

Beginning Instrumental Instruction Series: Euphonium (Baritone)

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Throughout this handout, I will use the terms “baritone” and “euphonium” interchangeably. For a detailed discussion of the debate over the use of these two terms, please refer to the article, “Baritone, Euphonium, or ??,” at David Werden’s website (<http://www.dwerden.com/>). Although I generally refer to myself as a euphonium player, I have found that beginning students are more comfortable referring to their instruments as baritones.

With that “technical” debate lightly sidestepped, let me congratulate you for your interest in getting, developing and keeping young baritone players in your band. Often misunderstood as simply a “trombone with valves” or a “baby tuba,” the euphonium plays a crucial role in any low brass section and deserves the same ongoing attention that you would give any section in your ensemble.

BEFORE YOU TEACH

Long before the new school year arrives (and with it, a new crop of beginning baritone students), you should give careful thought to each of the following factors:

Inventory

Know exactly how many euphoniums your program has available and how many continuing students already have “first dibs” on those instruments. Whatever is left determines how many new baritone players you can and should recruit. Remember that school-owned instruments do tend to take a beating and euphoniums are no exception. To ensure that your younger players get off to the best possible start, inspect each baritone carefully and answer the following questions:

1. Does each valve move freely?
2. Does each valve cap unscrew easily?
3. Does each tuning slide move?
4. Does each water key (a.k.a., “spit valve”) seal completely?
5. Are there any obvious holes or solder breaks on the instrument?
6. Is the mouthpiece receiver free from dents or other obstructions?

If the answer to any one of these questions is “No,,” then you must make arrangements to have the instrument repaired **BEFORE** it is issued to a beginning student!!

Once you have dealt with these six questions, most additional blemishes and dents are largely cosmetic and of secondary importance. However, to the extent that your budget permits, you should have your school baritones routinely serviced to remove dents and, as warranted, relacquered. Young students will notice that other instruments are more shiny and less worn than theirs. In extreme cases, this can have a negative impact on student motivation.

Scheduling

In an ideal world, each band program would have at least three directors and beginning classes would be nicely scheduled in homogeneous group of no more than twenty students per section. But now let's return to the "real world" in which the vast majority of us live and work. You are very likely the recipient of a schedule that was established by your campus administration to best meet the school's larger needs. Should the opportunity arise for you to make scheduling recommendations, I offer the following options (ordered by instructional effectiveness):

1. Best Option: Small (15-20 student) classes of homogenous (like-instrument) beginners. For example, a class of only baritones.
 2. Good Option: Normal (20-25 student) classes of semi-homogenous beginners. For example, a combined class of euphoniums and trombones.
 3. Acceptable Option: Normal (20-25 student) classes of family-grouped (i.e., all brass) beginners.
 4. Least Acceptable Option: Any size class of heterogeneous instrumentation.
- Keep in mind that, the further down this list your schedule is, the smaller the class size that you want in order to maximize instruction.

Recruiting

From a recruiting standpoint, the baritone has a very serious image problem. The average incoming middle school/junior high band student can readily identify a flute, trumpet, saxophone, drum, and even the tuba. The euphonium, however, lies well outside the scope of their experience. In order to boost familiarity with the baritone to potential new students, consider the following:

1. Well before you intend to begin any formal recruiting activities (campus visits, show-and-tell, try-the-instrument nights, screening, etc.) contact the music teacher(s) at your local elementary school(s). Offer to provide them with recordings and print information to use for any lessons they may have planned to teach the various musical instruments. Share your concern about needing to increase student awareness of the euphonium and ask their assistance.
2. During the course of your recruiting activities, have an advanced baritone player from your band perform some recognizable music ("Stars Wars" has been a hit for us!) for incoming students.

As an aside, you may want to use these ideas to better "market" any of the less recognized band instruments (i.e., oboe, bassoon, bass clarinet, etc.).

