Premier Cornetist



Joseph Jean-Baptiste Laurent Arban

(b. Lyons 28 Feb 1825; d. Paris 9 Apr 1889)

Officer of the Académie Française;

Knighted:

Of Christ (Portugal)

Of Leopold of Belgium

Of the Cross of Russia

Of Isabella the Catholic

Historical Writings

My Musical Life and Recollections, by Jules Rivière c. 1893

It was while in garrison at Lyons that I made the acquaintance of the Arban brothers, who, in their different ways, were all remarkable men. Louis, the eldest, was the aeronaut of the day, and his ascents in 1842-43 created quite a sensation, till, like most balloonists, he went up never to be heard of again. This fatal ascent took place from a square in Madrid.

The second brother, Charles, was proprietor of a grand casino in Lyons, called *la Rotonde*, where concerts and balls were held all the year round. In addition to this onerous occupation Charles Arban managed to superintend a large manufactory of fireworks bearing his name, besides also finding time for certain ingenious inventions, one of which was a flying machine, that however, if I remember rightly, went no higher than the chimney pots when the experiment was tried in the gardens of *la Rotonde*.

The lion's share of ability, however, in the Arban family fell to Jean Baptiste, who developed talent at a very early age, and became at once a remarkable performer on the cornet-a-pistons. I well remember Jean Baptiste Arban's appointment as cornet solo in the picked band that went out to St. Helene on board the *Belle-Poule*, under the command of the Prince di Joinville, to bring back the remains of Napoleon I for sepulcher in the Invalides.

This clever cornet player was also a particularly affable man, and instances of his good nature were constantly occurring. One that came within my own experience is worthy of passing mention, for it happened on the first day of our acquaintance, when no laws, written or unwritten could have called for the gracious concession he made to play a cornet solo at a concert I was giving on a summer afternoon at the *Salle St. Barbe*. Arban, who was in his sailor's dress, had neither cornet nor music with him, but I had no sooner made the suggestion for him to oblige us with something than he was ready to mount the platform with an instrument borrowed from the band, and to play the *Carnival de Venice* with variations, which he did in marvelous style. Our friendship, which was sealed from that day, lasted for nearly half a century, till, in fact, the day of his death in 1889.

Arban was always acknowledged to be one of the best cornet players in France. This was clearly the opinion of Jullien, who engaged him in conjunction with Koenig, as the two soloists in his orchestra, when he was in the zenith of his popularity in London. Koenig excelled in slow movements, but when what is called tonguing was wanted Arban had no equal.

On his return to Paris he was appointed professor of the cornet class at the Conservatoire, a post he held till his death. Besides being a very fine player, Arban was also a composer of some note, his musical achievements consisting of cornet solos, studies, etc.; whilst to him the musical world is indebted for a book called Arban's *Cornet Tutor*, which is still considered the best that has ever been published.

As conductor also of the *Paris Bals de l'Opera* Arban will long be remembered, for this is a post he filled for years, till in fact the winter of 1889, when he caught the chill which killed him.

Arban, who had never been an extravagant man, amassed a comfortable fortune, which on his death went to his only daughter. Many were the projects he formed as we used to sit chatting together, of ending his days on the shores of the Mediterranean we both loved so well. And with this object in view he bought land enough to build two villas upon in Monte Carlo, occupying his leisure in superintending the construction of the houses; but, as I have said, he died in harness in the capital.

Report

The Committee of Musical Studies of the Conservatory on Mr. Arban's *Cornet Method*

The Committee of musical studies has examined the work submitted to them by Mr. Arban. This work, the extent of which is considerable, is based upon excellent principles, and contains every instruction calculated to produce a good performer on the cornet.

This work is, to a certain extent, a résumé of the knowledge acquired by the author during his long experience as both professor and performer, and may be termed a written embodiment of the information resulting from his musical career.

The various kinds of articulation, the tonguing, the staccato, and so forth, are seriously considered, ingeniously analyzed, and successfully resolved, the numerous lessons which the author devotes to each of these points are deserving of special mention.

In the copious series of instructions, wherein all other musical questions are discussed, we observe a profound appreciation of difficulties, and a through tact in overcoming them. The latter part of this work contains a long succession of studies as interesting in subject as in form, and concludes with a collection of solos, which are, as it were, the embodiment of application of the previous lessons; in these studies, in these solos, shine forth the qualities, at once brilliant and solid, of which the author has so often given proof.

For this reason the Committee, rendering due homage to the Method of which Mr. Arban is the author, unhesitatingly approve it, and adopt it unreservedly for instruction at the Conservatory.

Signed,

Auber, Meyerbeer, Kastner, A. Thomas, Reber, Bazin,
Benoist, Dauverné, Vogt, Prumier, Emile Perrin

Edouard Monnais
Imperial Commissioner

A. de Beauchesne
Secretary

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Introduction

BY J. B Arban

Range

Instruments with three valves have a chromatic range of two and a half octaves, which, in the case of the cornet and the alto, extends from F-sharp below the staff to C above the staff. Not every player however, succeeds in mastering this range with clearness and facility. Therefore, when writing for these instruments, even if it is for a solo, it is advisable not to use the extreme limits of the scale. As a rule, the higher registers of the instruments are used much too frequently by arrangers and composers, which results in the performer losing the beautiful and characteristic tonal qualities peculiar to his instrument. It also leads to failure to properly perform the simplest passages, even when written in the middle register. To avoid this shortcoming, it is necessary to continually practice the instrument throughout its entire register, and to pay special attention to the chapter devoted to the study of the various intervals.

The easiest portion of the cornet's range begins at low C and ends at G above the staff. One may easily ascend as high as B-flat, but the B-natural and the C ought to be made use of very sparingly. The notes below C do not present any very great difficulties; although some players experience considerable trouble in producing them with clearness and sonority. However, they are very beautiful and effective when properly produced.

Alternate Fingering

The following suggestions are offered for producing F-natural below the staff and at the same time for facilitating certain passages, which are almost impossible with the normal fingering [valve slide position]. In order to achieve this, the slide of the third valve should be drawn out a half step, in order to obtain a length of a major third instead of the usual minor third. In doing this, it will be advisable to adopt the following fingering, which is very popular among German cavalry trumpeters.



In order that the F-natural may be produced in perfect tune, the tuning slide should be drawn out a little.

Only in exceptional cases should one resort to devices such as this. I have only called attention to them here in order to acquaint the student with all the resources of the instrument.

Tuning Slide

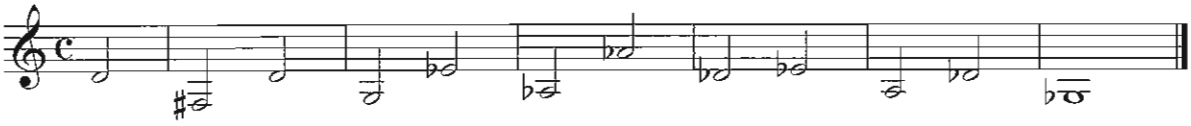
On a well-built trumpet or cornet, the thumb of the left hand should be able to enter the ring of the tuning slide, and open and shut it at will, without the help of the right hand. It is then possible to regulate the pitch of the instrument while playing. When beginning to play on a cold instrument, it will always be a little below pitch. After a few measures have been played and the instrument is warmed, it will become sharp very rapidly.

