TROMBONE,
BARITONE & EUPHONIUM

brass class

BOOK 1

PAUL DE CINQUE

TROMBONE, BARITONE & EUPHONIUM

brass class

BOOK 1

BY

PAUL DE CINQUE

A special thanks to Carol Salt, Ben Noonan, and Alan Lourens for their feedback and proofreading of this book.

Brass Class

2nd Edition – 2020.

Contact Paul De Cinque (paul.decinque@uwa.edu.au) for more information on this book.

WELCOME TO BRASS CLASS!

Congratulations on making the decision to start learning a brass instrument. Brass instruments are lots of fun to play and you will really enjoy yourself if you make some time to practise almost every day. Brass players get strong lips from regular playing and we need strong lips to play all the pieces in this book.

There are lots of tunes that you may know in this book but I haven't put many written instructions for you. Your teacher will be able to explain how music works and what the new elements in each unit are. Make sure to ask your teacher lots of questions and to understand the new musical ideas I list in each unit.

Have fun and good luck!

DEAR TEACHERS

You will notice there are a lot of repeated melodies in this book and that each unit contains a number of melodies as well. Feel free to use as many or as few of the melodies in each unit for your students to feel comfortable with the new content.

There are also a number of duets, trios, and rounds included in this book. If you are teaching individual lessons, you can play the secondary part for your students.

The Trumpet, Trombone, and Baritone/Euphonium books all work together so you can teach these instruments in the same classroom. The Tuba and Horn books have the same material but are based in different keys.

I encourage you to use other resources and books to supplement this book. By the end of Book 1, your students should be able to play the material from the AMEB Grade 1 books as well as a number of pieces from a range of popular and classical play-along texts.

BRASS CLASS Book 1 Contents

Page	Unit	Tick when complete
1	Unit Zero: Let's Go	
2	Unit One: Starting Low	
6	Unit Two: Starting High	
9	Unit Three: Getting Higher Right Away	
13	Unit Four: Five at a Time	
18	Unit Five: Adding Dots	
21	Unit Six: Heading Up	
24	Unit Seven: Heading Down	
27	Unit Eight: Joining things Together	
29	Unit Nine: Adding in 3	
31	Unit Ten: Not on Accident	
33	Unit Eleven: Tricky Roadmaps & Note Effects	
36	Unit Twelve: Even Lower	
38	Unit Thirteen: Even Higher	
41	Unit Fourteen: Pick up the Pace	
43	Unit Fifteen: Almost There	
45	Unit Sixteen: It's all in the Details	
47	Unit Seventeen: The Summit	

Unit Zero: Let's Go

Starting the Baritone, Euphonium, or Trombone

Welcome to your low brass instrument! Let's learn the basics of making a sound on your instrument. Keep practising these exercises in coming weeks – great fundamentals will make you a great player!

STEP ONE: BREATHING

Breathe in for four seconds and then blow the air right back out. Make sure not to let the air stop at any point – air is constantly moving!

Try to direct the air into the bottom of your lungs – you should feel your stomach area expand when you do this exercise.

STEP TWO: MAKING AN EMBOUCHURE

Embouchure is how we hold our lips when we play baritone, euphonium, or trombone. Your teacher will help you make a great embouchure, but here are some tips to get started.

1) Say the letter "M"
2) Put the corners of your lips back against your teeth
3) Place the mouthpiece horizontally centred on your lips
4) Place the mouthpiece vertically centred on your lips - ½ on the top lip and ½ on the bottom lip (unless your teacher recommends something else)
5) Breathe in, then blow out through the mouthpiece without pushing your lips together – don't hold your breath in the middle
6) Now, redo step 5 but as you blow out, slowly push your lips together in the middle – you should get a buzz now!

STEP THREE: USING YOUR TONGUE

We use our tongue to start sound on the baritone, euphonium and trombone. Say the word "TA" – can you feel where your tongue touches above the teeth? This time, blow air as you do the "TA" tongue motion. This is how to tongue on a brass instrument.

Quick Tips

Go to our online videos where we show you the basics of doing these fundamentals and then follow along with our five-minute fundamental exercises lesson. If you do this every day for the first few weeks, you will be well on the way to being a great brass player!

Unit One: Starting Low

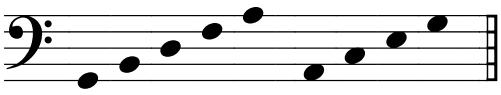
B♭, C, and D

Start here if you find the low notes are easier to play or go to Unit Two if you find the high notes are easier. In this unit we will learn our first three notes – B♭, C, and D.

What you need to know for this unit

Baritone, Euphonium, and Trombone music is written in the bass clef

The bass clef has five lines and four spaces – the mnemonics "Great Big Dreams for Australia" and "All Cows Eat Grass" will help you remember these notes



Our first three notes are B♭, C, and D - which use the second and third lines of the stave

B♭	C	D
Open / 1st position	1st & 3rd valve / 6th position	1st & 2nd valve / 4th position

= 1 beat and is called a CROTCHET

Different shaped notes/rests have different lengths

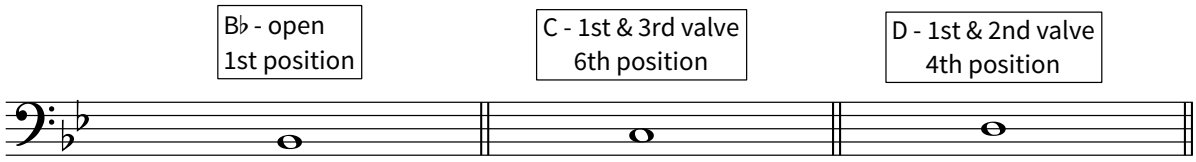
= 2 beats and is called a MINIM

 = 2 beats and is called a MINIM REST

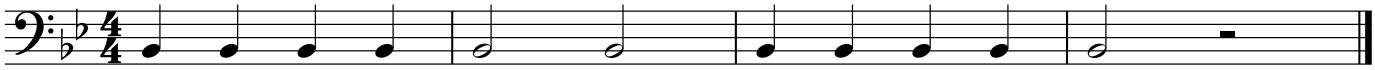
All the pieces in this unit have 4 beats of music per bar

Unit One: Starting Low

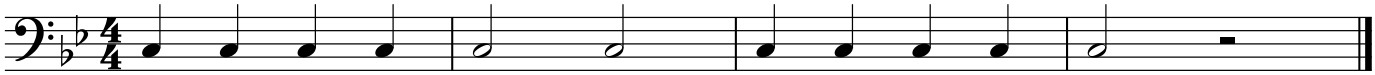
B♭ ,C, and D



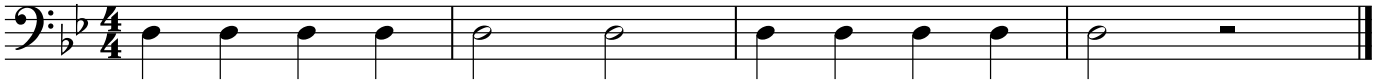
1. All on B♭



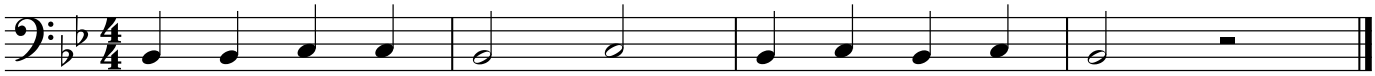
2. All on C



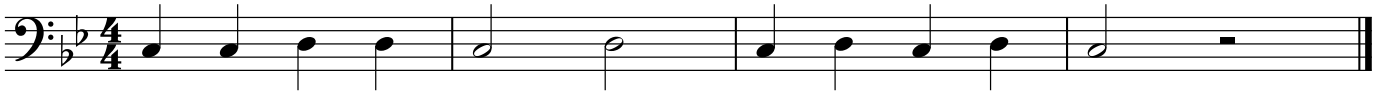
3. All on D



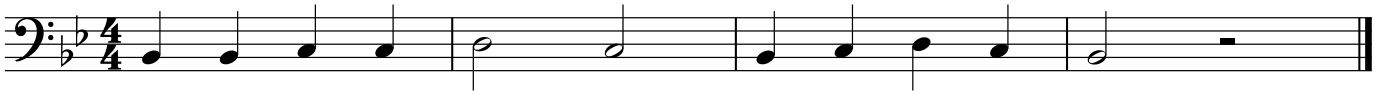
4. B♭ and C March



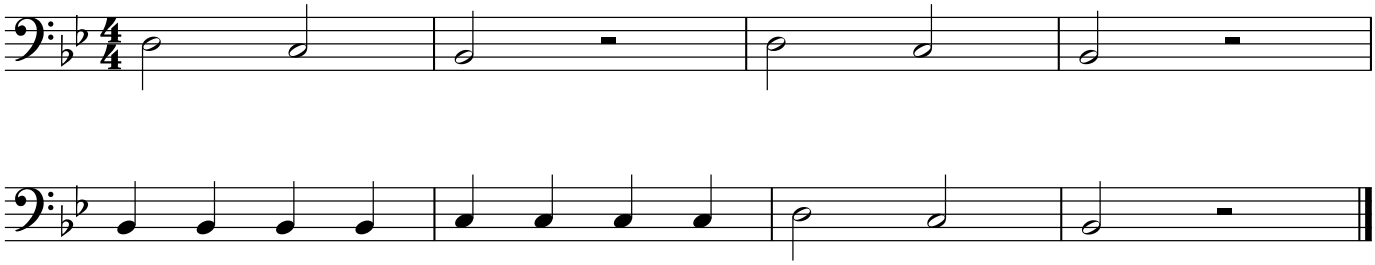
5. C and D March



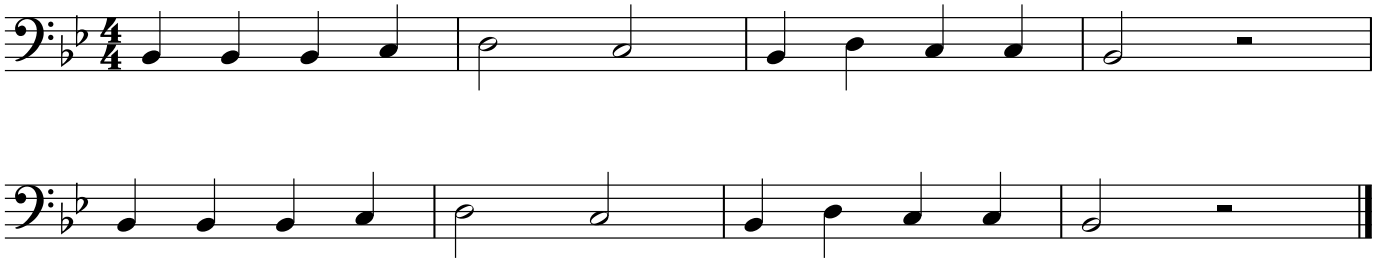
6. Up and Down



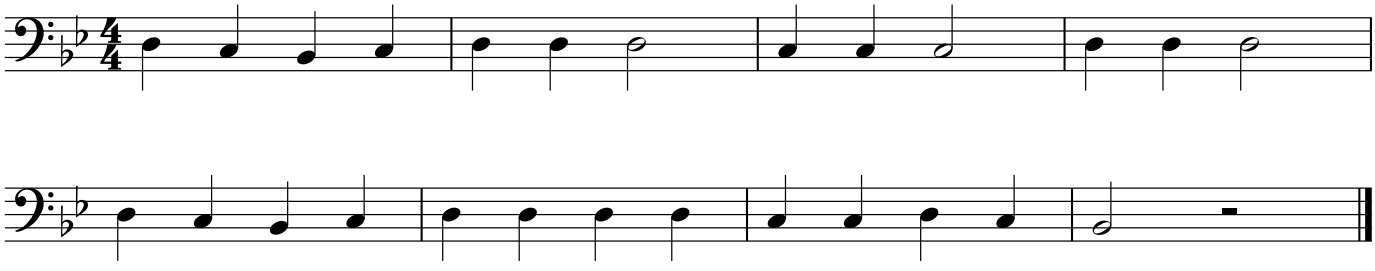
7. Hot Cross Buns



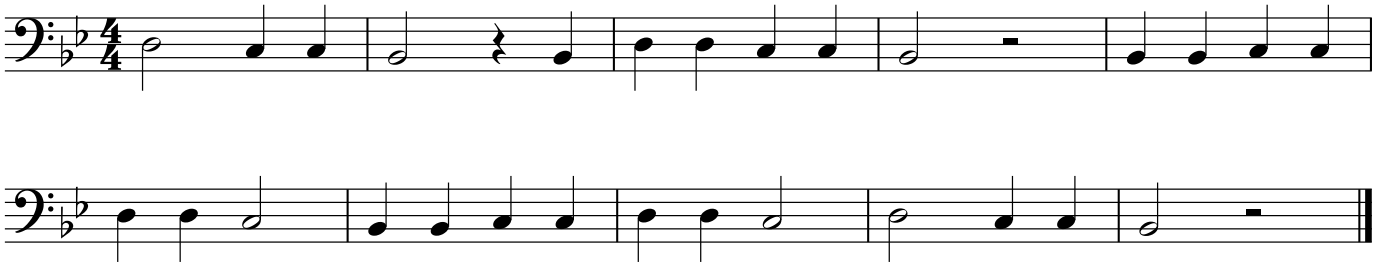
8. Au Claire de la Lune



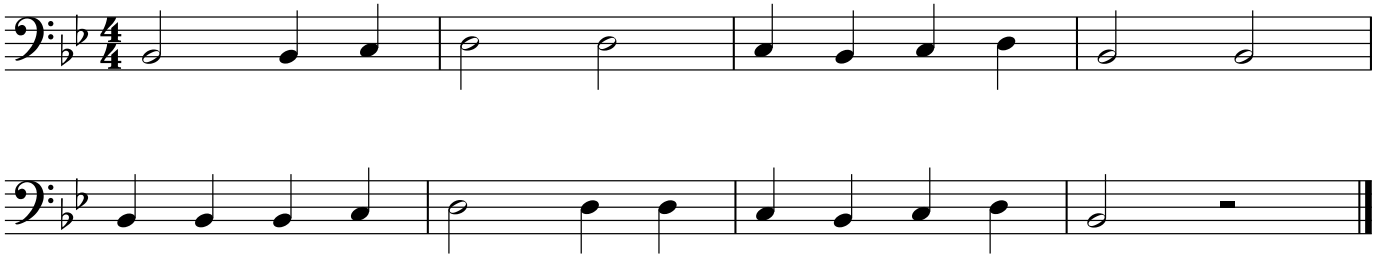
9. Merrily We Roll Along



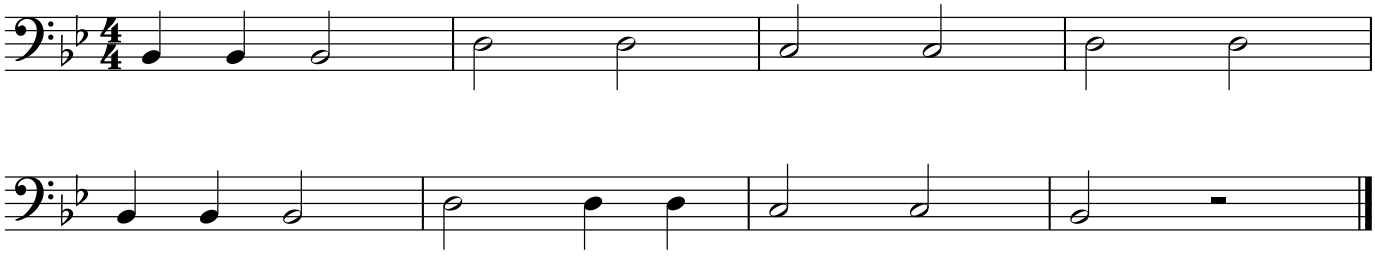
10. All Through the Night



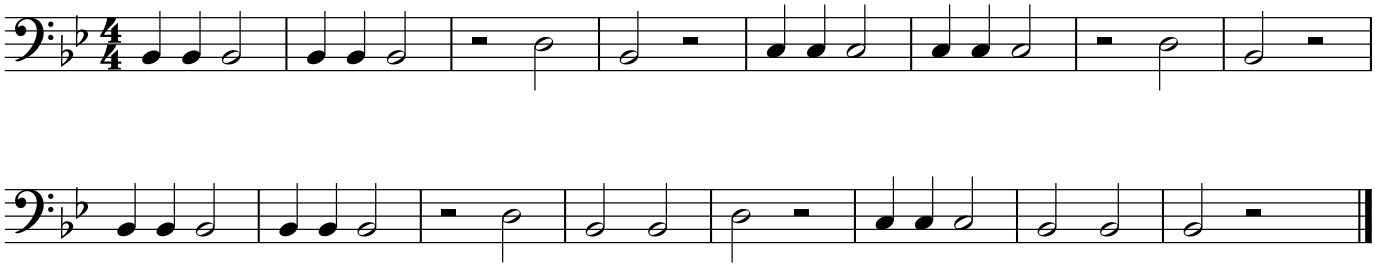
11. Down by the Station



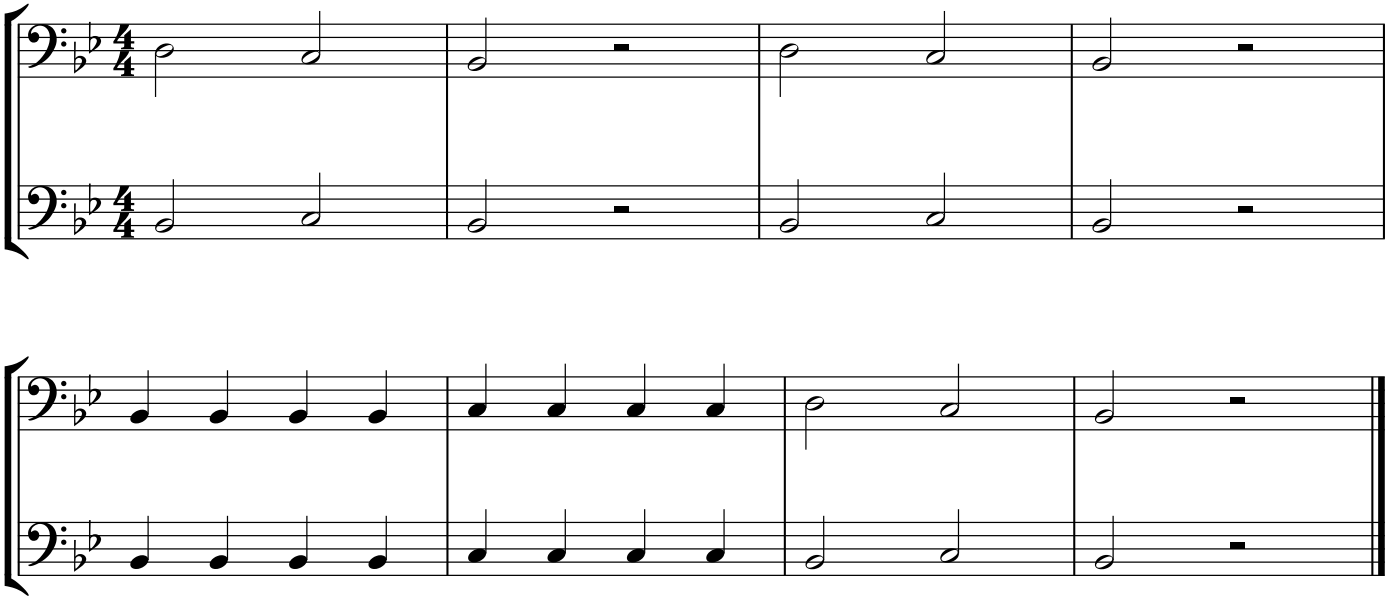
12. Babylon's Falling



13. Alison's Camel



14. Hot Cross Buns (Duet Version)



Unit Two: Starting High

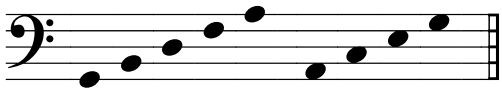
D, E♭, and F

Start here if you find the high notes are easier to play or go to Unit One if you find the low notes are easier. In this unit we will learn our first three notes – D, E♭, and F.

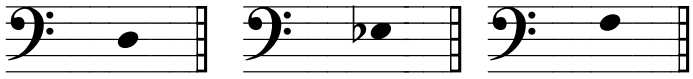
What you need to know for this unit

Baritone, Euphonium, and Trombone music is written in the bass clef

The bass clef has five lines and four spaces – the mnemonics "Great Big Dreams for Australia" and "All Cows Eat Grass" will help you remember these notes



Our first three notes are D, E♭, and F - which use the third and fourth lines of the stave



D	E♭	F
1st & 2nd valve / 4th position	1st valve / 3rd position	Open / 1st position

= 1 beat and is called a CROTCHET

Different shaped notes/rests have different lengths

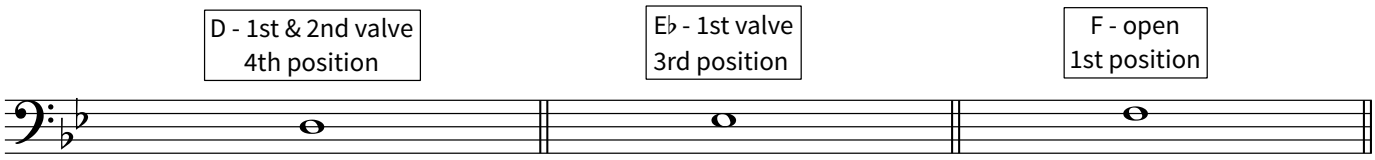
= 2 beats and is called a MINIM

 = 2 beats and is called a MINIM REST

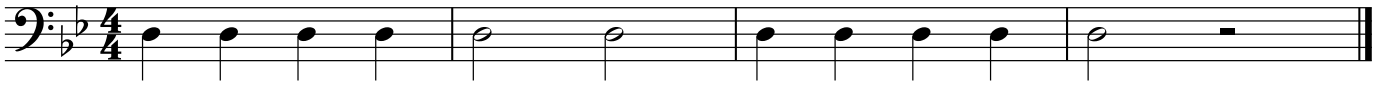
All the pieces in this unit have 4 beats of music per bar

Unit Two: Starting High

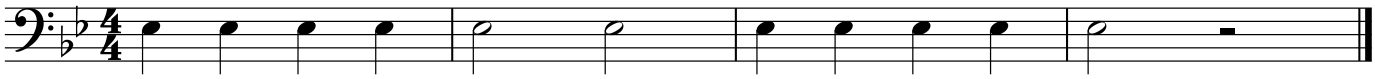
D, E♭, and F



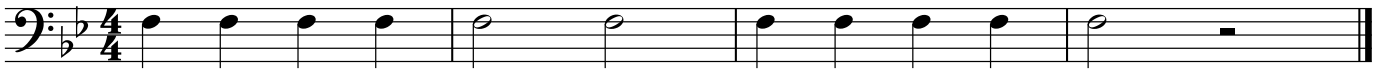
15. All on D



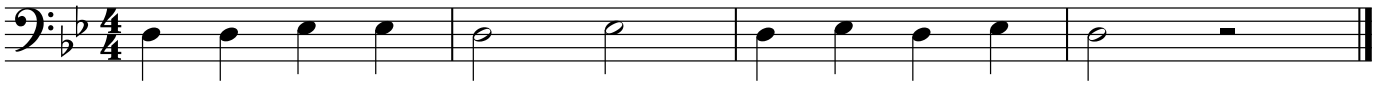
16. All on E♭



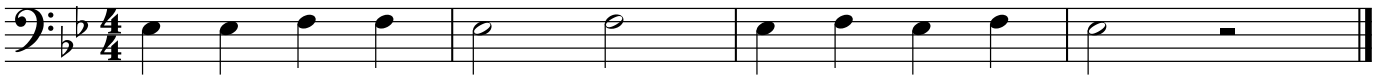
17. All on F



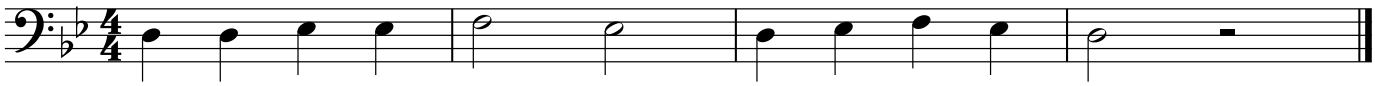
18. D and E♭ March



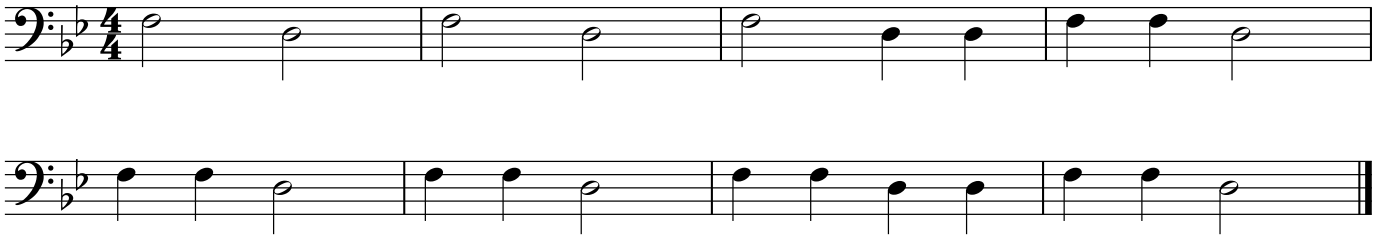
19. E♭ and F March



20. Up and Down

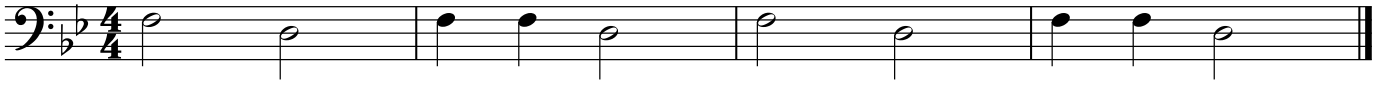


21. Starlight, Starbright



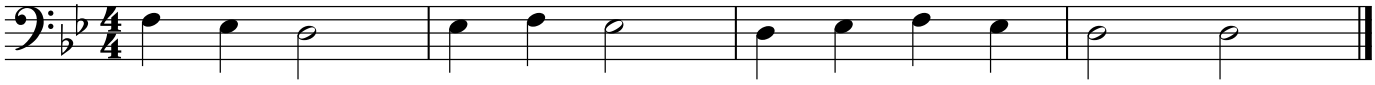
22. See-Saw

23. Cuckoo

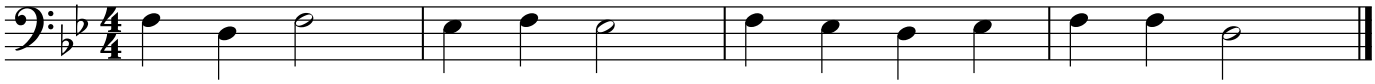


24. Walking Low

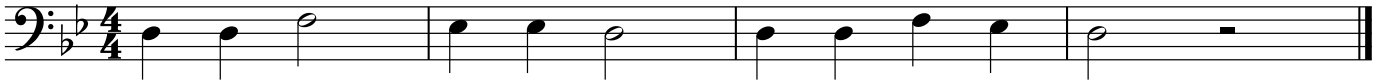
25. Stepping Up, Stepping Down



26. All Mixed Up



27. Finishing Down



Unit Three: Getting Higher Right Away

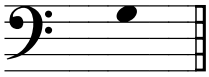
G

If you want to move straight onto a higher note, you can now complete Unit Three. If you are still finding the high notes hard, and you want to learn some tunes which use the five notes we have already learned instead, go onto Unit Four (and Unit Five as well if you want).

