

FOREWORD TO FIRST BOOK FOR BARITONE (Euphonium)

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1. The music and instructions in this book have been directed, carefully, toward the development of playing fundamentals — correct production of tone, technique of the instrument, and the application of both to music in general. The latter includes the learning of notation, applied theory, rhythm patterns and the everyday language of music. Every exercise and tune is written for a reason — be sure that you know what it is.

2. *Posture and Holding the Instrument.*

Correct standing position necessitates standing erect, with body well balanced on both feet. The chest should be high, with shoulders relaxed and the belt line loose. If the stomach is relaxed the chest will slump, and this impairs breathing. In sitting position the upper part of the body must be held the same as in correct standing posture.

There is no one way to hold a baritone (or euphonium), as each make of instrument is of different shape. However, baritones are divided into two general styles — front (valve) action, and top action. Whether or not the bell faces front is of no consequence. The one shown is the bell-front, front action type, double bell. The small bell is of little value, and I should advise young players to use the single bell baritone, due to the weight of the other. In general these instructions will apply to all models:—



Correct Sitting Posture



Correct Standing Posture

a. Support the horn with the *left* hand. (A shoulder strap may be used). Supporting the instrument with the right hand will result in tension of the valve fingers. A *thumb ring* should be provided but should be used only to facilitate valve action.

b. Do not allow the instrument to slump as this will impair the breathing and affect the embouchure (lip setting). Keep the head erect. In sitting position be sure that resting the horn on the body does not alter the body posture.

c. Place the index finger on the valve nearest the bell tubing, and so on. Place the *pads* of the fingers on the valves with the fingers slightly arched, *not* overlapping the valves.

3. *Breathing, and the Production of Tone.*

If correct posture is maintained (head normally erect, chest high, shoulders relaxed) it will be difficult to breathe incorrectly. Breathe through the corners of the mouth when the horn is in playing position. Nose breathing is too slow. Do not gasp. Keep the throat open and fill the lungs with each inhalation. Many students can breathe more deeply by imagining they are breathing 'up', as through the feet. It will be found that this sensation is an easy one to imagine and that it does enable one to fill the lungs easily. The shoulders must not be raised, however. Remember, most beginning players suffer from lack of sufficient breath. Get in the habit of keeping the lungs well filled.

In producing the tone there are three functions: taking the breath, forming an embouchure (lip setting), and starting the tone. To start the tone place the lips against the mouthpiece in a semi-smiling position, about one-quarter inch apart. That is, have them drawn back slightly at the corners, and at the same time point the chin with the muscles. Place the tongue

at the tip of the upper teeth, so that the end of the tongue barely touches the center of the upper lip. The tongue also should be pointed. Now proceed as though spitting a seed from the end of the tongue, and blow at the same time. A tone should result if the player blows steadily and adequately. Think of producing the syllable 'tu' or 'ta.' The resultant tone will probably be 'f' below middle B flat.

A Few Warnings.

Nearly all beginning players blow too little air into the baritone. It is well to have the student merely blow through the horn at first, not attempting to produce a tone, but blowing all the air possible through the instrument. Playing the horn consists mainly in doing just that.

In the lower register the tongue must protrude a little more to start the tone. Avoid jamming the tongue between the teeth however, as this will produce a thick 'thu' sound. In the upper register also the tongue should be aimed at the tip of the upper teeth, although the tongue will also touch directly back of the teeth on the roof of the mouth.

Enough air should be blown into the horn to make the tone bright. The combination of mellowness plus brightness is what is desired. Imagine the baritone tone as being a large medicine ball travelling through the air swiftly. The tone is round, yet it is blown rather fast. Compare this with the arrow-like quality of a herald trumpet. What you *think* is very important in producing the tone.

Never hold back the breath. Feel that (p) piano playing necessitates pushing out slightly, while (f) forte playing means pushing out faster. Breath Control is often misinterpreted to mean 'holding in.' This must not be done. The tone will be as large as the amount of air that is put into it.

Most tone trouble comes from having the lips too close together. The lips must be kept apart so that the air can pass through freely. Imagine that there is a quarter to half inch space between them at all times.

A beginning player should hear a good tone frequently. Tone is gotten by imitation.

Never start a tone with the lips together. Never stop a tone by means of the tongue, no matter how short the required tone.

In the upper register think 'ti.' In the middle register think 'ta.' In the lower register, a more open form of that vowel.

4. Technical Development.

a. Tone. Many apparently simple exercises have been written purely for the development of tone control, dynamics, etc. Do not slight them.

b. Mechanism. Progressive finger exercises have been included throughout the book. Each must be learned thoroughly — played over many times. The demands on the baritonist are great, but mastery of these one measure exercises will enable a player to meet this challenge. Play them tongued and slurred.

c. Lip slurs. These too have been introduced systematically and with a gradual increase in difficulty. They must become a part of the daily routine.

d. Several kinds of tonguing, as well as slurring, have been used. Follow the instructions on articulation.