The slide is also used for the purpose of equalizing all those notes which, in the course of natural production, are pitched too high. Each valve is tuned for separate use, and the

natural outcome is that when several are employed simultaneously, the slides get too short and the precision of tone is inevitably affected.

This sharpness is produced whenever the third valve is employed. For instance, when the third valve is pressed down on a B-flat instrument, the instrument is lowered by a tone and a half, the effect is exactly as though the instrument were pitched in G, as the slides of each valve produce the effect of tones added to the instrument.

In such a case, it would be necessary to draw the slides of the first and second valves in order to use them simultaneously with the third. But, as such a process in impractical, it will be advisable to employ the above-mentioned device, that is, to compensate for the shortness of the tubes by drawing the slide with the thumb of the left hand. Without this precaution, every one of the following notes would be too high.



It is not difficult to lower these notes through action of the lips, although the quality of the tone will invariably suffer through such a process.

Therefore, in order to insure proper tonal brilliancy, it is always better, in slow movements, to employ the slide as an alternative.

Mouthpiece Position

The mouthpiece should be placed in the middle of the lips, two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I have adopted, and which I believe to be the best.

Players of the French Horn generally place the mouthpiece two-thirds on the upper lip and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet; but it must not be forgotten that great difference exists in the formation of this instrument as well as in the method of holding it, and that which may admirably suit the horn is unsatisfactory when applied to the cornet. What, after all, is the principal object as regards the position of the cornet? It should be perfectly horizontal. Accordingly, if the mouthpiece were placed as though the performer were playing the horn, the instrument would be in a falling position, resembling that of the clarinet.

Some teachers make a point of changing the mouthpiece position of their students. I have seldom known this method to succeed. To my own knowledge, several players, already possessed of remarkable talent, have attempted what we call at the Conservatoire, the "orthopedic system", which consists in correcting the wrong placing of the mouthpiece. I consider it my duty to say that these artists, after having wasted several years in uselessly trying the system in question, were compelled to return to their original placement of the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all.

From all this I consider that when a player has commenced his studies faultily, he must, of course, try to improve himself, but must not change the position of his mouthpiece, especially if he has already attained a certain degree of proficiency, it being a known fact that there is no lack of performers who play perfectly, and who even possess a most beautiful tone, and who, nevertheless, place their mouthpiece at the side, and even at the corners of the mouth. All that can be done is to beware of acquiring this faulty habit. In short, there is no absolute rule for the position of the mouthpiece, for everything depends upon the formation of the mouth and the regularity of the teeth.

The mouthpiece, once placed, must not be moved either for ascending or descending passages. It would be impossible to execute certain passages if the performer were compelled to change the position of the mouthpiece whenever he wished to take a low note after a high one in rapid succession.

In order to produce the higher notes, it is necessary to press the instrument against the lips, so as to produce an amount of tension proportionate to the needs of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature.

For descending passages, it is necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles, and lower sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down, enabling a freer, more open tone production. When the lips begin to tire the performer should never force his tones. He should then play more piano, because with continued loud playing the lips swell, and at last it becomes impossible to emit a note. The performer should cease to play the moment the lips begin to feel weak and fatigued; in fact, it is folly to continue playing under such circumstances, as it might lead to damage of the lip, which might take a long time to cure.

Attack

Always remember that the phrase *coup de langue* (stroke of the tongue) is merely a conventional expression. The tongue does not strike; on the contrary, it performs a retrograde movement, simply behaving like a valve.

This should be kept in mind before placing the mouthpiece on the lips; the tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth is hermetically sealed. As the tongue recedes, the column of air which was pressing against it is pushed violently into the mouthpiece causing the sound.

The pronunciation of the syllable *tu* serves to determine the attack of the sound. This syllable may be pronounced harder or softer according to the degree of force to be imparted to the note. When a wedge is placed over a note thus:



This indicates that the sound ought to be very short; the syllable ought to be uttered very briefly and hard. When, on the contrary, there is only a dot:



The syllable should be pronounced more softly, so that the sounds, although detached, still form a connected phrase.

When, upon a succession of notes, there are dots over which there is a slur, the performer should invariably strike the note with a very soft *tu* and then substitute for it the syllable *du*, because the latter syllable not only distinctly articulates each note, but also serves admirably to join the notes together.



These are the only three methods of commencing, or, as it is called, attacking the sound. Further on the various articulations will be fully explained, but for the present, it is only necessary to know and to practice single tonguing. The student's future excellence as a performer depends entirely upon this starting point.

As I already stated, the method of attacking the sound will immediately show whether the performer has a good or faulty style. The first part of the *Method* is entirely devoted to studies of this type, and the subject of slurring will be introduced only after the pupil has thoroughly mastered the striking of the note.

Breathing

Place the mouthpiece on the lips, open the mouth partly at the sides and pull the tongue back so as to allow the air to penetrate into the lungs. In inhaling, the stomach should not swell, but rather contract in proportion to the chest which expands.

The tongue should then advance against the teeth of the upper jaw in such a way as to hermetically seal the mouth, as though it were a valve intended to keep the column of air in the lungs.

The instant the tongue recedes, the air which has been pressing against it suddenly pushes itself into the instrument and determines the vibrations which produce the sound. In exhaling, the stomach should then gradually resume its original position in proportion to the chest which relaxes.

The breathing ought to be regulated by the length of the passage to be played—the longer the passage, the deeper the breath. In short phrases, if the breath is taken too deeply, or repeated too often, it produces a suffocation caused by the weight of the column of air pressing too heavily on the lungs. Therefore, the student should learn, as early as possible, to manage his breathing skillfully so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

Style – Faults to be avoided

The first matter to which the student should give special attention is the proper production of the tone. This is the basis of all good playing, and a musician whose method of producing tone is faulty will never become a great artist.

In playing softly as well as loudly, the attack of the sound ought to be free, clear and immediate. In striking the tone it is always necessary to articulate the syllable *tu* and not *doua*, as is the habit of many players. This latter articulation causes the tone to be flat, and imparts to it a thick and disagreeable quality.

After acquiring the proper methods of tone production, the player must strive to attain a good style. By style is meant, not a lofty abstract ideal only achieved by the greatest artists, but a practical musical competence so essential for the student's mastery of his instrument. To be natural, to be correct, to play music as it is written, to phrase according to the style and sentiment of the piece performed—these are qualities which should be of constant concern to the student. He cannot hope to attain them, however, until he understands and completely masters the concept of strictly observing the full value of every note as it is played. The neglect of this discipline is so common especially among military bandsmen, that it becomes necessary to discuss fully the evils which arise from it while still showing the correct performance practice.

For instance, in a measure consisting of four eighth-notes which should be played with perfect equality:



Performers often make an effort to prolong the fourth eighth-note by pronouncing:



If, in this same rhythm, a phrase begins with an ascending eighth-note, too much importance will be given to the first note, which has, in fact, no more value than the others. It should be played as follows with each note being duly separated:



Instead of prolonging the first note, as shown below:



In 6/8 time the same errors prevail. The sixth eighth-note of each bar is prolonged; in fact, the entire six are performed in a skipping and uneven manner. The performer should play:



Instead of:



Other players, again, play as though there were dotted-eighth-notes followed by sixteenths:



From these few remarks alone the reader can readily see how much the general style of a player will be influenced by faulty articulation. Remember that the tongue stands in nearly the same relation to brass instruments as the bow to stringed instruments. Accordingly, if you articulate unevenly, you are transmitting to the notes emitted into the instrument uneven and irregularly pronounced syllables which in turn result in faulty rhythms.