In this unit we will learn a new high note – G. G is the same fingering or slide position as D, except you will need to blow faster air and push your lips together more in the middle. We can use many of the songs we learned in Unit One to help with this new note.

<u>What you need to know for this unit</u>

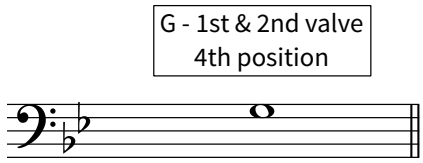
Our new note



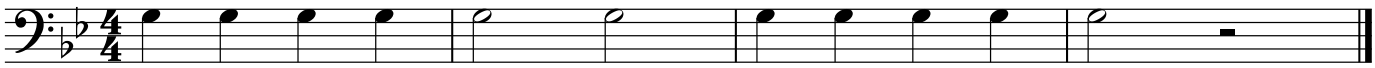
G
1st & 2nd
valve /
4th position

Unit Three: Getting Higher Right Away

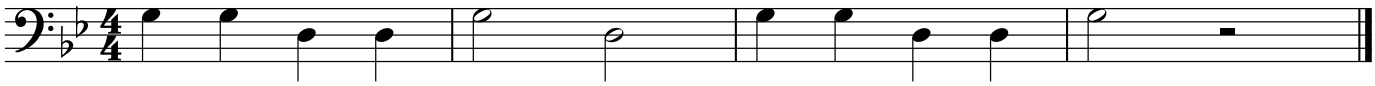
G



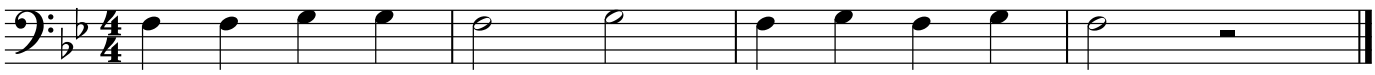
28. All on G



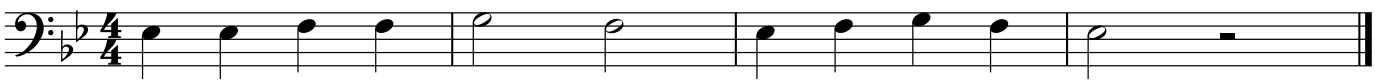
29. Ds and Gs



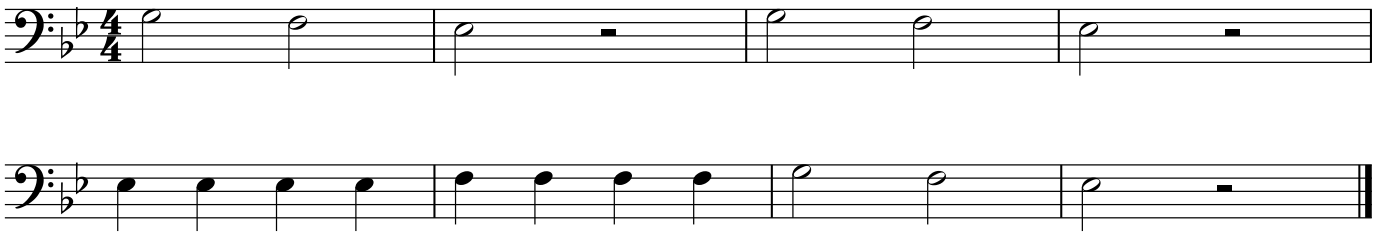
30. F and G March



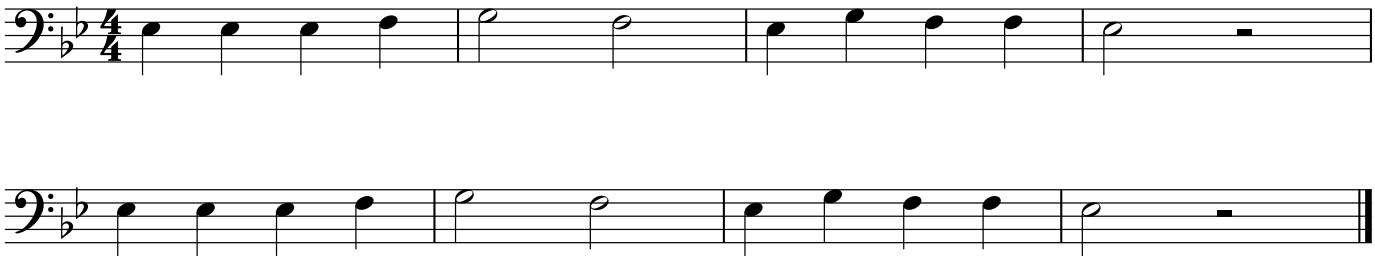
31. Up and Down



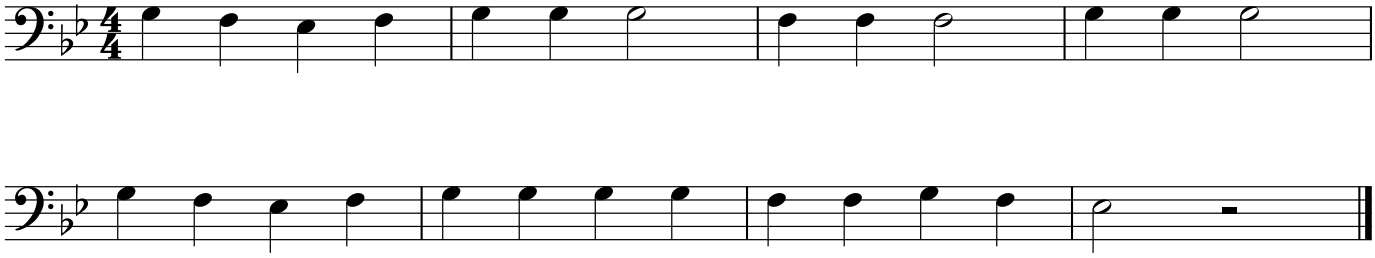
32. Hot Cross Buns



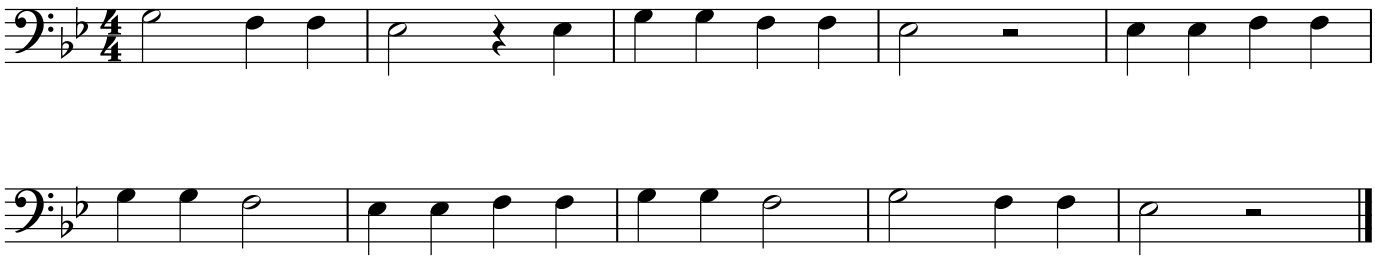
33. Au Claire de la Lune



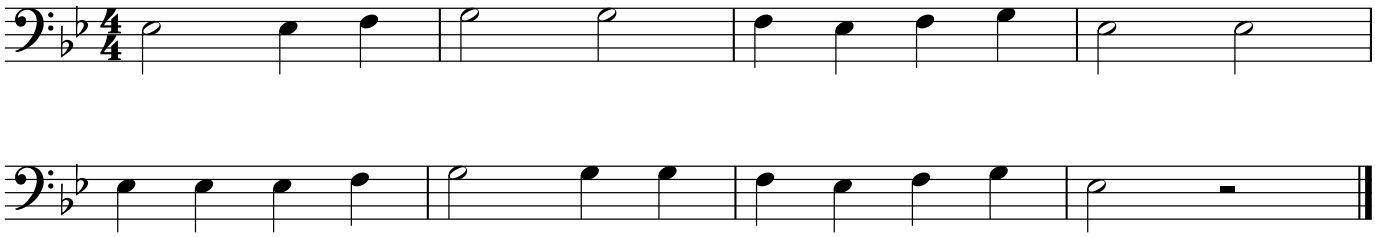
34. Merrily We Roll Along



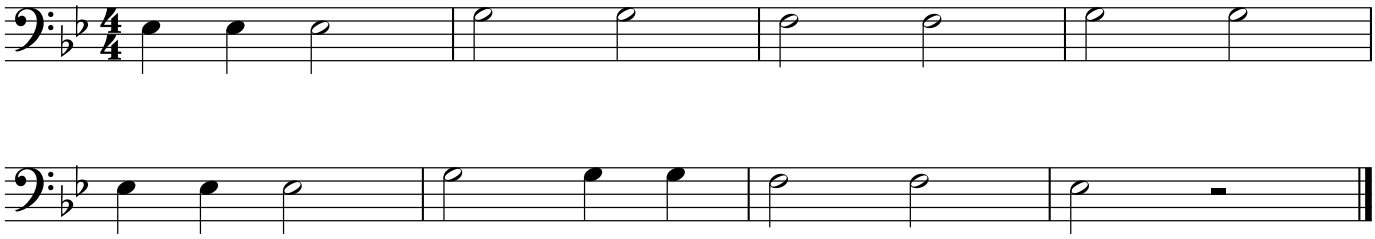
35. All Through the Night



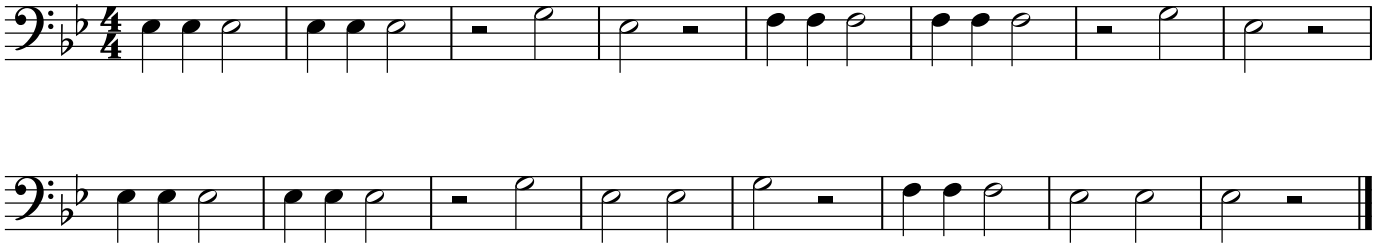
36. Down by the Station



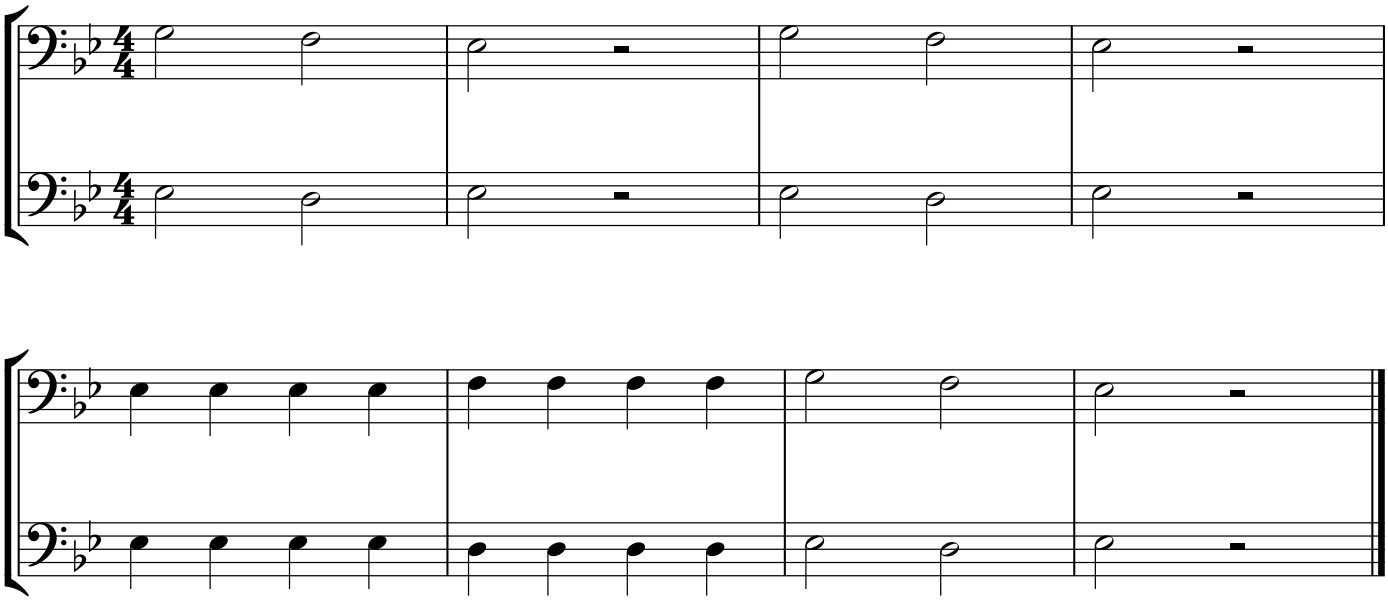
37. Babylon's Falling



38. Alison's Camel



39. Hot Cross Buns (Duet Version)



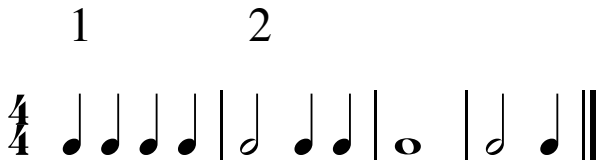
Unit Four: Five at a Time

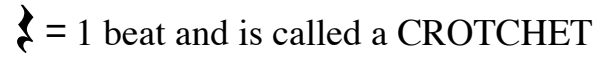
Our first five notes

This unit includes some tunes on our first five notes. Learn to play these pieces on your instrument, and also by buzzing them on your mouthpiece and from memory.

What you need to know for this unit

A round is a piece played by more than one person. The second player starts at the beginning sometime after the first player



 = 1 beat and is called a CROTCHET

Our new note length & new rest

REST

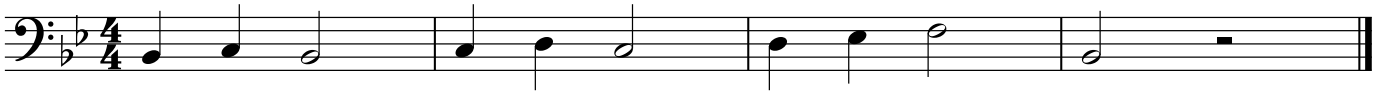
= 4 beats and is called a SEMIBREVE

An incomplete bar is where a piece starts with less than a full bar and ends with less than a full bar. These two parts of a bar should add up to a full bar

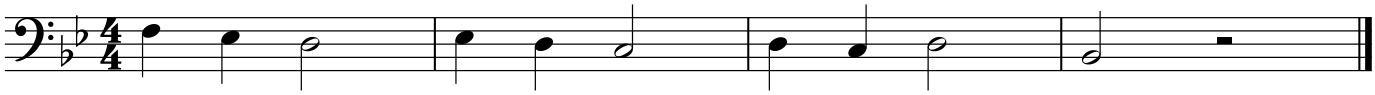
Unit Four: Five at a Time

Our first five notes

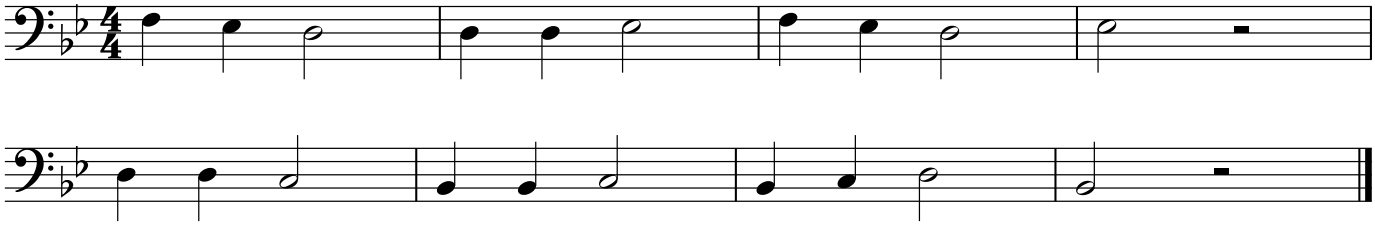
40. Marching Up



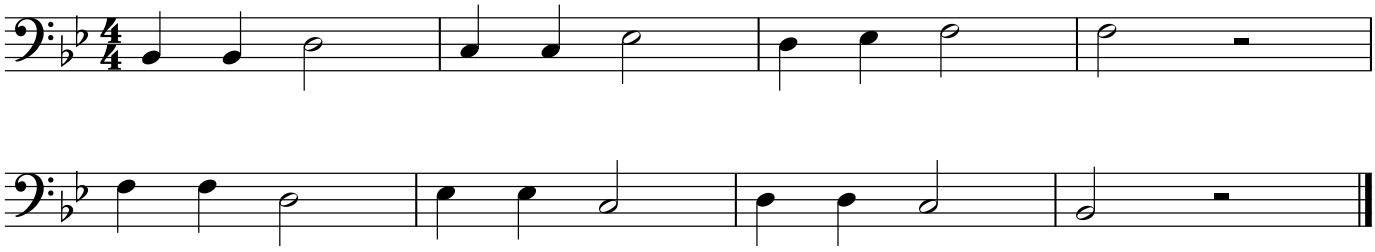
41. Marching Down



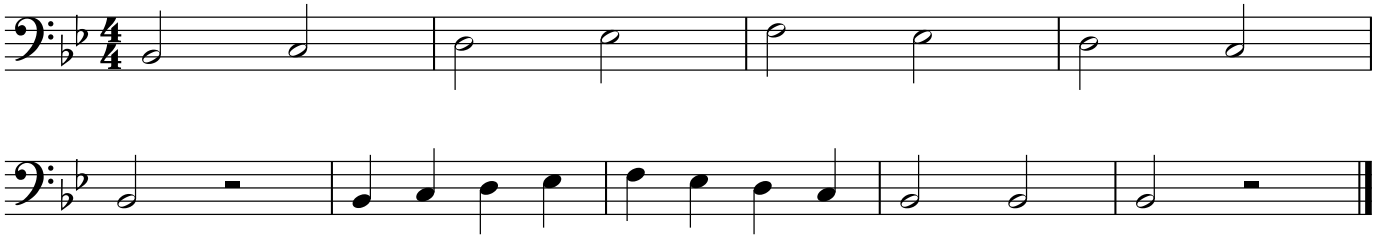
42. Marching Together



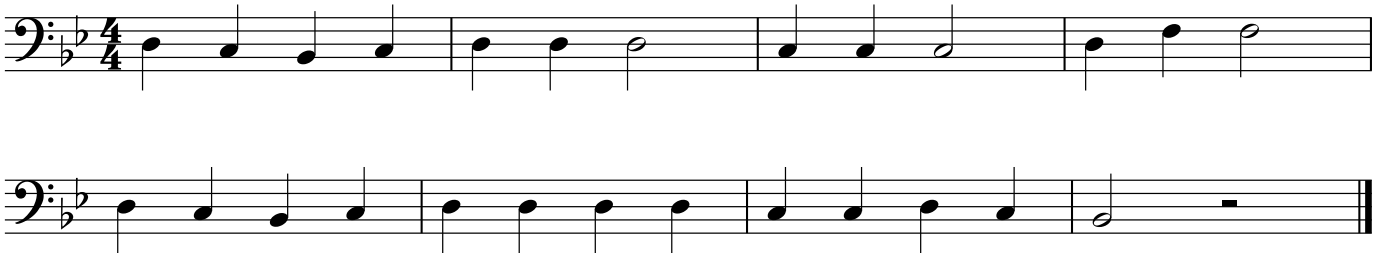
43. March Leaps



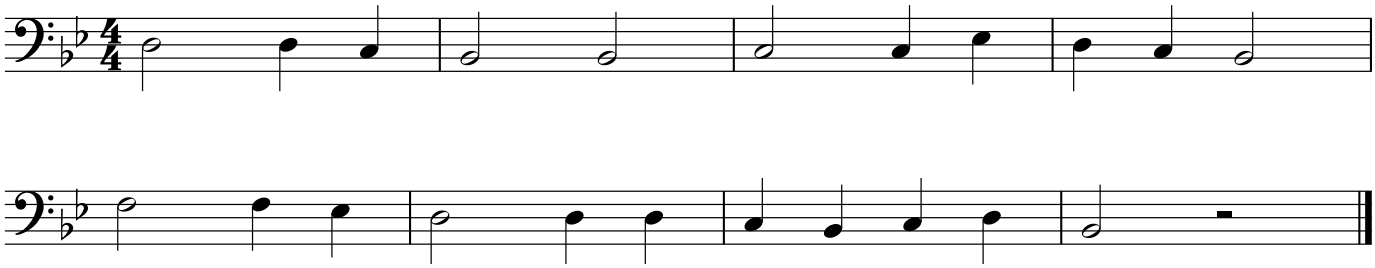
44. Up and Down the Hill



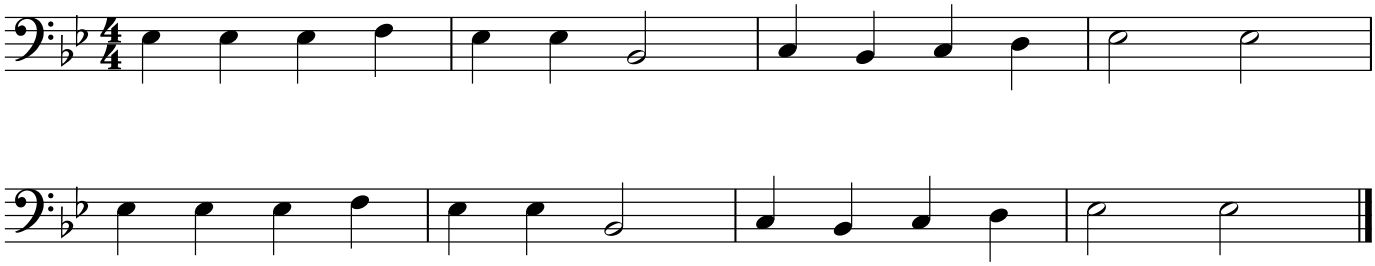
45. Mary Had a Little Lamb



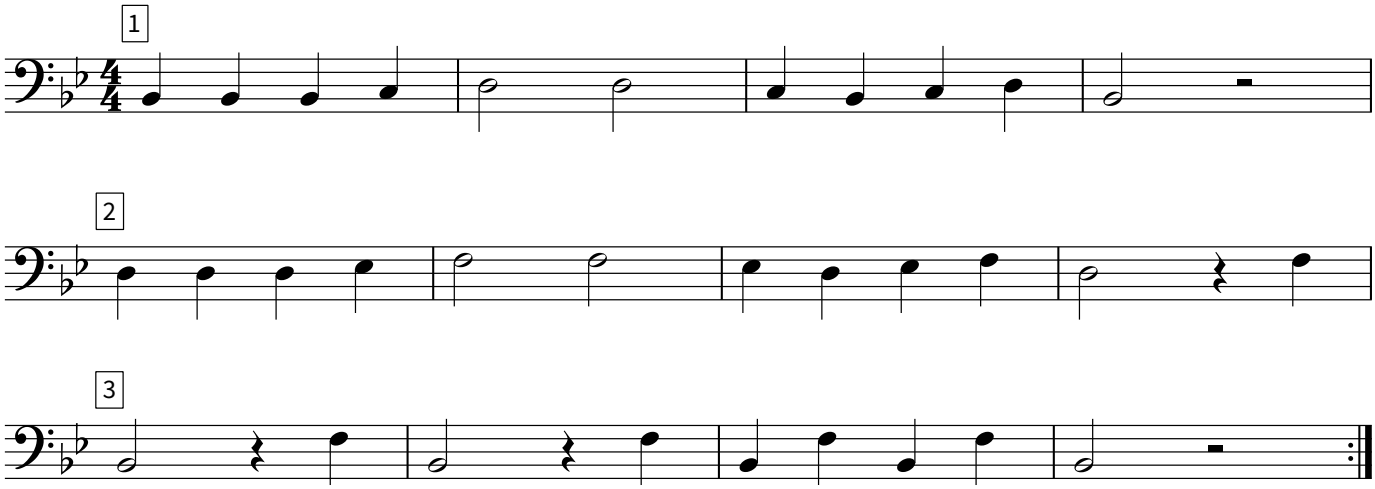
46. Go Tell Aunt Rhody



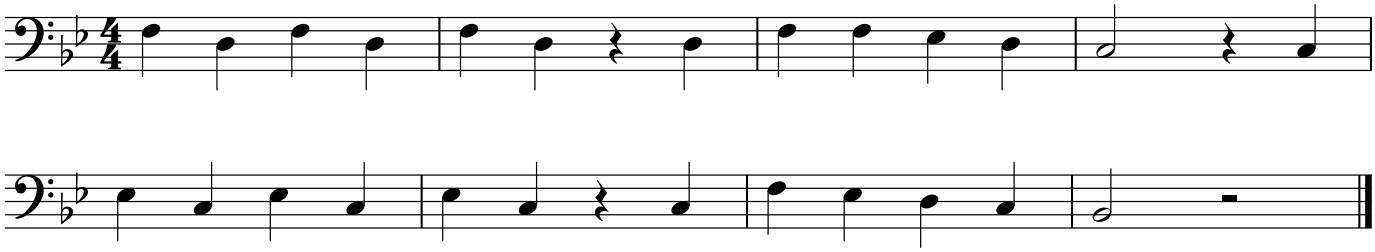
47. Good King Wenceslas



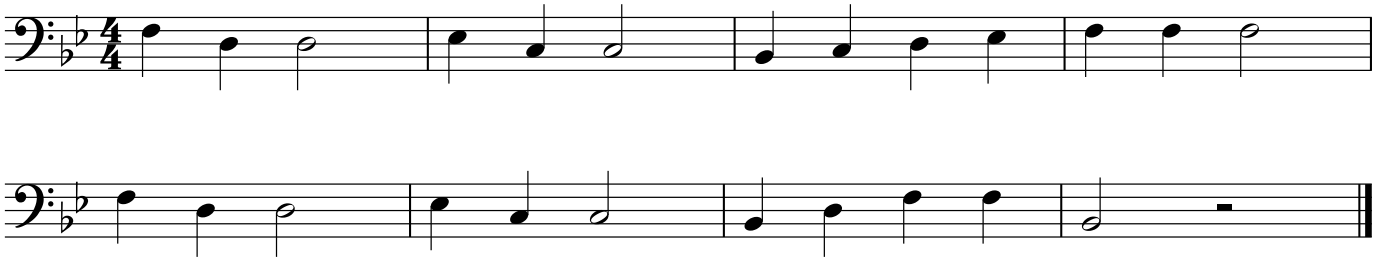
48. Sweetly Sings the Donkey (Round)



