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Doubling on Euphonium and Tuba: A Guide for Euphonium Players

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Doubling on Euphonium and Tuba: A Guide for Euphonium Players

Matthew Murchison

Research Project submitted to the
College of Creative Arts
at West Virginia University
in partial fulfillment of the requirements
for the degree of

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in
Low Brass Performance

Approved by

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Abstract

Doubling on Euphonium and Tuba: A Guide for Euphonium Players

Matthew Murchison

As a euphonium player there has basically been one viable career option: the military. However in the past ten years or so, more and more euphonium players have begun to seriously double on tuba in professional situations. This gives euphonium players a newfound career potential. While more and more euphonium players have been learning to play tuba, there is not yet a written method describing the best way in which to accomplish the task.

The purpose of this research project is to create a set of daily exercises through which a euphonium player may learn to play tuba. This method is designed to build and maintain a high level of skill on both the euphonium and tuba. The method is divided into four large sections: euphonium to BBb tuba doubling, euphonium to CC tuba doubling, euphonium to Eb tuba doubling, and euphonium to F tuba doubling. The author has included exercises derived from personal experience.

Interviews were also conducted with accomplished pedagogues in the United States regarding their approach to teaching the concurrent study of euphonium and tuba. The researcher has composed questions designed to get to the core of the fundamentals of multiple instrumental study. Issues of inquiry include physiological and psychological elements involved in performing on two different brass instruments.

Based on predetermined criteria, the subjects interviewed are Patrick Sheridan, Fritz Kaenzig, and David Zerkel.

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As a euphonium player there has basically been one viable career option: the military. The college landscape has long been dominated by tuba and trombone players teaching euphonium students. Very few music majors in the United States have been able to study with a full-time euphonium professor. However in the past ten years or so, more and more euphonium players have begun to seriously double on tuba in professional situations. This gives euphonium players a newfound career potential. Arguably, it makes more sense to hire a college professor of euphonium and tuba who actually plays, knows the repertoire, and can demonstrate both euphonium and tuba. While more and more euphonium players have been learning to play tuba, there is not yet a written method describing the best way in which to accomplish the task. However, all euphonium players should take comfort in the words once heard from world renowned tubist and pedagogue Sam Pilafian: "Every good euphonium player can double on tuba, but not every good tuba player can play euphonium."¹

The purpose of this research project is to:

1. Develop a method for building and maintaining a high level of skill on both the euphonium and tuba.
2. Interview accomplished pedagogues in the United States regarding their approach to teaching the study of multiple instruments, namely euphonium and tuba.

In order to achieve this goal, the research project is divided into two main sections:

1. Interviews: The researcher composed questions designed to get to the core of the fundamentals of multiple instrumental study. Issues of inquiry include physiological and psychological elements involved in performing on two different brass instruments. Along with prose answers, the researcher also sought to acquire various musical exercises from the interview subjects.
2. Daily Routine: The methodology is compiled into a set of daily exercises through which a euphonium player may learn to play tuba. The author developed this daily routine based on seven years of personal experience.

The project focuses only on the study of tuba by musicians who already play the euphonium. The intended audience for this project is the euphonium player who has already reached at least a moderate level of skill on the euphonium.² The euphonium/trombone double will not be discussed. The interview subjects met the following criteria:

1. They must be tuba/euphonium professors at universities in the United States whose primary performing instrument is tuba.
2. These professors must have taught euphonium students to play tuba.
3. At least one of these students must now have employment as a tuba/euphonium professor at a university in the United States.
4. These professors must also currently be teaching and not be on sabbatical.

¹ This quote was taken from a personal conversation following a coaching session.

² The player should be an accomplished high school player or a college-aged student playing at the level of an undergraduate music major.

Based on these criteria, the interview subjects are defined as: Patrick Sheridan, David Zerkel, and Fritz Kaenzig.

For the purposes of this study, the “euphonium” refers to a four-valve compensating instrument. This project assumes that the euphonium player is familiar with the fingerings used on the aforementioned instrument. If the player is not familiar, or requires assistance, a euphonium fingering chart may be found here: <http://www.norlanbewley.com/euphonium/fingering-positions-cv.htm>. An explanation of the compensating system may be found here: <http://www.dwerden.com/CompensatingSystem.pdf>.

The enclosed method book is divided into four sections based on the key of the tuba to be learned (euphonium to BBb tuba, euphonium to CC tuba, euphonium to Eb tuba, and euphonium to F tuba). Fingering charts are provided for the tubas in each of the keys.³ For the BBb tuba a fingering chart for a four-valve non-compensating instrument has been included. There are also fingering charts for a five-valve non-compensating CC tuba, a four-valve compensating Eb tuba, and a five-valve non-compensating F tuba.⁴ Should the student find herself or himself playing an instrument other than the ones previously listed, a more extensive list of tuba fingering charts may be found here: <http://www.norlanbewley.com/tuba/fingering-tuba-1.htm>.

The choice of which tuba to choose should be carefully considered by the student and his/her private lesson teacher. There are pros and cons to each key of tuba. The BBb tuba will be the easiest for most students when it comes to learning new fingerings, as most of the fingerings will be the same as the euphonium, only written an octave lower. However, the BBb tuba is pitched a full octave lower than the euphonium, which may make it seem the “farthest away” from the euphonium for some students.

The CC tuba is generally the standard for orchestral tubas in the United States and would be a wise choice if the student has goals of becoming an orchestral player. Most college professors ask their tuba students to purchase a CC tuba upon entering college, so knowing CC tuba would be a benefit for someone whose goal it is to teach at the university level. Purchasing a high quality CC tuba can often be quite expensive and may be cost-prohibitive for many students.

In the author’s opinion, Eb tuba provides the best of all worlds when it comes to picking an instrument on which to double. The Eb tuba works very well as a solo instrument but is also great for playing in large or small ensembles. The fingering challenge is minimal as the euphonium player can simply read bass clef as if it is Bb treble clef (while adding a sharp/subtracting a flat).⁵ This method makes it easier to jump right in to playing and reading music on the new instrument. A quality Eb tuba is also usually less of a financial investment than a CC tuba.

³ The fingering charts chosen are based on what the author believes to be the most likely type of instrument to be acquired by a tuba student.

⁴ The fifth valve for this fingering chart is a flat whole-step valve. For scientific information about the workings of the fifth valve, go here: <http://www.galvanizedjazz.com/tuba/5thvalve.html>

⁵ This project assumes that the euphonium player is accomplished in reading both treble and bass clef.

While the F tuba is pitched the closest to the euphonium, the author's opinion is that these instruments are often the most temperamental, requiring more work to fix intonation than other tubas. Even if these issues are worked out, it is the author's opinion that only a handful of people sound accomplished when performing on the F tuba and that in general, the sound of the instrument is often considered less desirable than other tubas.

The author has discovered, through research, the distinct lack of information on the subject of euphonium/tuba doubling. In fact, an article titled "Doubling for Brass Players" from *The Canadian Musician* (2007), doesn't even list a euphonium/tuba double as an option. Beyond this obstacle, the article provides very little information, scholarly or otherwise. While there are websites that have information on woodwind doubling, this information is not applicable to this project due mainly to the distinct difference in sound production between woodwind and brass instruments. In addition, any articles dealing with trombone/euphonium doubling have not been covered under the scope of this project. While trombone/euphonium doubling may seem like a closely related subject, the differences in sound concept and technique make the subject not applicable.

Information on multiple instrument performance was researched in several academic databases such as *Academic Search Complete*, *Dissertation Abstracts Online*, *Jstor*, *Music Index Online*, and *RILM Abstracts of Musical Literature*. Despite reviewing a variety of sources, the researcher was unable to find quality and relatable material to assist in this project. These fruitless searches further cement the idea that this research is needed.

In preparing a method about doubling it is important to talk to those who have taught others to double. The following is a compilation of interviews with the following professors: Fritz Kaenzig (FK), Patrick Sheridan (PS), and David Zerkel (DZ).

Fritz Kaenzig

Fritz Kaenzig has served as principal tubist of the Florida Symphony Orchestra and as additional or substitute tubist with Amsterdam's Concertgebouw and the symphony orchestras of Detroit, San Francisco, Houston, Chicago, Los Angeles and St. Louis, under such conductors as Bernstein, Haitink, Leinsdorf, Ozawa, Salonen, and Slatkin. He has recorded and performed as soloist with several of these orchestras, as well as appearing as soloist with the U.S. Air Force and Navy Bands. Since 1984, Mr. Kaenzig has been principal tubist in the Grant Park (Chicago) Orchestra during summers, which has played to capacity audiences since moving to the Pritzker Pavilion in Millennium Park in 2005. Kaenzig has performed in ensembles backing up artists as widely varied as Alan Ginsberg, Luciano Pavarotti, and the Moody Blues.

