EUPHONIUM

Performance Notes for 2018-19 All-State Band Auditions

by

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All-State Junior Euphonium Solo 1A
This solo is full of contrasts, so pay attention to the details. The first line is marked cantabile. Vocal style is most often connected notes with a lot of dynamic variety, so play the slurs and observe the crescendos and decrescendos. Go for a much different style in the marcato second line. Make sure the accented notes have slightly more emphasis. Measures 9-12 require slurs, but at a clearly louder dynamic than the beginning. Measures 14 and 15 can be tricky for the sudden dynamic change, going immediately from mf to p. Some players ask if it is okay to put a breath on that bar line. There is no rule against it, but I prefer not to breath there. Be very careful not to rush the after beats in measure 15. In measures 17 and 18 keep a good steady airflow through the half notes and quarter notes. Because this phrase is marked maestoso, I recommend playing longer tongued eighth notes in measure 19. Ending “a” is straightforward. In ending “b” make sure you play accurate dotted-eighth/sixteenth notes and not a triplet pattern.

All-State Clinic Euphonium Solo 2A
This solo has the common challenge of dotted-eighth/sixteenth notes appearing close to triplet figures. Play the dotted-eighth/sixteenths accurately and do not play them as triplet patterns. The crescendos and decrescendos need to be clearly heard in measures 3 and 4. Observe the articulation markings carefully in measures 4 and 5. Make a big crescendo in measures 11 and 12 to set up the sudden change to piano in measure 13. The phrase in measures 19 and 20 is in the mf dynamic range. Both endings “a” and “b” begin with a crescendo. I recommend dropping the dynamic at the start of both endings to set up an easier crescendo and to finish with a more controlled forte.

All-State Senior Euphonium Solo 3A
The opening melodic theme is in A minor, it is slurred, it is fast and it is repeated twice. Practice this passage SLOWLY. Make sure you keep a full, steady airflow all the way through the minor arpeggio. Do not huff the wind to assist the pitch changes. Measures 13-15 will test the smoothness of your scale technique. Practice these passages slowly and gradually increase the speed on your metronome until you reach performance tempo. One interpretive decision every player will face is the fermata in measure 26. You must decide how long to hold it, and whether to put a break after it or not. The recording features a deliberate break.