In accompaniments, too, an unacceptable method of playing off-beats exists. Thus in 3/4 time each note should be performed with perfect evenness, without shortening or prolonging either of the two notes which make up this kind of accompaniment. For Instance:



Instead of playing, as is often the case:



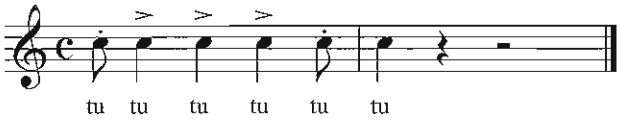
In 6/8 time an equally faulty method of playing off-beats exists. This consists in uttering the first note of the off-beat as though it were a sixteenth-note, instead of giving the same value to both notes. The performer should play:



And not:



A major shortcoming is also found in the playing of syncopated passages, especially among military bandsmen, and that is, the accenting of the second half of the syncopated note. A syncopated passage should be played by pronouncing:



And not:



There is no reason why the middle of a syncopated note should be played with greater force than the beginning. While it is essential that the starting point should be distinctly heard, the note should be sustained evenly throughout its entire value, without increasing its volume toward the middle.

The following illustration must be played in strict time without rushing the pronunciation of the syllables:



Moreover, the first eighth-note should be separated from the two sixteenths as if by a sixteenth-rest:



And not, as is often the case, by dragging the first note and producing faulty tonguing such as:



Later on the student will learn to perform the same passages with the correct tonguing, but at first the tongue must be trained to express lightly every variety of rhythm, without making use of this kind of articulation.

In addition to the rhythmic faults just discussed many other failings exist, almost all of which stem from the student's ill-directed ambition, bad taste, or a tendency to exaggerate. Many players imagine they are performing with intense feeling when they spasmodically increase the volume of tones or introduce tremolos by shaking their heads.

A highly sensitive and effective tremolo can be achieved by a slight movement of the right hand but this practice should not be overused lest it become a serious fault rather than an effective expression as intended.

This also applies to the portamento preceded by a grace note as well as the improper playing of the turn. Some players are unable to play four consecutive notes without introducing one or two portamentos—a very unacceptable habit.

This concludes the review of the most conspicuous and striking defects resulting from a faulty style. It is hoped that the students will avoid these shortcomings and carefully practice the remedies discussed above. Always remember that constant attention to good practices and continual correction is required in the beginning stages of study to establish the very finest performance habits. — *J. B. Arban*

First Studies

Explanatory Notes on First Studies

In Study No. 1 start or "attack" the sound by pronouncing the syllable *tu*, keep it well sustained and at the same time give it all the strength and brilliancy possible. Under no circumstances should the cheeks ever be puffed out nor should the lips make noise in the mouthpiece even though many performers appear to think otherwise. The sound forms itself; it should be "struck" firmly using proper lip tension so as to be accurately in tune.

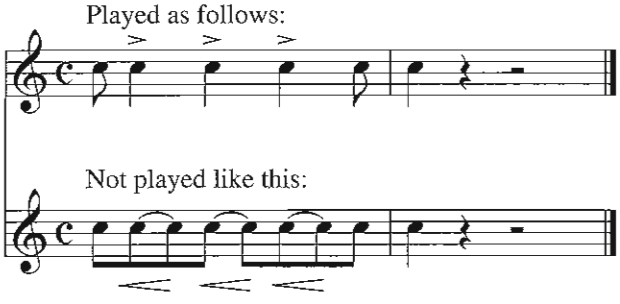
Studies seven and eight deal with all of the notes produced by using the same valves. Studies nine and ten take the student through all of the keys and so the required fingerings have been thoroughly indicated. These lessons should be practiced over a long period so that the student may become completely secure with the fingering of the instrument. From this point on it will not be necessary to mark the numbers of the valves under each note although fingerings will appear in passages throughout the book where it will facilitate a performance. Throughout Studies 1-50 be sure to strike each sound and give each note its full value.

The crescendo and diminuendo markings from numbers 11-17 follow the best principles of modern teaching and when observed in practice will develop a clearer and more easily produced upper register. The student should develop early the habit of increasing volume as he ascends, and decreasing volume as he descends. For obvious reasons, these markings have not been continued beyond Study 27 for the student should have formed the habit by this time and should use it as a general principle of playing.

Syncopation

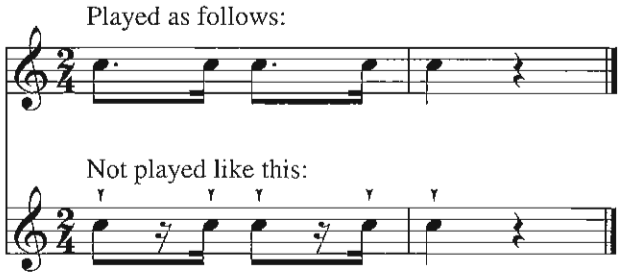
Syncopation occurs when the accent falls upon the light instead of the heavy beat of a measure. Always remember that the accented note must be sustained throughout its full value and, while the beginning of the note should be duly marked, the second half of the duration of a note should never be cut short.

Many students have great difficulty mastering syncopation. Study carefully the solution of the rhythm problem appearing over each exercise.



Dotted Eighth-Sixteenth Rhythmic Figures

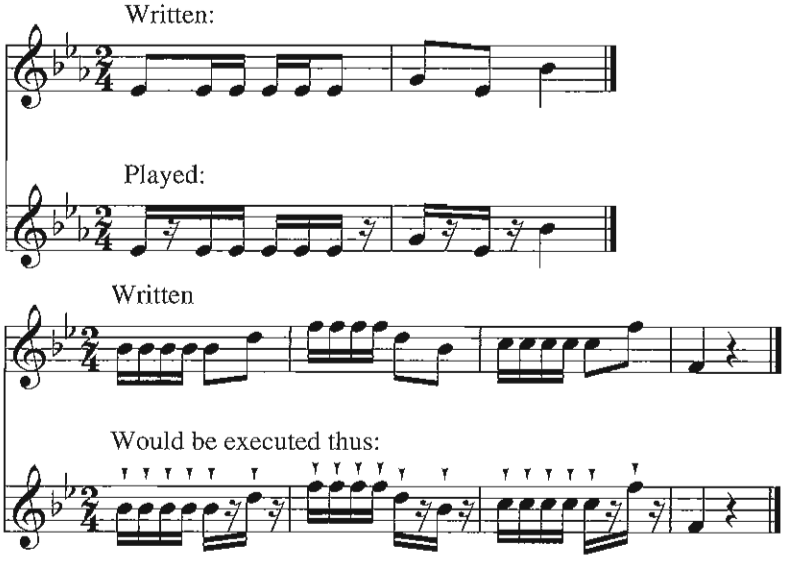
In these studies the eighth-note should be held for its full value—be sure never to substitute a rest for the dot.



In order to lend lightness to the following studies, the first eighth-note should be played in a shorter manner than its indicated value. It should be executed like a sixteenth-note with a rest being introduced between it and the two sixteenths which follow.



The same applies to an eighth-note following, instead of preceding, the sixteenth.



