

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES



EUPHONIUM

LARRY WARD
CLINICIAN

53RD ANNUAL CLINIC
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2000

FORWARD

The Texas Bandmasters Association has a long and honorable tradition of providing unique educational conventions with superb opportunities for professional growth. For over fifty-two years the association has served as an agent for improving instrumental music education in communities throughout the Lone Star State.

Over the last five years the Beginner, Intermediate, and the first half of the Advanced Instructional Series have provided exemplary strategies to improve classroom music instruction and student success. This year the clinics are a continuation of the Advanced Instructional Series. The Advanced Instructional Series focuses on the needs of the third year band students or transitioning into the high school band. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic locations and school sizes.

The clinics that are scheduled this year include Bassoon, Low Clarinets, Saxophone, Trombone, Euphonium, Tuba, and Snare Drum. Each of these sessions will have a companion booklet presented during clinic. The booklets will contain valuable instructional methods and classroom organizational techniques.

We appreciate the time and efforts invested by these clinician to prepare and produce these clinics. Special acknowledgement is appropriate for TBA Past-Presidents Jim Hagood, Bob Brandenberger, Mike Olson, Bob Parsons, and Charlotte Royall whose hard work and commitment made this educational series such a colossal success.

This series is respectfully dedicated to all band directors, past and present, for their invaluable contributions to the education of young people through the band medium.

Arturo Valdez III, President

LARRY WARD

Larry Ward is entering his seventh year with the Humble Independent School District as Director of Bands at Kingwood High School. A graduate of Kilgore High School, Mr. Ward attended Kilgore College and Stephen F. Austin State University where he received an Associate of Applied Arts, and Bachelor of Music and Master of Arts Degrees. During his teaching career Mr. Ward's bands accumulated several U. I. L. Sweepstakes awards and have participated in the State Marching Contest and State Honor Band competitions. As a private low brass instructor he has enjoyed the successes of his students in U. I. L. and T. M. E. A. events. When afforded the opportunity, and time, Mr. Ward serves as a clinician and adjudicator. He serves as Euphonium Master Class Instructor at the Stephen F. Austin State University Summer Band Camps.

ADVANCED SERIES
Euphonium • Larry Ward

In order for the Euphonium player to raise his own “ceiling of ability” it is important to note that no single pedagogical thought or idea can aid in this process unless the goals and methods are clearly understood. Even though the teacher may have appropriate information, it is only the student’s open-mindedness and work ethic that can allow the necessary development to take place. At this juncture the Euphonium player must carefully evaluate his approach by, not only selecting appropriate fundamentals that may enable him/her to reach the “next level”, but he/she must also begin to think more in terms of how to mentally approach each practice session. When these things have been established, then, what remains is **WORK and TIME!**

In order for the Euphonium player to become more advanced the areas that require development/refinement that cannot be overlooked *are: tone quality, flexibility, articulation, endurance, extended range, finger dexterity and breath control.* The following exercises are proven methods that the player may use in order to develop these areas:

1. Pedal Tones - excellent for gaining a more “open” and “full” tone, for improving range and endurance and for providing a tool for releasing tension following strenuous playing.
2. Long Tones - excellent for improving control, as well as, improving critical listening of tone quality.
3. Lip Slurs - essential to the strengthening of the embouchure which enhances flexibility, articulation and endurance (“calisthenics for the lips”)
4. Breathing Exercises - essential to maintaining the proper amount of air needed to produce a characteristic tone as well as providing help to *all of us* who simply run out of air too often.
5. Finger Exercises - essential in establishing independence and flexibility in the muscles and tendons of the fingers.
6. Tonguing Exercises - essential to the development of the muscles that control the shape and movement of the tongue.
7. Range Exercises - intended to serve as an optional supplement whenever pedal tones, long tones and lip slurs are utilized properly and effectively.

PEDAL TONES

Pedal tones are those which lie below the normal playing range of brass instruments. The reason for the name “pedal” is that the notes are analogous to those found on an organ. The use of pedal tones in everyday practice and in the warm-up routine is strongly suggested. With proper movement of the jaw, embouchure and air a great many benefits will be realized. The practice of pedal tones will primarily correct embouchure weakness (not only in the musculature but in the general dimensional and directional formation as well.) If the embouchure is not used properly, thin, colorless tones will result. In striving for a full, rich tone in the pedal range, the muscles will benefit greatly.

