 18, no. 2 (1990): 46.

distinguished trombone player who played with the New York City Ballet Orchestra and others.

Uber's *Twenty-Two Etudes* contain wide variety of styles and include both lyrical and technical studies. The range, from GG to f2, is so much wider than that of traditional trumpet and trombone etudes. Although the use of fourth-valve range is relatively few, many high notes are used frequently. Wide leaps can be found throughout the etudes. Keys are in either normal major or minor key, and these etudes do not employ atonality or other modern tonalities. Each study is enjoyable because of simple musical ideas and somewhat jazzy harmonic structure. Through the easy musical ideas, players can extend their tonal range.

Jay Krush, who was chosen as the first runner-up for the etude contest, is a tuba player of the Chestnut Brass Company and a tuba professor at the Temple University. His etudes are unfortunately still unpublished.

Four of the collections from the contest are published from the TUBA press (now Tuba-Euphonium Press) shortly after the event. The second runner-up collection, *Sixteen Studies for Euphonium*, was composed by William Presser (1916-2004) who was originally a violinist and taught composition at the University of Mississippi in Hattiesburg. He has composed several works for euphonium or baritone including *Rondo*, *Sonatina*, and *Second Sonatina*, all accompanied by piano. In his *Sixteen Studies*, Presser tried to use adventurous attentions, such as wide tonal range from GG to d2, string-like large leaps, unusual scale formations such as overtone scales, polyphonic melodies, and non-traditional meters. Although it is not widely used etudes, they contain many challenging aspects.

The third runner-up was given to M. L. Daniels' *Eighteen Etudes*. He used to taught composition and theory at Abilene Christian University, and also played trumpet professionally. Compared to Uber and Presser's collections, Daniels' etudes are conservative in the range and techniques, but he uses some wide interval leaps. Some challenging meters together with contemporary compositional techniques are also used.

Joseph Spaniola's *Sixteen Etudes* are somewhat difficult. Spaniola is a composer and arranger of the United States Air Force Academy Band. In addition to classical composition, he has seasoned knowledge about jazz. In his collection of etudes, he used musical styles of medieval, classical, contemporary, and jazz. The tonal range is from GG to d2. Meters are complicated in some etudes and fluctuate quickly. Extended techniques including multiphonics and flutter tongue are also used in this collection.

In the early 1990s, the TUBA press has published several other etude collections written specifically for euphonium other than finalist works for the TUBA Euphonium Etude Contest including Allan Blank's *Sixteen Studies for Solo Euphonium*, Stan Pethel's *Twenty-one Etudes for Euphonium*, Paul Nauert's *Sixteen Etudes for Euphonium*, and Gregory Fritze's *Twenty-five Characteristic Etudes*.

Allan Blank's *Sixteen Studies for Solo Euphonium* is one of the most avant-garde etude collections. According to the composer, "these studies can be used for concert performances, either in their entirety, or as shorter subgroups in various combinations."<sup>45</sup> It is probably the earliest example of concert etudes for euphonium. The tonal range is wide from EE-flat to c2, and the low range is more emphasized. The

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<sup>45</sup> Allan Blank, *Sixteen Studies for Solo Euphonium*, Annandale, VA: TUBA Press (1992): i.

fourth-valve range is frequently used throughout the piece. The most distinctive feature of this etude collection is employing the modern notational system and requiring unusual performance techniques. Seven out of sixteen etudes have no time signature and treated like a cadenza. Some of the etudes contain extended techniques such as multiphonics, alternative fingering, hitting the euphonium, finger slaps, using human voice, half valve, quarter notes, growls, glissando and rips.

Stan Pethel's *Twenty-one Etudes* are somewhat easier than other etudes composed around this time in the United States. Pethel teaches composition, music theory and low brass lessons at the Berry College. The tonal range is from E to b-flat1. It introduces some non-traditional tonality, but most of the etudes are easy to understand. One interesting feature of this collection is that several etudes contain both bass and tenor clef versions. It can be used for players who are not familiar to the tenor clef. It includes both legato and technical etudes.

Paul Nauert composed *Sixteen Etudes for Euphonium* in 1990 when he was a composition student at the Eastman School of Music. Each etude is fairly short, and the goal of each etude is very clear. The challenges addressed in this collection include wide intervals, meter changes, rhythms, articulations, flutter tonguing, range studies, *niente* start, and a jazz style.