Once you begin the process of screening students and placing them on an appropriate instrument, there are a number of factors to consider. Keep in mind that there are few absolute rules about who should play the baritone. Given enough interest and well-designed opportunities for success, I have seen the most unlikely students blossom into good players. However, the following characteristics tend to increase the likelihood of long-term student success on the euphonium:

1. No excessive overbite or underbite.
2. Average to above average body size. While many smaller students are eventually successful, they often struggle early on to simply hold the baritone

- while playing.
3. Slightly full lips.
 4. As with any musical endeavor, students who demonstrate an ability to match pitch and echo rhythms tend to progress more rapidly than those who struggle in these areas.

Many resources highlight the importance of selecting only academically gifted students to play the baritone. In fact, most texts say the same thing about choosing any students on any instrument. While this argument is valid from a very idealistic standpoint, I believe that the overall success of our young musicians depends not on **WHO** we teach, but rather on **HOW** we teach!

Student-Supplied Items

You've hooked 'em and brought 'em on board, but WAIT! The school provides your new baritone players with an instrument in good working order, but there are still a few missing items. Before summer band or the first day of band comes, you need to let the students and their parents know what "stuff" they need to get before the fun begins.

Mouthpiece

Euphonium mouthpieces come in wide range of shapes and sizes, each with very distinct characteristics. To help you wade through the sea of rims, cup, backbore, shank, and all those other mouthpiece specifications, here's my advice. Ask your beginning baritone players to get a Bach 6 1/2 AL (or similar size) mouthpiece. As the comparison chart in Appendix A indicates, this prescribed mouthpiece is neither the largest or the smallest available. However, it is a good "middle of the road" size which allows even beginning students to begin developing a rich, full euphonium sound from the start. Use the chart when you need to know how some of the more popular non-Bach mouthpieces compare to the 6 1/2. For example, the Yamaha 51CA is an acceptable alternative to the Bach.

If possible, assign baritones to your beginners BEFORE they go off to purchase a mouthpiece. Depending on the make and model of the instruments in your inventory, students will need to know whether their assigned instrument takes a "small shank" or a "large shank" mouthpiece. If you must guess, have them get one with a small shank. While it is possible to get an adapter to put a small mouthpiece in a large receiver, it's not possible to go the other way!

Method Books

Over the years, I have worked with students using a multitude of band methods at school (i.e., Essential Elements, Yamaha, Ed Sueta, Best in Class, First Division, Standard of Excellence, etc.). To be perfectly frank, although I have my own preferences as to which ones I prefer to use with my beginner classes as a whole, there isn't one that stands out as being particular good or bad for baritone students. In general, I believe that the choice of band method is better dictated by how the method meets the needs of more idiosyncratic

instruments, such as clarinet and French horn. In general, none of the methods with which I'm familiar meets the specific needs of developing euphonium players in terms of embouchure development and/or technical facility. Therefore, I would suggest that you supplement your instruction from a general band method with one of the following:

1. Arban-Prescott Trombone/Baritone Method, First Year (may be out of print)
2. My First Arban (arr. Foster)
3. Rubank Elementary Method from Trombone/Baritone

Although these supplements lack some of the visual appeal found in more contemporary band methods, they are unmatched in developing many of the fundamental skills and competencies that are unique to the baritone.

Cleaning/Maintenance Supplies

Like many wind instruments, the euphonium requires care and maintenance on a daily, weekly, and monthly basis. The following list of supplies will enable students to care properly for their school-owned instrument:

1. Valve oil. Although I have traditionally used Al Cass oil, I have found very little difference in the performance of valve oils for my younger students. I do, however, recommend that students purchase valve oil 2 bottles at a time and keep one at home and one in their case.
2. Soft, lint free cloth for daily polishing. I tend to shy away from the treated cloths that are included with many "maintenance/care kits." In my experience, the treated cloths leave a filmy residue on the instrument. I recommend a simple (unused) cloth diaper or similar material.
3. Tuning slide grease or petroleum jelly. Old grease should be wiped off weekly and a new coat applied to ensure that tuning slides move freely when needed.
4. Mouthpiece brush or Q-Tips. Should be used weekly to clean any debris from the inside of the mouthpiece shank.
5. Flexible cleaning device (a.k.a., "Snake"). Used every 4-6 weeks to clean the inside of the instrument.

