

Preface

Tuba and euphonium share much in common, despite the obvious size difference and the fact that their music is written an octave apart. Although the fingering chart shows fingerings for 4-valve tuba or euphonium (or baritone horn), this entire book may be played on a 3-valve instrument. The pieces are written at both octaves (in various ways) to accommodate either instrument and may be played solo or in groups.

To the student:

From the beginning of the 20th century, frequent changes of meter have been a prominent feature of a great many art music works. Changes of meter signature appear in some popular music as well. The purpose this book is provide practice material covering a wide variety of meter signatures (time signatures) in various changing contexts.

Always remember that the goal is not only to count beats accurately, but also to feel the meter. A sense of rhythm often, if not always, depends on the feel of the meter. You will quickly notice a need to become accustomed to “shifting your mental gears” prior to each change of meter you encounter in order to be ready to feel the new meter. This mental shifting is an important part of your practice. Like other things you have learned, this too will become second nature after while.

Keep in mind that every meter signature, no matter how complex it may seem, is ultimately made up of sub-groups of 2-beat patterns and/or 3-beat patterns. Remembering this principle will guide you in figuring out any meter signature and determining how the beat flow should feel.

This book is not only about meter changes. Many musical works of the 20th century also use different forms of melodic and harmonic structures than are commonly found in much popular music, jazz and works of the 17th through 19th centuries. For that reason, none of these pieces have key signatures. This is because either the sense of a key changes frequently or there is no sense of key intended at all in the traditional sense. Instead of a key signature, you will see many accidentals. You will find yourself learning to hear intervals (distances between pitches). Above all, remember that this is music and therefore phrases and melodic “statements” will be valid and meaningful, just as they are in other musical styles.

To the teacher:

These pieces are intended for the serious private tuba or euphonium student at the 11th-12th grade level, though they can also be useful as remedial or preparatory material at the first year college level. Range, technique and rhythmic complexity have been minimized in order to avoid creating too many things for the student to focus on at once. For most students at this level, meter changes and interval structures within a non-tonal context are enough. Technique and range are more than adequately covered in other studies.

The non-tuba/euphonium playing teacher should be especially aware that precise intonation depends heavily on instrument adjustments to certain pitches. In addition to physics of brass instruments rendering them impossible to build in tune, the intonation discrepancies are more pronounced with lower brass due to the longer air column. Correction of these intonation discrepancies is usually accomplished by embouchure adjustments (“lipping up or down”) or, especially with tuba, adjusting the length of the 1st or 3rd valve tuning slide. Instruments also vary somewhat in their idiosyncracies. So alternate fingerings on individual notes are also solutions.

It is my hope that teachers may find these pieces to be more than mere etudes and consider them suitable as unaccompanied recital pieces that can be grouped in any combination as suites.

Ken Davies
January 11, 2001

4.

Take care that lip slurs with same fingerings are clean and in tune.

Andante $\bullet = 72 - 80$

Ken Davies

1. Tuba

mf

1 2 3 1 2 3

5 1 3 2 3 0

9 *mp*

14

18 *crescendo*

Take care that lip slurs with same fingerings are clean and in tune.

Andante ♩ = 72-80

Euph.

Ken Davies

1. *mf*

5

9 *mp*

14

18 *crescendo*

Detailed description of the musical score: The score is for Euphonium (Euph.) and is titled 'Ken Davies'. It is marked 'Andante' with a tempo of ♩ = 72-80. The piece begins with a first ending bracketed from measure 1 to 18. The music is written in bass clef. The key signature has one sharp (F#). The time signatures are 4/4, 5/4, 3/4, 4/4, 2/4, 3/4, 4/4, 3/4, 4/4, and 4/4. Fingerings are indicated by numbers 1, 2, 3, and 0. Dynamics include *mf* (measures 1-5), *mp* (measures 9-14), and a *crescendo* (measures 18-19). The score is numbered 1, 5, 9, 14, and 18.

Focus on maintaining the feel of 3s, the underlying triplets that move from beat to beat. But, at the same time, balance those beat-triplets with the larger sense of meter shown by the signatures. Remember to shift your mental gears when the meter changes (2-beat measures feel different than 3-beat measures). The "complex-looking" 15/8 meter at measure 21 is simply a 5-beat measure (5 x 3). You might play this as euphonium and tuba duo.

Adagio ♩. = 69 Ken Davies

3. Euph.
Tuba

5

9

12

Ken Davies holds a B.Mus from the University of Wisconsin at Madison, attended Yale School of Music, holds an M.A. in trombone from Middle Tennessee State University at Murfreesboro and an M.M. in composition from the University of Colorado at Boulder where he was an Effinger Fellowship composition student. His principal trombone teachers have included Paul Wallace, Robert Van Nuys, Robert Gutter, John Swallow, David Loucky and William Stanley. His principal composition teachers have been Alfred Reed, Thom Hutcheson, Joseph Lukasik, Luis Gonzalez, and Richard Toensing. He has performed in a wide variety chamber and pop ensembles. During the 1970s, he was a trombonist with Nick Russo & Gabriel's Brass, a 12-piece jazz-rock show band based in Orlando, Florida, often appearing at Walt Disney World where the group enjoyed immense popularity from 1972 to 1982. A successful studio brass teacher since 1965, he has taught hundreds of students at all levels from beginner through college. He has also worked as a commercial arranger and session producer for nationally broadcast record and television projects.

Since 2002, he has resided in south Mississippi where he teaches brass, composes, and manages his publishing company, Kenvad Music. His works include acoustic and electronic pieces that have been performed nationally at Society of Composers national and regional conferences, Southeastern Composers League, the International Trombone Festival, Electronic Music Midwest, Eastern Trombone Workshop, and various concerts and recitals. Mp3s of his works may be heard via his website www.kendavies.net. His *Three Pieces* for bass trombone and piano won the 2009 Eastern Trombone Workshop National Composition Competition. Honors include annual ASCAP awards, grants from National Endowment for the Arts and Mississippi Arts Commission along with the 2006-2007 Mississippi Performing Artist Fellowship in Composition and a listing on the Mississippi Artist Roster.