TUBA Etude Contest was held again in 1991 and 1995. The 1991 Etude composition contest was for advanced-level tuba players and the 1995 contest was for etudes for beginners and intermediate euphonium students. The winner of 1991 contest is Gregory Fritze, who composed *Twenty Characteristic Etudes for Tuba*, and

Fritze transcribed these etudes for euphonium in 1992.<sup>46</sup> When he transcribed these etudes, he added five more etudes, which were specifically composed for euphonium, and named it *Twenty-five Characteristic Etudes*. Since it was originally composed for tuba, some typical tuba-like motives are quoted such as Richard Wagner's *the Ride of Valkyries* and Henry Mancini's *Baby Elephant Walk*, in addition to some quotations from famous pieces such as Johann Sebastian Bach's *Cello Suites* and Schubert's *Erlkoenig*. Several more etudes, which are relatively easier, were published from the Tuba-Euphonium Press after the contest. None of them are scored for "trombone or euphonium," but every etude published from the Tuba-Euphonium press is written exclusively for euphonium.

The TUBA composition competition in 1995 was for euphonium etudes at the elementary level.<sup>47</sup> The target audience was for euphonium students age twelve to fourteen, who have studied the instrument for one to three years.

Winner—John Corina: *Twenty-Five Progressive Euphonium Etudes*  
Honorable mention—Sy Brandon: *Stylistic Etudes* and Warner Hutchison:  
*SCHOOL DAZE: Thirty Etudes for the Young Euphonium Player*

Although they are targeted at inexperienced players, these etudes would also work very nicely as sight-reading material for more advanced students.

In the last ten years, the Tuba-Euphonium press has been publishing new materials. Notably, three collections of etudes are appropriate for advanced players: David Uber's *Intermediate-Advanced Etudes* (1999), Sy Brandon's *Dance Etudes for Euphonium* (2002), and Neal Corwell's *Sixteen Etudes for Euphonium*. They are or

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<sup>46</sup> Kevin Stees, "Gregory Fritz Winner of Composition Contest for Tuba Etudes," *TUBA Journal* vol. 19, no. 1 (1991): 10.

<sup>47</sup> Kevin Stees, "John Corina Wins 1995 TUBA Composition Contest," *TUBA Journal* vol. 23, no. 1 (1995): 8.



were active and they have taught or played low brass instruments.

Sy Brandon's *Stylistic Etudes for Euphonium* won the honorable mention in the 1995 TUBA Euphonium Etudes Composition Contest.<sup>48</sup> . They included traditional dance suites and other dances. A pleasant surprise in these etudes is the use of aleatoric, minimalist, and twelve-tone techniques although the tonal range is relatively limited.<sup>49</sup>

Sy Brandon's *Dance Etudes for Euphonium* targeted at more sophisticated players in 2002. The tonal range is from E to c1 and is consistently in a high tessitura. These are overall challenging pieces of music for the student or performer, who has exhausted the basic repertory for all he can and is looking for further testing of his brain, ear, and finger coordination.

*Sixteen Etudes for Euphonium* by Neal Corwell is another good etude collection. Corwell explains that their purpose is to attack specific performances problems in a musically interesting fashion.<sup>50</sup> Indeed, they are in groups of four and each group addresses lyricism, tonguing, rhythm, and other technical challenges. Some of the noteworthy challenges are changing meters, extreme interval leaps, low register facility, and the reading of tenor clef. The range is from FF to d1. The melodic quality of the etudes is quite high. Good melodies will usually inspire students to tackle the technical difficulties.

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<sup>48</sup> Shawn Pollard, "Dance Etudes for Euphonium by Sy Brandon," (review), *ITEA Journal* vol. 31, no. 2 (2004): 35.

<sup>49</sup> Andrew Hoefle, "Stylistic Etudes for Euphonium by Sy Brandon," (review), *ITEA Journal* vol. 29 no. 3 (2002): 25.

<sup>50</sup> Shawn Pollard, "Sixteen Etudes for Euphonium by Neal Corwell," (review), *ITEA Journal* vol. 31, no. 2 (2004): 35-6.