FIRST STEPS

O.K., you've got the students and they've got their baritones and other "stuff." They're excited and, I would hope, you're excited as well. Now what?

Listening

I recommend that every time your class meets, the students have an opportunity to hear examples of a good characteristic euphonium sound. Why? Because if your students don't have a frame of reference for how they should sound, they'll never know whether they're getting close. Don't panic if you don't play the instrument well. As a substitute, you may simply want to use some of the suggested recordings on p.13 of this handout (or other quality baritone recordings) as open and closing

“sets” for your class. Working with a class that has other instruments? Play examples of those instruments as well, working to ensure that each instrument gets equal “air time.”

Breathing

During the first few weeks of study, I recommend that you spend at least 5-10 minutes of each class on breathing exercises. The way in which we breathe in order to sustain our bodily function is insufficient to generate and sustain a desirable tone on the baritone (or any wind instrument). As a result, beginning students need to learn and practice deep breathing so that it becomes a natural part of their playing over time. Beginning with the first breathing exercises, you must emphasize the need for overall RELAXATION in the student’s body. I would suggest that you begin with a simple deep breathing exercise such as this:

- Have students stand. Set a metronome for a moderate tempo (72 bpm). Instruct students to breathe in slowly and steadily for four counts and then breathe out in at the same rate for four more counts. Rest four counts between sets. During this time, make sure that students are breathing “down and out” You should be able to see their midsection expand as they inhale and contract as they exhale. ALWAYS monitor and check for unwanted TENSION, especially as indicated by raised shoulders and tight neck muscles. As students get more comfortable with this exercise, increase the exhale time in small increments (1 or 2 counts at a time) up to at least 8 counts.

Once students have begun to understand the basics of musical breathing, you can add one or more of the following exercises. These have the benefits of adding some variety to the breathing lesson and laying the foundation developing a focused air stream. There are many variations and extensions to breathing activities, but these are my personal favorites:

1. Repeat the basic breathing exercise (above), but alternate between having students sit and stand. Emphasize the need to keep the same technique, regardless of whether they are seated or standing.
2. Give each student a short soda straw. They should place it between their teeth and form a firm (but not tight) seal with their lips. While they hold the straw with one hand, have the students part their lips slightly and breathe in for four counts as they did for the basic exercise. However, when they exhale, students should again seal their lips around the straw and only exhale through the straw.
3. Tape a thin strip of paper to each student’s pencil (they DO have one, right?!). Have the students form their embouchure as they did for exercise #2 except without using the straw. Check to make sure that the teeth are not clenched! Instruct the students to hold the pencil horizontally in front of their lips. The pencil should be about 1/2 inch from their lips and the taped strip of paper right in front of the mouth. The idea is to blow a steady stream of air and make the strip of paper blow straight ahead. Using the basic technique, students will breathe in deeply for four counts. Then, leaving an opening big enough for a straw (but without using the straw), students will exhale out through this aperture for four counts. Once you adjust the pencil/papers correctly, make note of and address any signs that a student is angling his/her

airstream up or down. Emphasize the need for a straight and steady airstream. Repeat this exercise, having students move the pencil away from their faces a little more each time to build a faster airspeed.

I'd like to add a brief note about some of the more competitive "who can exhale the longest" games that many teachers use in order to encourage deep breathing. While I employ these myself, I recommend waiting several weeks before inserting this type of contest. In my experience, students who participate in competitive breathing activities early on tend to develop unwanted tension in the course of struggling to "win." Once they have developed a comfortable and relaxed breathing technique, such interventions are well suited to prompting students to expand their lung capacity.

Embouchure

Now, we could have our students simply blow in a straw for hours (and wouldn't that be fun?), but at some point they are going to want to make some noise. A player's embouchure sets the foundation for every note that we play and it deserves considerable attention. However, in the interest of brevity, I would refer the reader to either or both of the following two sources for an excellent in-depth discussion of the brass embouchure:

- Farkas, Philip. *The Art of Brass Playing*. Wind Music, Inc.
- Kleinhammer, Edward. *The Art of Trombone Playing*. Summy-Birchard Co.