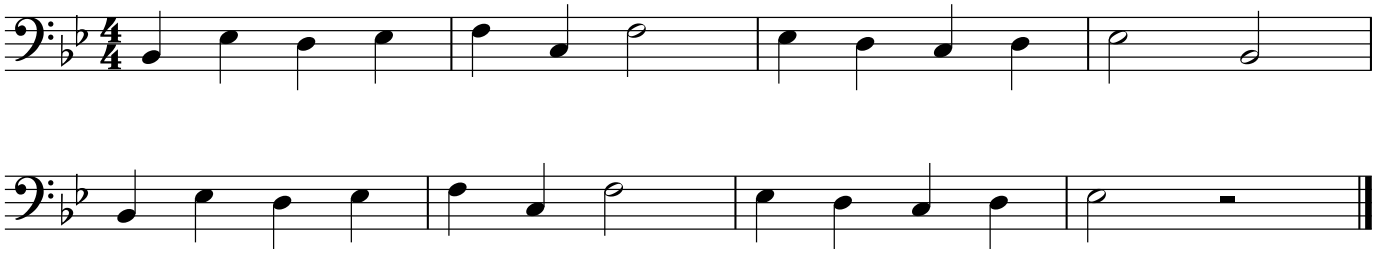
49. Dreydl, Dreydl



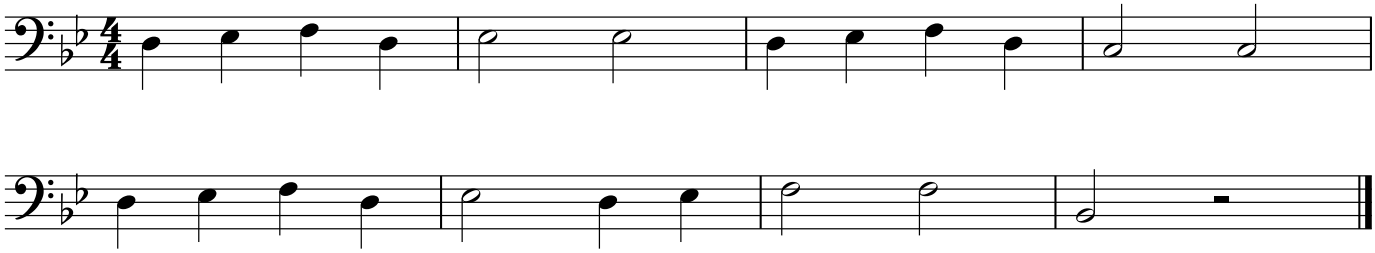
50. Lightly Row



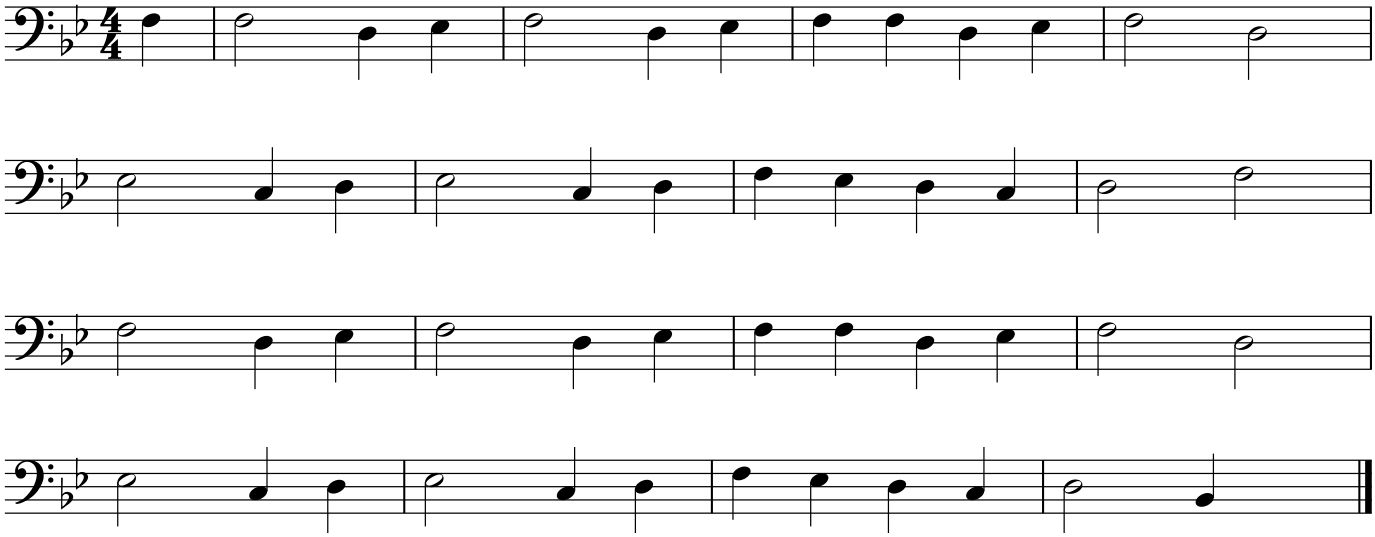
51. Aura Lee



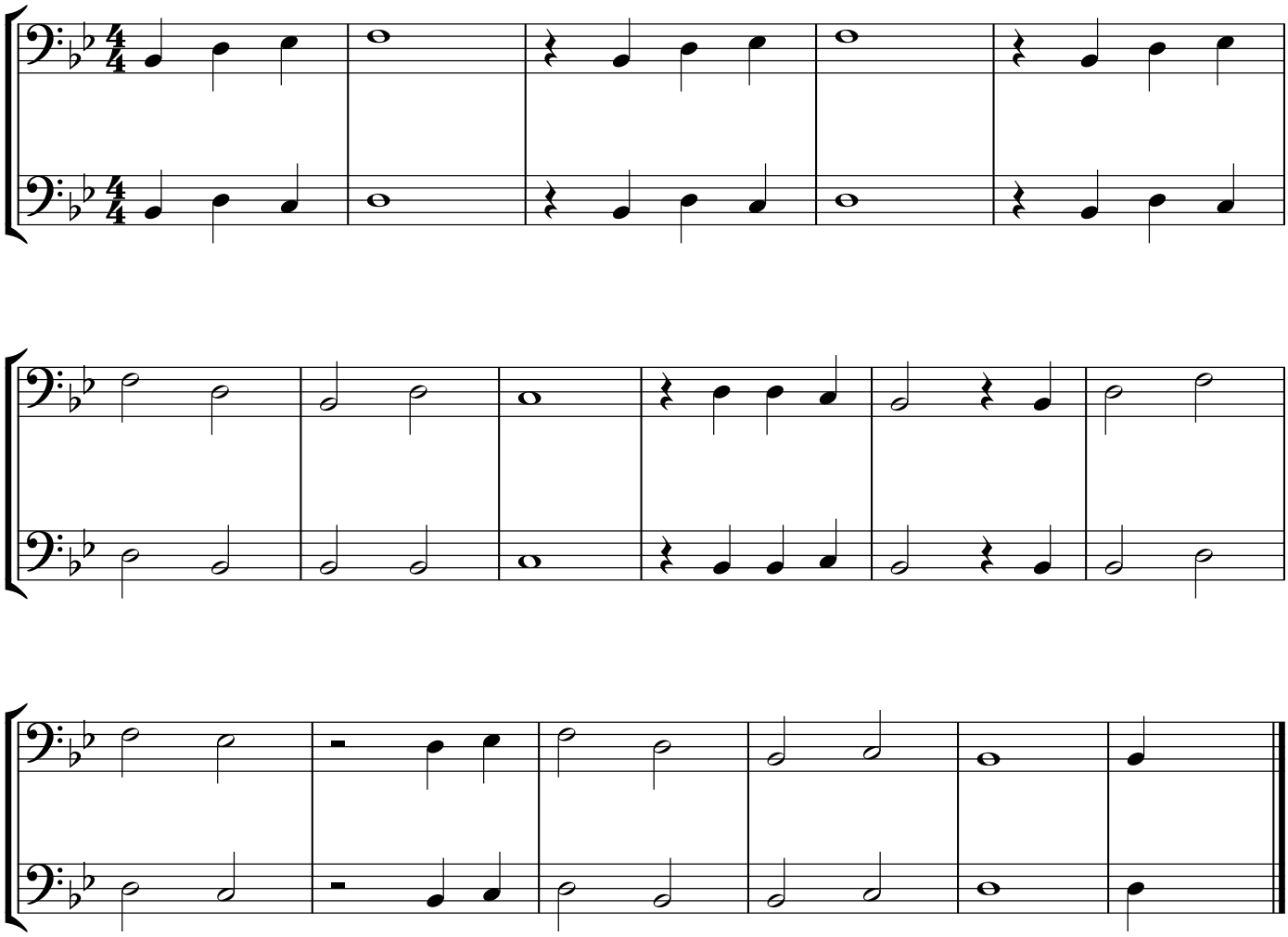
52. Shepherd's Hey



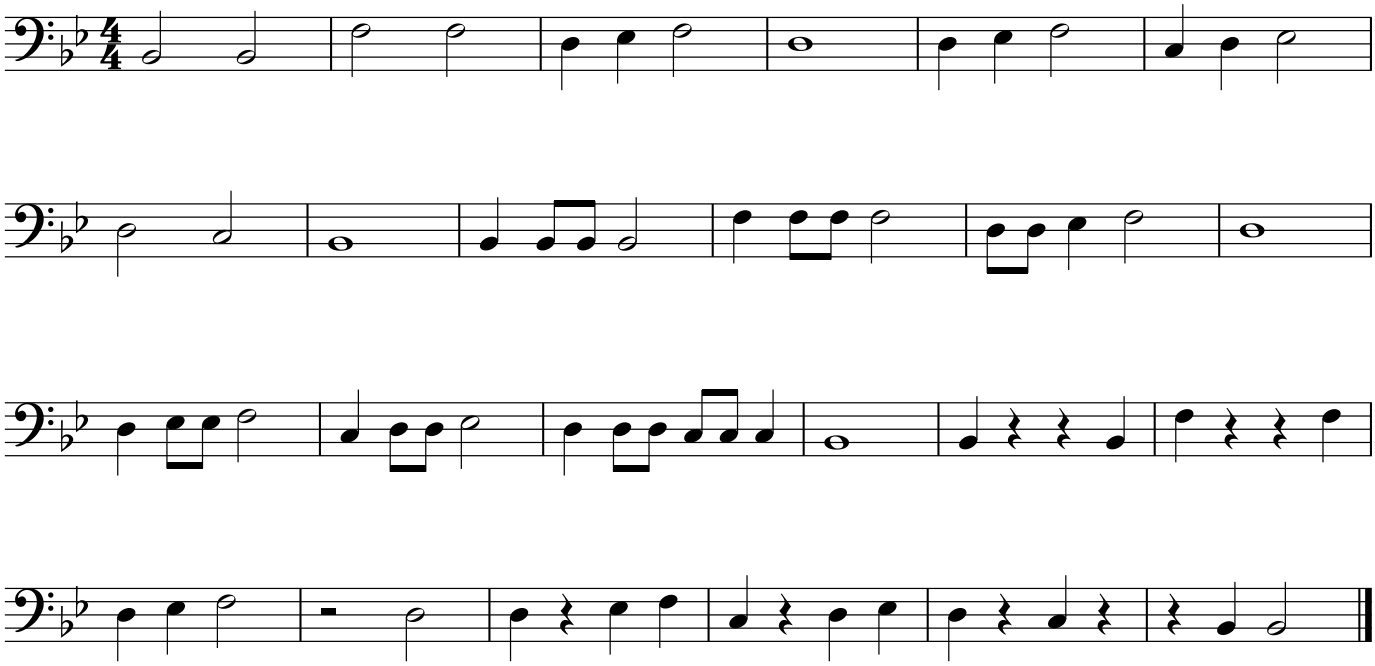
53. A Tisket, A Tasket



54. When the Saints Go Marching In (Duet)



55. Five Note Variations



Unit Five: Adding Dots

Introducing Quavers, Dotted Minims, and Dotted Crotchets

This unit introduces quavers and dotted rhythms. If you don't want to learn a new rhythm yet, you can learn most of the tunes in Unit Six and some of the tunes in Unit Seven before you come back to Unit Five.

Compare Hot Cross Buns and Merrily We Roll Along in this unit to the versions in Unit One. They will sound the same but look different.

<u>What you need to know for this unit</u>

Our new note lengths

= ½ a beat and is called a QUAVER

= 2 quavers joined together take up one beat

= 3 beats and is called a DOTTED MINIM

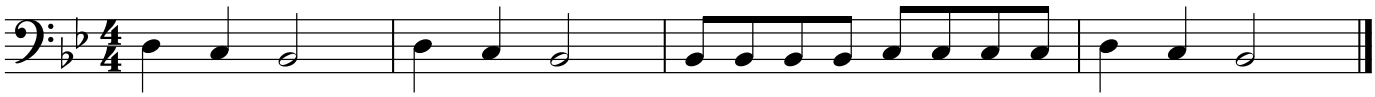
= 1 ½ beats and is called a DOTTED CROTCHET

= A 2 beat pattern you will often see combining a dotted crotchet and a quaver

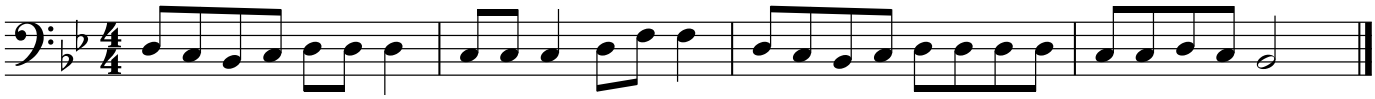
Unit Five: Adding Dots

Introducing Quavers, Dotted Minims, and Dotted Crotchets

56. Hot Cross Buns rewritten

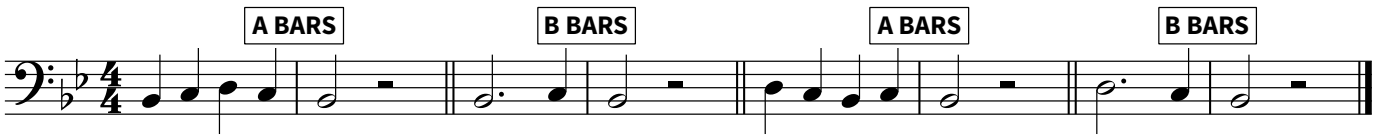


57. Mary Had a Little Lamb rewritten

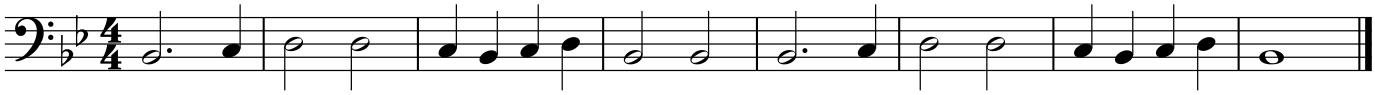


58. 3 x 1 or 1 x 3?

Play the A Bars and the B Bars at the same time to help you play the **dotted minims** correctly.

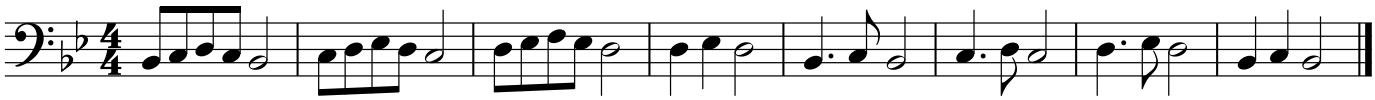


59. Alouette



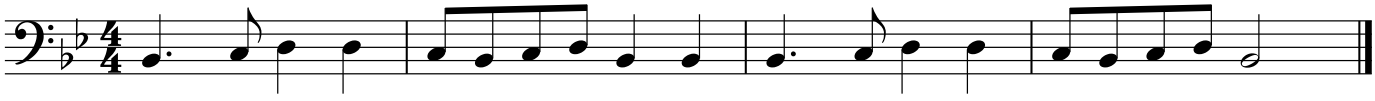
60. Break it in half

Try playing this exercise as a round to help you play the **dotted crotchets** correctly.

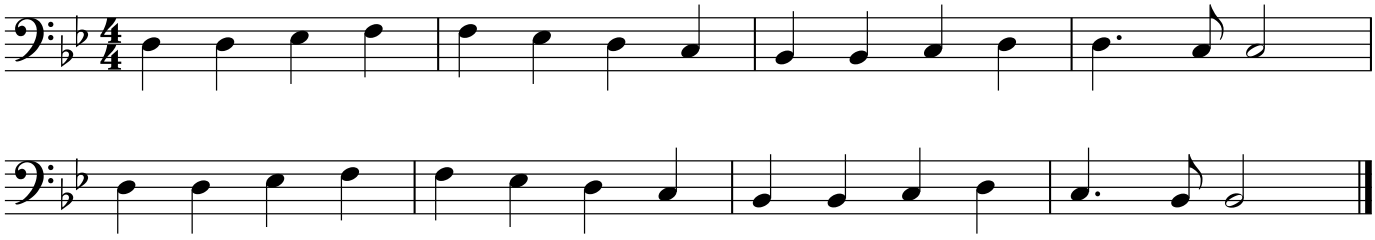


61. Alouette Rewritten

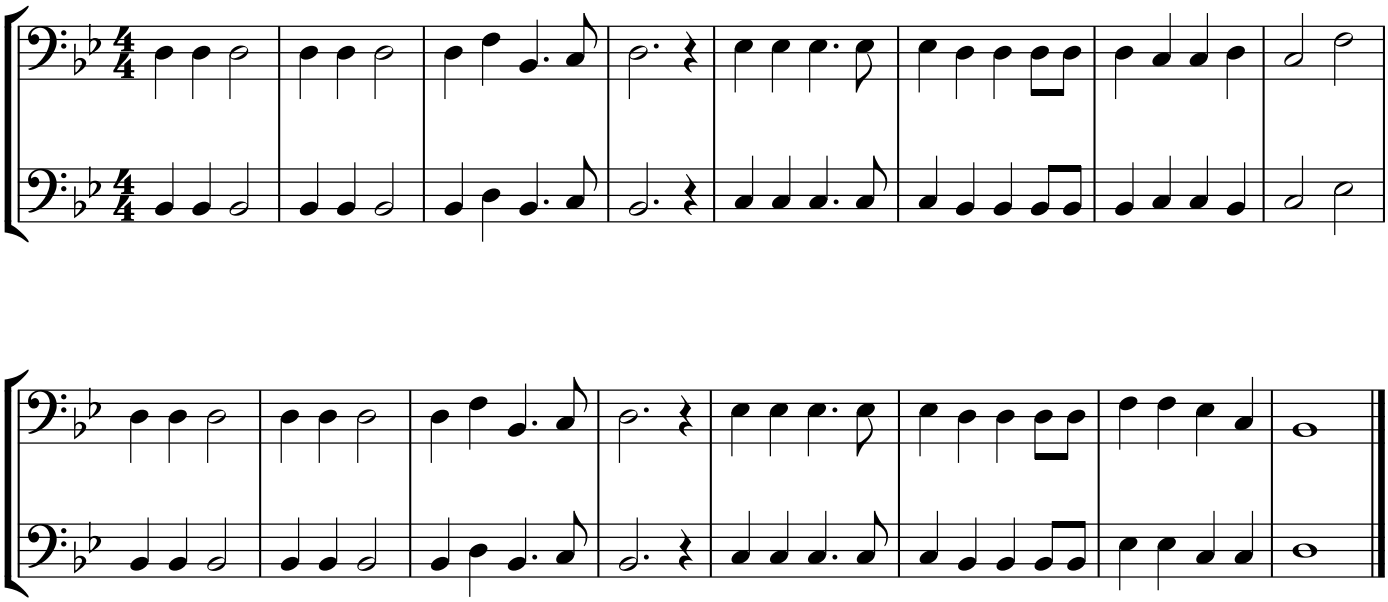
Just like the two songs above, we can rewrite Alouette with shorter note values - this should help you play the dotted crotchet more accurately.



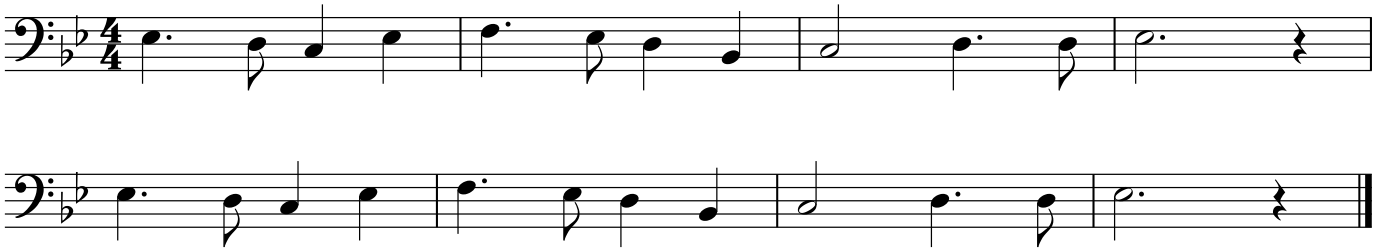
62. Ode to Joy



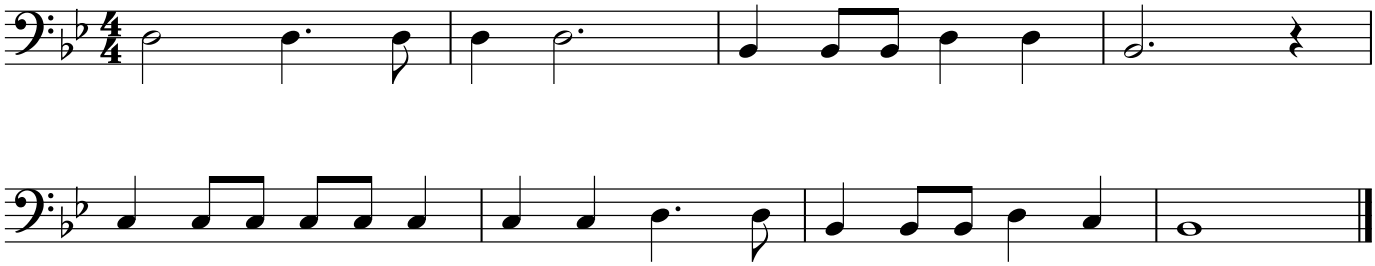
63. Jingle Bells (Duet)



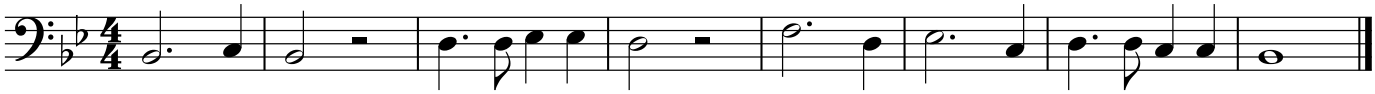
64. All Through the Night



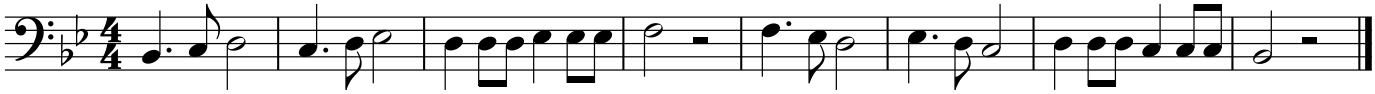
65. Ain't Gonna Ring No More



66. March #1



67. March #2

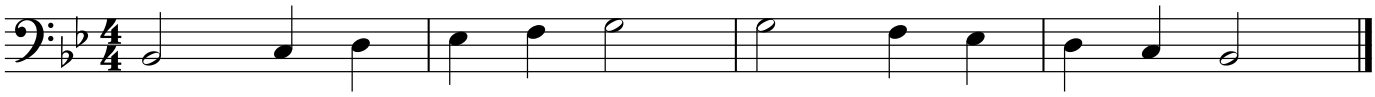


Unit Six: Heading Up

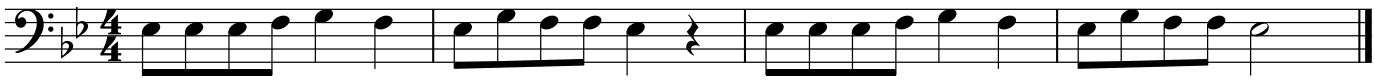
G

If you completed Unit Three, you would already have learned G. If not, head back now to complete that unit before you start this unit. Now you can play six notes, we can learn a new group of pieces with six notes.