## New Etudes in France

In France, the *Saxhorn basse* was more popular than the euphonium until the 1990s, at which point many French players began to use the better sounding euphonium, and the Paris Conservatory finally established a euphonium class at the end of the 1990s. Fernand Lelong was a tuba, *saxhorn basse*, and euphonium professor at the conservatory from 1982 to 1999. Under his editorship, Patrice Sciortino and Anthony Girard composed a series of etudes called *Contemporary Studies*. Girard, born in New York in 1959, studied composition at the Paris Conservatory. Girard teaches at several schools in France and composes various works. Sciortino, born in Paris in 1922, is an active composer and teacher in Paris. This series is published in eight volumes, in ascending order of difficulty:

*50 Easy and Progressive Studies volume 1*  
*50 Easy and Progressive Studies volume 2*  
*24 Studies for Intonation and Breathing*  
*24 Studies for Flexibility*  
*24 Studies for Rhythm and Staccato*  
*24 Studies for Range and Technique*  
*15 Studies for Phrasing and Velocity*  
*15 Competition Studies*

In the introductory section of each volume, Lelong writes as follows: “these studies concern all cycles of teaching and have specific work targeting: intonation, flexibility, technique, phrasing as well as high level composition.” The first four volumes are targeted at beginners. Most etudes in volumes I, II, III, and IV, have easy exercises with eighth notes or longer note values in the middle range. After the fifth volume, the etudes become more difficult because of modern compositional techniques, wide tonal range, and unusual performance styles. Exercises in the first four volumes are usually short and less than twenty measures; on the other hand, etudes in the style of “concert

etudes” appear after the fifth volume and have higher musical quality. A concert etude is a piece designed to learn a few specific skills while it can also be used in a concert setting such as Frederic Chopin’s *Grand Etudes* op. 10 and *Etudes* op. 25. Etudes in the seventh and eighth volumes of this series, composed by Anthony Girard, contain high musical quality and can be regarded as a solo piece.

The noteworthy feature of these *Contemporary Studies* is that the tonal range is greatly expanded, and a large amount of low register is used because of the tradition of *saxhorn basse*, whose tonal range is similar to that of the bass trombone.<sup>51</sup> These etudes employ advanced compositional techniques similar to the other French etudes composed in the nineteenth and early twentieth centuries. The older French etudes, such as etudes by Bitsch, Bozza and Boutry, were written for trombone, and the tonal range and the technical challenges are limited; however, Girard’s etudes are “quite technically based as the etudes are meant for competition, i.e. showing skills to the maximum.”<sup>52</sup>

### New Etudes in England

In England, euphoniumists are very active because of the brass band tradition. However, very few etudes have been written by British composers or performers. In the Table 1 on page 21, there is only one collection of etudes written by British: *Twenty Studies* by George Maxted, who was a trombonist of the London Philharmonic Orchestra.

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<sup>51</sup> Adam Frey, “15 Etudes for Phrasing and Velocity, book 7 in the Etudes contemporaines series for Saxhorn/Tenor Tuba or euphonium,” (review) *ITEA Journal* vol. 29, no. 1 (2001): 23.

<sup>52</sup> Adam Frey, “15 Competition Studies, book 8 in the *Etudes Contemporaines* Series for Saxhorn/Tenor Tuba or euphonium,” (review) *ITEA Journal* vol. 29, no. 1 (2001): 23.

The role of euphonium in brass bands differs from that of euphonium in wind bands. In the wind bands, many woodwind instruments, which are good at agility, are used, and string-like passages are usually assigned for woodwind instruments. On the other hand, euphonium is frequently treated as one of the most facile instruments in the brass band, and many technical figures can be in the euphonium part of the brass band.

Steven Mead, an internationally known euphonium soloist, teaches at the Royal Northern College of Music in Manchester. He has taught capable euphonium students. For educational purposes, Mead has put together collections of concert studies published by de Haske in 1999, to enhance the performance skills of euphoniumists. He has published the following four collections of etudes:

*New Concert Studies for Euphonium vol. 1* (1999)  
*New Concert Studies for Euphonium vol. 2* (2003)  
*Advanced Concert Studies for Euphonium* (1999)  
*20 Dances for Euphonium: Graded Concert Studies* (2001)

Mead edited and compiled these collections. He asked various composers all over the world to write etudes with “all the characteristic features of the euphonium in mind.”<sup>53</sup> The composers are not only from England but also from other European countries, the United States, and Japan including Martin Ellerby, Peter Graham, Jan Van der Roost, Philip Wilby, James Curnow, Soichi Konagaya, and Allen Vizzutti. Each etude has a unique title, such as *Echo Fantasia*, *The Harmonious Tunessmith*, and *Counterattack of Godzilla*.

