

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7<sup>TH</sup> & 8<sup>TH</sup> GRADE

# **CONCERT BAND**

2014 – 2015

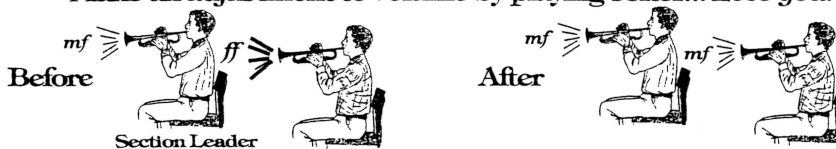
**EUPHONIUM B.C.**



# If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...  
**YOU are OVERPOWERING or OVERBLOWING...**  
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...  
**YOU are PLAYING WITH POOR TONE QUALITY...**  
 Make an adjustment with embouchure, breath support, or posture...  
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...  
**YOU are PLAYING OUT OF TUNE...**  
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



23

© Copyright 1994 MEREDITH MUSIC PUBLICATIONS

## Intonation

### 6 Step Beatless Tuning Process

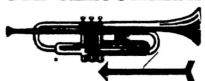
The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.

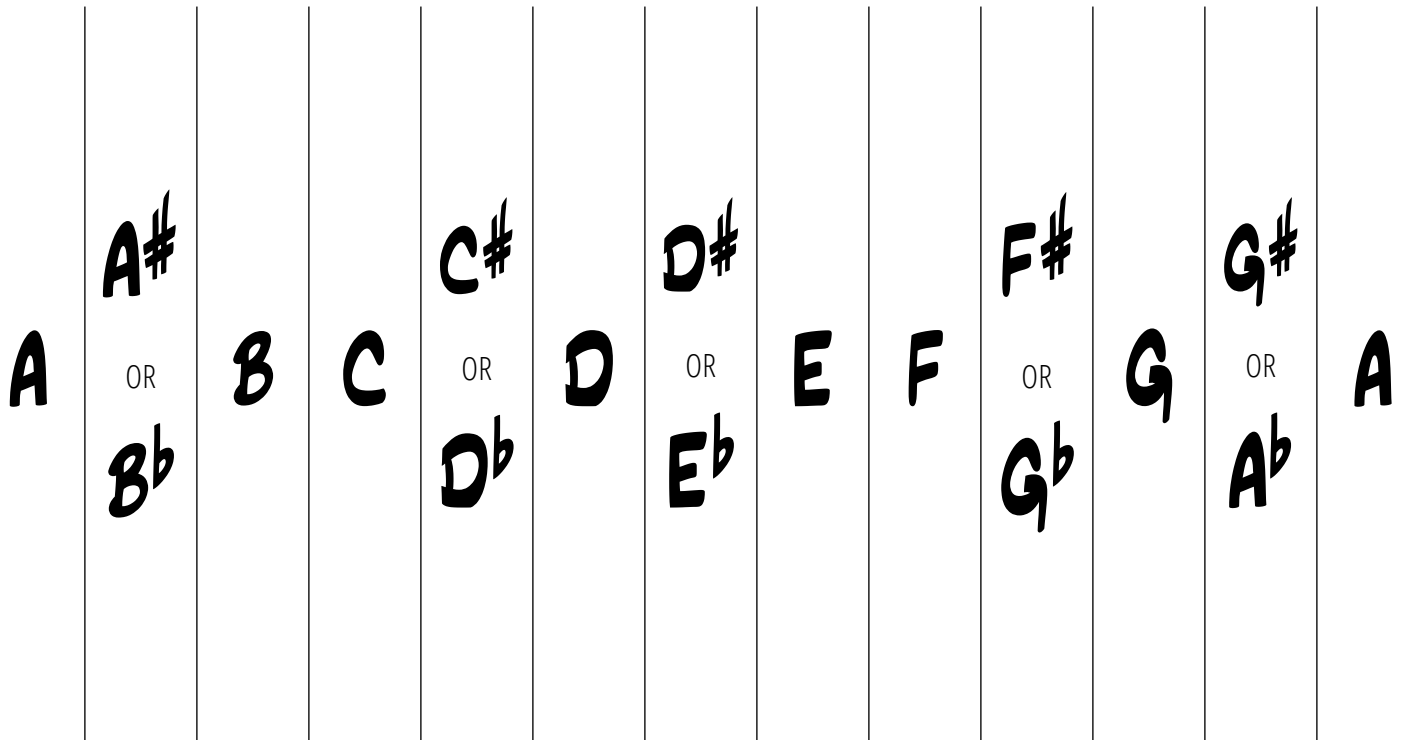


5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