As guest instructor, recitalist, soloist with ensembles, and adjudicator, Mr. Kaenzig has made appearances at many high schools, colleges, universities, conferences, and music camps throughout the United States, Korea and Japan. He received degrees from the Ohio State University and the University of Wisconsin-Madison, with extensive studies also with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra, and was a member of the Tanglewood Music Center Orchestra. Prior to joining the U-M faculty, he taught at the University of Illinois and the University of Northern Iowa. Mr. Kaenzig is a past president of the Tubists Universal Brotherhood Association, now known as the International Tuba and Euphonium Association.

Patrick Sheridan

Patrick Sheridan is one of the most celebrated soloists in his instrument's history. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the White House to NBA half-time shows to the Hollywood Bowl.

At 20 years of age, Mr. Sheridan became a member of "The President's Own" United States Marine Band. During his military service, he thrilled audiences across the United States with his amazing virtuosity and musicianship as one of the band's primary soloists. Since then, Mr. Sheridan has gone on to become an incredibly diverse artist with concert performances transcending stylistic genres and building fans around the world for his instrument, the tuba. He has been featured in television and radio broadcasts on 4 continents including appearances most recently on NBC's Today Show and NPR's All Things Considered and Performance Today. He maintains a busy international career with more than 75 concerts annually with orchestras, bands, and chamber ensembles and in recital. At home and abroad, Mr. Sheridan also performs with the creative collective, The Big Bottom Band.

Beyond his busy performing life, Mr. Sheridan's commitment to education is extensive. His wind students occupy principal positions in major international ensembles including orchestras in Amsterdam, Berlin, Vienna, Rome, Paris, Madrid, Tokyo, Hong Kong, and many others. In 2001, he

founded The Institute for Performance Success. This 'peak performance' training institute is dedicated to bringing fresh and innovative learning environments to performers, teachers, executives, athletes and others seeking 'peak performance' in their careers. Along with Sam Pilafian, Mr. Sheridan is the co-author of the world's best selling breathing method for instrumental improvement, The Breathing Gym. He is also co-author of the GIA publication, Leadership Success, with Dr. Tim Lautzenheiser. In the Phoenix community, Mr. Sheridan serves as the Music Director of The Salt River Brass and is the conductor of the youth band, Sonic Winds. Mr. Sheridan also frequently works across the United States as a guest conductor with university bands and orchestras as well as high school and middle school all-state and regional honor bands and orchestras.

Mr. Sheridan also works as a composer and arranger. His music and arrangements have been performed internationally by symphony orchestras, concert bands, marching bands, jazz bands and drum corps. Most recently his music was performed by the US Army Band and at the American Bandmasters Association's national convention. He also co-composed with Sam Pilafian a new piece for tuba and wind band, The Strait of Hormuz, which he premiered at the 62nd Annual Midwest Clinics in December 2008. He and Sam are also working on a double concerto for Joe Alessi and Wycliffe Gordon to be premiered at the CBDNA National Conference in 2011 by the University of New Mexico's Wind Symphony with Eric Rombach-Kendall conducting. Mr. Sheridan's music, arrangements, CDs, DVDs, and books are published by Focus on Music, GIA Publications, De Haske Music, Mythen Hollanda and Dillon Music Publishing.

Mr. Sheridan has over 20 years experience in the music industry as a design consultant. Instruments influenced by his designs are played in hundreds of professional orchestras, military bands and chamber ensembles around the world. Thousands of university, high school, middle school and elementary school students play on instruments in which Patrick has been involved in the design process. He currently works as a design consultant for Jupiter Band Instruments, Inc. Mr. Sheridan was a part of the design team responsible for Jupiter's Quantum Marching Project which introduced five new marching brass models in 2008. Ensembles competing in Drum Corps International and Bands of America as well as collegiate marching bands around the United States are using these instruments with great success. He worked on a new line of Jupiter professional brass instruments which were introduced in 2009. Mr. Sheridan is also an Artist and Educational Ambassador for Jupiter.

Mr. Sheridan is a member of ASCAP, an Honorary Member of Kappa Kappa Psi and a Trustee of The International Music Camp. In addition to his musical studies with legendary tuba artists Arnold Jacobs, Dan Perantoni, Harvey Philips, and Jim Self, he holds a Master of Business Administration degree with an emphasis in finance and marketing from the University of Michigan. Mr. Sheridan spends his free time with his children, Katie and Jack, hiking and camping in beautiful Arizona.

David Zerkel

David Zerkel is Professor of Tuba and Euphonium at the University of Georgia, leading an active career as both a performer and educator. Before his arrival at UGA, he taught in a similar position at Illinois State University. His students have distinguished themselves by winning international and national

competitions and attaining positions with professional performing organizations. He is a Past President of the International Tuba Euphonium Association.

Mr. Zerkel has performed with many orchestras, including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Atlanta Symphony Orchestra, National Symphony Orchestra, Baltimore Symphony Orchestra and the Kennedy Center Opera House Orchestra. He is a member of the Brass Band of Battle Creek, was a founding member of the Washington Symphonic Brass and has performed with the Burning River Brass. He began his performing career as a member of the United States Army Field Band and The United States Army Band, both located in Washington, D.C.

Mr. Zerkel has performed as a featured soloist at many workshops and symposia, including the Leonard Falcone Festival, several International Tuba Euphonium Conferences, and the United States Army Band Tuba Conference. In addition, he has performed as a solo recitalist at many of the leading colleges and conservatories in the United States. His first solo CD, American Music for Tuba: Something Old, Something New, was selected as the recipient of the inaugural ITEA Roger Bobo Award for Excellence in Recording at the 2006 ITEC in Denver, Colorado. His newest CD, Tuba Helper, was a Bobo finalist at the 2008 ITEC held in Cincinnati, Ohio.

His summer teaching activities include a position at the Interlochen Arts Camp and coordinator of the Southeast Tuba Euphonium Workshop. Mr. Zerkel received a Bachelor of Music degree in tuba performance from the Peabody Institute and a Master of Music degree in tuba performance from the University of Maryland, College Park.

Interview Questions:

How long have you been teaching at the college/university level?

FK: Thirty-five years

PS: Twenty-plus years

DZ: Seventeen Years

When you first started teaching, how many of your euphonium students doubled on tuba?

FK: Zero

PS: 15% or less

DZ: None

How many of your current euphonium students double on euphonium and tuba?

FK: Three

PS: 100%

DZ: One

Over your collegiate teaching career, how many euphonium students have you taught to double on tuba?

FK: Six or seven.

PS: My aching short term memory....no clue. To my recollection - 25 taught and more than 75+ recommended (and they followed through).

DZ: Four

Has your opinion or attitude about doubling changed at all over the course of your career?

FK: Yes-I used to push the tenor trombone double as the standard and now let students choose their double, if they want to go that route of a double (which I preach as the wise choice).

PS: In the beginning of my teaching career, doubling wasn't on my radar. Now, doubling represents job power. So, I require it of all my students...tuba or euphonium. I actively recruit doublers. My preference is that my euphonium players play trombone, bass trombone and tuba, and that my tuba players play (at a minimum) bass trombone. I prefer if they also pick up euphonium.

DZ: Yes! I think that it is imperative to round graduate euphonium players out by having them learn a double. I am flexible on whether it is tuba or trombone. The job market demands this skill set.

What is your general philosophy regarding the instruction of tuba performance for euphonium players?

FK: It's a good thing if they're interested in it. I generally work with grad students on the double but have a current euphonium performance senior (he has one more year of senior-ness) who has been studying tuba with me since his freshman year, as a secondary performance major.

PS: My philosophy for teaching brass instruments is the same regardless of the instrument and if the instrument is their double or not.

DZ: I typically start them on CC tuba and treat them as is they were advancing freshmen. Etudes and solos are the beginning diet.

What tuba (BBb, CC, Eb, F) would you recommend for the euphonium player? (If there's a brand you prefer, please list it here as well)

FK: Depends on the career goals, but generally, a bass tuba.⁶

PS: BBb tuba makes the easiest conversion from a reading/fingering standpoint. CC Tuba is a slightly longer transition if the ears of the doubler are weak.⁷

⁶ Bass tuba refers to an instrument pitched in Eb or F as opposed to a contrabass tuba pitched in BBb or CC.

Eb tuba is a GREAT doubler's tuba. I have NOT A CLUE as to why. My guess is that it is "halfway" between BBb tuba and Bb euphonium/trombone...but the reasoning seems lame if success in doubling requires great ears. (Great Ears = who cares what key the tuba is?) My euphonium students have the greatest success as doublers with Eb tuba. Maybe it is because Eb tuba is my primary instrument?? Go ask the experts on TubeNet.

F tuba - no one should play these instruments unless they prefer sounding like stuffy death.

DZ: While I think that F would be the most comfortable in terms of feel, I think that it is a disservice to neglect the big tuba, as this is the horn with which most of the potential students will arrive.

Do you have specific exercises geared toward doubling?

FK: No

PS: My starting point for doublers is for them to begin on the new instrument with music that is the most familiar to them. For my students, that is our daily basics routine - The Brass Gym.