Etude in *New Concert Studies vol. 1 and 2* are tonal and easy to understand structurally and musically because of the simple structure and melodic contour. Etudes

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<sup>53</sup> Steven Mead, *New Concert Studies for Euphonium vol. 1*, Heerenveen, Holland: De Haske (1999): 3.

in *Advanced Concert Studies* are somewhat more complicated because of unusual modality with chromaticism, complicated rhythmic and melodic figures, and development of motivic ideas. The collection of *20 Dances* is composed by Allen Vizzutti, a famous trumpet soloist as well as a composer for brass instruments. The tonal range of this collection is narrower compared to other modern euphonium etudes because the composer plays the trumpet, which does not have the fourth valve and does not produce low notes. Each etude is tonal but has some chromaticism like other Vizzutti's works. In addition to technical etudes, lyrical etudes are also included.

The distinguishing factor about this Steven Mead's collection is that these etudes are not repetitive and employs a different modern compositional style. Each etude does not follow the traditional etude form and can be used as an unaccompanied solo piece as well.

Philip Sparke wrote a series of etudes for euphonium in three volumes. Sparke is a famous British composer and has composed numerous band pieces in addition to many important solo pieces for euphonium, for example, *Pantomime*, *Fantasy*, and *Euphonium Concerto*. His works are frequently very technically dazzling. He has named his three volumes *Starter Studies*, *Skilful Studies*, and *Super Studies*. While the first two volumes are targeted at student-level performers, the third volume, *Super Studies*, contains some challenging exercises targeted at advanced players.

Each etude is fairly short and written in a simple form. No extended techniques are used and tonal range is conservative. Every entry has a title followed by a goal of the study. Most exercises are aimed for technical aspect, and only a few exercises are lyrical. This collection is written for euphonium or British style baritone, and the fourth-

valve range is not used throughout the book. Although etudes in this collection are not the most difficult compared to others, this *Super Studies* covers most of the techniques to play brass band repertoire.

### Etudes and Method Books from Other Instruments

Historically, euphoniumists have used method and etude books, which were originally written for other brass instruments. It is possible to use all the brass study materials because current euphoniumists are required to read both treble and bass clefs.

Allen Vizzutti wrote a new method book called *Allen Vizzutti Trumpet Method* in three volumes. His method includes various techniques like Arban's *Complete Method*—ling tones, lip flexibilities, finger flexibilities, tonguing, upper and lower registers, interval studies, chordal studies, scales, and technical and lyrical etudes. In addition to major and minor keys and chromatic scales, Vizzutti has included whole-tone scales and other modalities. Some difficult rhythmic figures are also found such as quintuplets. Moreover, the tonal range is extended compared to Arban's *Complete Method*, and the highest note in Vizzutti's method is f2. Vizzutti also produced *New Concepts for Trumpet: Innovative Etudes, Duets and Studies* in 2004 as a supplemental material for his *Trumpet Method*. In the preface of his *New Concepts*, Vizzutti wrote "I was also interested in filling a few gaps left in the technical studies of even out most famous method books."<sup>54</sup> He intended to bridge the transition into the advanced method books. It includes more advanced long tone, tonguing, and lower and upper range exercises, *Twenty-Five Etudes*, *Twenty Duets*, and *High-Note Etudes* which also

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<sup>54</sup> Allen Vizzutti, *New Concepts for Trumpet: Innovative Etudes, Duets and Studies*, Van Nuys, CA: Alfred Publishing (2004): 3.

contain useful instructions for trumpeters. Vizzutti's *Trumpet Method* has become a new standard method book for trumpeters and other brass players.

Steven Mead, who teaches at the Royal Northern College of Music, assigns etude examinations for freshman, sophomore, and junior students.<sup>55</sup> Mead has selected various kinds of etudes, not only euphonium etudes but also etudes from other instruments. He has chosen Arban's *Characteristic Studies*, Bordogni/Rochut's *Melodious Etudes*, Reynolds' *Forty-Eight Etudes for Trumpet*, Mead's *New Concert Studies for Euphonium* and *Advanced Concert Studies for Euphonium*, and Ludwig Milde's *Seventy-Five Studies for Bassoon*. Ludwig Milde (1849-1913) is known as a composer of bassoon music. Since the tonal ranges of the bassoon and the euphonium are similar, it is possible to use bassoon etudes for euphoniumists. Indeed, euphonium players frequently perform bassoon repertoire such as Mozart's *Bassoon Concerto*, Weber's *Bassoon Concerto* and *Andante and Hungarian Rondo*, and Hindemith's *Bassoon Sonata*. Milde has composed the *Seventy-five Etudes for Bassoon*, which includes the *Twenty-Five Studies in All Keys* op. 24 and the *Fifty Concert Studies* op. 26. His etudes require great flexibility, agility, endurance, and secure high and low range, which are rarely addressed in euphonium etudes.