In lieu of a technical analysis of the low brass embouchure, I suggest the following outline that I use in order to prepare my students for their all-important "first buzz:"

1. Have the student say the letter "M" and keep their lips in that position. Remind students that their teeth should be slightly apart (as in the earlier "soda straw" exercise).
2. Let the students practice getting their mouth into this position without actually saying "M." They should practice opening their mouths and then closing them, returning each time to the SAME look and feel.
3. Once students are comfortable with this "starting position," move toward establishing Farkas' "brass player's face." Check to see whether the student's chin is already relatively flat when in the starting position. If it is, don't change anything. If, however, the chin is slightly bunched or rounded, have them hold their starting position and gently push the tip of their chin slightly toward the floor in order to flatten it. Students also benefit greatly from having a teacher or other model demonstrate changing from a round chin to a firm, flat one. The many photos in *The Art of Brass Playing* are also extremely helpful in this regard.
4. After the students begin to form an acceptable embouchure, let them know that this is their "brass player's face." Practice having students switching from a "normal" face to their "brass player's face" and back again. They must internalize what an acceptable embouchure feels like BEFORE you add the mouthpiece.
5. Have each student put on his/her "brass player's face." Let each student hold the mouthpiece in one hand and rest the rim gently on the face,

roughly centered around the lips. You should check each student's mouthpiece placement individually to ensure that it is not excessively high/low on the lips or excessively off center. There is some debate as to whether baritone players should use 1/2 top lip and 1/2 bottom lip or a slightly greater portion of top lip. While I personally tend to play half and half, I don't try and force my students to adopt one setting or another. Due to individual facial structure, students may be more comfortable (and more successful) with a higher lip placement. However, because the top lip does the bulk of the buzzing, students should be cautioned against going below the 1/2 setting. Similar leeway should be given to a student's horizontal mouthpiece placement as well. Once you have worked with each student to find an acceptable "seat" for the mouthpiece, take some time to have students practice finding this "sweet spot" repeatedly before going on.

WARNING!! Remember to continually look for signs of tension in your students' faces, necks and upper bodies. In establishing the embouchure, we begin to introduce very unfamiliar facial settings. It is important to emphasize the need for muscular "firmness without tension," especially in the face, during at this critical juncture in student development.

Buzzing

Now things get a little more complicated from a teaching standpoint. I don't have a single, simple procedure for getting students to buzz. There are many options available to music educators at this point and I will share two of them with you:

1. As simple as it sounds, sometimes the "monkey see, monkey do" approach is the easiest. That is, YOU demonstrate and the students repeat your actions. Without using the mouthpiece, demonstrate the "brass player's face" and a subsequent long buzz. Students often find this "motorboat" sound vastly amusing and they are quick try it themselves. If they are successful, guide them into correctly positioning the mouthpiece on their faces, and have them begin a series of deep breaths, 4-count long buzzes, and 4-count rests.
2. I have noticed that some beginning students have a very difficult time buzzing just their lips; however, when the mouthpiece is properly positioned and they blow a steady, focused, strong stream of air, they produce a nice, relaxed buzz with very little effort. Once they are able to buzz "on demand," these students can work toward buzzing lips without the mouthpiece in place.

Once your class can buzz with relative ease, simply adapt the "basic breathing exercises" into long buzzing drills. Simply have students buzz (with or without the mouthpiece) when they had been previously only exhaling. Start with a 4-count long buzz and gradually work up to an 8-count buzz.

As a final exercise before actually playing, I also introduce my younger students to changing their buzz and the aperture (opening) of their embouchure in order to make a pitch go higher and/or lower. Most students seem to be able to buzz a long pitch and then relax the lips/open the aperture to go lower. However, there are students who can more readily go higher. In these early stages, I am less concerned with which direction they move, so long as they experiment with changing their pitch while buzzing.

Buzzing exercises should remain a part of your beginning students' daily warm-up. In addition, students should be taught to both buzz and play any class assignments. Even in my performing band, I have my brass players buzz some warm ups while the woodwinds play.

