

“The Euphonium and why we NEED them in the Wind Band”

Presented by:

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Why your band needs the euphonium: It has a conical bore that produces a “rich and dark” tone that provides a foundation for the trombones, tubas, and lower woodwinds; the euphonium is one of the most versatile instruments in the band...“the cello of the wind band.”

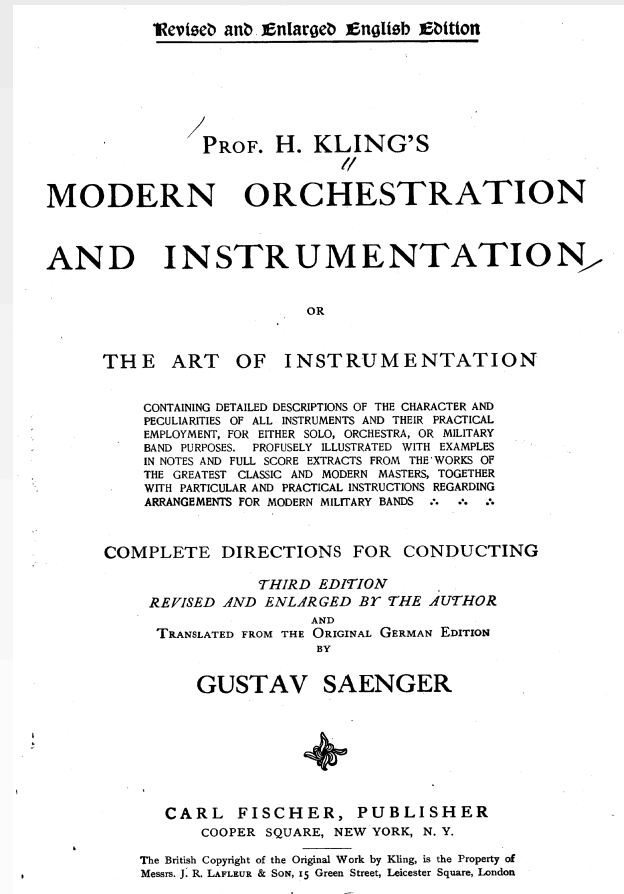
A little bit of history: Just prior to the development of the wind band, the euphonium was introduced circa 1843 by Sommer (Weimar). By 1854, the euphonium and baritone horn had established a leading role in the military bands and brass bands of Europe. In 1872, the euphonium became a standard member of the American wind band when Gilmore employed two euphoniumists in his band.

The cello of the wind band: During what is known as the “Golden Age of Bands,” the role of the euphonium soared. Since most of the early works for band were orchestral transcriptions, the cello part needed a home. Due to the euphonium’s deep, rich, and mellow tone, it was the likely choice to assume this role. Sousa also utilized the euphonium as the standard tenor-voice instrument and also hired two euphoniums in his band.

A few outstanding descriptions of the role of the euphonium:

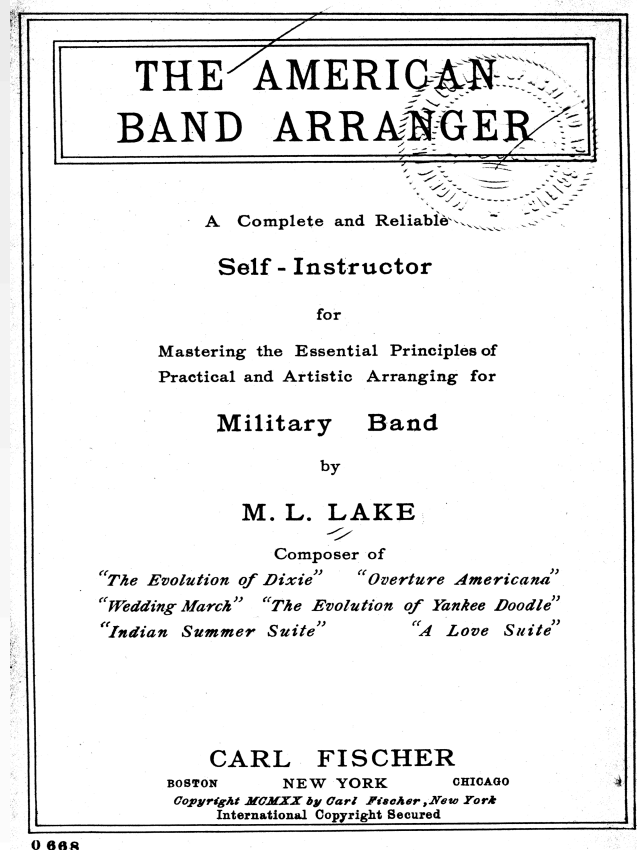
Prof. H. Kling *Modern Orchestration and Instrumentation* (1902)