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<sup>55</sup> "Study at the Royal Northern College of Music in Manchester, England-RNCM" (2008), accessed 18 January 2008 <<http://www.euphonium.net/RNCM/rncm.html>>.

## CHAPTER 5

### EFFECTIVE USES OF CURRENT MATERIALS AND FUTURE RECOMMENDATIONS

As mentioned in chapters 3 and 4, a wide variety of etudes and method books are currently available for euphoniumists. A large number of etudes written exclusively for the euphonium have been composed in the last two decades. In addition, euphoniumists can use pedagogical materials written for other brass instruments, bassoon, violoncello, and others.

Traditional etudes, originally intended for other brass instruments, are very useful educational tools teaching basic techniques; however, these etudes were composed in the past and do not cover all the techniques required to play contemporary works as mentioned in earlier chapters. One solution is to use modern etudes, which involve much more advanced technical skills. Another solution is to use etudes written for other instruments, such as Milde's *Seventy-Five Studies*, which require non-idiomatic brass-instrument techniques. Early brass players such as Wilhelm Wurm (1826-1904) frequently borrowed existing materials originally written for another instrument.<sup>56</sup> Wurm, for example, used the *Forty-Eight Famous Studies for Oboe* of Franz Wilhelm Ferling (1796-1874) in order to learn various kinds of techniques.<sup>57</sup> Verne Reynolds and other players have also borrowed from other instruments such as Reynolds' transcription of Rodolphe Kreutzer's *Caprices* for violin.

Euphonium players, as well as all the other brass players, are able to use existing materials effectively by simply transposing the exercises in order to extend the

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<sup>56</sup> Bruce C. Briney, "The Methods and Etudes of Wilhelm Wurm," *ITG Journal* vol. 21, no. 3 (1997): 51-64, 57.

<sup>57</sup> Briney, 59.



tonal range. For example, one can play Bordogni's *Melodious Etudes* in the tenor clef, which will make a perfect fifth higher, and it will be a great practice for expanding the upper range and the endurance. One can also play them down a perfect fifth or an octave for low note studying. George Krem, a professor of trombone at the University of Iowa, also suggested transposing simple melodies downward and upward for extreme low and high ranges.<sup>58</sup> Exercises in Arban's *Complete Method*, whose tonal range is from E to b-flat1, can be transposed to higher or lower keys to make them more challenging.

Unlike trumpeters and French hornists, euphoniumists are not normally required to have transposing skills because euphonium parts are usually notated at the concert pitch in the bass clef or major ninth higher in the treble clef. Some trumpet etudes such as Ernst Sachse's *One Hundred Studies for Trumpet* demand practicing in various keys. Euphonium players are occasionally asked to play the bass trumpet, and it is commonly written in E-flat or D in such pieces as Richard Strauss's *Macbeth* and Richard Wagner's *Der Ring des Nibelungen*.

Besides transposing etudes, one can modify etudes in many different ways to be more effective. Verne Reynolds, for example, suggests modifying the rhythmic patterns, dynamics, and speed.<sup>59</sup> Most etudes can be used as great exercises for multiple tonguing if they are played at a faster tempo.

Euphoniumists might not be able to spend much time focusing on etudes since practice time is limited. George Palton did a national survey of daily practice routines of

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<sup>58</sup> George Krem, *Practice Techniques for the trombone: A Daily Practice guide for the Advanced Trombonist* (Iowa City: University of Iowa, 1991), 2-3.

<sup>59</sup> Reynolds, 59.

professional players, and he wrote “many of those who were surveyed advocated using real music as often as possible to focus on these elements of playing.”<sup>60</sup> However, etudes are usually very short, and it takes only a short period of time to learn one etude. All the players should spend time to practice etudes in order to learn new compositional styles, develop contemporary techniques, and acquire skills to interpret music. As a result, performers will be better equipped to present a musically convincing performance of solo literature.