DZ: No

Do you prefer students to play both instruments at each practice session? Why or why not?

FK: It depends on short term goals. If they're going to play a recital on both, they have to be practicing on both. If they're going to play a recital on one instrument, it's not necessary to be playing on both regularly. If they're getting ready for an interview for a position, absolutely they have to be playing on both.

PS: In the beginning it is easier for the students to have separate sessions for each instrument as they begin the process of turning up their EARS (for HOW they want to sound) and begin turning down the SENSORY FEEDBACK (for HOW am I going to produce this sound?). After a few weeks, I prefer to have my students model between the instruments to further reduce attention to sensory feedback and force the issue of relying on their EARS for success. This isn't exclusive to doubling...this is necessary for success as a player on whatever instrument...doubling or not.

DZ: I have no firm stance on this. As long as the work gets done, I'm happy. I rarely mix my own practice sessions...either/or.

Do you encourage students to play euphonium or tuba first each day? Do you find that it makes a difference either way?

FK: Hmmm... perhaps I should give more thought to this. My personal preference is to start on tuba.

PS: Most of my students start with a preference. When they've become comfortable with their double, I encourage them to reverse the preference to make doubling a transparent skill.

DZ: I have no firm stance on this issue.

⁷ As Mr. Sheridan refers to "ears" throughout his answers he is referring to the aural skills of the student to hear pitch as well as sound quality.

When considering the following areas, please describe the differences/similarities in execution you've found between euphonium and tuba. Based on your experience, please discuss areas that prove most difficult for euphonium players.⁸

Air flow and required capacity

FK: This is the most difficult. Slowing down the wind while maintaining proper speed is very challenging.

DZ: I feel like euphonium players really need to concentrate on slowing down and thickening the air column. Finding the proper air speed and girth has been a challenge for some of my doublers (mostly on contrabass tuba... F doesn't pose as many problems).

Flexibilities

FK: Easier for euphonium players.

DZ: I find that euphonium players have some difficulties in mastering flexibility between partials 1, 2 and 3.

Articulation

FK: This is extremely difficult. Tongue position changes quite a bit, especially in the lower register on tuba. Making the change in tongue position without talking directly about it is a challenge as a teacher.

DZ: Since the mouthpiece is so much larger, I have observed that many doublers cannot trust some of the skills needed to articulate in the low register. Since the jaw is so much further open, it is counter-intuitive to tongue on the roof of the mouth or the back of the top teeth in the low register. I frequently articulate between the teeth or even between the lips in the lowest register.

Sound concept and production

FK: This goes hand in hand with air flow and articulation. There is some conceptualization in sound that needs to be considered, especially in solo vs. ensemble.

DZ: Essentially the same concepts, just slower and fatter for tuba.

Range development

FK: Lower register on tuba is tough for euphonium players.

DZ: I believe the air and embouchure considerations for range development are nearly identical for both instruments.

Development of a wide dynamic spectrum-especially in regards to sound

FK: It is easy to just push the louds into a nasty sound on tuba.

⁸ Mr. Sheridan addresses all of the following issues together at the end of the other responses.

DZ: When teaching students to expand their dynamic range, I must ask doublers to consider producing a BIGGER sound as opposed to a LOUDER sound. This helps to keep the good principles of foundation and weight as opposed to impact.

PS: My experience is if a euphonium player has difficulty with the above areas of playing, these issues will transfer to the doubled instrument. Sometimes the issues are less magnified, sometimes the issues are increased. I am trying to get all brass players to approach their playing from a similar standpoint regarding the basics of **air** and **ear**. From there - individual instrumental requirements (for the above areas) will be met easier if lead by one's **ears** rather than the sensory feedback provided from a 'different blow' or a 'different sized mouthpiece' etc. Those are distractions rather than helpful clues.

At your discretion, please feel free to include any exercises you've found helpful for doubling on euphonium and tuba.

FK: Blazhevich (*Vladislav Blavhevich: 70 Studies for BBb Tuba*) & Kopprasch (*Georg Kopprasch: 60 Studies for Tuba*) on both. *Basics Plus* [by Wolfgang Guggenberger], Chapter 3. *Bai Lin: Lip Flexibilities*. *Arnold Jacobs Special Studies*. Of course, Bordogni (*Melodious Etudes for Trombone; Selected from the Vocalises of Marco Bordogni by Johannes Rochut*).

PS: The stronger the **ears**, the easier the conversion to doubling. The weaker the **ears**, the more likely the doubler will rely on sensory feedback (mouthpiece size, different feeling when blowing, etc) and thereby making the process longer for doubling success. So - how to begin this process of increasing **ear** abilities? Force reliance on the **ear**. Transposition of simple melodies into 12 keys...followed by Rochut's in 12 keys...followed by longer etudes in 12 keys. Increase the tonal memory...increase the ear's abilities.

AND - sing everything before you play it. AND - don't think of doubling as doubling. (i.e. difficult)

The exercises contained in the method book portion of this project have been constructed by the author based on personal experience and pedagogical preference. The methodology is based on an Arnold Jacobs approach to playing as referenced by Patrick Sheridan in the preceding interview.⁹ Thus, the following exercises do not discuss the “feel” of the instrument or embouchure, but focus on the concepts of “air” and “ear.” The air fuels the instrument and the ear is the musical GPS, telling the student where the notes live and how to get there.

Upon first beginning to learn the tuba, the author was given advice by a very fine tuba player to avoid playing any of the same exercises on the tuba and euphonium. While this may be a method that could work for some, it did not work for the author. Furthermore, it is the opinion of the author that this approach focuses on the differences rather than the similarities of the two instruments. The similarities are numerous and the differences are few. Choosing to focus on the differences will likely create more roadblocks on the student’s path to doubling greatness. Focusing on the similarities will make the new instrument less foreign and more comfortable from day one.

The method contains a mix of long air exercises, scale patterns, lip flexibilities, and articulations. These fundamental techniques are interspersed throughout the routine to better strengthen the command of all fundamentals. For example, it is better to mix up the fundamentals being addressed (lip flexibility, long air, articulation) in order to more correctly prepare for playing and performing music. The author has never seen a piece of music in which all of the lip slurs occur together, followed by all of the articulated passages.

The pitch levels of the different exercises are based on the key of the tuba being played. For example, when doubling on euphonium and Eb tuba, the exercises are based on the series of partials for Eb tuba, making the method custom-made for whichever tuba is being learned.¹⁰ In addition, various “patterns of articulation” have been included to provide more variety to the exercises. Following the instructions for the performance of each exercise, there is a space for notes which the student and/or teacher may use to reinforce or restate correct habits.

⁹ Jacobs was the tubist with the Chicago Symphony from 1944-1988 and was a pedagogical respiratory specialist. One may read more about Arnold Jacobs here: http://www.windsongpress.com/jacobs/AJ_Biography.htm

¹⁰ Based on the open fingering

Patterns of Articulation

Exercise 1

Euph or Tuba

Euph or Tuba

Exercise 2

Exercise 3

Exercise 4 Scale Handoff

Exercise 5

Exercise 7

Exercise 8

Exercise 9

Exercise 10

Exercise 11

BBb Tuba Fingering Chart (4 valve non compensating)

The chart displays the following notes and fingerings across seven rows:

Row	Note	Fingering
1	E	2-4, 1-2-3
1	F $\flat$	
1	F	4, 1-3
1	F $\sharp$	2-3
1	G $\flat$	
2	G	1-2, 3
2	G $\sharp$	1
2	A $\flat$	
2	A	2
3	A $\sharp$	0
3	B $\flat$	
3	B	N/A
3	C $\flat$	
3	C	1-2-3-4
4	C $\sharp$	1-3-4
4	D $\flat$	
4	D	2-3-4
4	D $\sharp$	1-2-4, 1-4
4	E $\flat$	
5	E	2-4, 1-2-3
5	F $\flat$	
5	F	4, 1-3
5	F $\sharp$	2-3
5	G $\flat$	
6	G	1-2, 3
6	G $\sharp$	1
6	A $\flat$	
6	A	2
7	A $\sharp$	0
7	B $\flat$	
7	B	2-4, 1-2-3
7	C $\flat$	
7	C	4, 1-3

Doubling (is the new Singling)

Sample euphonium range.

If this is your euph range....

Even if your range is more limited.....

Euphonium

Quarters indicate the pedal note for each key of tuba (BBb, CC, Eb, and F).

Sample tuba range

...only 7 new notes to learn!

....you'll still already know most of the notes you'll need for the average tuba part.

Tuba

Buzzing at the Piano

Play the pitch at the piano.
Sing the pitch.
Buzz the pitch on the euphonium mouthpiece.

Continue the "Buzzing at the Piano" exercise as desired, utilizing different pitches, keys, and/or arpeggios.

1. 1.

Play the pitch at the piano.
Sing the pitch.
Buzz on the tuba mouthpiece.

2. 2.

Now pick a simple tune (or tunes) to buzz first on the euphonium mouthpiece, then on the tuba mouthpiece. Play along on the piano if needed.