“The employment of this beautiful instrument, which can be fittingly compared with the voice of a baritone singer, is similar to the use of the Violincello in the orchestra. Its tone can always be plainly distinguished from among the greatest mass of instruments.”



Mayhew L. Lake *The American Band Arranger* (1920)

"The BARITONE is the most useful instrument in the Band, in fact the various ways and means of employing it are so numerous that it would require a small volume to enumerate them all. The smooth tone of this instrument penetrates through the entire ensemble and as a melody instrument it is superb. Owing to its sympathetic and smooth tonal quality it is frequently alluded to as "the Cello of the Band."



Clair Johnson's Outstanding Description of the Euphonium and Its Role

- **"The Baritone:** In this instrument the arranger finds one of the most versatile and useful of the band. It is adaptable to a great number of roles and capable of giving a good account of itself, whether assigned to the melody, a tenor countermelody, or the baritone voice. Its voice blends well with the lower woodwinds or with the brasses. In technical facility the baritone ranks as a near equal to the cornet. The baritone enjoys a degree of independence by not being a member of a section, as is the case with cornets, horns, and trombones. It can join with them, or go its way alone."

From: *Practical Scoring for the Concert Band*, Clair Johnson (1961).

Reasons why students should play the Euphonium:

- A. Middle/Jr. High and High School Band: (You can rent a school instrument; not as many people play it. There's not as much competition so players are more laid back).
- B. College/University Band: (Scholarship opportunities are often greater and there can be less competition).
- C. Post college opportunities: (Community Bands, British Brass Bands, and churches).
- D. Unique Euphonium related events that occur every year: (TUBACHRISTMAS and OCTUBAFEST).
- E. Professional Performing Positions: (Military Bands, Theme Parks, Brass Bands, and Concert Bands).

Reasons why new students don't pick the euphonium and why we are sometimes "bored" in band:

- A. Lack of quality school instruments. (Who wants to play a beat up instrument?).
- B. Lack of challenge in the band sheet music. (Nothing to practice and there is only one euphonium part).
- C. Lack of attention. (We sit in the back).
- D. Lack of popularity/visibility. (Not often found on MTV and in Pop Music).
- E. Lack of posters and pictures of professional players to encourage interest.
- F. The euphonium is not a full-time instrument in the Jazz Band or Orchestra.
- G. Lack of quality instruments, CD's, and sheet music to select from in local music stores.

How to get your students interested in the Euphonium:

- A. Introduce the euphonium early on in your instrument demonstrations.
- B. Play quality recordings and or videos of famous euphoniumists.
- C. Bring a euphonium guest artist to your school to demonstrate it prior to their instrument selection.
- D. Purchase quality instruments and repair current inventory on a regular basis.
- E. Do not treat it as a "fall back" instrument for those who can't decide or afford to rent or purchase their own instruments.
- F. Let them sit in the front row on occasion.
- G. Adapt early beginning band music to feature them! (Give the woodwinds a rest)

Things to consider when selecting Euphoniums for your school:

Sizes: Euphoniums are generally one size. (Bore sizes will vary from Beginner to Advanced Euphoniums) Please don't confuse a euphonium with an American Baritone or a British Baritone Horn. Please be advised that instruments that are called $\frac{3}{4}$ **Baritones** will not sound like a full-size euphonium! Feeling confused about what to call it? It's okay. Music publishers share the same confusion. Most of the standard band music is marked "baritone," and yet (in the United States.), it is ALL intended to be played on the Euphonium! Even some beginning band method books are labeled WRONG and this makes it difficult to tell the truth "you play the euphonium," but not confuse kids and parents when you must tell them to purchase the "baritone" book.

Shank sizes: There are three different shank sizes. **SMALL** (the same as a small-bore tenor trombone/most common for schools), **MEDIUM/EUROPEAN** (not as common on student instruments and more common on Willson and Besson euphoniums), and **LARGE** (the same as the large-bore Tenor or Bass Trombone).

Valves: Euphoniums have either piston or rotary valves. **The standard for euphoniums in the United States is PISTON valves.**

How Many Valves: Modern euphoniums have either 3 or 4 valves. Adding a 4th valve extends the range and helps correct intonation on (1st & 3rd) and (1st 2nd 3rd) valve combinations. (This is where trumpets extend the 1st and 3rd slides). (1st & 3rd = 4th) and 1st 2nd 3rd = 2nd & 4th) **It is strongly recommended that you have 4 valves and NOT 3-valved euphoniums.**

YOUR BAND'S INTONATION WILL SUFFER WITH ONLY THREE VALVES!!!

Top-action vs. Front-action Valved Euphoniums: The standard for euphoniums in the United States is **TOP-ACTION valves**. Front action valves can be either piston or rotary valves. **Professional Euphoniums have 4 valves and are almost always 3 top-action valves and 1 side-valve.**

Double-Belled Euphonium: The rare and less common Double-belled euphonium can have 4 or even 5 valves and two bells!

Compensating vs. Non-Compensating: Professional euphoniums are almost always compensating euphoniums. Compensating euphoniums offer even better intonation for (1st & 3rd) and (1st 2nd 3rd) valve combinations. They also allow for a full chromatic range to BBB with no alternate fingerings. **Just because the 4th valve is on the side of the instrument does not make it compensating.* (Look for the extra slides that are attached to the valve casings).

Bell Direction: Euphoniums come with Upright and Bell-front bells. (Bell-front instruments are sometimes called recording bells). **The standard for euphoniums in the United States is UPRIGHT BELL.** **Please note that some University Marching Bands still use bell-front euphoniums.*

Finish: Euphoniums come in lacquer and silver plating. Silver plating will last longer and it is recommended if your budget will allow.

Main tuning-slide mechanism or not? This popular recent addition to the euphonium gives players the ability to tune any note by pressing a lever with the left thumb. The only downside is that it adds extra weight to the instrument and works best with bigger hands.

11 inch or 12 inch bell? In general a larger bell will give you a bigger sound, but it will be less focused. A smaller bell can give you more focus/clarity, but won't be able to give you as large of a sound. (11 inch is common)

Suggested solos for students to use at Solo and Ensemble Festivals:

Solos that are Best for 6th Graders: (1st year players)

<i>Air Noble</i>	Jacques Robert
<i>Conqueror</i>	Leonard B. Smith/Leonard Falcone
<i>Happy Song</i>	Edmund J. Siennicki
<i>Pied Piper</i>	Forrest L. Buchtel
<i>The Rooster</i>	Edmund J. Siennicki

Solos that are best for 7th graders:

<i>In the Hall of the Mountain King</i>	Edvard Grieg/G. E. Holmes
<i>Minuet in G</i>	J.S. Bach/Ronald C. Dishinger
<i>Minstrel Boy</i>	Forrest L. Buchtel
<i>Polovetsian Dances</i>	Alexander Borodin/Forrest L. Buchtel
<i>Sparkles</i>	Floyd O. Harris
<i>The Young Prince</i>	Floyd O. Harris