Surprisingly then, study of the pedal register will normally result in an improved and more “open” high range due to the added elasticity and strength established in this lower range. As anyone who practices pedal tones will agree, this is the most *difficult* range on the instrument in which to achieve clarity, precision, intonation as well as good sound. Rigorous study of the pedal register will therefore develop a good command of the horn in all registers in terms of both fluency and precision. They are also beneficial when used as a relaxant after high or strenuous playing in order to return the blood flow in the embouchure area to a normal state.

Other benefits of efficient practice of pedal tones are:

1. improved strength and power
2. improved pitch accuracy and control
3. establishes good vibration tendencies
4. creates an awareness, a surety of tonal placement and articulation
5. improved intonation and interval accuracy
6. bigger, more “open” sound in all registers
7. improved endurance
8. relaxes yet builds the embouchure

PEDAL TONE EXERCISES

1. Sustain each of the following tones. Be sure to tongue to establish the tone (don't cheat by blowing w/out tonguing). Be sure that the tone “clicks” down into place. Once the tone is established concentrate on a constant buzz and steady air stream. Listen critically and work for a full rich, well centered tone. Also, hold each tone as long as possible while still maintaining a good sound. (If the quality begins to suffer *stop immediately!*)

The image shows two musical staves for pedal tone exercises. Each staff has seven measures, each containing a note name above a staff with a bass clef. Below each note is a diagram of the horn's fingerings and a list of fingerings in parentheses.

Staff 1:

- B^b:** Fingering diagram shows the first three fingers on the right hand. Fingering: 0.
- A:** Fingering diagram shows the second and third fingers on the right hand. Fingering: 2.
- A^b:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: 1.
- G:** Fingering diagram shows the first and second fingers on the right hand. Fingering: 12.
- G^b:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: 23.
- F:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: (1 3).
- E:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: (1 2 3).

Staff 2:

- F:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: (1 3).
- F[#]:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: 23.
- G:** Fingering diagram shows the first and second fingers on the right hand. Fingering: 12.
- G[#]:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: 1.
- A:** Fingering diagram shows the second and third fingers on the right hand. Fingering: 2.
- B^b:** Fingering diagram shows the first, second, and third fingers on the right hand. Fingering: 0.

2. Work for three “clean” octaves. Be sure that the quality and strength of each note is the same. Also, articulate in such a way so that each tone sounds “equal” at the point of attack. A slight shift of the jaw and embouchure may be required in order to insure the best response.

The image shows four staves of musical notation for exercise 2. Each staff contains a melodic line with notes and rests, and a corresponding fingering diagram below it. The notes are half notes, and the fingering diagrams use numbers 1-4 to indicate finger placement. The staves are arranged vertically, showing a progression of notes across three octaves.

3. The following two exercises thoroughly challenge the player’s command of pedal tones. It is suggested that Letter A be done in $\frac{1}{4}$ ’s, $\frac{1}{2}$ ’s, and $\frac{3}{4}$ ’s.

The image shows three staves of musical notation for exercise 3. Each staff contains a melodic line with notes and rests, and a corresponding fingering diagram below it. The notes are half notes, and the fingering diagrams use numbers 1-4 to indicate finger placement. The staves are arranged vertically, showing a progression of notes across three octaves.

SUGGESTIONS FOR IMPROVED RESPONSE.

1. Push the jaw down and forward, raise the mouthpiece slightly, relax the chops and blow a steady, fairly slow stream of air.
2. Experiment! Try using more or less air pressure; vary the position of the jaw (and tongue).
3. Reduce the air pressure without decreasing the flow as you descend and get as much embouchure surface into the mouthpiece as possible.
4. Practice tonguing in this range. A larger tongue surface and lower jaw will “open up” the aperture which should enhance response.
5. Work for a relaxed feeling • no tension • as if you are just “sighing” into the instrument.
6. Even though the jaw position is lowered the air stream should be aimed upward.

