

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.