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<sup>60</sup> George Palton, “A Survey of Daily Routines,” *ITEA Journal* vol. 32, no. 2 (2005): 58-60, 60.

APPENDIX

AN ANNOTATED LIST OF ETUDES FOR EUPHONIUM WRITTEN AFTER 1990

Each entry contains information on Composer, Title, Publisher, and Copyright.

Number of items:

Range:

Clefs:

Comments:

Blank, Allen. *Sixteen Studies for Solo Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1991.

16 items

Range: CC to d2

Clefs: tenor and bass

Comments:

The most interesting feature of this etude collection is inclusions of contemporary compositional techniques and extended performance techniques. Most of the etudes are difficult to understand because of unusual rhythmic and melodic figures. Also, the tonality is frequently ambiguous. Introduced extended techniques are multiphonics, glissando, tremolo, quarter notes, half-valve playing, alternative fingers, and others. Etude No. 10, especially, consists of various kinds of extended techniques. All the etudes are very short, and it can be a useful tool to learn modern performance techniques. The tonal range of most etudes is very low, which is rare for American materials. Short suggestions are addressed for each etude. The composer suggests using these etudes for concert performance, "either in their entirety, or as shorter subgroup in various combinations."

Brandon, Sy. *Dance Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 2002.

15 items

Range: E to c2

Clefs: bass

Comments:

Brandon's *Dance Etudes* contain fifteen different dances including traditional baroque dances as well as eighteenth and nineteenth-century dances. The tonal range is conservative, and all the dances are mostly within a traditional tonality. However, several etudes include hints of contemporary music with meter changes, unusual chromatic alterations, and rapid technical figures.

Corwell, Neal. *Sixteen Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 2002.

16 items

Range: FF to d2

Clefs: bass and tenor

Comments:

Each etude is clearly aimed at learning specific techniques. There are four sets of etudes, and each set includes “one lyrical study, one tonguing study, one multi-meter or rhythmically challenging study, and a fourth etude covering yet another challenge.” The composer, Neal Corwell, is also known as an active euphonium player and has produced many solo pieces for euphonium such as *Odyssey for Euphonium and Tape*, *Sinfonietta for Euphonium and Orchestra*, and *Four Short Narratives for Solo Euphonium*. These etudes can be great introductory exercises for preparing Corwell’s compositions. Also, most etudes contain several twentieth-century compositional idioms, and are good exercises to learn contemporary musical techniques with relatively easy tonalities. Etude No. 15 is one of a few exercises of extensive fourth-valve range originally composed for euphonium, and Etude No. 16 requires very difficult legato performance techniques.

Daniels, M. L. *Eighteen Studies*. Annandale, VA: Tuba-Euphonium Press, 1992.

18 items.

Range: C to b-flat1

Clefs: bass

Comments:

Daniels’ *Eighteen Studies* received the third runner-up at the TUBA 1990 Etude Contest. Each etude is fairly short, and frequently has no modulation. Tonality of each etude is very clear, and no accidentals occasionally appear in some etudes. The most challenging thing of this collection is probably quick leaps and wide intervals. Although there is no special feature about this collection, it might be good for sight-reading exercises.

Girard, Anthony. *Fifteen Studies for Phrasing and Velocity, book 7 in the Contemporary Studies Series for Saxhorn/Tenor Tuba or Euphonium*. Paris: Gerard Billaudot, 2000.

15 items

Range: GG to c2

Clefs: tenor and bass

Comments:

Etudes in this *Fifteen Studies for Phrasing and Velocity* require great musical skills. All etudes are written in the style of contemporary music, and it is hard to understand each composition. Several etudes do not have a time meter. In addition, some of them do not have clear tonality. Some etudes in this book focus on the legato style and others do on the technical facilities. Like many French works written for *saxhorn basse*, these etudes employ string low register. Some extended techniques are required such as multiphonics and flutter tonguing.

Girard, Anthony. *Fifteen Competition Studies for Tenor Tuba or Euphonium, book 8* in the *Contemporary Studies Series for Saxhorn/Tenor Tuba or Euphonium*. Paris: Gerard Billaudot, 2000.