LONG TONES

The study of long tones is, clearly, the one area that requires the most discipline. Simply put, very few students enjoy sitting in their own practice session playing long notes. However, when it comes to developing tone quality there are no “short cuts”. Playing long tones gives the player opportunities not only to evaluate the sound but also to make appropriate adjustments. Long tones, if effectively used, can do much to correct problems in the embouchure formation, air flow, position of the tongue, etc.

Probably one of the most overlooked benefits from working on long tones is that the player’s critical listening skills become more accute which, in turn, gives the player a reference point when dealing with sound.

LONG TONE EXERCISES

1. Work for equal strength and like tones throughout this exercise.



It is also important not to neglect the use of octaves as a part of the lip slur practice routine. The mechanics that are involved in successfully playing octaves is a real test of the players flexibility. "Push" the bottom note and allow the top note to "float". Do this exercise in \downarrow 's, \downarrow 's and \downarrow 's (ascending and descending). Work for "clean" octaves.

BREATHING EXERCISES

The amount of air in-take can affect the Euphonium sound as much as anything else. Breathing properly begins with the student assuming the proper posture for playing. The bottom of the instrument should set as close to the players inside left thigh as possible. If the player has a long torso a rolled up towel sitting on the lap (left thigh) will help to raise the lead pipe to the correct height. The horn should always be brought to the head (never bring the head to the horn). The player should sit "tall" so as to reduce the obstructions to the natural flow of air. Establishing the best possible posture for playing is essential to employing good breathing techniques.

At the point of the breath intake there is a natural expansion of the fi-ont of the shoulders. However, the top of the shoulders should remain down (mostly) and the throat relaxed. If, while taking a breath, the player raises the tops of the shoulders the muscles in the neck become constricted causing unnecessary stress to be placed on the throat. This can make it very difficult for the player to take a good, full breath. The key is to keep the upper body in a natural, relaxed state at all times.

Lung Capacity

Even though each player is different, it is important that the amount of air taken in is at least 90-95%. The capability of taking in large amounts of air starts with the player's ability to acutally "feel" what it is like when the lungs are at full capacity. Have the student do this:

Take in 50% air (half)
Let out 25%
Take in 75%
Let out 50% ($\frac{2}{3}$'s)
Take in as much as possible

This method can allow the player to feel the difference of when the lungs are at 50%, 75% and full capacity.

The following exercises are very good for exploiting the player's lung capacity:

(♩ = 60 mm)

II: breath in for 4 counts - blow out for 4 counts :||
II: breath in for 4 counts - blow out for 8 counts :||
II: breath in for 4 counts - blow out for 12 counts :||
II: breath in for 1 count - blow out for 7 counts :||
II: breath in for 1 count - blow out for 9 counts :||

The exercises can also be done with the mouthpiece and with the mouthpiece in the instrument (without buzzing).

The next two exercises are playing exercises that can be used to help the player to increase air intake. The first exercise is written in a particular range where the aperture is more open and lips less constricted than in a higher range. The main idea is to maintain equal strength and equal quality for each note. This will become more challenging as the exercise descends. The next exercise is another way for the player to practice taking in big breaths as well as “pacing” (controlling) the air flow that is needed to play long musical lines. Once this exercise has been mastered, try the same exercise based on an F major scale (starting on low F). It is also recommended that these two exercises be played on the mouthpiece alone. The demands of accurately buzzing the pitches, as well as dealing with the change of resistance with the mouthpiece alone, can cause these exercises to become very challenging (and beneficial).

Handwritten musical score for two exercises in bass clef, 4/4 time. The tempo is marked as $\text{♩} = 60 \text{ mm}$. Exercise 1 starts with a dynamic marking of f and includes the instruction "hold for 8 counts" under a slur. Exercise 2 is marked with a dynamic of f . Both exercises feature long, descending melodic lines with slurs and breath marks.

1. $\text{♩} = 60 \text{ mm}$
 f
hold for 8 counts

2. f

FINGER EXERCISES

One of the areas that can do much to help fluency in technique is to work on exercises that are devoted to developing independence and flexibility in the muscles and tendons of the fingers. As a Euphonium player it is important to gain control of the 4th valve, control of 2nd/3rd valve combinations and control of 2nd/4th valve combinations. Mastering exercises that are written specifically for these purposes can better prepare the player for being able to handle passages of music that involve these combinations. It also is important to note that the 3rd finger (ring finger) is, typically, the weakest finger. Therefore, working on exercises that are written in the "Sharp Keys" can be very helpful.