Solos that are Best for 8th Graders:

<i>Asleep in the Deep</i>	Henry W. Petrie/Harold L. Walters
<i>Brass Bangles</i>	Floyd O. Harris
<i>Carnival of Venice</i>	Henry W. Davis
<i>Evening in the country</i>	Bela Bartok/Floyd O. Harris
<i>Honor and Arms</i>	Frederick Handel/Allen Ostrander
<i>The Jolly Peasant</i>	Robert Schumann/G. E. Holmes
<i>March of the Marionette</i>	Charles Gounod/Harold L. Walters
<i>Ocean Beach</i>	Floyd O. Harris
<i>Pavane Pour Infante Défunte</i>	Maurice Ravel/Ronald Dishinger
<i>Red Canyons</i>	Clair W. Johnson
<i>Toreador's Song form Carmen</i>	Georges Bizet/G. E. Holmes

Solos that are Best for advanced 8th graders and 9th Graders:

<i>Arioso (From Cantata No. 156)</i>	Johann Sebastian Bach/H.R. Kent
<i>Concert Aria</i>	W. A. Mozart/H. Voxman
<i>Concert Rondo (k. 371)</i>	W. A. Mozart/Jay Ernst
<i>Fancy Free</i>	Clay Smith
<i>Fantasy for Trombone</i>	James Curnow
<i>Mirror Lake</i>	Edward Montgomery
<i>My Regards</i>	Edward Llewellyn
<i>Prelude and Minuet</i>	Arcangelo Corelli/Richard E. Powell
<i>Rhapsody for Euphonium</i>	James Curnow
<i>Rondo</i>	W. A. Mozart/Ronald Dishinger
<i>Romanze</i>	Gustav Cords
<i>The Bride of the Waves</i>	Herbert L. Clarke
<i>Tramp, Tramp, Tramp</i>	Edwin Franko Goldman/Theo M. Tobani

Solos that are Best for 10th and 11th graders:

<i>Allegro Spiritoso</i>	Jean Baptiste Senaille/Leonard Falcone
<i>Andante et Allegro</i>	J. Ed. Barat
<i>Andante and Rondo</i>	Antonio Capuzzi/Philip Catelinet
<i>Annie Laurie</i>	Arthur Pryor/Robert Geisler
<i>Beautiful Colorado</i>	Joseph De Luca
<i>Carnival of Venice</i>	Herbert L. Clarke/Arthur Brandenburg
<i>Concerto (for Trombone)</i>	Nikolai Rimsky-Korsakov
<i>Concerto Rondo (Bassoon Concerto mvt. 3)</i>	W. A. Mozart/Richard Fote
<i>Dance Suite (Unaccompanied)</i>	Brian Isreal
<i>Grand Concerto</i>	Friedebald Grafe
<i>Introduction and Dance</i>	J. Ed. Barat/Glenn Smith
<i>Phantasy Piece Op. 10, #2</i>	Burnet Tuthill
<i>Minuet- Scherzo</i>	Joseph De Luca
<i>Romanza Appassionata</i>	Carl Maria von Weber/P. X. Laube
<i>Scene De Concert</i>	Max F. Denmark
<i>Solo De Concours</i>	Paul Veronge de la Nux
<i>Sonata (any one)</i>	Johann Ernst Galliard/Karl Heinz Fussl/Keith Brown
<i>Sonata in F major</i>	Benedetto Marcello/Allen Ostrander
<i>Sonata in F minor</i>	Georg Philipp Telemann/Allen Ostrander
<i>Suite for Baritone</i>	Don Haddad
<i>Toccata in the Style of Frescobaldi</i>	Gaspar Cassado/Keith Brown (tenor clef)
<i>Starlight (Waltz Caprice)</i>	Arthur Pryor
<i>Variations on a Theme of Robert Schumann</i>	Robert Schumann/William Davis

