

PREPARING SELECTED WIND BAND EUPHONIUM AUDITION MATERIAL THROUGH  
THE USE OF ETUDES

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Etudes have been composed to address the primary challenges found in ten selected euphonium wind band pieces. Each work was chosen based on its frequency of occurrence in military band auditions as well as its appearance in excerpt books and journal articles. Practice drills, practice variations, and overtraining studies are the primary concepts used for composing each etude.

List of selected works: (1) *Roman Carnival Overture* Op. 9, Hector Berlioz; (2) First Suite in E-flat for Military Band Op. 28 No. 1, Gustav Holst; (3) *Barnum and Bailey's Favorite*, Karl King; (4) *The Melody Shop*, Karl King; (5) *Aegean Festival Overture*, Andreas Makris arr. Albert Bader; (6) Theme and Variations Op. 43 A, Arnold Schoenberg; (7) Festive Overture Op. 96, Dmitri Shostakovich arr. Donald Hunsberger; (8) Festival Variations, Claude T. Smith; (9) *The Stars and Stripes Forever*, John Philip Sousa; and (10) Suite from the Ballet: *Pineapple Poll*, Arthur Sullivan arr. Charles Mackerras.

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## LIST OF ABBREVIATIONS

“Pershing’s Own” United States Army Band	Army Band
“President’s Own” United States Marine Band	Marine
The United States Military Academy West Point Band	West Point
The United States Air Force Band	Air Force
The United States Naval Academy Band	Naval Academy
The United States Navy Band	Navy
The United States Air Force Band of the Golden West	USAFGW
The United States “Pershing’s Own” Army Band Tuba Euphonium Workshop	USABTEW
Mid West Regional Tuba Euphonium Conference	MWRTEC
Great Plains Regional Tuba Euphonium Conference	GPRTEC
South West Regional Tuba Euphonium Conference	SWRTEC
South Central Regional Tuba Euphonium Conference	SCRTEC
South East Regional Tuba Euphonium Conference	SERTEC
International Tuba Euphonium Conference	ITEC

## CHAPTER 1

### INTRODUCTION

#### 1.1. Purpose of Study

Winning a job in a professional music ensemble requires the preparation and mastery of instrumental repertoire. Musicians generally use a number of method and etude books to help develop the specific technical and expressive skills necessary to play these pieces properly. The vast majority of all euphonium auditions are for placement in wind bands, and thus, excerpts are usually selected from the wind band repertoire. However, because there is currently a lack of literature specifically meant to help facilitate the playing of these excerpts, euphoniumists have historically used supplementary method books written for other instruments.

The purpose of this project is to design etudes that can be used to develop the specific skills needed to overcome the individual challenges found in selected euphonium excerpts in wind band repertoire. The challenges found in many of these excerpts are as follows: 1) keeping a consistent rhythmic pulse throughout technically demanding sections, including mixed meters and meter changes; 2) maintaining a clear articulation and tone quality throughout each passage and throughout the tessitura of excerpts (d5 to A-flat 2); 3) playing in tune, particularly in the upper and lower registers of the euphonium; 4) developing the endurance and breath control required to sustain long phrases; 5) understanding the musical style and context of how the euphonium part fits into the ensemble. The etudes created in this project include material that focuses on developing the skills and expertise required to address these problems. Careful attention has been given to create a process for selecting the literature and defining the difficulties and challenges therein.

## 1.2. Significance and State of Research

*The Euphonium Source Book* only includes two texts recommended for studying wind band material. They are, Barbara Payne's *Euphonium Excerpts from the Standard Band and Orchestral Library* and Hugo Wagner's *Baritonist's Studio*, which consists of a five volume series and has been out of print for almost one hundred years.<sup>1</sup> Payne's *Euphonium Excerpts from the Standard Band and Orchestral Library* contains "the most prominent solo passages as well as challenging excerpts from orchestral transcriptions, marches and original band literature...[and] many works utilized frequently in the major service band auditions are [also] included."<sup>2</sup> In addition to the euphonium excerpts, comments regarding the musical style, interpretation, tempo, and general characteristics of each piece are also included. As helpful as these comments are, they do not reference any specific etudes that give a strategy for practicing and mastering the excerpts. Similarly, the *Baritonist's Studio* is a resource for learning a large amount of literature but it lacks instructions and commentary as well as any related etude studies.

Most recently, Robert Pendergast and Ryan McGeorge published *A Practical Guide to Wind Band Excerpts for the Euphonium*.<sup>3</sup> Both *Euphonium Excerpts from the Standard Band and Orchestral Library* and *A Practical Guide to Wind Band Excerpts for the Euphonium* provide players with the material found on most audition lists as well as insightful commentary on how to prepare these works. For example, when studying Hector Berlioz's *Grande Ouverture de Benvenuto Cellini* H 76B, Op. 23, Pendergast and McGeorge recommend that players start with

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<sup>1</sup> Lloyd E. Bone Jr. and Eric Paull, eds. *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington: Indiana University Press, 2007), 252-255; Barbara Payne, *Euphonium Excerpts from the Standard Band and Orchestral Library*, edited by Brian Bowman and David Werden (Dallas: Cimarron Music and Productions, 1992); Hugo Wagner, *Baritonist's Studio: A Collection of Baritone Parts (Bass or Treble Clef) of the Best-Known Standard Overtures, Operatic Selections, etc.* Compiled from Carl Fischer's *Military Band Journal and Gilmore's Band Journal I-V* (New York: Carl Fischer Inc., N.D.).

<sup>2</sup> Payne, *Euphonium Excerpts from the Standard Band and Orchestral Library*, i.

<sup>3</sup> Robert Pendergast and Ryan McGeorge, *A Practical Guide to Wind Band Excerpts for the Euphonium* (Louisville: Potenza Music 2012).



“slow practice without the grace notes...because it allows the player to become aware of how the grace notes fit within the main rhythms of the passage.”<sup>4</sup> Although the commentary presented in both texts is highly valuable, neither of the books contains any external exercises or etude studies to develop the specific skills required to perfect the excerpts.

Additional resources for learning euphonium wind band material can be found in nine articles published in the “Experts’ Excerpts” section of the *International Tuba-Euphonium Association Journal*. Here professional euphonium players provide a general description of the musical style and interpretation as well as the most significant challenges involved in performing the most important pieces in the repertoire. For example, in the fall 2013 issue, Mark Jenkins presents fundamental guidelines for performing in the march-style and applies them to John Philip Sousa’s, *The Stars and Stripes Forever*. He also addresses several common pitfalls heard in auditions, “The biggest hurdle for players...is to not rush the eighth-note figures and still maintain the proper musicality. In the first eight measures, compression of the slurred eighths on the downbeats is usually the culprit for rushing.”<sup>5</sup> This section in the *ITEA Journal* is one of the few places in which professional players supply instruction for how to approach and learn audition material.

David Werden, former soloist of the United States Coast Guard Band, has included a page on his website entitled, “Audition Advice.”<sup>6</sup> In this section, both David Werden and Neal Corwell, a current member of the United States Pershing’s Own Army Ceremonial Band, briefly discuss seven excerpts commonly found on wind band audition lists; however no etudes or exercises were incorporated into the commentary.

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<sup>4</sup> Ibid., 44.

<sup>5</sup> Mark Jenkins, “Experts’ Excerpts for Euphonium: The Star and Stripes Forever.” *International Tuba Euphonium Association Journal* 41, no. 1 (Fall 2013): p. 68.

<sup>6</sup> David Werden, “Euphonium Audition Primer,” *Euphonium Audition Advice*, 2001, accessed April 8, 2015, <http://www.dwerden.com/audition/index.cfm>.

The aforementioned sources address the challenges associated with each excerpt, but fail to distribute enough practice methodology to completely aid the performer in the preparation process. Furthermore, while these sources highlight a number of standard excerpts, there are several additional standard excerpts that need to be addressed. Many of the ideas and suggestions in these texts, articles, and websites could be expanded and developed into studies. The etudes created in this document provide the euphonium player with a clear sequence of exercises and instruction that directly target specific problems related to each excerpt.

### 1.3. Orchestral Excerpt Etudes

Several books of excerpt-based etudes have been composed for other brass instruments; however, almost all of them address orchestral repertoire rather than wind band literature. Note that most of these study materials have been composed or compiled by actual performers and teachers of their respective instrumental families. Some examples include Sigmund Hering's *23 Orchestral Etudes*, Joseph Schmoll's *Studies Based on French Horn Passages* and Karl Hinterbichler's *11 Orchestral Etudes for Bass Trombone*.<sup>7</sup>

*Schmoll's Studies Based on French Horn Passages* is a set of etudes based on the solo sections of Brahms's symphonies which overtrain the player by presenting passages much more difficult than the original orchestral part.

This serves the same purpose as the heavy, weighted bat which the batter in a base ball game swings just before going to the batter's box...In much the same way, the horn player playing etudes based on important passages finds that the etude carries him through different keys, unusual rhythms, loud and soft volumes, and low and high registers. By the time the etude is perfected the original passage itself looks easy and allows the flexibility and technique as well as the musical insight needed to play the passage with full musicality, free of technical restrictions.<sup>8</sup>

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<sup>7</sup> Sigmund Hering, *23 Orchestral Etudes for the Advanced Trumpeter* (New York NY: Carl Fischer, 1977); Joseph Schmoll, *Studies Based on French Horn Passages, Book II* (Houston, Tx: Braeswood Press 1979); Karl Hinterbichler, *11 Orchestral Etudes for Bass Trombone* (Brooklyn: Cherry Classics, 2006).

<sup>8</sup> Schmoll, *Studies Based on French Horn Passages*, I.

In *11 Orchestral Etudes for Bass Trombone*, Karl Hinterbichler uses practice drills and practice variations to assist the player in overcoming the challenges involved with each selected excerpt. For example, in “Show and Tell,” an exercise based on Gioacchino Rossini’s *William Tell Overture*, Hinterbichler writes, “Subdivisions are written out and passages appear both backwards, forwards and in altered rhythms.”<sup>9</sup> He also uses a variation of dynamics, articulations, and range to assist the player in building the necessary skills required to effectively perform each piece.

While the etudes presented in these texts are useful for mastering orchestral excerpts, there is an absence of material specific to euphonium repertoire. The excerpt-based etudes presented in this project fulfill this specific need and provide a resource necessary for learning and refining euphonium wind band literature.

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<sup>9</sup> Hinterbichler, *11 Orchestral Etudes for Bass Trombone*, 4-5.

## CHAPTER 2

### METHOD

The resources discussed in the significance and state of research section have been referenced to establish the repertoire, compositional concepts and terminology, and primary challenges of each piece. An appropriate interpretation of the style of each excerpt will also be presented based on the aforementioned articles and texts as well as recommendations of supplemental etudes.

#### 2.1. Selection of Excerpts

The excerpts chosen for this study were selected from four sources: 1) Nine articles from the *International Tuba-Euphonium Association Journal*; 2) Barbara Payne's *Euphonium Excerpts from the Standard Band and Orchestral Library*; 3) *A Practical Guide to Wind Band Excerpts for the Euphonium* by Robert Pendergast and Ryan McGeorge; and 4) David Werden's and Neal Corwell's *Audition Advice*.

Each of the selected excerpts was chosen based on frequency of appearance in professional and mock wind band auditions. The works discussed on David Werden's website and the *ITEA Journal* show a high rate of frequency of appearance and are included in this study. The excerpts found in *Euphonium Excerpts from the Standard Band and Orchestral Library* and *A Practical Guide to Wind Band Excerpts for the Euphonium* contain many of the most significant pieces in the repertoire. "It is our purpose to provide the euphoniumist excerpts of newly composed or arranged works for band that feature prominent solo passages or difficult technical and/or musical challenges. The excerpt list was chosen not only based on the merits of the music, but for their recent use in military band and civilian band auditions."<sup>10</sup>

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<sup>10</sup> Pendergast and McGeorge, *A Practical Guide to Wind Band Excerpts for the Euphonium*, v.

When reviewing audition lists, a pattern of frequently used excerpts becomes apparent. The United States Army Ceremonial Band selected identical material for two auditions (2010, 2012), and the United States Marine Band assigned the same excerpts in two auditions as well (2004, 2011). Because of such repetition, these selections must have met the audition committee's criteria of what an ideal candidate should be able to display and these excerpts should also be anticipated for future auditions.

Appendix A contains a list of excerpts from military band auditions from 2009 through 2014. This list was used to compile the number of times each excerpt has appeared in premier band auditions. Various mock band auditions such as, The United States Army Band Tuba-Euphonium Workshop, the International Tuba Euphonium Conference, and Regional Tuba Euphonium Conferences were also considered for further perspective. Based on the frequency of occurrence, the excerpts listed in Appendix E are included in this study.

## 2.2. Establishing Methods and Terminology for the Composition of Each Etude

Both Joseph Schmoll's *Studies Based on French Horn Passages* and Karl Hinterbichler's *11 Orchestral Etudes for Bass Trombone* contain examples of etudes based on orchestral audition material. This project applies similar strategies to the euphonium parts found in wind band literature. Practice drills, practice variations, and over-training studies will be the primary methods for creating each etude.