Meter

In 6/8 time, the eighth-notes should be well separated, and should have equal value allotted to each of them. Consequently, the third eighth-note in each measure should never be dragged out as some players are inclined to do.

Dotted eighths, and the eighths followed by sixteenths are played in this rhythm, by observing the same rules discussed above in 2/4 time. — *J. B. Arban*

First Studies

The first notes of the Arban *Method* begin on 'g1' (second line treble staff)—not on middle 'C' as is common in other books. The first three exercises are written up to 'd2' (4th line 'D'). Exercises #4 - 6 go even higher to top space 'e2'. From #7 on we see top-of-the-staff 'g2' written. At first glance writing this high at the beginning of a method book seems a bit strange. Note the syllable marking "tu" used in the beginning. Arban wrote other syllables to explain proper sounding articulation in his text such as:



Keep in mind Arban's native language was French, 'tu' is 'tooo', 'ta' is 'taaahhh' and 'te' is 'teh' (not tea). Blowing out air using these syllables in the rhythms shown (as opposed to vocalizing them) illustrates how natural and comfortable they flow and that they create the natural and correct tongue positions for playing.

Similarly, blowing out air without vocalizing while using a 'tu' or 'tooo' syllable in a steady and sustained manner, along with proper mouthpiece placement, some moisture on the lips and comfortably firm mouth corners, will produce 'G1" (if the lips are not too spread apart). *A beginner can do this.* Arban encapsulated much of the pertinent beginning information right here in the first musical measure of the book.

Articulation and airflow through the mouthpiece and lead-pipe create the sound. The sound is based on the airflow encountering the resistance of the aperture, the mouthpiece and the trumpet tubing which sets up an air column vibration inside the horn. Arban wrote about airflow and articulation but did not emphasize lip buzzing.

The Arban *Method* should be approached with the fundamental concept of airflow and articulation from the beginning. With this steady air and flow concept it is feasible that the range of the opening exercises is practical for the beginning trumpet player after a short period of time. A beginner's sound can and should be fat and open. Quality of sound is the primary indicator of relaxed airflow and good embouchure setting. The previously typical "buzzy beginner sound", exacerbated by teaching lip buzzing as a beginning technique, is avoidable and unnecessary. While lip buzzing does have it's positive attributes concerning muscle relaxation and control, it is not the correct technique to use for trumpet or cornet tone production. Tragically, playing with the "beginner sound" quickly becomes a habit that can take years to break.

It is further noteworthy that the first 32 pages of exercises contain studies on articulations and long note values followed by the use of diminished note values *not including lip slurs*. Lip slurs can be very frustrating for young trumpet players who are still experimenting with balances of blowing effort, mouthpiece pressure and embouchure control. Lip slurs can also promote early fatigue and lip stiffness until flexibility skills are improved. Arban places them later in the book. Of course it is expected that the more advanced trumpet player will move from section to section in any method book in order to practice studies suited to his/her specific needs.

It should be noted that the articulations written in the opening exercises (#1 - 8) of the Arban *Method* should not be interpreted as hard-hitting tongue accents. The intended musical sounds of variously notated accents have changed in the century since the Arban *Method* was written and a modern commercial interpretation is not applicable here. The ideal sound of the note beginnings in the "First Studies" should

be a clear articulation followed by a full sounding, centered and in-tune pitch. Think of the accents as small explosions of air after the initial tongued attack. Remember, heavy tonguing on a cornet mouthpiece sounds less drastic than heavy tonguing on a trumpet mouthpiece. The intention of writing accents on every note, (>), is to encourage a solid aggressive air flow as well as to focus on hitting the correct pitch. These accents are not meant to suggest a heavy percussive attack at the beginning of each note.

Trumpet students must think about and establish a relaxed natural tongue attack for note beginnings and a steady controlled air flow balanced with minimum mouthpiece pressure. This will help to avoid time spent exorcizing bad habits acquired through ill-conceived practice. The opening pages of the Arban *Method* should be studied conscientiously.

The black diamond accents (in exercises #11 - 15 for example) should be performed as solid notes of substantial length with a small amount of space in between the marked note and the following note. This marking indicates playing a heavier attack than a plain note or a dot but should not be played too short.

The cap accent represented a heavy legato note in Arban's day. It is nearly interchangeable with the side-ways accent (>) in the context of the Arban *Method*.

Staccato dot marking should be considered a style marking and interpreted as an indication for lightly articulated notes with space if the tempo permits. At faster tempi, it will be impossible to play the notes short with spaces and the ideal concept is creating notes that are clear and light without sacrificing the body of sound or pitch of each note.

Finally, the accented notes throughout the Arban *Method* are carefully marked to insure and encourage steady tempi, evenly played note values and accurate rhythm. As you can see, correctly performing the articulations and accents written throughout the Arban *Method* is an extremely important element in interpreting Arban's music and getting the most value out of his method book. — *A. Vizzutti*




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20.


21.
22.
23.
24.


25.
26.
27.
28.


29.
30.
31.
32.
33.
34.


35.
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38.


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41.
42.
43.
44.
45.


46.


47.
48.
49.



SYNCOPATION




5.
6.
7.
8.
9.
Allegro
10.


11.
simile
12.
Tempo di Marcia
13.
simile

Allegro moderato

14.

Allegro

15.

simile

16.



Tempo di Mazurka

17.



Allegro moderato

18.

p



Moderato

19.



20.



21.



22.




23.
mp
24.
mp
simile
25.
mp


26.
mf
simile
27.
mf
Allegretto
28.
mp
simile


Allegro
29.
mp
simile
Allegretto
30.
p
f
p
rall.
Tempo I
f
p
f


Allegretto
31.
mf


Allegretto
32.
mp
simile

Allegretto

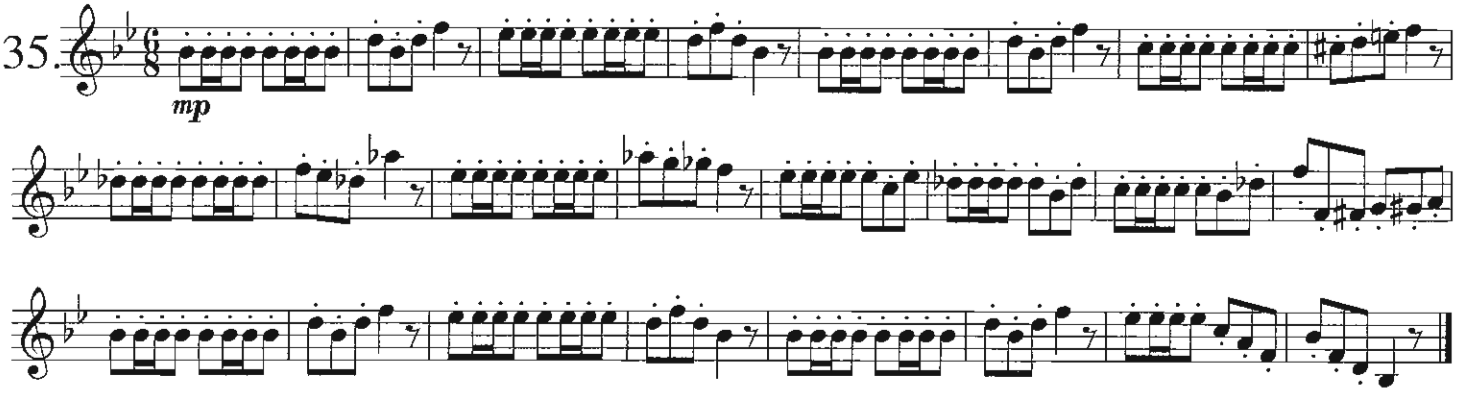
33.