Solos that are Best for advanced 12 graders and college students:

<i>Allegro et Finale</i>	Eugène Bozza
<i>Andante et Allegro</i>	J. Guy Ropartz/A. Shapiro
<i>Believe me, If All those Endearing Young Charms</i>	Simone Mantia/David Werden
<i>Blue Bells of Scotland</i>	Arthur Pryor
<i>Carnival of Venice</i>	J. B. Arban/Edwin Franko Goldman
<i>Concert Fantasia</i>	Gustav Cords
<i>Concertino Op. 4</i>	Ferdinand David
<i>Concertino #1 in B flat Major</i>	Julius Klengel/Leonard Falcone
<i>Concerto Mvt. 1 (K. 191 for Bassoon)</i>	W. A. Mozart/Allen Ostrander
<i>Euphonium Concerto</i>	Joseph Horovitz
<i>Fantasia</i>	Gordon Jacob
<i>Fantasia di Concerto</i>	Edoardo Boccalari
<i>Introduction and Polonaise</i>	Max Denmark
<i>Lyric Suite</i>	Donald H. White
<i>Morceau Symphonique, Op. 88</i>	Alexandre Guilmant/E. Falaguerra
<i>Pantomime</i>	Phillip Sparke
<i>Ricercare #1 (Unaccompanied)</i>	Andrea Gabrieli
<i>Sonata for Euphonium</i>	David Uber
<i>Sonata in C Major</i>	Johann Friedrich Fasch/Fromme
<i>Symphonic Variants</i>	James Curnow

Suggested solos for euphonium soloist and Band:

<i>Andante et Allegro</i>	J. Ed. Barat/Loren Marsteller
<i>Believe me, If All those Endearing Young Charms</i>	Simone Mantia/David Werden
<i>Blue Bells of Scotland</i>	Arthur Pryor/Pearson
<i>Beautiful Colorado</i>	Joseph De Luca
<i>Carnival of Venice</i>	Herbert L. Clarke
<i>Danny Boy</i>	Traditional/Lewis Buckley
<i>Fantasia</i>	Gordon Jacob
<i>Fantasia di Concerto</i>	Edoardo Boccalari
<i>Fantasy for Trombone</i>	James Curnow
<i>Introduction and Dance</i>	J. Ed. Barat
<i>Mirror Lake</i>	Edward Montgomery
<i>Morceau Symphonique, Op. 88</i>	Alexandre Guilmant/Shepard
<i>My Regards</i>	Edward Llewellyn
<i>Napoli</i>	Herman Bellstedt
<i>Rhapsody for Euphonium</i>	James Curnow
<i>Symphonic Variants</i>	James Curnow
<i>The Bride of the Waves</i>	Herbert L. Clarke

Suggested Resources for Tuba and Euphonium Events and Professional Organizations:

- **The International Tuba and Euphonium Association (ITEA):** Founded in 1973 as Tubists Universal Brotherhood Association (TUBA), the ITEA is the organization for tuba and euphonium. The ITEA sponsors scholarships and competitions, hosts and sponsors regional and international workshops, and publishes euphonium and tuba music in print and on-line. www.iteaonline.org
- **The Leonard Falcone Euphonium and Tuba Festival:** Annual International Competition for High School and College Tuba and Euphoniumists that is held in August at the Blue Lake Fine Arts Camp, Twin Lake, Michigan. <http://falconefestival.org/>
- **The International Euphonium Tuba Festival (IET):** Summer workshop that hosts numerous euphonium and tuba artists/faculty for tuba and euphonium students (high school and beyond) Hosted by Adam Frey. <http://www.ietfestival.com/>
- **The International Women's Brass Conference (IWBC):** Founded in 1990, the IWBC is an organization for all brass players, but often features women brass players. The IWBC sponsors scholarships and competitions, and hosts/sponsors regional and international workshops. <http://myiwbc.org/>
- **TUBACHRISTMAS:** Website for finding the nearest TUBACHRISTMAS as well as dates and information to participate. www.tubachristmas.com

