

Trombone/Euphonium Comp Guidelines

1. This exercise is designed to test your ability to lip slur. The entire etude should be played in 6th position (trombone) or valves 1 & 3 (euphonium) and only the first note of each slurred passage should be articulated. Students should endeavor to play each marked phrase in one breath.
2. This exercise is designed to test your ability to play a chromatic line. Disregard any breaks in the slurs; the entire line should be played slurred. On trombone, you should articulate notes on the same partial and natural slur when changing partials; demonstration of accurate half-step intervals is essential. On euphonium, care should be taken to play the exercise smoothly and evenly, articulating only the first note after a breath.
3. This exercise allows you to demonstrate several different articulations, including staccato (light and detached), accented (emphasized and spaced), and tenuto (broad and lightly spaced). Take care to count this exercise aloud and to demonstrate beat with your foot, as this will be part of the evaluation.
4. This exercise is designed to test your ability to change partials while also changing position (trombone) or fingering (euphonium). These changes should be coordinated and only the first note of each slurred passage should be articulated. Students should endeavor to play each marked phrase in one breath.
5. This exercise should be counted in 4/8 time; you will be asked to count aloud and tap your foot.
6. This exercise is fairly simple on euphonium, with the slurred triplets accomplished with the valves; on trombone, you will need to focus on quick, legato articulation.
7. This exercise combines elements from the previous exercises, including lip slurs, natural slurs, and tongue (legato) slurs. Students should follow the written articulations exactly. When playing written slurs on trombone, students should tongue only if the preceding note is on the same partial and should employ lip and natural slurring **whenever possible**.
8. For euphonium only; pay special attention to the key and the rhythm in the first measure and be able to count aloud. May be performed in either 2 or 6 beats per measure.