34.



35.




Allegretto
36.
mf
simile
37.
mp
simile



Studies in Legato – Slurring

Arban's *Studies in Legato* begin by combining slurred notes and articulated notes. The slurred notes involve valve movement and small intervals. Arban's point is to gradually develop skilled control over note movement between harmonics (note movement not involving valves), utilizing larger and larger intervals and faster and faster rhythms. Care should be taken to follow the written articulations exactly. Experimenting with modified articulations, transposition etc. is a wonderful idea after making sure you can play the music correctly as written.

Lip slurs are accomplished through a combination of slight up-and-down chin movement and overblowing harmonics (blowing different air speeds and making small adjustments to produce different notes using the same fingering). Tongue placement using syllables (*Tah* for low notes, *Too* for middle register, *Tee* for high notes) can help control air speed. I believe the use of syllables also causes small sympathetic (and natural) chin movements which affect the embouchure aperture size and resulting air intensity. Following the written crescendos will contribute positively to the correct increase in physical intensity necessary to execute successful lip slurs. As in any discipline, the more repetitions of an exercise or technique the more effortless its execution becomes.

In order to maintain a unified concept of airflow and articulation as the exercises get more difficult, Arban continues to combine lip slurs and articulated notes in varied patterns throughout the Legato section of the book. Remember the articulated notes (*tu tu*) are essentially played the same as the slurred notes with the simple touch of the tongue at rhythmically correct moments. Arban also suggests learning additional slurred groupings (six notes slurred at a time in exercises #43 - 48 and eight notes slurred at a time in exercises #49 - 54). — *A. Vizzutti*

Studies in Legato – Slurring

Undoubtedly, slurring is one of the most important aspects of this *Method*. Considerable space has been allotted to it, particularly to explaining those exercises which are produced exclusively by lip movement without the addition or substitution of valves. The fingering must be followed exactly, no matter how unusual it may seem. Although not recommended for use in actual performance, this fingering was purposely designed to increase the difficulty of the exercise and to oblige the lips to move in producing the different pitches without using the valves.

This exercise, moreover, is analogous to that practiced by singers when they study the movement of the glottis in order to master the trill.

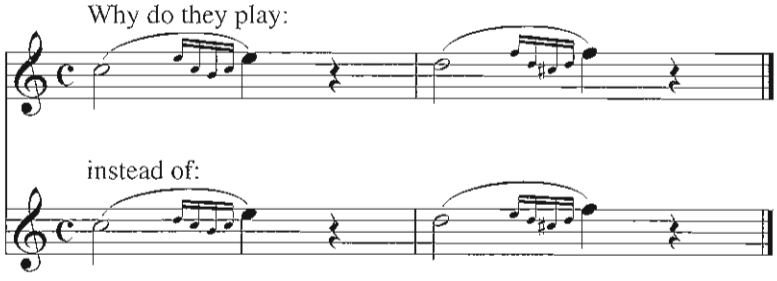
The easiest interval to slur is the minor second. Slurring the major second is more difficult since some lip movement is needed. Slurring the third is most difficult since it often involves pitches where valves cannot possibly be used to help slur from the lower to the higher note. By diligent practice, this exercise will become the basis for fluent and brilliant playing. It imparts great suppleness to the lips and is an essential aid for mastering the trill.

Trilling by means of the lips is only desirable for intervals whose harmonics lie a second apart, as in exercise 23, and then only if the indicated fingering is followed; otherwise trills in thirds will result and these are both annoying and objectionable.

The following exercises are intended for study purposes and are not recommended for actual performance. Beware of performers who wish to apply an irrational method of playing the cornet or trumpet. The cornet or trumpet is one of the most perfect and complete instruments and easily dispenses with contrived playing practices whose effect is always in bad taste.

An intolerable habit is the use of lip movement in the performance of the turn. All that is needed for performing this ornament on the cornet or trumpet is regular finger movement. Each note will thus be produced with irreproachable precision and purity.

What right, then, do certain players have to substitute an upper third for the appoggiatura which should only be a second?



Of course the lower example is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these players find it more convenient to use simple lip movement instead of moving their fingers, as though it weren't more natural to produce the correct notes with the aid of valves.

In this respect, some performers go still further and play triplets using lip movement instead of valves. The following illustration is from a study by Mr. Gillay; with the use of valves, the passage should be played thus:



Merely using the lips would result in the following which is unacceptable:



Such sleight-of-hand tricks are totally out of place on the cornet, and the student must be put on guard against such a system which unfortunately is all too prevalent among performers in military bands.

The main purpose of exercises 1 through 15 of this section is to teach slurring. In order to achieve this properly, swell the lower note slightly and at the moment it reaches its dynamic peak slur it up to the higher note by a slight pressure of the mouthpiece on the lips.

Next follows the practicing of thirds which is obtained by the tension of the muscles and also by pressure of the mouthpiece on the lips. The notes should be produced with perfect equality; they must be connected with each other with absolute evenness and played precisely in time and with the exact fingering shown.

Studies 16 to 69 are for the purpose of learning how to slur thirds with ease so as to enable the student to play grace notes and double appoggiaturas with elegance later on. Since both these ornaments are produced only through lip movement, a few examples have been included herein, although they will be treated in greater detail under the section on Grace Notes. — *J. B. Arban*


1.
simile
2.
simile
3.
4.
simile
simile
5.
simile
simile
6.
simile


simile
7.
simile
simile
8.
simile
simile
9.
simile
simile
10.
simile
simile
11.
simile


12.
simile
13.
Allegretto
14.
mp
a tempo
Andante
15.
p

The fingerings carefully marked throughout exercises #16 - 30 are based on the harmonic structure of the trumpet. Practicing with the marked fingerings is a very important factor in learning to accurately move between notes of the same fingering. You must use the unusual substitute fingerings (for example, in exercise #23: [*1-2-3*] for high F#, [*2-3*] for high G# and [*1-3*] for high A), to get the most benefit out of each exercise. Note that many of the substitute fingers are quite out of tune and need to be dealt with accordingly using 1st and 3rd valve slides and/or 'lipping' them in tune. You will find occasions in solo and ensemble performance when substitute fingerings are very helpful—as long as you play the notes in tune.