The following are some of my favorite Finger Exercises that deal with each of these problem areas.

1. Practice these exercises tongued so that each note responds cleanly. Then, add the slur and make up combinations (ie: 2 times tongued - 2 times slurred). Once mastered work for **speed and fun!** (Try different articulations).



2. Second and third valve combination passages can be very frustrating, particularly to young players who are not patient enough to do anything more than trust their luck. And, by the way, luck means a "hit" of no greater than 50% **of the time!** Diligent work on the following exercises could raise that percentage.



3. Second and third valve combinations are difficult enough, but when you add second and fourth valve combinations it can be mentally and physically taxing. Sooner or later, the player, who accepts the challenge of preparing advanced Solo's and Etudes, is going to be faced with the need to confront these difficult combinations. The following drills can be very helpful:

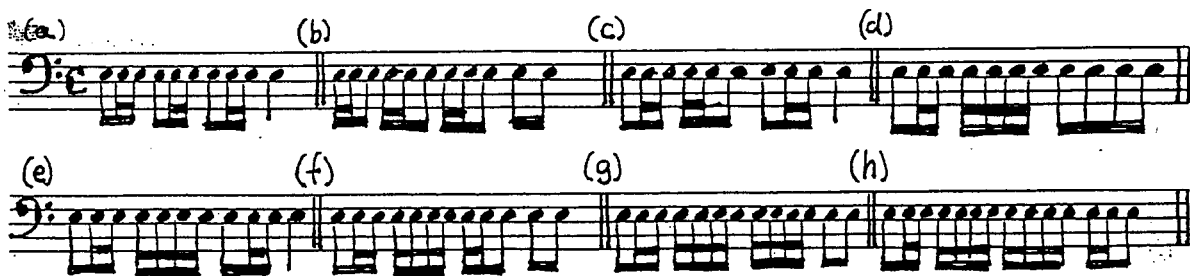


TONGUING DRILLS

1. Practice the following rhythmic exercise with a metronome. Once each measure can be accurately tongued on 1 pitch, the player is then ready to play this exercise on each note of a given scale. Increase the tempo as needed.



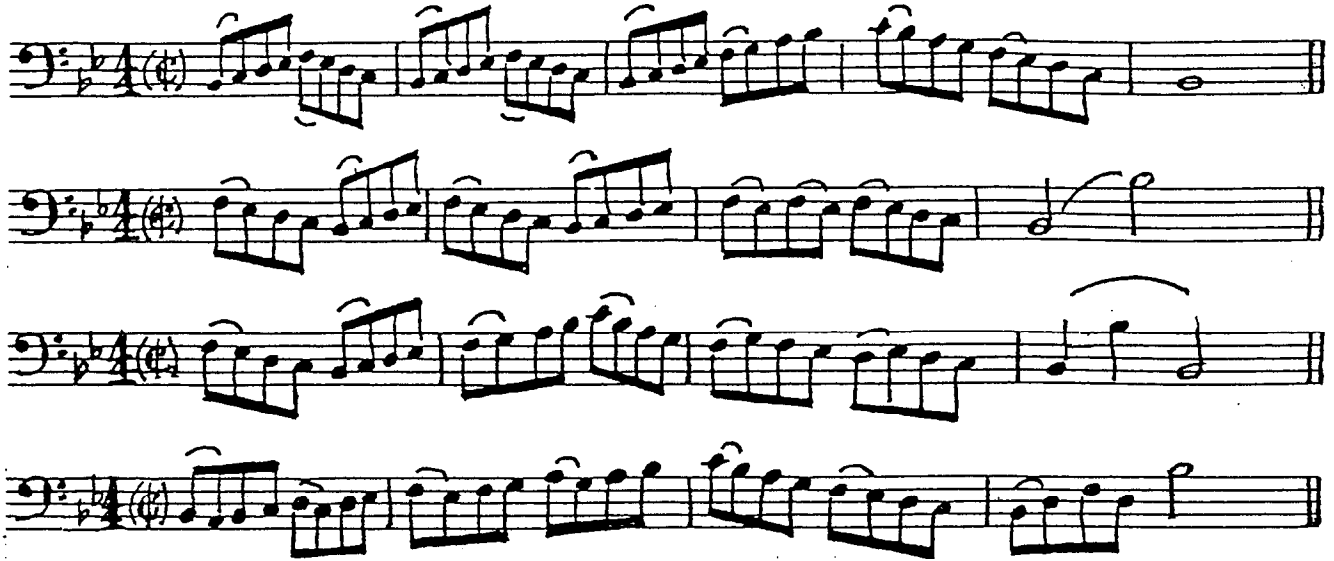
2. The following patterns are written in such a way that the player must really work to maintain the correct tongue movements as well as the proper air speed. Play each measure on a given scale.



