

A Pedagogical Approach to the Teaching of Six Selected

Formative Euphonium Recital Pieces:

Annotations, Exercises and Recording

by

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Doctor of Musical Arts

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ABSTRACT

The purpose of this project was to provide a pedagogical resource for students and teachers to utilize when preparing six standard formative pieces from the euphonium repertoire. The guided practice sections are written in plain English with several instances of first person writing to explain certain concepts in a less formal way. This was done so that any teacher, regardless of level could help a younger, more inexperienced student. In addition, the sections of guided practice were written to help those teachers who may or may not be intimately familiar with the works chosen. The recording was designed to present the music in current published format, with no improvisation by the soloist. The solos that were chosen are either college preparatory pieces, or formative works for the younger collegiate musician. All of the pieces included are published, and as of September 2010, available for purchase. The works included are: *Six Studies in English Folk Song*, by Ralph Vaughan Williams, ed. Paul Droste, *Introduction and Dance*, by J. Edouard Barat, ed. Glenn Smith, *Andante et Allegro*, by Joseph-Guy Ropartz, ed. Shapiro, *Sonata for Unaccompanied Euphonium (or Trombone)*, by Fred L. Clinard, Jr., *Suite for Baritone*, by Don Haddad, and *Andante and Rondo*, by Antonio Capuzzi, ed. Philip Catelinet.

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LIST OF MUSICAL EXAMPLES WITH SELECT
ENCODED TIME SELECTIONS FROM RECORDING FOR REFERENCEⁱ

Example	Title	Track (Time)
1-1	<i>Six Studies in English Folksong, Mvt. I, mm. 1-3</i>	
1-2	<i>Six Studies in English Folksong, Mvt. I, mm. 1-3</i>	1 (0:00-0:13)
1-3	<i>Six Studies in English Folksong, Mvt. II, mm. 7-12</i>	
1-4	<i>Six Studies in English Folksong, Mvt. II, mm. 7-12</i>	2 (0:19-0:40)
1-5	<i>Six Studies in English Folksong, Mvt. III, mm. 21-24</i>	
1-6	<i>Six Studies in English Folksong, Mvt. III, mm. 21-24</i>	3 (1:02-1:14)
1-7	<i>Six Studies in English Folksong, Mvt. IV, mm. 13-15</i>	
1-8	<i>Six Studies in English Folksong, Mvt. IV, mm. 13-15</i>	4 (0:43-0:53)
1-9	<i>Six Studies in English Folksong, Mvt. IV, mm. 13-15</i>	4 (0:43-0:53)
1-10	<i>Six Studies in English Folksong, Mvt. V, mm. 17-23</i>	
1-11	<i>Six Studies in English Folksong, Mvt. V, mm. 17-23</i>	5 (0:28-0:42)
2-1	<i>Introduction and Dance, Introduction, mm. 5-8</i>	
2-2	<i>Introduction and Dance, Introduction, mm. 5-8</i>	7 (0:16-0:32)
2-3	<i>Basics Plus, pedagogical reference</i>	
2-4	<i>Basics Plus, pedagogical reference</i>	
2-5	<i>Basics Plus, pedagogical reference</i>	
2-6	<i>The Brass Gym, pedagogical reference</i>	
2-7	<i>Introduction and Dance, Introduction, mm. 29-32</i>	7 (1:43-2:15)
2-8	<i>Introduction and Dance, Introduction, mm. 29-32ⁱⁱ</i>	
2-9	<i>The Brass Gym, pedagogical reference</i>	
2-10	<i>Introduction and Dance, Dance, m. 27</i>	7 (3:27-3:29)
2-11	<i>Introduction and Dance, Dance, m. 29</i>	7 (3:32-3:34)
3-1	<i>Andante et Allegro, Andante, mm. 25-35</i>	
3-2	<i>Andante et Allegro, Andante, mm. 25-35</i>	8 (1:11-1:40)
3-3	<i>Andante et Allegro, Allegro, m. 53</i>	8 (2:29-2:31)
3-4	<i>Andante et Allegro, Allegro, m. 53</i>	
3-5	<i>Andante et Allegro, Allegro, mm. 69-70</i>	8 (2:49-2:52)
3-6	<i>The Brass Gym, pedagogical reference</i>	
3-7	<i>The Brass Gym, pedagogical reference</i>	
3-8	<i>Andante et Allegro, Allegro, mm. 138-40</i>	
3-9	<i>Andante et Allegro, Allegro, mm. 138-40</i>	8 (4:42-4:44)
3-10	<i>Andante et Allegro, Allegro, mm. 167-76</i>	8 (5:16-5:28)
4-1	<i>The Brass Gym, pedagogical reference</i>	
4-2	<i>The Brass Gym, pedagogical reference</i>	
4-3	<i>Sonata for Unaccompanied Euphonium, Mvt. I, mm. 13-15</i>	
4-4	<i>Sonata for Unaccompanied Euphonium, Mvt. I, mm. 13-15</i>	9 (1:22-1:32)
4-5	<i>Sonata for Unaccompanied Euphonium, Mvt. II, m. 27</i>	10 (1:05-1:07)
4-6	<i>Sonata for Unaccompanied Euphonium, Mvt. III, m. 6-10</i>	11 (0:06-0:14)
4-7	<i>Sonata for Unaccompanied Euphonium, Mvt. III, m. 6-10</i>	
5-1	<i>Suite for Baritone, Mvt. I, mm. 1-8</i>	
5-2	<i>Suite for Baritone, Mvt. I, mm. 1-5ⁱⁱⁱ</i>	
5-3	<i>Suite for Baritone, Mvt. I, mm. 25-32</i>	

ⁱ Due to the nature of playback mediums, the time code can be +/- up to five seconds.

ⁱⁱ Composed cadenza example, ed. Stuckemeyer.

ⁱⁱⁱ Rhythmic composed example, ed. Stuckemeyer.

Example	Title	Track (Time)
5-4	<i>Suite for Baritone, Mvt. I</i> , mm. 25-32	12 (0:46-1:16)
5-5	<i>Suite for Baritone, Mvt. I</i> , m. 2, m. 52	
5-6	<i>Suite for Baritone, Mvt. II</i> , mm. 1-2	12 (0:00-0:04)
5-7	<i>Suite for Baritone, Mvt. II</i> , mm. 1-2	
5-8	<i>Suite for Baritone, Mvt. III</i> , mm. 53-4	13 (1:38-1:42)
5-9	<i>Suite for Baritone, Mvt. III</i> , mm. 53-4	
6-1	<i>Andante and Rondo, Andante</i> , mm. 17-24	14 (0:44-1:04)
6-2	<i>Andante and Rondo, Andante</i> , mm. 17-24	
6-3	<i>Daily Warm-Up Routines</i> , pedagogical example	14 (3:12-3:23)
6-4	<i>Andante and Rondo, Andante</i> , mm. 76-80	
6-5	<i>Andante and Rondo, Andante</i> , mm. 76-80	

LIST OF COMPACT DISC TRACK NUMBERS

***Six Studies in English Folksong – Ralph Vaughan Williams/arr.
Droste (8:23)***

- 1 I. Lovely on the Water (The Springtime of the Year) (1:41)
- 2 II. Spurn Point (1:22)
- 3 III. Van Dieman's Land (1:29)
- 4 IV. She Borrowed Some of Her Mother's Gold (1:37)
- 5 V. The Lady and the Dragon (1:29)
- 6 VI. As I Walked Over London Bridge (0:45)

7 ***Introduction and Dance – J. Eduoard Barat/ed. Smith (4:35)***

8 ***Andante et Allegro – Joseph Guy-Ropartz/arr. Shapiro (5:44)***

Sonata for Unaccompanied Euphonium – Fred L. Clinard (7:31)

- 9 I. Introduction and Allegro (3:51)
- 10 II. Song (1:47)
- 11 III. Finale (1:53)

Suite for Baritone – Don Haddad (8:40)

- 12 I. Allegro maestoso (3:26)
- 13 II. Andante espressivo (2:30)
- 14 III. Allegro con brio (2:44)

***Andante and Rondo fr. 'Concerto for Double Bass' – Antonio
Capuzzi/arr. Catelinet (8:00)***

- 15 II. Andante (4:03)
- 16 III. Rondo (3:57)

INTRODUCTION

Overview

This document and research project is a culmination of the last five years of pedagogical research, performance, and teaching. The idea for this project is two-fold: first, a commercially available recording of selected pedagogical repertoire, and second is the culmination of a series of articles used to teach these pieces to students.

The idea to produce an educational recording began in early 2005 at the end of the first year of study for a MM at the University of Kansas. The studio contained many young performers and one resource that was commonly utilized with students was a comprehensive euphonium-recording library. It became known, at that time, that there were several historically popular pieces that had either not been recorded or were currently out of print. Moreover, there was a definite need for new high-quality recordings of these works.