Additionally, I have found practicing the lip slur section of the Arban *Method*, using normal fingerings, to be beneficial. The experience of playing this section with the marked fingerings and again with the normal fingerings, is surprisingly different. Both routines help you to be a more proficient and flexible player. — *A. Vizzutti*

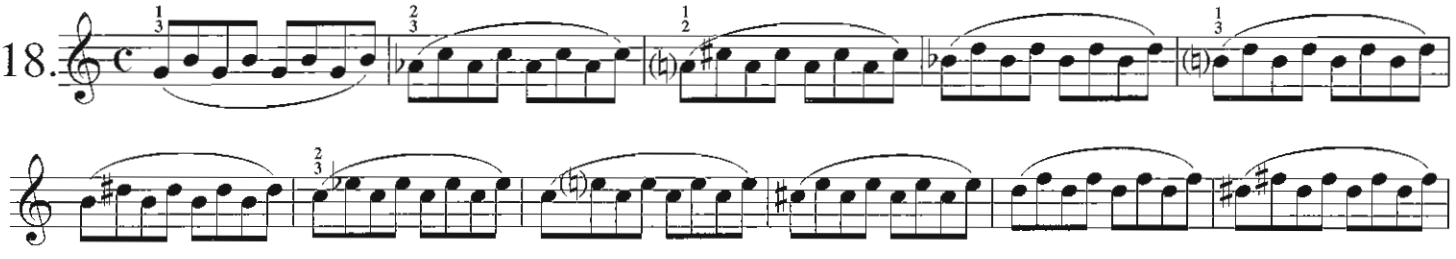
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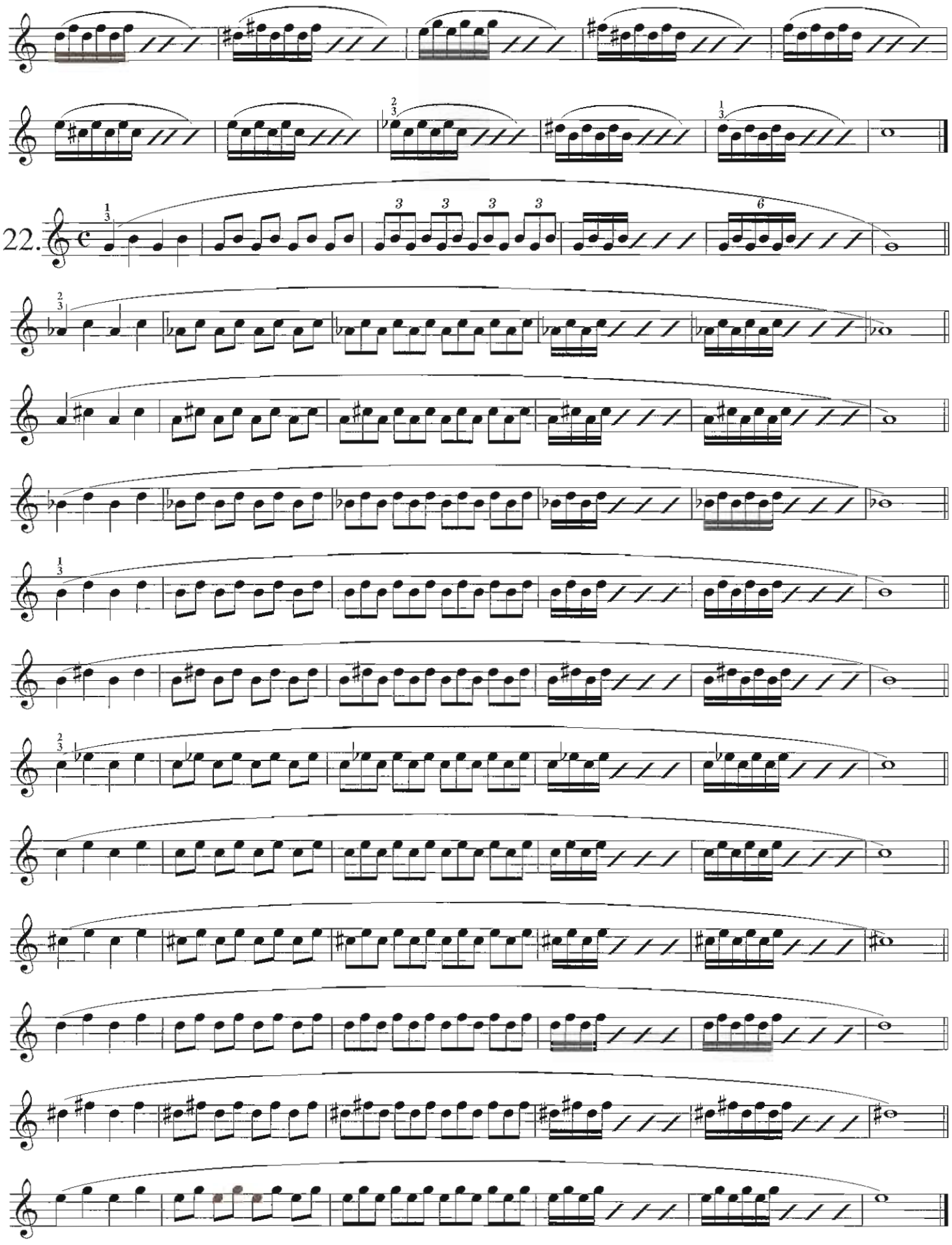
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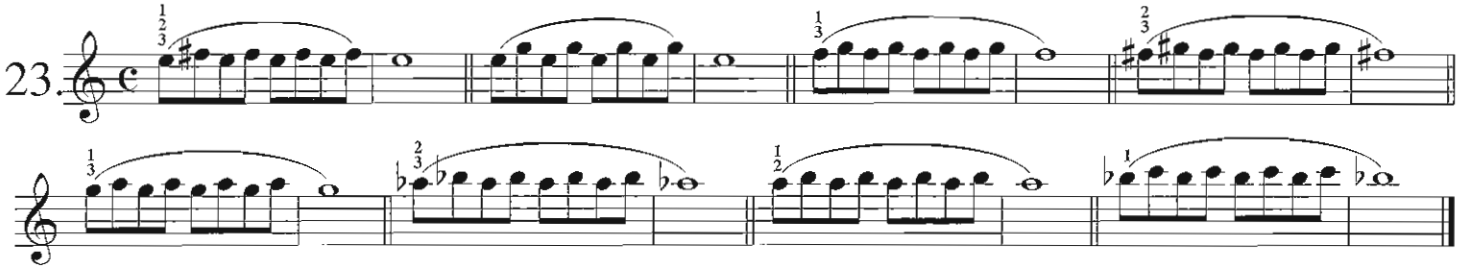


18.




19.
20.
21.


22.


23.

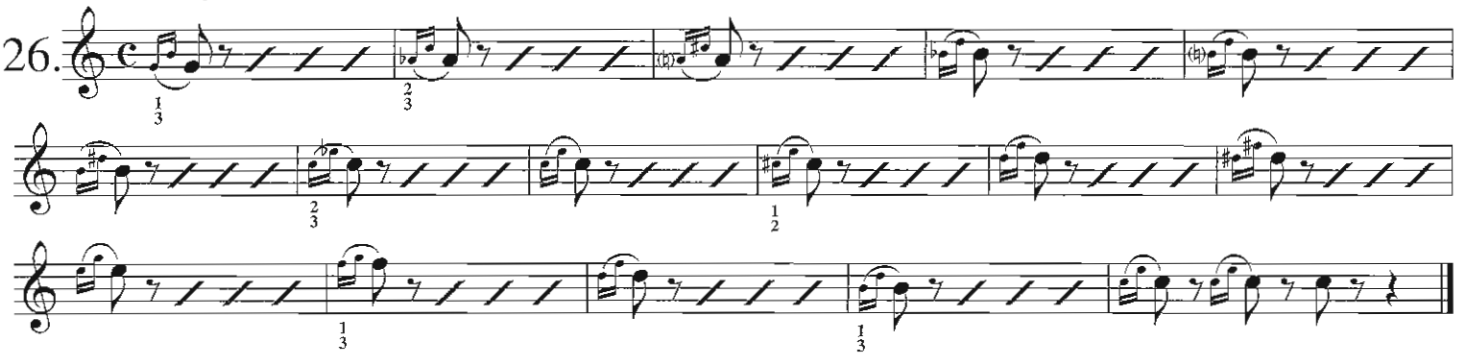

Allegro
24.