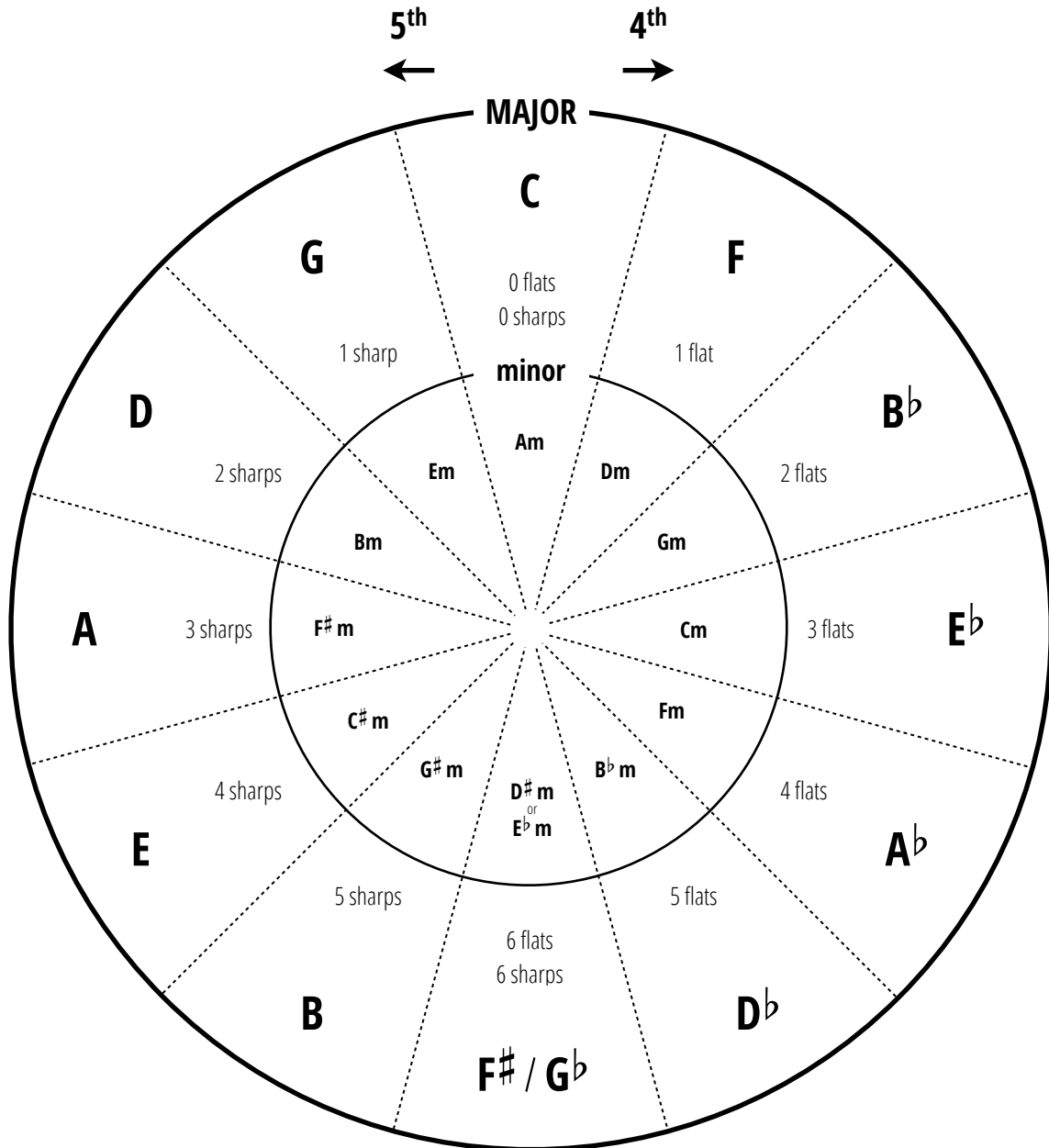
# CHROMATIC SCALE




## ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (b).
- It can start and end on **any** note.

# CIRCLE OF 4<sup>ths</sup> (OR 5<sup>ths</sup>)



# MAJOR & MINOR SCALES



CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
<b>B<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B<sup>b</sup></b>
<b>E<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>
<b>A<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>
<b>D<sup>b</sup></b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D<sup>b</sup></b>
<b>G<sup>b</sup></b>	<b>G<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C<sup>b</sup></b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G<sup>b</sup></b>
<b>B</b>	<b>B</b>	<b>C<sup>#</sup></b>	<b>D<sup>#</sup></b>	<b>E</b>	<b>F<sup>#</sup></b>	<b>G<sup>#</sup></b>	<b>A<sup>#</sup></b>	<b>B</b>