### 2.2.1. Practice Drills

One very effective way to learn a difficult passage is to take it out of its original context and practice it in small segments. "If you find a special difficulty within the passage, isolate it for even more intensive work. You might include an exercise in your warm-up designed to develop

the passage. Master the special difficulty completely before going back to practice the section as a whole.”<sup>11</sup> This technique is one of the most common ways to overcome technical challenges.

In his discussion of *Suite from the Ballet: Pineapple Poll* by Arthur Sullivan, Danny Vinson, former principal euphoniumist of the United States Coast Guard Band, advises euphoniumists to learn the opening passage in short segments stating, “You may want to drill individual bars until some progress is made on each and then start reassembling the bars until you can play complete figures between breaths.”<sup>12</sup> Although his article does supply the player with instructions for how to begin working on this piece; the act of organizing and isolating the music is left up to the reader. The etudes in this document incorporate practice drills to reinforce the physical coordination required to play the most challenging sections of the literature. Examples of the practice drills used in this study consist of 1) isolating key figures, 2) subdividing complex rhythms, 3) sequencing, and 4) writing out figures forwards and backwards.

1) The key areas needed for isolation generally appear in the most technically demanding passages of the repertoire and require highly coordinated fingers. Examples can be found in the *allegro* sections of Dmitri Shostakovich’s *Festive Overture Op. 96*, *Festival Variations* by Claude T. Smith and Arthur Sullivan’s *Suite from the Ballet: Pineapple Poll*. Because this concept primarily focuses on finger coordination, technical lines that include awkward valve combinations (such as second and third, fourth, and second and fourth valves) and large leaps such as intervals of a perfect fourth or higher are the primary figures for isolation.

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<sup>11</sup> Shu-Chen Hu, “How to Practice in an Efficient Way” (Master’s thesis, University of North Texas, 1999): 61.

<sup>12</sup> Danny Vinson, “Experts’ Excerpts for Euphonium: Pineapple Poll by Arthur Sullivan and Charles Mackerras Arranged for Military Band by W.J. Duthoit, A.R.C.M.” *International Tuba Euphonium Association Journal* 40, no. 4 (Summer 2013): 51.

2) Arnold Schoenberg's *Theme and Variations* Op. 43A contains many complex tied and dotted rhythms. The excerpt begins with a quarter note tied to a sixteenth-note and players typically have trouble sustaining the first note for its proper duration. This difficulty is usually caused by a lack of internal subdivision and one of the best ways to solve this problem is to tongue the sixteenth-note subdivision. When all of the sixteenth-notes are articulated in time, the first note will be held for its proper duration. Example 2 applies this approach to the first six notes of measure 148 the fifth variation of Schoenberg's *Theme and Variations* Op. 43A.

Example 1. First six notes of baritone part - Schoenberg, *Theme and Variations* Op. 43A, m. 148



THEME AND VARIATIONS, OP. 43A

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Example 2. Subdivision Exercise - Schoenberg, *Theme and Variations* Op. 43A, m. 148



THEME AND VARIATIONS, OP. 43A

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3) For this study, the term sequencing consists of adding one note at a time to a passage.

The following example demonstrates how sequencing can be applied to practicing a C major scale.

Example 3. Sequencing



4) Playing a difficult passage forwards and backwards is an effective tool for practicing a short section several times in a row. The only published exercise that directly relates to euphonium wind band literature is found in figure six of Mark Jenkins’s article, *The Stars and Stripes Forever*. Jenkins states, “To help clarify the ascending eighth-note arpeggios, practice isolating each four-note group by creating a quick etude as seen in fig[ure] 6. As always, a metronome and recording device are useful and necessary tools.”<sup>13</sup>

Example 4. Reproduction of Figure 6<sup>14</sup>



Despite the fact that Example 4 highlights three troublesome passages, there are still many more problematic sections of the piece that need these types of exercises. For example, the beginning of the break strain contains repeated eight-note figures which are commonly rushed or played out of rhythm. Jenkins addresses this section by stating “in the first eight measures [of the break strain], compression of the slurred eighths on the downbeats is usually the culprit for rushing.”<sup>15</sup>

Example 5 serves two purposes: 1) It gives the player material to practice maintaining an even rhythmic pulse in the repeated descending figures discussed by Jenkins and 2) it serves as an extended articulation exercise based on John Philip Sousa’s *The Stars and Stripes Forever*.

<sup>13</sup> Jenkins, “Experts’ Excerpts for Euphonium: The Star and Stripes Forever,” 68.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.



Example 5. Articulation exercise - based on John Philip Sousa's, *The Stars and Stripes Forever*

4

8

12

16

### 2.2.2. Practice Variations

One of the problems with only using repetition for extended periods of time is the tendency to disengage from the music. “[Practice] cannot be mindless repetition. Mechanical repetition leads to inefficient, mistake-strewn playing. If the conscious mind is not involved, the precisely controlled execution needed in...playing cannot be achieved. [P]ractice has to be creative and intelligent; otherwise, it is prone to be treated more like a mechanistic routine.”<sup>16</sup>

Too often, the focus of practice is on mastering the physical challenges of playing the notes. Therefore, practice variations have been included in this project to provide a creative and intelligent alternative to practicing by means of repetition.

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<sup>16</sup> Hu, “How to Practice in an Efficient Way,” 25.

An example of these ideas can be found in Matt Tropman’s article on Dmitri Shostakovich’s *Festive Overture* Op. 96 where he references the concept of using practice variations. “In addition to slow practice, we all use techniques like...changing the rhythm, key, articulation pattern, and so forth.”<sup>17</sup> Although Tropman presents very useful suggestions, there are no composed figures or examples that elaborate his ideas in this article. This document presents these unwritten exercises in the form of etudes based on practice variations. Practice variations involve altering the rhythmic patterns, articulation patterns, and changing the musical emphasis. Each of the following examples uses a simple scale to demonstrate each variation.

Example 6. Rhythmic variations on the C major scale



Example 7. Varying the articulation pattern on the C major scale



Example 8. Varying the musical emphasis with accents on the C major scale



This type of method requires the player’s full attention to detail because of the constant alteration of rhythm, articulation, and musical emphasis. Practice variations will also help develop physical control over each passage and serve as a starting point for those who have

<sup>17</sup> Matthew Tropman, “Experts’ Excerpts for Euphonium: Festive Overture by Dimitri Shostakovich/Donald Hunsberger.” *International Tuba Euphonium Association Journal* 40, no. 2A (Winter 2013): p. 38.

never used this specific practice method. Further experimentation with altering these types of figures is also encouraged.

### 2.2.3. Overtraining

The overtraining approach is designed to significantly increase the level of difficulty associated with each piece and these etudes are based on or in the style of the selected excerpts. The range, length of section, rhythms, dynamics, and articulation markings have been altered to allow the player to develop skills that far exceed the demands of the original part. The end result will apply Joseph Schmoll's idea of using challenging etudes as a "weighted bat" to prepare euphonium players for wind band excerpts.<sup>18</sup>

Simon Finlow's discussion of Fredrick Chopin's piano etudes entitled, *The Twenty-Seven Etudes and Their Antecedents*, organizes pedagogical material into three categories:

(i) exercises in which a didactic objective--the isolation and repetition of a specific technical formula--is assigned primary attention, any musical or characteristic interest being incidental; (ii) etudes, wherein musical and didactic functions properly stand in a complementary and indivisible association; and (iii) concert studies, in which the didactic element is mostly incidental to the primary characteristic substance (though the music will invariably involve some particular exploitation and demonstration of virtuoso technique).<sup>19</sup>

The exercises, etudes, and concert studies mirror the intentions of the practice drills, practice variations, and overtraining methods discussed in the previous statement.

## 2.3. Establishing the Primary Challenges

In order to establish the primary challenges associated with each piece, the articles found in the *Experts' Excerpts* section of the *ITEA Journal* as well as *A Practical Guide to Wind Band Excerpts for the Euphonium* have been referenced. Both of these sources identify the most significant challenges in the selected excerpts, which include rhythm, articulation, technique,

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<sup>18</sup> Schmoll, *Studies Based on French Horn Passages*, I.

<sup>19</sup> Simon Finlow, "The Twenty-Seven Etudes and Their Antecedents," *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge: Cambridge University Press, 1992): 53.

intonation and pitch, endurance, and the interpretation of musical style and expression. The practice drills, practice variations and overtraining studies mentioned in the previous section are the primary methods for creating etudes that address each problem.

### 2.3.1. Rhythm

Challenges regarding rhythm are present in almost every excerpt in this study. For the sake of clarification, this project addresses the following topics regarding rhythm: 1) Keeping an even rhythmic pulse throughout marches, such as John Philip Sousa's *The Stars and Stripes Forever*; 2) maintaining an even rhythmic pulse in the technical slurred sections of each piece, such as Arthur Sullivan's *Suite from the Ballet: Pineapple Poll*; 3) accurately performing complex figures, such as tied and dotted rhythms located in the fifth variation of *Theme and Variations*, Op. 43A by Arnold Schoenberg; and 4) transitioning through passages that change meter, such as Claude T. Smith's *Festival Variations* and *Aegean Festival Overture* by Andreas Makris.

Subdivision drills and exercises have been included to reinforce even and consistent rhythmic pulse in John Philip Sousa's *The Stars and Stripes Forever*. They have also been employed to assist the player in accurately performing the challenging rhythms found in *Theme and Variations*, Op. 43A by Arnold Schoenberg. Practice drills were also used in isolation to coordinate the use of the fourth valve in the opening section of *Suite from the Ballet: Pineapple Poll* by Arthur Sullivan, while overtraining etudes based on Claude T. Smith's *Festival Variations* and Andreas Makris's *Aegean Festival Overture* give the player more experience of playing through mixed meter and meter changes.

### 2.3.2. Articulation

This project contains etudes that target clarity of articulation in five different scenarios:

- 1) Clarity of articulation in the lower range in Gustav Holst's *First Suite in E-flat for Military Band* Op. 28, No. 1;
- 2) clarity of articulation in the middle range as seen in the break strain of John Philip Sousa's, *The Stars and Stripes Forever*;
- 3) clarity of articulation in the upper range in *Aegean Festival Overture* by Andreas Makris;
- 4) clarity of articulation in sections that require multiple tonguing, such as in Karl King's *The Melody Shop*; and
- 5) clarity of articulation in the technical passages of pieces, such as Claude T. Smith's *Festival Variations*.

Tonguing exercises are the focal point of the practice drills, practice variations, and overtraining etudes involved in addressing clarity of articulation. These etudes provide material specific to the key, range, and musical contour of each excerpt. Example nine uses the repeated figures found in the break strain of John Philip Sousa's, *The Stars and Stripes Forever* to give the player an extended tonguing exercise which can be used to improve articulation speed and endurance.

Example 9. Articulation exercise - based on John Philip Sousa's, *The Stars and Stripes Forever*

The musical score is written in bass clef, 2/4 time, and the key signature has two flats (B-flat major). It consists of five staves of music. The first staff begins with a whole rest, followed by a quarter rest, and then a series of quarter notes with accents, marked *ff*. The second staff begins at measure 4 with eighth notes. The third staff begins at measure 8 with quarter notes and a quarter rest. The fourth staff begins at measure 12 with quarter notes. The fifth staff begins at measure 16 with quarter notes and ends with a whole note rest.

### 2.3.3. Technique

Many technically demanding passages found throughout the literature require a quick *allegro* tempo and typically involve scale and/or arpeggio based figures that are dispersed throughout the range of the instrument. For example, the trio section of Karl King's *The Melody Shop* consists of a continuous flow of scalar patterns in the middle to upper range while the opening section of Arthur Sullivan's *Suite from the Ballet: Pineapple Poll* requires a well-coordinated fourth valve to accurately perform the sixteenth-notes in the middle to low range. Other pieces such as *Festival Variations* by Claude T. Smith, include extended scale-based melodies that shift through compound, duple and mixed meter.

The etudes that focus on these types of technically demanding passages include isolated practice drills (targeting awkward fingerings and changes of direction within scalar lines),

sequencing and presenting material both forwards and backwards. Etudes based on practice variations incorporate changes of rhythm and placement of musical emphasis. Additionally, overtraining etudes have been composed to present difficulties that surpass the demands of these particular excerpts.

#### 2.3.4. Pitch and Intonation

Pitch and intonation are addressed according to the general tuning tendencies of the Willson 2900 euphonium.<sup>20</sup> For example, several excerpts include the first three notes of the F major arpeggio but if adjustments are not made, F3 will be sharp and A3 will be flat. This exact arpeggio can be found in the *andante* section of Hector Berlioz's *Roman Carnival Overture*. Other pieces such as Andreas Makris's *Aegean Festival Overture* and Gustav Holst's *First Suite in E-flat for Military Band* Op. 28, No. 1 contain intonation challenges in the upper and lower register.

