

Baritone B.C.

SECOND EDITION

PW21BC

BOOK 1

# STANDARD OF EXCELLENCE

**ENHANCED** COMPREHENSIVE BAND METHOD

BY **BRUCE PEARSON**



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# STANDARD OF EXCELLENCE

## ENHANCED COMPREHENSIVE BAND METHOD

BY **BRUCE PEARSON**

Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your instrument, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience. I hope you have many rewarding years of music-making.

Best wishes, *Bruce Pearson*

**PRACTICE JOURNAL**

Week	Date Assigned	Assignment/Goal	Minutes Practiced							Total Minutes	Initial
			Su	M	Tu	W	Th	F	Sa		
1											
2											
3											
4											
5											
6											
7											
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10											
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14											
15											
16											



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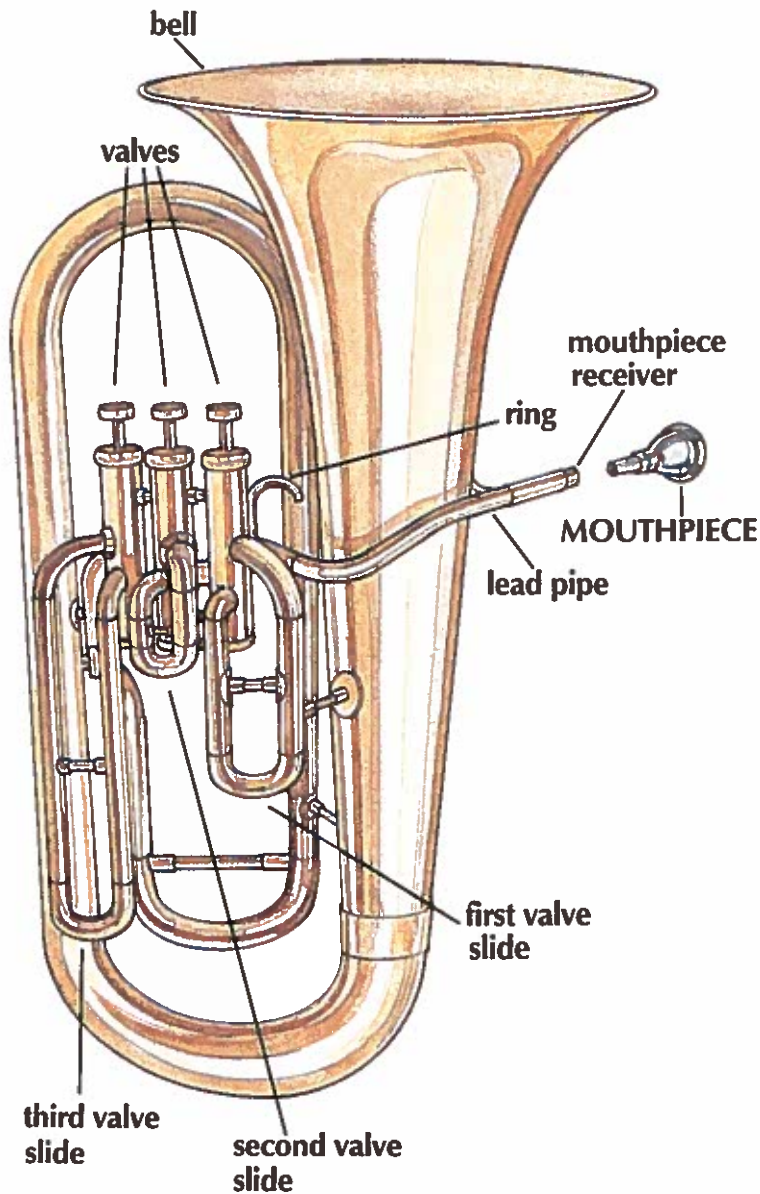
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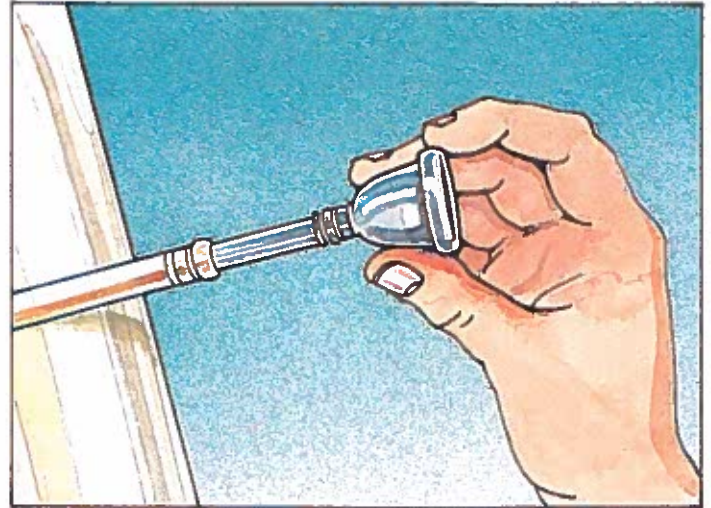
Musical instruments on the cover provided courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin, U.S.A.

# PUTTING YOUR BARITONE (EUPHONIUM) TOGETHER



## STEP 1

Open your case right side up.

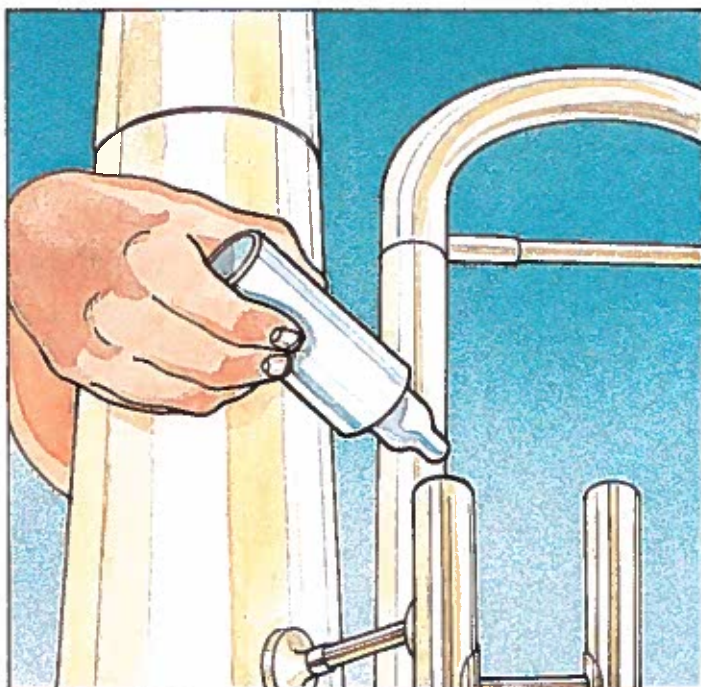


## STEP 2

Hold the baritone in your left hand. Hold the mouthpiece in your right hand and place it into the mouthpiece receiver on the lead pipe.

## STEP 3

Gently turn the mouthpiece to the right, not too tightly.



## STEP 4

Depress the first valve and pull out the first valve slide. Place 5 or 6 drops of oil into the tubes. Keeping the valve depressed, replace the slide and work the valve up and down.

## STEP 5

Repeat the same process with all valves.

# PREPARING TO PLAY

## STEP 1

Sit up straight on the edge of your chair.

## STEP 2

Rest the baritone in your lap. Steady the instrument with your left hand on the tubing.

## STEP 3

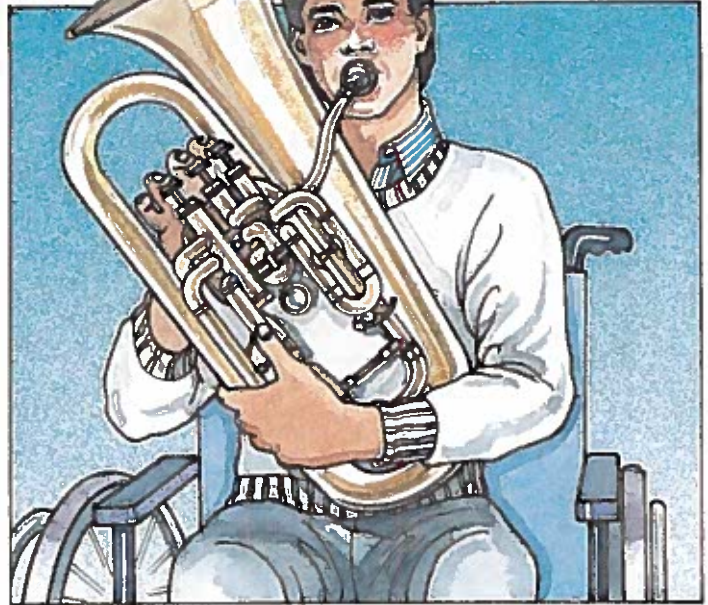
Place your right thumb in the ring near the valves. Place the tips of your fingers on the valve tops. Your fingers should be curved and relaxed.

