

EUPHONIUM CLINIC #1
EQUIPMENT OVERVIEW
JUNE 30, 2025
8AM



Session Highlights

Introduction

Instrument models for every level

Proper positioning

Maintenance and care

Switching from another instrument

Why Music Education?

WHY WE TEACH MUSIC

Music is a science. It is exact, specific, and it demands precise acoustics. A conductor's full score is a graph that indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be done instantaneously, not worked out on paper.

Music is a foreign language. Most of the terms are in Italian, German, or French, and the notation is certainly not English but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is history. Music usually reflects the environment and times of its creation and often even the country.

Music is physical education. It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all of these things, but most of all, **music is art.** It allows a human being to take all of these dry, technical, and difficult techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, or feeling, or emotion. Call it what you will.

That is why we teach music.

NOT:

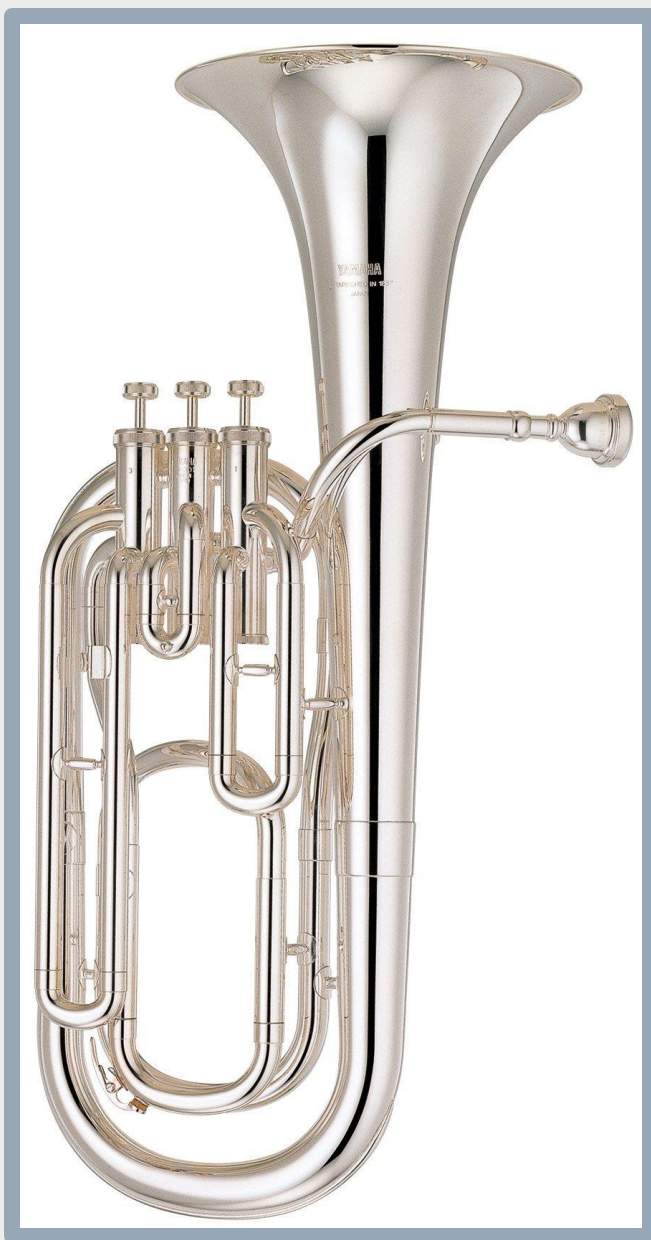
- because we expect our students to major in music.
- because we expect them to play or sing all their lives.
- so they can relax.
- so they can have fun.

BUT:

- so they will be human.
- so they will recognize beauty.
- so they will be sensitive.
- so they will be closer to an infinite beyond this world.
- so they will have something to cling to.
- so they will have more love, more compassion, more gentleness, more good...more life.

Of what value will it be to make a prosperous living unless you know how to live?

That is why we teach music.