This document employs the idea of tuning through intervals to address pitch discrepancies that are caused by the natural tuning tendencies of the instrument. Using this concept will require the player to place each interval in tune using larger or smaller distances depending on these discrepancies. For example, the first three notes of the *andante* section of the *Roman Carnival Overture* by Hector Berlioz are F3, A3 and C4. As previously mentioned, F3 is normally sharp and A3 is generally flat. In order to improve intonation, the distance between F3 and A3 need to be adjusted (F3 needs to be lowered and A3 needs to be raised). The practice drills used to address intonation include different enharmonic spellings of notes such as E-sharp three and B-double flat three to visually change the distance in between the notes. The second measure of Example 10 uses a diminished fourth to demonstrate how changing the enharmonic

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<sup>20</sup> The Willson 2900 has been selected for this study because it is used in the majority of all United States Military Bands. This concept can also be applied to other instruments with different tuning tendencies.

spelling of the notes gives the illusion of a larger interval between F3 and A3. In measure three, F3 is reprinted as an E-sharp three to encourage a lower starting pitch.

#### Example 10. Intervals



This concept can be used to address additional intervals such as the octaves found in Andreas Makris's *Aegean Festival Overture*.

#### 2.3.5. Endurance

Endurance was selected as a topic of discussion in Gregory Battista's article on Andreas Makris's *Aegean Festival Overture*. "Another element of this excerpt of which a performer should be aware is its taxing effects on the performer's physical endurance, specifically over the course of a multiple-round audition period."<sup>21</sup> Maintaining a characteristic sound throughout measures 149-167 of *Aegean Festival Overture* is particularly difficult because it stays in the upper range for an extended period of time and the phrase climaxes to d5, which is one of the highest notes for euphonium in the entire wind band repertoire.

In order to assist the player to develop the endurance needed to play such a taxing excerpt, this document has included overtraining etudes based on measures 149-167 of *Aegean Festival Overture*. The range, dynamics, and duration of this excerpt were altered in order to exceed the demands of the original part.

### 2.4. Musical Style and Expression Markings

The question of how to interpret each etude is addressed through the tempo and style markings as well as the musical context of the original part. Generally, composers provide all of

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<sup>21</sup> Gregory Battista, "Experts' Excerpts for Euphonium: Aegean Festival Overture," *International Tuba Euphonium Association Journal* 42, no. 2 (Winter 2015) [www.iteaonline.org/members/journal/42N2/42N2expertsexcerpts.php](http://www.iteaonline.org/members/journal/42N2/42N2expertsexcerpts.php). (accessed April 5th, 2015)



the necessary musical style and expression markings regarding tempo, style, phrasing, dynamics, slurs, and articulations such as legatos, staccatos, marcatos, and accents. However, there are occasions where the parts do not clearly represent how the music should be played. A prime example can be found in the second strains of John Philip Sousa's, *The Stars and Stripes Forever*. In his article, Mark Jenkins states, "Care should be taken to maintain a true *marcato* style. Don't fall into the trap of playing accented *legato* half notes. Each half note must be tapered and separated. In the Marine Band we call this 'attack and decay.'"<sup>22</sup> Keep in mind that the half notes discussed by Jenkins do not have any markings. Without prior knowledge or the proper understanding of the true *marcato* style, a player would not realize that sustaining half notes without decaying is incorrect. Learning unwritten or unmarked music usually takes instruction and experience. Therefore, a thorough description of context and interpretation is reinforced through the musical style and expression markings located in each etude in order to demonstrate how to perform these ambiguous passages.

#### 2.4.1 Tempo Markings

In order to guide the player's practice habits, each excerpt etude has been assigned a target tempo and a practice range. The target tempo represents the tempo marking(s) found in the original piece while the latter establishes parameters for efficient practice by beginning with a slower speed.<sup>23</sup>

The selection of each tempo is determined by the function of each etude. . For example, when used as a variant of the overtraining concept, the target tempo surpasses the tempo of the

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<sup>22</sup> Jenkins, "Experts' Excerpts for Euphonium: The Star and Stripes Forever," 66.

<sup>23</sup> The tempo markings were taken from the following sources: Barbara Payne's *Euphonium Excerpts from the Standard Band and Orchestral Library*, Robert Pendergast's and Ryan McGeorge's *A Practical Guide to Wind Band Excerpts for the Euphonium*, the articles found in the the *Experts' Excerpts* section of the *International Tuba-Euphonium Association Journal* and from the material used in the auditions listed in Appendix A and B.

original part by ten percent. Other etudes that focus on rhythm, articulation, and technique also include this type of exaggerated tempo in the practice range.

All of the etudes in this document must be practiced slowly, with a special emphasis on the problems discussed in the primary challenges section (of Chapters 3-5). The tempo of each practice range will begin at 80 percent of the original marking and should gradually increase to 110 percent as the deficient areas show improvement. Both the target tempo and practice range are located in the title of each etude.

## 2.5. Addition of Supplemental Materials

Matt Tropman's article on Dmitri Shostakovich's *Festive Overture* Op. 96 offers supplemental etudes found in Herbert L. Clarke's *Technical Studies for Bass Clef Instruments*, which aids in the overall development of technique.<sup>24</sup>

One special technique I use to make this excerpt fluid is to practice a lot of Clarke *Technical Studies* #2 diatonically in the key of A[-flat], starting with the A[-flat] at the top of the staff. Play from A[-flat] (Ionian), then from B[-flat] (Dorian), C (Phrygian), D[-flat] (Lydian), and so forth. This will help make the quick turnarounds and changes of direction much easier over time.<sup>25</sup>

Tropman's article is one of a few examples of where an etude book is referenced in an *ITEA* article. Appendix G of this document contains similar references to method books for additional study.

## 2.6. Editing Process

Dr. Brian Bowman, Regents Professor of Music at the University of North Texas and Hiram Diaz, a member of the "President's Own" Marine Band, have assisted in the editing of

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<sup>24</sup> Herbert L. Clarke, *Technical Studies for Bass Clef Instruments* edited by Claude Gordon, transposed to bass clef by William B. Kneivitt (New York, NY: Carl Fischer 1976); Tropman, "Experts' Excerpts for Euphonium: Festive Overture by Dimitri Shostakovich/Donald Hunsberger," 38.

<sup>25</sup> Tropman, "Experts' Excerpts for Euphonium: Festive Overture by Dimitri Shostakovich/Donald Hunsberger," 38.

each etude.<sup>26</sup> These editors provided feedback on the effectiveness of the etudes and checked for notational errors.

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<sup>26</sup> Dr. Brian Bowman was also the former principal euphoniumist of The United States Navy Band, The United States Bicentennial Band and The United States Air Force Band.

## CHAPTER 3

### MARCHES

Marches are an essential part of the wind band audition process and they also play a major role in military band repertoire. Jenkins states, “How a player performs a march...is often quite useful to audition committees in determining a musician's ability to play with proper style, phrasing, tempo, and rhythmic accuracy.”<sup>27</sup> This chapter contains etudes that focus on the challenges associated with the following marches: *Barnum and Bailey's Favorite*, *The Melody Shop*, and *The Stars and Stripes Forever*. All three marches will be addressed in their entirety.

#### 3.1. *Barnum and Bailey's Favorite*, Karl King

##### 3.1.1. Primary Challenges

The first challenge of Karl King's *Barnum and Bailey's Favorite* lies in the opening grace note figure which consists of three pickup notes that lead to an accented whole note on the down beat. It is crucial that all of the grace notes are played evenly with a clear sense of direction.

Example 11. King, *Barnum and Bailey's Favorite*, mm. 1-3



Three additional problems include: 1) Producing an even tone and rhythmic pulse while playing the grupetto-like figures found in measures 10, 14, and 18; 2) Clarity of articulation when double-tonguing the arpeggios located in measures 21 and 22; 3) Maintaining a consistent rhythmic pulse when holding the tied G-flat<sup>4</sup>, six measures from the end.

<sup>27</sup> Jenkins, “Experts’ Excerpts for Euphonium: The Star and Stripes Forever,” 66.

Example 12. King, *Barnum and Bailey's Favorite*, baritone part

Knowing how the euphonium part fits into the rest of the ensemble is crucial for developing an appropriate interpretation of style and dynamics. Werden explains, “In many marches, including this one, the players are expected to understand certain things not indicated clearly in the music.”<sup>28</sup> There are several instances where performing the written dynamics does not yield an appropriate interpretation. The *forte* marking on the downbeat of the last strain (measure 64) should be moved to beat two of the second ending of the trio (measure 63) because the euphoniums are doubling the trombones and tubas.<sup>29</sup>

<sup>28</sup> Ibid. 61.

<sup>29</sup> Ibid. p.61.

Another example occurs in the first four bars of the trio, where “the final note of the trio introduction, which is the pickup to the trio, may seem visually confusing because the trio’s first measure has a [*piano*] marking... Despite what your instincts tell you, in this case the pickup should be full volume. That brief section requires considerable practice so you can be confident of hitting the pickup accurately and loudly, while at the same time playing at [*piano*] immediately on the next measure.”<sup>30</sup>

Example 13. King, *Barnum and Bailey’s Favorite*, mm. 43-47



### 3.1.2. Etudes

*Barnum and Bailey’s Favorite* Etude No. 1 applies several exercises to the opening grace note figure of King’s *Barnum and Bailey’s Favorite*. Practice drills are presented both forwards and backwards in short (two measure) repeated segments along with six practice variations that alter the rhythm and point of musical emphasis. The same concept of isolation and repetition has been applied to *Barnum and Bailey’s Favorite* Etude No. 2 where the rhythms and articulations have been changed. (As mentioned in Chapter 2.3.1 the player should begin each etude slowly and gradually increase the tempo to ensure consistent improvement.)

<sup>30</sup> Ibid. 61.

Figure 1. *Barnum and Bailey's Favorite Etude No. 1* - Practice variations, based on mm. 1-3

The musical score is written in bass clef, 3/4 time, and B-flat major. It consists of the following sections:

- Measures 1-3: Main melody, starting with a *fff* dynamic, followed by a *f* dynamic.
- Measure 6: Start of Variation 1 (Var. 1).
- Measures 7-8: Variation 2 (Var. 2).
- Measures 9-10: Variation 3 (Var. 3).
- Measures 11-12: Variation 4 (Var. 4).
- Measures 13-14: Variation 5 (Var. 5).
- Measures 15-16: Variation 6 (Var. 6).
- Measures 17-18: 'Opening' section, ending with a *fff* dynamic.

Target tempo: quarter-note equals 152-160  
Practice range: quarter-note equals 120-168

Figure 2. *Barnum and Bailey's Favorite Etude No. 2* - Practice variations, based on mm. 21-22

The musical score consists of 11 staves, each representing a different variation of the original material. The first staff (mm. 21-22) is marked with a forte *f* dynamic and features a series of eighth-note patterns with accents. Variations 1 through 11 are indicated by their respective measure numbers (6, 11, 16, 21, 26, 31, 36, 42, 47) and are separated by double bar lines with repeat dots. The variations introduce different rhythmic and melodic patterns, including triplets (e.g., Var. 4, 5), slurs (e.g., Var. 6, 7, 8, 9, 10, 11), and changes in articulation. The key signature remains B-flat major throughout, and the time signature is 3/4.

Target tempo: quarter-note equals 152-160  
Practice range: quarter-note equals 120-168



*Barnum and Bailey's Favorite* Etude No. 3 consists of practice drills that target the grupetto-like figures found in measures 10, 14, and 18 of *Barnum and Bailey's Favorite*. These types of scale patterns are also found in other marches such as King's, *The Melody Shop*.

Example 14. King, *Barnum and Bailey's Favorite*, mm. 10 and 18



Example 15. King, *Barnum and Bailey's Favorite*, mm. 14



Figure 3. *Barnum and Bailey's Favorite Etude No. 3* - Practice drills based on mm. 10, 14, and 18

The image displays seven staves of musical notation in bass clef, 3/4 time, and B-flat major. The staves are numbered 5, 9, 13, 17, 21, and 24, indicating the starting measure of each practice drill. The drills consist of eighth-note patterns with various accidentals and dynamics markings. The first staff (5) starts with a whole rest followed by eighth-note patterns. The second staff (9) continues the pattern with a dynamic marking of *mf*. The third staff (13) includes a dynamic marking of *f*. The fourth staff (17) includes a dynamic marking of *mf*. The fifth staff (21) includes a dynamic marking of *f*. The sixth staff (24) includes a dynamic marking of *mf*. The seventh staff (24) ends with a double bar line.

Target tempo: quarter-note equals 152-160  
Practice range: quarter-note equals 120-168

*Barnum and Bailey's Favorite Etude No. 4* helps the player prepare for the dramatic volume shift found in measures 46 and 47 of the original part through the use of the *fortissimo* and *piano* markings. The constant change of dynamics will help the player develop control of the sound as he or she shifts between the two levels of volume.

The section starting on the pickup into measure 20 (in bass clef) is based on the second strain and trio section where the euphonium voice alternates doubling with the upper woodwinds and low brass. This passage requires the euphonium player to make similar shifts in volume and

style as indicated by *forte* and *mezzo-piano* dynamic markings. In this section of *Barnum and Bailey's Favorite* Etude No. 4 all of the *forte* markings should be played aggressively to match the intensity of the trombones and tubas. The measures marked *mezzo-piano* need to be played lightly and the quarter-notes on beat three of measures 24, 25, 26, 32, 34, and 36 should be lifted in order to reflect measures 30-32 of the euphonium part.

