

Euphonium

Flexibility Studies

All exercises should be performed with minimal facial motion and with as little "pop" on note changes as possible. Evenness of sound/timbre is crucial. Practice with metronome at highest tempo you can do cleanly, then gradually increase tempo.

Exercise #1

Exercise #1 consists of three staves of music. The first staff contains measures 0-5, 9-12, and 16-19. The second staff contains measures 23-24, 28-31, and 35-38. The third staff contains measures 42-45, 49-52, and 56-59. Each measure contains a rhythmic pattern of eighth notes, with some measures featuring a slur over multiple notes. Fingerings are indicated by numbers 0-5 below the notes.

Practice the patterns as above using the following starting pitches. Progress through all possible chromatic fingerings.

Exercises #2 through #9 are shown on two staves. The first staff contains Ex. #2 (measures 13-16), Ex. #3 (measures 17-20), Ex. #4 (measures 21-24), and Ex. #5 (measures 25-28). The second staff contains Ex. #6 (measures 29-32), Ex. #7 (measures 33-36), Ex. #8 (measures 37-40), and Ex. #9 (measures 41-44). Each exercise shows a specific chromatic fingering pattern starting from a given pitch.

Apply the same principles as above to the following exercises. Only the first note of each measure should be articulated, all others being lip-slurs.

Exercises #10 through #16 are shown on three staves. The first staff contains Ex. #10 (measures 21-24), Ex. #11 (measures 25-28), and Ex. #12 (measures 29-32). The second staff contains Ex. #13 (measures 33-36), Ex. #14 (measures 37-40), and Ex. #15 (measures 41-44). The third staff contains Ex. #16 (measures 45-48). Each exercise shows a sequence of notes where only the first note of each measure is articulated, and the rest are lip-slurs.