15 items

Range: FF# to c2

Clefs: tenor and bass

Comments:

Anthony Girard composed *Fifteen Competition Studies* under the editorship of Fernand Lelong, who was a tuba/*saxhorn basse* professor at the Paris Conservatory. It is the final volume of the *Contemporary Studies Series*. Each etude focuses on different aspects of performance: multiple tonguing, legato, intervals, low range, grace notes, articulations, twelve-tone scales and other tonalities, unusual time signatures, flutter tonguing, and others. Because of the tradition of *saxhorn basse* in France, these etudes employ many low notes. Each composition has high quality of music, and can be used as unaccompanied pieces. These etudes will be a great material to polish one's various kinds of performance techniques and interpretation skills.

Fritze, Gregory. *Twenty-Five Characteristic Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1992.

25 items

Range: EE to f#2

Clefs: tenor and bass

Comments:

Gregory Fritze's *Twenty Characteristic Etudes for Tuba* (1991) won TUBA 1991 Etude Composition Contest, and he transcribed the etude for euphonium with adding five etudes specifically for euphonium. These etudes cover various performance techniques: both lyricism and techniques, and many direct or indirect quotations from famous works are used such as J. S. Bach's *Cello Suite*, Mahler's *Symphony No. 5*, and Wagner's *the Ride of Valkure*. Most etudes are tonal, but every etude has difficult

challenges—scales, arpeggios, legatos, intervals, articulations, odd meters, fingerings, and low and high registers. Lyrical etudes are omitted, and players need to use supplemental studies to learn lyricism.

Mead, Steven. *Advanced Concert Studies for Euphonium*. Heerenveen, Holland: De Haske Publications, 1999.

16 items.

Range: FF to b-flat1

Clefs: treble clef and bass clef versions are available

Comments:

Steven Mead assembled this collection. The *Advanced Concert Studies* contain sixteen items, and each etude has a charming title. Each etude focuses on one or two technical aspects. All of them are like an unaccompanied piece because they are not in a typical etude form—repetition of one single motive or simple formal and harmonic structures, and can be used as a concert etude.

Composers are Jan Van der Roost, Martin Ellerby, Andre Waignein, Kees Schoonenbeeck, Peter graham, Hiroaki Kuwahara, Philip Wilby, Piet Swerts, Itaru Sakai, Jan Hadermann, and Rob Goorhuis.

Mead, Steven. *New Concert Studies for Euphonium, Volume 1*. Heerenveen, Holland: De Haske Publications, 1999.

19 items.

Range: GG to d2

Clefs: treble clef and bass clef versions are available

Comments:

Like Mead's *Advanced Concert Studies*, each etude has a charming title. Most etudes are tonal and based on a simple motive. However, the etudes are like concert etudes. The length of etudes in this volume is 2-5 minutes, and some longer etudes (usually slow lyrical ones) takes good endurance. Compared to Mead's *Advanced Concert Studies*, etudes in this book are somewhat easier. Etudes in this book can be a good introductory material to prepare unaccompanied solo pieces.

Composers are Andre Waignein, Soichi Konagaya, Jacob de Haan, Douglas Court, Toshio Mashima, Allen Vizzutti, James Curnow, Rob Goorhuis, Piet Swerts, and Stephen Bulla.

Mead, Steven. *New Concert Studies for Euphonium, Volume 2*. Heerenveen, Holland: De Haske Publications, 2003.

18 items.

Range: E to b-flat1

Clefs: treble clef and bass clef versions are available

Comments:

It is the fourth publication of Steven Mead's etude series. Difficulty and quality of etudes in this book are the same as Mead's *New Concert Studies for Euphonium, Volume 1*, and every etude can be used as a concert piece.

Composers are Stephan Bulla, Douglas Court, James Curnow, Rob Goorhuis, Peter Graham, Jacob de Haan, Jan Hadermann, Soichi Konagaya, Jan Van der Roost, Itaru Sakai, Kees Schoonenbeek, Otto M. Schwarz, Piet Swerts, Allen Vizzutti, and Andre Waignein.

Mead, Steven. *Twenty Dances for Euphonium: Graded Concert Studies*. Heerenveen, Holland: De Haske Publications, 2001.

20 items.

Range: F to b-flat1

Clefs: treble clef and bass clef versions are available

Comments:

All the etudes are composed by Allen Vizzutti, and Steven Mead edited this collection. Almost all etudes have a title named by a dance, but no baroque dance is used. All the etudes are tonal with some modern taste. With wide varieties of dance styles, each etude varies widely. Not only technical but also lyrical etudes can be found.