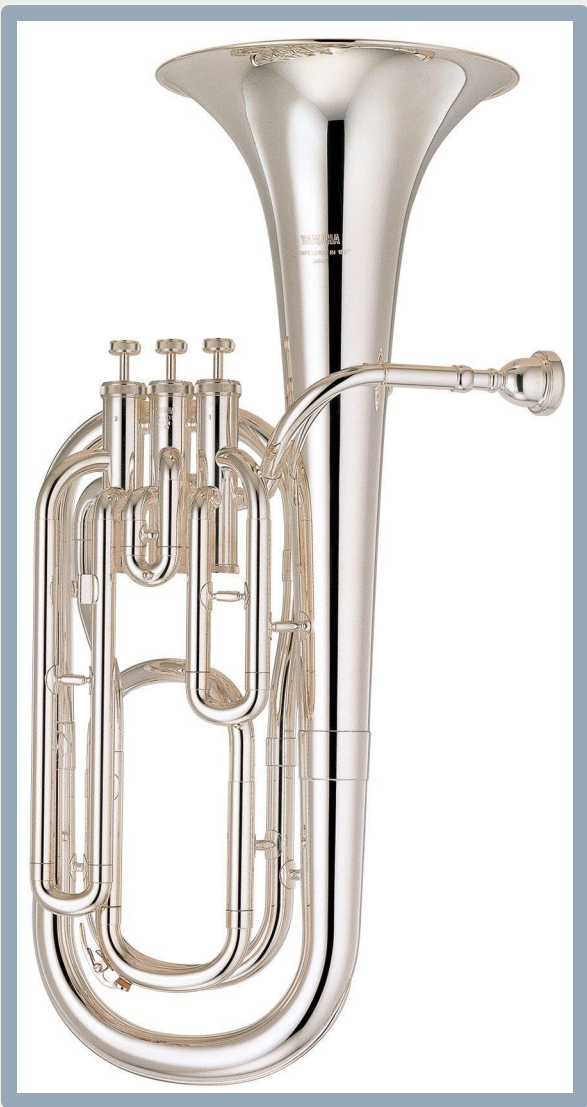


**Baritone or
Euphonium?**



**Baritone or
Euphonium?**

Baritone



Euphonium



Compensating Euphonium



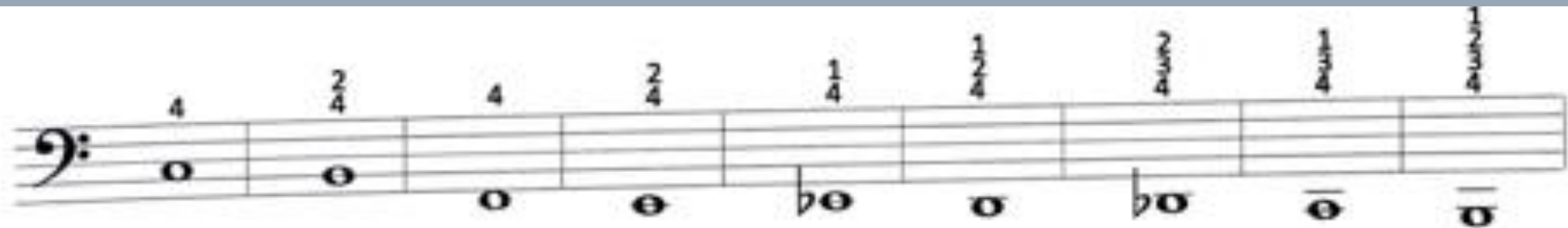
Pedal



4-Valve, Non-Compensating Fingerings



4-Valve, Compensating Fingerings



**Beginner
Models**
*3 valve,
non-compensating*

Bonnie's Picks	Yamaha 201	Besson Prodige 162	Eastman 321
	\$2,400	\$2,800	\$2,400
<i>Other options...</i>	<i>King</i>	<i>John Packer</i>	<i>Jupiter</i>
	\$3,500	\$1,000	\$2,500

Choices! So many euphoniums . . .

Intermediate Models

All non-compensating

Yamaha 321	Besson Prodige 165	Eastman 421
\$3,000	\$3,800	\$2,600
4, inline	3+1	4, inline

So many euphoniums . . .

Advanced Brands

Consider compensating

Shires

Willson

Yamaha

Besson

Adams

Miraphone

So many euphoniums . . .

Mouthpieces

Smaller	Standard	Larger	Biggo
Bach 6.5AL	Bach 5G	Bach 4G	Bach 3G
Yamaha 48	Schilke 51/51D	Dennis Wick 4AL	Dennis Wick SM3
	Yamaha 51D	Yamaha 52 or 53	

Choices! So many mouthpieces . . .

HOW DO I HOLD
THIS THING?!?!?





Positioning – notice the body all the time!

Goal: tension-free as possible, balance between effort and relaxation

Begins with good easy posture without the instrument

Proper chair for height of student - prop feet on stool if needed

Bring instrument to student

Careful attention to the pelvis/upper back relationship - avoid twist as much as possible

Be creative and use best judgment as many factors at play: student shape/size & instrument shape/size

Generally a lap prop is needed

Efficiency

Teaching students maintenance and preventative care is priceless

Money and time saved on repairs = more time making music

Student horns = mass produced, less fine finishing, new students need every advantage and have a harder time overcoming small difficulties than more experienced players

Need the right tool, maybe not the most expensive, but definitely one that works well

Driver analogy - won't learn necessary skills with a tool that doesn't function properly

Maintenance "Why's"

General

Transport in case whenever possible
Take extra care if transporting without case
Teach proper removal from case
Rest on chair, not upside down on bell
Treat gently like the expensive tool that it is
Responsibility of caring for instrument

Maintenance "How's"