## STEP 4

Keep your right wrist straight.

## STEP 5

Your elbows should be away from your body.



# PLAYING YOUR BARITONE

## STEP 1

Shape the inside of your mouth as if saying "oh." Bring your lips together as if saying "em."

## STEP 2

Your lips should have firm corners but a relaxed center. Your chin should be flat and pointed.

## STEP 3

Take a full breath of air and blow, creating a relaxed, buzzing tone.

## STEP 4

While buzzing, place the mouthpiece over the buzz with equal amounts of the mouthpiece on the upper and lower lips.

## STEP 5

Put the mouthpiece into the lead pipe. Take a full breath of air and play a long, steady tone.

# CARING FOR YOUR BARITONE

## STEP 1

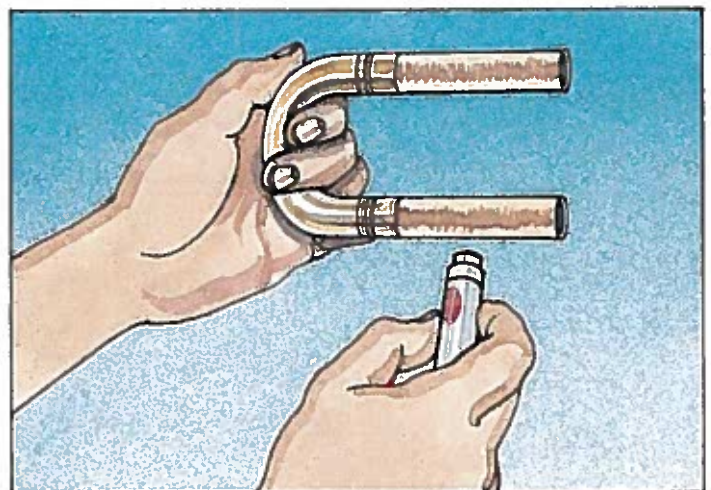
After playing, drain the excess water from your baritone. Wipe off your instrument with a soft, clean cloth.

## STEP 2




Remove the mouthpiece and put it and your baritone carefully in the case and latch it.

## STEP 3

Grease your slides regularly.



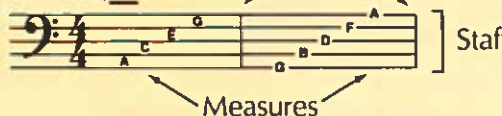
# FOR BARITONES & BRASS ONLY

<b>BASS CLEF</b>		<b>TIME SIGNATURE</b>	$\frac{4}{4}$	<b>WHOLE NOTE</b>		<b>WHOLE REST</b>	
------------------	---	-----------------------	---------------	-------------------	---	-------------------	---

Ledger Line

Bar Lines

$\frac{4}{4}$  = 4 counts in each measure

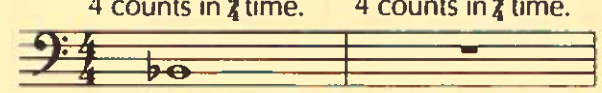


Staff


Measures

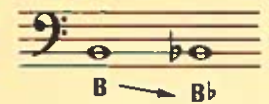
A whole note gets 4 counts in  $\frac{4}{4}$  time.

A whole rest gets 4 counts in  $\frac{4}{4}$  time.

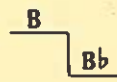


**FLAT**





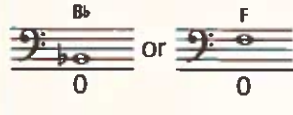
B → B $\flat$



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

## WHAT DO YOU HEAR?

When you play your instrument, you will probably play one of these two notes:



B $\flat$  or B

0

## WHAT NEXT?

Ask your teacher which note you are playing: If your natural note is B $\flat$ , start on page 4. If your natural note is F, start on page 5.

### 1 THE FIRST NOTE

B flat (B $\flat$ )      B $\flat$



0

The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the music. ↑

### 2 THE SECOND NOTE

C      C



13

### 3 TEA FOR TWO




### 4 THE THIRD NOTE

D      D



12

### 5 THREE OF A KIND



### 6 THREE'S COMPANY



### 7 TOP BRASS



# FOR BARITONES & BRASS ONLY

**BASS  
CLEF**



**TIME  
SIGNATURE**



**WHOLE  
NOTE**



**WHOLE  
REST**



Ledger Line

Bar Lines

Staff

Measures

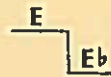
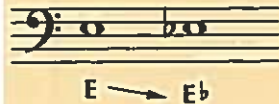
$\frac{4}{4}$  = 4 counts in each measure

A whole note gets 4 counts in  $\frac{4}{4}$  time.

A whole rest gets 4 counts in  $\frac{4}{4}$  time.



**FLAT**



A flat ( $\flat$ ) lowers the pitch of a note one half step. It remains in effect for the entire measure.

## 1 THE FIRST NOTE

F

F

0

The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the music. ↑

## 2 THE SECOND NOTE

E flat ( $E\flat$ )

$E\flat$

1

## 3 TEA FOR TWO

## 4 THE THIRD NOTE

D

D




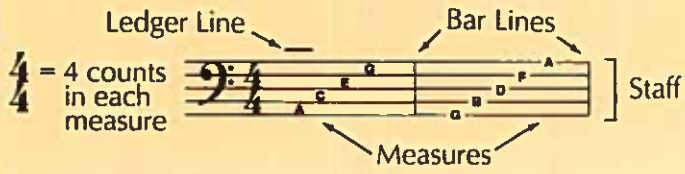
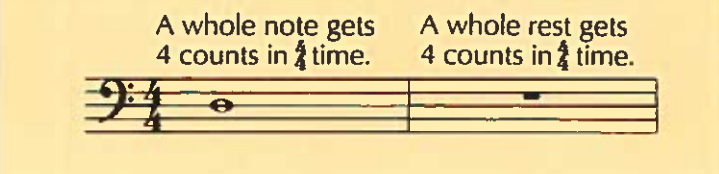

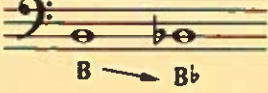
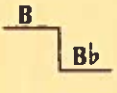
12

## 5 THREE OF A KIND


## 6 THREE'S COMPANY

## 7 TOP BRASS

# FOR THE FULL BAND

<b>BASS CLEF</b>		<b>TIME SIGNATURE</b>	$\frac{4}{4}$	<b>WHOLE NOTE</b>		<b>WHOLE REST</b>	
							
<b>FLAT</b>				A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.			

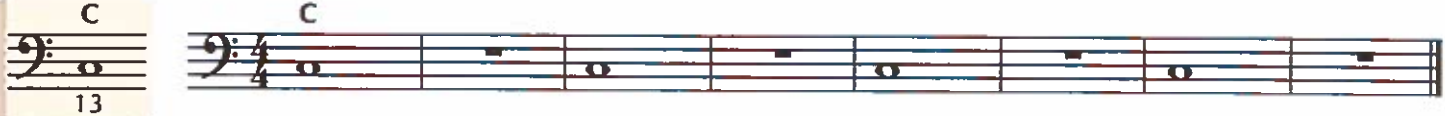
## 1 TIME FOR BAND



The numbers indicate which valves should be pressed down.

▶ A double bar line marks the end of the music. ↑

## 2 THE FUN CONTINUES



## 3 WHOLE LOTTA COUNTING



▶ Write in the counting and clap the rhythm before you play.

## 4 FOUR SCORE

Page 39 



▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

## 5 MIX 'EM UP



## 6 MELTING POT



## 7 BAND ON PARADE




▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

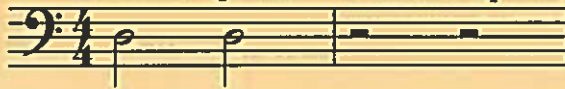


BREATH MARK

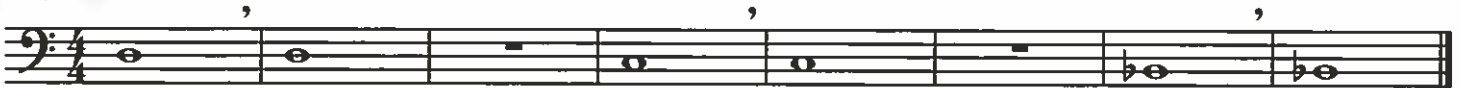


Each half note gets  
2 counts in  $\frac{4}{4}$  time.