Nauert, Paul. *Sixteen Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1992.

16 items

Range: C# to c2

Clefs: treble and bass

Comments:

Each etude in this collection is fairly short, but every etude has clear goal because Nauert's composition technique of this etude collection is basically expanding one motivic idea. The aims of these etude to master not only basic techniques (such as scales, intervals, articulations, tonguing, and arpeggios) but also contemporary music



techniques with unusual scale formations, difficult intervals, mixed meters, *niente* starts, jazz style, and others. Especially, his rhythmic ideas are very unique, and players will be able to learn modern rhythmic figures.

Presser, William. *Sixteen Studies for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1992.

16 items

Range: GG-flat to c2

Clefs: alto, tenor and bass

Comments:

William Presser's *Sixteen Studies* won the second runner-up at the 1990 TUBA Etude Contest, and was published in 1992. This series of etudes is a rare example of euphonium etude because it was composed by a string player/composer. In this book, many string-like techniques are used—baroque and classical ornaments, wide leaps, polyphonic melodies, and extreme smooth legatos. Not only employing string techniques, some contemporary compositional ideas such as complicated rhythmic figures and unusual scale formations are also used. One might consider this music easy, but it will be a great source to learn non-typical brass performance techniques.

Pethel, Stan. *Twenty-One Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1991.

21 items

Range: E-flat to a1

Clefs: tenor and bass

Comments:

This etude collection is very straightforward and no difficult techniques are required. However, the most interesting characteristic of this collection is that it contains several etudes in the style of jazz. There are two blues etudes and a jazz waltz. Other etudes focus on legato, scales, intervals, and unusual tonalities. Several etudes have both bass and tenor clef versions, and it can be used as a tenor clef study substitute for Fink's *Introducing Tenor Clef* and other clef-reading exercises.

Sciortino, Patrice. *Twenty-Four Studies for Rhythm and Staccato, book 5* in the *Contemporary Studies Series for Saxhorn/Tenor Tuba or Euphonium*. Paris: Gerard Billaudot, 1998.

24 items  
Range: FF to b-flat1  
Clefs: bass

Comments:

The first ten studies are relatively easy because no complicated rhythms and intervals are used although the tonal range is somewhat low. It progressively gets difficult as it goes. All the etudes but the last one have a time signature but the tonalities are not always clear. Exercises in this book can be a great introductory material for playing low notes and French repertoire originally composed for Saxhorn bass. In addition, it will be a good material to get accustomed to modern melodic ideas.

Spaniola, Joseph. *Sixteen Etudes for Euphonium*. Annandale, VA: Tuba-Euphonium Press, 1991.

16 items.  
Range: GG to d-flat2  
Clefs: bass

Comments:

Spaniola's *Sixteen Etudes* received the fourth runner-up at the TUBA 1990 Etude Contest. These sixteen etudes have different styles—scales, low notes, tonguing, mixed meter, legato, intervals, difficult rhythmic figures, jazz and others. Most of the etudes do not follow a traditional musical form like binary and ternary forms, and they are random form-wise. All the etudes are tonal though a lot of chromaticism is used. It is published as a manuscript copy, and readers might have difficulties reading the notes.

Sparke, Philip. *Super Studies for Baritone or Euphonium*. Wembley, England: Anglo Music Press, 2004.

26 items.  
Range: F# to a-flat1  
Clefs: treble clef and bass clef versions are available

Comments:

Each etude has an easy-understanding title and has a clear goal. All the etudes are very clear tonally and structurally. Most of the etudes are in an easy key. Although the required techniques are not overly difficult, these etudes are expected to play at a fast

tempo. At a fast tempo, these etudes can be great material, especially for playing brass band repertoire. It will be a good sight-reading tool.

Uber, David. *Twenty-Two Etudes*. Annandale, VA: Tuba-Euphonium Press.

22 items.

Range: AA to f2

Clefs: Bass

Comments:

This *Twenty-Two Etudes* won the 1990 TUBA Etude Contest and was published in the following year. This collection contains different varieties of styles, keys, rhythms, and meters. All the exercises are tonal with some chromaticism. Although it is rare to use continuous fourth-valve range, many etudes have wide tonal range compared to Kopprasch, Arban, and other traditional etudes. High notes are placed in many areas and the tessitura stays medium high range; therefore, it will be excellent material to improve endurance.

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