Doubling Book

Part 1: Euphonium to BBb Tuba

Exercise 1:

On euphonium, play measures 1-2 as many times as desired (in one breath) with a beautiful sound. Continue to measure 3.

Sing the pitch in measure 3 and switch to tuba.

Blow the air required for the note in measure 3.

Play measures 1-3 of the bottom stave as you just did on euphonium.

Switch back to euphonium and begin the process again starting in measure 4.

You will be switching between euphonium and tuba every three measures. Playing euphonium first is important to increase confidence and comfort. Playing the same pitches on tuba is an easy introduction to the instrument for your ear and air. Try and use the same air on tuba as you just did on euphonium.

Notice how similar it is to play the same pitches on both instruments.

Do not focus on the differences!

The similarities far outweigh the differences.

You don't have to play the entire exercise. If you feel that the tuba notes are far exceeding your range, then you should stop the exercise at that point. You want to push your range a little each day, but not a lot.

Notes:

Exercise 1

Exercise 1 is a musical score consisting of 28 measures, organized into four systems of two staves each. The time signature is 3/4, and the key signature has one flat (B-flat). The measures are numbered 1 through 28. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and repeat signs. The first system contains measures 1-4, the second system contains measures 7-10, the third system contains measures 13-16, and the fourth system contains measures 19-22. The fifth system contains measures 25-28. The notation is written in a standard musical notation style with a bass clef and a key signature of one flat.

31. 34.

37. 40.

43. 46.

49. 52.

55. 58.

Exercise 2

Play the first measure on euphonium.

Sing the bottom note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave first measure on tuba.

Switch back to euphonium and continue the process with measure two of the top stave.

This exercise should be done all slurred at first but the articulation may be changed later.

Notes:

Exercise 3

Play measures 1-7 on euphonium.

Sing the last note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave (measures 1-7) on tuba.

You can also play exercise 3b on tuba for variation.

Notes:

Exercise 2

Exercise 2 is a musical exercise in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The top staff contains a sequence of eighth and quarter notes, while the bottom staff contains a sequence of eighth and quarter notes, often beamed together. The exercise is divided into seven measures by vertical bar lines, with a double bar line at the end.

Exercise 3

Exercise 3 is a musical exercise in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The top staff contains a sequence of eighth and quarter notes, often beamed together, with a first ending bracket labeled '1.' and a seventh ending bracket labeled '7.'. The bottom staff contains a sequence of eighth and quarter notes, often beamed together. The exercise is divided into seven measures by vertical bar lines, with a double bar line at the end.

Exercise 3b is a musical exercise in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The top staff contains a sequence of eighth and quarter notes, often beamed together. The bottom staff contains a sequence of eighth and quarter notes, often beamed together. The exercise is divided into seven measures by vertical bar lines, with a double bar line at the end.

Exercise 4

Scale Handoff

Play measures 1-2 on euphonium.

Sing the pitch from measure 2 and switch to tuba.

Blow the air required for the starting pitch in measure 2.

Play measures 2-3 on tuba.

Sing the pitch from measure 3 and switch to euphonium.

Repeat this pattern through the exercise.

Tempo is not important. Go as slowly as needed in order to produce your best sound and in order to feel comfortable with the tuba fingerings.

You have to go slow enough to focus on air and sound, without having to devote brain power to fingerings.

This exercise may be played with a variety of articulations. I would recommend playing everything slurred at first to train the air and remove the variable of articulation.

Slam the piston valves down in a decisive and mechanical matter. Without a decisive action the valves themselves can get in the way of the air. I've found this to be more exaggerated on larger tubas.

Notes:

Exercise 4
Scale Handoff

The first system of musical notation consists of two staves. The top staff is in bass clef and contains a sequence of eighth notes ascending from B2 to G3, followed by a whole note G3. The bottom staff is also in bass clef and contains a whole rest in the first measure, followed by a sequence of eighth notes ascending from B1 to G2, ending with a whole note G2.

The second system of musical notation consists of two staves. The top staff is in bass clef and contains a sequence of eighth notes ascending from G3 to E4, followed by a whole note E4. The bottom staff is in bass clef and contains a whole note G2, followed by a sequence of eighth notes ascending from B1 to G2, ending with a whole note G2.

The third system of musical notation consists of two staves. The top staff is in bass clef and contains a sequence of eighth notes ascending from E4 to C5, followed by a whole note C5. The bottom staff is in bass clef and contains a whole note G2, followed by a sequence of eighth notes ascending from B1 to G2, ending with a whole note G2.

The fourth system of musical notation consists of two staves. The top staff is in bass clef and contains a sequence of eighth notes ascending from C5 to A5, followed by a whole note A5. The bottom staff is in bass clef and contains a whole note G2, followed by a sequence of eighth notes ascending from B1 to G2, ending with a whole note G2. The text "Continue pattern if desired." is written above the final measure of the top staff.

Exercise 5

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you're having trouble centering the tuba notes, try some or all of the following:

Play the note on euphonium first.

Sing the note.

Blow the air for the note.

As you're playing tuba, imagine that you're actually holding and playing the euphonium. Pretend you're back in your comfort zone.

Exercise 6

Follow the same instructions as Exercise 5.

Notes:

Exercise 5

1.

8.

Exercise 6

1.

7.

Use this measure to
contemplate how well
you're doing so far!

Exercise 7

If you're feeling confident about your doubling abilities at this point you may choose to play Exercise 7 from beginning to end on euphonium and then switch to tuba and play it all again. However, if you're still fairly new to doubling, I would suggest the following:

Take the exercise four bars at a time.

Play the first four measures on euphonium. This will take you to the starting tuba pitch at the beginning of the exercise, just an octave higher. Now you're a baby step removed from starting and ending on the exact same note, but you've still got the pitch class in your ear.

Sing the ending euphonium pitch/beginning tuba pitch and switch to tuba.

Blow the air for the tuba exercise. If you're feeling confident, try just blowing the first bar. If you need more confidence, blow the entire four measure section. It's impossible to miss notes when you're just using air.

Play the first four measures of the bottom stave on tuba.

Switch back to euphonium and start the process again with the second four measures.

Air + Imagination=Perfect Performance This should help build your confidence.

Now add the instrument to the equation.

Air + Imagination + Instrument=Increasingly Better Performances

Notes:

Exercise 7

Exercise 7 is a musical exercise consisting of four systems, each with a piano (top) and bass (bottom) staff. The key signature is one flat (B-flat major or D minor). The exercise is marked with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic later in the first system.

The first system begins with a piano staff featuring four eighth notes with accents, marked *f*. The bass staff features four eighth notes with accents, also marked *f*. The second measure of the first system introduces triplets in both staves. The third measure of the first system is marked *p* and features triplets. The fourth measure of the first system also features triplets.

The second system continues the exercise with triplets in both staves across all four measures. The third system also features triplets in both staves across all four measures. The fourth system continues the exercise with triplets in both staves across all four measures.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for two voices, with the upper voice on a soprano staff and the lower voice on an alto staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often grouped in triplets. The lyrics 'The Rose Tree' are written below the lower voice staff, aligned with the corresponding notes.

Continue pattern if desired.

Continue pattern if desired.

Exercises 8-11

Exercises 8-11 follow the same principles as Exercises 5 and 6.

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you want to practice switching more frequently you can always play measure one on euphonium and then immediately play measure one of the bottom stave on tuba.

Notes:

Exercise 8

The musical score for Exercise 8 is organized into four systems, each consisting of two staves. The first three systems are piano exercises featuring triplets. The first system is in B-flat major, the second in B-flat major, and the third in D major. The fourth system begins with a whole rest on the upper staff and continues with triplets on the lower staff. The exercises are written in bass clef.

System 1 (B-flat major):
Upper staff: Four measures of eighth-note triplets (B-flat, D, F) and quarter-note triplets (G, A-flat, B-flat).
Lower staff: Four measures of eighth-note triplets (B-flat, D, F) and quarter-note triplets (G, A-flat, B-flat).

System 2 (B-flat major):
Upper staff: Four measures of eighth-note triplets (B-flat, D, F) and quarter-note triplets (G, A-flat, B-flat).
Lower staff: Four measures of eighth-note triplets (B-flat, D, F) and quarter-note triplets (G, A-flat, B-flat).

System 3 (D major):
Upper staff: Four measures of eighth-note triplets (D, F, A) and quarter-note triplets (B, C, D).
Lower staff: Four measures of eighth-note triplets (D, F, A) and quarter-note triplets (B, C, D).

System 4:
Upper staff: Whole rest.
Lower staff: Four measures of eighth-note triplets (D, F, A) and quarter-note triplets (B, C, D).

Exercise 9

Exercise 9 is a musical exercise consisting of two systems, each containing four-measure phrases. The notation is written in bass clef and includes triplets (indicated by a '3' over the notes) and various accidentals (flats and sharps).