Oiling valves

Al Cass or other basic oil
Don't wait until there is a problem
Oil every day (or almost)
No synthetics or household oils
Oil piston directly, don't remove from casing
Avoid: bottom cap, lead pipe, slide tubing

Maintenance "How's"

Greasing Tuning Slides

Use quality products

Tuning Slide Grease ONLY

No Vaseline, silicone, or trombone slide cream

For stationary slides specifically

Slides should always move easily

Maintenance "How's"

Common Problems

Mouthpiece stuck

Dents

Frozen/jammed valves or slides

Poorly working tuning slides

Stems

Felts

Valve guides

Maintenance Problems

Switching to Euphonium

Because they love sound and want to play
Poor range on previous instrument
Difficulty producing sound on higher brass
Braces/orthodontics
More opportunities/less competition
Clef challenges in switching
Air usage is different

EUPHONIUM CLINIC #2
HOW TO PLAY
JUNE 30, 2025
1PM



Session Highlights

Air

Embouchure

Tonguing

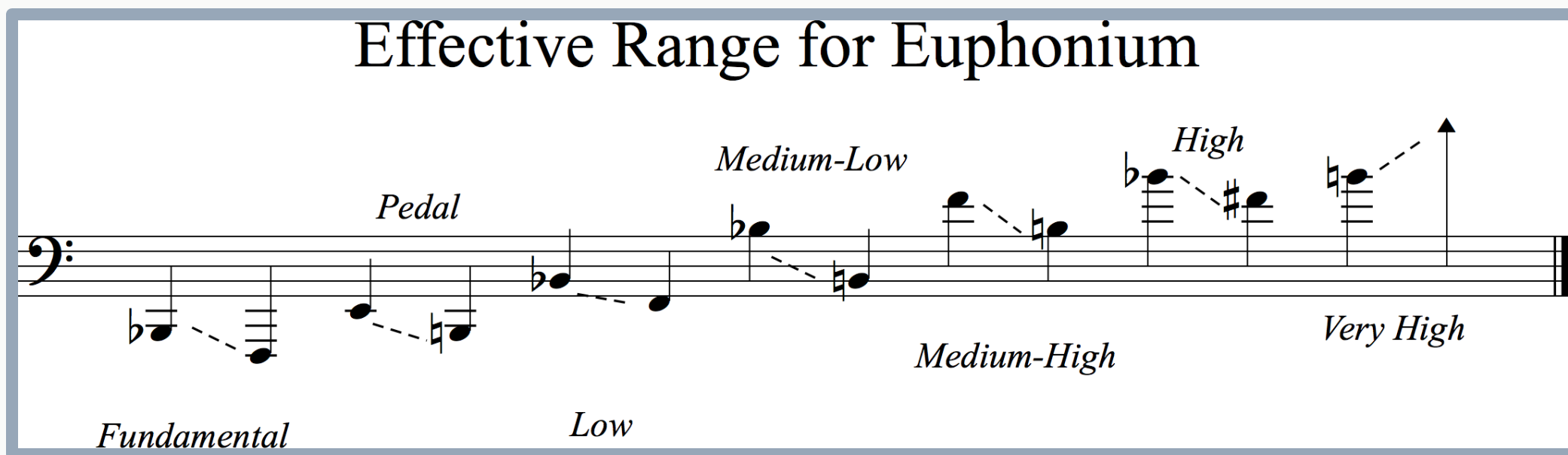
Fingers

Intonation

Diagnosing & shifting unhealthy habits

Range

Effective Range for Euphonium



Air

IN: Easy, full breaths

Quiet, low inhales

Take time

OUT: Release naturally

Minimal effort

Resonance

Deep mouth breath and sigh - really feeling the air in their bodies – no sniffing

Gradually begin to make an aperture – birthday candles, but no pucker – air movement, not embouchure

Gently blow air through instrument with lips on mouthpiece – model for them!

Gently blow with intention of creating sound – model for them!

Let them hear good sound FIRST.

Do not buzz first, play instrument first!

Embouchure

As natural as possible

Balanced top and bottom

Balance of effort and relaxation

Let sound be the leader

Healthy embouchure is not same as buzz

Face, teeth,
mouth different
on every human

Corners are
anchors

Minimal
pressure

Tonguing

Not a valve! Does not start or stop sound, simply interrupts

Connected to air efficiency

Tip of tongue touches back of front teeth

Should sound as effortless as possible

Begin with immediate connection to air

Let sound be the leader

Ta, Toh, Tee – all same tongue placement in mouth

Da, Doh, Dee – acceptable with caveats, legato

Gah, Goh, Gee – AVOID, usually means throat involved

TTT Technical Exercise

for single tonguing

3

The musical score is written in bass clef, 4/4 time, and key of B-flat major (two flats). It consists of three lines of music. The first line begins with a measure of four eighth notes (B-flat, A, G, F) marked with 'T T T T' above them, followed by eighth-note runs. The second line continues with eighth-note runs and a measure with a slur and a checkmark. The third line continues with eighth-note runs and a final measure with a slur and a checkmark.