Example 16. King, *Barnum and Bailey's Favorite*, mm. 43-47



Figure 4. *Barnum and Bailey's Favorite* Etude No. 4 - Dynamics, based on mm. 43-47

The image shows a musical score for Etude No. 4, measures 43-47. The score is written in C major, 2/4 time, and consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat). The dynamics are indicated by various markings: *fff*, *p*, *f*, *mp*, and *f*. The score includes various musical notations such as accents, slurs, and ties. The measures are numbered 8, 15, 25, 30, and 34. The bass staff begins at measure 15. The dynamics are: *fff* (measures 43-44), *p* (45), *fff* (46), *p* (47), *fff* (48), *p* (49), *fff* (50), *p* (51), *fff* (52), *p* (53), *fff* (54), *p* (55), *fff* (56), *p* (57), *fff* (58), *p* (59), *fff* (60), *p* (61), *fff* (62), *p* (63), *fff* (64), *p* (65), *fff* (66), *p* (67), *fff* (68), *p* (69), *fff* (70), *p* (71), *fff* (72), *p* (73), *fff* (74), *p* (75), *fff* (76), *p* (77), *fff* (78), *p* (79), *fff* (80), *p* (81), *fff* (82), *p* (83), *fff* (84), *p* (85), *fff* (86), *p* (87), *fff* (88), *p* (89), *fff* (90).

Target tempo: quarter-note equals 152-160  
Practice range: quarter-note equals 120-168

*Barnum and Bailey's Favorite* Etude No. 5 applies subdivision exercises to the half-note tied to an eighth-note found in measure 90 of the trio section of King's *Barnum and Bailey's Favorite*. Measures 88-90 are repeated three times to provide alternate ways of executing the correct rhythm found in this passage.

Example 17. King, *Barnum and Bailey's Favorite*, mm. 88-92



Figure 5. *Barnum and Bailey's Favorite* Etude No. 5 - Subdivisions, based on mm. 88-90

Target tempo: quarter-note equals 152-160  
Practice range: quarter-note equals 120-168

### 3.2. *The Melody Shop*, Karl King

#### 3.2.1. Primary Challenges

*The Melody Shop* is another circus march composed by Karl King and it is traditionally performed on the final concert of the United States Army Band "Pershing's Own" Tuba-Euphonium Workshop. The majority of the march has the euphonium voice doubling the woodwind melody and countermelody, or the trombone and tuba accompaniment.

The continuous flow of slurred eighth notes found in the trio is 31 measures in length and resembles a woodwind part because of its technical nature. This featured *obligato* line presents a true test for finger coordination as well as a significant breathing challenge.

Example 18. King, *The Melody Shop*, baritone part

**“The Melody Shop”**  
*March* K.L.King

BARITONE  $\text{b}$

488

Trio

The excerpt also includes rapidly articulated sections that require the use of double tongue and some of these passages (such as measures 2, 4, 23, and 44) contain scale patterns that begin off the beat rather than on the beat. In this situation, the player must start each sequence with the “Ka” syllable instead of the traditional “Ta” syllable.

Example 19. King, *The Melody Shop*, mm. 2-4



Example 20. King, *The Melody Shop*, m. 23



Example 21. King, *The Melody Shop*, mm. 42-44



### 3.2.2. Etude

*The Melody Shop* Etude No. 1 has been composed to refine finger coordination of slurred scales, improve breath control with extended phrases, and to develop the ability to begin a line of articulated notes with the “Ka” syllable. Notes in parenthesis have been included to allow the player to gradually improve the ability to sustain long phrases. The etude also applies the overtraining technique by increasing the duration of the passage by 27 measures.

Figure 6. *Melody Shop* Etude No. 1 - Overtraining based on mm. 2-4, 23, 42-44, and trio

The image displays a musical score for the bass clef of *Melody Shop* Etude No. 1. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music consists of continuous eighth-note passages, often grouped with slurs. Measure numbers 5, 9, 13, 16, 20, 24, 28, and 33 are indicated at the beginning of their respective staves. Dynamic markings include *f* (forte) at the start of the first staff, *fff* (fortissimo) at measure 28, and *f* at measure 29. The word "ka" is written above several notes in measures 20, 24, 28, and 29. The score concludes with a double bar line at measure 38.



42

46

50

54

Target tempo: quarter-note equals 160  
Practice range: quarter-note equals 120-160

### 3.3. *The Stars and Stripes Forever*, John Philip Sousa

#### 3.3.1. Primary Challenges

John Philip Sousa's, *The Stars and Stripes Forever* has the second highest rate of appearance in the mock audition and professional audition lists found in Appendix A and C.

“*The Stars and Stripes Forever* was composed in 1896 and has since become arguably the most recognizable American march ever written. Its challenging euphonium part is ubiquitous among audition lists and is a fundamental excerpt for any euphoniumist preparing to take a professional wind-band audition.”<sup>31</sup>

The following etudes were designed to address four primary challenges associated with this march: 1) Performing with an appropriate interpretation of articulation and dynamics throughout the piece, with a special emphasis on the quarter-notes, half-notes, and syncopated figures; 2) keeping the rhythmic subdivision consistent throughout each section, (particularly the second strain and trio); 3) maintaining a clear articulation in the first six bars of the break up strain (pickups to measures 71-76); and 4) mastering the technical challenges of measures 5-11, 78, 82, and 86 by keeping a consistent rhythmic pulse and even response.

#### 3.3.2. Etudes

The opening section of *Stars and Stripes* Etude No. 1 expands the length and register of the first four measures of Sousa's, *The Stars and Stripes Forever* into a twenty-seven-measure phrase that ranges from E-flat2 to B-flat4. The articulation markings (staccato quarter-notes and accented half-notes) are essential for producing an appropriate interpretation of march-style and should be carefully observed.

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<sup>31</sup> Jenkins, “Experts’ Excerpts for Euphonium: The Star and Stripes Forever,” 66.

Example 22. Sousa, *The Stars and Stripes Forever*, mm. 1-4



Figure 7. *The Stars and Stripes Forever* Etude No. 1 - Overtraining based on mm. 1-4



Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

The challenges of the first strain are then addressed with practice drills that target bass line in measures 5, 6, 9, and 10 of Sousa's *The Stars and Stripes Forever*. *The Stars and Stripes Forever* Etude No. 2 presents the bass line four times beginning with accented half notes and each reoccurrence sequentially builds up to the original part.

Example 23. Sousa, *The Stars and Stripes Forever*, mm. 5-6



Example 24. Sousa, *The Stars and Stripes Forever*, mm. 9-10



Figure 8. *The Stars and Stripes Forever* Etude No. 2 - Practice drills based on mm. 5-6, 9-10

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

Similar to measures 13-18 of Sousa's *The Stars and Stripes Forever*, *The Stars and Stripes Forever* Etude No. 3 requires the player to practice alternating between two distinct styles: *leggiero* and *aggressively*. The measures marked *leggiero* resemble the passages where the euphonium doubles the upper woodwinds, while the sections marked *forte* and *aggressively* represent measures 15 and 16 of the original euphonium part (which doubles the trombones).

The performer should try to play each section as if he or she was in a section of woodwinds (marked *piano*) or low brass (marked *forte*).

Example 25. Sousa, *The Stars and Stripes Forever*, mm. 13-18

Figure 9. *The Stars and Stripes Forever* Etude No. 3 - Overtraining based on mm. 13-18

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

The second strain and trio have been reproduced in *The Stars and Stripes Forever* Etude Nos. 4 and 5 with added quarter-note and eighth-note subdivisions to ensure a stable rhythmic pulse.

Figure 10. *The Stars and Stripes Forever* Etude No. 4 - Subdivisions based on 2nd strain

The musical score consists of three staves of music in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a dynamic marking *f* and contains measures 1 through 6. The second staff begins at measure 7 and contains measures 7 through 12. The third staff begins at measure 13 and contains measures 13 through 18, ending with a double bar line. The music features a variety of rhythmic subdivisions, including eighth and sixteenth notes, and rests.

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

Figure 11. *The Stars and Stripes Forever* Etude No. 5 - Subdivisions based on trio

The musical score consists of seven staves of music in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff begins with a dynamic marking of *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Measure numbers 6, 11, 17, 22, 26, and 30 are indicated at the start of their respective staves.

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

*The Stars and Stripes Forever* Etude No. 6 contains a similar amount of re-articulated notes as seen in *The Stars and Stripes Forever* Etude Nos. 4 and 5 but the focus is on articulation rather than subdivision. Etude No. 6 uses the eighth-note line found in measures 70-71 and measures 74-75 of the original euphonium part to serve as a tonguing exercise designed to help the player maintain a clear and consistent articulation over an extended period of time.

Example 26. Sousa, *The Stars and Stripes Forever*, mm. 70-71



Example 27. Sousa, *The Stars and Stripes Forever*, mm. 74-75



Figure 12. *The Stars and Stripes Forever* Etude No. 6 - Overtraining based on mm. 70-71, 74-75

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

The final etude combines the three arpeggios found in measures 78, 82, and 86 of *The Stars and Stripes Forever* into a single passage. The resulting etude exaggerates the technical challenges of the original euphonium part making the passage easier by comparison.



Example 28. Sousa, *The Stars and Stripes Forever*, mm. 78-79



Example 29. Sousa, *The Stars and Stripes Forever*, mm. 82-83



Example 30. Sousa, *The Stars and Stripes Forever*, mm. 86-87



Figure 13. *The Stars and Stripes Forever* Etude No. 7 - Overtraining based on mm. 78, 82, 86

Musical notation for Figure 13, Etude No. 7. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is in bass clef. The piece starts with a forte (*f*) dynamic. The first line (measures 1-4) features eighth-note patterns with slurs and accents. The second line (measures 5-8) continues the eighth-note patterns. The third line (measures 9-12) features a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*). The fourth line (measures 13-16) features a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*). The fifth line (measures 17-20) features a fortissimo (*ff*) dynamic. The piece ends with a fortissimo (*ff*) dynamic.

Target tempo: quarter-note equals 120  
Practice range: quarter-note equals 100-132

## CHAPTER 4

### TRANSCRIPTIONS AND ARRANGEMENTS

The etudes found in chapter four will target orchestral literature transcribed or arranged for wind band. The transcriptions and arrangements selected for this project include: Hector Berlioz's *Roman Carnival Overture* Op. 9 arranged for band by V. F. Safranek, Andreas Makris's *Aegean Festival Overture* arranged for band by Albert Bader, Dmitri Shostakovich's *Festive Overture* Op. 96 arranged for band by Donald Hunsberger, and Arthur Sullivan's *Suite from the Ballet: Pineapple Poll* arranged for band by Charles Mackerras. Only the most significant sections will be targeted for study.

#### 4.1. *Roman Carnival Overture* Op. 9, Hector Berlioz

##### 4.1.1. Primary Challenges

The first passage marked *andante sostenuto* (measures 37-71) in the *Roman Carnival Overture* Op. 9 by Hector Berlioz is commonly included on audition lists to determine if a candidate can effectively shape lyrical phrases with a beautiful tone quality while maintaining a tonal center of F major. In addition to performing in a *cantabile* style, the rhythmic pulse of this excerpt must stay consistent and the musical line needs to have a clear sense of direction.

##### 4.1.2. Etudes

In order to address pitch and intonation challenges, the player must first know the common tuning tendencies of their own instrument. For example, F3 is sharp and A3 is flat on the majority of Willson 2900 professional euphonium models.<sup>32</sup> As previously mentioned (Chapter 2.2.4.), etudes focusing on intonation challenges will use the concept of tuning through

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<sup>32</sup> The Willson 2900 euphonium is used as an example for addressing pitch and intonation in this document because of its frequent use in the premiere service bands of the United States of America.

intervals which is achieved by manipulating the intervals between notes to make them appear larger or smaller.

The first etude applies these enharmonic respellings to the opening excerpt (measures 37-71) of *Roman Carnival Overture* Op. 9 according to which intervals need to be adjusted.<sup>33</sup> The original part has also been included to allow the player to apply these adjustments.

Example 31. F major arpeggio



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<sup>33</sup> There are six primary uses of accidentals for each instance: 1) The first note has been lowered to create a larger distance between the two pitches; 2) the first note has been lowered and the second note has been raised to create an even larger distance between the two pitches; 3) the first note has been raised to create a smaller distance between the two pitches; 4) the first note has been raised and the second note has been lowered to create an even smaller distance between the two pitches; 5) the second note has been raised to create a smaller distance between the two pitches; 6) the second note has been lowered to create larger distance between the two pitches.