Suggested Resources for Purchasing Instruments, Music, and Accessories:

- **Baltimore Brass:** Excellent prices on new and used instruments, metronomes, tuners, and other accessories. <http://www.baltimorebrass.net/>
- **Cimarron Press:** Sheet music. <http://cimarronmusic.com/>
- **Dillon Music:** Excellent prices on new and used instruments, metronomes, tuners, and other accessories. www.dillonmusic.com/
- **Hickeys Music:** Great resource for sheet music, instruments, accessories and more. www.hickeys.com/
- **Horn Guys:** Excellent prices on new and used instruments and accessories. <http://hornguys.com/>
- **Just for Brass:** Everything tuba and euphonium and more. (Euphonium player owned) www.justforbrass.com/
- **Tuba-Euphonium Press:** Sheet music. <http://cimarronmusic.com/music-tep.cfm>
- **Tuba Exchange:** Excellent prices on new and used instruments. <http://www.tubaexchange.com/>
- **Warburton Music Products:** Custom mouthpieces and much more. www.warburton-usa.com/
- **Woodwind and Brasswind.:** Very good prices on instruments and accessories. www.wwbw.com/

Professional Musician Websites: (Just a few)

- **Adam Frey's Website:** Professional American Euphoniumist. <http://www.euphonium.com/>
- **David Child's Website:** Professional British Euphoniumist. <http://www.davechilds.com/>
- **Demondrae Thurman's Website:** Professional American Euphoniumist. <http://www.demondrae.com/>
- **Gail Robertson's Website:** Professional American Euphoniumist. <http://gailrobertson.com/>
- **Steven Mead's Website:** Professional British Euphoniumist. <http://www.euphonium.net/home.php>
- **SymbiosisDuo Website:** Dr. Stacy Baker and Dr. Gail Robertson's professional tuba and euphonium duo's website. <http://symbiosisduo.com/>

Suggested Tuba and Euphonium Forum Websites:

- **David Werden's Euphonium Forum:** Website for posting questions, instruments for sale, job openings, and more! <http://www.dwerden.com/index.cfm>
- **The World Famous TubeNet:** Tips on playing, recommended recordings and books, job postings and more! www.chisham.com

Other Euphonium Related Websites:

- **North American Brass Band Association (NABBA):** This organization is dedicated to the promotion and development of the British-style brass band movement in North America. With bands covering 15 states and Canada as well as ranging from school-age youth to senior citizens, NABBA has become a true force in the arena of amateur musicians and brass banding across North America and across the world. <http://www.nabba.org/>
- **Brass Band of Battle Creek:** America's premier British-style brass band with members from all around the world. <http://www.bbbc.net/>
- **4Bars Rest:** Everything British-style brass band, reviews, world rankings, news, and more. <http://www.4barsrest.com/default.asp>
- **Pro Series Elite Practice System:** A 10 DVD (per instrument) complete 9-week practice system for all wind instruments. Players are conducted through each exercise and accompanied by a euphonium/tuba quartet as they play along. Each set includes a companion book and 10 DVDs for. Topics covered by co-instrumental advisors Dr. Stacy Baker and Dr. Gail Robertson are: Fundamentals, Warm ups, Mouthpiece Buzzing, Core Sound, Technique, Articulation, Rhythm, Intonation, Scales Drills, Sight-Reading, a Toolkit for information, and more! <http://www.proseriesnow.com/tablet/index.html>

A few Youth Brass Bands: (Google your home town)

- **River City Youth Band:** Pennsylvania. <http://www.rivercitybrass.org/youth-band>
- **Triangle Brass Band:** North Carolina. <http://www.trianglebrass.org/youth-bands.html>