Simply recording what would be considered a good selection of these selected and many previously un-recorded works was not enough. Various other professionals in the euphonium field were consulted (about twenty-five individual master teachers), and asked to rate a listing of solos in terms of what they deemed important to include in the context of a recording of this particular nature. As a result, a listing was compiled by each and was compared against the following criteria:

1. Is this piece currently available commercially, and by a large publisher?
2. Is this piece currently recorded in a euphonium medium?
3. Is this piece on a majority of state high-school contest lists?

Once the research was completed, the result came to a listing of about fifteen pieces.

From the beginning of this recording's conception, the plan was always to present this recording in two volumes, and subsequently split the pieces into two skill levels. The resulting recording, with Ellen Bottorff as pianist, was released commercially on *Potenza Music* label in 2006 entitled *Stepping Stones for Euphonium, Vol. 1*. In addition, the

ultimate fruition of this project is an entire family of *Stepping Stones* recordings now available on said label.

After the release of *Stepping Stones for Euphonium, Vol. 1* the International Tuba Euphonium Association expressed interest in the fall of 2006 to present a series of articles (pedagogical-written and compiled by Patrick Stuckemeyer) in their journal. This would develop into a two-year process, with a series of eight articles being published in their quarterly journal. These articles include many valuable insights and pedagogical resources to aid mainstream teachers and students in the study of the subject of formative repertoire.

Statement of Purpose

The purpose of this project is to provide a pedagogical resource for students and teachers to utilize when preparing six standard formative pieces from the euphonium repertoire. The guided practice sections are written in plain English to explain concepts in a less formal way. This was done so that any teacher- regardless of level- could help a younger, more inexperienced student. In addition, the sections of guided practice were written to help those teachers who may or may not be intimately familiar with the works chosen.

The accompanied recording is available commercially as *Stepping Stones for Euphonium, Vol. 1*, which includes these six pieces (as well as nine others). The recording has become a mainstay in formative euphonium repertoire, and is currently the best seller in the company's catalog. The recording is in production, and is available at many retailers online and in stores.

All of the solos chosen for this project are currently available in many formats and editions. When multiple editions are available, the edition that was most readily available in terms of publication was chosen. For example, there are several editions of *Introduction and Dance* by J.E. Barat, most notably editions from Alphonse LeDuc and

Southern Music. Southern Music's edition was chosen due to the fact that students will simply purchase the edition that is cheaper. Since students were amongst the main target audience, the editions were chosen with this concept in mind (as well as which editions were specified on state contest lists).

Significance of the Study

This study's validity and significance is based around the thought that it is helpful to students and teachers to have an informed opinion when performing or teaching these works. These works were chosen because of their significance to leading master teachers of the euphonium, and because of their availability at the time of publication. These are all solos that were edited for the euphonium (or baritone), and are of great value when utilizing state contest festival lists.

The included compact disc was recording with the intent of presenting the music to the best wishes of the composer or editor, with little to no improvisation on that part of the performer. It is included for reference and study purposes only.

CHAPTER ONE

SIX STUDIES IN ENGLISH FOLKSONG

Ralph Vaughan Williams/arr. Paul Droste

Program Notes

Ralph Vaughan Williams (1872-1958) was one of the most prolific composers of English music; the *Six Studies in English Folk Song* is at the forefront of understanding this style of music. These six pieces were written for cellist May Mukle in 1926. Vaughan Williams states that these studies are to be “treated with love,” and so they are; each song is tastefully and skillfully matted and framed to reveal the beauty of the folk song. The real challenge of these works is bringing the euphonium and piano together to form one cohesive sound so that you hear the beautiful folk song, and not simply a soloist with accompaniment. While virtually every instrument has performed these pieces, Paul Droste did this arrangement for euphonium. The parts have optional 8va sections that were taken by the performer, but are not necessary for performance.¹

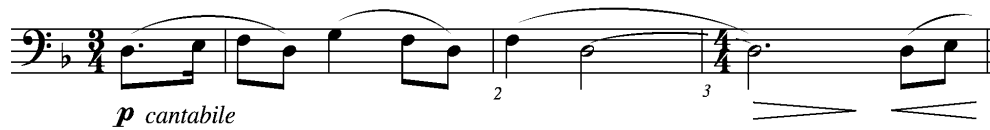
Student/Teacher Based Guided Practice

I. Lovely on the Water (The Springtime of the Year)

Though this movement is marked *adagio*, it is easier to think of it in terms of a song, or a *ballad*. Legato is the headline for practice on this movement. The opening two bars can be treated much like a cadenza with some added rubato until the piano picks up the tempo in m. 2. As with most of these movements, the soloist and accompanist should find themselves in a conversational-style of playing much like a duet instead of one playing the role of a soloist and one playing the role of accompanist. The arranger has the opening marked like this:

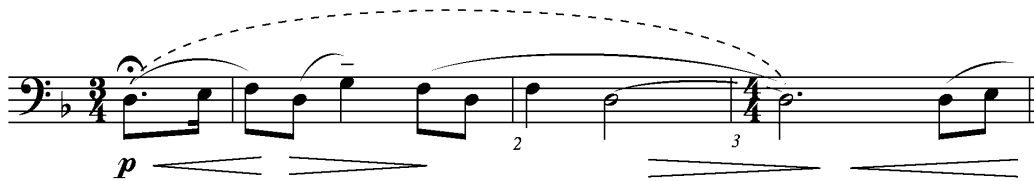
¹ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

Example 1-1. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. 1*, mm. 1-3.²



When performing this opening section, it is important to make as much music right from the onset of the phrase, performing this section as such:

Example 1-2. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. 1*, mm. 1-3.³



The various phrases of this movement will give a younger student some difficulty, especially with the ornamentation and execution of the musical line without sounding forced. Have them practice these sections without the ornamentation before adding it. The last two lines of this movement are without accompaniment and can often be perceived as under-prepared simply because the soloist isn't shaping the line like they could. Take careful consideration of these last ten measures, and allow the lines to lead you musically.

II. Spurn Point

This movement begins with a piano statement until the soloist enters in the third bar. The first note should be held slightly longer to stabilize both performers into one cohesive unit. Much like the first movement, legato is once again a headline for practice and it should be a little easier to execute with this movement. The tempo is marked

² Ralph Vaughan Williams, *Six Studies in English Folksong*, ed. Paul Droste (Boston: ECS Publishing, 1986).

³ *Ibid*, ed. Stuckemeyer.

andante sostenuto, but needs a clearer definition. Having a delineation for this movement, for example as an *Irish Tune*, would give the student a marker that would help them cultivate their own style and possibly make it easier for them to pull more of the musical shapes from the page.

The first phrase should be executed with care, and a little push and pull from the soloist is expected. Here is how the arranger has the part notated:

Example 1-3. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. II*, mm. 7-12.⁴



When performing this phrase, feeling the lines as a series of up and down bowing markings is useful as a reference point for the phrase. The line should slow slightly throughout, with each long note getting progressively longer. In preparation for the piano feature in m. 12, the soloist should increase the tempo slightly. A slight rephrase of the music to make musical lines during performance would also be helpful. This is demonstrated here:

Example 1-4. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. II*, mm. 7-12.⁵



Although the soloist is still holding through the moving piano part, take care not to simply hold a stagnant note – use this a great opportunity to make music on a long note using various musical endeavors such as vibrato, shape, contour and dynamics. The

⁴ Vaughan Williams, *Six Studies*.

⁵ *Ibid*, ed. Stuckemeyer.

optional 8va section at the end is wonderful, but only if the performer can execute a high-Bb that does not sound strained because the last note should fade away to nothing, as indicated in the score.

III. Van Dieman's Land

This movement is both the most challenging and most rewarding for the performer. The opening three bars should be free and at the performer's discretion. The pick-up into m. 4 should be in tempo, and once again legato should be the focus in this piece. The marking is *larghetto* for this movement, but as with the others a clearer reference point is needed, such as a *ballad*. If you consider each phrase a sentence of a song, then simply put the sentences together for the entire piece. While the majority of this movement is slurred, put extra emphasis on the notes that are marked with a legato tongue. The arranger has chosen to phrase m. 22 and m. 23 as such:

Example 1-5. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. III*, mm. 21-24.⁶



The ascending pattern, however, in m. 23 should lead into the next bar, and have a slight taper to the first note before the crescendo as viewed here:

Example 1-6. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. III*, mm. 21-24.⁷



⁶ Vaughan Williams, *Six Studies*.

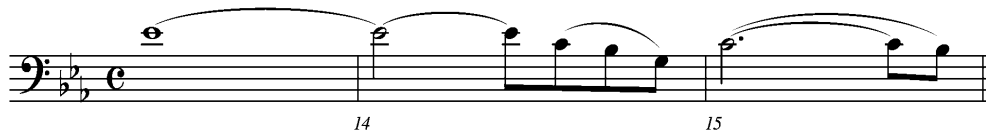
⁷ *Ibid*, ed. Stuckemeyer.

The slight taper and hairpin dynamics add much musically to the line. Teaching this concept can be quite difficult, so have the student practice this on a long held note so that they can build confidence and control before putting this dynamic shape into practice.