ADDING THE INSTRUMENT

Holding the Baritone

The precise playing position of any euphonium depends both on the model of the instrument and on the size of the player. Therefore, I will shy away from any absolutes regarding the instrument in favor of offering the following guidelines:

1. Once the student is seated properly he/she should bring the instrument to him/her so that the mouthpiece rests in the "sweet spot" discussed earlier. In NO INSTANCE should a student adjust her/his body or head to come to the instrument!
2. The student may need to use a small folded towel between the top of the leg and the bottom of the baritone to raise the mouthpiece to playing level.
3. Those students for whom the mouthpiece is too high may need to experiment with slightly changing the angle at which they hold the instrument.

Left Hand Position

The left hand is used almost exclusively to simply hold the instrument in place. Unless the student is playing a 4-valve instrument with the 4th valve on the side, the position of the left hand should best be determined by the student's comfort. Students with longer arms may feel more comfortable reaching clear across the outside/front of the instrument in a relaxed "one arm hug." However, students with shorter arms may be encouraged to firmly hold onto a closer location. The left hand should hold some part of the outer side of the baritone. The grip should be firm but not a "death grip." Tension, even in the left hand, should always be discouraged!

Right Hand Position

Depending on the instrument's configuration, the three primary valves of a euphonium may be found either in an upright position near the top of the instrument body or on the outside/front of the instrument pointing outward. In either case, the primary valves are played with the index, middle and fourth finger (I don't count the thumb!) of the right hand. Unlike the left hand, teachers should be especially vigilant about the position of a student's right hand. The right hand should form a somewhat flat upward arc, so that the fingers are NOT flat! Fingertips should remain resting on the valve caps at all times. Watch for students who keep the index finger in position while pulling one or both additional fingers off of the valves. Flat and/or out of position fingers can quickly become habits that are hard to break later. Both of these habits will eventually limit the student's technical facility.

THE FIRST NOTE

That first exciting moment has arrived—for you and for your students. The first notes that they'll ever play on the baritone! It should go without saying that you should review

with your young musicians everything we've discussed thus far. Then...a quick inspection:

1. Are they holding the euphonium in such a way that the mouthpiece is properly positioned on the face?
2. Is the left hand supporting the instrument?
3. Is the right hand position correct?
4. Do the students have on their "brass player's faces"?
5. Are their bodies and necks free of excessive tension?

After you've checked and made corrections, implement a variation of the "basic breathing/buzzing exercise." Instruct the students to breath in for four counts and then, with the mouthpiece on the baritone, buzz and hold their first note. Regardless of what comes out, CONGRATULATE your students on this first effort! Repeat the exercise several times and make any corrections to hand position, mouthpiece placement, breathing, and unwanted tension. DON'T WORRY ABOUT WHAT PITCH COMES OUT! Give them some time to simply get used to "putting all the pieces together." Add some variety—let volunteers play individually, hear small groups, and have the whole group play.

There will invariably be some students who don't get anything to come out at this point. Your reaction will greatly influence the likelihood that they succeed in the near future. Don't pressure them. Back up with them and check their breathing and buzzing. If that's O.K., then watch them closely as they try their first note. Make sure that they don't press too hard or clench their teeth. Encourage them to keep trying to buzz and reassure them that they WILL succeed! As in any endeavor, some students are faster and/or slower than others; however, I have never encountered a student who didn't eventually get these starting notes out.

NEXT FEW NOTES

Experience indicates that the most common "first note" is a concert F (4th line of the bass clef staff). A smaller percentage of students tend toward the lower Bb (2nd line). An even smaller group of beginners will sometimes sound an upper Bb (top of the staff). For the purpose of our first note exercise (above), the exact pitch is unimportant. However, as students adjust to the relative ease of their first notes, they will quickly tire of being "Johnny/Jill One-note." Even before you start to use a method book, I recommend teaching five basic notes to your beginning euphonium players: Bb (low), C, D, Eb, and F. Here's an overview of that lesson:

1. Teach and/or review the following terms/concepts: staff, bass clef, and whole note. Don't overwhelm your learners; stick to only what they need for right now!
2. Draw a staff on the chalkboard, whiteboard, overhead, or other visual display. Add and label a whole note F and whole note low Bb.
3. Have each student play his/her "first note" and let them know which note they've been playing. Add an upper Bb to your staff only if necessary.
4. If you'd like, review how changing the embouchure changes the "highness" or "lowness" of notes. Try to get most of your students on the concert F, but don't force the issue.
5. Returning to your displayed music staff, add the whole notes Eb, D and C. Employ some drill/practice strategies until your students can readily identify these five notes on the staff.