Fingers

Keep them on the valves

Natural positioning

Notice whole arm

Watch for weirdness

One button, one finger

Flat vs. curved

Intonation

Keep it simple

So many factors

Can get very granular

Train ears in tone quality

No instrument is perfect

6th partial is naturally sharpest - F, E, Eb

3rd partial also sharp - octave below

The more valves used, the sharper the note

Ear training, singing, listening

Half lip bends and drone work

Diagnosing and shifting unhealthy habits

Not enough air

Improper tonguing

Tension imbalances

Developing range

Not Enough Air

Weak tone, unsupported, unable to
make easy phrases, poor intonation
Inefficient/insufficient inhale or exhale
Paper exercises
Breathing tools/visualizers

David Vining
MOUNTAIN PEAK MUSIC

II. Air

↑ = inhale

□ = blow

blow through the instrument without producing a tone;
finger the indicated pitch

♩ = 80

blow

play

1.

play with a big, beautiful tone

play this phrase in one breath

blow

play

blow

play

play this phrase in one breath

blow through the

Improper Tonguing

Hard to know what's going on inside a student's mouth

Using tongue to begin notes

Using throat - will sound fuzzy and effortful

Slur everything, hard tongue everything,
then find the middle

Articulation should be forward in the mouth

Tension Imbalances

Postural inefficiencies

Puckering inside mouthpiece

Puffing cheeks - not enough embouchure tension, too much face relaxation

Neck strain

Shoulder tension

Developing Range #1

Relaxed throat, proper mouthpiece pressure,
easy low notes

Air speed, not volume - higher notes need faster air,
not less.

Imagery/Exercises - fogging window (slow)
blowing candle from 10ft. (fast)

"SSSSS" - only more mature students,
balances speed and support

So much
patience!!!

Developing Range #2

Mouth and embouchure - low notes,
oh or *ah* vowel, tongue down.

Higher notes tongue in *eee* position
without smiling corners.

Aim air down with aperture as notes go higher

Counterintuitive nature – a healthy flexible
embouchure is actually flat!

So much
patience!!!

DAILY ROUTINES

for the
student euphonium
player

SECOND EDITION

David Vining
MOUNTAIN PEAK MUSIC

I. Beginning Routine

$\text{♩} = 72$



Play 3X: 1X Play/2X Buzz/3X Play



Play 3X: 1X Play/2X Buzz/3X Play



Play 3X: 1X Play/2X Buzz/3X Play



$\text{♩} = 72$

2. 

p *f* *f* *p* *p* *f* *p*

p *f* *f* *p* *p* *f* *p*

p *f* *f* *p* *p* *f* *p*

try this pattern in different valve combinations

$\text{♩} = 84+$ choose 2 or 3 lines

3A. 1. 

repeat pattern in each valve combination

2. 

repeat pattern in each valve combination

3. 

repeat pattern in each valve combination

4. 

repeat pattern in each valve combination

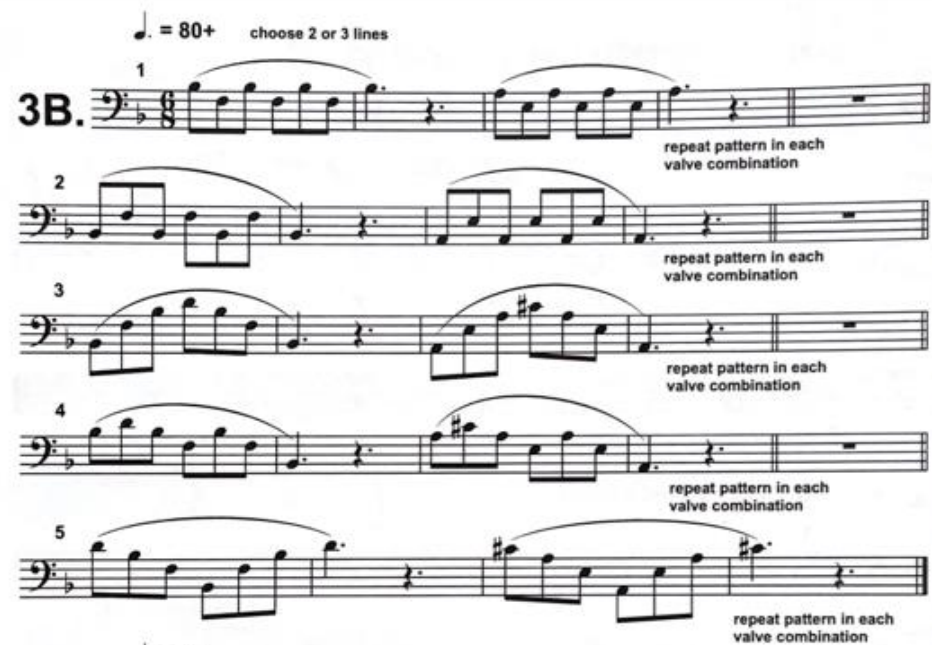
5. 