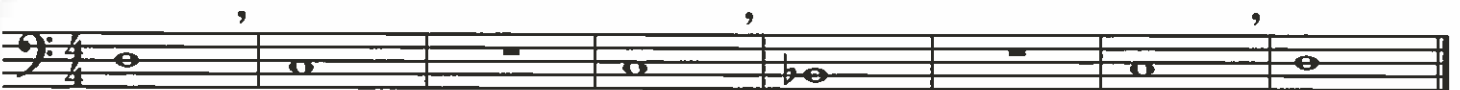
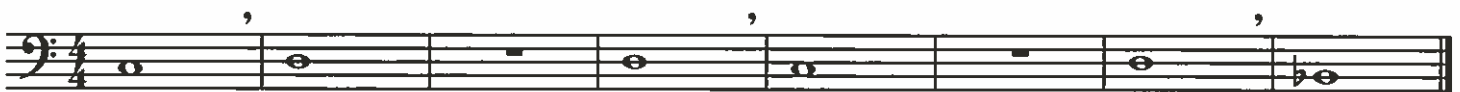
Each half rest gets  
2 counts in  $\frac{4}{4}$  time.



Take a breath.

**8** A BREATH OF FRESH AIR

▶ Be sure to take a full breath of air.

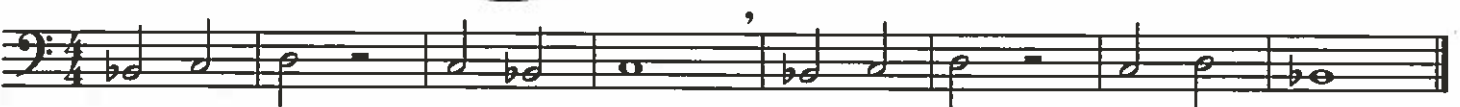
**9** SIDE BY SIDE**10** TWO BY TWO**11** HALF THE PRICE

▶ Write in the counting and clap the rhythm before you play.

**12** CARDIFF BY THE SEA

Page 39

Welsh Folk Song

**13** TWO FOR THE SHOW - Duet

**14** GO FOR EXCELLENCE!

QUARTER NOTE



QUARTER REST



PHRASE

Each quarter note gets  
1 count in  $\frac{4}{4}$  time.

Each quarter rest gets  
1 count in  $\frac{4}{4}$  time.



A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

## 15 A QUARTER'S WORTH



► Write in the counting and clap the rhythm before you play.

## 16 HOT CROSS BUNS

English Folk Song

## 17 AU CLAIRE DE LA LUNE



French Folk Song



► Draw in a breath mark at the end of each phrase.

## 18 DOWN BY THE STATION

Traditional



## 19 EASY STREET

E flat (Eb)

Eb



## 20 COUNTRY WALK

English Folk Song



## 21 GETTIN' IT TOGETHER




F

F



## 22 FOR BARITONES ONLY



<b>REPEAT SIGN</b>	<b>COMMON TIME</b>	<b>FERMATA</b>	<b>SOLO</b> One person plays.
			<b>SOLI</b> Whole section plays.
Repeat from the beginning.	$C = \frac{4}{4}$ Common time means the same as $\frac{4}{4}$ time.	Hold the note or rest longer than its usual value.	<b>TUTTI</b> Everyone plays.

**23 MERRILY WE ROLL ALONG**  Page 39  Traditional



► Write in the note names before you play.

**24 LIGHTLY ROW- Duet** Traditional

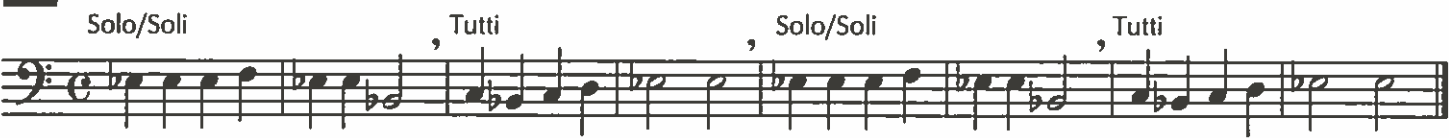


**25 ONE STEP AT A TIME**

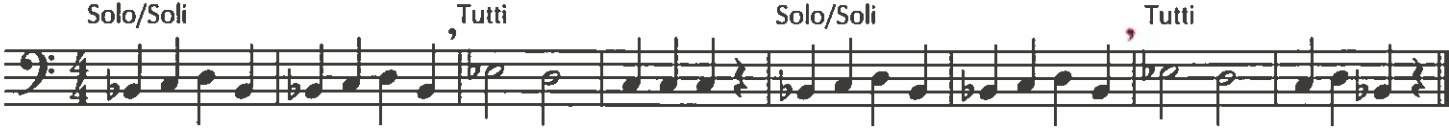


► Write in the counting and clap the rhythm before you play.

**26 GOOD KING WENCESLAS** Traditional English Carol



**27 SONG OF THE FJORDS** Norwegian Folk Song



**28** \_\_\_\_\_ Composer \_\_\_\_\_ your name



► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

**29 GO FOR EXCELLENCE!** 



**TIE**



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**TIME SIGNATURE**



$\frac{2}{4}$  = 2 counts in each measure  
 $\frac{2}{4}$  = quarter note gets one count



**30 WARM-UP**



► Try playing this warm-up on your mouthpiece.

**31 TIED AND TRUE**



**32 JOLLY OLD ST. NICHOLAS - Duet**

American Carol



**33 AMIGOS**

Mexican Folk Song



► Keep on playing!

► Write in the counting and clap the rhythm before you play.

**34 FARM OUT**

Traditional



**35 FOR BARITONES ONLY**



**KEY SIGNATURE**



Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.

**36 MARK TIME**



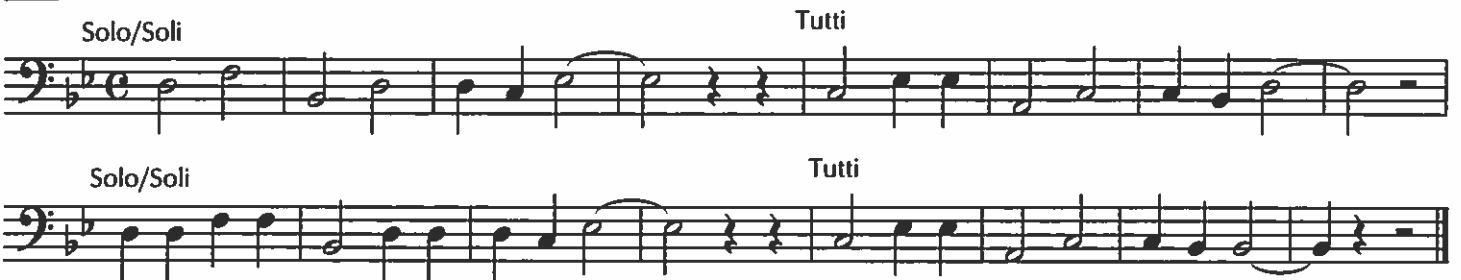
**37 SWEETLY SINGS THE DONKEY - Round**

Traditional



**38 MARY ANN**

West Indies Folk Song



► Write in the note names before you play.

**39 CRUSADER'S MARCH**



Page 39

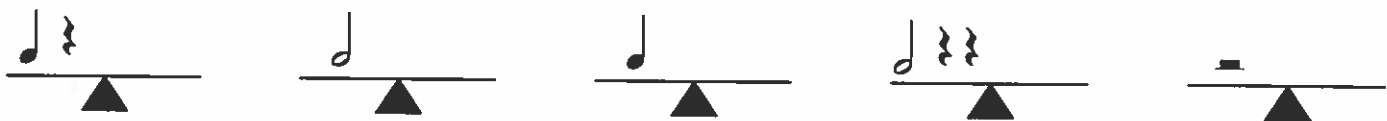
Traditional



► Write in the counting and clap the rhythm before you play.

**40 BALANCE THE SCALES**

Draw one note or one rest to balance each scale.



