All State Band Recordings
Euphonium

Notes by Dr. Joel Collier, Allen University

Junior Euphonium: Audition Solo 1B, *Moderato*
- It is important to keep the tempo very steady throughout this solo. Even when the style changes the tempo should stay the same.
- Dynamic contrasts need to be significant (i.e. measures 5-7) so they can be easily recognized by the listener.
- There needs to be a clear distinction between the articulated notes and the slurred notes, but nothing in this solo should be short. Even the accented notes should still have a fair duration, rather than staccato.
- Be sure to come back to mf in the last two measures. It is easy to keep the excitement going from the preceding measures, but the dynamic has to come back down from f to finish the solo.

Clinic Euphonium: Audition Solo 2B, *Allegretto con amina*
- This solo is about making a distinct contrast between the outer two sections and the middle section. The outer portions are a dance, and should remain light and bouncy, while the Andante sostenuto portion should be broad and lyrical.
- It is important to keep the articulated yet unmarked notes (i.e. measures 3 and 7) distinct from the staccato notes (measures 13, 15, etc.).
- Keeping the tempo steady in the outer portions is crucial, even when the music drops to the lower register at an upper dynamic.
- In the middle portion it is acceptable and encouraged to use a lyrical vibrato to help accentuate the line. Thinking of this as a vocal aria will help with the understanding of style.
- When preparing the “b” ending it is important to bring out the syncopated slurred pattern in the penultimate measure.

Senior Euphonium: Audition Solo 3B, *Andantino*
- This solo is written in two contrasting sections - a dramatic and broad opening followed by a delicate and elaborate dance. There should be a clear and deliberate distinction in these styles.
- Ensure the crescendo to measure 5 really grows from *mp* all the way to a healthy *ff*. The music should lead to the grandioso, it shouldn’t be a sudden change.
- All of the running 16th note figures (i.e. measures 9, 17, etc.) need to be smooth and evenly measured. Avoid the temptation to rush the 16ths into a flourish.
- The dynamic contrasts in the Allegretto section, while slight, are very important. Use the crescendo in measure 14 to your advantage to approach the high Bb.
- In the final measure it is imperative to keep the time and intensity consistent even when dropping down to the subito *p*. The ending needs that intensity to sound like a conclusion rather than a question.