repeat pattern in each valve combination

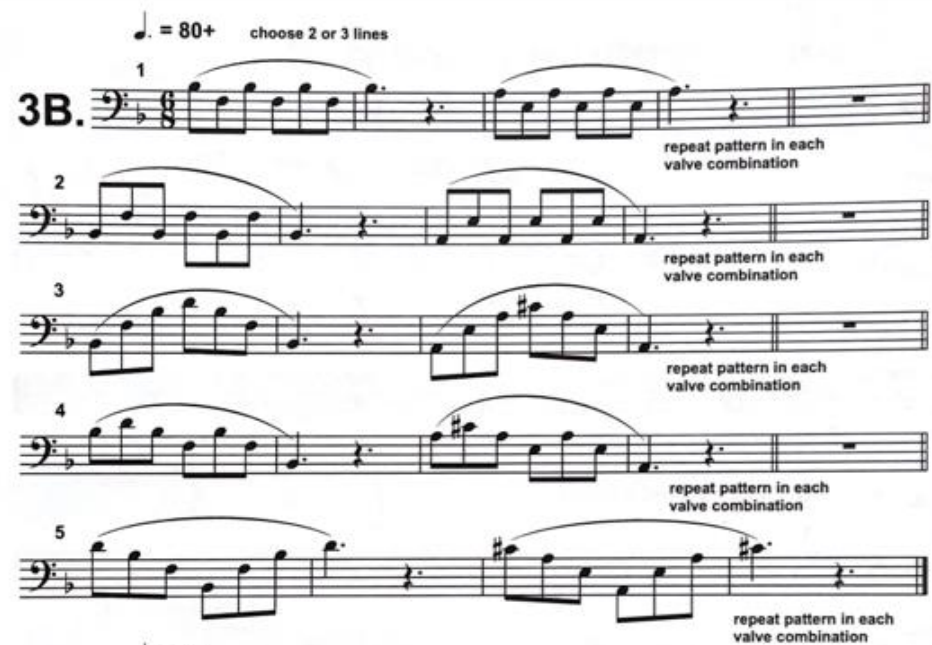
6. 

repeat pattern in each valve combination

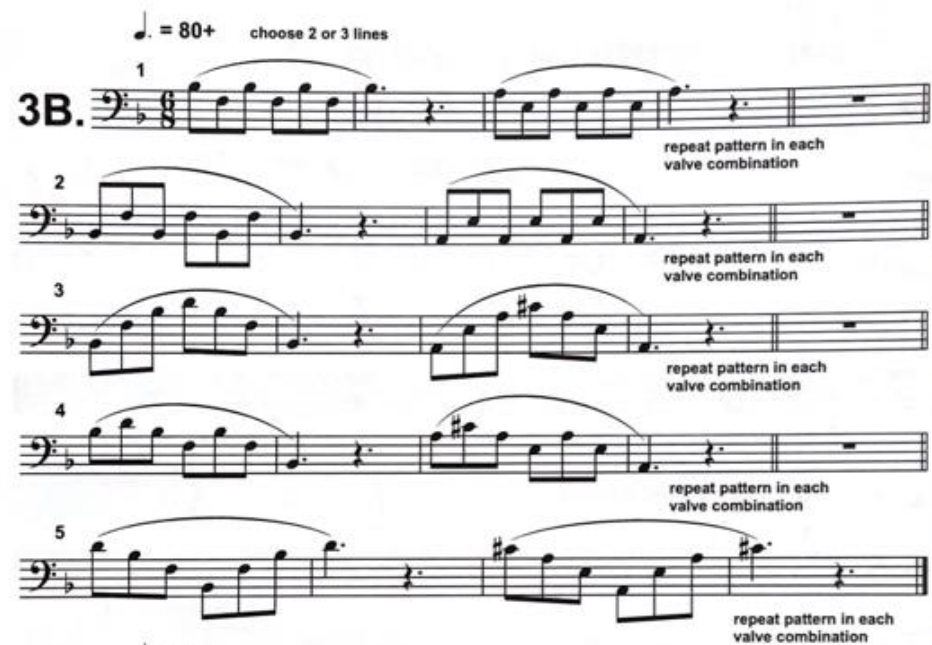
$\text{♩} = 80+$ choose 2 or 3 lines

3B. 1. 