IV. She Borrowed Some of Her Mother's Gold

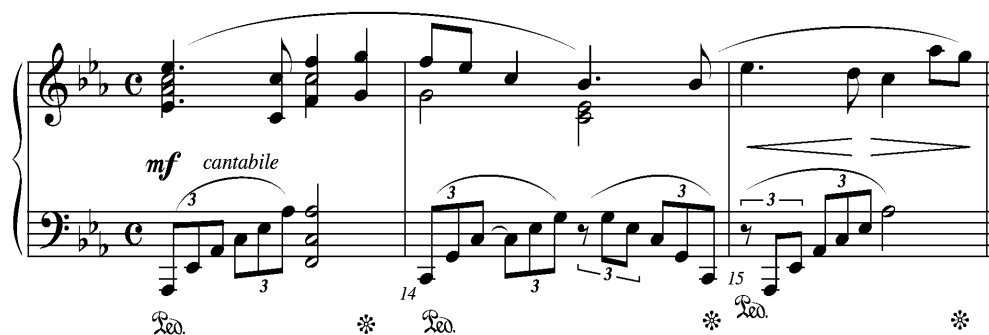
Lyrical simplicity is the hardest part of this movement. Knowledge of the piano score is also extremely important in this movement, as is evident in the next example. While the solo part remains quite calm and lyrical, consideration must be given when simply sitting on these various long notes. Here is what is written in the solo part:

Example 1-7. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. IV*, mm. 13-15.⁸



Unknown to the soloist, here is what's happening in the piano score during this phrase:

Example 1-8. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. IV*, mm. 13-15.⁹

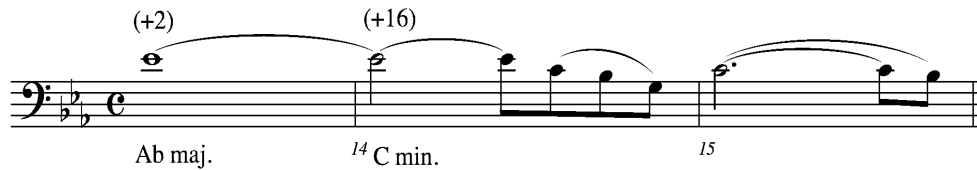


With the piano part moving from Ab-major to C-minor in m. 14, the performer will have to alter the pitch of the long note halfway through like this:

⁸ Vaughan Williams, *Six Studies*.

⁹ *Ibid.*

Example 1-9. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. IV*, mm. 13-15.¹⁰



The last five measures of this movement are the most difficult to get to sound freely musical, or unstrained. Begin to slow at m. 21, and instead of getting softer in m. 23, use the natural crescendo to sail up to the high Bb. Once arriving on that note, let it settle and then slowly back away the volume.

V. The Lady and the Dragon

The fifth movement can easily be played too slow (in three), or too fast (in one). While still maintaining correct rhythm and time, one might want to think of this movement in a “slow one.” This will help the overall weight of the strong beat, and keep the tempo up. Being careful not to rush, maintain the feeling “in one,” with a slight lilt.

The most difficult part about this movement is in the second half, when the line begins to go into running eighth notes. The arranger writes the following:

Example 1-10. Ralph Vaughan Williams, *Six Studies in English Folksong, Mvt. V*, mm. 17-23.¹¹



While the arranger is giving the performer the necessary breaks needed for breathing, quite often the musical line sounds choppy and not lyrical when exactly the opposite is notated in the score. Think of this section as the following, using the same emphasis on a down-bow note as before:

¹⁰ *Ibid*, ed. Stuckemeyer.

¹¹ Vaughan Williams, *Six Studies*.

Example 1-11. Ralph Vaughan Williams, *Six Studies in English Folksong*, Mvt. V, mm. 17-23.¹²



The thought of a weighted down-bow in various places will allow the musical phrase to have life and buoyancy, resulting in a smoother transition between breaths. Be careful not to have a noisy inhale when the arranger has indicated them, and be certain to always taper into the breaths, as indicated.

VI. As I Walked Over London Bridge

While the first five movements of this piece offer extreme lyricism, this movement is lively and separated - yet still needs to have a lyrical quality to it. Performance problems arise in this movement from the beginning. When practicing this movement make sure that rhythm is the headline, and keep true to it. Careful dissection of the piano score will help the performer during the triplet section, discovering that the writing underneath them is still the duple melody. The performer has the option to play a pedal-Bb at the end, but only do so if you can attain this with a light attack, since the arranger has marked it *ppp*.

¹² *Ibid*, ed. Stuckemeyer.

CHAPTER TWO

INTRODUCTION AND DANCE

J. Edouard Barat/ed. Glenn Smith

Program Notes

J. Edouard Barat (1882-1963) studied music in Paris with Paul Vidal and Emile Pessard. His love of wind music was partially influenced through his work as a bandmaster with the French Army. The *Introduction and Dance*¹³ is a staple of the repertoire, especially for study of the French style.¹⁴

Student/Teacher Based Guided Practice

I. Introduction

The musical roadmap of this work can be a difficult challenge to discern. Sometimes too much information is given, while other times more would be helpful. While this can be frustrating to the student, it is a great opportunity to begin to develop musical ideas of his or her own to employ in the work. From the beginning, the pianist begins with a four-measure introduction, and the soloist begins in m. 5. The edition is notated in this manner:

Example 2-1. J. Edouard Barat, *Introduction and Dance*, mm. 5-8.¹⁵



¹³ *Introduction and Dance* is available in two versions, one for euphonium or trombone and the other for tuba. The two versions are essentially identical, but their registers have been changed to accommodate the instrumentation.

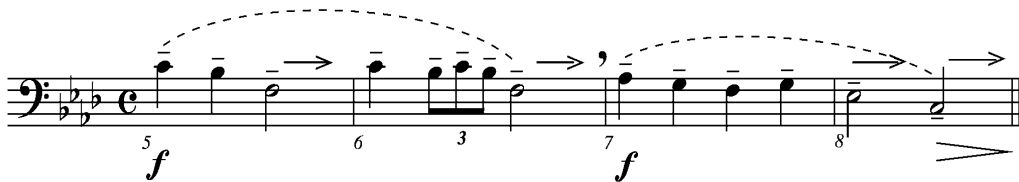
¹⁴ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

¹⁵ J. Eduoard Barat, *Introduction and Dance*, ed. Glenn Smith (San Antonio: Southern Music Co., 1973).

There is quite a bit of information, but the extra-musical ideas aren't present on the page.

Here is how the opening line is to be performed:

Example 2-1. J. Eduoard Barat, *Introduction and Dance*, mm. 5-8.¹⁶



Getting the appropriate length of note out of the student can be difficult. One example would be marking in the tenuto markings over m. 7 and 8 to aid the student in remembering this. Also making sure that the student is not tapering the notes, thereby drawing in a visual reminder such as arrows (Ex. 2-1) through the rest of the measure to ensure that they hold the notes for full value. The dashed phrase marking would let them know that these two measures work together, as well as the second set of bars.

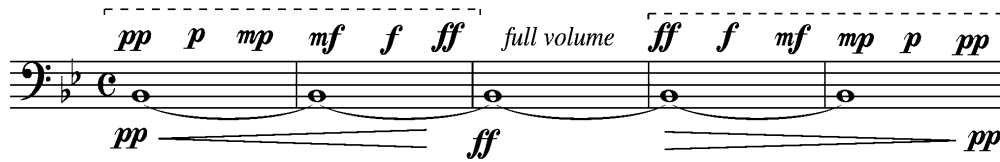
The uses of extreme dynamics are evident examples of impressionistic music, and the Introduction of this work is no exception. As teachers, we know that what we hear as a player is not the same as what the audience will hear. Often I use a percentage rule with my students: "If you think you are doing 100% of the expression that is needed, make it 150%." Often this will get the desired result without being exaggerated.

Measures 9-12 incorporate this into practice.

A great exercise for creating dynamic differences would be the following:

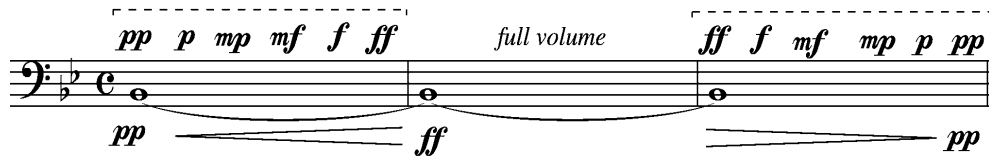
¹⁶ *Ibid*, ed. Stuckemeyer.