**41 GO FOR EXCELLENCE!**



**BALANCE BUILDER**

1 Tonic 2 3 Subdominant 4 5 Dominant 6 7 Tonic

**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 1893)  
arr. Chuck Elledge (b. 1961)

**42 SCHOOL SONG**

Solo/Soli

Tutti

**43 FOR BARITONES ONLY**

**EIGHTH NOTES**



Two eighth notes are as long as a quarter note.

Each eighth note gets 1/2 count in 2/4 and 3/4 time.

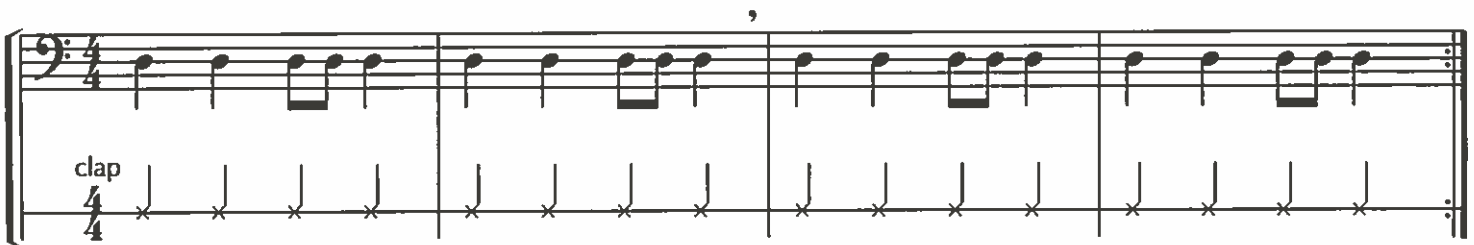
$$\text{eighth note} + \text{eighth note} = \text{quarter note}$$

$$\frac{1}{2} + \frac{1}{2} = 1 \text{ count}$$

**44 WARM-UP**



**45 EIGHTH NOTE ENCOUNTER**



► Write in the counting for the top line before you play.

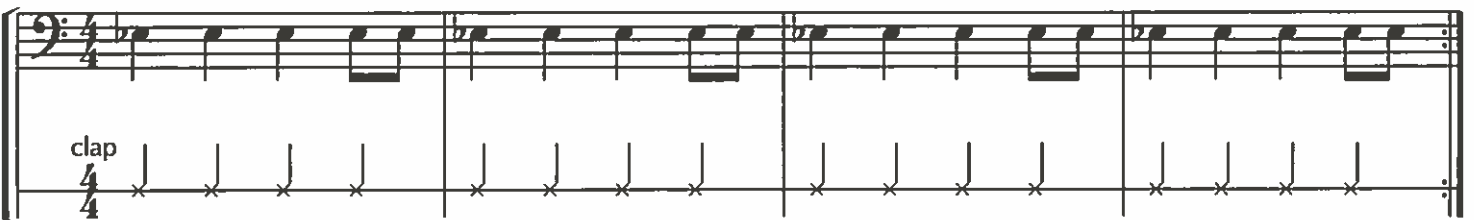
**46 JIM ALONG JOSIE**



American Folk Song



**47 EIGHTH NOTE EXPLORER**



► Write in the counting for the top line before you play.

**48 GO TELL BILL**

Gioacchino Rossini (1792 - 1868)



**49 GO FOR EXCELLENCE!**



**50 EIGHTH NOTE EXPRESS**

► Write in the counting for the top line before you play.

**51 SKIP IT, LOU**

American Folk Song

**52 EIGHTH NOTE EXPERT**

► Write in the counting for the top line before you play.

**53 MEXICAN MOUNTAIN SONG**

Mexican Folk Song

**54 BAFFLING BAR LINES**

► Write in the counting and draw in the bar lines before you play.

**55 FOR BARITONES ONLY**

**SLUR**



A curved line that connects two or more notes of different pitches.

**PICK-UP NOTE**



A note that comes before the first full measure of a piece of music.

**56 WARM-UP**



► Tongue only the first note of each slur. Try playing this warm-up on your mouthpiece.

**57 THEME FROM "SYMPHONY NO. 1"**



Johannes Brahms (1833 - 1897)



**58 ERIE CANAL CAPERS** Page 39

American Work Song



**59 LAUGHING SONG - Round**

Traditional



**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

**61 GO FOR EXCELLENCE!**



## KEY SIGNATURE



This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.

## 62 CLIMBING STAIRS

A flat (Ab)



► Higher notes are easier with faster air.

## 63 BINGO



American Folk Song



## 64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)



## 65 THERE'S THE SAME MUSIC IN THE AIR

George F. Root (1820 - 1895)



► Circle the notes changed by the key signature.

## 66 SCALE SKILL



## 67 FOR BARITONES ONLY





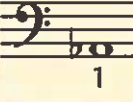
**NATURAL**



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

**74 WARM-UP**

A flat (Ab)



Musical notation for exercise 74, featuring a bass clef, a 4/4 time signature, and a key signature of one flat. The music starts with a dynamic marking of *f* and includes a natural sign over an Ab note.

▶ Try playing this warm-up on your mouthpiece.

**75 OLD BLUE**

Traditional

Musical notation for exercise 75, consisting of two staves. The first staff is marked *f* and Solo/Soli. The second staff is marked Tutti. The key signature has one flat and the time signature is 2/4.

**76 THIRD TIME AROUND**

Musical notation for exercise 76, featuring a bass clef, a 3/4 time signature, and a key signature of two flats. It includes a dynamic marking of *f* and a natural sign over an Ab note.

▶ Circle the notes changed by the key signature.

**77 LULLABY - Duet**

Page 40

Traditional

Musical notation for exercise 77, consisting of two staves labeled A. and B. Both staves start with a dynamic marking of *p*. The key signature has two flats and the time signature is 3/4.

**78 MINUTEMAN MARCH**




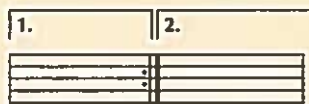
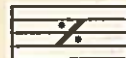
Robert Frost (b. 1942)

Musical notation for exercise 78, consisting of two staves. The first staff starts with a dynamic marking of *f*. The second staff starts with a dynamic marking of *p* and includes a note with a natural sign and the annotation 'also played Ab' with an arrow pointing to it. The key signature has two flats and the time signature is 4/4.

**79 FOR BARITONES ONLY**

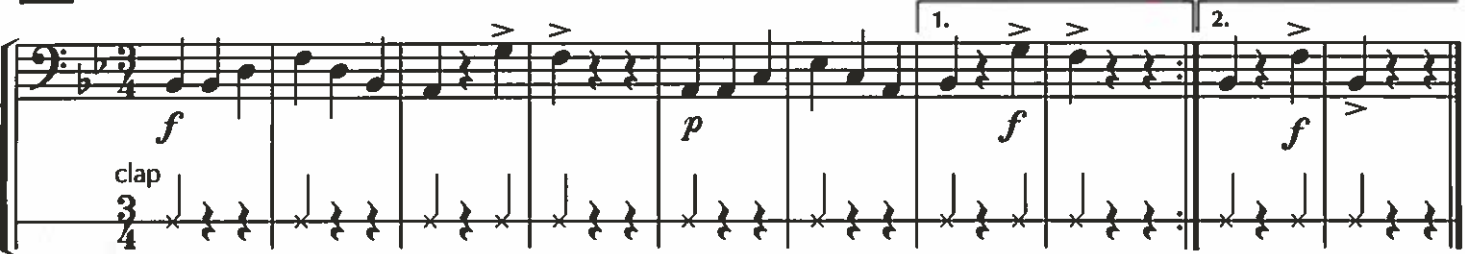


Musical notation for exercise 79, featuring a bass clef, a 4/4 time signature, and a key signature of two flats. It starts with a dynamic marking of *f*.

<b>ACCENT</b>		Attack the note louder.
<b>1st and 2nd ENDINGS</b>		Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.
<b>ONE-MEASURE REPEAT SIGN</b>		Repeat the previous measure.

**80 MEXICAN HAT DANCE**

Mexican Folk Song



**81 FRÈRE JACQUES - Round**


French Folk Song



**82 MORNING MOOD**



Edvard Grieg (1843 - 1907)



**83 MING COURT** Page 40 

Chinese Folk Song



► Write an S under each slur and a T under the tie before you play.