Figure 14. *Roman Carnival Overture* Etude No. 1 - Enharmonic respelling

The image displays a musical score for a bassoon part, consisting of seven staves of music. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The tempo marking 'Slowly' is placed above the first staff. The music is characterized by frequent enharmonic respellings, indicated by double sharps and double flats. The score includes measure numbers 1, 11, 20, 28, 35, 41, 51, and 60. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Target tempo, quarter-note equals 66  
Practice range, quarter-note equals 50-72

Based on ROMAN CARNIVAL Op. 9  
By Hector Berlioz  
Re-arranged for Military Band by V. F. Safranek.  
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The second etude based on Hector Berlioz's *Roman Carnival Overture* Op. 9 uses legato sixteenth-notes subdivisions to serve two purposes: 1) To ensure that the player maintains a consistent rhythmic pulse by subdividing eighth-notes and sixteenth-notes and 2) to keep the tempo and direction of the phrase moving forward. The eighth-notes and sixteenth-notes have been marked legato to adhere to the *espressivo* style of the excerpt.

Figure 15. *Roman Carnival Overture Etude No. 2 - Subdivision*

1 *legato, espressivo*  
*mf* (sim.) sim. <

5 no rit.

9

12

17

21 *poco cresc.* *f*

26 *p* (sim.)

29

Target tempo, quarter-note equals 66  
Practice range, quarter-note equals 60-72

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## 4.2. Aegean Festival Overture, Andreas Makris

### 4.2.1. Primary Challenges

Measures 149-167 of *Aegean Festival Overture* by Andreas Makris contain some of the most significant high range and endurance challenges in the entire euphonium wind band repertoire. Intonation with the octave leaps is also an issue because F4, G-flat4, and G4 are generally played sharp.

Example 32. Makris, *Aegean Festival Overture*, mm. 149-167

The image displays a musical score for the Euphonium part of the Aegean Festival Overture, measures 149-167. The score is written in bass clef with a 4/4 time signature. It features several measures of music with various rhythmic patterns and dynamic markings. Measure 18 is marked with a forte (f) dynamic and includes a tempo change to J=166. Measure 19 is marked with a fortissimo (ff) dynamic. Measure 20 is marked with a fortissimo (ff) dynamic and includes a crescendo (cresc.) marking. The score includes a note that remains constant (J=J) and a note that remains constant (J=J) (eighth note remains constant). The score ends with a final measure marked with a fortissimo (ff) dynamic.

*Aegean Festival Overture* by Andreas Makris,  
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This excerpt is in a dance style and contains frequent meter changes as well as metric shifts between triple and duple rhythmic pulsations. “[T]here are implied rhythmic accents that are not always notated which can...give you a greater understanding of the stylistic nuances that

are missing when you only read music from the page.”<sup>34</sup> Performing with these agogic accents refines the transitions between metric shifts and allows the player to develop a more secure rhythmic feel.

#### 4.2.2. Etudes

*Aegean Festival Overture* Etude No. 1 uses enharmonic respellings to help the player improve the following octave leaps: F3 to F4, G-flat3 to G-flat4, and G3 to G4.

Figure 16. *Aegean Festival Overture* Etude No. 1 - Octave intonation



Target tempo, quarter-note equals 80  
Practice range, quarter-note equals 60-80

Based on *Aegean Festival Overture* by Andreas Makris,  
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These enharmonic respellings have been incorporated into the section found in *Aegean Festival Etude*, which is marked at quarter-note equals 168-176 beats per minute and contains similar rhythmic patterns found in the excerpt. Additionally, the meter shifts between common-time, compound-meter, and mixed-meter requires careful counting and a consistent eighth-note pulse.

The interpretation of the accents and quarter-notes found in “*Aegean Festival Overture* etude” must be played lightly in order to reflect the original euphonium part. “[L]et the music remain light or dance-like [to] create musical interest, and avoid hammering all the notes with

<sup>34</sup> Battista, “Experts’ Excerpts for Euphonium: Aegean Festival Overture,” [www.iteaonline.org/members/journal/42N2/42N2expertsexcerpts.php](http://www.iteaonline.org/members/journal/42N2/42N2expertsexcerpts.php), accessed April 5th, 2015.

equal emphasis.”<sup>35</sup> The style of these accents can also provide some relief for playing in the upper register. “A slight lilt in the multi-meter sections also...help[s] prevent embouchure fatigue.”<sup>36</sup>

*Aegean Festival Overture* Etude No. 2 is over twice as long as the original and extends the register from D5 to E-flat5. Furthermore, this etude contains notes in parenthesis, optional repeat signs, and optional measures of rests to assist the player in gradually building the endurance and range required to surpass the challenges presented in the euphonium part of *Aegean Festival Overture*.

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<sup>35</sup> Pendergast and McGeorge, *A Practical Guide to Wind Band Excerpts for the Euphonium*, 61.

<sup>36</sup> *Ibid.*, 61.



Figure 17. *Aegean Festival Overture* Etude No. 2 - Overtraining based on mm. 149-167

The musical score consists of seven staves of bass clef notation. The first staff starts with a *mf* dynamic. The second staff begins at measure 7 and features a *f* dynamic. The third staff starts at measure 13 with a *mf* dynamic. The fourth staff begins at measure 19 and includes a *cresc.* marking. The fifth staff starts at measure 25 and contains a *Rest* instruction. The sixth staff begins at measure 31 with a *cresc.* marking. The seventh staff starts at measure 37 and ends with a *f* dynamic. The score includes various time signatures: 4/4, 6/8, 7/8, and 8/8. It also features numerous accents, slurs, and dynamic markings throughout.

Target tempo, quarter-note equals 172  
 Practice range, quarter-note equals 150-172

Based on *Aegean Festival Overture* by Andreas Makris,  
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### 4.3. *Festive Overture* Op. 96, Dmitri Shostakovich

#### 4.3.1 Primary Challenges

The euphonium part in Donald Hunsberger's band arrangement of *Festive Overture* Op. 96 by Dmitri Shostakovich consists of many technical passages taken from violin and cello parts of the orchestral version. These sections test the euphoniumist's finger coordination with quick eighth-note scale patterns making an even rhythmic pulse a top priority, (particularly when coming off of tied notes). The fast tempo also makes it difficult to catch a full breath, especially two measures before rehearsal 23 where the phrase leads to a whole note (A-flat<sup>2</sup>) on the downbeat. Occasionally two additional bars containing whole notes (D-flat<sup>3</sup> and A-flat<sup>2</sup>) are included to see if the player can sustain a full tone in the low range after playing extensively in the upper register. These whole notes require a large amount of air support, creating a significant breathing challenge.

As mentioned before in the discussion of *Suite from the Ballet: Pineapple Poll* by Arthur Sullivan, there is an opportunity for using alternate fingerings. “[At rehearsal twenty-two], you may wish to try the high G-flat first valve in the sixth and seventh bars. Although it is flat, the brisk tempo usually conceals this. Two and three works just as well of course, but some players find the use of the first valve helpful.”<sup>37</sup> Regardless of which valve combinations are used, the rhythmic pulse needs to stay consistent and the notes must respond evenly.

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<sup>37</sup> Tropman, “Experts’ Excerpts for Euphonium: Festive Overture by Dimitri Shostakovich/Donald Hunsberger,” 38.

Example 33. G-flat4 - Shostakovich, *Festive Overture* Op. 96, mm. 241-242



FESTIVE OVERTURE, OP. 96

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4.3.2. Etudes

*Festive Overture* Etude No. 1 targets the scalar figures found in measures 227-229. In measures one and two of *Festive Overture* Etude No. 1 accents were included on C-flat4 to ensure rhythmic pulse from the very beginning of the excerpt. Various repeated subdivision exercises have been employed to ensure that the ties in measures 228-229 of the original part are held for their proper duration. These various subdivisions include eighth-notes, quarter-notes, half-notes, and moving eighth-notes.

Example 34. Shostakovich, *Festive Overture* Op. 96, mm. 227-229



FESTIVE OVERTURE, OP. 96

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Figure 18. *Festive Overture* Etude No. 1 - Practice drills based on mm. 227-229

Target tempo, quarter-note equals 152-160  
 Practice range, quarter-note equals 144-172

Based on FESTIVE OVERTURE, OP. 96

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The remaining etudes for *Festive Overture* (Etude No. 2-6) focus on measures 237-240 and 241-244 in a similar fashion by isolating and repeating the phrases with three types of practice variations: changing the rhythm, articulation, and placement of musical emphasis.

Figure 19. *Festive Overture* Etude No. 2 - Practice variations based on mm. 237-240

The musical score consists of five staves of music in 3/4 time, B-flat major. The first staff (measures 1-4) features a melodic line with a slur. The second staff (measures 5-8) repeats the first staff. The third staff (measures 9-12) repeats the first staff. The fourth staff (measures 13-15) introduces triplets. The fifth staff (measures 16-18) continues with triplets and includes an accent (>) on the final note.

Target tempo, quarter-note equals 152-160  
Practice range, quarter-note equals 144-172

Based on FESTIVE OVERTURE, OP. 96

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Figure 20. *Festive Overture* Etude No. 3 - Practice variations based on mm. 237-240

The musical score consists of six staves of music. The first staff shows the original melody with a slur. The second staff (labeled 5) introduces accents and slurs. The third staff (labeled 10) continues with similar articulation. The fourth staff (labeled 15) shows further variations in articulation. The fifth staff (labeled 20) includes slurs and accents. The sixth staff (labeled 25) concludes with accents and slurs. The key signature is two flats (B-flat major) and the time signature is 3/4.

Target tempo, quarter-note equals 152-160  
Practice range, quarter-note equals 144-172

Based on FESTIVE OVERTURE, OP. 96

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Figure 21. *Festive Overture* Etude No. 4 - Practice variations based on mm. 241-244

Target tempo, quarter-note equals 152-160  
Practice range, quarter-note equals 144-172

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Figure 22. *Festive Overture* Etude No. 5 - Practice variations based on mm. 241-244

The image displays seven staves of musical notation for Etude No. 5. The first staff shows the original melody in G minor, 3/4 time, with a slur over measures 241-244. The subsequent six staves are practice variations, each beginning with a measure number (5, 9, 13, 17, 21, 25) and featuring various rhythmic and articulation changes such as accents, slurs, and dynamic markings.

Target tempo, quarter-note equals 152-160  
 Practice range, quarter-note equals 144-172

Based on FESTIVE OVERTURE, OP. 96

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Sequencing exercises have been included in *Festive Overture* Etude No. 6 because measures 241-244 require a higher level of coordination between the first two valves. As mentioned before, the G-flat4 from measures 241 and 242 of the euphonium part can be fingered first valve instead of the second and third valve combination.

Figure 23. *Festive Overture* Etude No. 6 - Sequences based on mm. 241-244

The musical score consists of nine staves of music, each beginning with a measure number. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The music is written in a single melodic line with various articulations and rests.

- Staff 1: Measure 6. Starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4.
- Staff 2: Measure 11. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 3: Measure 16. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 4: Measure 21. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 5: Measure 26. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 6: Measure 30. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 7: Measure 34. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.
- Staff 8: Measure 38. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Target tempo, quarter-note equals 152-160  
 Practice range, quarter-note equals 144-172

Based on FESTIVE OVERTURE, OP. 96

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#### 4.4. *Suite from the Ballet: Pineapple Poll*, Arthur Sullivan

##### 4.4.1. Primary Challenges

The opening passage of *Suite from the Ballet: Pineapple Poll* requires superb finger coordination in the middle to lower range. Neal Corwell of the United States Pershing’s Own Army Ceremonial Band writes, “The only reason this excerpt is requested at auditions is to test your 4th-valve technique and your control and sound quality in the lower register.”<sup>38</sup> There have been discussions about which set of fingerings to use because the opening section can be performed with a series of alternate valve combinations. The alternate fingerings can make the

<sup>38</sup> Werden, "Euphonium Audition Primer," Accessed April 8, 2015, <http://www.dwerden.com/audition/index.cfm>.

part easier to play; however, the tone quality and response are significantly compromised. For the sake of maintaining the integrity of the sound and keeping a consistent response, the etudes composed for this excerpt require the use of standard fingerings.<sup>39</sup>

Example 35. Sullivan, *Suite from the Ballet: Pineapple Poll*, mm. 5-12

**Allegro vivace** ( $\text{♩} = 182$ )  
B. Trom.



PINEAPPLE POLL  
By SIR ARTHUR SULLIVAN  
Arranged by CHARLES MCKERRAS  
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In addition to demanding well coordinated fingers and knowledge of a wide variety of styles, measures 110-117 present a unique low range challenge that requires the player to quickly shift from the pedal range (A-flat1) to the middle range (D-flat3).

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<sup>39</sup> A thorough discussion of alternate fingerings can be found in Danny Vinson's "Experts' Excerpts for Euphonium: Pineapple Poll by Arthur Sullivan and Charles Mackerras Arranged for Military Band by W.J. Duthoit, A.R.C.M." p. 51. and David Werden's "Euphonium Audition Primer," <http://www.dwerden.com/audition/index.cfm>.

Example 36. Sullivan, *Suite from the Ballet: Pineapple Poll*, mm. 116-117

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The key signature has one flat (B-flat). The top staff begins with a box containing the number '6' and contains notes with accents (>) and dynamic markings: *fffrough*, *mf*, and *ff*. The bottom staff begins with a box containing the number '7' and contains notes with accents (>) and a dynamic marking of *ff*. The music consists of eighth and sixteenth notes, with some triplets and slurs.

