FLOW STUDIES

Euphonium Edition

Contents

Preface ..... **i**
Introduction ..... **iii**
Suggested Etude Rotation ..... **v**

Slow Flow Studies

1. Half Notes **1**
2. Ascending F Minor **2**
3. Scales **3**
4. Circle of Fourths **4**
5. Arpeggios **5**
6. Whole Tone **6**
7. Descending Arpeggios **7**
8. Syncopated Scales **8**
9. Scales and Arpeggios **9**
10. Syncopated Pattern **10**
11. Ascending Pattern **11**
12. Descending Pattern **12**
13. Half Note Arpeggios **13**
14. Arpeggios Up and Down **14**

Medium Flow Studies

15. Ascending **15**
16. Descending **16**
17. Cut Time Eighth Notes **17**
18. Minor **18**
19. Sixteenth Notes **19**
20. Sevenths **20**
21. B-flat Modes **21**
22. Eighth Notes **22**
23. Thirds **23**
24. Chromatic **24**
25. Harmonic Minor **25**
26. Scales **26**
27. 6/8 ..... **27**

28. Sixteenths and Triplets 28

Fast Flow Studies

29. F Major 29
30. B-flat Major 31
31. E-flat Major 33
32. A-flat Major 35
33. D-flat Major 37
34. G-flat major 39
35. Chromatic 41
36. B Major 43
37. E Major 45
38. A Major 47
39. D Major 49
40. G Major 51
41. C Major 53
42. a minor 55

