

# FLOW STUDIES

## *Euphonium Edition*

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### **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.

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**Sotto Voce Quartet**

# 20. Sevenths

This image displays ten musical staves for exercise 20, titled "Sevenths". Each staff is written in bass clef with a 7/8 time signature. The exercise consists of ten measures, each containing a sequence of chords and melodic lines. The chords are primarily triads and dyads, often with a seventh, and are connected by a long slur. The melodic lines are typically eighth-note runs. The key signature is one flat (B-flat), and the time signature is 7/8. The exercise is designed to practice seventh chords and their resolutions in a specific rhythmic context.

# 34. G-flat Major

34. 

First staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Second staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Third staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Fourth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Fifth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Sixth staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.

Seventh staff of music in bass clef, featuring a melodic line with slurs and dynamic markings.