PINEAPPLE POLL  
By SIR ARTHUR SULLIVAN  
Arranged by CHARLES MCKERRAS  
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#### 4.4.2. Etudes

Measures 5-12 of the opening section of *Suite from the Ballet: Pineapple Poll* by Arthur Sullivan have been broken down into six segments as seen in the first six measures of Pineapple Poll Etude No. 1. Each segment is isolated and repeated to allow the player to improve finger coordination with the fourth valve. *Pineapple Poll* Etude No. 2 uses each measure found in Figure 24 to create practice drills that target finger coordination.

Figure 24. *Pineapple Poll* Etude No. 1 - Practice drills based on mm. 5-12

The image shows six numbered musical segments in bass clef, 4/4 time. Each segment is a single measure of music, repeated twice with a fermata. Segment 1: G2, A2, B2, C3. Segment 2: D3, E3, F3, G3. Segment 3: A3, B3, C4, D4. Segment 4: E4, F4, G4, A4. Segment 5: B4, C5, D5, E5. Segment 6: F5, G5, A5, B5.

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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Figure 25. *Pineapple Poll* Etude No. 2 - Practice drills based on mm. 5-12

The image displays five staves of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first staff begins with a dynamic marking of *f* and contains measures 5 through 8. The second staff contains measures 9 through 10. The third staff contains measures 11 through 12. The fourth staff contains measures 13 through 14, featuring accents (>) over the notes. The fifth staff contains measures 15 through 16, ending with a fermata over the final note. The notation includes various rhythmic patterns such as eighth-note runs, sixteenth-note runs, and slurs.

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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*Pineapple Poll* Etude Nos. 3-5 employs the sequencing concept to measures 5-13 of the excerpt and *Pineapple Poll* Etude Nos. 6 and 7 applies practice variations on rhythms and articulations to the same section of the piece.

Figure 26. *Pineapple Poll* Etude No. 3 - Sequences based on mm. 5-7

5

9

12

15

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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Figure 27. *Pineapple Poll* Etude No. 4 - Sequences based on mm. 8-9

The musical score consists of five staves of bass clef music in 4/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-11, the fourth staff measures 12-14, the fifth staff measures 15-17, and the sixth staff contains measure 18. The music features a sequence of eighth and sixteenth notes with various articulations and slurs.

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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Figure 28. *Pineapple Poll* Etude No. 5 - Sequences based on mm. 11-13

6

10

13

16

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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Figure 29. *Pineapple Poll* Etude No. 6 - Practice variations based on mm. 5-12 (Rhythm)

4

7

11

14

18

21

24

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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Figure 30. *Pineapple Poll* Etude No. 7 - Practice variations based on mm. 5-12. (Articulation)

6  
12  
18  
23  
29  
35  
41  
46

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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In order to address the low range challenges located in measures 110-117 of the original euphonium part, interval training exercises have been included in *Pineapple Poll* Etude No. 8 to help the player transition between the two registers.

Figure 31. *Pineapple Poll* Etude No. 8 - Practice drills based on mm. 110-117

5 *ff*

8

11

14

Target tempo, quarter-note equals 132  
Practice range, quarter-note equals 116-140

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## CHAPTER 5

### ORIGINAL LARGE SCALE WORKS FOR BAND

The scope of this chapter will encompass pieces written for the wind band medium. Excerpt etudes will be composed for: Gustav Holst's *First Suite in E-flat for Military Band* Op. 28 No. 1, Arnold Schoenberg's *Theme and Variations* Op. 43A, and Claude T. Smith's *Festival Variations*. These etudes only focus on the most prominent passages found on audition lists.

#### 5.1. *First Suite in E-flat for Military Band* Op. 28, No.1, Gustav Holst

##### 5.1.1. Primary Challenges

The first movement entitled *Chaconne*, from *First Suite in E-flat for Military Band* Op. 28, No. 1 by Gustav Holst may appear to be one of the less technically demanding excerpts; however, the part presents significant challenges regarding fundamental tone production in the middle to lower register. Audition panels often use the opening section (beginning to letter C) to determine if the candidate can maintain an even sound, clear articulation, and consistent tempo while playing in this difficult range.

Accurate pitch and intonation is a must for performing the chaconne theme within the tonality of E-flat. One strategy for improving intonation is to pay close attention to each interval. The distance between the notes needs to be adjusted (and perfected) according to the natural tuning tendencies of the instrument in order to fit into the tonality of E-flat.

Example 37. Holst, *First Suite in E-flat for Military Band* Op. 28 No. 1, mm. 1-57

## First Suite in E $\flat$ for Military Band

EUPHONIUM  $\mathcal{B}$  (Baritone) Composed by  
GUSTAV HOLST.

**I. Chaconne.**

*Allegro moderato.*

*legato.*

*p*

15 **A**

*mf*

**B**

*f* *cres.* *ff*

*Pesante.*

**C** 12 **Horns.**

*dim.*

### 5.1.2. Etudes

Similar to the *Roman Carnival Overture* and *Aegean Festival Overture* etudes, intonation problems are approached by tuning through intervals. The *First Suite* Etudes (Nos. 1 and 2) enharmonically respell F3 to E-sharp3, G3 to E-double sharp3, and C4 to B-sharp3 in order to change the distance between pitches (as explained in Chapter 2.2.4.). A simplified version of the chaconne theme, marked common tones, is also presented to guide the player's ear when performing the excerpt. These common tone exercises are designed to help the player to maintain a consistent sense of pitch by actively listening for the reoccurring F3's and B-flat3's. Measures 34-48 apply the same concept but an octave lower to resemble the euphonium part of *First Suite in E-flat for Military Band* Op. 28, no.1 by Gustav Holst at letter A (measure 25). Low range

intonation is addressed further in *First Suite* Etude No. 2 through the use of isolated intervals. As notated in the etude, this passage should be practiced with a tuner or drone on E-flat3 or B-flat2.

Figure 32. *First Suite* Etude No. 1 - Practice drills based on mm. 1-8

The figure displays five musical staves, each representing a different practice drill for the first eight measures of the first etude from the First Suite. The key signature is B-flat major (two flats) and the time signature is 3/4. The first staff, labeled 'Theme', shows the original melody. The second staff, labeled 'Enharmonics', shows the same melody with some notes marked with an asterisk to indicate enharmonic equivalents. The third staff, labeled 'Common Tones', shows the melody with some notes marked with a dot to indicate common tones. The fourth staff, labeled 'Theme', shows the original melody again. The fifth staff, labeled 'Common Tones', shows the melody with some notes marked with a dot to indicate common tones.

Target tempo, quarter-note equals 96-100  
Practice range, quarter-note equals 80-110



Figure 33. *First Suite* Etude No. 2 - Practice drills based on mm. 32-39

Isolating Intervals

8

16

24

32

40

48

53

Target tempo, quarter-note equals 96-100  
Practice range, quarter-note equals 60-110

*First Suite* Etude No. 3 targets clarity of articulation in the low range in two ways, 1) isolating notes followed by rests and 2) doubling notes of the section marked *pesante* in the original euphonium part. While playing this etude, breaths should be taken through the nose allowing the embouchure to stay in place.<sup>40</sup> Each isolated note needs to have a clear response and a centered pitch in order to build consistency. The *pesante* section must be practiced with a metronome to reinforce a consistent rhythmic pulse.

Figure 34. *First Suite* Etude No. 3 - Practice drills based on mm. 40-58

The musical score for Figure 34 consists of six staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a forte (*ff*) dynamic and features a sequence of notes with stems pointing down, followed by rests. The second and third staves continue this rhythmic pattern. The fourth staff is marked *Pesante* and begins with a forte (*ff*) dynamic, showing a change in articulation with notes that have stems pointing up. The fifth and sixth staves continue the rhythmic pattern with notes having stems pointing down.

<sup>40</sup> The player may pause and take a longer breath at anytime in *First Suite* Etude No. 3.

38



44



50



56



61



Target tempo, quarter-note equals 96-100  
Practice range, quarter-note equals 80-110

## 5.2. *Theme and Variations* Op. 43A, Arnold Schoenberg

### 5.2.1. Primary Challenges

The baritone part found in measures 149-167 of Arnold Schoenberg's *Theme and Variations* Op. 43A contains some of the most intricate and rhythmically complex passages in the repertoire and is frequently included on audition lists. According to the data compiled in Appendix A and C, *Theme and Variations* Op. 43A showed the highest rate of appearance for both mock and professional wind band auditions.

The etudes composed for *Theme and Variations* Op. 43A address four primary challenges: 1) Correctly performing the complex dotted and tied rhythms; 2) performing all of the written pitches, accidentals, and articulations; 3) accurately executing large intervals in tune (such as major and minor sixths and sevenths); 4) performing with an appropriate interpretation of dynamics, articulation, and phrasing.

### 5.2.2. Etudes

The baritone part of the fifth variation of *Theme and Variations*, Op. 43A by Arnold Schoenberg contains several minor sixths, major sixths, minor sevenths and major sevenths. The following "Transposed Etudes" targets large leaps by reproducing the musical line in different registers to help the player refine and hear each interval.

*Theme and Variations* Etude Nos. 1-8 apply the concept of octave transposition to all of the phrases that contain leaps of a minor sixth or higher. As a result, seven phrases have been isolated and reproduced three times: twice with simplified rhythms and transposed intervals, and once in its original context (as seen in the original part of *Theme and Variations* Op. 43A by Arnold Schoenberg).

Figure 35. *Theme and Variations* Etude No. 1 - Transposition based on mm. 149-150

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

Based on THEME AND VARIATIONS, OP. 43A

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Figure 36. *Theme and Variations* Etude No. 2 - Transposition based on mm. 151-152

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 37. *Theme and Variations* Etude No. 3 - Transposition based on mm. 152-153

The musical score for Figure 37 consists of three staves of music in G minor. The first two staves begin with a piano (*p*) dynamic marking. The music features a melodic line with various intervals, including a tritone (F#-C), and is characterized by a wide intervallic span. The third staff continues the melodic development, ending with a whole note chord.

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 38. *Theme and Variations* Etude No. 4 - Transposition based on m. 158

The musical score for Figure 38 consists of three staves of music in G minor. The first two staves begin with a piano (*p*) dynamic marking. The music features a melodic line with various intervals, including a tritone (F#-C), and is characterized by a wide intervallic span. The third staff continues the melodic development, ending with a whole note chord.

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 39. *Theme and Variations* Etude No. 5 - Transposition based on m. 160

The musical score for Figure 39 consists of three staves of music in G major. The first two staves begin with a piano (*p*) dynamic marking. The first staff features a melodic line with a slur over five notes: G4, A4, B4, G4, and F4. The second staff features a similar melodic line with a slur over five notes: G4, A4, B4, G4, and F4. The third staff features a melodic line with a slur over five notes: G4, A4, B4, G4, and F4, with a piano (*p*) dynamic marking. The score is written in treble clef with a key signature of one sharp (F#).

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 40. *Theme and Variations* Etude No. 6 - Transposition based on mm. 161-163

The musical score for Figure 40 consists of three staves of music in G major. The first staff begins with a piano (*p*) dynamic marking and features a melodic line with a slur over five notes: G4, A4, B4, G4, and F4. The second staff features a melodic line with a slur over five notes: G4, A4, B4, G4, and F4. The third staff features a melodic line with a slur over five notes: G4, A4, B4, G4, and F4, with a piano (*p*) dynamic marking. The score is written in treble clef with a key signature of one sharp (F#).

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 41. *Theme and Variations* Etude No. 7 - Transposition based on mm. 163-164



Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 42. *Theme and Variations* Etude No. 8 - Transposition based on m. 167



Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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In the next etude, subdivisions have been incorporated into the original baritone part of *Theme and Variations* Op. 43A by Arnold Schoenberg to address the complex rhythms found in the fifth variation. These tied and dotted rhythms have been reduced to eighth-notes and



sixteenth-notes to ensure that they are held for their proper duration. The slur markings from the original part have been included to denote a *legato* articulation and *cantabile* style.

Figure 43. *Theme and Variations* Etude No. 9 - Subdivision based on mm. 149-167

The musical score consists of six staves of music in 4/4 time. The first staff (measures 1-3) begins with a rest followed by a series of sixteenth-note runs, marked with a piano (*p*) dynamic and a slur. The second staff (measures 4-6) continues with similar sixteenth-note patterns. The third staff (measures 7-10) includes a 'flutter tongue' instruction and a piano (*p*) dynamic. The fourth staff (measures 11-13) features more complex rhythmic figures with slurs. The fifth staff (measures 14-16) continues with sixteenth-note runs, marked with a piano (*p*) dynamic. The sixth staff (measures 17) concludes the subdivision with a final sixteenth-note run.