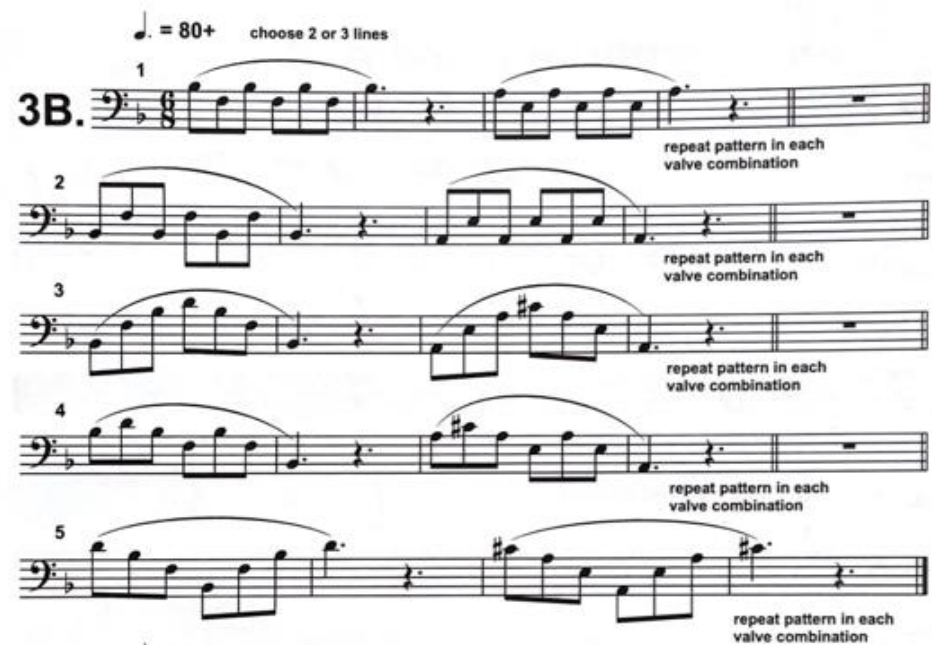
repeat pattern in each valve combination

2. 

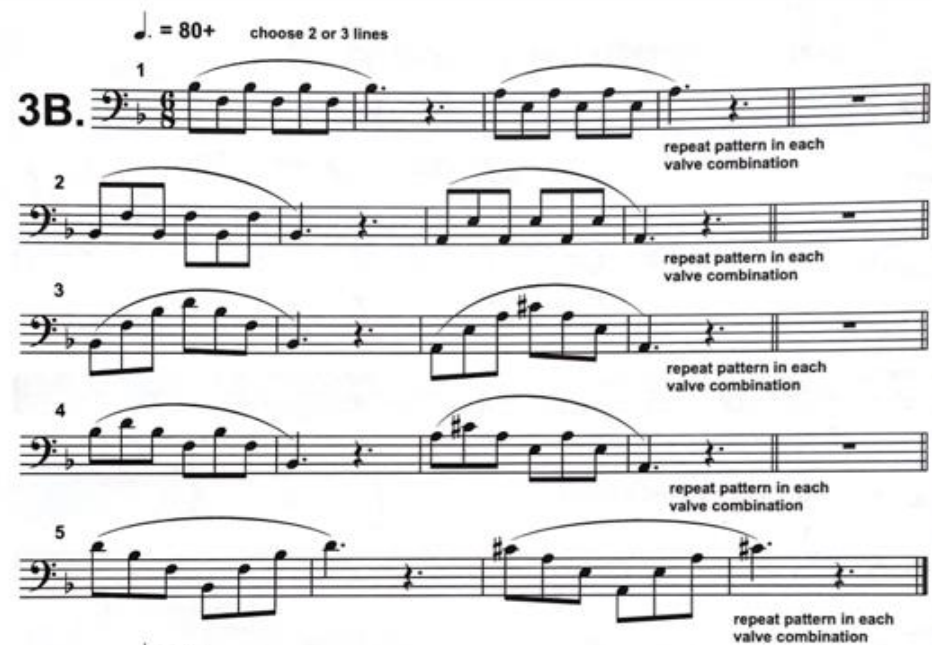
repeat pattern in each valve combination

3. 

repeat pattern in each valve combination

4. 

repeat pattern in each valve combination

5. 

repeat pattern in each valve combination

$\text{♩} = 69+$ choose 2 or 3 lines

3C. 1. 

repeat pattern in each valve combination

2. 

repeat pattern in each valve combination

3. 

repeat pattern in each valve combination

4. 

repeat pattern in each valve combination

5. 

repeat pattern in each valve combination

♩ = 80


4. 

♩ = 84-96

Strive for Maximum Resonance with Minimum Effort

5. 

♩ = 84+

6A. 

♩ = 69+

6B.

no metronome
In this study, challenge yourself to play a little higher each day, but never strain to play the high notes. Take your time, rest often and add a few more low notes if you need them.