5. Learning the Language of Music.

In introducing points in theory I have been careful to present but one new problem at a time, and to make it as easy as possible. All rhythm problems are presented in a straight line. The next step has been to combine them with valve work, increasing them in difficulty gradually. The terms and metronome marks should be observed. There are few exercises that are not some form of music, the exceptions being the pattern exercises for the fingers, or drill in a new key. The student can gain a fairly comprehensive knowledge of music in the book. Breath marks must be observed as they teach phrasing and control of breath.

The pupil-teacher duets can be played by two students, as any new fingerings are marked in the lower voice. I believe that duet and solo playing are an important part of the student's training. The solos should be performed before an audience, no matter how small and informal. Students should practice and play together whenever possible as this develops ensemble feeling.

6. This book is built on the 'Complete Lesson' plan and generally speaking a page or page and a half is one week's work. The chart in front of the book indicates normal monthly progress. Attention has been given to most of the fundamentals in each lesson, assuring the pupil steady development in each phase. The tunes in Part One, for the most part, are an application of one fundamental — the project for the week. In Part Two they are a general application of all fundamentals studied in Part One. Part Two is built on a Key Sequence plan merely because it seemed most convenient. Every tune has been written for some purpose.

7. Care of the Instrument.

The baritone and mouthpiece must be kept clean. Dirt that collects in the mouthpiece and tubing (especially mouth-pipe) affects the tone and blowing. To clean the small tubing use a flexible wire brush and quite warm water. Also fill the horn with water, turning and shaking the instrument so that all of the inner tubing is cleaned. To clean the mouthpiece use tissue that is rolled up and wet. Do not dent the horn as dents affect the blowing and intonation. Take valves out and clean them and valve casings, being careful to avoid changing order of the valves.

Keep the corks in good shape so that air cannot escape.

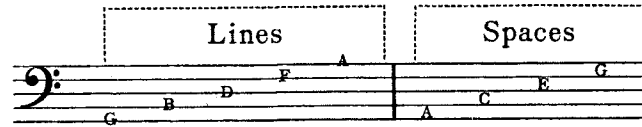
Use valve oil only when valves will not work well with water.

Own a good mouthpiece. Any mouthpiece should have an adequate cup (a quarter should fit in it). It should be reasonably deep, and should have adequate bore (quarter inch or slightly less). With a poor mouthpiece the tone will be thin and hard.

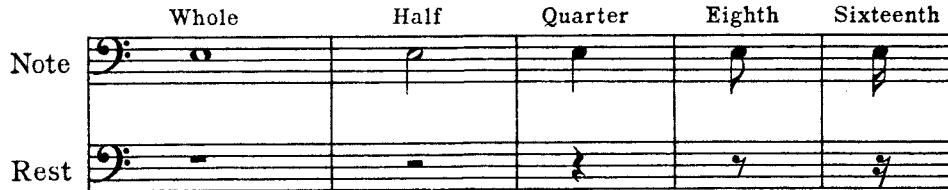
8 I suggest that students be given a test on the Fundamentals Outline at periodic intervals. They must observe these principles in playing.

NOTATION

Names of Lines and Spaces



Notes and Rests



Chromatic Scale and Fingerings (Marked under note)

Diagram illustrating a chromatic scale and fingerings (marked under note) across five staves. The notes and their fingerings are as follows:

- Staff 1: E (1, 2, 3), F (1, 3), F# (2, 3) or Gb (3), G (1, 2), G# (1), Ab (2), A (2), A# (0), Bb (0).
- Staff 2: B (1, 2, 3) or Cb (3), C (1, 3), C# (2, 3) or Db (3), D (1, 2), D# (1), Eb (2), E (2, 1, 2, 3), F (1, 2, 3).
- Staff 3: F# (2, 3) or Gb (3), G (1, 2), G# (1), Ab (2), A (2), A# (0), Bb (0), B (1, 2, 1, 2, 3), C (1, 1, 2, 3).
- Staff 4: C# (2, 1, 2, 3) or Db (3), D (0, 1, 2), D# (1), Eb (2), E (2, 1, 2, 3), F (0, 1, 2, 3), F# (2, 3) or Gb (3), G (1, 2).
- Staff 5: G# (1), Ab (2), A (2), A# (0), Bb (0), Bb (2) or Cb (1), C (0, 1, 2), C# (2) or Db (1).

PART I

LESSON 1

Play either one

Count 1-2-3-4 1-2-3-4

Take a full breath

1-2-3-4

1 No Valves

2 1-2-3-4 (F) 1-2-3-4 (B \flat)

8 Breathe four beats 2nd Valve (E)

4 Listen Do Ti Do

5 Do Ti Te Natural sign 1st Valve (2)

6 Do Ti La 1 (Valves 2 (One and Two))

7 Breath mark Eb D (2) (1) (2)

8 (2) (1) (1/2)

9 (2) (1/2) (1) (2)

10 Key of F Do Ti La Sol (2) 1 (Valves 3 (One and Three))

11 C (1/3)