Doubling on Euphonium and Tuba: A Guide for Euphonium Players

Matthew Murchison
West Virginia University

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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

Doctor of Musical Arts
in
Low Brass Performance

Approved by

Dr. Keith Jackson, Committee Chairperson
David McCollum
Dr. Mikylah McTeer
Dr. David Taddie
Dr. Ernest Goeres

School of Music

Morgantown, West Virginia
2013

Keywords: Euphonium, Tuba, Pedagogy, Doubling

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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.”

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. 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.

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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 BB 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 BB 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 BB 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 BB 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.

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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 Zerke (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

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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 doublers 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: Hmmmm... 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.

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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 doublets (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 doublets 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.


PS: The stronger the ears, the easier the conversion to doubling. The weaker the ears, the more likely the doubler will relay 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.

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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](http://www.windsongpress.com/jacobs/AJ_Biography.htm)

10 Based on the open fingering
Patterns of Articulation

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Scale Handoff
Exercise 8

Exercise 9

Exercise 10

Exercise 11
BBb Tuba Fingering Chart
(4 valve non compensating)
Doubling
(is the new Singling)

Sample euphonium range.

If this is your euph range....

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

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

...only 7 new notes to learn!

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

Sample tuba range

Euphonium

Tuba

Buzzing at the Piano

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

1.

1.

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

2.

2.

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

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 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 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

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 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:
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:**
Another break to celebrate the multi-instrumentalist that is bursting from your subconscious at this moment.
Exercise 11
CC Tuba Fingering Chart
(5 valve)

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<tr>
<td>D</td>
<td>4, 1-3</td>
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</table>
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
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. [Musical notation]
2. [Musical notation]
3. [Musical notation]

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 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
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

Time for reflection. Make sure you're using your air and your ear to guide the learning process.
Exercise 10
Exercise 11
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
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. 

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

Take this time to focus 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
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

Time for reflection. Make sure you're using your air and your ear to guide the learning process.
F Tuba Fingering Chart
(5 valve non-compensating)
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.

Euphonium

F Tuba
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 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...
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 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
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.
Bibliography


Blazheevich, V. *70 Studies for BB Flat Tuba*. North Easton, Mass: Robert King, 1900.


Sheridan, Patrick. Interview with author. Email interview. June 10, 2011.

Zerkel, David. Interview with author. Email interview. May 09, 2011.
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 though 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.

www.matthewmurchison.bandcamp.com

www.mattmurchisonmutiny.com

www.youtube.com/murchtv