7.

mp *f* *mp* *f* *mp* *f*

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

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

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

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

mf *f* repeat as many times as desired

mf repeat as many times as desired

mp

EUPHONIUM CLINIC #3
WHAT TO PLAY, DEMOS
AND Q&R
JULY 1, 2025



Session Highlights

Warm-ups

Solos/Etudes - *consult appendices*

Demonstrations

Q&R

Warming Up

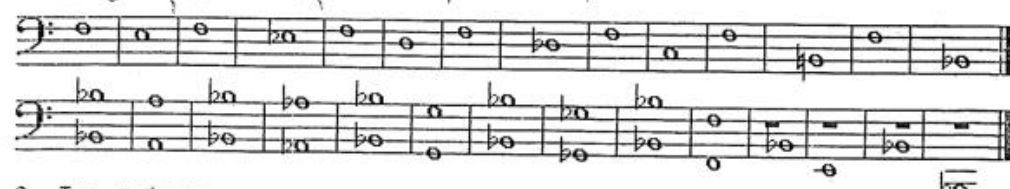
Air

Lips

Fingers

Tongue

1. Long Tones



2. Two-noters



3. Scale Tonguing



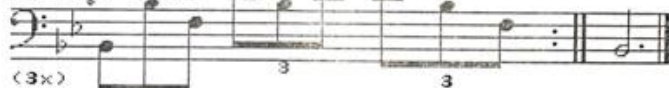
4. Lip Slurs



5. High Slurs



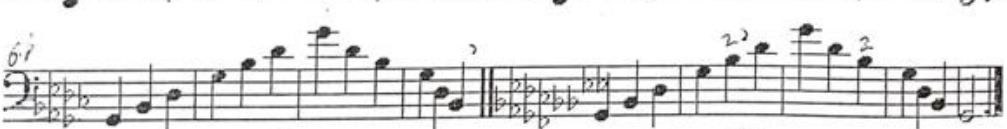
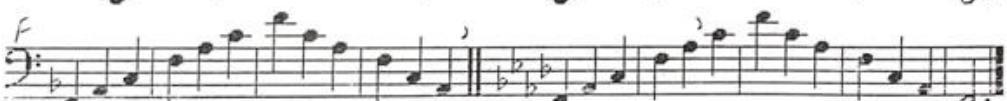
6. High slurs



7. Scale Slurs (use on all scales)



8. 2 Octave arp.



Euphonium Warm-Ups (for Bb Euphonium)

Please Note: These Warm-ups are not of my creation, but instead are a compilation of ideas from various players I have encountered over the years. I have put them into an order that makes the most sense to me. Warm-ups should be introduced as soon as the player can maintain the tone, and should be the most important thing done daily. All exercises should be practiced at $\text{♩} = 60$ unless otherwise indicated.

Various Authors

The 5 minute "Level 1" warm-up

1 

2 

3 

4 

5 

Continue through 1, 12, 23, 4 (13), 24 (123)

The 10 minute "Level 2" warm-up (add these to the Level 1 warm-up)

6 

7 

8 

9 

10 

11 

12 

13 

14 

The 20 minute "Level 3" warm-up (add these to the Level 1 and 2 warm-up)

15 

16 

17 

The 35 minute "Level 4" warm-up
(add these to the Level 1 -3 warm-up)

25 ²⁰⁵ 

26 ²¹³ 

27 ²²¹ 

28 ²³⁰ 

29 ²⁴³ 

30 ²⁴⁹ 

31 ²⁵⁵ 

32 ²⁶³ 

33 ²⁷¹ 

18 ¹⁵² 

19 ¹⁶³ 

20 ¹⁷¹ 

21 ¹⁷⁷ 

22 ¹⁸² 

23 ¹⁸⁶ 

24 ¹⁹² 

25 ¹⁹⁹ 

26 ²⁰⁰ 

27 ²⁰¹ 

The 50 minute "Level 5" warm-up
(add these to the Level 1 - 4 warm-up)
All as fast as possible to perform cleanly and evenly

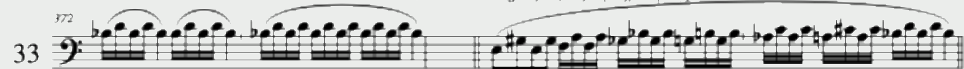
Continue through 1, 12, 23, 4 (13), 24 (123)



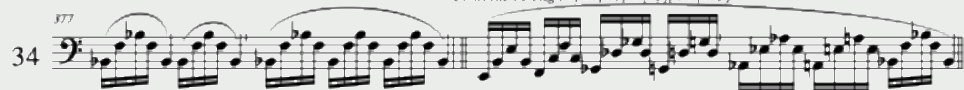
Continue through 1, 12, 23, 4 (13), 24 (123)



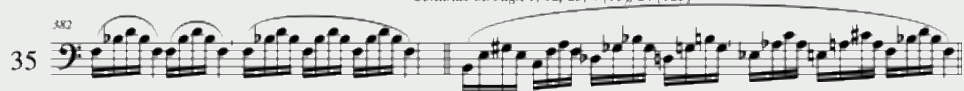
Continue through 1, 12, 23, 4 (13), 24 (123)