The first system consists of four measures. The first measure has a flat key signature and a triplet of eighth notes. The second measure has a flat key signature and a triplet of eighth notes. The third measure has a sharp key signature and a triplet of eighth notes. The fourth measure has a sharp key signature and a triplet of eighth notes.

The second system also consists of four measures. The first measure has a flat key signature and a triplet of eighth notes. The second measure has a flat key signature and a triplet of eighth notes. The third measure has a flat key signature and a triplet of eighth notes. The fourth measure has a flat key signature and a triplet of eighth notes.

The third system consists of four measures. The first measure has a flat key signature and a triplet of eighth notes. The second measure has a flat key signature and a triplet of eighth notes. The third measure has a flat key signature and a triplet of eighth notes. The fourth measure has a flat key signature and a triplet of eighth notes.

The fourth system consists of four measures. The first measure has a sharp key signature and a triplet of eighth notes. The second measure has a sharp key signature and a triplet of eighth notes. The third measure has a sharp key signature and a triplet of eighth notes. The fourth measure has a sharp key signature and a triplet of eighth notes.

Exercise 10

The musical score for Exercise 10 consists of four systems, each with two staves. The first three systems contain continuous eighth-note patterns in both staves. The fourth system includes a text box with a celebratory message.

Another break to celebrate the multi-instrumentalist that is bursting from your subconscious at this moment...

Exercise 11

The musical score for Exercise 11 consists of four systems, each with two staves. The notation is as follows:

- System 1:** The top staff begins with a bass clef and a key signature of one flat (B-flat). It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one flat, containing a series of eighth notes, followed by a half note.
- System 2:** The top staff begins with a bass clef and a key signature of one sharp (F-sharp). It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one sharp, containing a series of eighth notes, followed by a half note.
- System 3:** The top staff begins with a bass clef and a key signature of two flats (B-flat, E-flat). It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of two flats, containing a series of eighth notes, followed by a half note.
- System 4:** The top staff begins with a bass clef and a key signature of one sharp (F-sharp). It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one sharp, containing a series of eighth notes, followed by a half note.

CC Tuba Fingering Chart (5 valve)

The chart displays the following notes and fingerings across seven systems:

- System 1:** F# (2-4, 1-2-3, 2-3-5), Gb, G (4, 1-3), G# (2-3), Ab
- System 2:** A (1-2, 3), A# (1), Bb, B (2), Cb
- System 3:** C (0), C# (1-2-3-4-5), Db, D (1-3-4-5, 2-3-4-5)
- System 4:** D# (1-3-4, 3-4-5), Eb, E (2-3-4), Fb, F (1-2-4, 4-5)
- System 5:** F# (2-4, 1-2-3), Gb, G (4, 1-3), G# (2-3), Ab
- System 6:** A (1-2, 3), A# (1), Bb, B (2), Cb
- System 7:** C (0), C# (2-4, 1-2-3), Db, D (4, 1-3)

Doubling Book

Part 2: Euphonium to CC Tuba

Exercise 1:

On euphonium, play measures 1-2 as many times as desired (in one breath) with a beautiful sound. Continue to measure 3.

Sing the pitch in measure 3 and switch to tuba.

Blow the air required for the note in measure 3.

Play measures 1-3 of the bottom stave as you just did on euphonium.

Switch back to euphonium and begin the process again starting in measure 4.

You will be switching between euphonium and tuba every three measures. Playing euphonium first is important to increase confidence and comfort. Playing the same pitches on tuba is an easy introduction to the instrument for your ear and air. Try and use the same air on tuba as you just did on euphonium.

Notice how similar it is to play the same pitches on both instruments.

Do not focus on the differences!

The similarities far outweigh the differences.

You don't have to play the entire exercise. If you feel that the tuba notes are far exceeding your range, then you should stop the exercise at that point. You want to push your range a little each day, but not a lot.

Notes:

Doubling Book

Part 2: Euphonium to CC Tuba

Exercise 1

1. 4.

Euphonium

CC Tuba

The first system of music shows the beginning of Exercise 1. It consists of two staves: Euphonium and CC Tuba. The time signature is 3/4. The first measure is marked with a '1.' and the fourth measure with a '4.'. The notation includes various accidentals and note values.

The second system of music shows measures 5-8 of Exercise 1. The notation continues with various accidentals and note values.

The third system of music shows measures 9-12 of Exercise 1. The notation continues with various accidentals and note values.

The fourth system of music shows measures 13-16 of Exercise 1. The notation continues with various accidentals and note values.

Exercise 2

Play the first measure on euphonium.

Sing the bottom note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave first measure on tuba.

Switch back to euphonium and continue the process with measure two of the top stave.

This exercise should be done all slurred at first but the articulation may be changed later.

Notes:

Exercise 3

Play measures 1-7 on euphonium.

Sing the last note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave (measures 1-7) on tuba.

You can also play exercise 3b on tuba for variation.

Notes:

Exercise 2

Exercise 3

3b.

Exercise 4

Scale Handoff

Play measures 1-2 on euphonium.

Sing the pitch from measure 2 and switch to tuba.

Blow the air required for the starting pitch in measure 2.

Play measures 2-3 on tuba.

Sing the pitch from measure 3 and switch to euphonium.

Repeat this pattern through the exercise.

Tempo is not important. Go as slowly as needed in order to produce your best sound and in order to feel comfortable with the tuba fingerings.

You have to go slow enough to focus on air and sound, without having to devote brain power to fingerings.

This exercise may be played with a variety of articulations. I would recommend playing everything slurred at first to train the air and remove the variable of articulation.

Slam the piston valves down in a decisive and mechanical matter. Without a decisive action the valves themselves can get in the way of the air. I've found this to be more exaggerated on larger tubas.

Notes:

Exercise 4 Scale Handoff

1. 2. 3.

Measures 1-3 of Exercise 4. Measure 1: Treble clef, ascending eighth-note scale from G4 to E5. Measure 2: Treble clef, whole rest; Bass clef, ascending eighth-note scale from G3 to E4. Measure 3: Treble clef, descending eighth-note scale from E5 to G4; Bass clef, whole rest.

Measures 4-6 of Exercise 4. Measure 4: Treble clef, ascending eighth-note scale from F#4 to D5. Measure 5: Treble clef, whole rest; Bass clef, ascending eighth-note scale from F#3 to D4. Measure 6: Treble clef, descending eighth-note scale from D5 to F#4; Bass clef, whole rest.

Measures 7-9 of Exercise 4. Measure 7: Treble clef, ascending eighth-note scale from G#4 to E5. Measure 8: Treble clef, whole rest; Bass clef, ascending eighth-note scale from G#3 to E4. Measure 9: Treble clef, descending eighth-note scale from E5 to G#4; Bass clef, whole rest.

Measures 10-12 of Exercise 4. Measure 10: Treble clef, descending eighth-note scale from E5 to G4. Measure 11: Treble clef, whole rest; Bass clef, descending eighth-note scale from E4 to G3. Measure 12: Treble clef, ascending eighth-note scale from G4 to E5; Bass clef, whole rest.

Continue pattern if desired...

Exercise 5

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you're having trouble centering the tuba notes, try some or all of the following:

Play the note on euphonium first.

Sing the note.

Blow the air for the note.

As you're playing tuba, imagine that you're actually holding and playing the euphonium. Pretend you're back in your comfort zone.

Exercise 6

Follow the same instructions as Exercise 5.

Notes:

Exercise 5

Exercise 5, measures 1-4. The music is written in bass clef with a key signature of one flat (B-flat). The melody consists of eighth-note patterns, often beamed in groups of four. The bass line provides a steady accompaniment of eighth notes. Measure 1 starts with a B-flat, measure 2 with a C-sharp, measure 3 with a B-flat, and measure 4 with a B-flat.

Exercise 5, measures 5-8. Measures 5 and 6 continue the eighth-note patterns. Measure 7 features a C-sharp in the melody. Measure 8 concludes with a whole rest in the melody and a half rest in the bass line.

Exercise 6

Exercise 6, measures 1-4. The music is in bass clef with a key signature of one flat. The melody uses eighth-note patterns, including some beamed sixteenth notes in measure 4. The bass line is a consistent eighth-note accompaniment. Measure 1 has a B-flat, measure 2 a C-sharp, measure 3 a B-flat, and measure 4 a B-flat.

Exercise 6, measures 5-8. Measures 5 and 6 continue the eighth-note accompaniment. Measure 7 has a whole rest in the melody. Measure 8 features a whole rest in the melody and a half rest in the bass line, with a text box providing a reflection prompt.

Here's measure of rest to reflect on all the things that you're doing right!

Exercise 7

If you're feeling confident about your doubling abilities at this point you may choose to play Exercise 7 from beginning to end on euphonium and then switch to tuba and play it all again. However, if you're still fairly new to doubling, I would suggest the following:

Take the exercise four bars at a time.

Play the first four measures on euphonium. This will take you to the starting tuba pitch at the beginning of the exercise, just an octave higher. Now you're a baby step removed from starting and ending on the exact same note, but you've still got the pitch class in your ear.