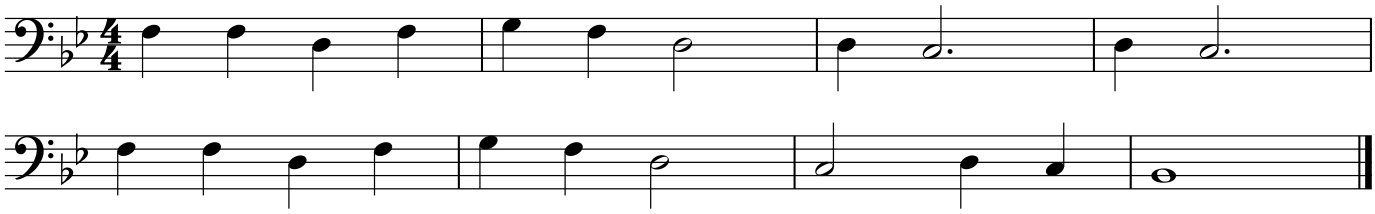
68. Up and Down the Mount



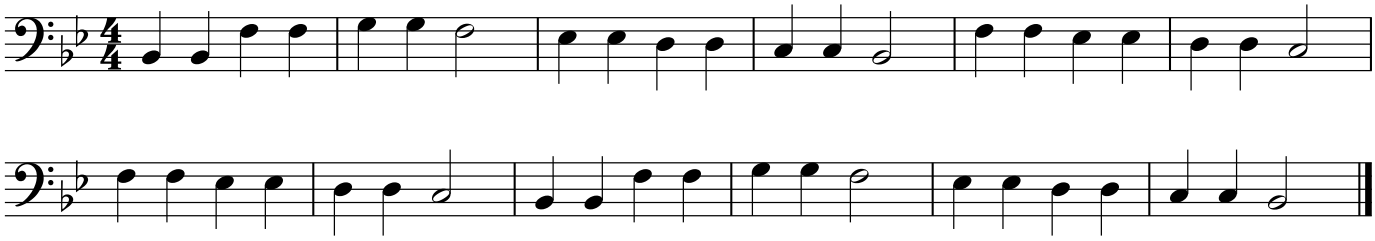
69. Au Claire de la Lune rewritten



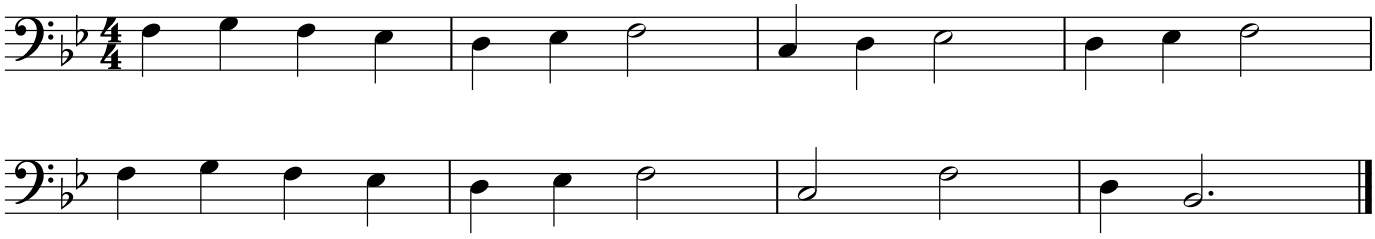
70. Camptown Races



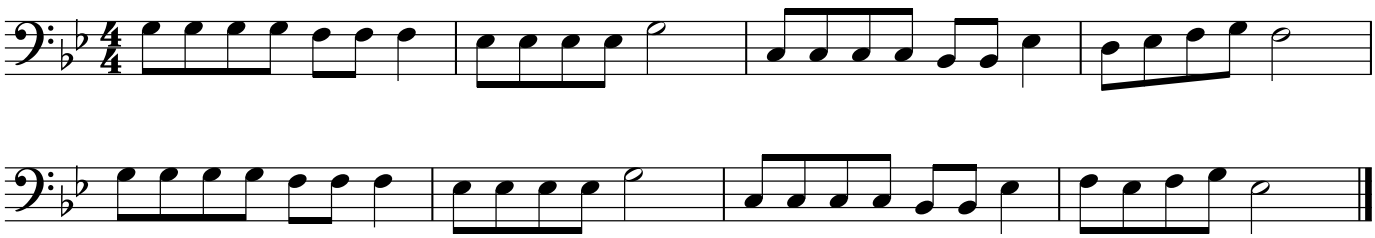
71. Twinkle Twinkle Little Star



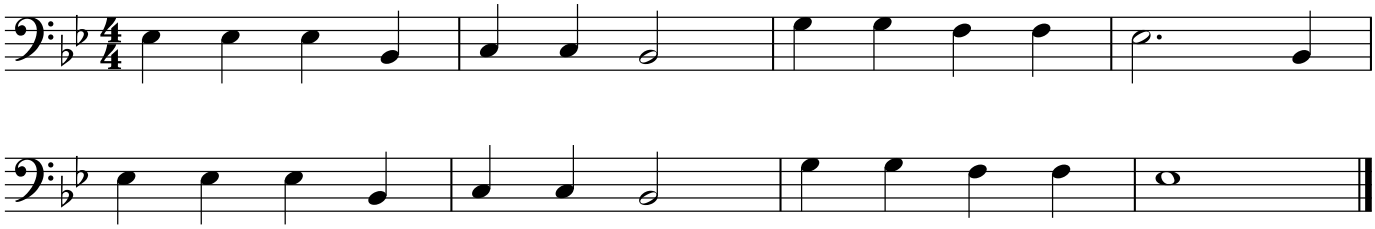
72. London Bridge



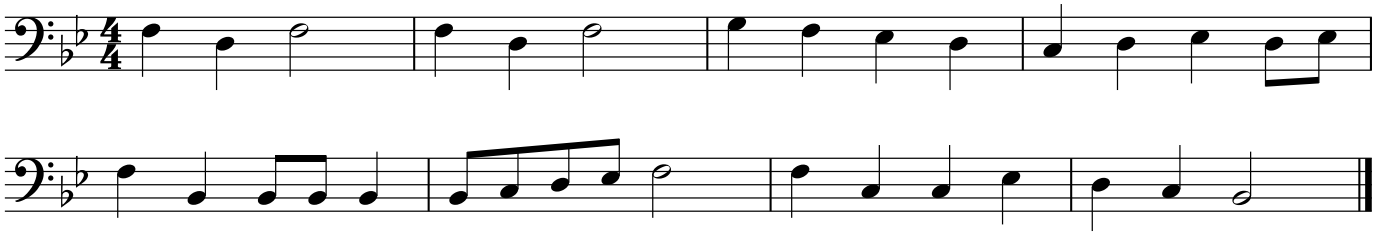
73. Jolly Old St. Nicholas



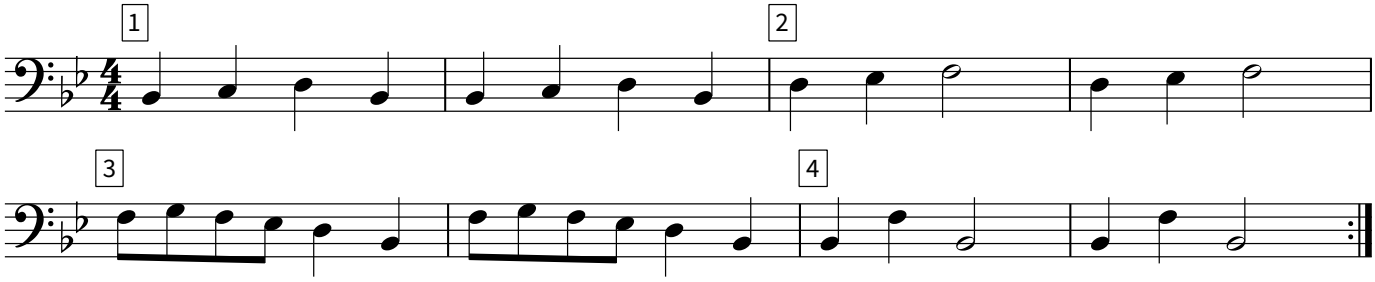
74. Old MacDonald Had a Farm



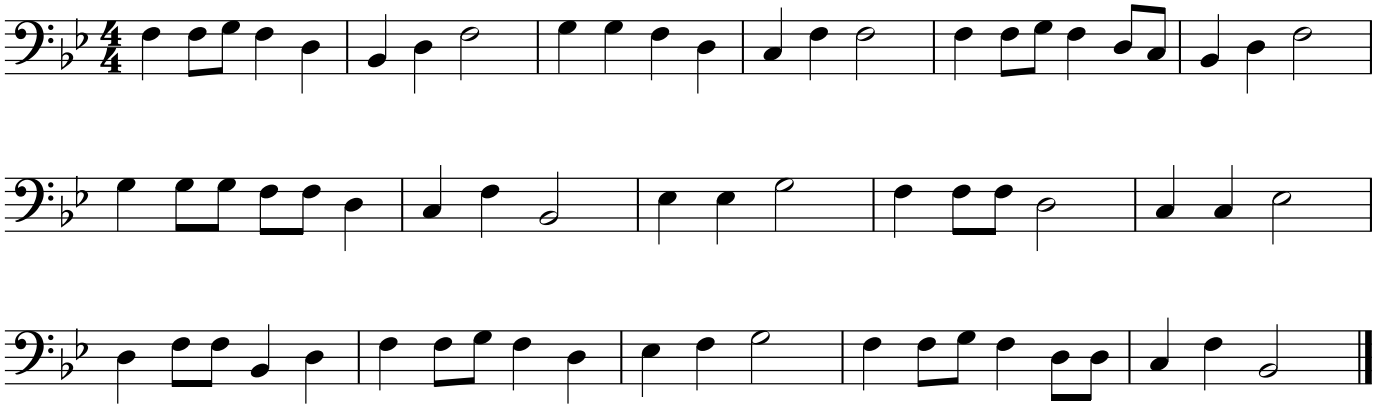
75. This Old Man



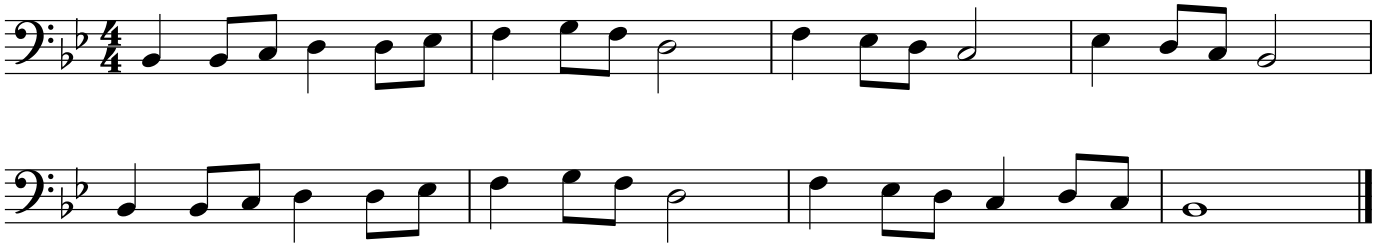
76. Frere Jacques (Round)



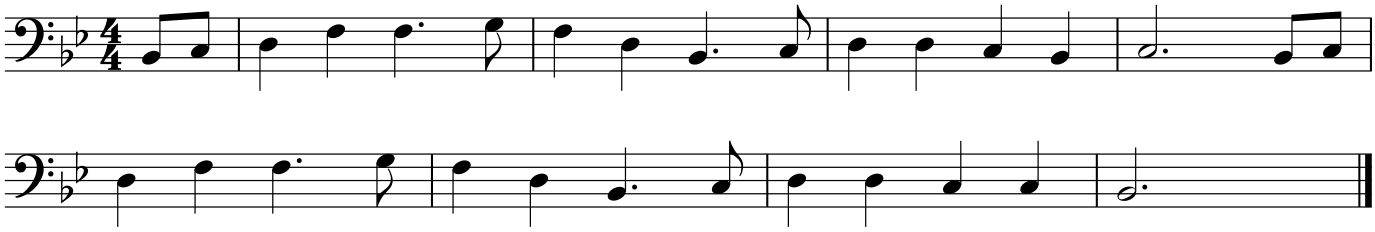
77. Up on a Housetop



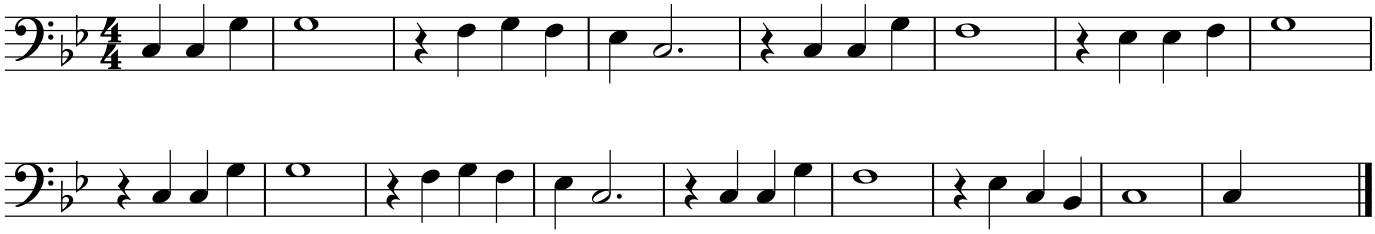
78. Long, Long Ago



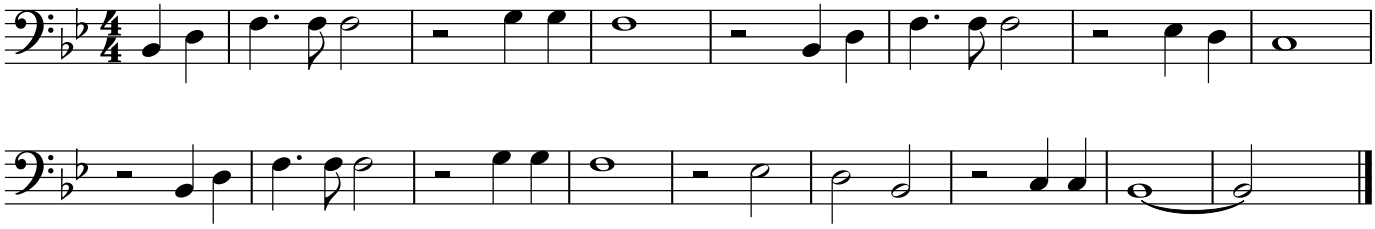
79. Oh Susannah!



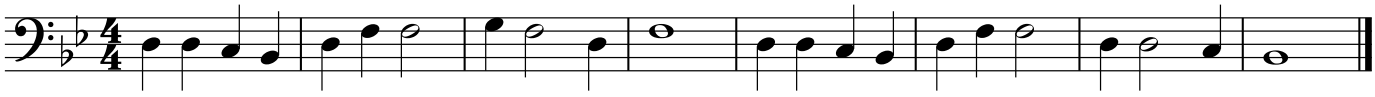
80. Wayfaring Stranger



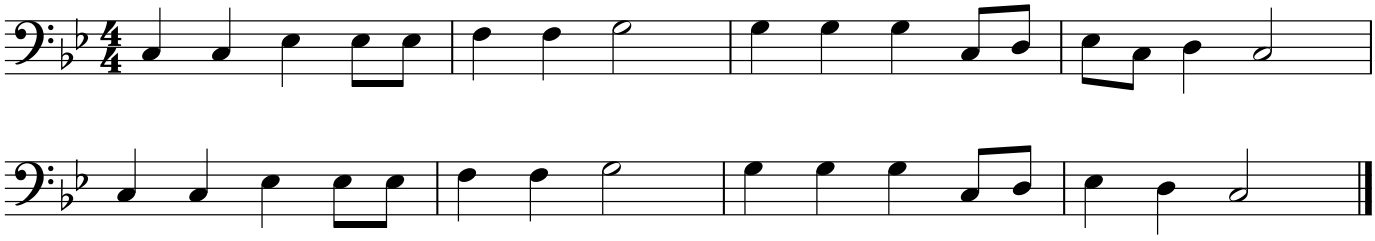
81. Kum Ba Yah



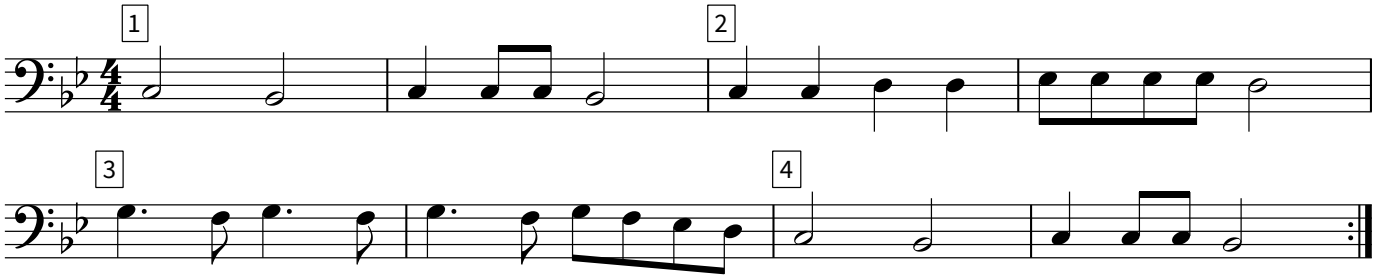
82. Liza Jane



83. Erie Canal



84. Hey, Ho! Nobody's Home (Round)



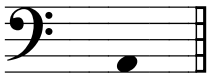
Unit Seven: Heading Down

Low A

This unit introduces a new low note – A.

What you need to know for this unit

Our new note

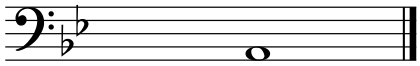


A
2nd valve /
2nd position

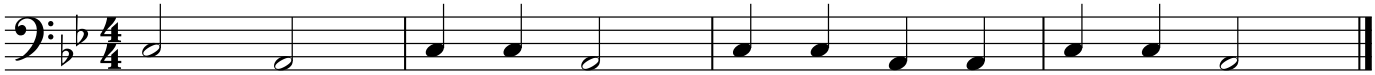
Unit Seven: Heading Down

Low A

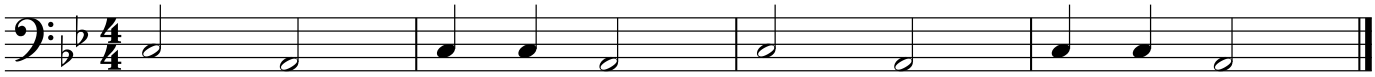
A - 2nd valve
2nd position



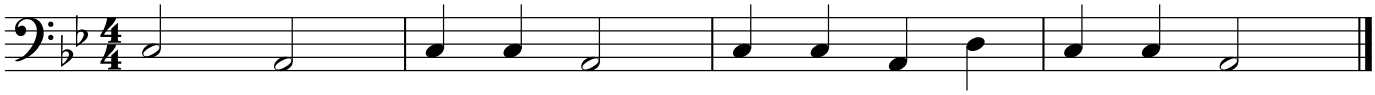
85. See Saw



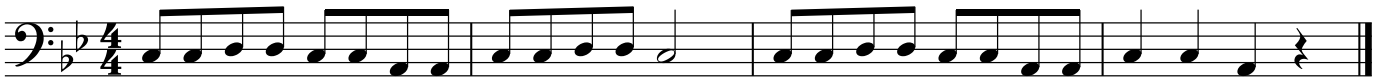
86. Cuckoo



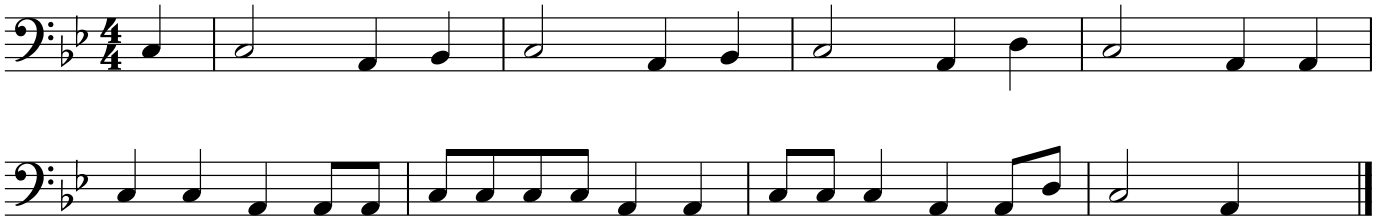
87. Rain Rain



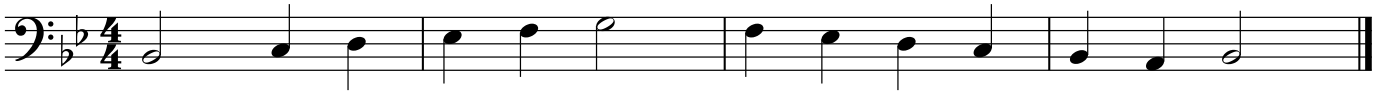
88. Acka Backa



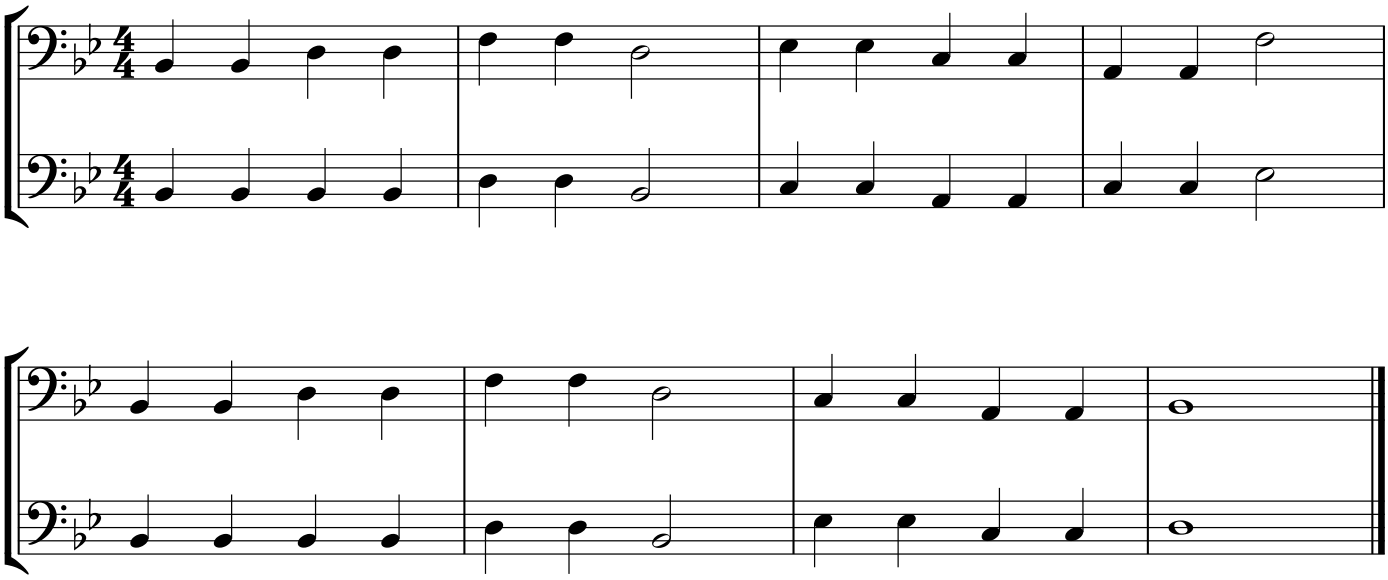
89. It's Raining



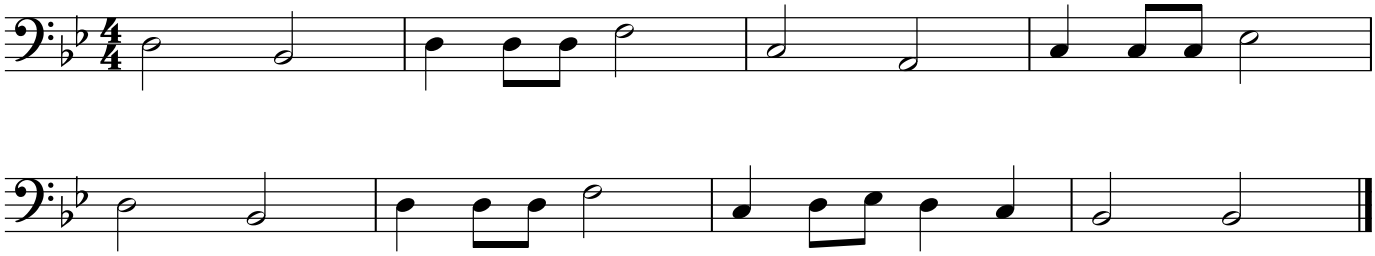
90. Up, Down, and Back Again



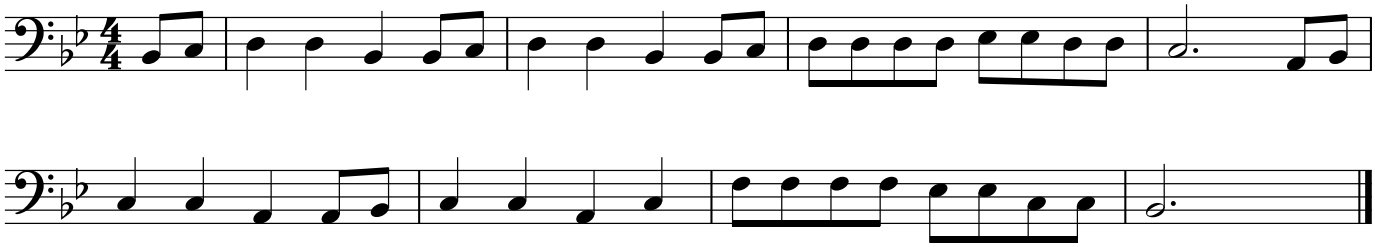
91. Surprise Symphony Theme



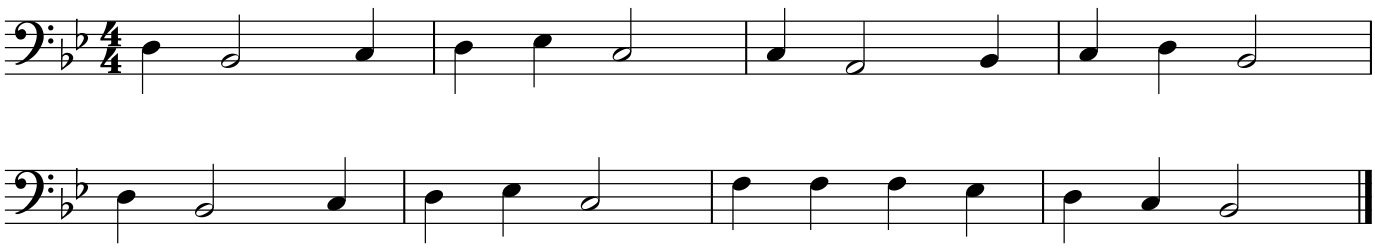
92. Skip to my Lou



93. Polly Wolly Doodle



94. Shoo Fly



Unit Eight: Joining things together

Ties and Simple Duple Time

This unit introduces ties, which is where we join two notes at the same pitch together. We will also learn a new time signature. Not all music has 4 beats in a bar – some only have 2 beats in a bar.

What you need to know for this unit

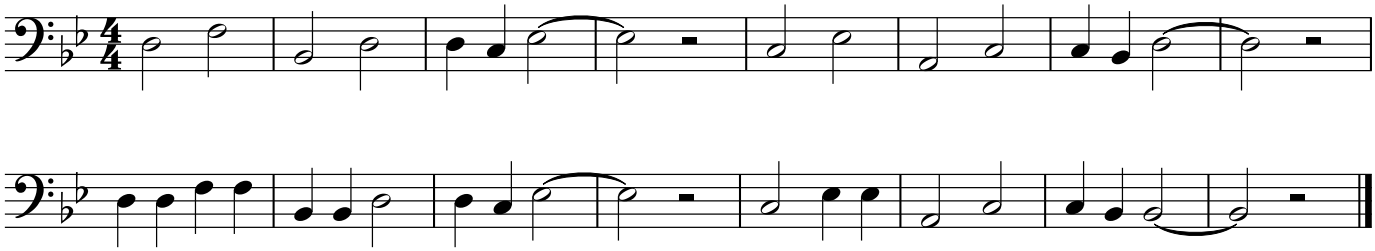
Ties join two of the same pitched notes together to make one longer note. These sometimes cross a barline.