3. Once the player begins to feel reasonably comfortable with being able to successfully tongue patterns on one pitch, it's time to move on. (Use the pattern below for any/all scales.)



4. Essential to the development of successful tonguing is the use of exercises that are written for the purpose of coordination between tonguing and slurring. To maximize the effectiveness of these exercises, the player should play these lines using different scales and different articulation patterns.



Lastly, be very certain that the speed (tempo) of all of these tonguing drills does not become the source that motivates the player, but production of the best possible sound instead. No one enjoys listening to fast, bad sounds! A few things to remember regarding tonguing are:

1. Use short, light strokes (long, heavy strokes sound harsh and cause fatigue)
2. Make sure that there is air behind the tongue (less air, less tone)
3. Never allow the tongue to interfere with the opening of the aperture
4. When rapid tonguing on a singular pitch, the “seal” must aim *for a spot*
5. When rapid tonguing on a singular pitch, don’t allow the verticle position of the tongue to vary on each note
6. Listen critically . . . don’t settle for mediocre . . . tonguing techniques that produce mediocre music.
7. Do a study on vowel sounds and how they relate to tonguing in different ranges

TONGUING EXERCISES

As the Euphonium player's skills continue to improve, it becomes necessary to select literature that becomes increasingly more challenging. As the literature becomes more challenging, the technical challenges become more demanding as well. In order to keep up with these demands, the player must work to be in full control of the tongue when dealing with articulation. The physical control of the tongue will, inevitably, allow the player to be in more control of the tone production of the instrument when playing rapid passages. To take a quote from the Arban Method:

“It should never be lost sight of that the expression ‘coupe de langue’ (stroke of the tongue) is merely a conventional expression; the tongue does not strike but, on the contrary, it performs a retrograde movement and it simply supplies the place of a valve.”

In working on the mechanics that would enable the player to be able to tongue so that the best sound and maximum efficiency of attack can be achieved, it is very important to analyze the shape of the aperture (a mouthpiece visualizer is very helpful for this purpose). A somewhat flattened oval is the most desired shape for the aperture. If the aperture is too flat, a thin, uncentered tone will result. Conversely, an aperture that is too oval produces a tone that is pinched and strained. Consequently, the player who tongs with an aperture that is shaped wrong will either produce a “popping” sound (if it is too small) or a “mushy”, “airy” sound (if it is too open). Although the aperture remains in the same general shape, there will be changes in the dimensions depending on range.

It is very important to mention that the vertical position of the tongue does not necessarily remain flat (or stationary). As the jaw moves down to accommodate the lower register, the aperture enlarges requiring more tongue surface to achieve a “seal”. Hypothetically, if the player were to maintain this approach to tonguing in the middle register, the attacks would be **indefinite and airy**.

Only enough of the tip of the tongue should be used to achieve a complete “seal”. Even though the back of the tongue remains in whatever arched position is appropriate for a particular range, the tip is the only part of the tongue which should move while articulating.

In terms of tongue pressure against the chosen point of attack, as little as possible should be used. If too much is used, the tongue quickly tires and becomes sluggish. Also, the tendency will be to use too much frontal surface rather than only the tip. As far as the movement in rapid articulations is concerned, the player should feel that the action of the tongue is to move away from rather than into the aperture. Once the tongue releases the air, the tongue should move immediately out of the way of the air stream to allow free flow of air in order to avoid a “hiss” or double buzz” in the tune.