Sing the ending euphonium pitch/beginning tuba pitch and switch to tuba.

Blow the air for the tuba exercise. If you're feeling confident, try just blowing the first bar. If you need more confidence, blow the entire four measure section. It's impossible to miss notes when you're just using air.

Play the first four measures of the bottom stave on tuba.

Switch back to euphonium and start the process again with the second four measures.

Air + Imagination=Perfect Performance This should help build your confidence.

Now add the instrument to the equation.

Air + Imagination + Instrument=Increasingly Better Performances

Notes:

Exercise 7

First system of musical notation (measures 1-4). The top staff is in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and four accented quarter notes (G2, F2, E2, D2). From measure 2, it features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The bottom staff is in bass clef and provides a harmonic accompaniment with quarter notes and eighth notes. Measure 3 starts with a piano (*p*) dynamic and an accent on the first note (G2).

Second system of musical notation (measures 5-8). The top staff continues the triplet pattern in the right hand. The bottom staff continues the accompaniment. The key signature remains one flat.

Third system of musical notation (measures 9-12). The top staff continues the triplet pattern in the right hand. The bottom staff continues the accompaniment. The key signature remains one flat.

Fourth system of musical notation (measures 13-16). The top staff continues the triplet pattern in the right hand. The bottom staff continues the accompaniment. The key signature remains one flat.

First system of musical notation, measures 1-4. The top staff (treble clef) contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bottom staff (bass clef) contains a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Measures 2-4 show a complex pattern of triplets and sixteenth notes in both staves.

Second system of musical notation, measures 5-8. The top staff (treble clef) contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bottom staff (bass clef) contains a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Measures 5-8 show a complex pattern of triplets and sixteenth notes in both staves.

Third system of musical notation, measures 9-12. The top staff (treble clef) contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bottom staff (bass clef) contains a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Measures 9-12 show a complex pattern of triplets and sixteenth notes in both staves. The text "Continue pattern if desired..." is written above the final measure.

Exercises 8-11

Exercises 8-11 follow the same principles as Exercises 5 and 6.

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you want to practice switching more frequently you can always play measure one on euphonium and then immediately play measure one of the bottom stave on tuba.

Notes:

Exercise 8

Exercise 9

The first system of musical notation for Exercise 9 consists of four measures. Each measure contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The music features eighth notes and triplets, with various accidentals (flats and sharps) indicating different keys or modes. The first measure has a key signature of one flat (B-flat). The second measure has a key signature of two flats (B-flat and E-flat). The third measure has a key signature of one sharp (F-sharp). The fourth measure has a key signature of two sharps (F-sharp and C-sharp).

The second system of musical notation for Exercise 9 consists of four measures. Each measure contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The music continues with eighth notes and triplets, maintaining the same rhythmic pattern as the first system. The key signature changes from one sharp (F-sharp) in the first measure to two sharps (F-sharp and C-sharp) in the second measure, and then to three sharps (F-sharp, C-sharp, and G-sharp) in the third and fourth measures.

The third system of musical notation for Exercise 9 consists of four measures. Each measure contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The music continues with eighth notes and triplets. The key signature changes from three sharps (F-sharp, C-sharp, and G-sharp) in the first measure to two sharps (F-sharp and C-sharp) in the second measure, and then to one sharp (F-sharp) in the third and fourth measures.

The fourth system of musical notation for Exercise 9 consists of four measures. Each measure contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The music continues with eighth notes and triplets. The key signature changes from one sharp (F-sharp) in the first measure to no sharps or flats (C major) in the second measure. The third and fourth measures are empty staves, indicating a final rest or a pause in the exercise.

Time for reflection. Make sure you're using your air and your ear to guide the learning process.

Exercise 10

Exercise 11

EEb Tuba Fingering Chart (4 valve compensating)

This chart provides fingering patterns for an EEb Tuba using a 4-valve compensating system. It is organized into seven rows, each containing three measures of music in bass clef with a 4/4 time signature. Each measure shows a specific note with its corresponding fingering pattern indicated above it.

Row	Measure 1	Measure 2	Measure 3
1	A (2-4, 1-2-3)	A# (4, 1-3)	Bb (2-3)
2	C (1-2, 3)	C# (1)	D (2)
3	D# (0)	E (1-2-3-4)	F (1-3-4)
4	F# (2-3-4)	G (1-2-4)	G# (1-4)
5	A (2-4, 1-2-3)	A# (4, 1-3)	B (2-3)
6	C (1-2, 3)	C# (1)	D (2)
7	D# (0)	E (2-4, 1-2-3)	F (4, 1-3)

Doubling Book

Part 3: Euphonium to E $\text{E}\flat$ Tuba

Exercise 1:

On euphonium, play measures 1-2 as many times as desired (in one breath) with a beautiful sound. Continue to measure 3.

Sing the pitch in measure 3 and switch to tuba.

Blow the air required for the note in measure 3.

Play measures 1-3 of the bottom stave as you just did on euphonium.

Switch back to euphonium and begin the process again starting in measure 4.

You will be switching between euphonium and tuba every three measures. Playing euphonium first is important to increase confidence and comfort. Playing the same pitches on tuba is an easy introduction to the instrument for your ear and air. Try and use the same air on tuba as you just did on euphonium.

Notice how similar it is to play the same pitches on both instruments.

Do not focus on the differences!

The similarities far outweigh the differences.

You don't have to play the entire exercise. If you feel that the tuba notes are far exceeding your range, then you should stop the exercise at that point. You want to push your range a little each day, but not a lot.

Notes:

Doubling Book

Part 3: Euphonium to EEb tuba

Exercise 1

1. 4.

Euphonium

EEb Tuba

The first system of music shows the beginning of Exercise 1. It consists of two staves: Euphonium and EEb Tuba. The time signature is 3/4. The first measure is marked with a '1.' and the fourth measure with a '4.'. The notation includes various accidentals and repeat signs.

The second system of music shows measures 5-8 of Exercise 1. The notation continues with various accidentals and repeat signs.

The third system of music shows measures 9-12 of Exercise 1. The notation continues with various accidentals and repeat signs.

The fourth system of music shows measures 13-16 of Exercise 1. The notation continues with various accidentals and repeat signs.

Exercise 2

Play the first measure on euphonium.

Sing the bottom note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave first measure on tuba.

Switch back to euphonium and continue the process with measure two of the top stave.

This exercise should be done all slurred at first but the articulation may be changed later.

Notes:

Exercise 3

Play measures 1-7 on euphonium.

Sing the last note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave (measures 1-7) on tuba.

You can also play exercise 3b on tuba for variation.

Notes:

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody features a series of eighth and quarter notes, with some accidentals (sharps and flats). The accompaniment consists of a steady eighth-note pattern in the left hand and a bass line of quarter and eighth notes in the right hand.

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in 4/4 time. The melody features a series of eighth and quarter notes, with some accidentals (sharps and flats) indicating chromatic movement. The accompaniment provides a steady harmonic foundation with similar rhythmic patterns.

A musical score for the song 'The Rose Tree'. The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature change to one flat. The Alto part begins with a bass clef and a key signature change to one flat. The Piano accompaniment begins with a bass clef and a key signature change to one flat. The score consists of 12 measures. The Soprano part has a melodic line with a key signature change to one flat in the 4th measure. The Alto part has a melodic line with a key signature change to one flat in the 4th measure. The Piano accompaniment has a bass line with a key signature change to one flat in the 4th measure. The score ends with a double bar line.

Exercise 4

Scale Handoff

Play measures 1-2 on euphonium.

Sing the pitch from measure 2 and switch to tuba.

Blow the air required for the starting pitch in measure 2.

Play measures 2-3 on tuba.

Sing the pitch from measure 3 and switch to euphonium.

Repeat this pattern through the exercise.

Tempo is not important. Go as slowly as needed in order to produce your best sound and in order to feel comfortable with the tuba fingerings.

You have to go slow enough to focus on air and sound, without having to devote brain power to fingerings.

This exercise may be played with a variety of articulations. I would recommend playing everything slurred at first to train the air and remove the variable of articulation.

Slam the piston valves down in a decisive and mechanical matter. Without a decisive action the valves themselves can get in the way of the air. I've found this to be more exaggerated on larger tubas.

Notes:

Exercise 4
Scale Handoff

1. 2. 3.

Continue pattern if desired...

Exercise 5

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you're having trouble centering the tuba notes, try some or all of the following:

Play the note on euphonium first.

Sing the note.

Blow the air for the note.

As you're playing tuba, imagine that you're actually holding and playing the euphonium. Pretend you're back in your comfort zone.

Exercise 6

Follow the same instructions as Exercise 5.

Notes:

Exercise 5

Exercise 6

Exercise 7

If you're feeling confident about your doubling abilities at this point you may choose to play Exercise 7 from beginning to end on euphonium and then switch to tuba and play it all again. However, if you're still fairly new to doubling, I would suggest the following:

Take the exercise four bars at a time.