Allegro
25.

The speed with which grace note lip slurs need to be executed obviously does not leave time for exaggerated lip and chin movement. Performance success depends on the balance of two elements, namely increased air speed and slight lip/chin movement. To develop a feel for this balance, experiment by playing *any* small interval lip slur very quickly and in short bursts, similar to the figure represented in exercise #26. — *A. Vizzutti*

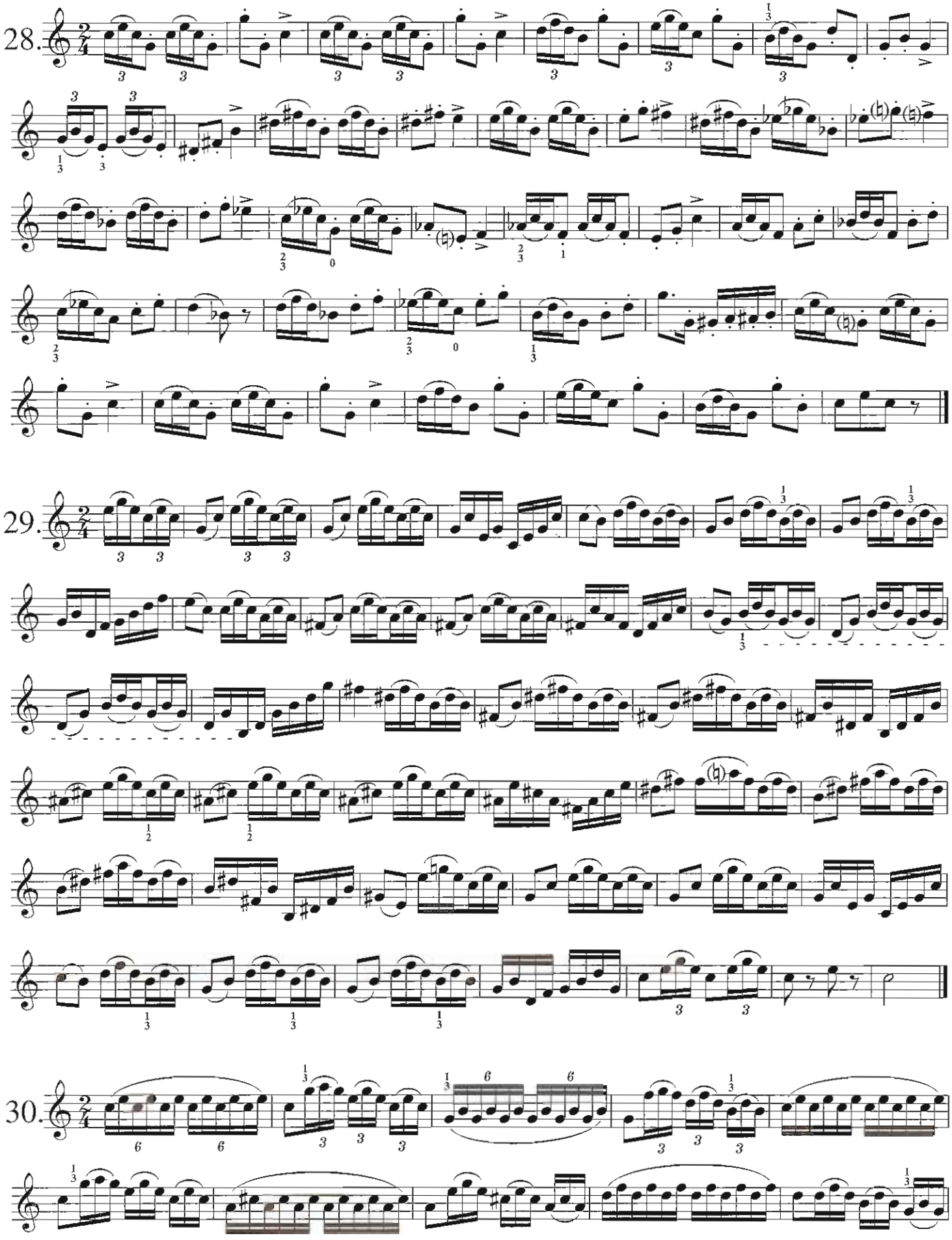
Allegro

26.



27.




28.
29.
30.


31.
32.
33.
34.
35.


36.
37.
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40.
41.
42.


43.
44.
45.
46.
47.
48.
49.


50.
51.
52.
53.
54.
55.

56.



57.



58.



59.

8va ad libitum.





Exercises #61 - 67 are challenging—but they look more difficult than they really are. Carefully learn the correct rhythms by first omitting the grace notes. Add the grace notes using aggressive valve movement and play the slurs as marked. Remain focused on the rhythm. In many ways these exercises emphasize playing with accurate fingers as much as performing lip slurs. — *A. Vizzutti*







64.



65.