<b>E</b>	<b>E</b>	<b>F<sup>#</sup></b>	<b>G<sup>#</sup></b>	<b>A</b>	<b>B</b>	<b>C<sup>#</sup></b>	<b>D<sup>#</sup></b>	<b>E</b>
<b>A</b>	<b>A</b>	<b>B</b>	<b>C<sup>#</sup></b>	<b>D</b>	<b>E</b>	<b>F<sup>#</sup></b>	<b>G<sup>#</sup></b>	<b>A</b>
<b>D</b>	<b>D</b>	<b>E</b>	<b>F<sup>#</sup></b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C<sup>#</sup></b>	<b>D</b>
<b>G</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F<sup>#</sup></b>	<b>G</b>
<b>C</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>F</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>B<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B<sup>b</sup></b>

Trombone/Euph

# Grand Master Scale (major)


Bb 

Eb 

Ab 

Db 

Gb 

Cb 

E 

A 

D 

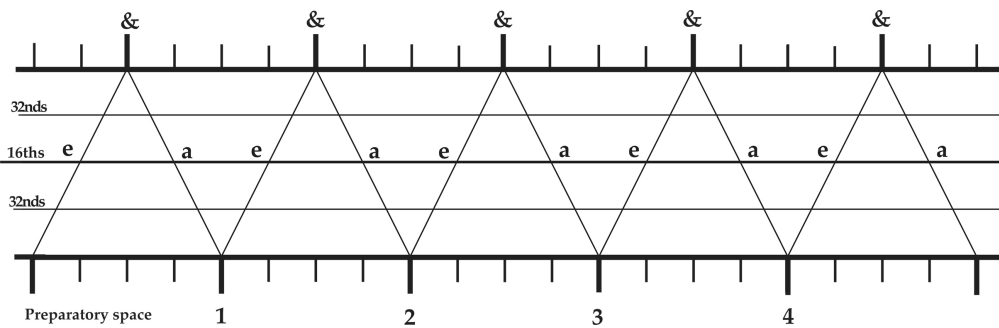
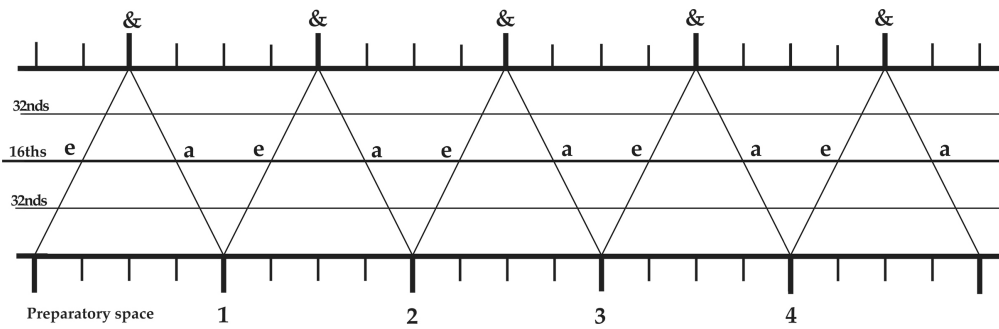
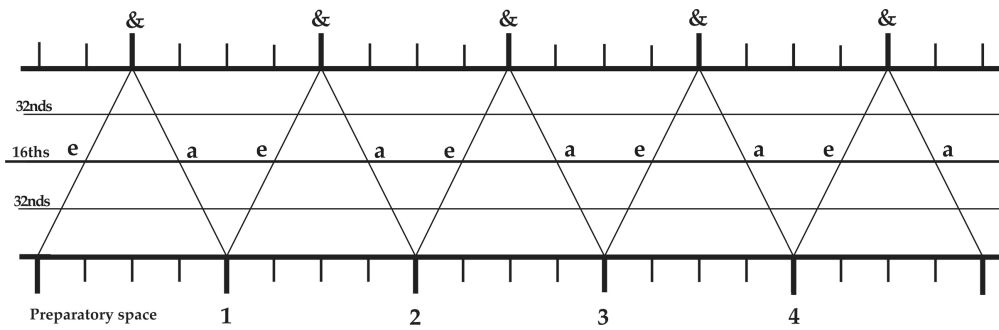
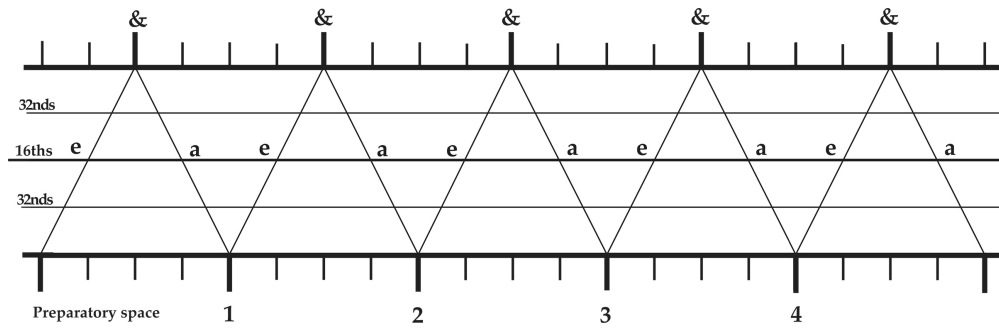
G 