FLOW STUDIES

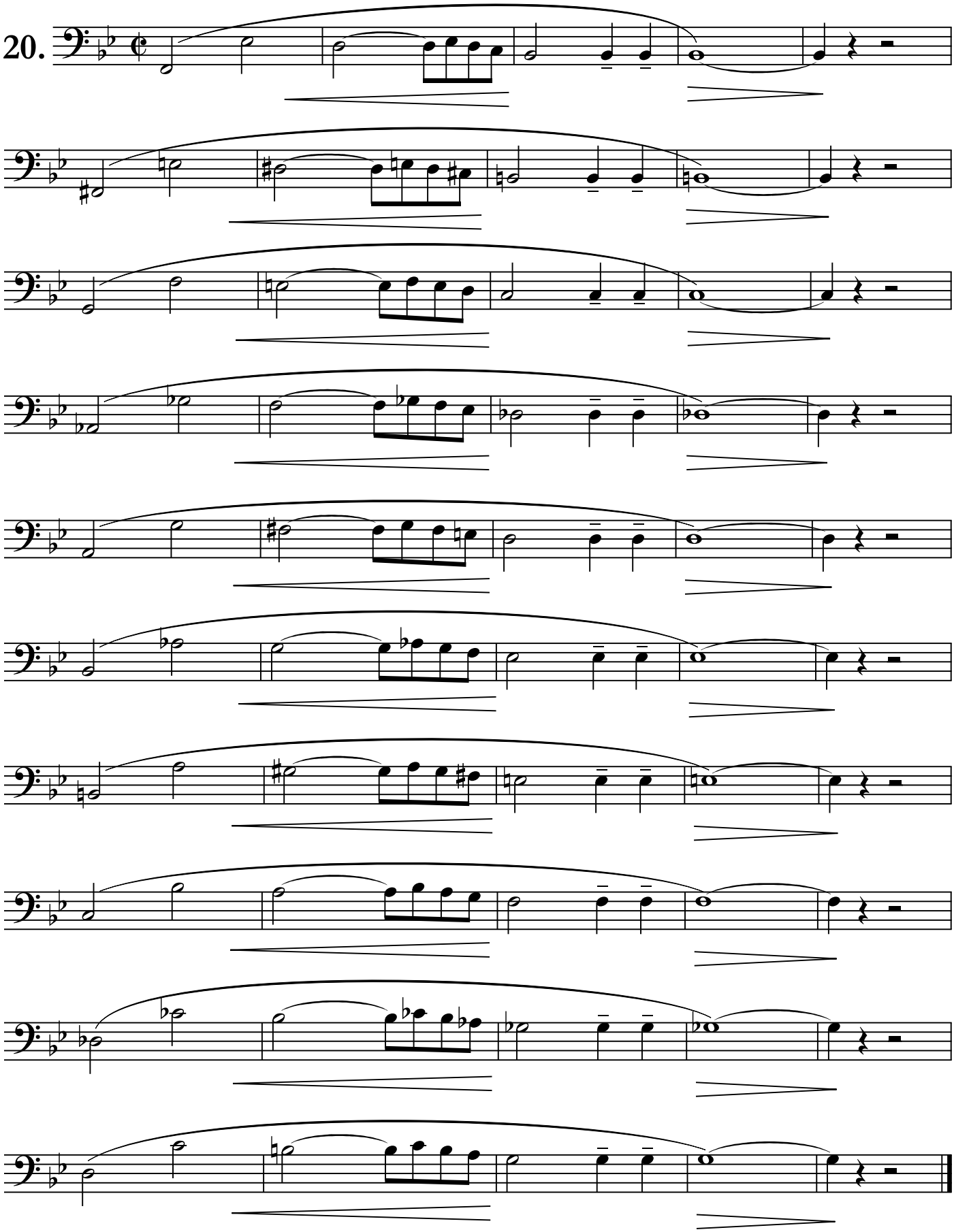
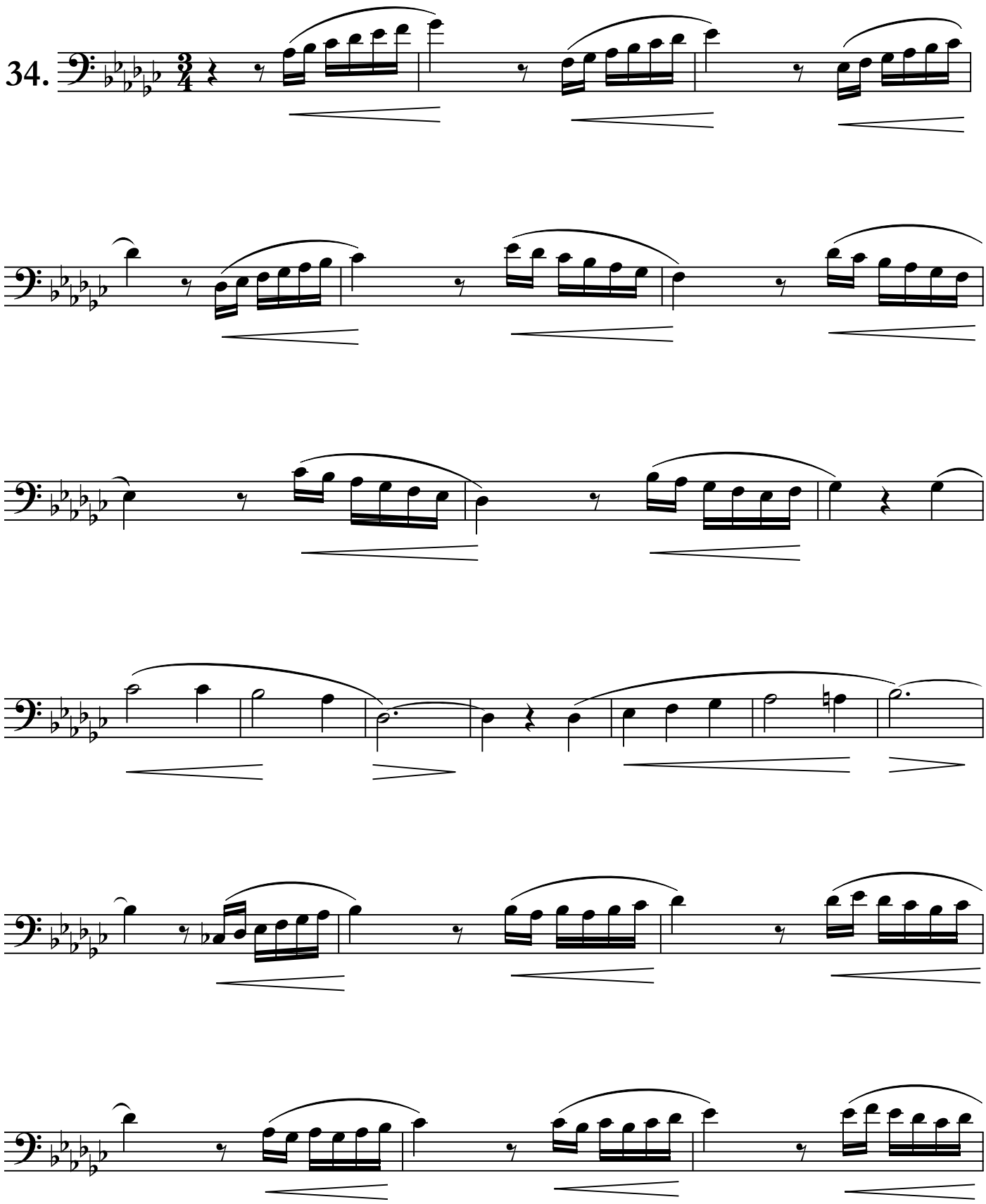
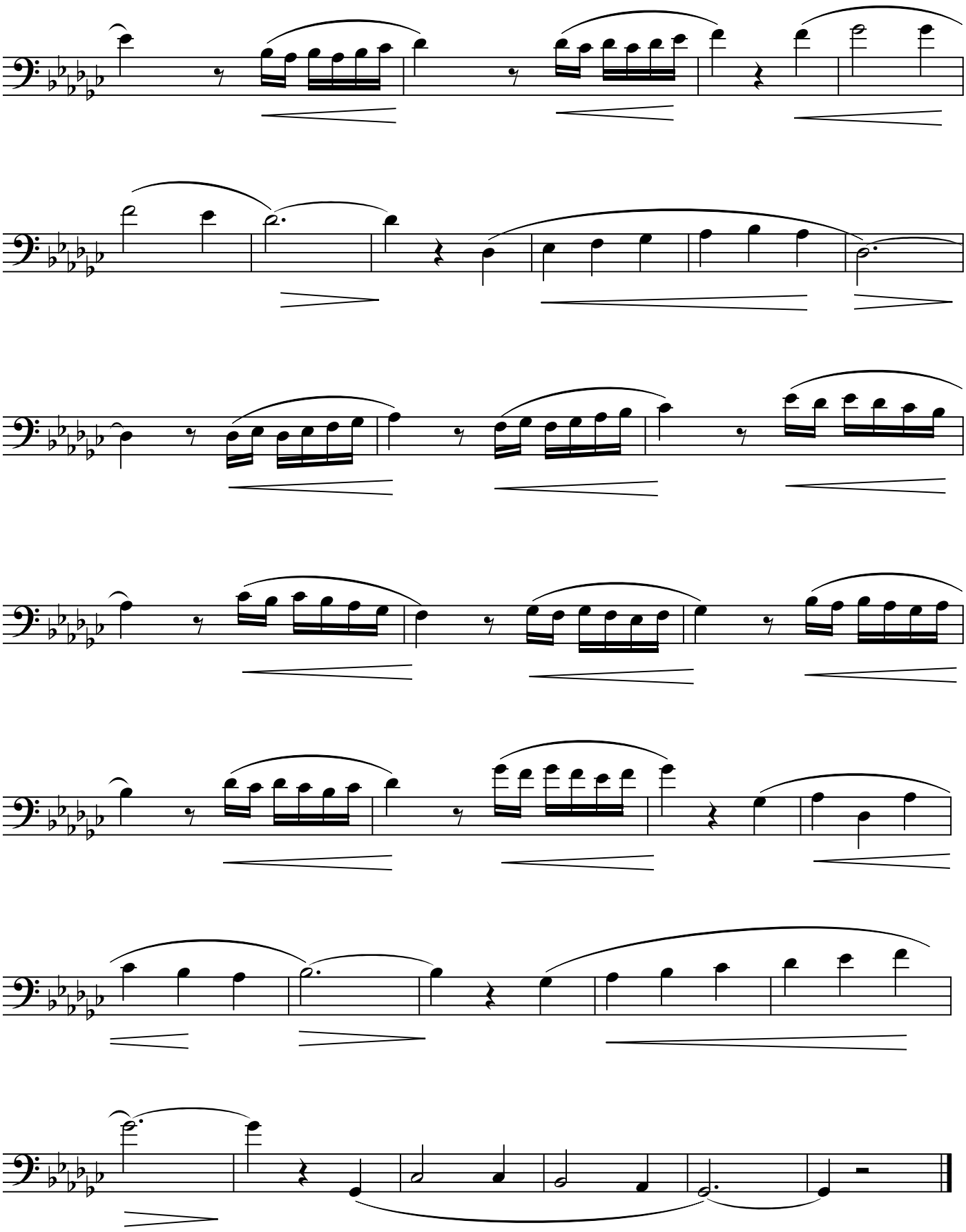
Euphonium Edition

Preface

Maybe the most critical element of euphonium playing is the notion of playing in a smooth and connected manner (or what is referred to by this method as "flow"). Composers tend to highlight the naturally beautiful sound of the euphonium which comes from its conical construction. Melodic lines permeate much of the solo repertoire and are a salient aspect of orchestral and military band excerpts. For the many years, euphonium teachers have assigned various etudes and melodic studies to work on "flow" but never has there been a method that targets specific areas such as this one. As a euphonium player and teacher, this book will become required material for any student that works with me. Because of the brevity of each exercise, this book serves as a great companion to the famous Rochut Studies and other such methods. These studies should be done with metronome to support finger evenness and rhythmic integrity, an underrated component of "flow". If these exercises are done properly, meaning everyday and with diligence, you will be well on the way to mastering the art of phrasing through more efficient use of your precious air! I hope this method is as helpful for you as it has been for me and my students.

Demondrae Thurman
The University of Alabama
Sotto Voce Quartet

20. Sevenths



34. G-flat Major