6. Teach the fingerings for each of these five notes one at a time. Your goal should be for students to be able to name each note and to show you the correct fingering on their baritones.
7. Check each student's preferred open (no fingers/valves down) pitch. Divide the class into F-based students and Bb-based students. Have the F-based students start on F and **slowly** work down the five notes. Bb-based learners should be encouraged to work up from the low Bb. NOTE: This step may take one lesson for some students and a week or more for others.

Only after a student is comfortable identifying and playing these five whole notes should he/she begin to play from a method book. and/or supplementary materials. By introducing these first few notes without a book and by requiring students to memorize this limited information, your learners will get a slight head start on most method books. Once the class begins using the book, both you and your students can focus on breathing, tone quality and consistent articulation for the first several pages.

WARM-UPS/DAILY EXERCISES

Once I've laid a solid foundation with my beginning baritone players, I will start using our chosen band method. Most methods do an admirable job of introducing and reinforcing many concepts and skills. However, there are several areas that receive limited or severely delayed attention in most methods:

1. Tone Development (Long Tones)
2. Flexibility/Lip Strengthening Exercises
3. Finger Dexterity
4. Extending the Range

As a result of these shortcomings, I supplement my method-based instruction with a number of warm-ups and daily exercises. You may also want to consider using some of the supplementary materials listed later in this handout, either as a supplemental text for your students or as a source of "inspiration" in designing your own materials. Appendix C provides a copy of one of my daily warm-up and exercises pages. I encourage you to use these types of material to the extent that your schedule permits. For example, it is much easier to focus on low brass-focused warm-ups when your have homogeneous classes. If your beginning band sections are heterogeneous, you must strike a balance between the instructional needs of the various instruments.

SPECIAL ISSUES

Articulation

I prefer to introduce the concept of proper articulation toward the end of the first week of formal instruction. Although I fully acknowledge the importance of correct and consistent articulation in the beginning baritone student, I try to avoid presenting too much new information at one time to my younger students. My personal approach is to focus on breathing, buzz and tone production first, **closely followed** by the addition of correct tonguing technique. Again, there are a multitude of opinions on the subject of articulation, I have been most successful following these general guidelines

1. I allow students to experiment with the syllables, "Tee," Tah," "Dee," and "Dah." As they try out these variations, I guide them toward the approach

- that enables them to consistently produce a clean “front” to their notes.
2. Teacher modeling of acceptable articulation is **CRITICAL!!** Modeling of non-examples can be equally enlightening for students.
 3. Common articulation problems to listen for and correct include: a “thaw” or “who” sound at the start of notes, pitches that scoop up, lack of discernible pitch center, and the ever-popular “hammer tongue.”
 4. I carefully scaffold my lessons on articulations. I start by having students say the available syllables aloud. Next, they test the syllables on a steady stream of air (no vocalization and no buzzing). Third, they practice adding the articulation to their long buzzing exercises. Finally, they work toward consistently applying the best articulation style to their played notes.

As the teacher, you must regularly assess students for consistent articulation and provide any remediation immediately. The longer a student continues to tongue poorly, the harder it is to fix the problem.

Vibrato

Vibrato is a fundamental feature of a good, mature euphonium tone. However, it is not generally considered an important issue for beginning students and I tend to agree with this viewpoint. Nonetheless, I believe that the concept of vibrato **SHOULD** be addressed as soon as a student or group of students has established a solid, centered, and sustainable tone quality. There are essentially three vibrato techniques and opinions vary as to the “best” one:

1. Pulse (air) vibrato: This is the easiest to teach to younger students, but doesn't produce the best sounding vibrato. It can be used effectively to introduce the concept during the first year of study. Students are taught to pulse the air in increasingly faster rhythm increments (quarter notes, followed by eighths, then triplets, and finally sixteenth notes).
2. Jaw vibrato: More advanced students seem to produce a more even and less obtrusive vibrato by a steady, rhythmic “chewing motion” with their lower jaw. However, I would hesitate to introduce the technique to a first-year player.
3. Hand (shake) vibrato: Although I have only encountered one student who preferred this technique (and he had switched from trumpet to baritone in high school), it is recognized as an acceptable means of vibrato. Simply put, the player gently shakes the instrument toward the face and back out again in a steady, fast rhythm.