Target tempo, quarter-note equals 82  
Practice range, quarter-note equals 60-88

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Figure 44. Schoenberg, *Theme and Variations* Op. 43A, mm. 149-167

MOLTO MODERATO  $\text{♩} = 82$

148 Cl. Solo 8<sup>va</sup> Solo  $\text{p}$  149 150

151  $\text{p cantabile}$  152 153

154 155 156 Flutter tongue  $\text{p}$

157  $\text{p}$  158 159

160 POCO RIT. A TEMPO 161 162

163 164 165 POCO A POCO ALLARG.

166 167

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Measures 149-167 of the euphonium part.

*Theme and Variations* Etude Nos. 10 and 11 consist of newly composed material based on the baritone solo in the fifth variation of *Theme and Variations* Op. 43A by Arnold Schoenberg. As a result, this section of the etude incorporates the overtraining concept through the use of many complex rhythms, articulation markings, accidentals, soft dynamics and large leaps. Additionally, the technical demands and upper register have been exaggerated to surpass

the difficulty of the original excerpt. The complex rhythms, articulation markings, and accidentals included in this section will require the player to develop a keen eye for details and the *piano* dynamic markings will encourage the player to perform this challenging passage with the same finesse and nuance required in the original part. A prerequisite version (*Theme and Variations* Etude No. 10) has been presented first, to prepare the player for the challenges of reading the difficult sections of *Theme and Variations* Etude No. 11.

Figure 45. *Theme and Variations* Etude No. 10 - Overtraining based on mm. 149-167

Target tempo, quarter-note equals 120  
 Practice range, quarter-note equals 80-120

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Figure 46. *Theme and Variations* Etude No. 11 - Overtraining based on mm. 149-167

The musical score consists of eight staves of music, numbered 1 through 22. The key signature has one flat (B-flat) and the time signature is 4/4. The piece begins with a *pp* dynamic and features a series of slurs and accents. Measure 2 has a '2' above it, measure 3 has a '3', and measure 5 has a '5'. Measure 7 has a '7' and a '7' above it. Measure 10 has a '10' above it. Measure 11 has a '11' above it. Measure 14 has a '14' above it. Measure 15 has a '15' above it. Measure 16 has a '16' above it. Measure 17 has a '17' above it. Measure 19 has a '19' above it. Measure 20 has a '20' above it. Measure 21 has a '21' above it. Measure 22 has a '22' above it. The score includes dynamics such as *pp*, *mp*, *mf*, *p*, and *f*. Performance instructions include 'cresc.', 'cresc. poco a poco', 'Allargando poco a poco', and 'flutter'. The piece concludes with a *cresc. poco a poco* instruction at the end of measure 22.



Target tempo, quarter-note equals 88  
Practice range, quarter-note equals 60-88

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### 5.3. *Festival Variations*, Claude T. Smith

#### 5.3.1. Primary Challenges

Claude T. Smith's *Festival Variations* was premiered by the United States Air Force Band and is also commonly asked for on Air Force Band audition lists (as seen in Appendix A). The audition material excerpted from this piece is typically taken in four sections (measures 9-13, 18-20, 47-63 and 79-109) and these passages contain some of the most technically challenging material in the repertoire.

The four selected sections require superb finger coordination and the ability to move between six-eight, seven-eight and two-four time signatures while maintaining a consistent eighth-note rhythmic pulse. The lengthy passages found in measures 47-63 and 79-109 provide limited opportunities to breathe, which challenge the player's ability to sustain a characteristic sound over a long period of time. Attention to detail is also vital for properly performing all of the accents and articulation markings littered throughout the excerpt.

#### 5.3.2. Etudes

*Festival Variations* Etude Nos. 1-15 target measures 9, 18, 55-56, and 101-102 of the euphonium part in *Festival Variations* by Claude T. Smith. Each etude applies a practice drill or variation as discussed in Chapter 2.2.

Figure 47. *Festival Variations* Etude No. 1 - Practice drills (forwards and backwards) based on mm. 9, 18, 55-56, 101-102

The musical score consists of nine staves of music in bass clef, each starting with a measure number. The time signatures and key signatures vary across the staves:

- Staff 1: Measure 9, 4/4 time, key of B-flat major.
- Staff 2: Measure 18, 4/4 time, key of B-flat major.
- Staff 3: Measure 55-56, 4/4 time, key of B-flat major.
- Staff 4: Measure 101-102, 4/4 time, key of B-flat major.
- Staff 5: Measure 11, 3/4 time, key of B-flat major.
- Staff 6: Measure 14, 2/4 time, key of B-flat major.
- Staff 7: Measure 17, 2/4 time, key of B-flat major.
- Staff 8: Measure 20, 2/4 time, key of B-flat major.
- Staff 9: Measure 23, 3/4 time, key of B-flat major.

The drills include various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often with slurs and accents. Some measures include dynamic markings like *ff*.

Target tempo, quarter-note equals 152  
 Practice range, quarter-note equals 120-160

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Figure 48. *Festival Variations* Etude No. 2 - Sequences based on m. 9

The musical notation consists of six staves of bass clef music in 4/4 time. The first staff starts with a key signature of one flat (B-flat) and a common time signature of 4/4. The music features a sequence of eighth and sixteenth notes, often grouped with slurs and accents. The second staff begins with a measure number '5'. The third staff begins with a measure number '8'. The fourth staff begins with a measure number '11'. The fifth staff begins with a measure number '14'. The sixth staff begins with a measure number '16'. The notation includes various rhythmic patterns, slurs, and accents, indicating a complex and technically demanding piece.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 49. *Festival Variations* Etude No. 3 - Sequences based on m. 18

Figure 49 displays six staves of musical notation for *Festival Variations* Etude No. 3, showing sequences based on measure 18. The notation is in bass clef and 4/4 time. The first staff shows the initial sequence starting with a bass clef and a 4/4 time signature. The subsequent staves are numbered 5, 8, 11, 14, and 16, indicating the starting measure of each sequence. The music features a variety of note values, including eighth and sixteenth notes, and rests. The notation includes various articulations such as slurs, accents, and fermatas. The final staff ends with a double bar line.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 50. *Festival Variations* Etude No. 4 - Sequences based on mm. 55-56

6

9

12

14

16

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 51. *Festival Variations* Etude No. 5 - Sequences based on m. 86

The image shows two staves of musical notation. The first staff contains four measures of music. The first measure starts with a bass clef and a 6/8 time signature. It features a quarter note followed by three eighth notes. The second measure has a quarter rest followed by two eighth notes. The third measure has a quarter note followed by two eighth notes. The fourth measure has a quarter note followed by two eighth notes. The second staff starts with a measure number '5' above the staff. It contains three measures of music. The first measure has a quarter note followed by three eighth notes. The second measure has a quarter note followed by three eighth notes. The third measure has a quarter note followed by three eighth notes. The music is in 6/8 time and features eighth-note patterns with slurs.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 52. *Festival Variations* Etude No. 6 - Sequences based on mm. 101-102

5

9

12

14

16

18

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 53. *Festival Variations* Etude No. 7 - Practice variations (rhythmic) based on m. 9

The image displays five staves of musical notation in bass clef, 4/4 time, and key of B-flat major. The first staff shows the original melody. The second staff, labeled '3', features a triplet variation. The third staff, labeled '6', features a sixteenth-note variation. The fourth staff, labeled '9', features a triplet variation with accents. The fifth staff, labeled '11', features a triplet variation with accents.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 54. *Festival Variations* Etude No. 8 - Practice variations (rhythmic) based on m. 18

The musical score consists of five staves of music in bass clef, 4/4 time. The first staff shows the original melody with a key signature of one flat (B-flat). The second staff, labeled '3', shows a variation with a triplet of eighth notes. The third staff, labeled '6', shows a variation with a triplet of eighth notes. The fourth staff, labeled '9', shows a variation with a triplet of eighth notes. The fifth staff, labeled '11', shows a variation with a triplet of eighth notes. The key signature remains one flat throughout.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 55. *Festival Variations* Etude No. 9 - Practice variations (rhythmic) based on mm. 55-56

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 56. *Festival Variations* Etude No. 10 - Practice variations (rhythmic) based on m. 86

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 57. *Festival Variations* Etude No. 11 - Practice variations (rhythmic) based on mm. 101-102

The musical score consists of six staves of music in bass clef, 2/4 time signature. The key signature has one flat (B-flat). The variations are as follows:

- Staff 1 (measures 1-3): Measure 1 has a triplet of eighth notes (B-flat, A, G). Measure 2 has a triplet of eighth notes (F, E, D). Measure 3 has a sextuplet of eighth notes (C, B-flat, A, G, F, E) and a quarter note (D).
- Staff 2 (measures 4-6): Measure 4 has a triplet of eighth notes (C, B-flat, A). Measure 5 has a triplet of eighth notes (G, F, E). Measure 6 has a sextuplet of eighth notes (D, C, B-flat, A, G, F) and a quarter note (E).
- Staff 3 (measures 7-9): Measure 7 has a triplet of eighth notes (D, C, B-flat). Measure 8 has a triplet of eighth notes (A, G, F). Measure 9 has a sextuplet of eighth notes (E, D, C, B-flat, A, G) and a quarter note (F).
- Staff 4 (measures 10-12): Measure 10 has a triplet of eighth notes (F, E, D). Measure 11 has a triplet of eighth notes (C, B-flat, A). Measure 12 has a sextuplet of eighth notes (G, F, E, D, C, B-flat) and a quarter note (A).
- Staff 5 (measures 13-14): Measure 13 has a sextuplet of eighth notes (A, G, F, E, D, C). Measure 14 has a sextuplet of eighth notes (B-flat, A, G, F, E, D) and a quarter note (C).

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 58. *Festival Variations* Etude No. 12 - Practice variations (articulation and emphasis) based on m. 9

The image displays six staves of musical notation, each representing a different practice variation of a musical phrase. The staves are numbered 1, 3, 5, 7, 9, and 11, indicating the starting measure of each variation. The notation is in bass clef with a key signature of one flat (B-flat). The variations focus on different articulation and emphasis techniques, such as slurs, accents (>), and breath marks (v). The first staff (m. 1) shows a sequence of notes with slurs and accents. The second staff (m. 3) introduces breath marks. The third staff (m. 5) uses slurs and accents. The fourth staff (m. 7) features slurs and accents. The fifth staff (m. 9) includes slurs, accents, and breath marks. The sixth staff (m. 11) shows slurs, accents, and breath marks.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 59. *Festival Variations* Etude No. 13 - Practice variations (articulation and emphasis) based on m. 18

The image displays six staves of musical notation for Etude No. 13, showing practice variations for articulation and emphasis. The notation is in bass clef, 4/4 time, and features various slurs, accents, and dynamic markings. The staves are numbered 1, 3, 5, 7, 9, and 11, indicating the starting measure for each variation. The first staff (m. 18) shows a sequence of eighth notes with slurs and accents. The subsequent staves (3, 5, 7, 9, 11) show variations in articulation and emphasis, including slurs, accents, and dynamic markings like *b* (piano) and *>* (accent).

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 60. *Festival Variations* Etude No. 14 - Practice variations (articulation and emphasis) based on mm. 55-56

The image displays six staves of musical notation for Etude No. 14. The first staff shows the original notation in bass clef, 2/4 time, with a key signature of one flat. The subsequent five staves, labeled with measure numbers 4, 7, 10, 13, and 16, show variations of the original notation. Each variation staff includes accents (>) and slurs (>) placed over specific notes to indicate articulation and emphasis. The notation includes eighth and quarter notes, rests, and accidentals (flats and sharps).

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 61. *Festival Variations* Etude No. 15 - Practice variations (articulation and emphasis) based on m. 86

The image displays two staves of musical notation. The first staff begins with a bass clef and a 6/8 time signature. It contains three measures of eighth-note runs, each with a slur and an accent, followed by a quarter note with an accent. The second staff starts with a '7' above the first measure and contains three similar measures of eighth-note runs with slurs and accents, followed by a quarter note with an accent. The notation is in a key with one flat (B-flat).

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 62. *Festival Variations* Etude No. 16 - Practice variations (articulation and emphasis) based on mm. 101-102

The image displays seven staves of musical notation for Etude No. 16, arranged vertically. Each staff begins with a bass clef and a 2/4 time signature. The notation consists of eighth-note patterns with various articulation and emphasis markings. The first staff starts with a measure number '1'. The second staff starts with '4', the third with '7', the fourth with '10', the fifth with '13', the sixth with '16', and the seventh with '19'. Each staff concludes with a measure containing a '6' and a fermata. The notes are primarily eighth notes, with some beamed sixteenth notes in the later staves. The key signature is one flat (B-flat).

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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The following practice variations apply the overtraining concept by shifting the articulation placement in measures 47-63 and 79-109 of the original euphonium part. Attention to detail is critical for playing the correct articulation, and each variation is followed by the original part.