Some pieces in this unit have 2 beats of music per bar

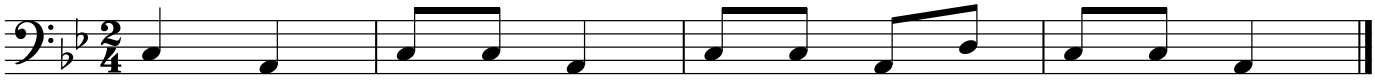
Unit Eight: Joining things together

Ties and Simple Duple Time

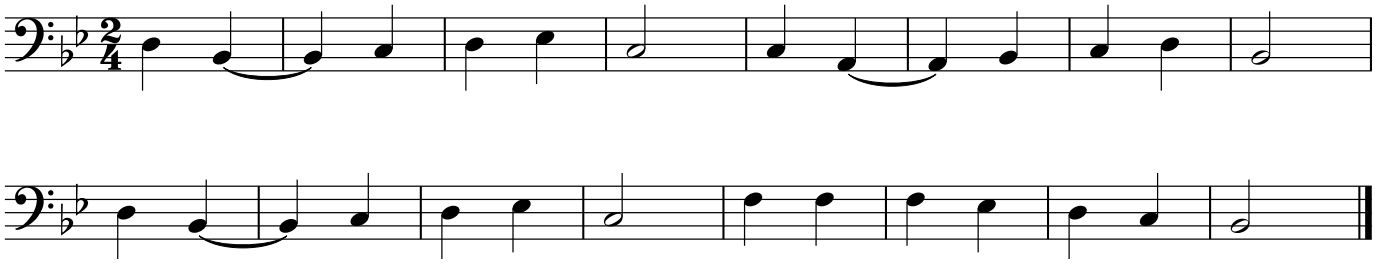
95. Mary Ann



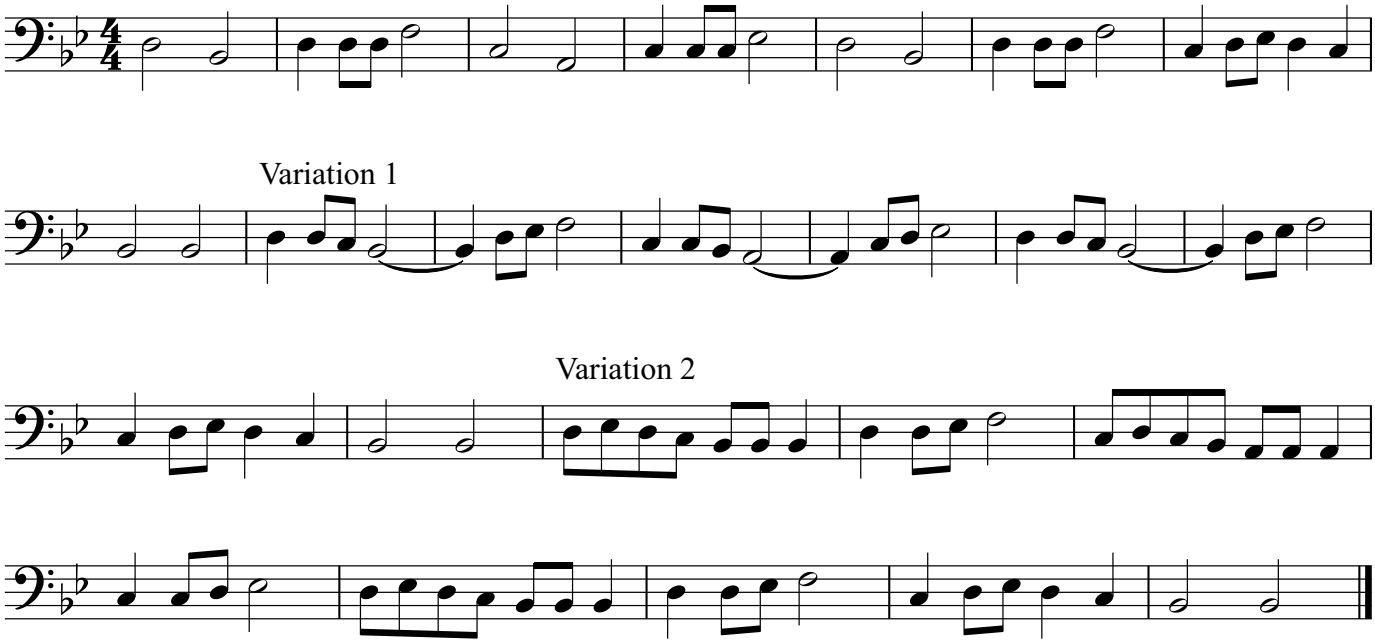
96. Rain Rain



97. Shoo Fly Again



98. Skip to my Lou Variations



Unit Nine: Adding in 3

Simple Triple Time

This unit introduces our third time signature – where we have three beats per bar. We will also learn what a repeat sign looks like and what it means.

What you need to know for this unit

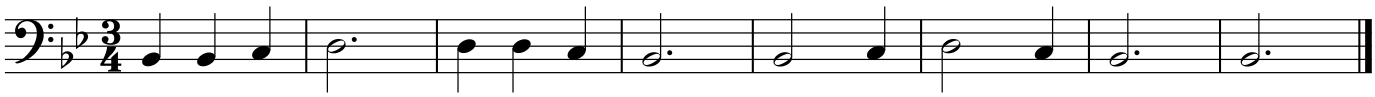
Some pieces in this unit have 3 beats of music per bar

Some pieces of music need to be played twice. A repeat sign looks like two dots before the final barline.

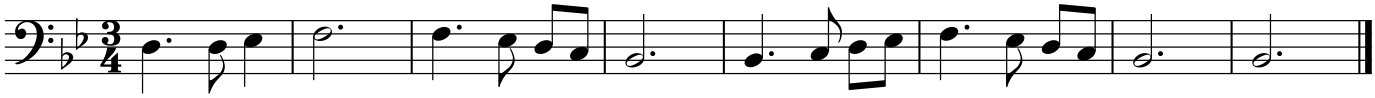
Unit Nine: Adding in 3

Simple Triple Time and Repeat Signs

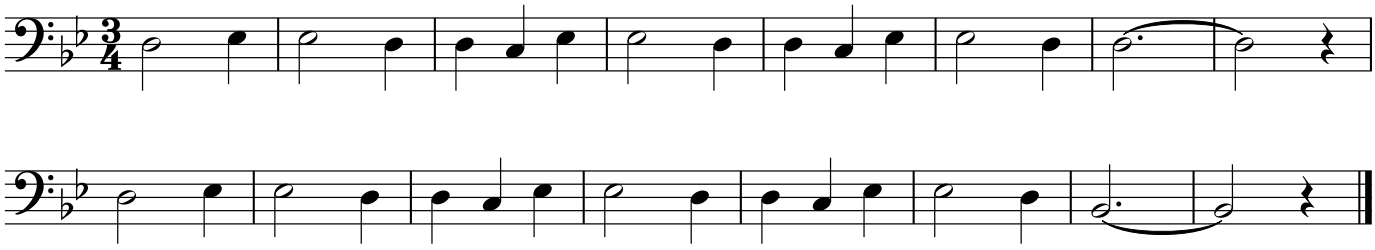
99. Waltz #1



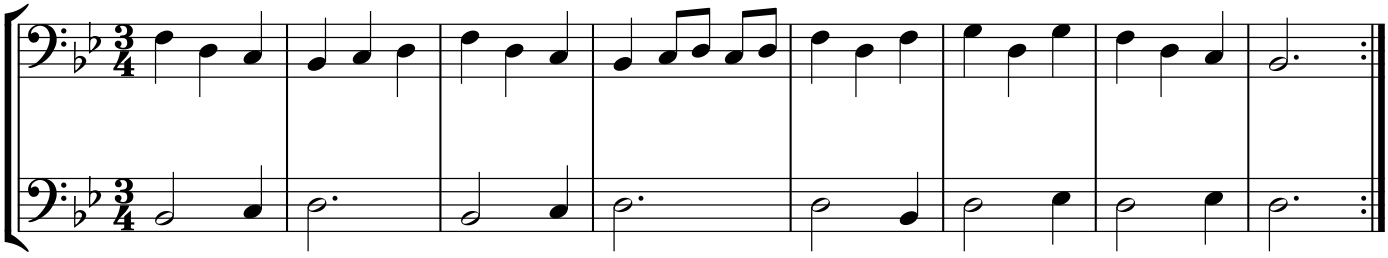
100. Waltz #2



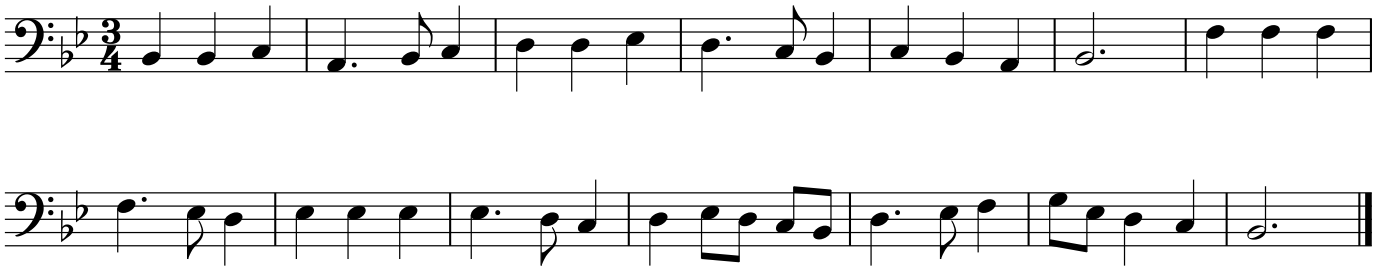
101. Barcarolle



102. Peer Gynt Morning (Duet)



103. God Save the Queen/America



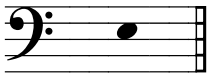
Unit Ten: Not on Accident

E♮

This unit introduces a new note – E natural and the symbol that musicians use to show a natural. You will also learn if you have to play every note within the one bar or the whole piece as a natural and how composers show that.

<u>What you need to know for this unit</u>

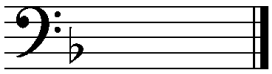
Our new note



E♮

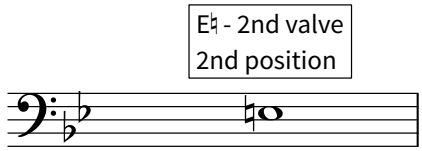
2nd valve /
2nd position

Only one flat at the beginning of the piece tells us that we need to play E naturals, but we still play B flats. We can then say this piece is in F Major.

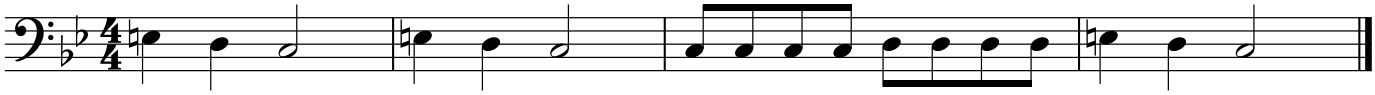


Unit Ten: Not on Accident

E♮

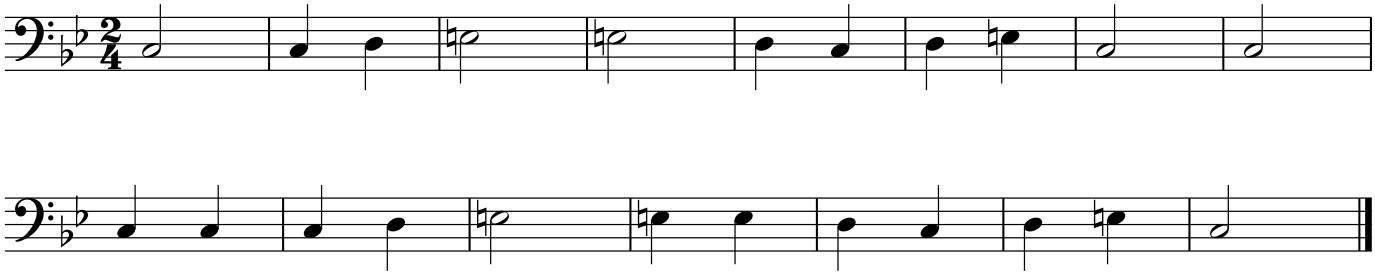


104. Hot Cross Buns

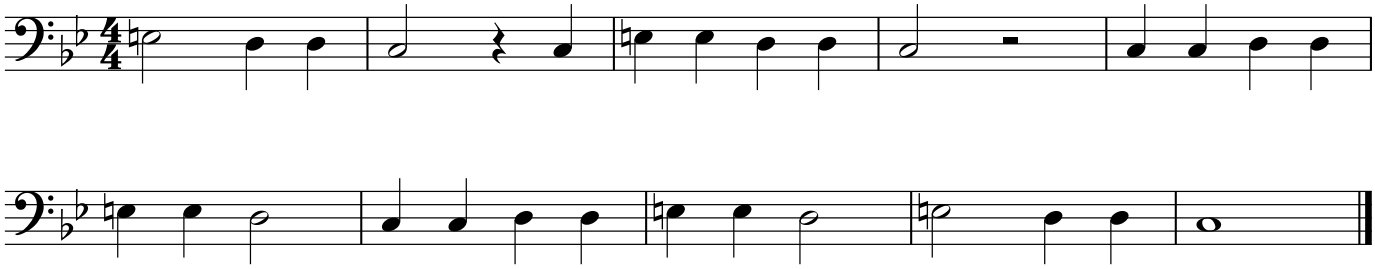


Have a look at bar 12. How many E naturals are there in this bar?

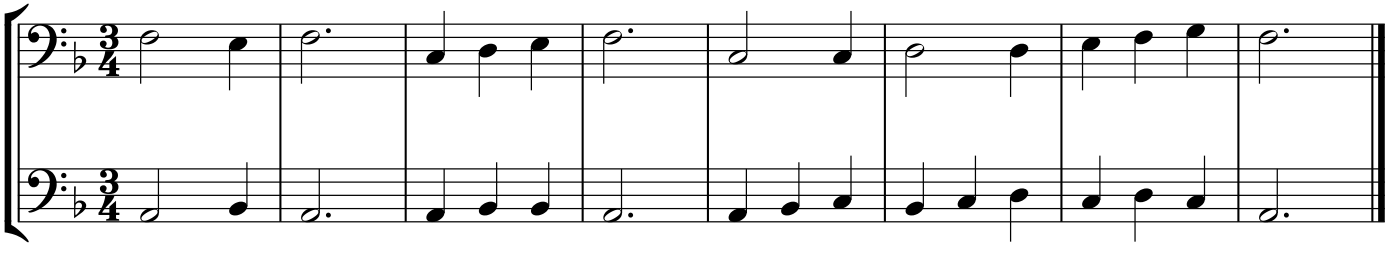
105. Down by the Station



106. All Through the Night



107. Song in F (Duet)



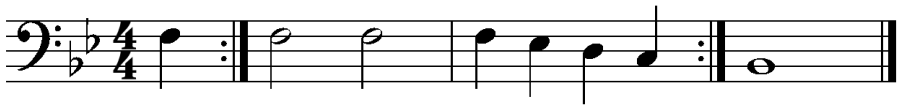
Unit Eleven: Tricky Roadmaps & Note Effects

Internal Repeats, 1st & 2nd Time Bars, Slurs, Staccatos, and Dynamics

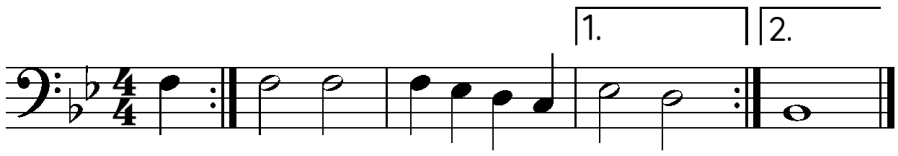
This unit shows you some more complicated ways composers use repeat signs. We will also learn how to join notes together without our tongue, what composers write when they want us to play louder, and what they write when they want space between our notes.

What you need to know for this unit

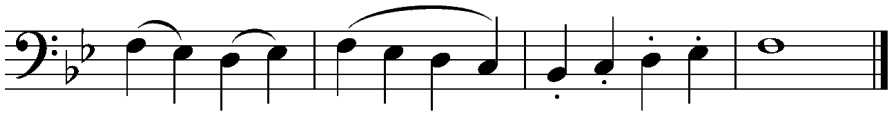
Internal repeat signs tell us to repeat all the music between the start and end repeat sign.



First time bars tell us to skip to the second time bar the second time we play the piece.



Slurs join two or more different notes together with no tongue, staccato means to play notes detached and increase the space between sounds.

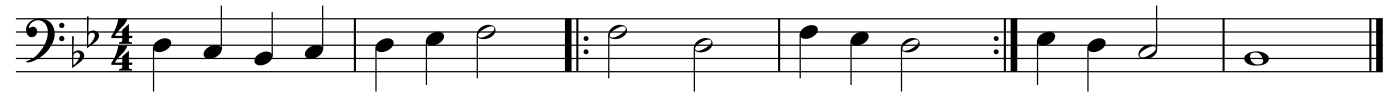


Forte and mezzo forte mean loud and moderately loud. ***f*** ***mf***

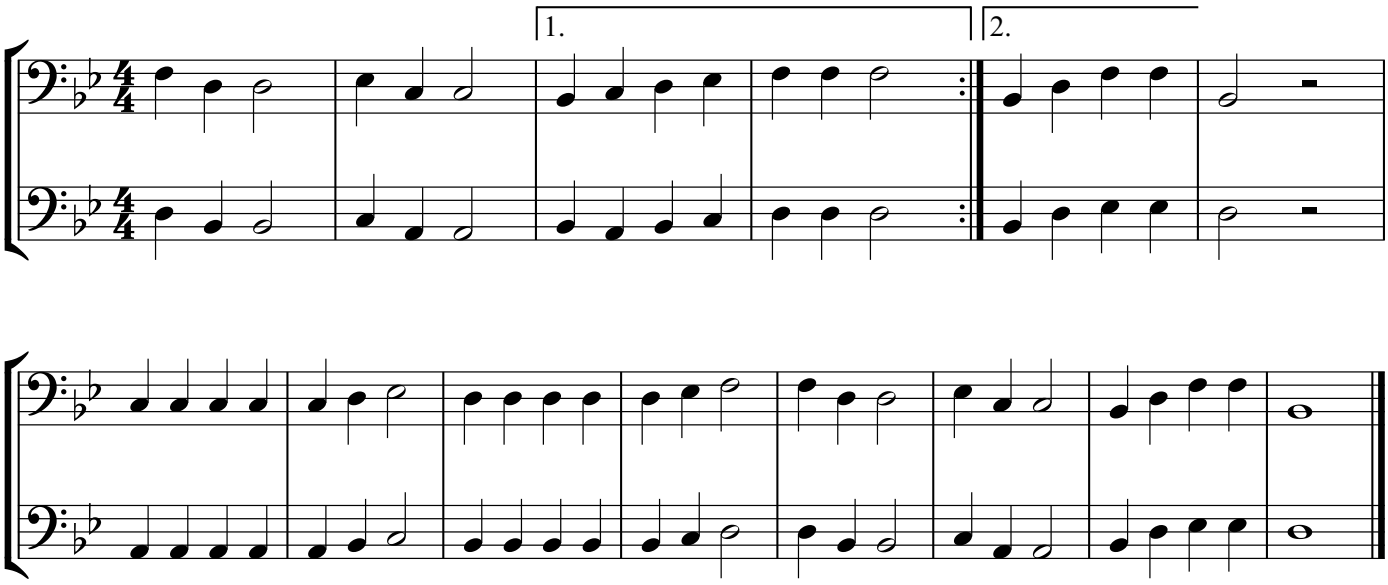
Unit Eleven: Tricky Roadmaps & Note Effects

Internal Repeats, 1st & 2nd Time Bars, Slurs, Staccatos, and Dynamics

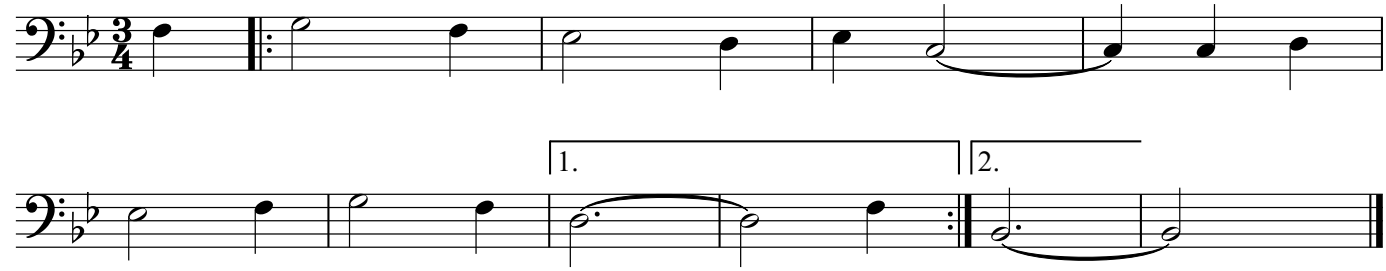
108. Over and Over



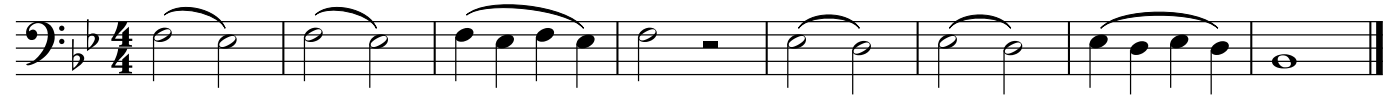
109. Lightly Row



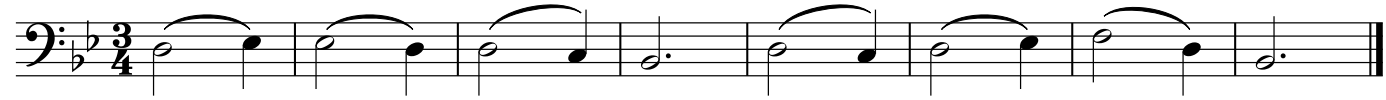
110. Carnival of Venice



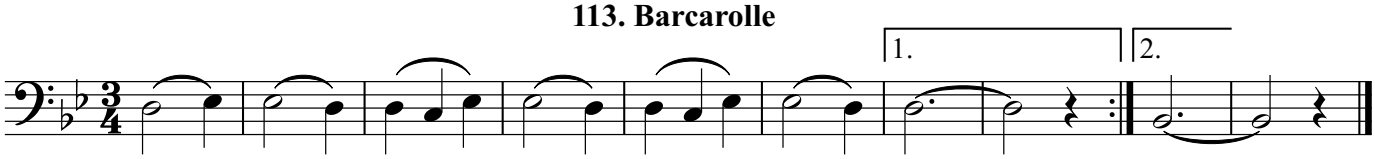
111. Slipping Down



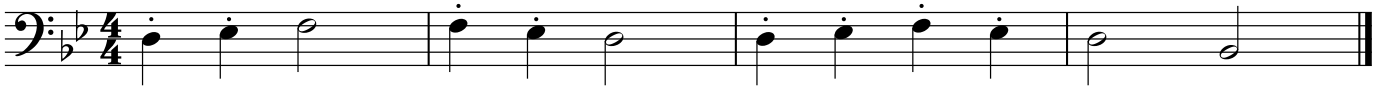
112. Up and Down



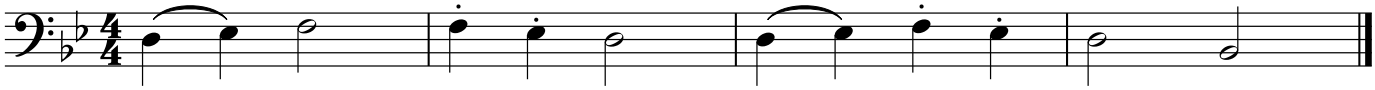
113. Barcarolle



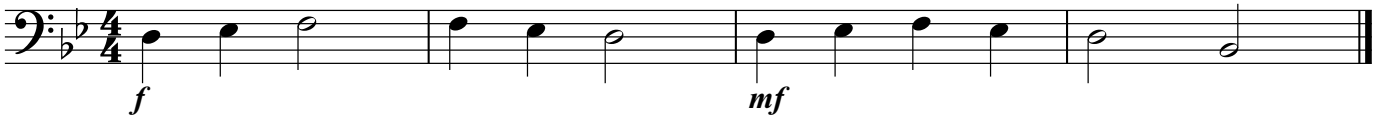
114. Spiky



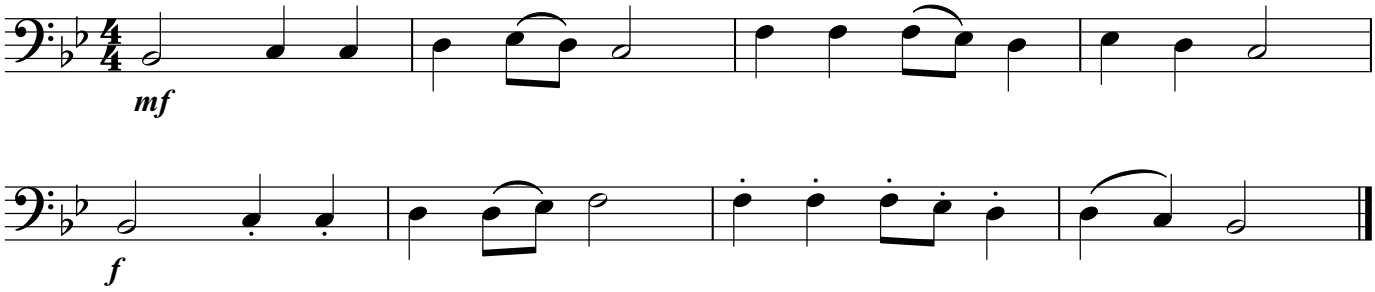
115. Long and Short



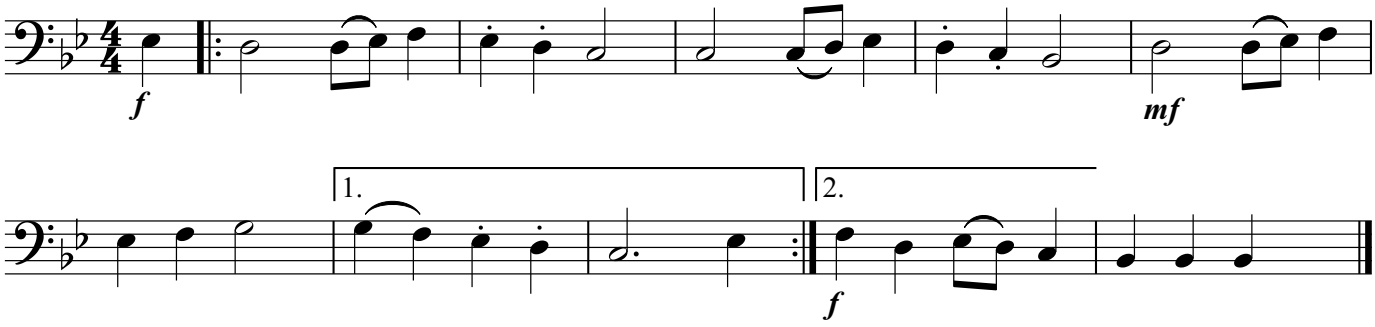
116. Turn it Down



117. March #1



118. March #2



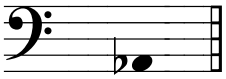
Unit Twelve: Even Lower

Low A♭

This unit introduces a new note – A flat. You will also learn another new key signature

What you need to know for this unit

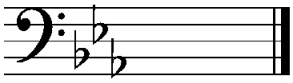
Our new note



A♭

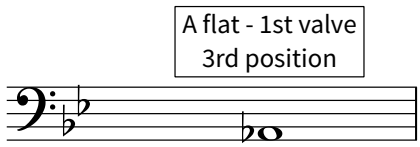
1st valve /
3rd position

The three flats at the beginning of the piece tells us that all A's are A♭'s. We can then say this piece is in E♭ Major.

