

FLOW STUDIES

Euphonium Edition

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Euphonium Edition

Preface

Maybe the most critical element of euphonium playing is the notion of playing in a smooth and connected manner (or what is referred to by this method as “flow”). Composers tend to highlight the naturally beautiful sound of the euphonium which comes from its conical construction. Melodic lines permeate much of the solo repertoire and are a salient aspect of orchestral and military band excerpts. For the many years, euphonium teachers have assigned various etudes and melodic studies to work on “flow” but never has there been a method that targets specific areas such as this one. As a euphonium player and teacher, this book will become required material for any student that works with me. Because of the brevity of each exercise, this book serves as a great companion to the famous Rochut Studies and other such methods. These studies should be done with metronome to support finger evenness and rhythmic integrity, an underrated component of “flow”. If these exercises are done properly, meaning everyday and with diligence, you will be well on the way to mastering the art of phrasing through more efficient use of your precious air! I hope this method is as helpful for you as it has been for me and my students.

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Sotto Voce Quartet

20. Sevenths

20.

The image displays ten musical staves, each representing a different seventh chord. Each staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The first staff is marked with the number '20.' and a common time signature. The notes on each staff are as follows:

- Staff 1: C7 (C4, E4, G4, Bb4)
- Staff 2: D7 (D4, F4, Ab4, C5)
- Staff 3: E7 (E4, G4, Bb4, D5)
- Staff 4: F7 (F4, Ab4, C5, Eb5)
- Staff 5: G7 (G4, Bb4, D5, F5)
- Staff 6: A7 (A4, C5, Eb5, G5)
- Staff 7: Bb7 (Bb4, D5, F5, Ab5)
- Staff 8: C7 (C4, E4, G4, Bb4)
- Staff 9: D7 (D4, F4, Ab4, C5)
- Staff 10: E7 (E4, G4, Bb4, D5)

Each staff contains a melodic line starting with a half note, followed by a quarter note, and then a quarter-note triplet. The notes are connected by a slur. Below each staff, there are two sets of horizontal lines: a pair of parallel lines and a pair of lines that converge to a point on the right, resembling a wedge or a stylized 'V' shape.

34. G-flat Major

34.

The musical score for exercise 34 is written in bass clef, G-flat major (three flats), and 3/4 time. It consists of six staves of music. The first staff is labeled '34.' and includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The music features a series of eighth-note runs, often beamed in groups of four, with slurs and accents. The second staff continues the eighth-note patterns. The third staff shows a mix of eighth-note runs and quarter notes. The fourth staff features a more melodic line with slurs and accents. The fifth and sixth staves return to eighth-note runs similar to the first two staves.

First staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Second staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Third staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Fourth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Fifth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Sixth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Seventh staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.