**84 GO FOR EXCELLENCE!**



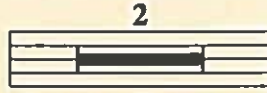

# SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

The musical score for "Sawmill Creek" is presented in two systems. The first system (measures 1-6) features a Baritone line and a Piano line. The Baritone part begins with a first ending bracket over measures 1-6, with a first ending sign at the end. The Piano part starts with a forte (*f*) dynamic and includes a first ending bracket over measures 1-6. A dynamic change to piano (*p*) occurs at measure 3. A performance instruction "Go back to the first repeat sign." with an upward arrow is placed above measure 6. The second system (measures 7-25) continues the Baritone and Piano parts. The Baritone part has a forte (*f*) dynamic starting at measure 7. The Piano part has a forte (*f*) dynamic starting at measure 7. The score concludes with a first ending bracket over measures 24-25, with first ending signs at the end of each measure.

# LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

## MONTEGO BAY Band Arrangement

Calypso Song  
arr. Chuck Elledge (b. 1961)

1-4 4 5 6 7 8 9

*f*

10 11 12 13 14 15-16 2

*p*

17 18 19 20 21 22

*p* *f*

1st time - *f*  
2nd time - *p*

23 24 > 25 26 27 28

1.

29 30 31 32 33 > 34 > > >

*f*

## REGAL MARCH Band Arrangement

Bruce Pearson (b. 1942)  
arr. Chuck Elledge (b. 1961)

1 2 > > 3 4 5 6

*f*

7 8 9 10 11 12

1. 2.

13 14 15 16 17 18

*p*

19 20 21 22 > > 23 > > > > 24 >

*f*

25 26 27 28 29 > > 30 >

**85 WARM-UP**

**86 FULL OF HOT AIR**

**87 DANZA GIOVANNI**



Italian Folk Song

**88 Bb MAJOR SCALE SKILL**

**89 THE MAN ON THE FLYING TRAPEZE**

George Leybourne (1842 - 1884)

**90**

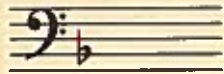
Composer \_\_\_\_\_ your name \_\_\_\_\_

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

**91 FOR BARITONES ONLY**



## KEY SIGNATURE



This key signature means play all B's as B flats.

## 92 LOOK SHARP

## 93 AURA LEE

G. R. Poulton (d. 1867)

## 94 BARCAROLLE

Jacques Offenbach (1819 - 1880)

## 95 JUST BY ACCIDENT



## 96 F MAJOR SCALE SKILL

## 97 SAILOR'S SONG Page 40

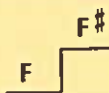
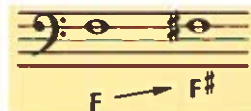
## 98 GO FOR EXCELLENCE!



American Folk Song

**DA CAPO AL FINE (D. C. AL FINE)**

**SHARP**



Go back to the beginning and play until the *Fine*.

A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.

**99 WARM-UP**

**107 THAT'S A WRAP**

Musical notation for 'That's a Wrap' in bass clef, 4/4 time, key of B-flat major. The piece starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with slurs and accents.

**108 POLLY WOLLY DOODLE** Page 40

American Folk Song

Musical notation for 'Polly Wolly Doodle' in bass clef, 4/4 time, key of B-flat major. It features a melody and a percussion line. The melody starts with a forte (*f*) dynamic. The percussion line includes 'clap' and 'foot stomp' markings.

Continuation of the musical notation for 'Polly Wolly Doodle', showing first and second endings for the melody and corresponding percussion.

**109 VOLGA BOAT SONG** Page 40

Russian Folk Song

Musical notation for 'Volga Boat Song' in bass clef, 4/4 time, key of B-flat major. The piece starts with a forte (*f*) dynamic.

**110** \_\_\_\_\_ Composer \_\_\_\_\_ your name

Musical notation for 'Hand Clappers' and 'Knee Slappers' in 4/4 time. The 'Hand Clappers' part starts with a forte (*f*) dynamic, followed by a piano (*p*) section and another forte (*f*) section. The 'Knee Slappers' part also starts with a forte (*f*) dynamic, followed by a piano (*p*) section and another forte (*f*) section.

► Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

**111 GO FOR EXCELLENCE!**

Tielman Susato (1500? - 1561?)

Musical notation for 'Ronde' in bass clef, 4/4 time, key of B-flat major. The piece starts with a forte (*f*) dynamic, followed by a piano (*p*) section.

**SINGLE EIGHTH NOTE**



A single eighth note is half as long as a quarter note.

$$\text{♪} = \frac{1}{2} \text{ count}$$

**DOTTED QUARTER NOTE**



A dot after a note adds half the value of the note.

$$\begin{aligned} \text{♪} + \text{.} &= \text{♪} + \text{♪} = \text{♪} \\ 1 + \frac{1}{2} &= 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts} \end{aligned}$$

**112 WARM-UP - Band Arrangement**

▶ Try playing this warm-up on your mouthpiece.

**113 SHORT CUT**

▶ Write in the counting for the top line before you play.

**114 SPOT THE DOTS**

▶ Feel the pulse of three eighth notes during each dotted quarter note.

**115 ALL THROUGH THE NIGHT**



Welsh Folk Song

**116 ALOUETTE**

French-Canadian Folk Song

**117 FOR BARITONES ONLY**



**118** JUST A LITTLE OFF THE TOP

**119** TOP DRAWER - Duet

**120** HOME ON THE RANGE Page 41

Daniel E. Kelley (1843 - 1905)

► Circle the notes changed by the key signature.

**121** THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

**122** GO FOR EXCELLENCE!

<p><b>TEMPOS</b></p>	<p>Andante - moderately slow          Moderato - moderate speed          Allegro - quick and lively</p>	<p><b>DYNAMICS</b></p>	<p><i>mezzo forte (mf)</i> - medium loud  <i>mezzo piano (mp)</i> - medium soft</p>
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**123 WARM-UP - Band Arrangement**

Andante

► Try playing this warm-up on your mouthpiece.

**124 HIGH WINDS AHEAD**

Andante

**125 LOOK BEFORE YOU LEAP**

Moderato

**126 E♭ MAJOR SCALE SKILL**



Allegro

**127 VARIATIONS ON A THEME BY MOZART**

Wolfgang Amadeus Mozart (1756 – 1791)

Moderato

Theme (main melody)

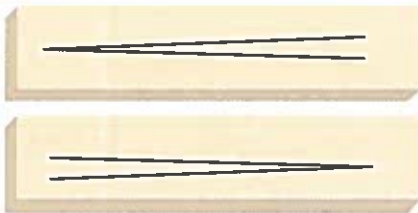
, Variation 1 (time signature changes)

**128 FOR BARITONES ONLY**



Andante

**DYNAMICS**



*crescendo* - Gradually play louder.

*decrescendo* - Gradually play softer.

**129 SLIPPERY SLURS**

Andante

Musical notation for exercise 129, bass clef, 3/4 time, starting with a forte (*f*) dynamic and featuring long slurs over the notes.

**130 WALTZ STREET**

Moderato

Musical notation for exercise 130, bass clef, 3/4 time, starting with a mezzo-forte (*mf*) dynamic.

**131 THEME FROM "SYMPHONY NO. 9"**



Ludwig van Beethoven (1770 - 1827)

Moderato

Musical notation for exercise 131, bass clef, 3/4 time, featuring dynamic markings (*p*, *mf*, *f*) and slurs.

**132 READY OR NOT**

Andante

Musical notation for exercise 132, bass clef, 4/4 time, starting with a forte (*f*) dynamic and featuring long slurs.

► Higher notes are easier with faster air.

**133 ACH! DU LIEBER AUGUSTINE**

German Folk Song

Allegro

Musical notation for exercise 133, bass clef, 3/4 time, featuring accents and dynamic markings (*f*, *mf*, *p*).

**134 GO FOR EXCELLENCE!**



Page 41

Moderato

Musical notation for exercise 134, bass clef, 2/4 time, featuring dynamic markings (*mp*, *f*, *mp*) and slurs.

► Play using each of the following articulations: A. B. C.

# BALANCE BUILDER

1 Tonic 2 3 Subdominant 4 5 Dominant 6 7 Tonic

# TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)  
arr. Bruce Pearson (b. 1942)

Moderato

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

*p* *mf* *mp*

19 20 21 22 23 24

*f*

25 26 27 28 29 30

*mp* *f*

31 32 33 34 35 36

37 38 39 40 41

*mf* *mp* *f*

42 43 44 45 46

*f*

**TEMPO**

*Ritardando (ritard. or rit.)* - Gradually slow the tempo.

**135 SAKURA - Duet**

Japanese Folk Song

Andante

Musical score for Sakura - Duet, featuring two parts (A and B) in bass clef. The score includes dynamics such as *mp*, *mf*, and *p*, and a *rit.* (ritardando) marking. The tempo is marked *Andante*. The score is written in 4/4 time and includes phrasing slurs and breath marks.