Example 2-3. Wolfgang Guggenberger, *Basics Plus*.¹⁷



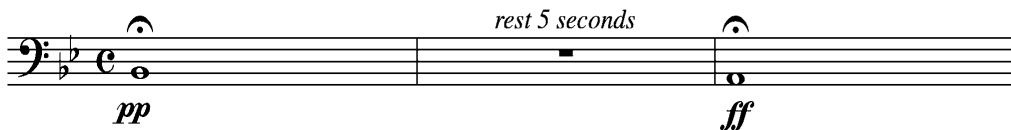
This short exercise will get the full range of the student's dynamic capability, thereby stretching both the soft and loud dynamics. Shorten the exercise once the student becomes comfortable with it:

Example 2-4. Wolfgang Guggenberger, *Basics Plus*.¹⁸



The next step in getting the student to reach these dynamics without crescendos or decrescendos is found in the following exercise. Use the same notes, or a descending scalar pattern like this:

Example 2-5. Wolfgang Guggenberger, *Basics Plus*.¹⁹



Keep shortening the resting interval until the student can give two entirely different dynamics while still staying relaxed and open with their sound.

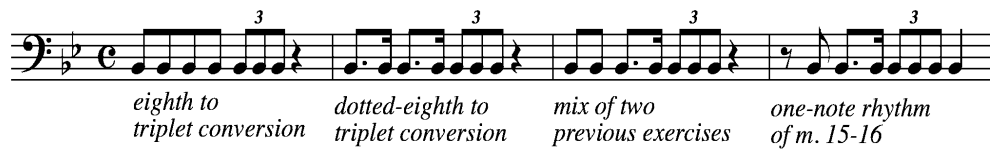
A little bit of rhythmic practice with varying patterns will aid the student in their preparation for the mixed complex rhythms encountered in the Introduction. Using the rhythms from m. 15-16, devise a simple exercise on the Bb-concert:

¹⁷ Adapt Stuckemeyer: Wolfgang Guggenberger, *Basics Plus* (Germany: Rundel Music, 2005), pg. 49.

¹⁸ *Ibid.*

¹⁹ *Ibid.*

Example 2-6. Sam Pilafian, *The Brass Gym*.²⁰



With a little preparation this complex rhythm is broken down into its components, and more importantly, the division of difficult cross-rhythms in the measure. If the student can read the different conversions, they can play the entire measure as written. Using a one-note version on these more complex rhythms is a valuable tool to get the student more comfortable with these passages by narrowing their focus.

The ending cadenza of the Introduction is where the student can be encouraged to experiment when deciding what they want to bring to the music. While pianists and string players write their own cadenzas for classical and modern works, this tradition doesn't usually extend to brass performers.

The cadenza is written as such:

Example 2-7. J. Eduoard Barat, *Introduction and Dance*, mm. 29-32.²¹

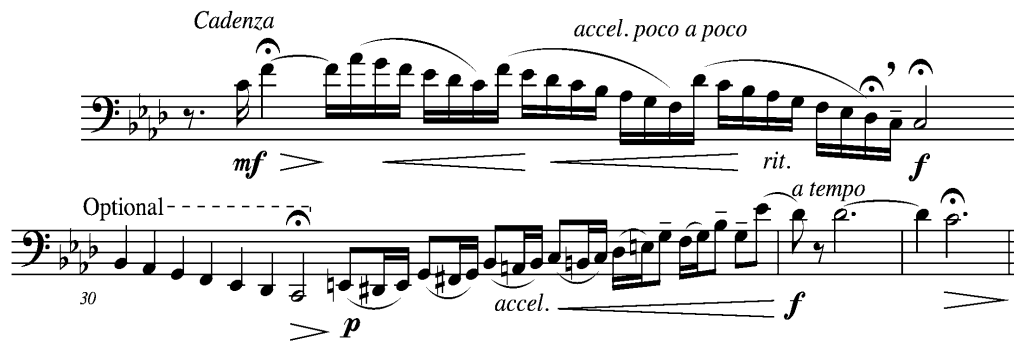


²⁰ Adapt Stuckemeyer: Sam Pilafian, *The Brass Gym* (Chandler, AZ: Focus on Music, 2006), pg. 23.

²¹ Barat, *Introduction and Dance*.

Assuming that all of the dynamics and articulations are from the editor, Glenn Smith, use the same harmonic structure and let the student give it their own personal touch. One possible realization is as follows:

Example 2-7. J. Eduoard Barat, *Introduction and Dance*, mm. 29-32.²²



Dance

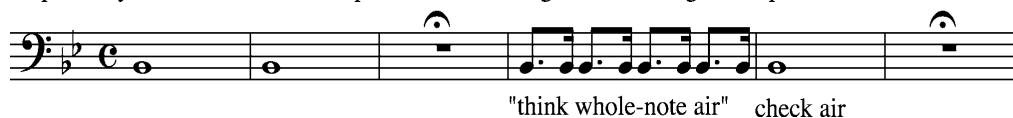
The second section is a spirited dance marked *Allegro* with an indicated tempo of quarter-note = 116-120. The dotted eighth-note rhythms seem to have more buoyancy at the latter speed, and can be played with more separation like the doubly-dotted French Overture style of performance.

The challenge is mainly rhythmic in this movement. First, the teacher should have the student study dotted rhythms as an educational primer. A simple exercise that streamlines both dotted rhythms and breath/tone production looks like this:

Example 2-9. Sam Pilafian, *The Breathing Gym*.²³

Step 1: Play exercise with AIR through instrument ONLY.

Step 2: Play exercise as written, repeat with ascending or descending scalar patterns.



²² *Ibid*, ed. Stuckemeyer.

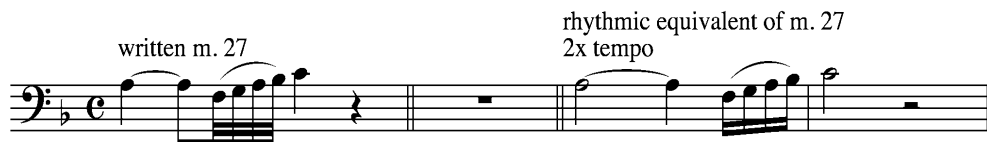
²³ Adapt Stuckemeyer: Sam Pilafian, *The Beathing Gym* (Chandler, AZ: Focus on Music, 2002), pg. 17.

Complications in learning dotted rhythms are not just limited to the counting involved, but also the tongue speed. Young students of the euphonium tend to over-tongue passages and will tire and slow down. Use the above exercise to reinforce the idea that the tongue simply floats on top of the air and when technical passages are present in the music, making sure that the air remains relaxed and open.²⁴

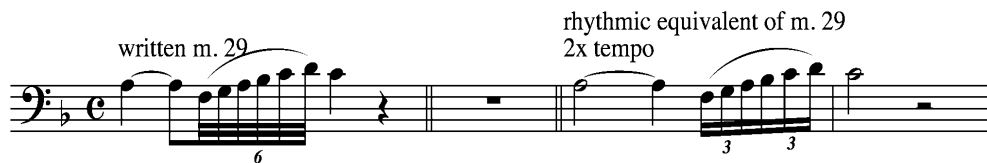
The opening measures of the Dance section should be exciting and spirited. Take caution on the wider leaps especially evident in m. 12 and m. 14. It is very easy to play the wrong partials in this section, and half-speed practice would be a great investment for the student.

Sometimes seeing the divisions of beats in a form that the students are comfortable with is all that they need to succeed. Beginning at the *meno mosso* section of the Dance, I have used the following with my students as an intentional rewrite of a few sections:

Example 2-10. J. Edouard Barat, *Introduction and Dance*, m. 27.²⁵



Example 2-11. J. Edouard Barat, *Introduction and Dance*, m. 29.²⁶



²⁴ *Ibid.*

²⁵ Barat, *Introduction and Dance*.

²⁶ *Ibid.*

When the student can see clear divisions of the beat at the quarter-note level, it is much easier for them to grasp this concept. Viewing the original marking, subdivide at the eighth-note level to see the beat division. To accurately play the sextuplet in the right time, the student must perceive division at the sixteenth-note level. This is not to say that a young student cannot accomplish this, but it is quicker to have them play the second example twice as fast until they can internalize the subdivided rhythms.

CHAPTER THREE

ANDANTE ET ALLEGRO

J. Guy-Ropartz/arr. A. Shapiro

Program Notes

French composer Joseph Guy-Ropartz (1864-1955) was born into an artistic family. He showed a remarkable talent for music and poetry at an early age, and was accepted into the Paris Conservatoire in 1885. He studied with Dubois, Massenet, and Franck. He composed for all types of musical ensembles, but is perhaps best known for his vocal and chamber works. The *Andante et Allegro* in C-minor was originally for Trumpet and Piano, but has been arranged for a number of instruments, including euphonium and tuba.²⁷

Student/Teacher Based Guided Practice

Andante

From the beginning of study, the student should concentrate on phrasing and getting the lines to flow as effortlessly as possible. Take caution when preparing this opening section that the student does not start too slowly. With a slower tempo the phrases become much more difficult. A recommended tempo for the opening section is approximately 72 bpm. While there isn't much in the way of marked dynamics and articulation, make sure that what is marked is performed. The crescendi and decrescendi in this section should be gradual and not forced. The lines from mm. 4-8 should be mirrored in mm. 10-14. Use these two sections to instill the concept that even though a line is higher in pitch, it should still have the same tonal characteristics and timbre. A great way to practice this is through scales. Have the student play a Bb-major scale at

²⁷ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

any given dynamic. After that, have them perform an Eb-major scale (a fourth up) and try to make that have the same warmth or resonance that the lower scale had.