Figure 63. *Festival Variations* Etude No. 17 - Practice variations (articulation) based on mm. 47-63

The musical score consists of four staves of music in bass clef. The first staff begins at measure 1 in 6/8 time, featuring eighth-note patterns with accents. The second staff starts at measure 5 in 7/8 time, continuing the eighth-note patterns with accents. The third staff starts at measure 9 in 2/4 time, showing sixteenth-note patterns with accents. The fourth staff starts at measure 13 in 7/8 time, concluding with a final note and a rest.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 64. *Festival Variations* Etude No. 18 - Practice variations (articulation) based on mm. 47-63

The image displays four staves of musical notation for Etude No. 18. Each staff begins with a bass clef and a key signature of one sharp (F#). The first staff starts with a 6/8 time signature and contains measures 1 through 4. The second staff starts with a 7/8 time signature and contains measures 5 through 8. The third staff starts with a 2/4 time signature and contains measures 9 through 12. The fourth staff starts with a 7/8 time signature and contains measures 13 through 16. The notation includes various note values, rests, and articulation marks such as accents (>) and slurs.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 65. Smith, *Festival Variations*, mm. 47-63

The musical score consists of four staves of bass clef notation. The first staff (measures 47-50) is in 6/8 time with a key signature of one sharp (F#). The second staff (measures 51-54) starts in 7/8 time, changes to 6/8 at measure 52, and ends in 2/4 at measure 54. The third staff (measures 55-58) starts in 2/4 time, changes to 6/8 at measure 56, and ends in 7/8 at measure 58. The fourth staff (measures 59-63) starts in 7/8 time, changes to 6/8 at measure 61, and ends in 3/4 at measure 63. The music features eighth and sixteenth notes, often beamed together, with various articulations such as accents (>) and slurs. The key signature remains one sharp throughout.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 66. *Festival Variations* Etude No. 19 - Practice variations (articulation) based on mm. 93-109

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff starts with a 7-measure phrase in 6/8 time, marked 'cresc.' and 'f'. The second staff starts at measure 6 and continues the phrase. The third staff starts at measure 10 and includes a sixteenth-note triplet. The fourth staff starts at measure 14 and concludes the piece with a final note and a double bar line.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 67. *Festival Variations* Etude No. 20 - Practice variations (articulation) based on mm. 93-109

The musical score is written in bass clef and consists of four staves. The first staff begins in 6/8 time with a 'cresc.' marking and a 'f' dynamic. It features eighth-note patterns with accents and slurs. The second staff starts at measure 6, continuing the eighth-note patterns. The third staff starts at measure 10, introducing a sixteenth-note triplet and changing to 3/8 time. The fourth staff starts at measure 14, changing to 2/4 time and ending with a final note and a fermata.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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Figure 68. Smith, *Festival Variations*, mm. 93-109

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff starts with a 6/8 time signature and a fermata over the first measure. The second staff starts at measure 6. The third staff starts at measure 10 and includes a sixteenth-note scale with a '6' below it. The fourth staff starts at measure 14. Dynamics include 'cresc.' and 'f'. There are various articulations like accents and slurs throughout the piece.

Target tempo, quarter-note equals 152  
Practice range, quarter-note equals 120-160

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*Festival Variations* Etude No. 21 was composed using the overtraining concept. As a result, the technical demands, range, duration, rhythms, and articulations of (measures 47-63 and 79-109) of Claude T. Smith's *Festival Variations* are all exaggerated in order to surpass the challenges of the original part. The compositional ideas based on the excerpts include rapid scale patterns that continuously change meter as well as accents and articulations that require a high level of attention to detail. The overall style of *Festival Variations* Etude No. 21 is light and dance-like and should be performed with a fair amount of buoyancy in the articulation. (Tempo info)

Figure 69. *Festival Variations* Etude No. 21 - Overtraining based on mm. 47-63, 79-109

The musical score is written in bass clef and consists of nine staves of music, numbered 3 through 34. The key signature is one flat (B-flat). The time signature is primarily 6/8, with changes to 7/8, 3/4, and 6/8. The score includes various dynamics such as *mp*, *cresc.*, *f*, *mf*, *ff*, *sub p*, and *molto cresc.*. There are also articulation marks like accents and slurs. Some measures contain sixteenth-note patterns and slurs over sixteenth-note groups.

Target tempo, quarter-note equals 160  
 Practice range, quarter-note equals 120-160

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## CHAPTER 6

### CONCLUSION

Obtaining full time employment with a professional wind band is the goal of many young euphonium players today. This document provides essential etudes and methodology assisting the euphoniumist to accomplish this goal. Chapters three through five provide a clear understanding of the primary challenges associated with each excerpt (rhythm, articulation, technique, pitch and intonation, and endurance) and the concepts discussed in Chapter 2.2 have been used to solve such problems. As no euphonium etude or method book directly addresses these specific challenges, the etudes created in this project serve as indispensable resources for preparing selected wind band excerpts and fills a much-needed void in the pedagogical repertoire.

APPENDIX A  
MILITARY BAND AUDITION LISTS

Auditions	2012 (2010) Army	2012 Air Force	2012 West Point	2011 Naval Academy	2011 (2004) Marine	2010 USAFGW	2009 Navy
Colonial Song	X	X	X		X		
Theme and Variations	X	X	X	X	X		
Roman Carnival	X				X		X
Fiesta del Pacifico					X		
Stars and Stripes	X	X	X	X	X		
Benvenuto Cellini					X		
Lincolnshire Posy			X				
The Cowboys	X		X				X
Toccata Marziale		X			X		
Festival Overture	X		X			X	
Festival Variations		X	X			X	
Commando March			X			X	
Second Suite in F	X	X			X	X	X
Pineapple Poll	X						X
When Jesus Wept				X			X
Barnum and Bailey's	X	X					
First Suite in E flat					X		
Melody Shop						X	

APPENDIX B  
LIST OF SERVICE BANDS



“Pershing’s Own” United States Army Band

“President’s Own” United States Marine Band

The United States Military Academy West Point Band

The United States Air Force Band

The United States Naval Academy Band

The United States Navy Band

The United States Air Force Band of the Golden West

APPENDIX C  
MOCK MILITARY BAND AUDITION LISTS

2010-2013

Mock Auditions	2013 MWRTEC	2013 GPRTEC	2013 SWRTEC	2013 SCRTEC	2013 SERTEC	2013 USABTEW	2012 USABTEW	2010 ITEC
Colonial Song	X		X	X		X	X	
Theme and Variations		X		X		X	X	X
Roman Carnival	X	X		X	X	X	X	X
Fiesta del Pacifico						X		
Stars and Stripes	X		X			X	X	X
Benvenuto Cellini				X				
Lincolnshire Posy			X					
The Cowboys	X	X			X		X	X
Toccata Marziale			X			X		
Festive Overture	X	X	X		X	X	X	X
Festival Variations		X	X		X			
Commando March		X						
First Suite in E flat				X		X		
Second Suite in F	X	X	X				X	X
Pineapple Poll	X	X			X		X	X
When Jesus Wept		X						X
Barnum and Bailey's	X		X				X	
Melody Shop					X		X	

2014-2015

Mock Auditions	2015 GPRTEC	2015 MWRTEC	2015 SWRTEC	2015 NWRTEC	2015 NERTEC	2015 SCRTEC	2015 USABTEW	2014 ITEC	2014 USABTEW
Colonial Song						X	X		
Theme and Variations	X	X		X	X	X	X	X	X
Roman Carnival		X	X			X	X		
Fiesta del Pacifico									
Stars and Stripes		X	X			X	X		X
Benvenuto Cellini									
Lincolnshire Posy		X		X	X	X		X	
The Cowboys							X		
Toccata Marziale									X
Festive Overture	X		X			X	X	X	
Festival Variations				X	X				X
Commando March									X
First Suite in E flat	X	X	X	X	X			X	X
Second Suite in F		X				X	X		X
Pineapple Poll		X		X	X		X		
When Jesus Wept	X					X		X	
Barnum and Bailey's		X				X	X		
Melody Shop	X		X					X	

APPENDIX D  
LIST OF CONFERENCES

The United States “Pershing’s Own” Army Band Tuba Euphonium Workshop

Mid West Regional Tuba Euphonium Conference

Great Plains Regional Tuba Euphonium Conference

South West Regional Tuba Euphonium Conference

South Central Regional Tuba Euphonium Conference

South East Regional Tuba Euphonium Conference

International Tuba Euphonium Conference

APPENDIX E

LIST OF PIECES FOR SELECTED STUDY

Composer	Composer's Dates	Title of Piece	Date of Composition	Arranger/Transcriber
Berlioz, Hector	1803-1869	Dan Roman Carnival Overture	1844	Dan Godfrey
Holst, Gustav	1882-1961	First Suite in E flat	1909	
King, Karl	1891-1971	The Melody Shop	1910	
King, Karl	1891-1971	Barnum and Bailey's Favorite	1913	
Makris, Andreas	1930-2005	Aegean Festival Overture	1967	Albert Bader
Schoenberg, Arnold	1874-1951	Theme and Variations	1943	
Shostakovich, Dmitri	1906-1975	Festive Overture	1954	Donald Hunsberger
Smith, Claude T.	1932-1987	Festival Variations	1982	
Sousa, John Philip	1854-1932	The Stars and Stripes Forever	1896	
Sullivan, Arthur	1842-1900	Suite from the Ballet: Pineapple Poll	1870	Charles Mackerras



APPENDIX F  
LIST OF PUBLISHERS

Composer	Title of Piece	Arranger/Transcriber	Publisher
Berlioz, Hector	<i>Dan Roman Carnival Overture</i>	V. F. Safranek	Carl Fischer LLC
Holst, Gustav	<i>First Suite in E flat</i>		Public Domain
King, Karl	<i>The Melody Shop</i>		Public Domain
King, Karl	<i>Barnum and Bailey's Favorite</i>		Public Domain
Makris, Andreas	<i>Aegean Festival Overture</i>	Albert Bader	Galaxy Music Corporation
Schoenberg, Arnold	<i>Theme and Variations</i>		G. Schirmer Inc.
Shostakovich, Dmitri	<i>Festive Overture</i>	Donald Hunsberger	G. Schirmer Inc.
Smith, Claude T.	<i>Festival Variations</i>		Wingert-Jones Publication
Sousa, John Philip	<i>The Stars and Stripes Forever</i>		Public Domain
Sullivan, Arthur	<i>Suite from the Ballet: Pineapple Poll</i>	Charles Mackerras	Alfred Publishing

APPENDIX G  
SUPPLEMENTAL MATERIAL

As mentioned in chapter 2.4, Appendix G references exercises from the following two method books: Joseph Baptiste Laurent Arban, *Arban Complete Method for Slide and Valve Trombone & Baritone* and Herbert L. Clarke, *Technical Studies for Bass Clef Instruments*. This additional practice material can be used to address the problems found in the primary challenges section of each chapter.

*Barnum and Bailey's Favorite*, Karl King: mm. 10, 14, 18

Arban, Preparatory Studies for the Gruppetto, pp. 93-95, Nos. 1-3

*Barnum and Bailey's Favorite*, Karl King: mm. 21-22

Arban, Double Tonguing, pp. 185-193, Nos. 98-102 and 108-111

*Barnum and Bailey's Favorite*, Karl King: mm. 25, 29-33, 39-39, 54, 63, 67, 71, 73-81, 84-85, and 90

Arban, Major Scales, pp. 63-78, Nos. 1-69

Arban, Double Tonguing, pp. 187-189, Nos. 87-93

Clarke, Fifth Study, pp. 23-29, No. 89, 91, 93, 95, 96, and 98

*The Stars and Stripes Forever*, John Philip Sousa: mm. 1-4 and 22-37

Arban, Studies in Syncopation, pp. 30-32, Nos. 1-9, 11, and 12

*The Stars and Stripes Forever*, John Philip Sousa: entire march

Arban, Dotted Eighths and Sixteenths, pp. 33-38, Nos. 13-27

*The Stars and Stripes Forever*, John Philip Sousa: mm. 70-71 and 74-75

Arban, Articulation pp. 194-199, Nos. 115-131

*The Stars and Stripes Forever*, John Philip Sousa: mm. 78, 82, 86, and 88

Arban, The Perfect Chord in Major, p. 153, No. 50

Arban, The Chord of the Dominant Seventh, p. 157, No. 54

*Aegean Festival Overture*, Andreas Makris: mm. 149-167

Arban, Intervals, pp. 126-129, Nos. 1-3

Arban, Octaves, pp. 135-136, Nos. 8-12

*Festive Overture* Op. 96, Dmitri Shostakovich: mm. 227-255

Clarke, Fourth Study, pp. 19-20, Nos. 82, 84, 85

*Suite from the Ballet: Pineapple Poll*, Arthur Sullivan: mm 5-16 and 22-26.

Clarke, Third Study, p. 10, No. 47

Clarke, Fourth Study, p. 14, No. 67

Clarke, Fourth Study, p. 16-17, No. 72 and 74

Clarke, Fourth Study, p. 18, No. 79

*Suite from the Ballet: Pineapple Poll*, Arthur Sullivan: mm. 50-52 and 86-93.

Arban, The Short Appoggiatura, pp. 110-111, Nos. 47-54 <sup>41</sup>

Arban, Characteristic Studies, pp. 208, No. 4

*Festival Variations*, Claude T. Smith: m. 102

Clarke, First Study, p. 6, No. 17

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<sup>41</sup> Practice No. 52 of Arban's The Short Appoggiatura all slurred.

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