As with so many things, good quality recordings of professional performers can provide students with a much-needed frame of reference for recognizing a suitable vibrato sound.

INSTRUMENT CARE

All school-owned instruments are subject to considerable wear. However, it seems that baritones (and tubas) are subject to more abuse and regular neglect than other band instruments. Once you have issued an inspected and playable euphonium to each student, take some time to discuss the following proper care and maintenance procedures:

Daily

Daily maintenance consists of only three items: wiping the exterior surfaces of the baritone with a soft cloth after use; emptying water from the instrument before putting it away; and oiling the valves. I encourage students to oil their valves regularly before they start their at-home practice sessions. Although the occasional need for oil during class is understandable, it can become a chronic behavior for some students and interfere with classroom activities.

I also prefer to teach my students how to properly unscrew, raise, oil, and secure each valve for lubrication. Only by applying oil directly to the valve will it get consistent coverage.

Weekly

Weekly maintenance should be taught in class but performed at home. Weekly activities consist of the following: wiping down and lubricating the tuning slides; and washing the mouthpiece. Each tuning slide should be removed (one at a time please), wiped down to remove old slide grease, lubricated, and reinserted. Students should be made aware that if a tuning slide will not go back in readily, **DO NOT FORCE IT!** Leave the slide out and bring it to the band director or take it to a repair shop. Mouthpiece cleaning is a much simpler procedure. Using warm water and dishwashing soap, wash the mouthpiece and clean the shank with a mouthpiece brush or Q-tip. Rinse the mouthpiece thoroughly and dry.

Monthly

Although I use the heading “Monthly,” full-scale cleaning of a euphonium is really only needed a few times each school year. As a rule of thumb, I advise students to bathe their baritones once every six-weeks grading period. In addition, a formal “instrument inspection” is a major part of both their midyear and end-of-year band exam. A euphonium bath includes the following general steps:

1. The instrument is soaked in a **LUKEWARM** soapy bath and then a flexible cleaning device (a.k.a., “snake”) is used to loosen debris from the instrument’s many twisted and turning pipes.
2. The instrument is rinsed thoroughly (inside and out) with cool water.
3. The outside is dried with a soft cloth and the instrument is allowed to sit out of its case to air-dry the inside.
4. One at a time, valves are removed, wiped down, oiled, and put back.
5. Similarly, each tuning slide is removed, wiped down, greased, and returned.
6. The instrument is polished with a clean, dry soft cloth and returned to its case.

Not only does this regular cleaning contribute to the overall condition of the instrument, it helps to minimize the number of germs and other “nastys” that can so readily accumulate inside a wind instrument.

SUMMARY

For those of you who didn’t know where to begin in teaching new euphonium players, I hope that some of what I’ve included in this handout will be helpful. For those readers who have already successfully taught beginning baritone students, I would hope that some of these ideas might provide you with some “food for thought” and perhaps at least one new teaching tip. In closing I would like to acknowledge two important points:

1. I make no claim on the originality of my thoughts and observations. My “teacher’s toolbox” contains bits and pieces of information from teachers too numerous to mention who have guided me over the course of nearly thirty years. I give full credit to my many “silent contributors” who helped make this handout possible and thanks them for passing on to me a desire to teach music.
2. I intentionally avoided providing overt “you must do this instructions” in this guide. For any one of the topics discussed, there are different opinions. If what I’ve suggested doesn’t work for you, then go and find a solution that works. I strongly recommend that you consult the references on p.13 of this handout. But more importantly, I recommend that you acquaint yourself with knowledgeable, experienced euphonium teachers. Get different opinions, try new things, and keep what works best for your students.
3. By no means does this guide constitute a comprehensive manual on baritone pedagogy. In my somewhat unsuccessful attempt at brevity, I have undoubtedly overlooked some issues and have failed to fully address others. If you have any questions about this handout, please feel free to contact me. As of the 2002-03 school year, I can be reached at:

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RECOMMENDED RESOURCES

Reading

Baily, Wayne, et al. *Teaching Brass: A Resource Manuel*. McGraw-Hill, 1991.
Farkas, Philip. *The Art of Brass Playing*. Wind, 1989.
Hunt, Norman J. et al. *Guide to Teaching Brass*. McGraw-Hill, 1993.
Kleinhammer, Edward. *The Art of Trombone PLayering*. Summey-Birchard, 1963.
Navarre, Randy. *Instrumental Music Teacher’s Survival Kit*. Parker, 2001.

Recordings

Bowman, Brian. (Soloist). (1995). *American Variations*. KLA.
Clough, John. (Soloist). (1992). *Kings of Brass*. [CD]. Essex: Chandos.
Colburn, Michael J. (Soloist). (1993). *The Golden Age of Brass, Volume 3*. [CD].
Tempe: Summit.
Fisher, Mark. (Soloist). (1995). *Eufish*. [CD]. Albany: Albany.
Kilroy, Mike and McDonnell, Riki. (Soloists). (1994). *Midnight Euphonium*. [CD].
London: Polyphonic.
Kilroy, Mike and McDonnell, Riki. (Soloists). (1995). *Operatic Euphonium*. [CD].
London: Polyphonic.
Lawrence, Mark H. (Soloist). (1991). *The Golden Age of Brass, Volume 2*. [CD].
Tempe: Summit.
Matteson, Rich. (Soloist). (1993). *Life’s a Take*. [CD]. Sweden: Four Leaf Clover.

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Matteson, Rich. (Soloist). (1993). *Pardon Our Dust, We're Making Changes*. [CD].
Sweden: Four Leaf Clover.

Mead, Steven. (Soloist). (1995). *The World of the Euphonium, Volume 2*. [CD].
London: Polyphonic.

APPENDIX**A. Mouthpiece Comparison Chart**

MM	Inches	Bach	Yamaha	Schilke	Giardinelli
26.00	1.024	4G		52 E2	3G
25.75	1.014	4C	52	52	Sym T
25.50	1.004	5G		51D	Sym G
25.40	1.000	6 1/2 AL	51C4	50	4M
25.00	0.984	6 3/4 C	47	47	5M
24.75	0.974	7C		46D	
24.50	0.965	12C	46C2	46	6M

B. Sample Warm-Ups/Daily Exercises for Euphonium

STONE BUILDERS

Two staves of musical notation for the Stone Builders exercise. The first staff is in 4/4 time and contains a sequence of notes: a whole note G2, a whole rest, a dotted half note F2, a whole rest, a dotted half note E2, a whole rest, a dotted half note D2, a whole rest, and a dotted half note C2. The second staff continues with a dotted half note B1, a whole rest, a dotted half note A1, a whole rest, a dotted half note G1, a whole rest, a dotted half note F1, a whole rest, and a dotted half note E1.

LIP BUILDERS

Three staves of musical notation for the Lip Builders exercise. The first staff shows a melodic line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2. The second staff continues with a melodic line starting on F2, moving up to G2, A2, and B2, then down to A2, G2, and F2. The third staff continues with a melodic line starting on E2, moving up to F2, G2, and A2, then down to G2, F2, and E2.

RANGE BUILDERS

Three staves of musical notation for the Range Builders exercise. The first staff shows a melodic line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2. The second staff continues with a melodic line starting on F2, moving up to G2, A2, and B2, then down to A2, G2, and F2. The third staff continues with a melodic line starting on E2, moving up to F2, G2, and A2, then down to G2, F2, and E2.

FINGER BUILDERS

Two staves of musical notation for the Finger Builders exercise. The first staff shows a melodic line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2. The second staff continues with a melodic line starting on F2, moving up to G2, A2, and B2, then down to A2, G2, and F2.