Repetitions should never be stagnant in our playing. When a composer repeats a phrase, whether it's rhythmically or by pitch, there is usually a desired emphasis or effect. Use the following as an example for teaching this concept in the opening section of the piece.

Example 3-1. J. Guy-Ropartz, *Andante et Allegro*, mm. 25-55.²⁸

There are many different places in this phrase where we can utilize dynamic and hairpin shaping to make the musical repetitions more interesting, thereby adding dimension to the musical phrase. Teaching the above phrase like the following:

Example 3-2. J. Guy-Ropartz, *Andante et Allegro*, mm. 25-35.²⁹

When music has a combination of pictographic dynamics (<, >) and written dynamics (cresc., dim., etc.), one or the other seems to suffer. The young performer might play one

²⁸ J. Guy-Ropartz, *Andante et Allegro*, arr. A. Shapiro (New York: Carl Fischer, 1948).

²⁹ *Ibid*, ed. Stuckemeyer.

well, but not notice the other. It is more productive to mark all dynamics in the parts similarly, making all of the ideas uniform.

Allegro

The best headlines for this section are rhythm and tempo. Be careful that the student does not start playing this section too quickly, otherwise the more technical sections later on will suffer. A soft-touch articulation will serve the student best for the main melodies in this section.³⁰ Often students will play the rhythm in m. 53 incorrectly. A simple exercise can help with their understanding of these complex rhythms.

Example 3-3. J. Guy-Ropartz, *Andante et Allegro*, m. 53.³¹



Simply doubling the length of each note makes the division of this rhythm something younger players will recognize. This is also a great opportunity to increase rhythmic exactness in the young learner by instituting a one-note version of this particular rhythm; then add in the notes once the rhythm is mastered.

Example 3-4. J. Guy-Ropartz, *Andante et Allegro*, m. 53.³²



Editors do their best to eliminate all errors in works, especially after they have been played for many years. There is one error in Ropartz's *Andante et Allegro* that continues to be present in many editions. There are several slur markings in m. 69-70 that are included in the piano score, but did not make the transition to the solo part.

³⁰ For more examples of a soft-touch articulation: J. Samuel Pilafian, *The Brass Gym* (Chandler, AZ: Focus on Music, 2006).

³¹ Ropartz, *Andante et Allegro*.

³² *Ibid*, ed. Stuckemeyer.

Example 3-5. J. Guy-Ropartz, *Andante et Allegro*, m. 69-70.³³



The following section of the *Andante et Allegro* is a triplet fanfare section, which is usually performed inaccurately by many pupils. The tempo does not change from the previous section, but should remain steady throughout. Since this is part of the Allegro section, pay close attention to the speed. The tempo at which this section is played can dictate how slow or fast to play the beginning of the Allegro. When preparing this section take the pitches away and perform a one-note version of m. 89-112. This is an excellent way to ascertain rhythmic stability. The biggest performance problem in this section is not notes or rhythms, but breathing. The notes and rhythms will suffer from lack of breath support, simply because the need for a quick-breath is essential. Up until this point in the piece (or perhaps their playing career), they never had to plan quick-breaths. Here is a one-note example of the desired exercise.

Example 3-6. Sam Pilafian, *The Brass Gym*.³⁴

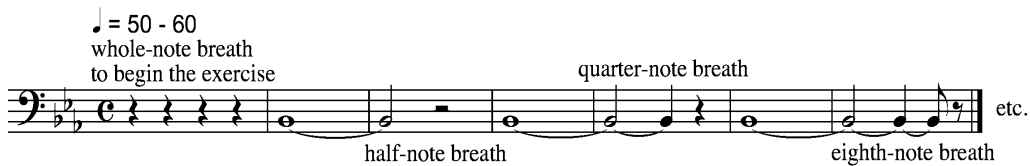


With young students, use preparatory exercises leading up to Example 3-6, because the student might not succeed on both the relaxed breath and the subsequent relaxed notes. There will most definitely be some body tension in some area of the line. Work out the tension with the following.

³³ *Ibid*, ed. Stuckemeyer.

³⁴ Adapt Stuckemeyer: Sam Pilafian, *The Brass Gym* (Chandler, AZ: Focus on Music, 2006), pg. 23.

Example 3-7. Sam Pilafian, *The Breathing Gym*.³⁵



Once this breathing exercise (Example 3-7) has been achieved with little tension, then you can institute the exercise in Example 3-6.

When working with any pupil on this section, stress the need for a relaxed quick-breath. Make that the headline for their mental imagery. The notes will seem daunting to them in this section (mm. 89-112), but steady concentration on their breathing can take away most of the angst experienced during the multitude of arpeggiations.

One of the compositional properties of the *Andante et Allegro* is that all of the thematic material ties together and returns later in the piece. There is a degree of continuity that the performer will need in these various sections. As the student prepares the opening *Andante* section, have them learn the return to the *Andante* at m. 119. This is a great way for them to learn about the form of the piece, as well as the importance for them to play these sections similarly.

The second *Allegro* at m. 129 should be prepared with care. Have the student reference m. 53 to remind them of the rhythmic characteristics of the line, this time presented in a slightly higher key. Early on, the student will struggle with the first four measures, as it is the highest pitch point of the entire piece. Often students prepare this portion down and octave to they can audiate the section first. If the student has a clear enough sense of where the notes are sonically, then placing them without tension will be much easier. Playing phrases by singing them is not a new concept, but might be new to

³⁵ Adapt Stuckemeyer: Sam Pilafian, *The Breathing Gym* (Chandler, AZ: Focus on Music, 2002), pg. 16.

your student. Encourage them to sing their phrases not only to get pitches into their head, but also so they can begin to add musical lines and shapes before the instrument is added to the equation.

In this same *Allegro* section, m. 138-140 is often confusing to many younger players. As marked, it appears like this:

Example 3-8. J. Guy-Ropartz, *Andante et Allegro*, m. 138-40.³⁶



Younger students will simply gloss over this section, and either play the notes staccato, or play them slurred. An example to understand this concept would be the use up-bow and down-bow marking in the music to put stress on the shape of the phrases. No student is too young to understand this concept.

Teaching the phrase properly like this:

Example 3-9. J. Guy-Ropartz, *Andante et Allegro*, mm. 138-40.³⁷



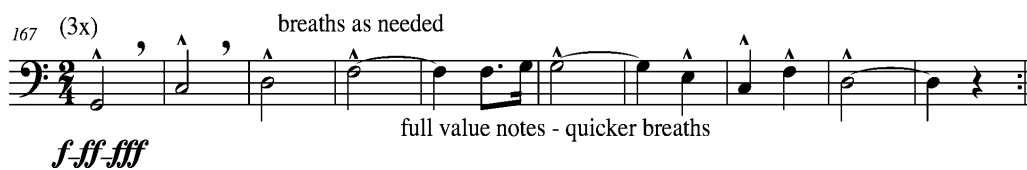
The ending of *Andante et Allegro* is a wonderful opportunity for the performer to shine, as it is not technically challenging with a little arpeggio practice. The final *Brillante* section (m. 160 start) should retain the character of the previous section; once again pedagogically the teacher would want to correlate this section with the previous similar section (m. 89 start). This time the triplet fanfare is presented at full-volume, and leads us into the *largamento* at m. 167. These ten bars can often be a struggle for younger performers. The problem with this section is not giving enough air support to

³⁶ Ropartz, *Andante et Allegro*.

³⁷ *Ibid.*

carry the phrase. One pedagogical tool would be the use of some primer exercises by playing this section ‘low-and-loud’; have them take this phrase down one octave and play the phrase as loud as possible while still maintaining a good sense of tone quality. When prepping this exercise, make sure to explain that this is the hardest you should work physically while playing.³⁸ Once you return to the written octave, performance should be free and without tension.

Example 3-10. J. Guy-Ropartz, *Andante et Allegro*, mm. 167-76.³⁹



The final Allegro section should be performed either at the same tempo, or slightly faster than the opening Allegro. Take heed not to achieve too frantic a pace because of the range that the arpeggios require in m. 177. Finally, make sure of the rhythmic accuracy in the last three bars. Young performers will often play the sixteenth notes preceding the longer notes as eighths.

³⁸ Sam Pilafian, *The Brass Gym* (Chandler, AZ: Focus on Music, 2006).

³⁹ Ropartz, *Andante et Allegro*.

CHAPTER FOUR

SONATA FOR UNACCOMPANIED EUPHONIUM

Fred L. Clinard, Jr.