Continue through 1, 12, 23, 4 (13), 24 (123)



Continue through 1, 12, 23, 4 (13), 24 (123)



Continue through 1, 12, 23, 4 (13), 24 (123)



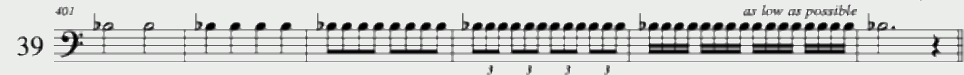
Continue through 1, 12, 23, 4 (13), 24 (123)



Continue through 1, 12, 23, 4 (13), 24 (123)



*continue down chromatically
as low as possible*



*continue down chromatically
as low as possible*



The 60 minute "Level 6" warm-up
(add these to the Level 1 - 5 warm-up)
All as fast as possible to perform cleanly and evenly

Continue through 1, 12, 23, 4 (13), 24 (123)



Work in various other scales as well



Work in various other scales as well



Work in various other scales as well



*continue down chromatically
as low as possible*

Any additional warm-up activities should be musician-specific

DAILY ROUTINES

for the student euphonium player

SECOND EDITION

David Vining
MOUNTAIN PEAK MUSIC

I. Beginning Routine

♩ = 72

1. *mf*

Play 3X: 1X Play/2X Buzz/3X Play

Play 3X: 1X Play/2X Buzz/3X Play

Play 3X: 1X Play/2X Buzz/3X Play

$\text{♩} = 72$

2.

Musical notation for exercise 2, measures 1-3. The key signature has one flat (B-flat), and the time signature is 3/4. The notes are G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138

Starter Studies

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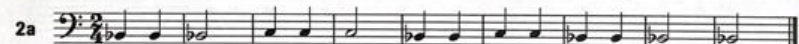
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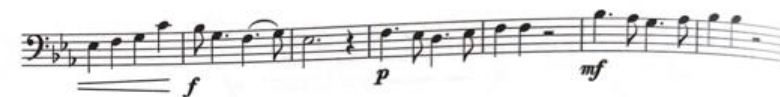


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mp

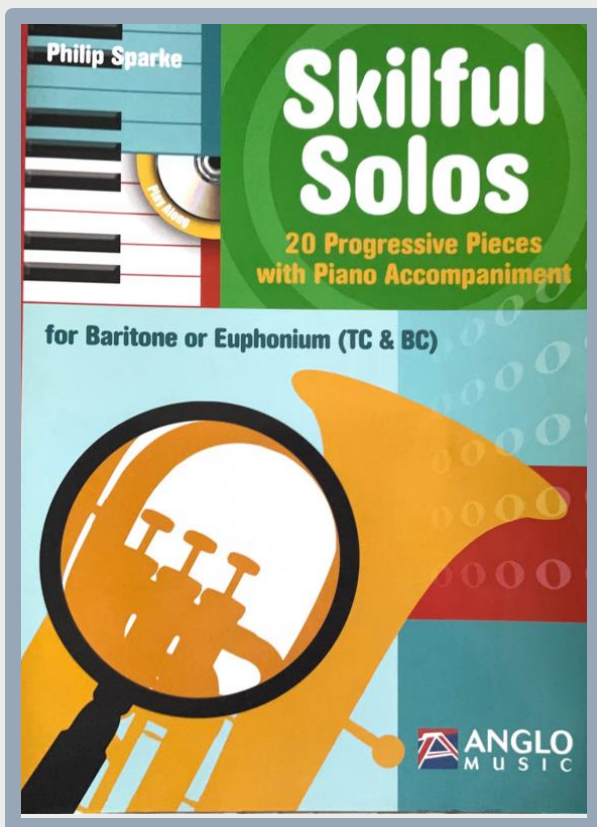
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p dolce

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12

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ppp

VI

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p leggiero

f marcato

ff

dim.

pp cantabile

ppp (senza rall.)

*The note may be omitted if a breath is necessary.

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Music is a science. It is exact, specific, and it demands precise acoustics. A conductor's full score is a graph that indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be done instantaneously, not worked out on paper.

Music is a foreign language. Most of the terms are in Italian, German, or French, and the notation is certainly not English but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is history. Music usually reflects the environment and times of its creation and often even the country.

Music is physical education. It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all of these things, but most of all, **music is art.** It allows a human being to take all of these dry, technical, and difficult techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, or feeling, or emotion. Call it what you will.

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- because we expect our students to major in music.
- because we expect them to play or sing all their lives.
- so they can relax.
- so they can have fun.

BUT:

- so they will be human.
- so they will recognize beauty.
- so they will be sensitive.
- so they will be closer to an infinite beyond this world.
- so they will have something to cling to.
- so they will have more love, more compassion, more gentleness, more good...more life.

Of what value will it be to make a prosperous living unless you know how to live?

That is why we teach music.

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