If the player applies these basic principles of tonguing to his everyday practice, a more clear and pure tone will be produced during passages of music that require articulations. In fact, clean single tonguing is the basis of proper articulation and should, therefore, be practiced

RANGE EXERCISES

Being able to handle the extended range demands that occur in advanced etudes and solos will depend largely on the player's dedication to working on Pedal Tones, Long Tones and Lip Slurs. With the proper focus on these three areas the challenges of range problems can be met. Any other area of study that deals with this issue should be considered supplemental in nature and should never take the place of these three exercises. However, if the player chooses to add range exercises to his practice sessions, they can become useful if approached correctly.

It is my recommendation that these exercises be played in "graduating" steps over an extended period of time. Initially, do not attempt to play the entire set of exercises. As the exercises are played a judgement will need to be made during each practice session as to how high the player needs to go. For whatever reason lip response (and range) can vary from day to day. Hence forth, it is okay if the player is unable to complete these exercises . . . there will be another day. (In fact, leftovers are often times much better when put away for a day and "warmed-up" later.)

Also, using the air properly is a key element in this process. The air column should pivot downward to gain range rather than exertion of verticle muscle pressure. If muscle pressure 'is used, the sound will be reduced, the potential upper range lowered and the tone quality will be adversely affected.

It is also very important that, when working on range exercises, the player utilizes Pedal Tones to take the tension out of the lips. Periodically playing pedal tones can remind the player of the "feel" that is so important to maintaining a nice, "open" tone quality (without pinching or straining).

Lastly, the player's stage of development does not necessarily depend on the quantity of range exercises that is needed. In some cases the more advanced player should enter into this phase of practice with as much caution as a less experienced player. Although the main purpose for these exercises may be to gain more elasticity and flexibility in the upper register it must be said that an evaluation of how much and how high needs to be done on a daily basis.

1. Be sure to play all the way through each slur in one breath. Try to maintain a volume level at mezzo forte without increasing volume as you ascend.



(Continue moving chromatically upward as high as appropriate)

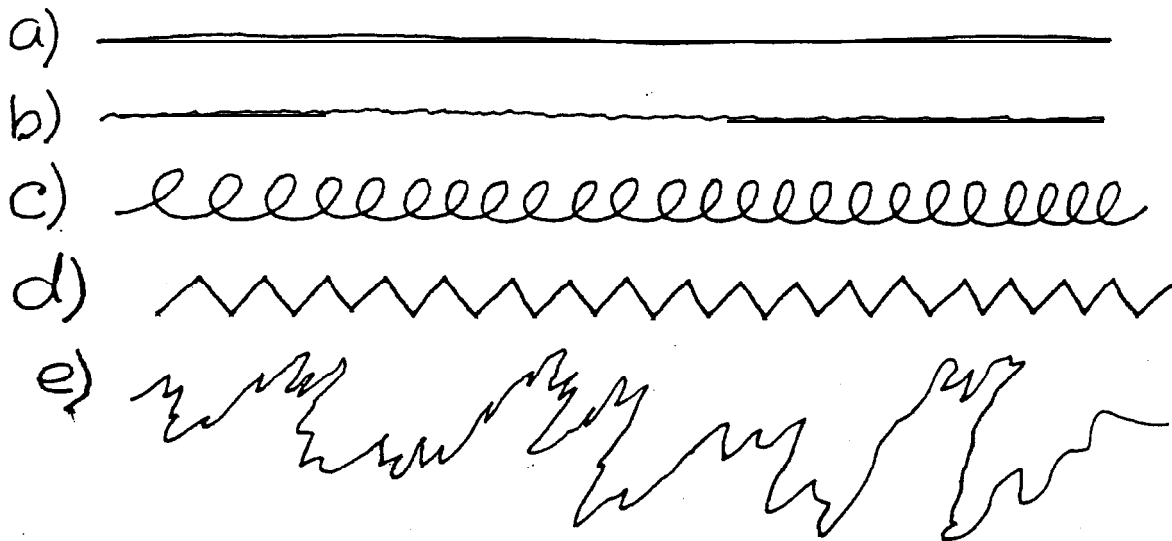
2. These are to be played as lip slurs. Be sure that each note is equal in strength and quality.