Dr. Gail Robertson earned her B.A. degree from the University of Central Florida and a M.M. in Euphonium Performance from Indiana University while serving as graduate assistant to Harvey Phillips. She postponed her doctoral studies at the University of Maryland with Dr. Brian Bowman to perform with the “Tubafours” at Walt Disney World, Orlando where she served as musical supervisor/chief arranger and produced a highly acclaimed CD, *“Tubas Under the Boardwalk.”* She has recently completed her D.M.A. as a University Distinguished Fellow at Michigan State University studying with Phil Sinder, Ava Ordman, and Ricardo Lorenz. She has taught on the faculties of Eastern Michigan University, the University of Central Florida, Bethune-Cookman University, the University of Florida, Valencia, and Seminole Community Colleges, and remains active as a teacher, adjudicator, composer, arranger and free-lance artist, both nationally and internationally.

Robertson currently serves as Visiting Assistant Professor of Tuba and Euphonium/Jazz at the University of Central Arkansas where she is tubist in the **Pinnacle Brass** and teaches the **Jazz Ensemble II**. She is the Chair/Chief Editor of the International Tuba and Euphonium Press, and serves on the Board of Directors of the Leonard Falcone Tuba and Euphonium Festival, the International Tuba and Euphonium Association (ITEA), and the International Women’s Brass Conference (IWBC). She has served as President of the IWBC and as a conference host in 2010 and 2006. She has also served as Euphonium and Membership Coordinator of the International Tuba and Euphonium Association (ITEA) and was the featured artist on the cover of the *ITEA Journal* (Vol. 38:1, Fall 2010). Two of Gail’s original works have also been featured Gems in the *ITEA Journal* (*Jazz Encounter No. 1* - Gem Series No. 22, Vol. 38:1, Fall 2010, and *Allegro et Andantango* - Gem Series No. 33, Vol. 41:3, Spring 2014).

Gail was recently awarded the 2014 **Clifford Bevan Award for Excellence in Research** for her document, “Restoring the Euphonium’s Legacy as Cello of the Wind Band.” Her original work for brass quintet, *Tower Guard Tribute*, was awarded honorable mention by the 2014 International Alliance for Women in Music’s Patsy Lu competition. In May 2009, Gail recorded a new CD with Dr. Stacy Baker, Alex Thio, and Dr. Deb Eastwood, called *“SymbiosisDuo.”* SYMBIOSISDUO released their second CD, *“Playground,”* in February 2015. Several of the works recorded by the duo were newly commissioned works written especially for the duo. Composers include: Franz Cibulka, Jim Self, James Grant, Christopher Marshall, Brian Balmages, Chris Sharp, Kimberly Archer, T.O. Sterrett, and Phillip Bimstein. In 2007, Gail received Tau Beta Sigma’s highest honor, the *“Outstanding Service to Music Award.”* She has also been a clinician for the MIDWEST Band and Orchestra Clinic in Chicago, the Florida Music Educators’ Association, the Michigan Music Conference, and numerous ITEA, IWBC, and United States Army Tuba and Euphonium Conferences.

Robertson has toured the U.S., Europe, China, and Japan with Keith Brion’s “New Sousa Band,” the Brass Band of Battle Creek, the Monarch Brass, the Athena Brass Band, and the Brass Band of Central Florida. She has also performed with the Boston Symphony Orchestra, the Detroit Symphony Orchestra, the Ann Arbor Symphony, the River City Brass Band, Jack Daniel’s Silver Cornet Band, Euphoniums Unlimited, Symphonia, the Orlando based “Horns and Pipes” Brass and Percussion Ensemble, and SYMBIOSISDUO. Her published works and arrangements are available through GAR MUSIC, Euphonium.com, and Tuba-Euphonium Press. As a Willson Euphonium Artist, Robertson’s euphonium of choice is a **Willson 2950TA** with a bronze **Warburton/Gail Robertson** mouthpiece.

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www.GailRobertson.com