► Draw in a breath mark at the end of each phrase.

**136 GRANDFATHER'S WHISKERS**



American Folk Song

Moderato

Musical score for Grandfather's Whiskers, featuring a single part in bass clef. The score includes dynamics such as *mf* and *p*, and a *rit.* (ritardando) marking. The tempo is marked *Moderato*. The score is written in 2/4 time and includes phrasing slurs and breath marks. The piece ends with a first and second ending, followed by the word "Hey!"

**137 TWINKLE VARIATION**

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Musical score for Twinkle Variation, featuring a single part in bass clef. The score includes dynamics such as *mf*. The tempo is marked *Moderato*. The score is written in 4/4 time and includes phrasing slurs and breath marks.

Variation

Composer \_\_\_\_\_ your name

Empty musical staff for composing a variation.

► Compose a variation on "Twinkle, Twinkle, Little Star."

**138 PARTNER SONGS - Duet**

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Musical score for two parts. The top part is for "Swing Low, Sweet Chariot" and the bottom part is for "All Night, All Day". Both are in 4/4 time with a key signature of one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score includes first and second endings for both parts.

**139 MANHATTAN BEACH MARCH**



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Musical score for "Manhattan Beach March" in 2/4 time with a key signature of one flat. It features an introduction and a theme section. Dynamics include *f* (forte). The score includes first and second endings for the theme.

**140 DYNAMIC DECISION**

Write in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*

\_\_\_\_\_

softest ← \_\_\_\_\_ → loudest

**141 FOR BARITONES ONLY**



Moderato

Musical score for "For Baritones Only" in 3/4 time with a key signature of one flat. The dynamic is *mf* (mezzo-forte).

**TEMPO**

Largo - slow

**142 "LARGO" FROM THE NEW WORLD SYMPHONY**  Antonin Dvořák (1841 - 1904)

Largo



**143 JUST FINE**  Page 41 

Moderato



**144 CHORALE - Duet** Lowell Mason (1792 - 1872)

Largo

A.

B.



**145 TEMPO TIME**

Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**



**146 GO FOR EXCELLENCE!** 

Allegro



**147 RICOCHET ROCK**

Chuck Elledge (b. 1961)

**Allegro**

Musical score for 'RICOCHET ROCK' in bass clef, 4/4 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *f* and includes a 'clap' instruction. The second system ends with a fermata over the final note. The rhythm is characterized by eighth and sixteenth notes with various accents.

**148 LOCH LOMOND**



Scottish Folk Song

**Moderato**

Musical score for 'LOCH LOMOND' in bass clef, 6/8 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *mp* and ends with a crescendo leading to a dynamic marking of *f*. The second system starts with a dynamic marking of *mp* and ends with a fermata over the final note. The melody is simple and characteristic of a folk song.

**149 SHALOM, CHAVERIM**

Hebrew Folk Song

**Andante**

Musical score for 'SHALOM, CHAVERIM' in bass clef, 4/4 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *p* and includes a repeat sign. The second system includes first and second endings, marked '1.' and '2.', leading to a final cadence.

► Draw in a breath mark at the end of each phrase.

**150**

Composer \_\_\_\_\_ your name \_\_\_\_\_

Musical score for exercise 150 in bass clef, 4/4 time, key of B-flat major. The score consists of two systems. The first system contains a melody starting with a dynamic marking of *f*. The second system is left blank for the student to compose an ending.

► Compose an ending for this melody. Title and play your composition.

**151 FOR BARITONES ONLY**



**Moderato**

Musical score for 'FOR BARITONES ONLY' in bass clef, 4/4 time, key of B-flat major. The score consists of two systems. The first system starts with a dynamic marking of *mf*. The second system includes first and second endings, marked '1.' and '2.', leading to a final cadence.

**152 GRANDFATHER'S CLOCK** Page 41 

Henry C. Work (1832 - 1884)

**Moderato** *Fine*



*mf*



*D.C. al Fine*

► Circle the note changed by the key signature.

**153 KUM BA YAH** 

African Folk Song

**Largo**



*p*



**154 GRANT US PEACE - Round**

German Canon

**Andante**

1. 

*mp*

2. 

3. 

**155 GO FOR EXCELLENCE!** 

**Moderato**



*mf*



*p* *mf* *p* *mf* *p* *f* *mp*

# THEME FROM "THE ROYAL FIREWORKS"

Solo with Piano Accompaniment

George Frideric Handel

(1685 - 1759)

**Allegro**

Baritone

Piano

*mf*

*f*

*mp*

1 2 3 4

5 6 7 8 9

11 12

13 14 15 16 17

18 19 20 21 22

*p*

23 24 25 26

*mp*

1st time - *mf*  
2nd time - *f*

27 28 29 30

*mp*

31 32 33 34

1. 2.

*rit.*

# ROCKIN' RONDEAU

Band Arrangement

Based on a theme by  
Jean-Joseph Mouret (1682 - 1738)  
arr. Chuck Elledge (b. 1961)

**Moderato**

1 *f*

5 *mf*

10 11 12 13 14

15 *mp*

20 21 22 23 24

25 26 27 28 29 *f*

30-31 **Allegro 2** *mf*

32 33 34

35 36 37 38

39 *f*

40 41 42 43

44 45 46 47 48 *rit.*

# EXCELLERATORS - FOR BARITONES ONLY

## TIE



## SLUR



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

A slur is a curved line that connects two or more notes of different pitches. Tongue the first note of each slur.

### 4A



### 4B



### 12A



### 12B



### 23A



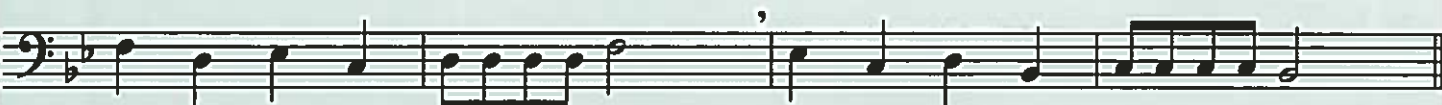
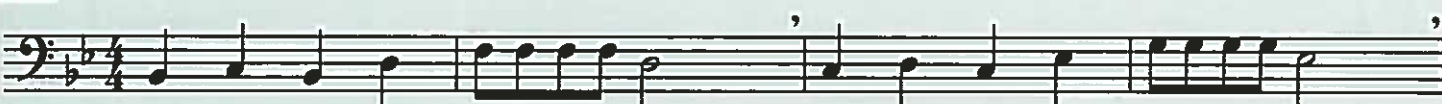
### 23B



### 39



### 58





# EXCELLERATORS - FOR BARITONES ONLY

77

83

97A

97B

108

109

# EXCELLERATORS - FOR BARITONES ONLY

120

Exercise 120: Two staves of music in bass clef, key signature of two flats (B-flat and E-flat), and common time (C). The exercise consists of two staves. The first staff contains four measures of music, each with a slur over a group of eighth notes. The second staff contains four measures of music, also with slurs over eighth notes. The notes are primarily eighth notes and quarter notes, with some accents.

134

Exercise 134: Two staves of music in bass clef, key signature of two flats (B-flat and E-flat), and 4/4 time. The exercise consists of two staves. The first staff contains four measures of music, each with a slur over a group of eighth notes. The second staff contains four measures of music, also with slurs over eighth notes. The notes are primarily eighth notes and quarter notes, with some accents.

143

Exercise 143: Two staves of music in bass clef, key signature of two flats (B-flat and E-flat), and common time (C). The exercise consists of two staves. The first staff contains four measures of music, each with a slur over a group of eighth notes. The second staff contains four measures of music, also with slurs over eighth notes. The notes are primarily eighth notes and quarter notes, with some accents.

152

Exercise 152: Three staves of music in bass clef, key signature of two flats (B-flat and E-flat), and 4/4 time. The exercise consists of three staves. The first staff contains four measures of music, each with a slur over a group of eighth notes. The second staff contains four measures of music, also with slurs over eighth notes. The third staff contains four measures of music, also with slurs over eighth notes. The notes are primarily eighth notes and quarter notes, with some accents.

# SCALE STUDIES

## B $\flat$ MAJOR SCALE

First system of the B $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line ends with a fermata over the final note, G $\flat$ , and is labeled with a comma and the word "Arpeggio".

Second system of the B $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line is labeled "Thirds".