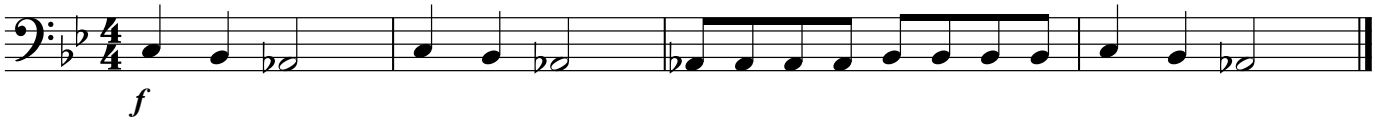


Unit Twelve: Even Lower

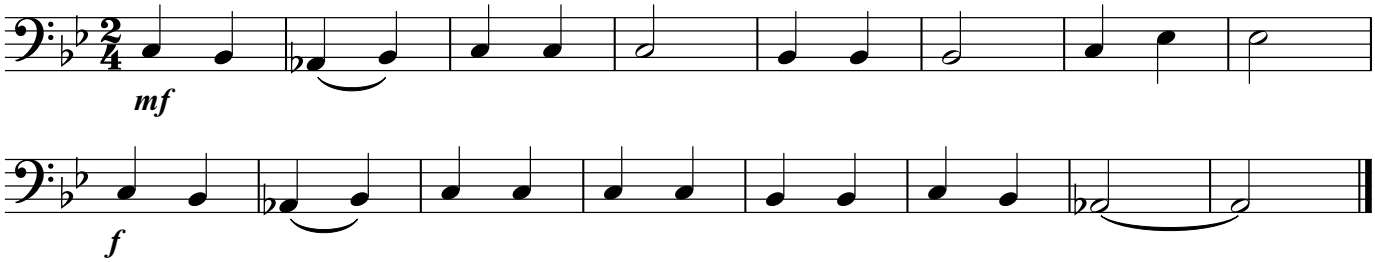
Low A♭



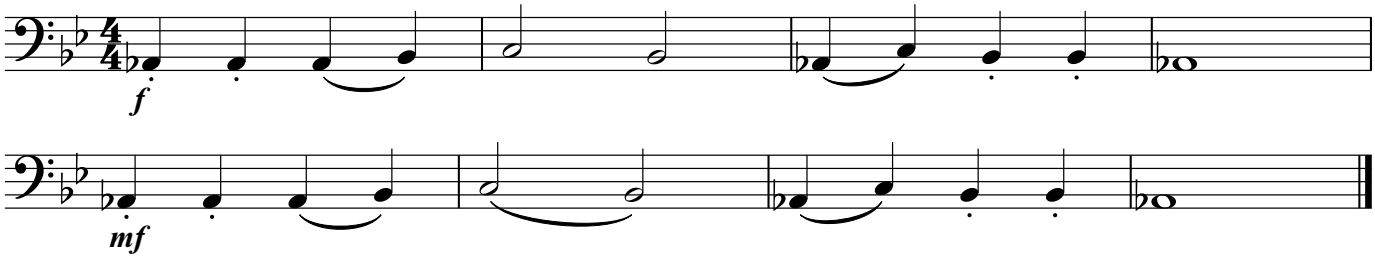
119. Hot Cross Buns



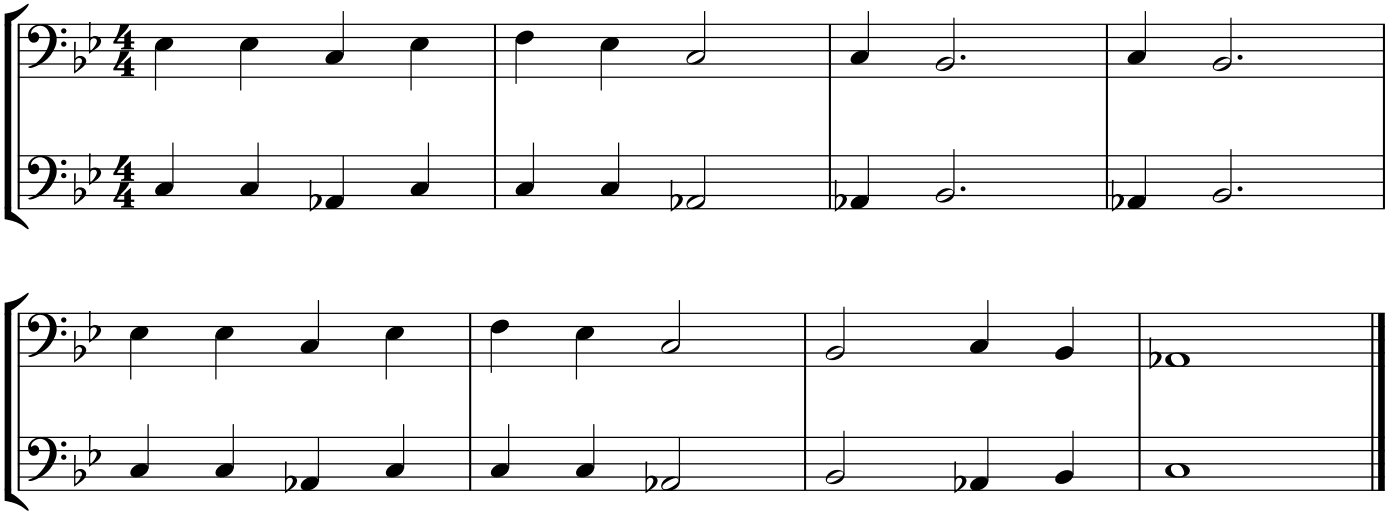
120. Mary Had a Little Lamb



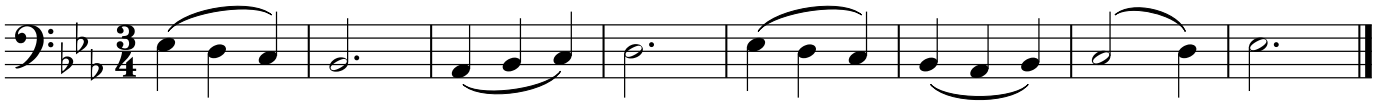
121. Au Claire de la Lune



122. Camptown Races - Part 1 (Duet)



123. What Type of B's?



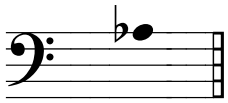
Unit Thirteen: Even Higher

High A♭

This unit introduces high A flat.

What you need to know for this unit

Our new note

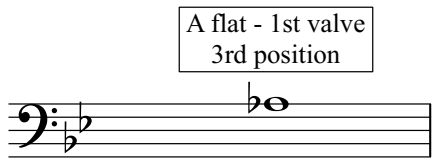


A♭

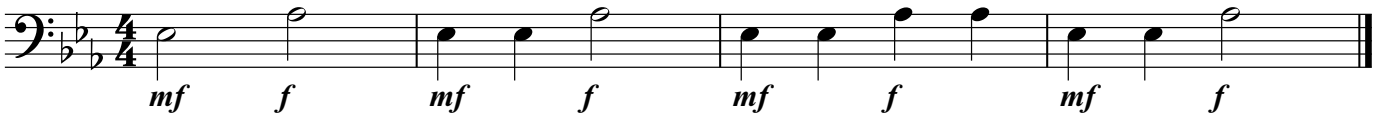
1st valve /
3rd position

Unit Thirteen: Even Higher

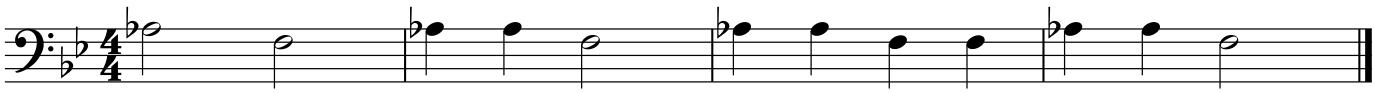
High A♭



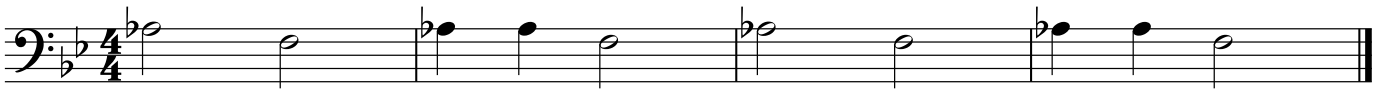
124. Faster Air does the Trick!



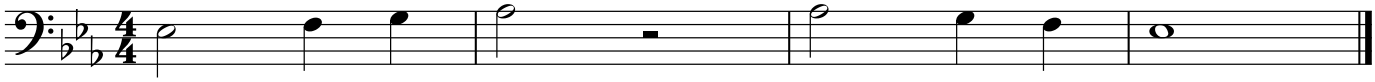
125. See Saw



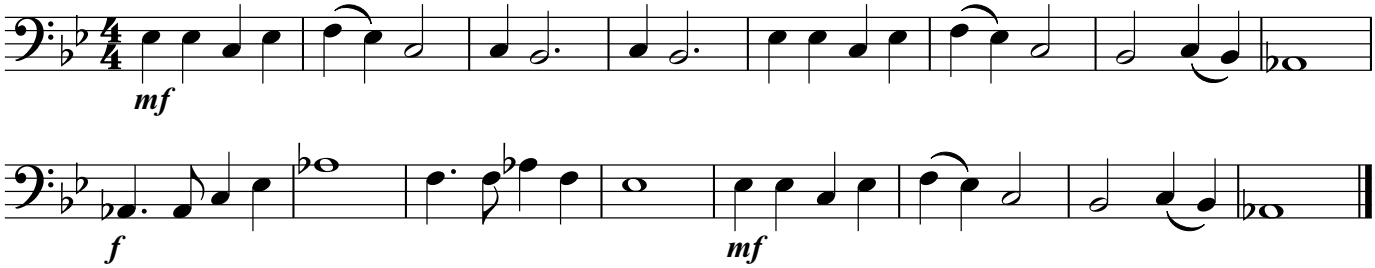
126. Cuckoo



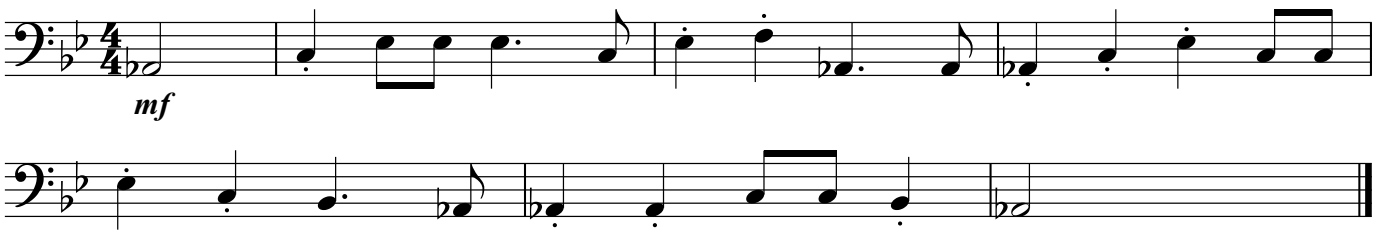
127. Up and Down



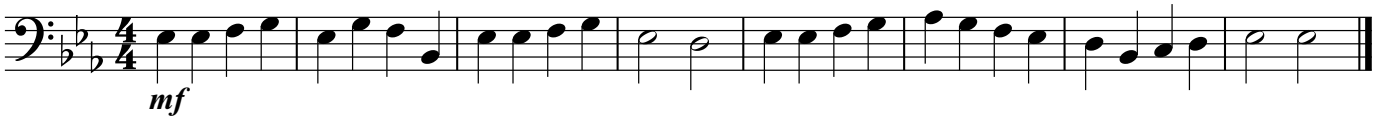
128. Camptown Races



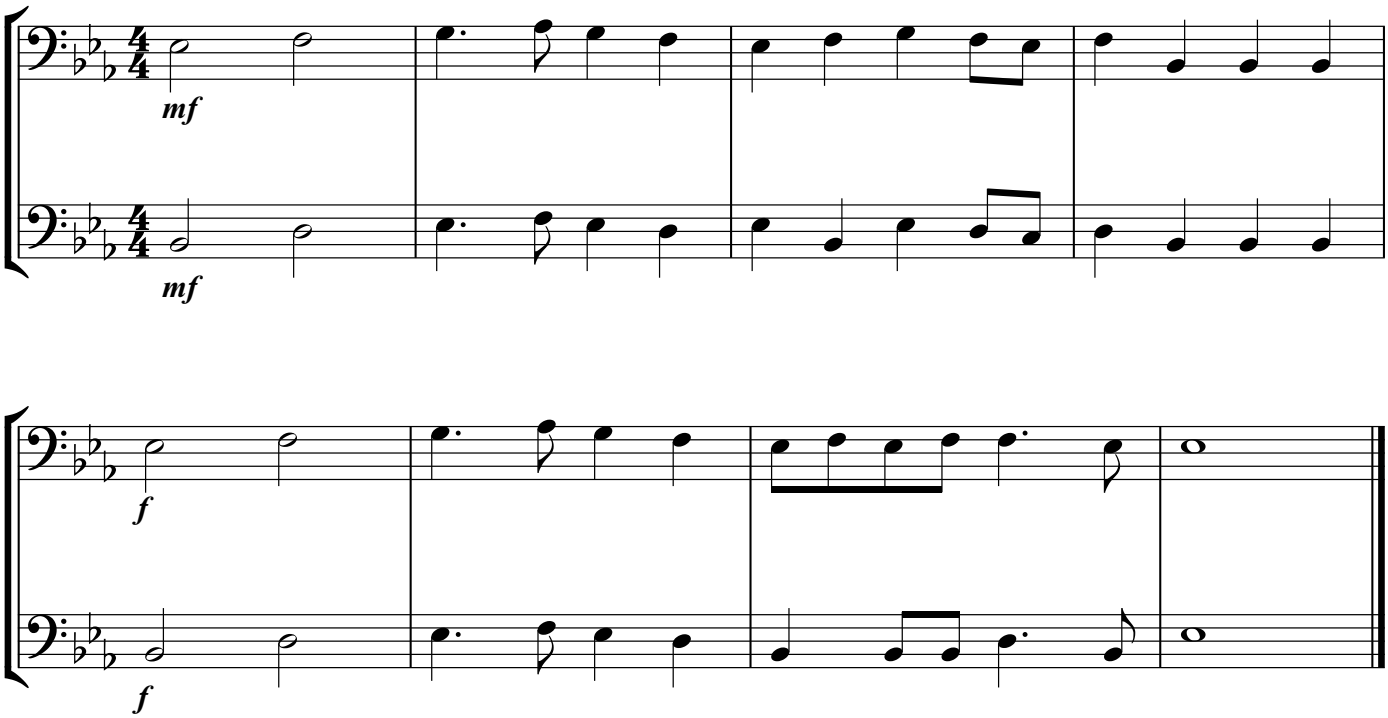
129. I Bought Me a Cat



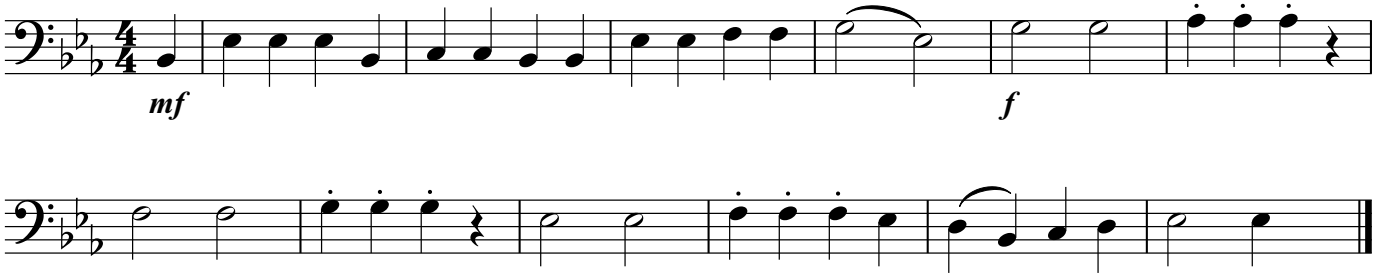
130. Yankee Doodle



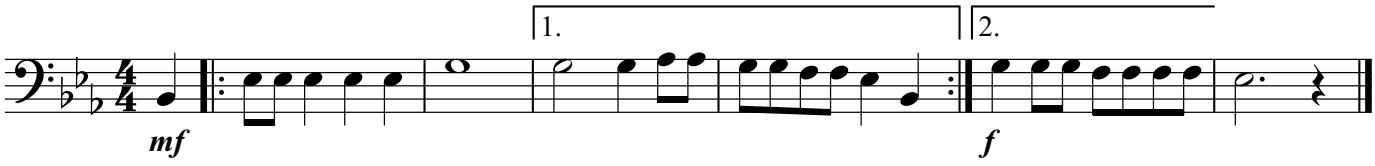
131. Trumpet Voluntary (Duet)



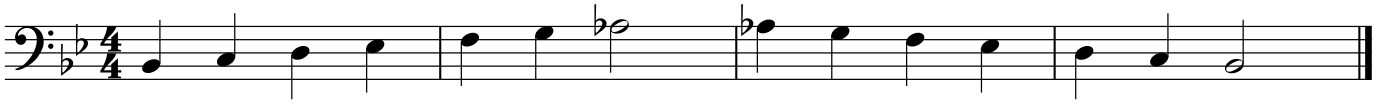
132. B-I-N-G-O



133. Ezekiel Saw the Wheel



134. Almost to the Summit



Unit Fourteen: Pick up the Pace

Tempo

This unit introduces speed indications. We use the Italian word tempo to describe the speed we play a piece of music. Go back to Unit Thirteen and see if you can add some tempos to the pieces you previously learned. Do they sound better fast or slower?

What you need to know for this unit

Allegro means to play the music fast and lively.

Allegro

Andante means to play the music at a steady walking pace.

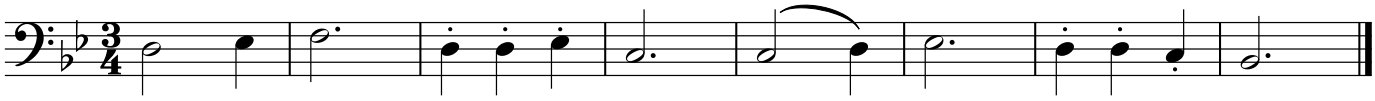
Andante

Unit Fourteen: Pick up the Pace

Tempo

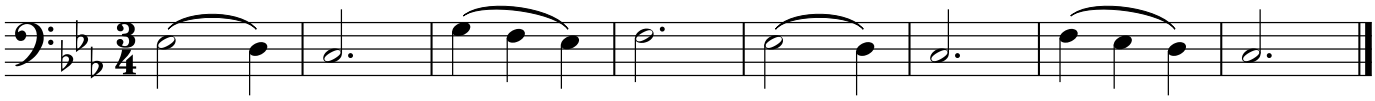
135. On the Freeway

Allegro



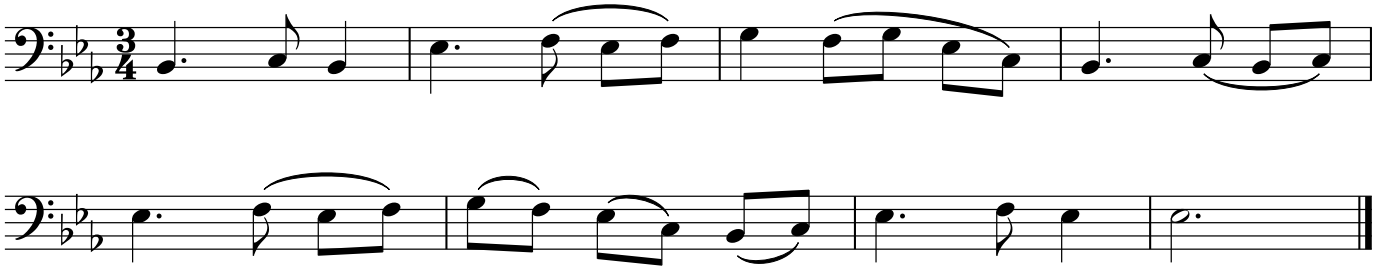
136. On the Side Street

Andante



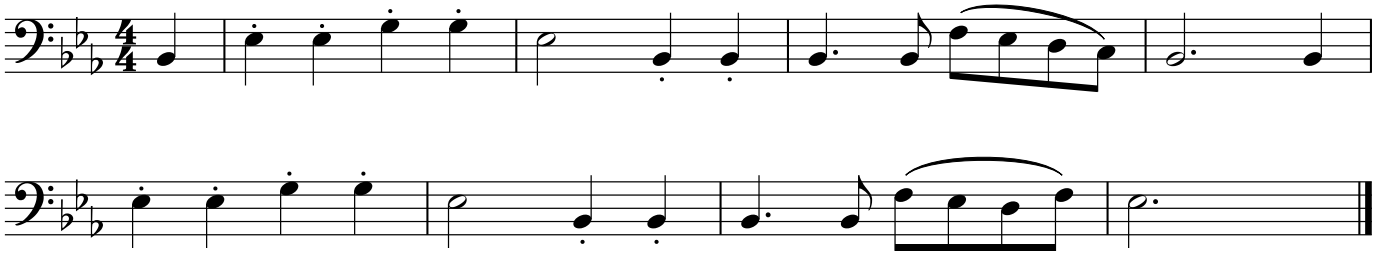
137. Arirang

Andante



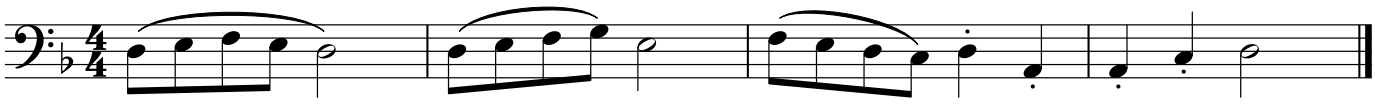
138. The Trout

Andante



139. Rush Hour

Allegro



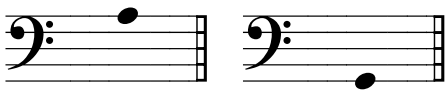
Unit Fifteen: Almost There

High A and Low G

We have two more new notes to learn in this lesson. These notes are high A and low G.

What you need to know for this unit

Our new notes

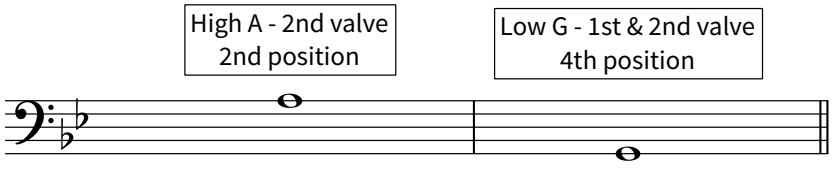


A
2nd valve / 2nd position

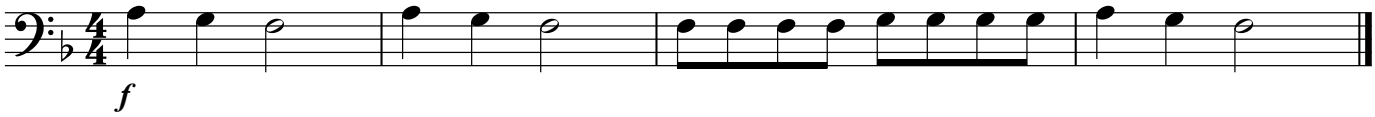
G
1st & 2nd valve / 4th position

Unit Fifteen: Almost there

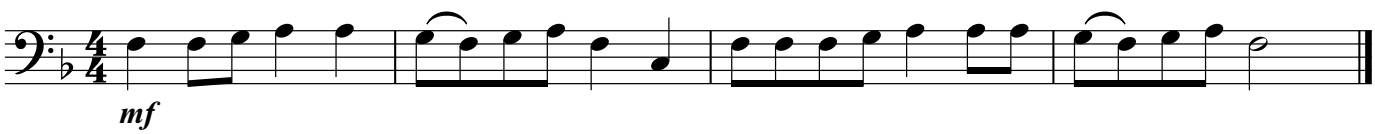
High A and Low G



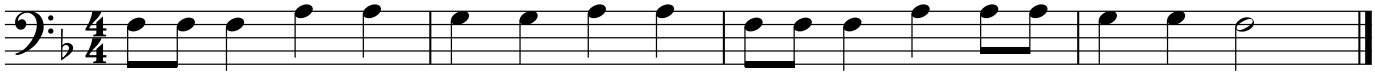
140. The LAST Hot Cross Buns!



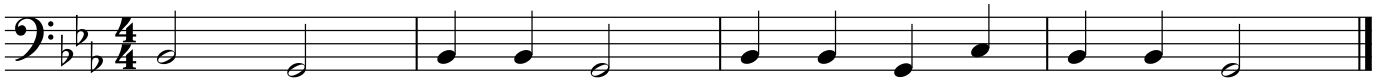
141. Down by the Station



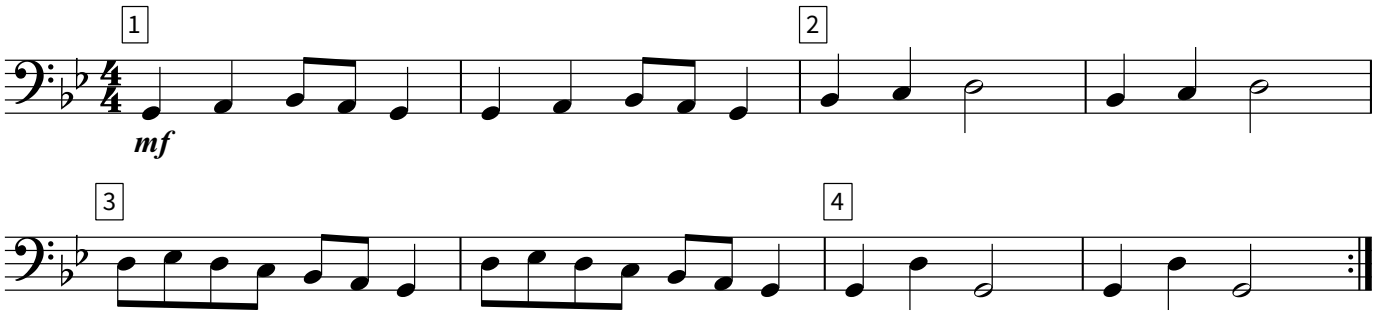
142. Babylon's Falling



143. Rain, Rain



144. Mahler's Frere Jacques (Round)



Unit Sixteen: It's all in the Details

More tempos and articulations

Before we learn high B♭, we will learn a new tempo marking, articulation, and some new dynamics as well.

What you need to know for this unit

Largo means to play the music very slowly.

Largo

Accents mean to tongue the note stronger.