(a)

MISCELLANEOUS INFORMATION

Concerning Vibrato:

Provided the Euphonium player has had introductory and experience with “jaw” vibrato, he needs to work to refine two areas. First of all let’s deal with the pulses themselves and relate it to the poor fellow laying on a hospital bed in ICU. If you were him which one of these readings would you prefer?



Actually, if you were the poor fellow in ICU you probably would not prefer any of these. However, let’s analyze these “readings” comparatively as how they would relate to vibrato.

- a) “Flat line” ▪ absolutely no pulses (or vibrato)
- b) “Barely alive”- this guy thinks that he is producing vibrato but the pulses are so small and fast he merely sounds nervous
- c) “Alive” ▪ height and depth of pulses are fairly consistent, pulses are evenly spaced, the sounds seem to “spin”
- d) “H.B.P.” - these pulses are hard, jerky, mechanical and detrimental to the musical veins
- e) “Look Out!” ▪ it’s out of control!!!

The second most important area that needs to be addressed in dealing with vibrato has to do with maintaining a consistent vibrato regardless of what note or register. The more familiar the Euphonium player becomes with his instrument he will notice certain changes in tendency with respect to tone and resistance from note to note. He will also notice that as the aperture changes dimensions to accommodate various registers of the horn, the pulses (jaw movements) will either need to be less prominent in the low register or more prominent in the upper register. This will allow the Euphonium vibrato to sound the same from the bottom of the horn to the top. The following tunes exploit the use of vibrato in different registers:

(a)

(b)

(c)

(d)

The image displays four musical exercises, labeled (a) through (d), written in bass clef with a 3/4 time signature. Exercise (a) is a single staff with a melodic line. Exercise (b) consists of two staves, with the top staff containing a melodic line and the bottom staff containing a harmonic accompaniment. Exercise (c) is a single staff with a melodic line. Exercise (d) is a single staff with a melodic line, featuring a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Concerning Warm-Ups:

Warming up properly is very essential to the continuous development of Euphonium playing. Although content of warm-ups is relatively important it is more important to establish a warm-up routine: Henceforth, repetition develops consistency, consistency enhances critical listening and critical listening develops a good “work ethic”. It must be noted that all Euphonium players are in some sort of developmental state. Therefore, the content of warm ups may need to change periodically in order to suit the needs of the player. A proper warm up must include the following things:

- 1: Warm-up of the instrument
2. Warm-up of the lips
3. Warm-up of the fingers
4. Warm-up of the tongue
5. Warm-up of the mind (weird, but maybe most important)

Concerning Practice:

The Euphonium player who is serious about improving can only do so if time is spent in becoming a better player every day. The following areas need to be addressed in each practice session:

1. Fundamentals: work on the 7 areas that were discussed earlier with the addition of as many scale and interval exercises as you can stand (Arban, Clarke).
2. Musically: often times an ignored area of practice that can make a difference in the players total musicianship. Lyrical music, etudes, or pretty songs of the players choice are good for this purpose.
3. Etudes: using the Arban, selected studies and Charlier books, practice etudes that will develop all aspects of playing.
4. Music: working on audition music, solos, band music, ensemble music and other fun stuff allow the player to put the fundamentals, musicality and etudes into practice.
5. Warm-down: essential to the repairing of muscle damage and preparation for the next day. Use soft low, long tones and pedal tones for this purpose

Concerning Method Books:

The Euphonium player who needs to be challenged should have several method books at his disposal. The following books serve different purposes for the player.

1. Famous Method For Trombone (Arban) - the "bible" of brass playing
2. Melodious Etudes (Bordogni-Rochut) - a terrific book for developing lyrical playing
3. 32 Etudes for Trombone (Charlier) - extremely challenging stuff!
4. Technical Studies and Characteristic Studies (Clark) - great for finger dexterity and technique
5. Twenty Seven Groups of Exercises (Irons) - lip slurs galore!
6. Selected Studies (Voxman) - a good mix of lyrical and technical material
7. Advanced Method (Rubank) - some pretty good duets in this one

Concerning Recordings:

Every student Euphonium player needs to listen to players who are better than themselves. There are CD's available of the following:

Brian Bowman	Louis Maldonado
Roger Berhends	Rich Matteson
Childs Brothers	David Werden
Michael Falcone	