

## Euphonium Technical Skills

These are the 13 exercises you will master during your time at ODU. They are certainly not the only technical exercises you will study, but they are the ones I will use to measure your technical mastery of the euphonium. Technique will be tested three times each year: 1) during a lesson in Sept., 2) during a lesson in late Nov. or early Dec., 3) during a lesson in late April or early May. Steady progress is expected on these exercises – we will set annual goals - but we will not typically focus on them in your lessons. You are to practice them as part of your daily routine.

Freshmen and sophomores may not be able to execute all the exercises. I recommend you begin with 1,3,5,6,7,8,9; add more as your ability grows. All students must demonstrate progress towards these goals each term in order to advance to the next level of study.

1. **Major, melodic** and **harmonic** minor scales and arpeggios, one octave, slurred - Hall Scales #1.
2. **Major** and **harmonic** minor scales and arpeggios, two octaves, slurred – Hall Scales #2.
3. **Chromatic** scales, one octave, slurred – Hall Scales #3.
4. **Whole tone** scales and arpeggios, slurred – Hall Scales #4.
5. **Diminished** scales and arpeggios, slurred – Hall Scales #5.
6. **Dominant seventh** arpeggios, slurred – Arban/Encore p.166, Arban/Fischer p.156.
7. Slow slurs – Remington Warm-ups #7 Extending the Interval in Legato.
8. Flexibility – Remington Warm-ups p.5, starting fourth line from bottom of page, second measure; all seven positions.
9. Single tonguing – Remington Warm-ups #2 Tonguing, to double bar. Marcato.
10. Double tonguing – Arban/Encore p.198 #83, Arban/Fischer p.186 #83.
11. Triple tonguing – Arban/Encore p.176 #8, Arban/Fischer p.164 #8.
12. High range – scale and arpeggio to top note; without embouchure shift; any speed. Must perform three times, two scales and one arpeggio or vice versa.
13. Low range - scale and arpeggio to low note; without embouchure shift; any speed. Must perform three times, two scales and one arpeggio or vice versa.



Play these around the circle of fourths from memory, with good intonation,  
but without stumbles; relative or parallel minors.

## Scales #1

Major



Natural minor



Melodic minor



Harmonic minor



## Scales #2

Play these around the circle of fourths from memory, with good intonation, but without stumbles.

### Major

Two staves of musical notation in bass clef, C major. The first staff shows the ascending and descending scales in C major. The second staff shows the ascending and descending scales in F major.

### Harmonic minor

Two staves of musical notation in bass clef, harmonic minor. The first staff shows the ascending and descending scales in C harmonic minor. The second staff shows the ascending and descending scales in F harmonic minor.

## Scales #3

### Chromatic

One staff of musical notation in bass clef, chromatic scale. The scale is written in C major with a key signature of one flat (Bb) and includes triplets for the first six notes of both the ascending and descending directions.

Play these scales around the circle of fourths from memory,  
with good intonation, but without stumbles.

## Scales #4

Whole tone scale, augmented arpeggio



## Scales #5

Diminished or Octatonic scale, diminished arpeggio



# 6.

6.

This page contains 12 staves of musical notation for a piece titled "6.". The notation is written in bass clef with a 6/8 time signature. The key signature starts with two flats (B-flat and E-flat) and changes to two sharps (F-sharp and C-sharp) in the sixth staff. The music consists of continuous eighth-note arpeggios across all staves.

7.

AS WRITTEN,  
ONE TIME

VII EXTENDING THE INTERVAL IN LEGATO

SLOW

Musical notation for exercise 7, showing a sequence of notes with slurs and fingerings (1-3-4) in a bass clef.

8.

Musical notation for exercise 8, showing a long slur over a sequence of notes with an arrow pointing from "1st" to "7th".

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9.

II. TONGUING (THIS EXERCISE TO BE PLAYED BOTH STACCATO AND LEGATO)

Musical notation for exercise 9, showing four staves of notes with slurs and tonguing marks.

CONTINUE TO B<sup>b</sup>

10.

83.

Exercise 83 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in bass clef. It features a complex rhythmic pattern of eighth notes and rests, with some notes beamed together in groups of four. The second and third staves continue this pattern, with some notes beamed together in groups of four.

11.

8.

Exercise 8 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F), and a 6/8 time signature. The music is written in bass clef. It features a complex rhythmic pattern of eighth notes and rests, with some notes beamed together in groups of four. The second and third staves continue this pattern, with some notes beamed together in groups of four.