Program Notes

Fred Clinard wrote the *Sonata for Unaccompanied Euphonium or Trombone* while he was a student at Tennessee Technological University. The first movement was written as a single work for his friend and euphonium player, Alan Clark. The second and third movements were written for the composer's own performance of the work on his senior graduation recital. While at Tennessee Tech, Mr. Clinard was a composition student of Robert Jager, and studied euphonium with R. Winston Morris. He was a band director in Tennessee, Florida, and Virginia for nearly 15 years.⁴⁰

Student/Teacher Based Guided Practice

Introduction and Allegro

Preparing these works with a student can be very challenging. The beginning *Introduction* of the piece gives the performer room to experiment with an opening quasi-cadenza section. Most unaccompanied pieces have some aleatoric (chance) music included. Even the youngest musician can bring his or her own musicality into the mix and create something wonderful. Experiment with this on a simple exercise, and let them create something. One example would be to give the student a string of notes, upon which they need to improvise their own rhythm. Don't give note-values or stems – make it as vague as possible. Don't test their range, or give them wide leaps, but let the student succeed with this exercise.

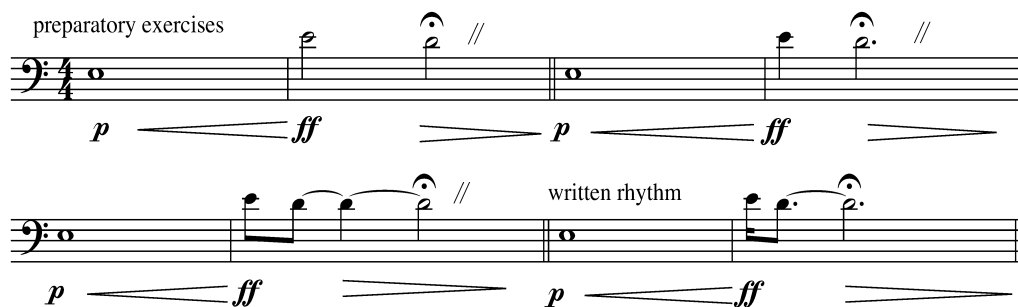
⁴⁰ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

Example 4-1. Sam Pilafian, *The Brass Gym*.⁴¹



The opening section of the *Introduction* should not be forced. The gradual shift from *piano* to *forte* should be smooth and without bumps. Young students will often have problems with stabilizing notes in m. 1-2 because of the wide leap. Isolate this into an exercise for them, making the rhythmic value of the top note slightly longer and then shortening it later.

Example 4-2. J. Samuel Pilafian, *The Breathing Gym*.⁴²



Be careful in this opening section that the student does not rush through the multiple fermatas. The *Introduction* should have “breathing room” in its phrases. Musical silence can be just as effective as musical sound. Repetition should never be stagnant. When repeating a phrase or rhythm, the composer is attempting to add emphasis. The repeated sections in m. 13-14 are written in the music like this:

⁴¹ Sam Pilafian, *The Brass Gym* (Chandler, AZ: Focus on Music, 2006), pg. 30.

⁴² Sam Pilafian, *The Breathing Gym* (Chandler, AZ: Focus on Music, 2002), pg. 16.

Example 4-3. Fred L. Clinard, *Sonata for Unaccompanied Euphonium, Mvt. I*, mm. 13-15.⁴³



The repeated sections bridge the two parts of the movement. The slow accelerando into the faster tempo should be steady and not rushed. It is ideal in this section to have more than one musical facet. There are many ways that you can teach this concept to the student. Using the concept of an up-bow and down-bow is extremely effective for a more experienced performer, however various characters (?, !, ☺, ☹) or helpful emotional words like ‘fun’ and ‘singing’ are also quite effective. Taking something that already has an ingrained meaning and applying it to music is a quick way around any mental barrier. Here is an example of marking the music to teach both of the above mentioned concepts:

Example 4-4. Fred L. Clinard, *Sonata for Unaccompanied Euphonium, Mvt. I*, mm. 14-15.⁴⁴

orchestral markings

question anticipation answer (♩ = 132-144)

accel. f

character markings ? ?? ... !!!

The headline for success after m. 15 is rhythmic stability. The various sections should be prepared slowly at first, then sped up after the student maintains both good tempo and rhythm. In m. 23-24, take notice of the accents present in the melodic material. These accents should have power and be very biting in comparison to the rest of the material. The climactic point of the first page is mm. 33-35. Have the pupil

⁴³ Fred L. Clinard, *Sonata for Unaccompanied Euphonium or Trombone* (Nashville: Shawnee Press Inc, 1978).

⁴⁴ *Ibid*, ed. Stuckemeyer.

practice this section down an octave to solidify the audiation, before moving it up to where it's written.

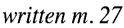
The *Introduction and Allegro* includes a short narrative *Legato* section beginning at m. 37, which is a great chance for the soloist to sing through the instrument. The tessitura of the excerpt is low at first, so suggesting the soloist play a bit louder than marked will help him or her in their rendition. While shaping and cultivating this phrasal section, make the most out of the music. Do not play the entire section too softly, as there is a high singing point at m. 48, which should be brought out.

The ending section is a return to the *Allegro* thematic material, and should be identical in tempo to the first statement. The last two measures should be declamatory in nature. Practicing this with a one-note version will help the student solidify this concept before adding in the problematic range issues.

Song

Musical phrases can be especially long in this movement. Most performance problems in unaccompanied music come from extended or highly sustained phrases. This is not because the composer is intentionally making it difficult for us, but because there is a desired result within the phrase structure. Without the aid of a collaborative artist, the soloist is left alone to make these long phrases heard.

This section of the piece has many intricate rhythms that need to be performed precisely. That is not to say that the soloist cannot emote and make the movement his or her own, but a steady rhythmic foundation must be present. Often more dense rhythms tend to look foreign to some students, and can be a little easier to digest if the duration value is doubled. The rhythm in m. 27 is an example where this method could be used.

m. 27.⁴⁵

rhythmic equivalent (2x)

The final installment from Clinard's *Sonata* is a fast ride that drives all the way

One of the most difficult aspects of this movement is the mixed meter. In my

mm. 6-10.⁴⁶

⁴⁵ Clinard, *Sonata*.

⁴⁶ *Ibid.*

Instruct the student to let the first note of each 3-group fill the entire length of a dotted-quarter. This will let the student concentrate on making “internal pulse” their headline, while being able to perform the latter beat(s) in the bar.

Example 4-7. Fred L. Clinard, *Sonata for Unaccompanied Euphonium, Mvt. III*, mm. 6-10.⁴⁷



The two contrasting sections of the *Finale* consist of the driving mixed meter dance, and the flowing lyrical passage. While tempo stays constant, the two sections should have divided energies. While this edition of the *Sonata* is fairly error free, there is one erratum in the third movement: measure 42 should have a G-flat on count 1, not a G-natural.

Although there is not much thematic material in the *Finale*, there are a lot of musically driven rhythmic ideas. These ideas are presented many times throughout, and should match. Careful planning with the student will ensure that these sections match when performed as a total package. The ending of the piece needs to have flash and panache, while still maintaining a steady and focused sound to the final note.

⁴⁷ *Ibid*, ed. Stuckemeyer.

CHAPTER FIVE

SUITE FOR BARITONE

Donald Haddad

Program Notes

Donald Haddad was formerly professor of Composition, Theory and Horn at Colorado State University. He held similar positions at Ohio University, West Texas State University, Amarillo College, University of Colorado, and the Interlochen Arts Academy. The *Suite for Baritone* was written in 1966, and is identical to the *Suite for Tuba*. This piece is meant to display the flexibility, sonority, and artistic capability of the instrument in addition to challenging the player's technical facility.⁴⁸

Student/Teacher Based Guided Practice

I. Allegro maestoso

The beginning of this movement is marked “rhythmic but legato” from the composer. Most of the problems in this movement will be rhythmic. This is not due to complexities in individual rhythms, but more in the long stream of different rhythmic ideas that make up an entire melodic idea. When dealing with rhythmic issues, it is often necessary to make it as easy for the student as possible. Avoid simply singing the rhythm to them, but instead show the student the clear divisions of the beat so they can figure out the rhythm for themselves. Often, a one-note version⁴⁹ of a complex rhythm can be very successful. One example would be the opening phrase of the piece.

⁴⁸ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

⁴⁹ A one-note version is where written pitches are replaced with one solitary pitch. This exercise is designed to make the rhythm the headline for the exercise.

Example 5-1. Donald Haddad, *Suite for Baritone, Mvt. I*, mm. 1-8.⁵⁰

[A]

Allegro maestoso (♩ = c.132-138) *rhythmic but legato*

To further the student's understanding of "rhythmic groove," isolate a section of this passage with a shaker egg exercise. This can be daunting to some younger students, but with a little explanation and practice, can become fun and exciting.

Example 5-2. Donald Haddad, *Suite for Baritone, Mvt. I*, mm. 1-5.⁵¹

Use the VAMP measure to set up rhythmic stability, with you as the teacher emphasizing beats one and three with your shaker egg. Once that has been established have the student concentrate on beats one and three while singing the exercise. Use your shaker egg to emphasize the rhythmic complexities that exist with this exercise. You will notice improvement not only in the student's ability to navigate these rhythms, but also in their tempo "groove" while doing so.