Play the first four measures on euphonium. This will take you to the starting tuba pitch at the beginning of the exercise, just an octave higher. Now you're a baby step removed from starting and ending on the exact same note, but you've still got the pitch class in your ear.

Sing the ending euphonium pitch/beginning tuba pitch and switch to tuba.

Blow the air for the tuba exercise. If you're feeling confident, try just blowing the first bar. If you need more confidence, blow the entire four measure section. It's impossible to miss notes when you're just using air.

Play the first four measures of the bottom stave on tuba.

Switch back to euphonium and start the process again with the second four measures.

Air + Imagination=Perfect Performance This should help build your confidence.

Now add the instrument to the equation.

Air + Imagination + Instrument=Increasingly Better Performances

Notes:

Exercise 7

The first system of musical notation consists of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures: the first measure has four quarter notes (B-flat, A, G, F) with a forte (*f*) dynamic; the next three measures each contain a triplet of eighth notes followed by a quarter note, with a piano (*p*) dynamic. The bottom staff also begins with a bass clef and a key signature of one flat, and contains four measures of quarter notes (B-flat, A, G, F) corresponding to the top staff.

The second system of musical notation consists of two staves. The top staff contains four measures: the first measure has four quarter notes (B-flat, A, G, F); the next three measures each contain a triplet of eighth notes followed by a quarter note. The bottom staff contains four measures of quarter notes (B-flat, A, G, F) corresponding to the top staff.

The third system of musical notation consists of two staves. The top staff contains four measures: the first measure has four quarter notes (B-flat, A, G, F); the next three measures each contain a triplet of eighth notes followed by a quarter note. The bottom staff contains four measures of quarter notes (B-flat, A, G, F) corresponding to the top staff.

The fourth system of musical notation consists of two staves. The top staff contains four measures: the first measure has four quarter notes (B-flat, A, G, F); the next three measures each contain a triplet of eighth notes followed by a quarter note. The bottom staff contains four measures of quarter notes (B-flat, A, G, F) corresponding to the top staff.

First system, measures 1-4. The first measure contains a whole note G₂ in the bass. Measures 2-4 show a triplet pattern in both hands: G[#]₂, A₂, B_{bb}₂, C[#]₂, D₂, E₂, F[#]₂, G₂.

Second system, measures 5-8. The first measure contains a whole note G₂ in the bass. Measures 6-8 continue the triplet pattern in both hands.

Continue the pattern if desired...

Third system, measures 9-12. The first measure contains a whole note G₂ in the bass. Measures 10-12 continue the triplet pattern in both hands.

Exercises 8-11

Exercises 8-11 follow the same principles as Exercises 5 and 6.

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you want to practice switching more frequently you can always play measure one on euphonium and then immediately play measure one of the bottom stave on tuba.

Notes:

Exercise 8

The musical score for Exercise 8 is organized into four systems, each consisting of two staves (treble and bass clef). The exercises are characterized by the use of triplets in both hands.

- System 1:** The first staff begins with a key signature of one flat (B-flat) and a common time signature. It contains four measures of eighth-note triplets. The second staff contains four measures of quarter-note triplets.
- System 2:** The first staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains four measures of eighth-note triplets. The second staff contains four measures of quarter-note triplets.
- System 3:** The first staff begins with a key signature of one sharp (F#) and a common time signature. It contains four measures of eighth-note triplets. The second staff contains four measures of quarter-note triplets.
- System 4:** The first staff begins with a key signature of one flat (B-flat) and a common time signature. It contains four measures of eighth-note triplets. The second staff contains four measures of quarter-note triplets.

The final system concludes the exercise with a double bar line. The first staff of this system contains four measures of eighth-note triplets, and the second staff contains four measures of quarter-note triplets.

Exercise 9

First system of musical notation (measures 1-4). The top staff is in bass clef with a key signature of one flat (Bb). It contains eighth-note triplets and quarter notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and contains eighth-note triplets and quarter notes.

Second system of musical notation (measures 5-8). The top staff is in bass clef with a key signature of one flat (Bb). It contains eighth-note triplets and quarter notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and contains eighth-note triplets and quarter notes.

Third system of musical notation (measures 9-12). The top staff is in bass clef with a key signature of one flat (Bb). It contains eighth-note triplets and quarter notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and contains eighth-note triplets and quarter notes.

Fourth system of musical notation (measures 13-16). The top staff is in bass clef with a key signature of one flat (Bb). It contains eighth-note triplets and quarter notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and contains eighth-note triplets and quarter notes.

Time for reflection. Make sure you're using your air and your ear to guide the learning process.

Exercise 10

Exercise 11

The musical score for Exercise 11 consists of four systems, each with two staves. The notation is as follows:

- System 1:** The top staff begins with a bass clef and a key signature of one flat (B-flat). It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one flat, containing a series of eighth notes, followed by a half note.
- System 2:** The top staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one flat, containing a series of eighth notes, followed by a half note.
- System 3:** The top staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one flat, containing a series of eighth notes, followed by a half note.
- System 4:** The top staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, followed by a half note. The bottom staff also begins with a bass clef and a key signature of one flat, containing a series of eighth notes, followed by a half note.

F Tuba Fingering Chart (5 valve non-compensating)

This chart provides fingering suggestions for an F tuba with five non-compensating valves. It is organized into seven rows, each containing three measures of music in bass clef with a 4/4 time signature. Each measure shows a specific note with its corresponding fingering pattern written above it. The notes are arranged in ascending order across the rows.

Note	Fingering
B	2-4, 1-2-3, 2-3-5
C $\flat$	
C	4, 1-3
C $\sharp$	2-3
D $\flat$	
D	1-2, 3
D $\sharp$	1
E $\flat$	
E	2
F $\flat$	
F	0
F $\sharp$	1-2-3-4-5
G $\flat$	
G	1-2-3-4, 1-3-4-5, 2-3-4-5
G $\sharp$	1-3-4, 3-4-5
A $\flat$	
A	2-3-4
A $\sharp$	1-2-4, 4-5
B $\flat$	
B	2-4, 1-2-3, 2-3-5
C $\flat$	
C	4, 1-3
C $\sharp$	2-3
D $\flat$	
D	1-2, 3
D $\sharp$	1
E $\flat$	
E	2
F $\flat$	
F	0
F $\sharp$	2-4, 1-2-3, 2-3-5
G $\flat$	
G	4, 1-3

Doubling Book

Part 4: Euphonium to F Tuba

Exercise 1:

On euphonium, play measures 1-2 as many times as desired (in one breath) with a beautiful sound. Continue to measure 3.

Sing the pitch in measure 3 and switch to tuba.

Blow the air required for the note in measure 3.

Play measures 1-3 of the bottom stave as you just did on euphonium.

Switch back to euphonium and begin the process again starting in measure 4.

You will be switching between euphonium and tuba every three measures. Playing euphonium first is important to increase confidence and comfort. Playing the same pitches on tuba is an easy introduction to the instrument for your ear and air. Try and use the same air on tuba as you just did on euphonium.

Notice how similar it is to play the same pitches on both instruments.

Do not focus on the differences!

The similarities far outweigh the differences.

You don't have to play the entire exercise. If you feel that the tuba notes are far exceeding your range, then you should stop the exercise at that point. You want to push your range a little each day, but not a lot.

Notes:

Doubling Book

Part 4: Euphonium to F tuba

Exercise 1

1. 4.

Euphonium

F Tuba

The musical score for Exercise 1, Part 4: Euphonium to F tuba, is presented in four systems. Each system contains two staves: the top staff for Euphonium and the bottom staff for F Tuba. The time signature is 3/4. The score is divided into four measures by vertical bar lines. The first measure of each system is marked with a '1.' above the Euphonium staff and a '4.' above the F Tuba staff. The music consists of a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and repeat signs. The key signature changes from one flat to two flats, then back to one flat, and finally to two sharps. The time signature remains 3/4 throughout.

Continue pattern if desired...

Exercise 2

Play the first measure on euphonium.

Sing the bottom note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave first measure on tuba.

Switch back to euphonium and continue the process with measure two of the top stave.

This exercise should be done all slurred at first but the articulation may be changed later.

Notes:

Exercise 3

Play measures 1-7 on euphonium.

Sing the last note and switch to tuba.

Blow the air for the first note of the bottom stave.

Play the bottom stave (measures 1-7) on tuba.

You can also play exercise 3b on tuba for variation.

Notes:

Exercise 2

Exercise 4

Scale Handoff

Play measures 1-2 on euphonium.

Sing the pitch from measure 2 and switch to tuba.

Blow the air required for the starting pitch in measure 2.

Play measures 2-3 on tuba.

Sing the pitch from measure 3 and switch to euphonium.

Repeat this pattern through the exercise.

Tempo is not important. Go as slowly as needed in order to produce your best sound and in order to feel comfortable with the tuba fingerings.