## E $\flat$ MAJOR SCALE

First system of the E $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line ends with a fermata over the final note, D $\flat$ , and is labeled with a comma and the word "Arpeggio".

Second system of the E $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line is labeled "Thirds".

## F MAJOR SCALE

First system of the F Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line ends with a fermata over the final note, C, and is labeled with a comma and the word "Arpeggio".

Second system of the F Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line is labeled "Thirds".

## A $\flat$ MAJOR SCALE

First system of the A $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line ends with a fermata over the final note, G $\flat$ , and is labeled with a comma and the word "Arpeggio".

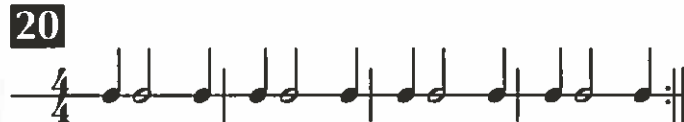
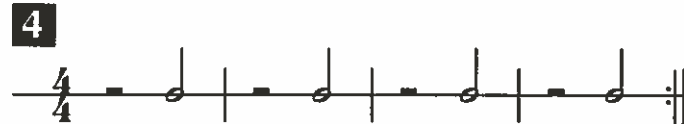
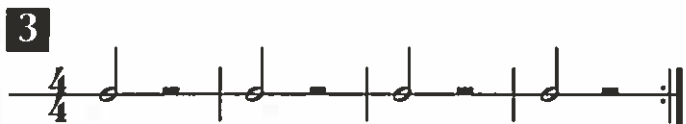
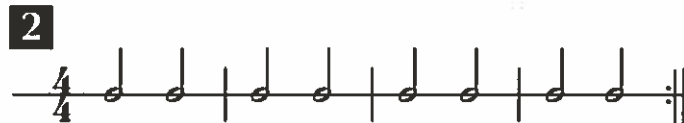
Second system of the A $\flat$  Major Scale in bass clef, 4/4 time. The scale is written in two lines. The first line is labeled "Thirds".

## CHROMATIC SCALE

Chromatic scale in bass clef, 4/4 time. The scale is written in two lines, showing all 12 chromatic notes in both directions. The first line ends with a fermata over the final note, G $\flat$ , and is labeled with a comma and the word "Arpeggio".

# RHYTHM STUDIES

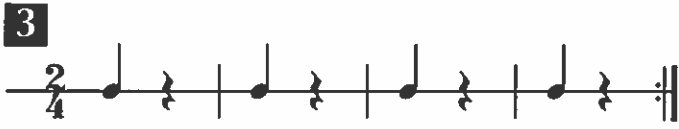
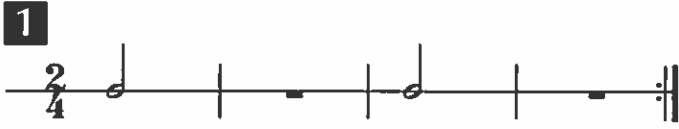
$\frac{4}{4}$  or C





# RHYTHM STUDIES














## 2/4



## 3/4



# GLOSSARY/INDEX

- Accent** (p.19) > . . . . . attack the note louder
- Accidentals** (pp.6, 18, 24) ♯, b, ♮ . . . . . sharp, flat, or natural
- Allegro** (p.28) . . . . . quick and lively
- Andante** (p.28) . . . . . moderately slow
- Arpeggio** (pp.22-23, 28, 42) . . . . . notes of a chord played one at a time
- Articulation** (pp.15, 19, 39) . . . . . type of attack used to play a note or group of notes
- Bar Line** (pp.4-6) . . . . . divides the music staff into measures
- Bass Clef** (pp. 4-6)  . . . . . F Clef; read by bassoon, trombone, baritone, tuba, timpani, & electric bass
- Beethoven, Ludwig van** (p.29) . . . . . German composer (1770-1827)
- Brahms, Johannes** (p.15) . . . . . German composer (1833-1897)
- Breath Mark** (p.7)  . . . . . take a breath
- Chord** (pp.22-23, 28) . . . . . two or more pitches sounded at the same time
- Chromatic Scale** (p.42) . . . . . scale of half steps
- Clarke, Jeremiah** (p.30) . . . . . English composer (1674?-1707)
- Common Time** (p.9)  . . . . . same as  $\frac{4}{4}$
- Crescendo** (p.29)  . . . . . gradually play louder
- Da Capo al Fine** (p.24) *D.C. al Fine* . . . . . go back to the beginning and play until the *Fine*
- Decrescendo** (p.29)  . . . . . gradually play softer
- Dominant** (pp.12, 30) . . . . . fifth note of a scale; chord built on fifth note of a scale
- Double Bar** (pp.4-6)  . . . . . marks the end of the music
- Dvořák, Antonín** (p.33) . . . . . Czech composer (1841-1904)
- Dynamics** (pp.17, 28-29) . . . . . loudness or softness of music
- Elledge, Chuck** (pp.12, 21, 34, 38) . . . . . American composer (b. 1961)
- Embouchure** (p.3) . . . . . mouth formation used to play an instrument
- Fermata** (p.9)  . . . . . hold note or rest longer than its usual value
- 1st and 2nd Endings** (pp.19-20) . . . . . play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending
-  . . . . .
- Flat** (pp.4-6) b . . . . . lowers the pitch of a note  $\frac{1}{2}$  step
- Forte** (p.17) *f* . . . . . loud
- Frost, Robert** (p.18) . . . . . American composer/author (b. 1942)
- Grieg, Edvard** (p.19) . . . . . Norwegian composer (1843-1907)
- Handel, George Frideric** (pp.27, 36-37) . . . . . German composer (1685-1759)
- Harmony** (pp.7, 9-10, 12, 18, 21-23, 26-28, 30-33, 38) . . . . . two or more different notes played or sung at the same time
- Humperdinck, Engelbert** (p.24) . . . . . German composer (1854-1921)
- Interval** . . . . . distance between two notes
- Introduction** (p.32) . . . . . section of music that precedes the first theme
- Kelley, Daniel E.** (p.27) . . . . . American composer (1843-1905)
- Key Signature** (pp.11, 16, 23) . . . . . sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Largo** (p.33) . . . . . slow
- Ledger Line** (pp.4-6) . . . . . short lines used to extend the staff
- Leybourne, George** (p.22) . . . . . English composer (1842-1884)
- Lip Slur** (pp.19, 22-24, 26-29, 35, 38-41) . . . . . slurring two notes with the same fingering or slide position
- Long Rest** (p.21)  . . . . . rest the number of measures indicated
- Mason, Lowell** (p.33) . . . . . American composer (1792-1872)
- Measure** (pp.4-6)  . . . . . space between two bar lines; also known as a "bar"
- Mezzo Forte** (p.28) *mf* . . . . . medium loud
- Mezzo Piano** (p.28) *mp* . . . . . medium soft
- Moderato** (p.28) . . . . . moderate speed
- Mouret, Jean-Joseph** (p.38) . . . . . French composer (1682-1738)
- Mozart, Wolfgang Amadeus** (pp.15, 28, 31) . . . . . Austrian composer (1756-1791)
- Natural** (p.18) ♮ . . . . . cancels a flat or sharp
- Offenbach, Jacques** (p.23) . . . . . French composer (1819-1880)
- One-Measure Repeat** (p.19)  . . . . . repeat the previous measure
- Pearson, Bruce** . . . . . American composer/author (b. 1942)
- Phrase** (p.8) . . . . . musical thought or sentence
- Piano** (p.17) *p* . . . . . soft
- Pick-Up Note(s)** (p.15) . . . . . note or notes that come before first full measure
- Pierpont, J.S.** (p.12) . . . . . American composer (1822-1893)
- Poulton, G.R.** (p.23) . . . . . American composer (d.1867)
- Repeat Sign** (pp.9, 20)  . . . . . repeat from beginning or repeat section of music between repeat signs
- Ritardando** (ritard. or rit.) (p.31) . . . . . gradually slow the tempo
- Root, George F.** (p.16) . . . . . American composer/publisher (1820-1895)
- Rossini, Gioacchino** (p.13) . . . . . Italian composer (1792-1868)
- Scale** (pp.22-23, 28, 42) . . . . . collection of pitches arranged from lowest to highest or highest to lowest
- Sharp** (p.24) ♯ . . . . . raises the pitch of a note  $\frac{1}{2}$  step
- Slur** (pp.15, 39) . . . . . curved line that connects two or more notes of different pitches
- Soli** (p.9) . . . . . whole section plays
- Solo** (p.9) . . . . . one person plays
- Sousa, John Philip** (p.32) . . . . . American composer (1854-1932)
- Staff** (pp.4-6)  . . . . . lines and spaces on which music is written
- Strauss, Johann Jr.** (p.24) . . . . . Austrian composer (1825-1899)
- Subdominant** (pp.12, 30) . . . . . fourth note of a scale; chord built on fourth note of a scale
- Susato, Tielman** (p.25) . . . . . Belgian composer (1500?-1561?)
- Tempo** (pp.28, 31, 33) . . . . . speed of music
- Theme** (pp.28, 31-32) . . . . . main musical idea in a piece of music
- Tie** (pp.10, 39) . . . . . curved line that connects two notes of the same pitch; tied notes are played as one unbroken note
- Time Signature** (pp.4-6, 9-10, 17) . . . . . top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count
- Tonic** (pp.12, 30) . . . . . first note of a scale; chord built on first note of a scale
- Tutti** (p.9) . . . . . everyone plays
- Variation** (pp.28, 31) . . . . . repeated musical idea which has been slightly changed in some way from the original
- Work, Henry C.** (p.35) . . . . . American composer (1832-1884)