C 

F 

Bb 

# The Ruler of Time





# LESSON 1

DUPLE | Quarter Notes | Quarter Rests

♩ = 120

## VOCABULARY

1 2 3 4

1

2 3

1 3 4

1 2 4

2 3 4

1 3

2 4

1 2

## COMBINATION STUDY

### SENTENCES

# LESSON 2

DUPLE | Eighth Notes

♩ = 120

## VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

①

②

③

④

⑤

⑥

⑦

⑧

## COMBINATION STUDY

### SENTENCES

# LESSON 3

## VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth notes.

2. Quarter notes followed by eighth notes.

3. Eighth notes followed by quarter rests.

4. Quarter notes followed by quarter rests.

5. Quarter rests followed by quarter notes.

6. Eighth notes followed by quarter rests.

7. Quarter rests followed by eighth notes.

8. Quarter notes followed by quarter rests.

## COMBINATION STUDY

### SENTENCES

1. Quarter notes followed by quarter notes.

2. Eighth notes followed by quarter notes.

# LESSON 4

## VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

1 + a 2 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

## COMBINATION STUDY

### SENTENCES

# LESSON 5

## VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1.  $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

## COMBINATION STUDY

### SENTENCES

1.

2.

# LESSON 6

DUPLE | Half Notes

♩ = 135

## VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

## COMBINATION STUDY

### SENTENCES





# LESSON 7

DUPLE | Sixteenth Notes

$\text{♩} = 90$

## VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

## COMBINATION STUDY

### SENTENCES

1 2

# LESSON 8

## VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

## SENTENCES

## COMBINATION STUDY

1. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has a tied half note, the third has eighth-note pairs, and the fourth has eighth-note pairs.

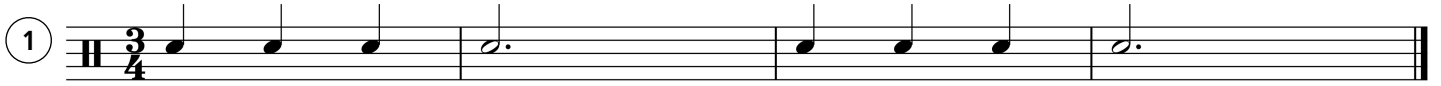
2. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs.



# LESSON 9

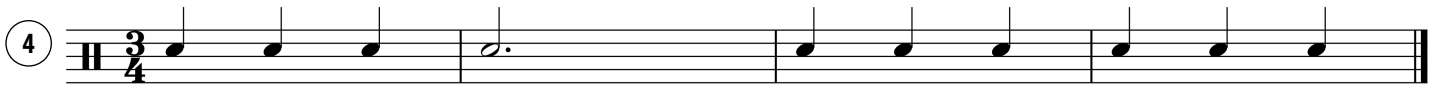
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

# LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

# LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

# LESSON 12

TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

♩. = 100

1



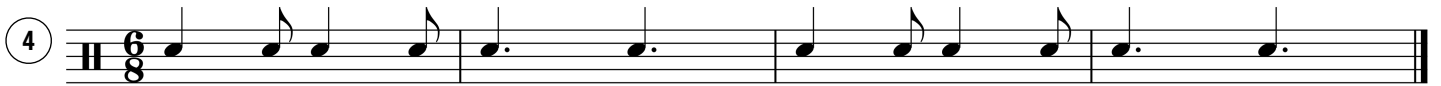
2



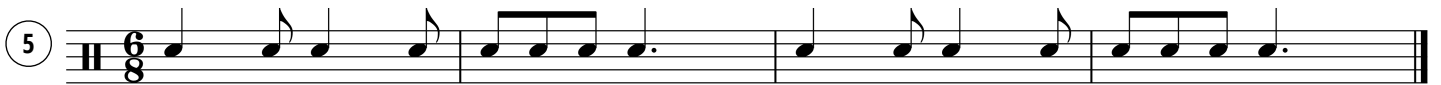
3



4



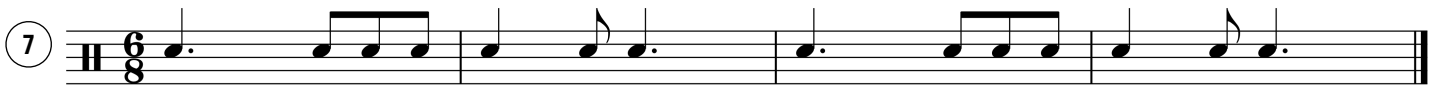
5



6



7



8



# LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

# LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧



Trombone & BC Euph

# I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1     ♩ = 80     2     3     4

5     6     7     8

9     10     11     12

13     14     15     16



Trombone & BC Euph  
I. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph  
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1  $\text{♩} = 80$  2 3 4

Two staves, A and B, in bass clef with a key signature of two flats and common time. Measure 1 starts with a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 2 continues with eighth notes D3, E3, and F3. Measure 3 has eighth notes G3, A3, and B3. Measure 4 has eighth notes C4, D4, and E4. Slurs are placed over the eighth notes in each measure. A tempo marking of quarter note = 80 is shown above measure 1.

5 6 7 8

Two staves, A and B, in bass clef with a key signature of two flats and common time. Measure 5 has eighth notes F3, G3, and A3. Measure 6 has eighth notes B3, C4, and D4. Measure 7 has eighth notes E4, F4, and G4. Measure 8 has eighth notes A4, B4, and C5. Slurs are placed over the eighth notes in each measure.

9 10 11 12

Two staves, A and B, in bass clef with a key signature of two flats and common time. Measure 9 has eighth notes D4, E4, and F4. Measure 10 has eighth notes G4, A4, and B4. Measure 11 has eighth notes C5, D5, and E5. Measure 12 has eighth notes F5, G5, and A5. Slurs are placed over the eighth notes in each measure.

13 14 15 16

Two staves, A and B, in bass clef with a key signature of two flats and common time. Measure 13 has eighth notes B4, C5, and D5. Measure 14 has eighth notes E5, F5, and G5. Measure 15 has eighth notes A5, B5, and C6. Measure 16 has eighth notes D6, E6, and F6. Slurs are placed over the eighth notes in each measure. The piece ends with a double bar line at the end of measure 16.

Trombone & BC Euph  
2. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph  
**3. Slurs and Lip Slurs**

3. Slurs and Lip Slurs can be played simultaneously with 3. Technique Builder

1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph  
3. Technique Builder



1  $\text{♩} = 80$  2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B





# BARITONE B.C. (EUPHONIUM)

## FINGERING CHART

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

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

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

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

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

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



# Euphonium Fingering Chart

	B $\flat$	A	A $\flat$	G	G $\flat$	F $\sharp$	F	E
<i>Lip Setting #6</i> "Octaves"								
<i>Lip Setting #7</i> "Sevenths" Notes are very flat.								
<i>Lip Setting #6</i> "Fifths"								
<i>Lip Setting #5</i> "Thirds"								
<i>Lip Setting #4</i> "Octaves"								
<i>Lip Setting #3</i> "Fifths"								
<i>Lip Setting #2</i> "Octaves"								
<i>Lip Setting #1</i> "Fundamentals"								
<b>Fingering:</b>	0	2	1	1-2	2-3	1-3	1-2-3 or 2-4	4

From the Intermediate Euphonium Method by Brian Kay