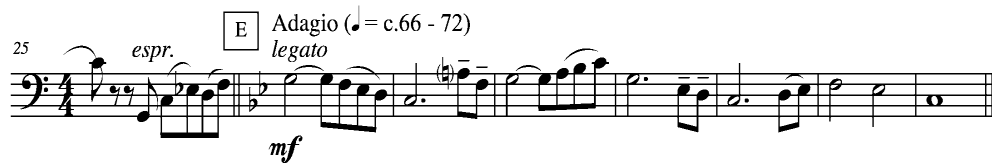
After the initial statement of the theme, it is presented two more times. A more lyrical section replaces this driving rhythmic section at m. 26 (rehearsal D). Make sure

⁵⁰ Donald Haddad, *Suite for Baritone or Tuba* (Nashville: Shawnee Press Inc., 1978).

⁵¹ *Ibid*, adapt. Stuckemeyer.

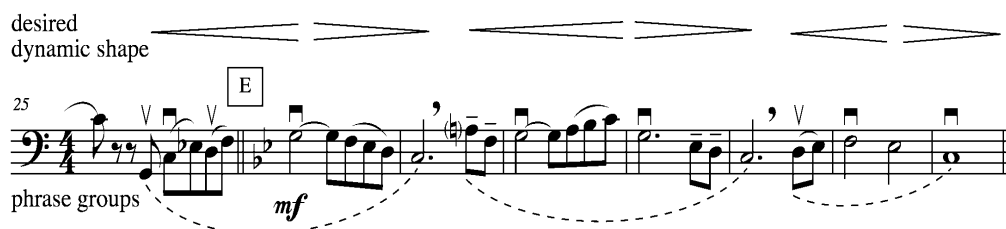
that the student takes notice of the preceding melodic material, which should be similar to the style of m. 26. Phrasing can often be difficult in this section, and advising your student of larger phrase patterns will benefit the overall flow of this section. Here is how the music is presented in the piece:

Example 5-3. Donald Haddad, *Suite for Baritone*, *Mvt. I*, mm. 25-32.⁵²



A student is never too young to play expressively, and using expressive markings to guide them is a useful tool at any age level. The use of orchestral bowing markings to show stress points within a phrase is not a new concept, and can be adapted to any teaching style. This would make the above phrase look like this:

Example 5-4. Donald Haddad, *Suite for Baritone*, *Mvt. I*, mm. 25-32.⁵³



The overall form of the first movement is ABA with a short codetta at the end. The return to the A should be in the same vane as the beginning, however the style is marcato instead of legato. The only visible difference, other than the style marking, are that the tenuto markings in the first measure of the phrase are replaced by accents. This will not be enough information for a young player, so make sure to specify the difference

⁵² Haddad, *Suite for Baritone*.

⁵³ *Ibid*, adapt. Stuckemeyer.

between a legato and a marcato accent. A simple exercise using this familiar rhythm will clear up any questions about this.

Example 5-5. Donald Haddad, *Suite for Baritone, Mvt. I*, m. 2, 52.⁵⁴



Advise in the ending codetta that the student does not begin this section too loudly. The passage beginning at m. 70 (rehearsal J) should be light and buoyant, but still retain its crisp nature. The ending section should broaden out with a large ritard before the final note.

II. Andante espressivo

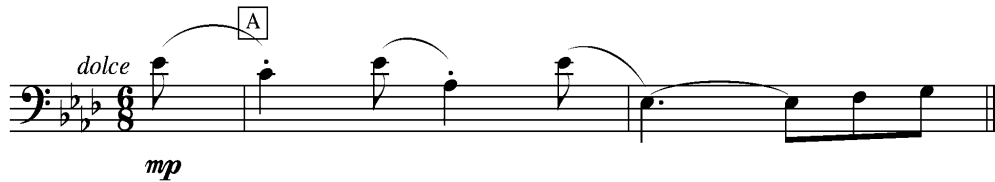
The middle movement from Haddad's *Suite* should be approached with great attention to the lyrical musicality. Too often this section is discarded from its flashy cousins and is not given the attention to detail that it requires. That being said, the middle movement is probably the easiest of the three, but there are several places where a little knowledge will go a long way.

Beginning with the opening statement, have the student take notice of the way the articulations are marked. The piece should have a lilting quality to it, but the player should not chop off the staccato notes in the opening bar.

Here is the opening rhythm as printed in the music:

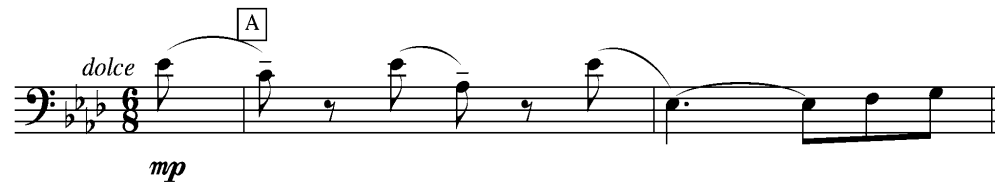
⁵⁴ Haddad, *Suite for Baritone*.

Example 5-6. Donald Haddad, *Suite for Baritone, Mvt. II*, mm. 1-2.⁵⁵



It is quite easy to go too far to one side or the other when addressing articulations and releases. A quick demonstration can fix almost anything, but a great way to mark this in the music would be the following.

Example 5-7. Donald Haddad, *Suite for Baritone, Mvt. II*, mm. 1-2.⁵⁶



This opening motive is important to address because it appears many times throughout the movement in some form. There are several recordings of this piece available, all with different interpretations of this rhythm. The most important thing is not that the student plays it exactly as you wish, but that they play it the same each time it appears.

After the opening section the mood should change beginning at m. 21 (rehearsal C). The once lilting-in-two feel should change to a more direct triple meter. Be careful to put the appropriate amount of space after the first quarter note, while still actively raising the dynamic until the diminuendo in m. 29. One other rhythmic mistake to watch for is the dotted-eighth-sixteenth rhythm beginning in this section at rehearsal C. With the constant six-eight meter, it is very easy for the student to ‘triplet-ize’ this.

The loudest section of this movement comes after rehearsal D. This section should be similar in style to the beginning, but with a more direct approach. The

⁵⁵ *Ibid.*

⁵⁶ *Ibid.*, ed. Stuckemeyer.

dynamic should remain high throughout this passage, and taper slightly before the recapitulation. The return to the beginning should be without a breath, as indicated.

When repeating a passage of music to satisfy the form, encourage the student to alter it slightly. A slight color change, or more dynamic contrast would be more interesting in the music, instead of simply ‘playing it again.’ Empower even your youngest student to always try to make the music as beautiful as they can, even with the simplest of phrases.

III. Allegro con brio

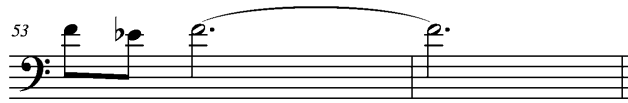
The final installment of Donald Haddad’s *Suite for Baritone (Tuba)* is probably the most difficult for younger students to digest, simply because of the changing meter. The meter alternates from 3/4 to 4/4 over the course of the entire movement. This is notated in the opening time signature, but not throughout the piece.

The opening section of the third movement is marked *smoothly*. The melodic lines should be shaped nicely within the given dynamics, and as executed as smoothly as possible. This section dovetails straight into m. 15 (rehearsal B) where the style changes drastically. The dynamic is dropped and the melodic lines should be even more lyrical, possibly even sub-toned (as soft as possible). This will create the desired character in this section. The gradual build should culminate in m. 35, going into the cadenza section.

Beginning at m. 37 the performer is given some liberty with a dramatic cadenza. The composer’s intentions are marked well, but encourage the student to make this cadenza his or her own. Practice vocalizing this section with the student and let them experiment on their own. Remind them that beginning at m. 51 (rehearsal E) the collaborative artist joins them, so that section will need to be metered in time.

To really have a great performance of any piece, the soloist needs to have an understanding of the piano score. One such example of this appears in m. 53. The solo part is notated like this:

Example 5-8. Donald Haddad, *Suite for Baritone, Mvt. III*, 53-4.⁵⁷



Without any knowledge of what is going on in the piano score, it would be difficult to perform this correctly. Here is the piano score⁵⁸, and the necessary information to place this section correctly in tune:

Example 5-9. Donald Haddad, *Suite for Baritone, Mvt. III*, mm. 53-4.⁵⁹

pitch adjustment required: (-14c) (+4c) (0c)

The image shows two staves: a Solo staff in bass clef and a Piano staff in grand staff (treble and bass clefs). The Solo staff has the same four-measure half-note phrase as in Example 5-8. The Piano staff has accompaniment for the same measures. Above the Solo staff, pitch adjustment instructions are given: (-14c) for the first measure, (+4c) for the second, and (0c) for the third and fourth. Below the Piano staff, the chords for the second, third, and fourth measures are identified as Db, Eb9, and F.