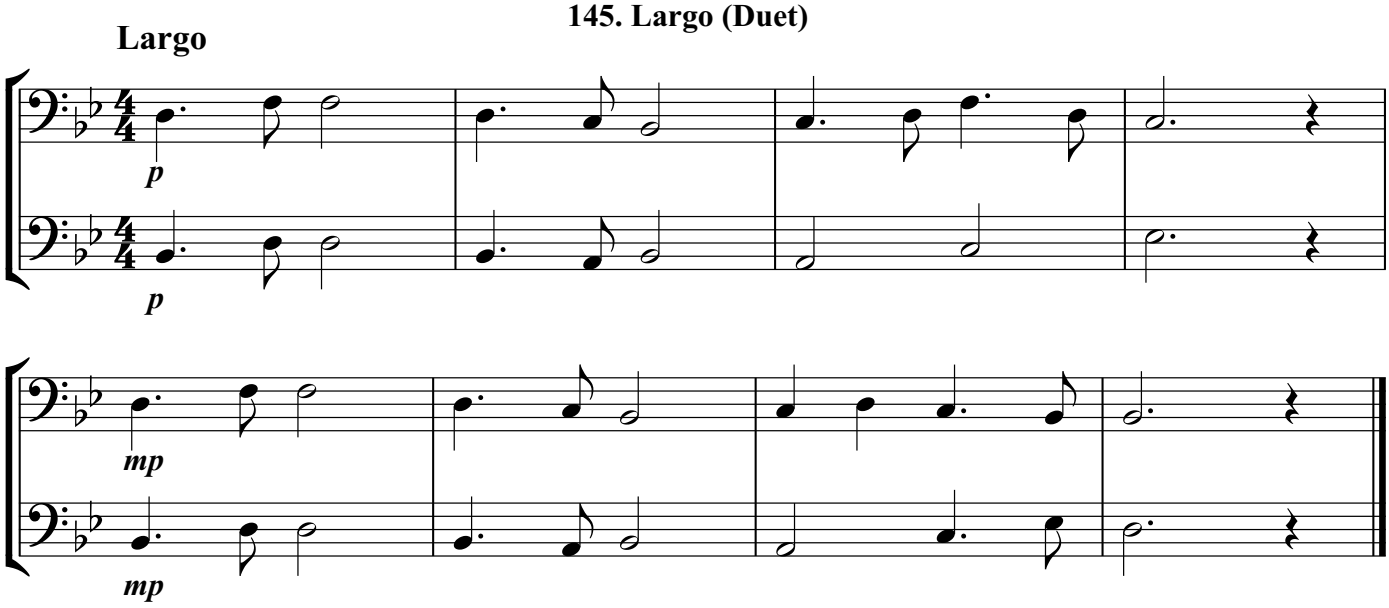
Piano and mezzo piano mean soft and moderately soft.

p ***mp***

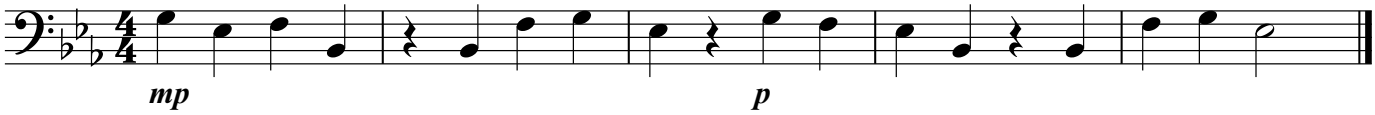
Unit Sixteen: It's all in the Details

More tempos and articulations

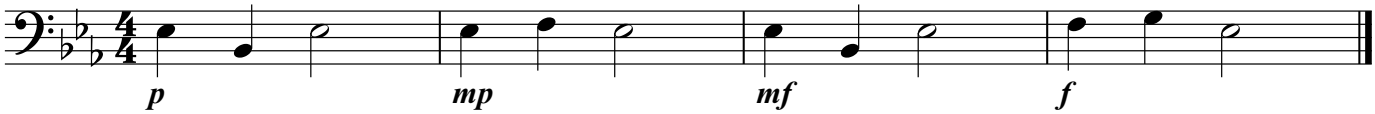
145. Largo (Duet)



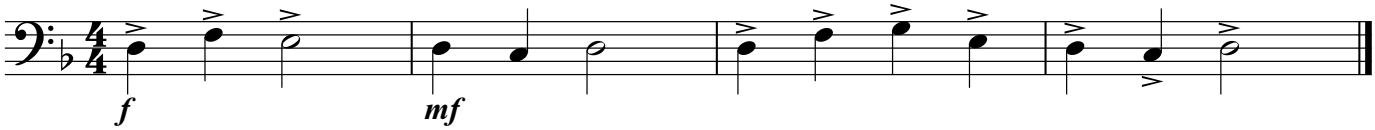
146. The Bells are Ringing



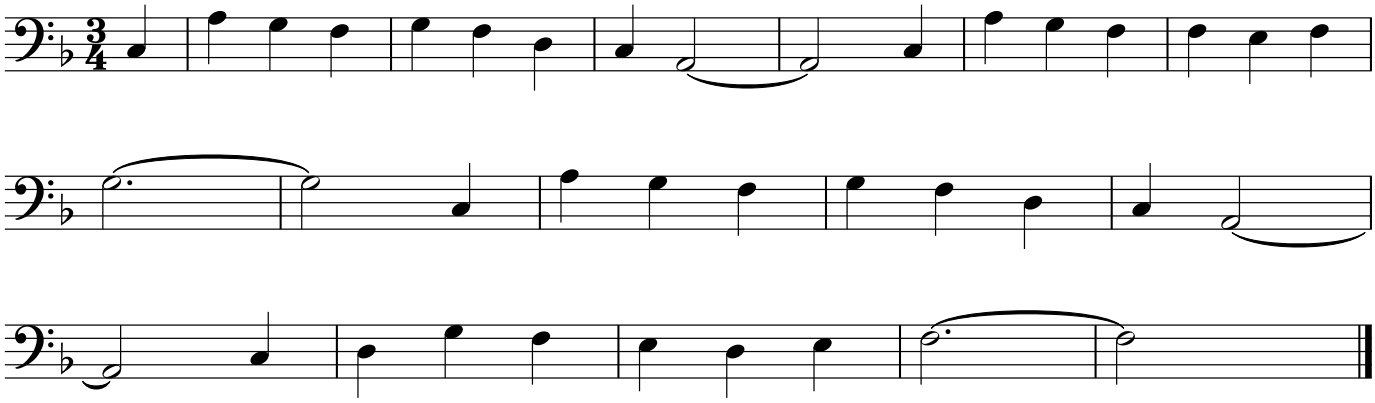
147. Getting Louder



148. Harder, Faster, Stronger, Better



149. My Bonnie Lies Over the Ocean



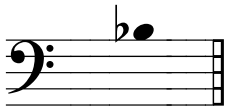
Unit Seventeen: The Summit

High B♭

We will finally learn our last new note for this book, high B♭ as well as another tempo marking. Enjoy these final tunes as well as some Christmas songs you can play for your family or friends.

What you need to know for this unit

Our new note



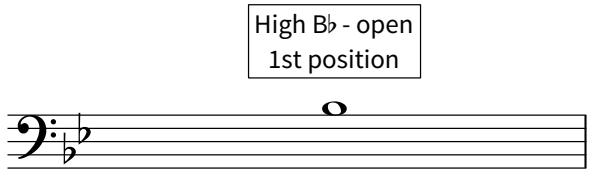
B♭
Open /
1st position

Moderato means to play the music at a moderate speed.

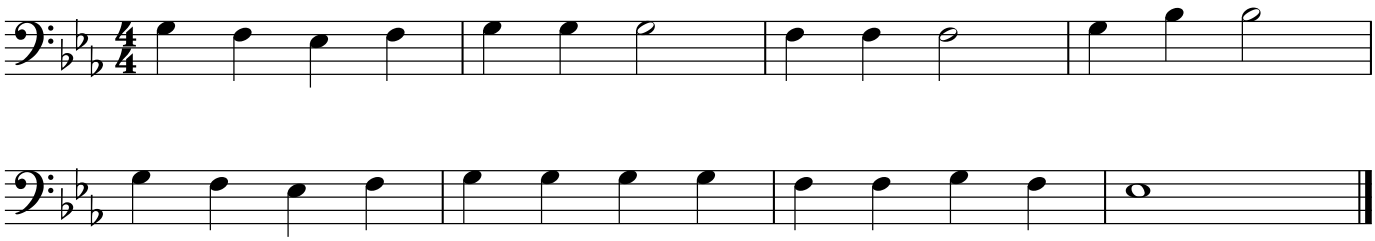
Moderato

Unit Seventeen: The Summit

High B♭

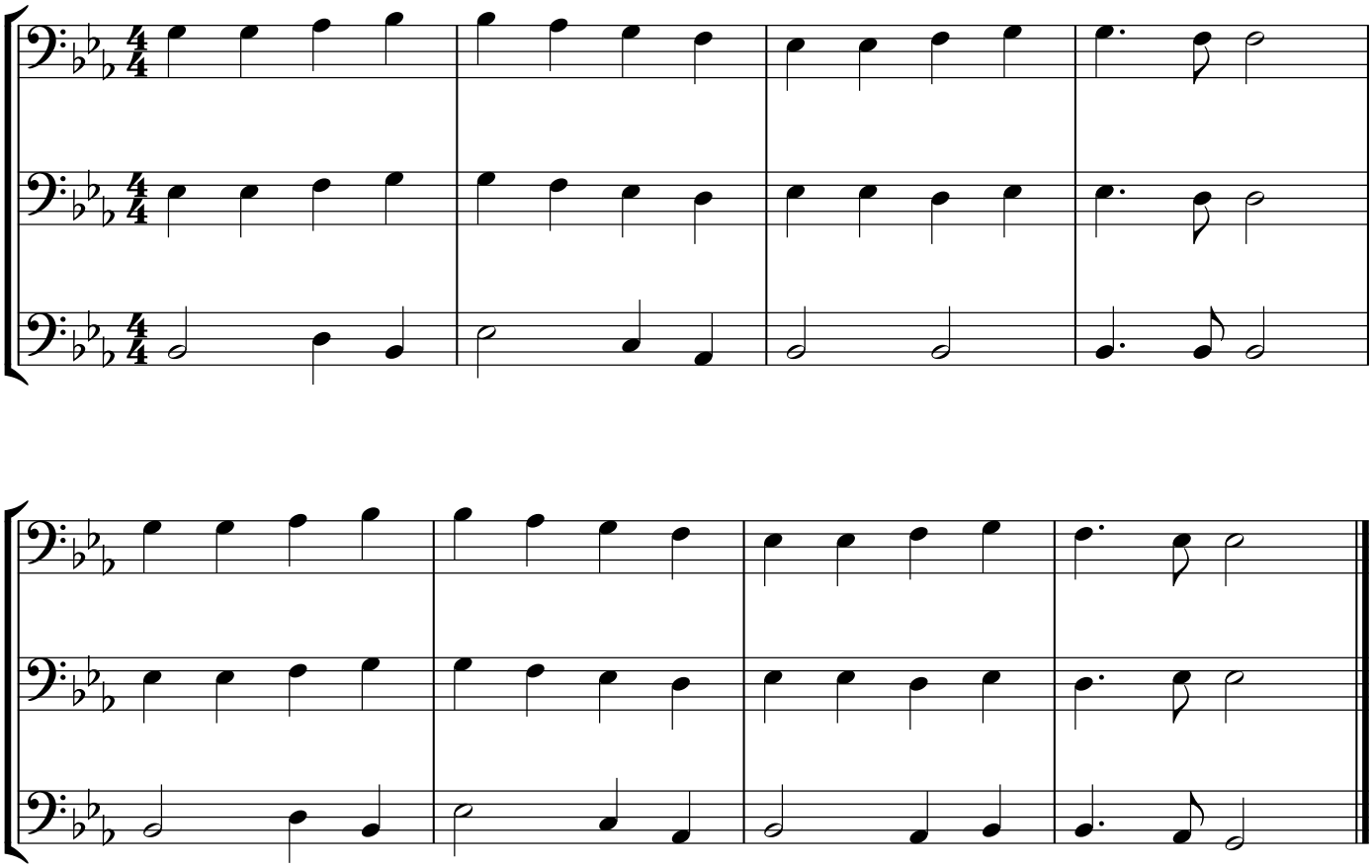


150. The LAST Mary Had a Little Lamb!



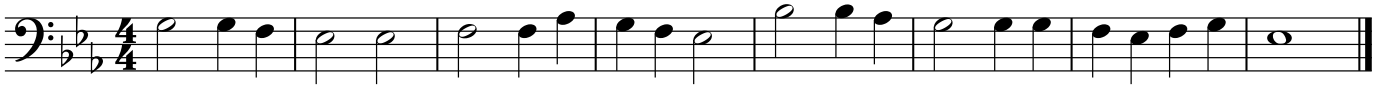
Allegro

151. Ode to Joy (Trio)



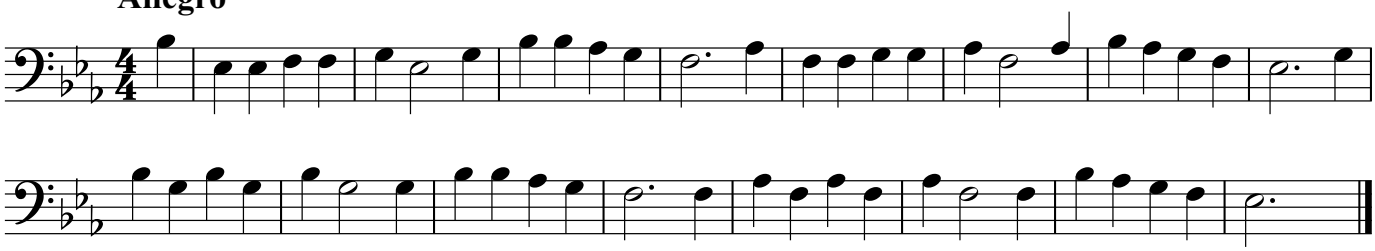
152. Go Tell Aunt Rhody

Moderato

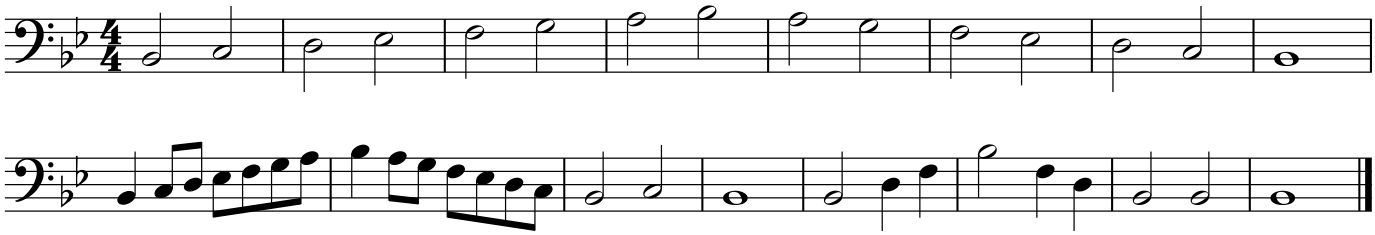


153. Dreydl, Dreydl

Allegro

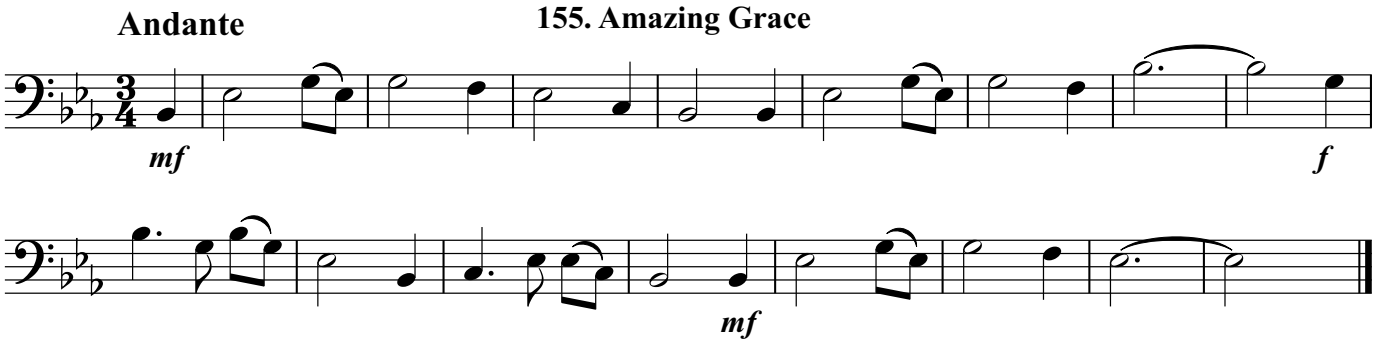


154. The B♭ Major Scale Exercises

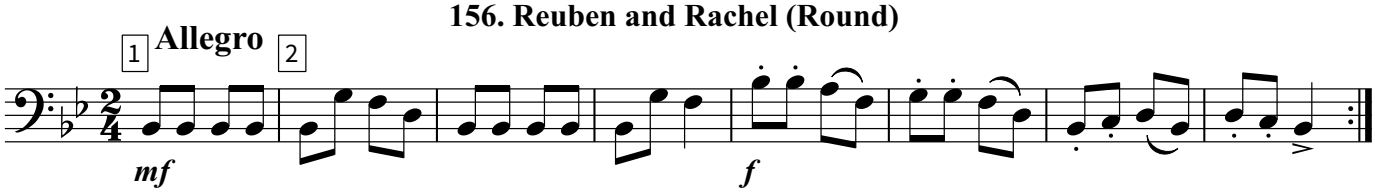


155. Amazing Grace

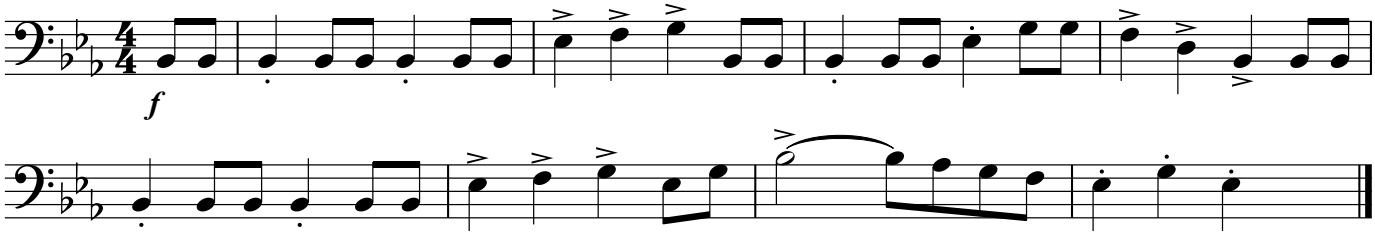
Andante



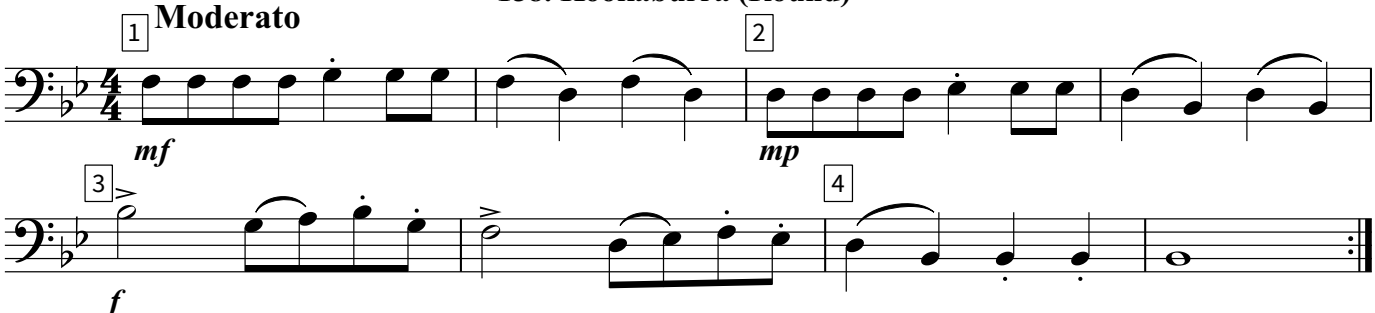
156. Reuben and Rachel (Round)



157. William Tell Overture

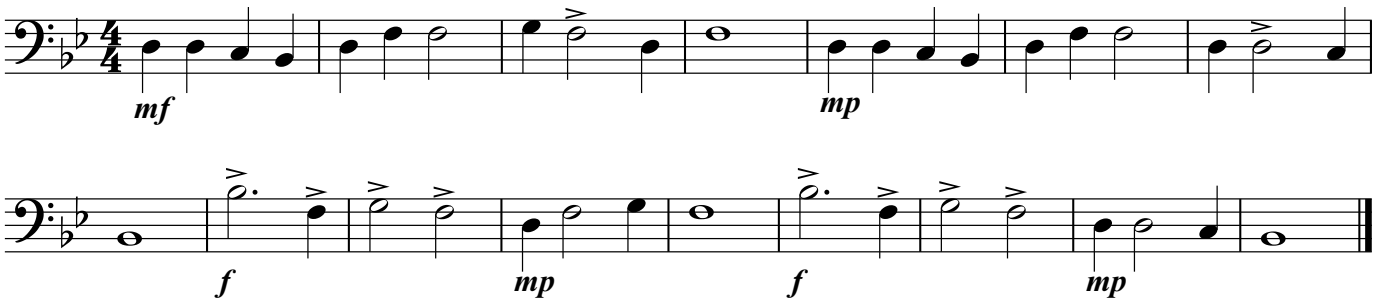


158. Kookaburra (Round)



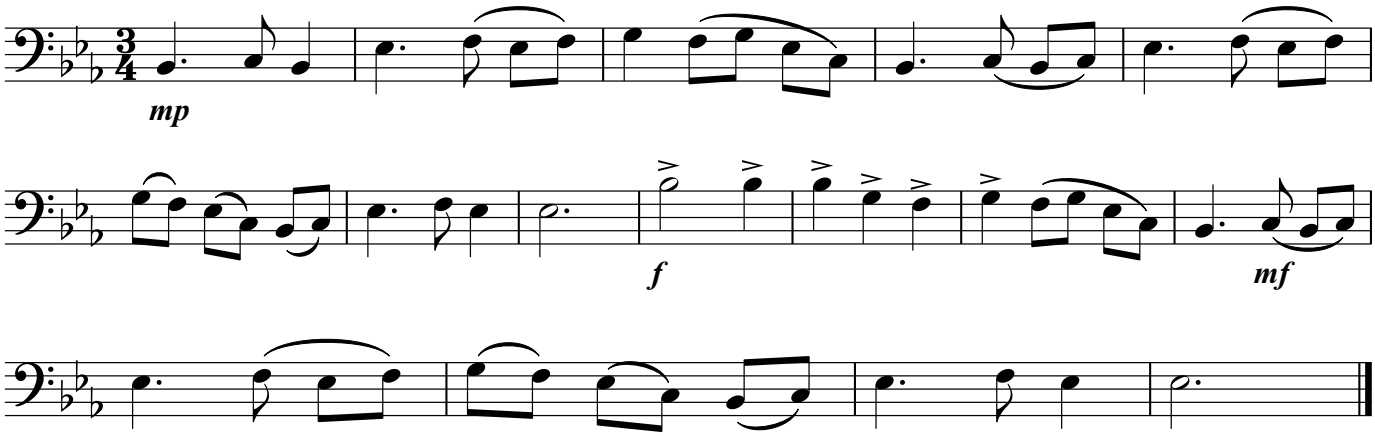
159. Liza Jane

Allegro



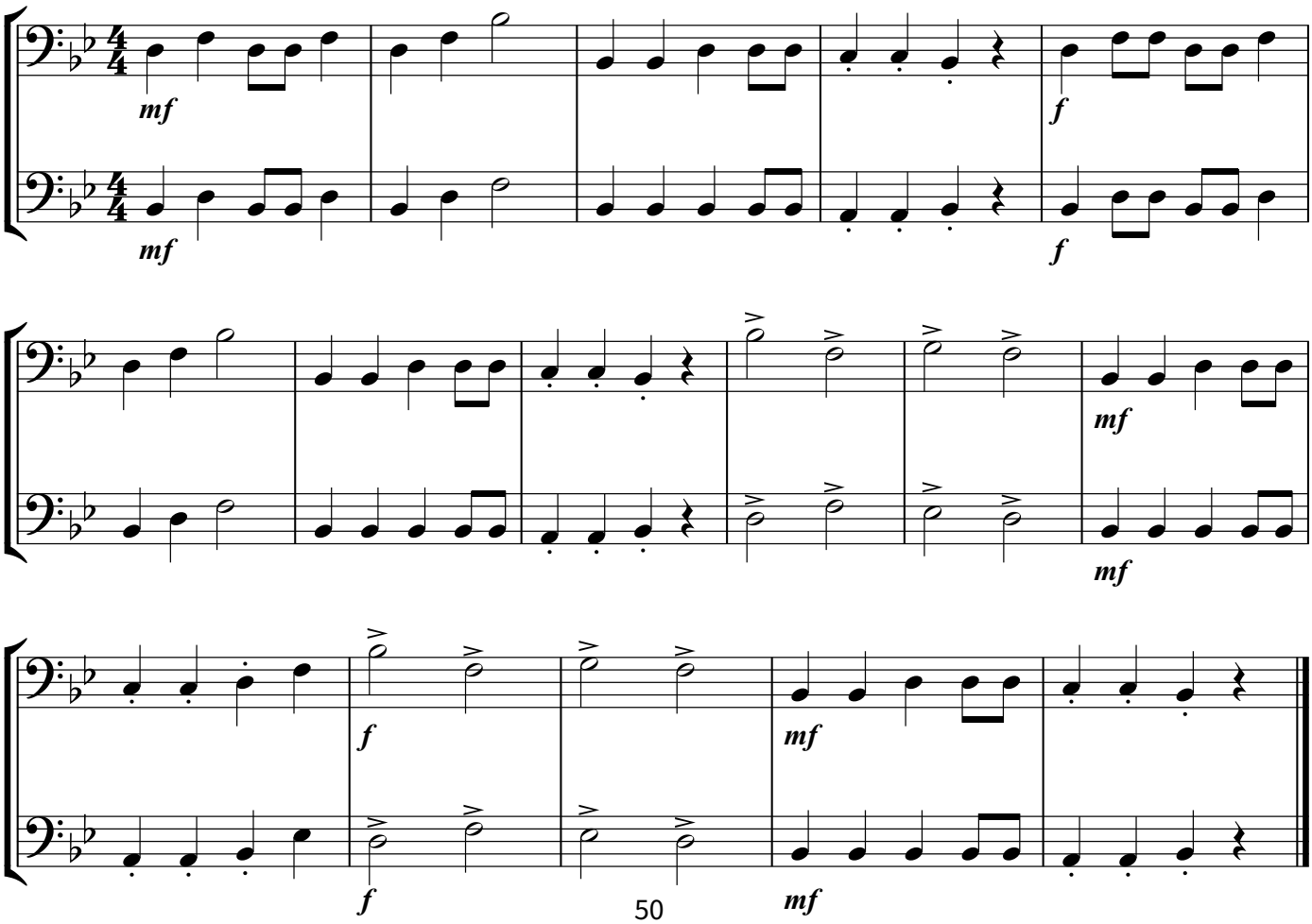
160. Arirang

Moderato



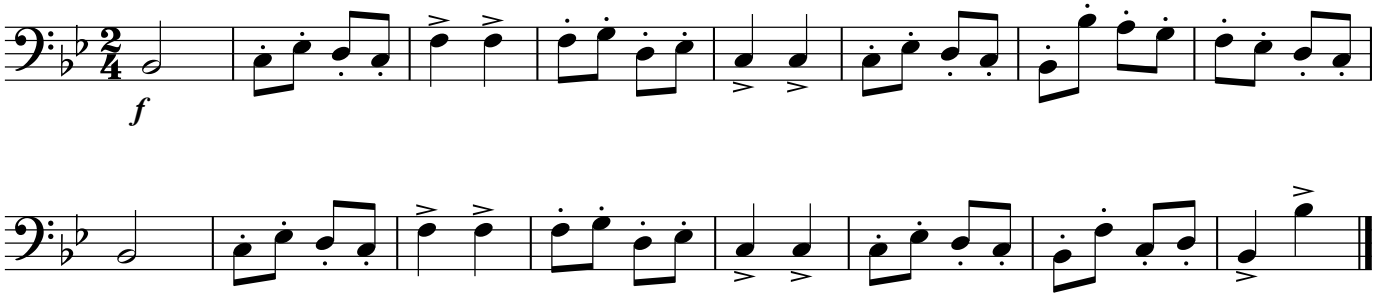
161. Banana Boat Song (Duet)