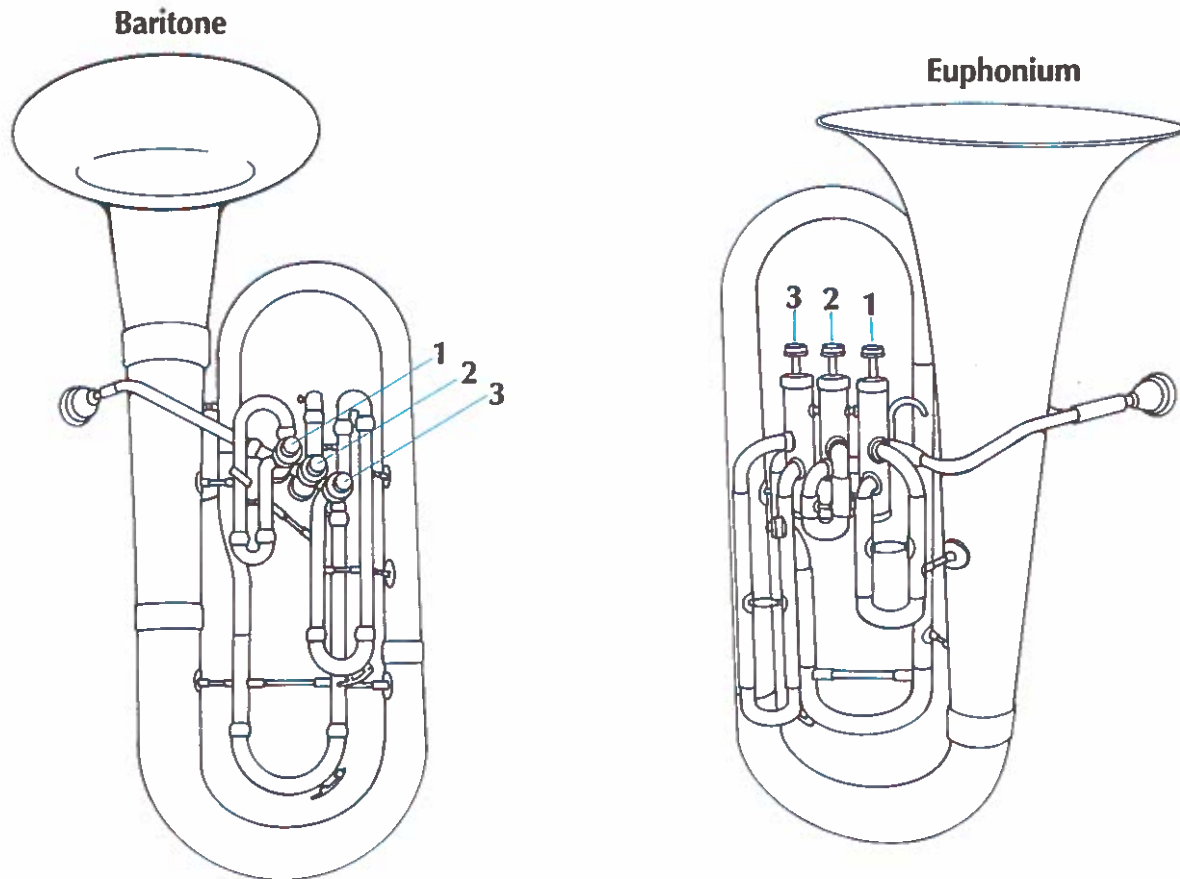
# STANDARD OF



<b>EXERCISE 7</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 23</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	<b>EXERCISE 41</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	<b>EXERCISE 55</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 70</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	<b>EXERCISE 84</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 104</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	<b>EXERCISE 122</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	<b>EXERCISE 136</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	<b>EXERCISE 146</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
<b>EXERCISE 12</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 29</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ↻	<b>EXERCISE 43</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 57</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	<b>EXERCISE 73</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	<b>EXERCISE 87</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> accents	<b>EXERCISE 106</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 126</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	<b>EXERCISE 139</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	<b>EXERCISE 148</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ↻
<b>EXERCISE 14</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 31</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 46</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	<b>EXERCISE 61</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	<b>EXERCISE 78</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	<b>EXERCISE 91</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 111</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	<b>EXERCISE 128</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	<b>EXERCISE 141</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 151</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
<b>EXERCISE 17</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	<b>EXERCISE 35</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 49</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 63</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 79</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 95</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	<b>EXERCISE 115</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 131</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	<b>EXERCISE 142</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	<b>EXERCISE 153</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> breathing
<b>EXERCISE 22</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 39</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> breathing	<b>EXERCISE 53</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	<b>EXERCISE 67</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 82</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	<b>EXERCISE 98</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> %	<b>EXERCISE 117</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	<b>EXERCISE 134</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations	<b>EXERCISE 143</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	<b>EXERCISE 155</b> <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics

# E X C E L L E N C E

# THE BARITONE & EUPHONIUM



## BARITONE & EUPHONIUM HISTORY

The baritone comes from a long tradition of trumpet-like instruments first used in the ancient world for signaling and ceremony. Only a few notes could be played on these instruments made of conch shells, animal horns, and hollowed branches. By Roman times, and for centuries thereafter, brass trumpets and horns were common at military and civilian events.

The first baritones appeared in the late 1830's, just a few years after the invention of valved brass instruments. By 1850, baritones were used extensively in military and school bands. They were often featured as solo instruments.

Baritones used during the American Civil War had bells which pointed backwards over the player's left shoulder. Since the band marched at the head of the army, this was necessary to allow the other soldiers to hear the music. After the Civil War, marching military bands gave way to concert bands, and baritones with bells pointing upward or forward became standard.

The baritone is very similar to the euphonium. The euphonium is larger bored and is related to the flugelhorn. The baritone is more closely related to the cornet. Baritones usually have three valves, while euphoniums often have four or even five.

Baritones and euphoniums are typically made of brass or other metal, usually silver-plated or lacquered. They are played mostly in bands, and occasionally in orchestras.

## BARITONE & EUPHONIUM SURVIVAL KIT

- |  |  |
|--|--|
| <input type="checkbox"/> soft, clean cloth | <input type="checkbox"/> mouthpiece cleaning brush |
| <input type="checkbox"/> valve oil         | <input type="checkbox"/> slide grease              |
| <input type="checkbox"/> pencil            | <input type="checkbox"/> method book               |
| <input type="checkbox"/> band music        | <input type="checkbox"/> music stand               |

# BARITONE B.C. (EUPHONIUM)

## FINGERING CHART

The numbers indicate which valves should be pressed down.

0 = No valves pressed down.

E	F $\flat$	E $\sharp$	F	F $\sharp$	G $\flat$	G
1 2 3		1 3		2 3		1 2

G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C $\flat$
1		2		0		1 2 3

B $\sharp$	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$
1 3		2 3		1 2		1

E	F $\flat$	E $\sharp$	F	F $\sharp$	G $\flat$	G
2		0		2 3		1 2

G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C $\flat$	B $\sharp$	C
1		2		0		1 2		1

C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F $\flat$	E $\sharp$	F
2		0		1		2		0

## Meet the Author



**Bruce Pearson** has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni Award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson was selected as a 2017 recipient of University of Northern Colorado's Honored Alumni Award. Additionally, the American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award "as a symbol of high esteem and respect for outstanding personal contributions to the school band movement." He continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.



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