You have to go slow enough to focus on air and sound, without having to devote brain power to fingerings.

This exercise may be played with a variety of articulations. I would recommend playing everything slurred at first to train the air and remove the variable of articulation.

Slam the piston valves down in a decisive and mechanical matter. Without a decisive action the valves themselves can get in the way of the air. I've found this to be more exaggerated on larger tubas.

Notes:

Exercise 4 Scale Handoff

1. 2. 3.

The musical score for Exercise 4, titled "Scale Handoff", is presented in bass clef on a grand staff. It is divided into four systems, each containing four measures. The first system is labeled "1.", the second "2.", and the third "3.". The fourth system concludes with the instruction "Continue pattern...". The notation includes rapid sixteenth-note scale passages in the upper staff and slower eighth-note passages in the lower staff, with various key signatures and accidentals.

Exercise 5

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you're having trouble centering the tuba notes, try some or all of the following:

Play the note on euphonium first.

Sing the note.

Blow the air for the note.

As you're playing tuba, imagine that you're actually holding and playing the euphonium. Pretend you're back in your comfort zone.

Exercise 6

Follow the same instructions as Exercise 5.

Notes:

Exercise 5

Exercise 6

Remember to focus on the positives and the similarities!

Exercise 7

If you're feeling confident about your doubling abilities at this point you may choose to play Exercise 7 from beginning to end on euphonium and then switch to tuba and play it all again. However, if you're still fairly new to doubling, I would suggest the following:

Take the exercise four bars at a time.

Play the first four measures on euphonium. This will take you to the starting tuba pitch at the beginning of the exercise, just an octave higher. Now you're a baby step removed from starting and ending on the exact same note, but you've still got the pitch class in your ear.

Sing the ending euphonium pitch/beginning tuba pitch and switch to tuba.

Blow the air for the tuba exercise. If you're feeling confident, try just blowing the first bar. If you need more confidence, blow the entire four measure section. It's impossible to miss notes when you're just using air.

Play the first four measures of the bottom stave on tuba.

Switch back to euphonium and start the process again with the second four measures.

Air + Imagination=Perfect Performance This should help build your confidence.

Now add the instrument to the equation.

Air + Imagination + Instrument=Increasingly Better Performances

Notes:

Exercise 7

The first system of musical notation consists of two staves in bass clef. The first measure is marked with a forte *f* dynamic and contains four quarter notes with downward bowing marks (v). The subsequent measures are marked with a piano *p* dynamic and feature triplet patterns of eighth notes. The triplet patterns in the upper staff are: G4-A4-Bb4, A4-Bb4-C#4, Bb4-C#4-D#4, and C#4-D#4-Eb5. The lower staff has corresponding triplet patterns: G3-A3-Bb3, A3-Bb3-C#3, Bb3-C#3-D#3, and C#3-D#3-Eb4.

The second system continues the exercise with two staves in bass clef. The first measure contains four quarter notes (G3, A3, Bb3, C#3) in the lower staff, while the upper staff is empty. The following measures continue the triplet patterns from the first system, with the upper staff playing the higher notes and the lower staff playing the lower notes of the triplets.

The third system continues the exercise with two staves in bass clef. The first measure contains four quarter notes (G3, A3, Bb3, C#3) in the lower staff, while the upper staff is empty. The following measures continue the triplet patterns, maintaining the same melodic and harmonic structure as the previous systems.

The fourth system concludes the exercise with two staves in bass clef. The first measure contains four quarter notes (G3, A3, Bb3, C#3) in the lower staff, while the upper staff is empty. The final measures complete the triplet patterns, ending with a whole note in the upper staff and a half note in the lower staff.

First system of musical notation. The first staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁). The second staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁).

Second system of musical notation. The first staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁). The second staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁).

Continue the pattern....

Third system of musical notation. The first staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁). The second staff contains a whole note G₂, followed by a triplet of eighth notes (F#₂, E₂, D₂), and then a triplet of eighth notes (C₂, B₁, A₁).

Exercises 8-11

Exercises 8-11 follow the same principles as Exercises 5 and 6.

Play the top stave on euphonium from measure 1 until the double bar. This will get you to your starting tuba note.

Sing the pitch and switch to tuba.

Blow the air for the first measure of the bottom stave (the whole measure this time, not just the starting note).

Play the bottom stave on tuba (all the way to the double bar).

If you want to practice switching more frequently you can always play measure one on euphonium and then immediately play measure one of the bottom stave on tuba.

Notes:

Exercise 8

Exercise 9

Use your air and ear! It's important to be creative and have a good imagination!

Exercise 10

Exercise 11

The goal of this project is to provide a method by which the euphonium player will not merely be able to play euphonium or tuba at different practice sessions or times of the day or days of the week, but be able to switch back and forth between the two instruments at will. In the author's opinion, this is what it means to be called a "doubler." If one cannot play either of the instruments at any time, then the musician can really only "single" on two different instruments. While the author has certainly sought (and been the grateful recipient of) advice from amazing teachers and performers, he has mostly taught himself the most efficient ways and methods of gaining a large degree of comfort when it comes to playing both euphonium and tuba.

Enclosed in the previous pages of this document are helpful and inspiring words from the country's leading proponents of low brass performance and pedagogy. Following this compilation of interviews is a beginning, practical approach to doubling as put together by the author. The exercises include air practice, ear training and singing, lip flexibilities, articulation studies, and finger and scale exercises. These methods are based on concept of product rather than on kinesthetic feedback.

After interviewing the leading pedagogues in the country, it is clear that this developing and expanding community of musicians (euphonium players learning to play tuba) requires more attention and materials than currently exist. It is clear that the development of materials relating to this discipline is worthy of further study. While everyone may not agree on the ideal approach to the issue of doubling, it can only help the process to have exercises specifically designed for those musicians who wish to learn a new instrument.

Any euphonium student should not be afraid to pick up the tuba and start to learn to play. Professional players will become more marketable and teachers will become better, more experienced educators. If we equate marketability as a professional musician to the number of skills that musician owns, then learning to play another instrument will double one's job power. It has also been the author's experience that once one new instrument has been learned, it becomes much easier to learn another. This is a discussion for a different project however. While an educator may read about teaching another instrument, while they may attend masterclasses given by renowned pedagogues, there really is no substitute for personal experience. This is where learning to double will have profound and long lasting effects on a teacher's ability to relate to a wider variety of students.

As long as the euphonium player makes a point to focus on all of the similarities rather than the few differences, learning to play the tuba will not only make that person more marketable and a better teacher, it will make him or her a better musician.

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Matthew Murchison enjoys a varied career as a performer, composer, arranger, educator, and producer. He has been called “one of the finest players of his (or any) generation.” Matthew currently holds the position of solo euphonium with the River City Brass in Pittsburgh, PA where he has performed as soloist hundreds of times since joining the group in 2002. Matthew is a founding member of the River Bottom Quartet, whose debut CD “In Too Deep” was released in 2011. The group was also recently featured in a Japanese TV show. Matthew also founded The Matt Murchison Mutiny, a group committed to “music without boundaries and entertainment without pandering.” The group performs original works as well as a variety of music from Aaron Copland to Elvis Costello, from Regina Spektor to Broadway.

As a brass musician Matthew plays euphonium, tuba, and trumpet. He is a published and commissioned composer and arranger. Matthew has served as producer for CD recordings and can be heard on solo, chamber, large ensemble, and rock band albums. He has also been hired to write jokes and perform as the emcee for concerts. Matthew has performed solo and chamber music concerts all across the United States, and has been pleased to be able to perform with groups such as the Pittsburgh Symphony, Brass Band of Battle Creek, and the Dallas Wind Symphony. In 2009, Matthew gave the premiere of his piece “Moonfall” with the United States Army Band “Pershing’s Own” in Washington, DC. His solo performances with the River City Brass have been broadcast across the country through WQED Pittsburgh, where Matthew has been featured on “Performance in Pittsburgh.”

Matthew is a regularly featured performer at regional, national, and international conferences and has served on adjudication panels for international composition and performance competitions. As a member of the award-winning River Bottom Quartet, Matthew has performed as the opening act for the world-renowned Emerson String Quartet. Matthew’s interest in a variety of music means that he’s performed in bars, concert halls, and for over 100,000 people as part of Pittsburgh’s St. Patrick’s Day celebrations.

Cimarron Music Press publishes some of Matthew’s original compositions for euphonium. Matthew self-publishes some of his work through his Bandcamp website. Matthew’s most recent composition is entitled “Tales from the Road: The Sternum Buster,” and was commissioned by Army Field Band euphoniumist Lauren Veronie. He released his solo CD entitled “Everyone But Me” in 2003 on his own Mulholland Records and Music label. Matthew is currently the adjunct instructor of euphonium and tuba at Slippery Rock University and instructor of low brass at Washington and Jefferson College in Pennsylvania.

Matthew performs exclusively on the XO euphonium.

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www.mattmurchisonmutiny.com

www.youtube.com/murchtv