The return to the opening material at m. 59 should be in the same character as before, but notice this time the passage is presented much softer. The pinnacle of the material is coming quickly at m. 69 (rehearsal H) with a rise to the upper octave and loud dynamic. Treat this just as freely as the lower octave material, and remind the student not to force this section. The ending of the third movement is a gradual build from m. 80 (rehearsal I) until the fine. Have the student gauge the dynamics and caution them not to

⁵⁷ Haddad, *Suite for Baritone*.

⁵⁸ There is an errata in the piano score for m. 53. The solo part satisfies the 4/4 to 3/4 meter, however the piano score has two 3/4 measures next to each other. This has been corrected for the example to satisfy form.

⁵⁹ *Ibid*, ed. Stuckemeyer.

get too loud too soon. The final *piu mosso* sprints to the end with the last notes having equal weight and punch. Don't let the last note lose any of its dark qualities simply because of the extreme dynamics.

CHAPTER SIX

ANDANTE AND RONDO

Antonio Capuzzi/arr. Philip Catelinet

Program Notes

Antonio Capuzzi (1755 – 1818) was an Italian violinist and composer who studied violin with Nazari and composition with Bertoni. In 1805 he moved to Bergamo, where he was professor of violin at the *Istituto Musicale*, and leader of the orchestra at *Teatro Riccardi*. He was highly regarded there both as a teacher and as a performer. All of Capuzzi's known compositions were written during his Venetian years. The *Concerto for Double Bass* is a staple of the repertoire, given the rarity of Classical pieces for the euphonium. This edition was done by Philip Catelinet, and can be performed on euphonium, trombone, or tuba. The *Andante and Rondo* is movement two and three from the *Concerto for Double Bass*.⁶⁰

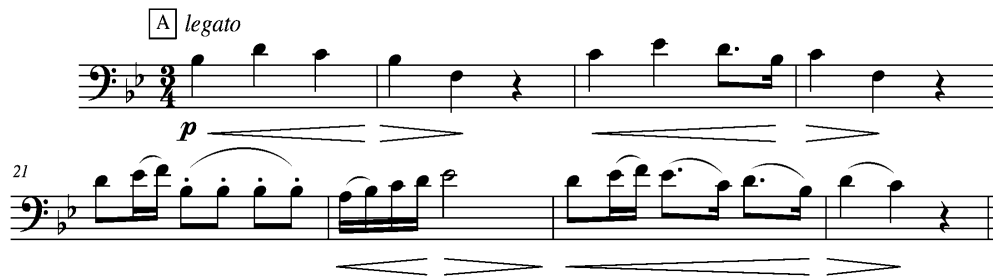
Student/Teacher Based Guided Practice

Andante

The opening statement of this movement should not be forced. It is marked piano, but the performer should take care as not to play too softly. The first phrase of the music is marked as such:

⁶⁰ Pat Stuckemeyer. *Stepping Stones for Euphonium, Vol. 1*, CD-recording (Tempe, AZ: Potenza Music, 2006).

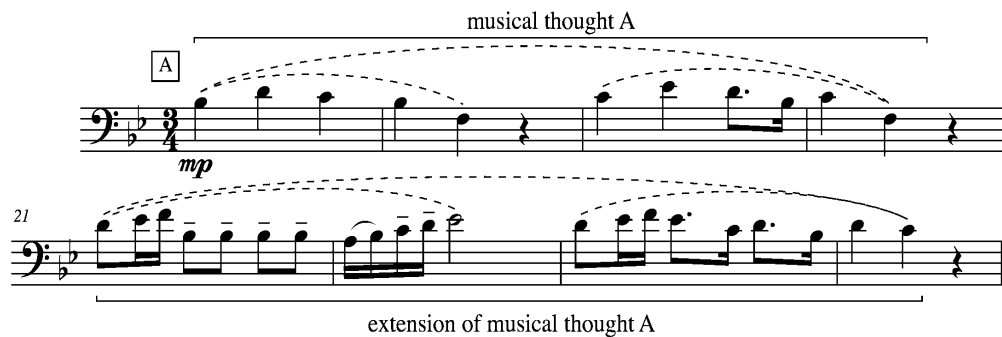
Example 6-1. Antonio Capuzzi, *Andante and Rondo*, mm. 17-24.⁶¹



Observing the edited marks will give the performer a good sense of line, however overuse of these hairpin crescendi and decrescendi will over-stimulate the line. In this entire movement, the music tends to get quite dense in color. If one puts the focus on the larger music picture for the student, they will have a much easier time succeeding in their efforts not to get lost in the musical micro-phrases.

Teaching the opening line in this manner:

Example 6-2. Antonio Capuzzi, *Andante and Rondo*, mm. 17-24.⁶²



Thinking in the broader musical scope (Classical style) will make this a more fluid melodic representation, instead of four separate two-bar statements.

Range is always a sensitive point when working with young students. What the student doesn't realize is that strength in the high register comes from strength in the low register, and more importantly *evenness* in the low register. Gaining flexibility in the low

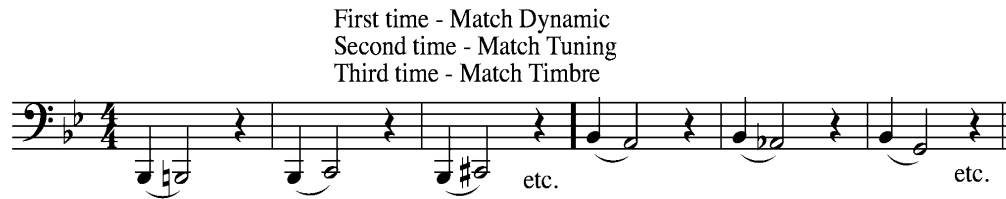
⁶¹ Antonio Capuzzi, *Andante and Rondo* fr. 'Concerto for Double Bass', ed. Philip Catelinet (London: Editions Peters Ltd., 1967).

⁶² *Ibid*, ed. Stuckemeyer

register is the most important aspect of playing seamlessly throughout the instrument.

One exercise, championed by Steven Mead is the following:

Example 6-3. Steven Mead, *Daily Warm-Up Routines and Fundamentals*.⁶³



The key to having a consistent low range is the timbre of the fundamental pedal (Bb for euphonium) and the note a half step above (B1 for euphonium). If the student can get these two notes to sound within the same timbre, the entire low range is consistent.

While the range of this movement never travels upward of G4, the flexibility of the needed range is great. Utilizing this aforementioned exercise will get the student well on their way to musical success.

The entire *Andante* needs a fluid style, but especially at rehearsal E (m. 76). In order to alleviate breathing, the editor has broken up this section. However, the musical silence needs to be planned carefully so it is not abrupt. Here is how the music is marked in the score:

Example 6-4. Antonio Capuzzi, *Andante and Rondo*, mm. 76-80.⁶⁴



⁶³ Steven Mead, *Daily Warm-Ups Routines and Fundamentals*, adapt. Stuckemeyer (Manchester, UK: Manuscript, 2005).

⁶⁴ Capuzzi, *Andante and Rondo*.

The performer needs to prepare the audience for the musical silence, and this is done by slightly tapering into the rests. Although a subtle difference, the melodic direction of the line is much easier to follow. Perform this section at rehearsal E as such:

Example 6-5. Antonio Capuzzi, *Andante and Rondo*, mm. 76-80.⁶⁵

The musical score for Example 6-5 is written in bass clef, 3/4 time, and B-flat major. It consists of two staves. The first staff begins with a 'tapers' marking and a rehearsal mark 'E'. The music features a series of eighth and sixteenth notes, with some measures containing rests. A dynamic marking of *p* (piano) is shown with a decrescendo hairpin. The second staff starts at measure 78, marked with a *mf* (mezzo-forte) dynamic and a crescendo hairpin. It continues with similar rhythmic patterns, reaching a *f* (forte) dynamic before tapering off. The piece concludes with a final double bar line.

The ending arpeggios are marked with a climactic moment, but do not let the end of the movement get too loud. The final notes should be the same dynamic in which the piece began.

Rondo

Capuzzi's *Rondo* is great for showcasing classical style through technical passages. This movement is a great vehicle for showing not only technical proficiency, but moreover that the performer's ability to use technique to put the melodic line in the forefront of the musical statement.

Beginning after the initial statement of the theme, the scalar passages need to maintain a light quality. A great way to practice this is with a one-note version.⁶⁶ This will allow the student to concentrate simply on the line. Intermixed with the scalar passages are smaller, more melodic lines. Let the student use these to refocus their melodic energy. When preparing this movement with a student, have them play

⁶⁵ *Ibid*, ed. Stuckemeyer.

⁶⁶ A one-note version is performing the music on the page (extra-musical markings included) on a single pitch.

everything but the running sixteenth notes. This will establish a framework for the piece, which they can use to build a musical picture.

The final sections of the *Rondo* need a bit of research to grasp the ideas thoroughly. There are extended held notes in m. 170, 174, and then again later on in the movement. These are editorial changes from the original, and should be tapered quickly. Also, in comparing an earlier edition to this edition one should realize that the solo line in the last eight bars is actually in the piano accompaniment. This ending should not be treated with bravura and panache, but merely as a simple closing.

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