Moderato



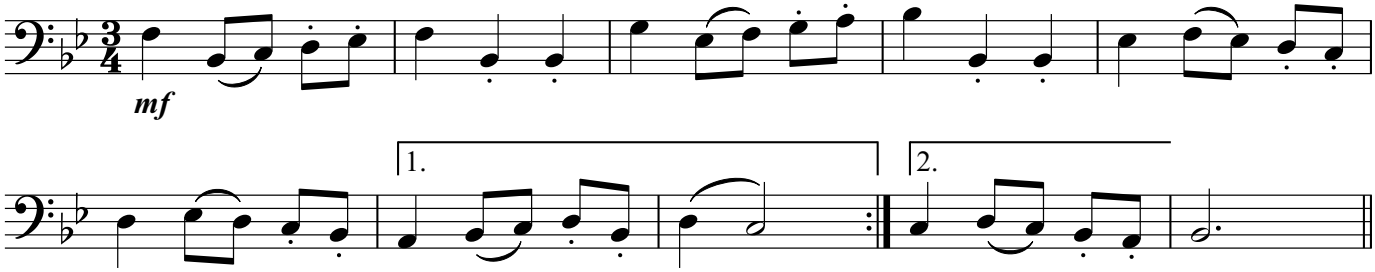
162. Can-Can

Allegro



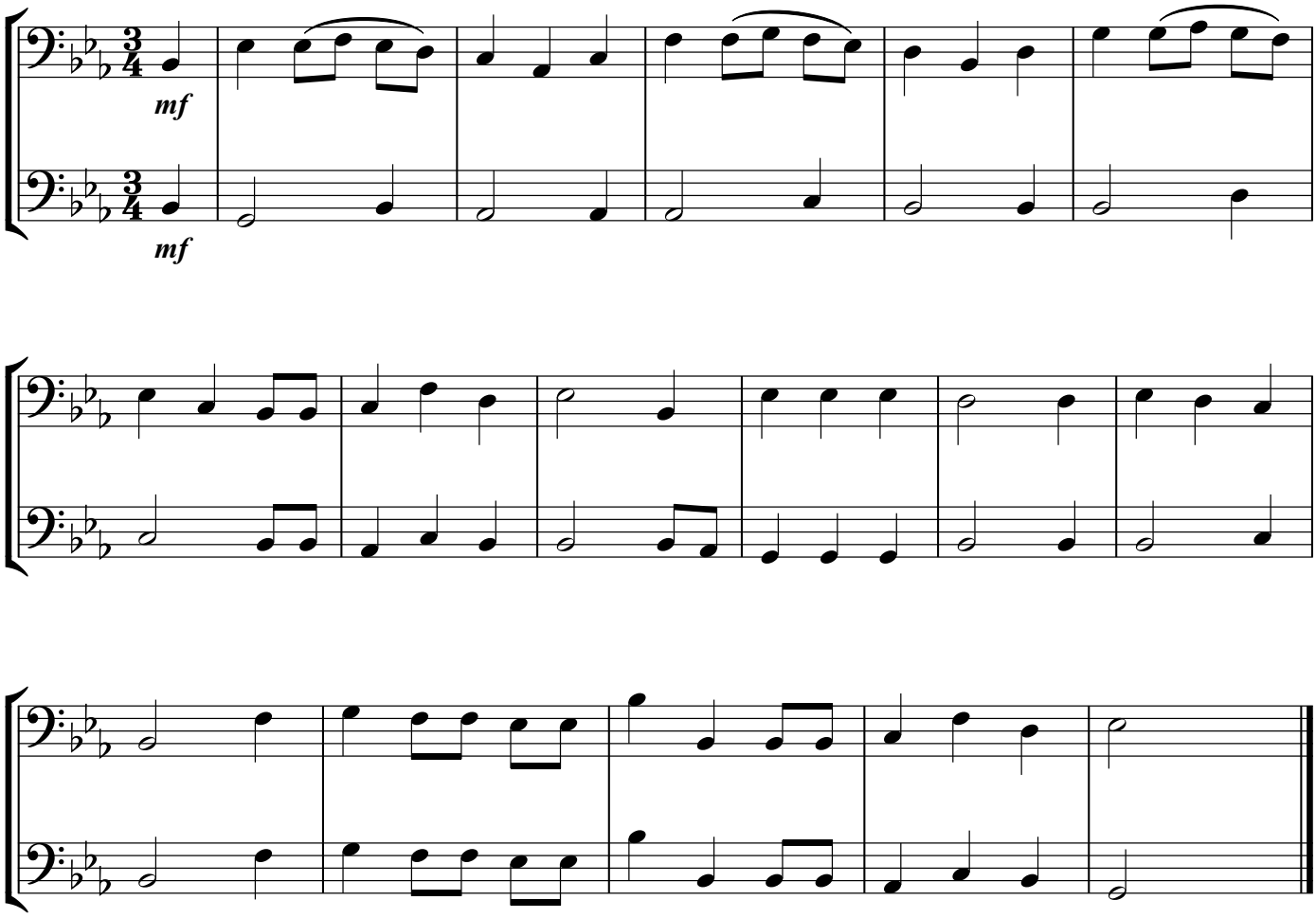
163. Minuet

Moderato



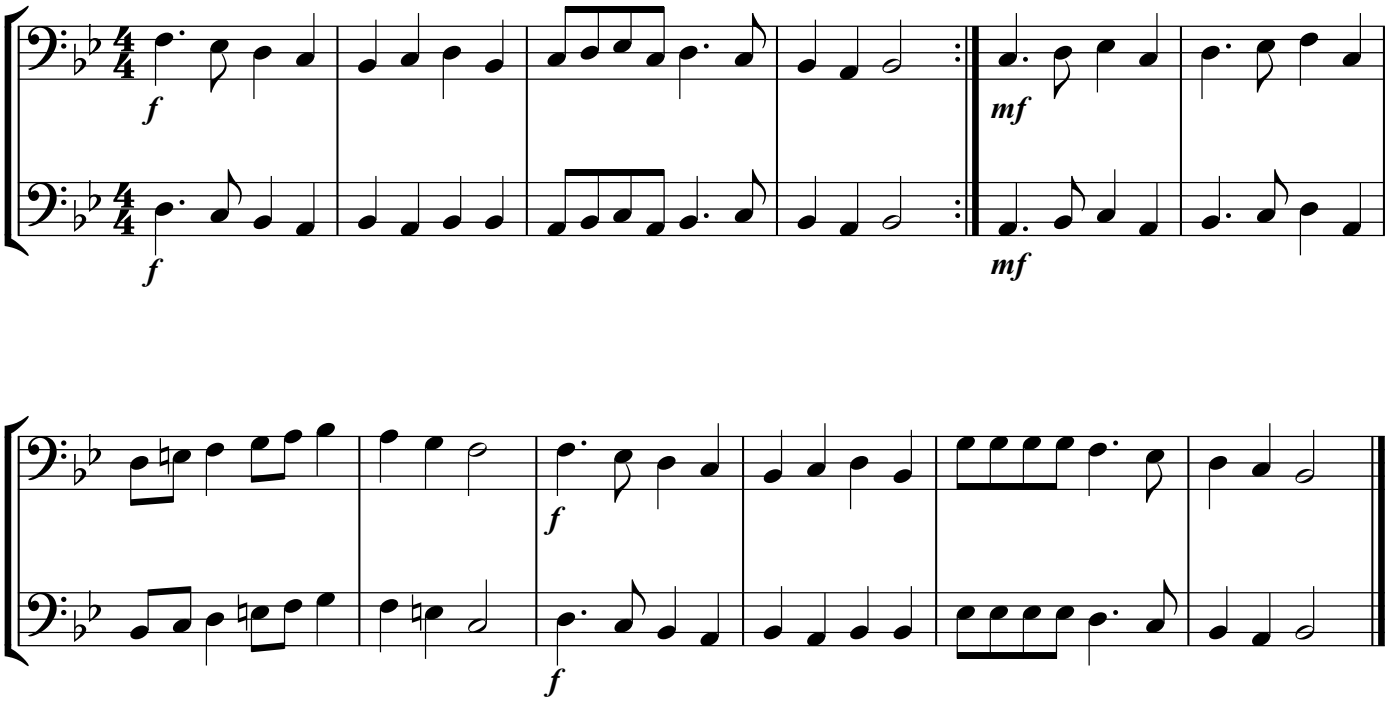
164. We Wish You a Merry Christmas (Duet)

Allegro



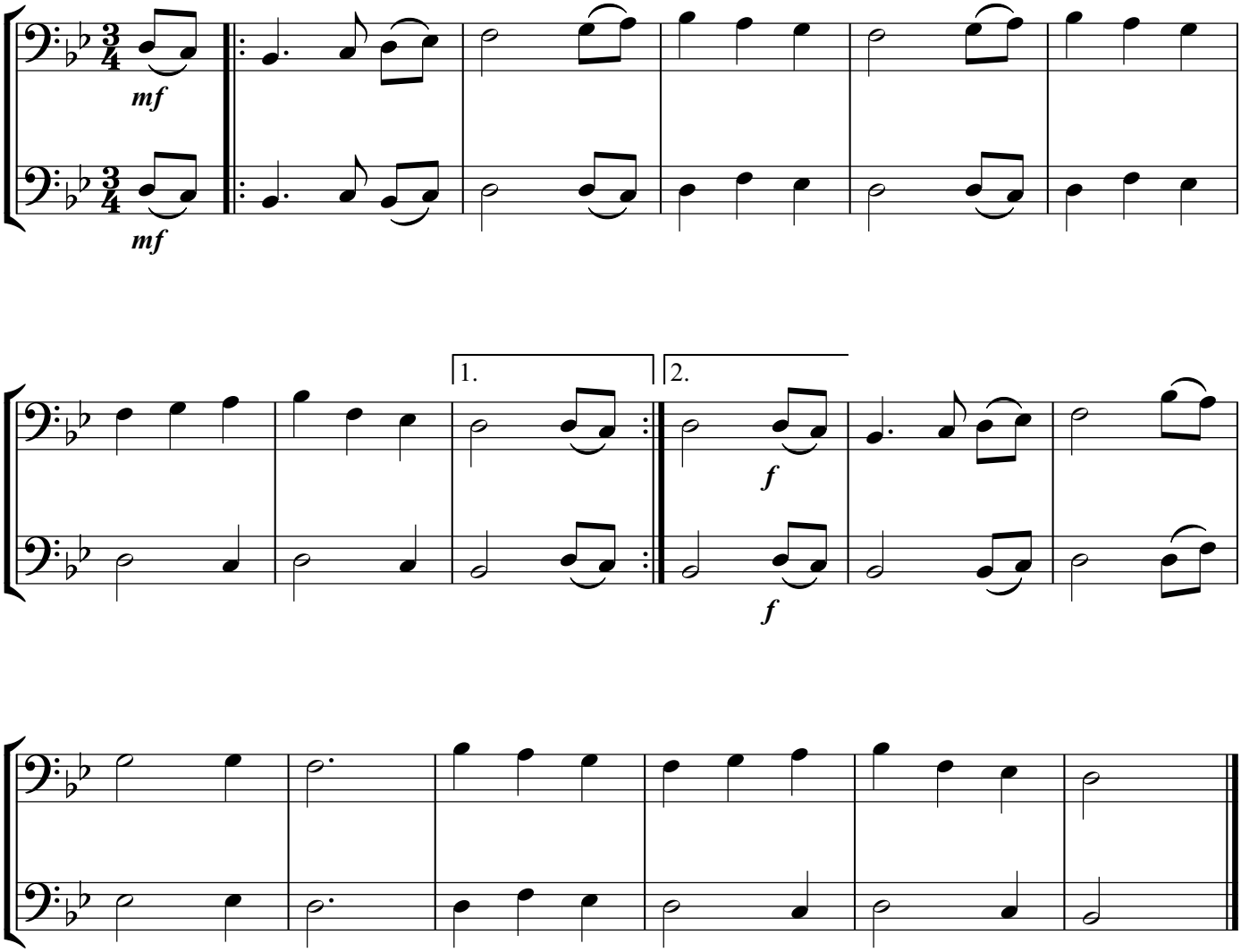
165. Deck the Halls (Duet)

Allegro



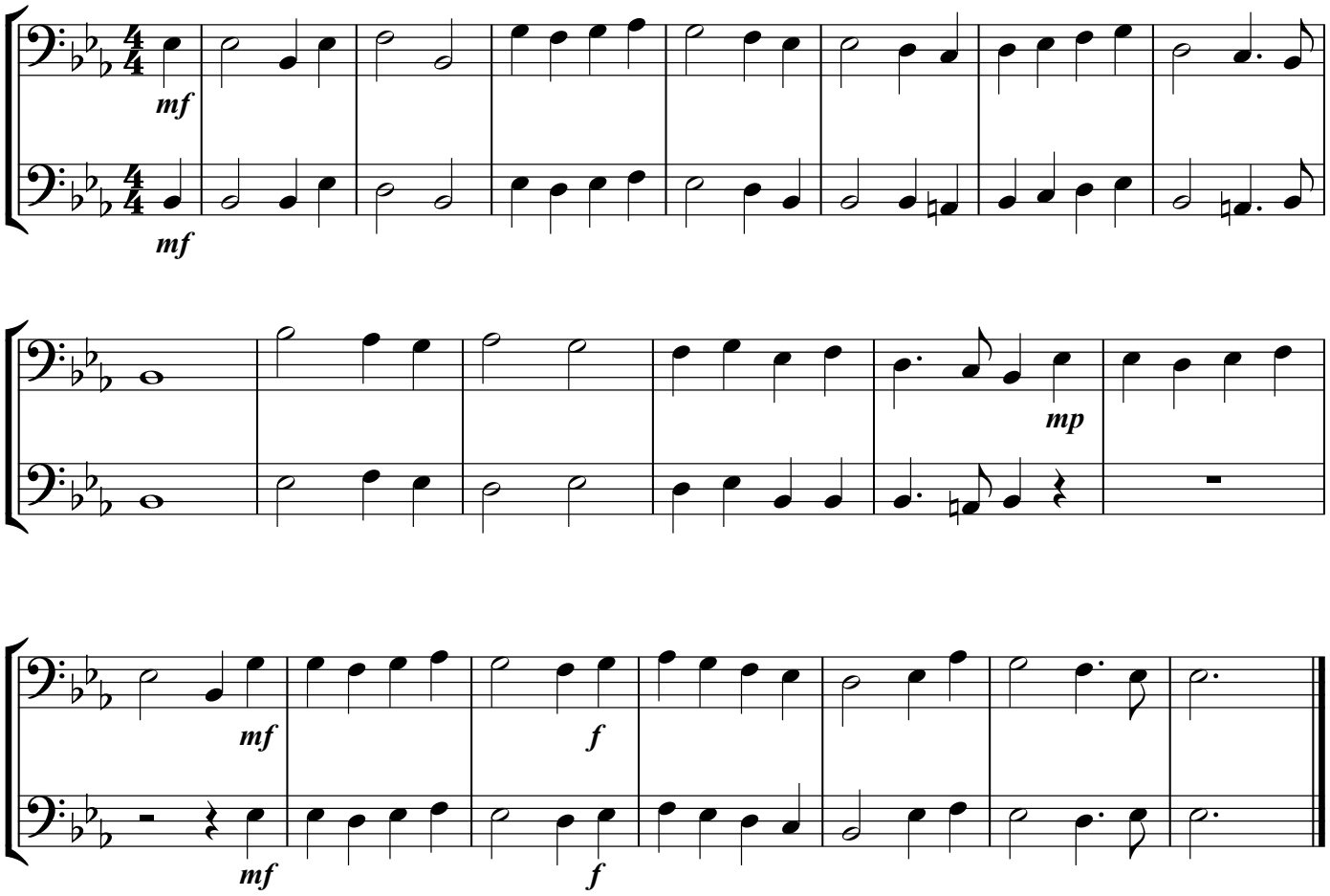
166. The First Noel (Duet)

Moderato



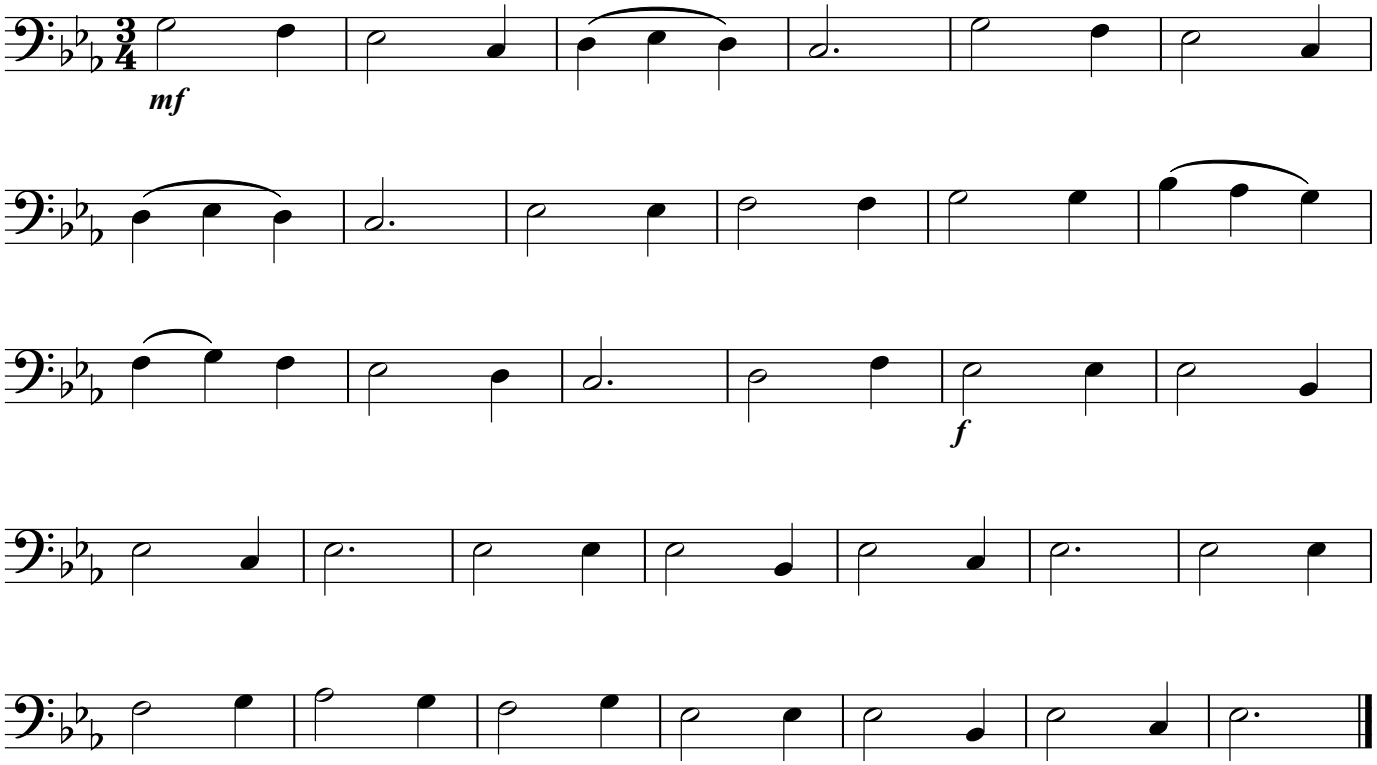
167. O Come, All Ye Faithful (Duet)

Moderato

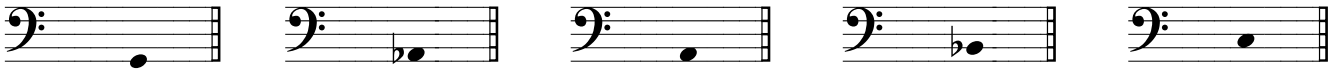


168. We Three Kings

Allegro



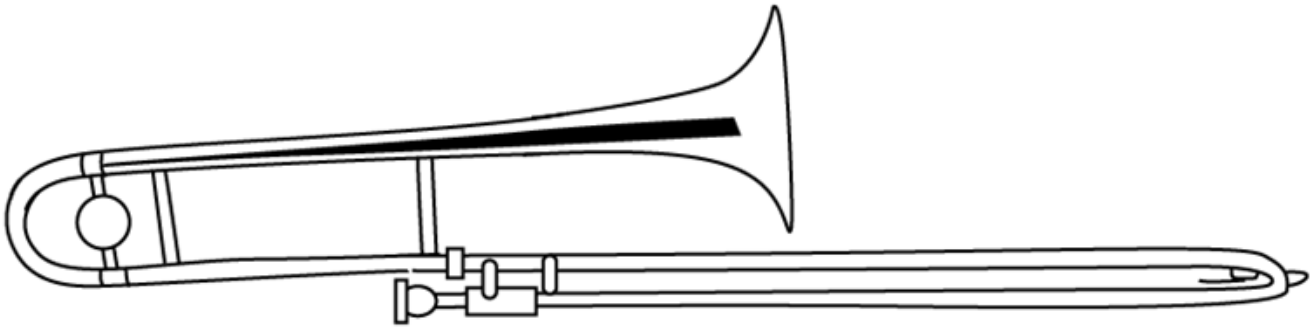
TROMBONE POSITION CHART



G ④ | **A♭** ③ | **A** ② | **B♭** ① | **C** ⑥

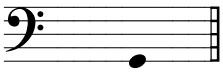
D ④ | **E♭** ③ | **E** ② | **F** ①

G ④ | **A♭** ③ | **A** ② | **B♭** ①



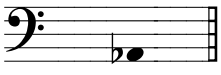
Ask your teacher to show you where the positions are on your trombone. It can be a little different for different brands of instruments.

BARITONE/EUPHONIUM FINGERING CHART



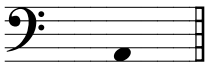
G

①②



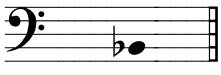
A♭

①



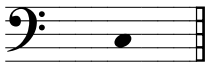
A

②



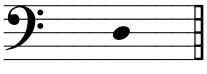
B♭

Open



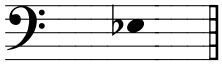
C

①③ or ④



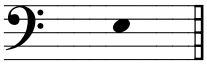
D

①②



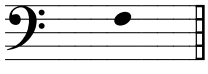
E♭

①



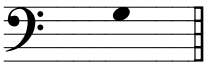
E

②



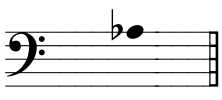
F

Open



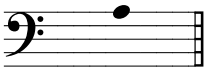
G

①②



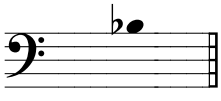
A♭

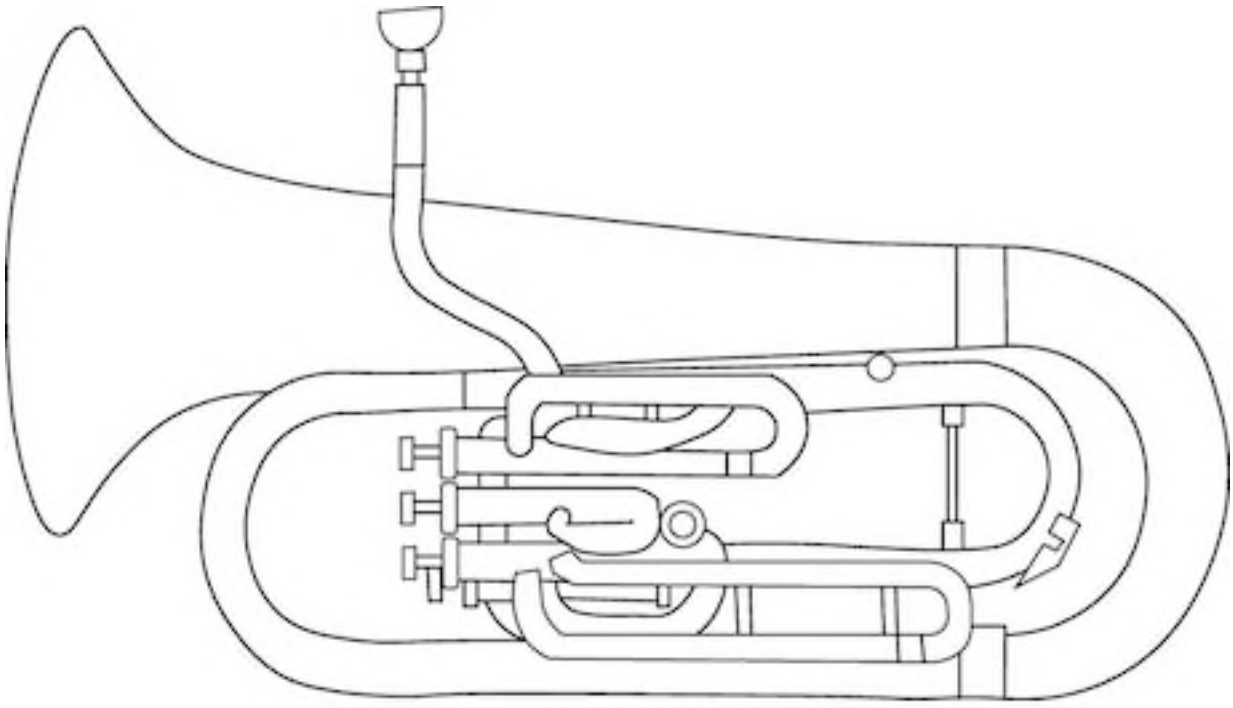
①



A

②



B♭

Open