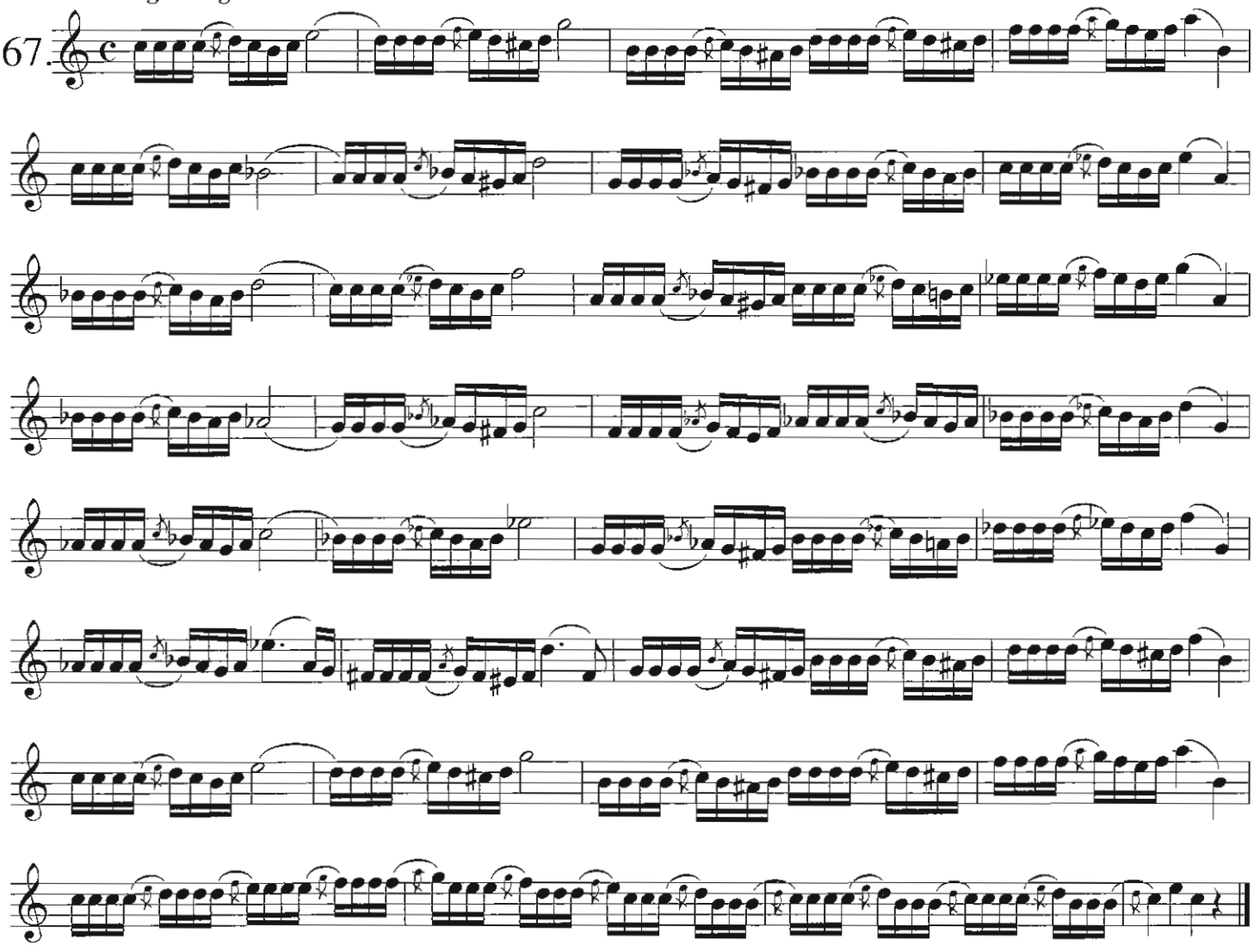


66.



Allegretto grazioso

67.



68.




69.

Scales

The overwhelming majority of music is composed of scales and arpeggios. It is obviously highly advantageous to know and perform scales and arpeggios well—particularly the major and minor keys. Arban presents scales in all major keys and a few scale exercises in settings up to six sharps and six flats. *It is very wise to play many of the subsequent exercises (#46 on) in all keys.*

The benefits of applying enough self discipline to learn this additional material will be great indeed. While not common in the Arban *Method*, the keys of $D^{\flat}$, $G^{\flat}$, $C^{\flat}$ / B, $F^{\#}$ and $C^{\#}$ major, $B^{\flat}$ minor, $E^{\flat}$ minor, and $A^{\flat}$ minor are fairly common in music today. The relative minor keys to B major–($G^{\#}$ minor), $F^{\#}$ major–($D^{\#}$ minor), and $C^{\#}$ major–($A^{\#}$ minor), are not used. The enharmonic versions are used instead ($A^{\flat}$ minor is used instead of $G^{\#}$ minor, $E^{\flat}$ minor instead of $D^{\#}$ minor and $B^{\flat}$ minor instead of $A^{\#}$ minor).

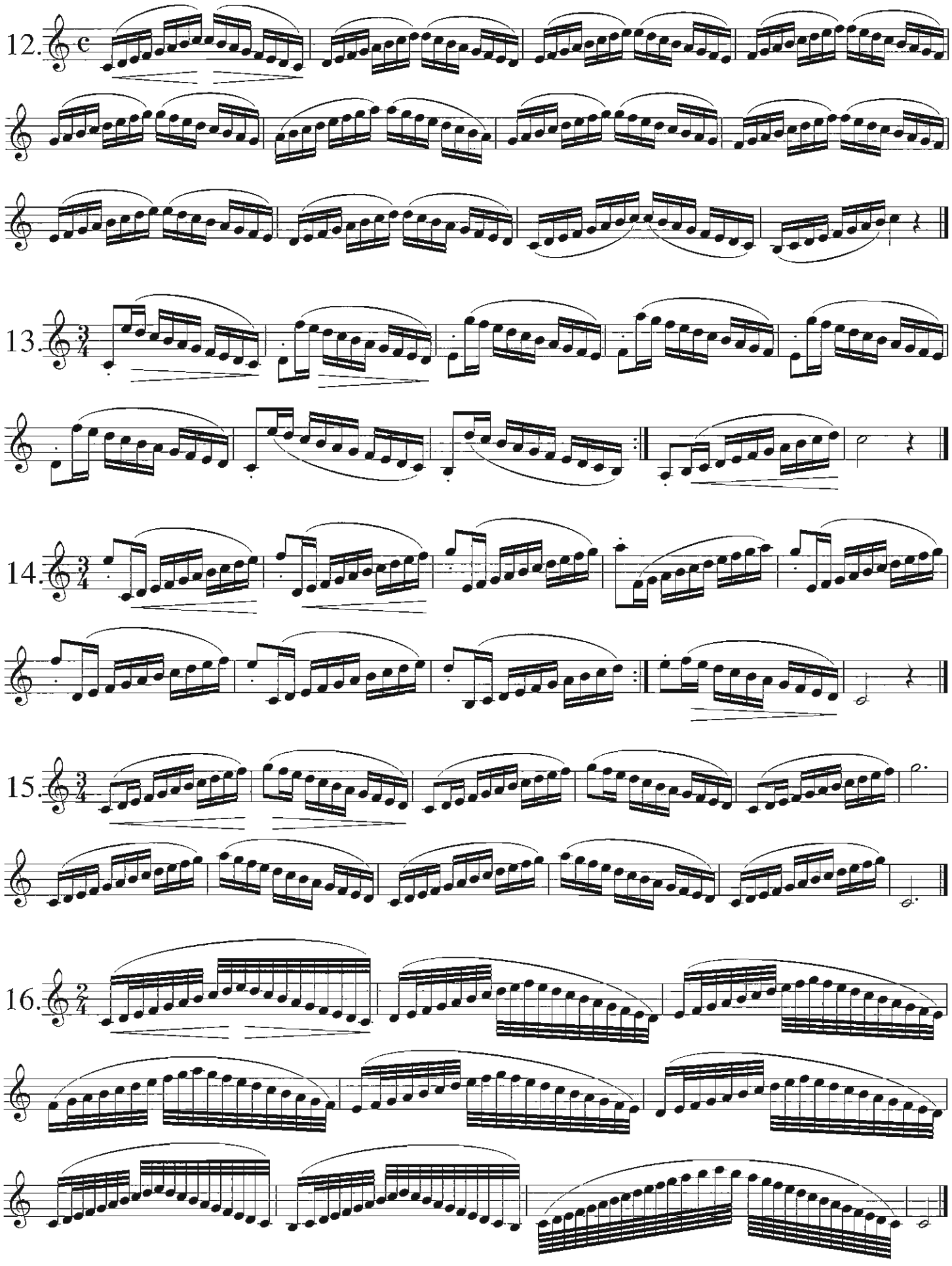
Knowing the major, minor and chromatic scales is like having learned a great deal of the music in your future. Banging the valves down firmly and rhythmically will clarify the technical passages. Always remember the lessons of the first section of the Arban *Method* when practicing subsequent parts of the book. Use a steady airflow (*tu tu*), and a clean and relaxed tonguing as you perform the music.

All parts of the Arban *Method* are intricately connected in concept of execution. Strong fundamentals will lead to great improvements in your playing. — *A. Vizzutti*

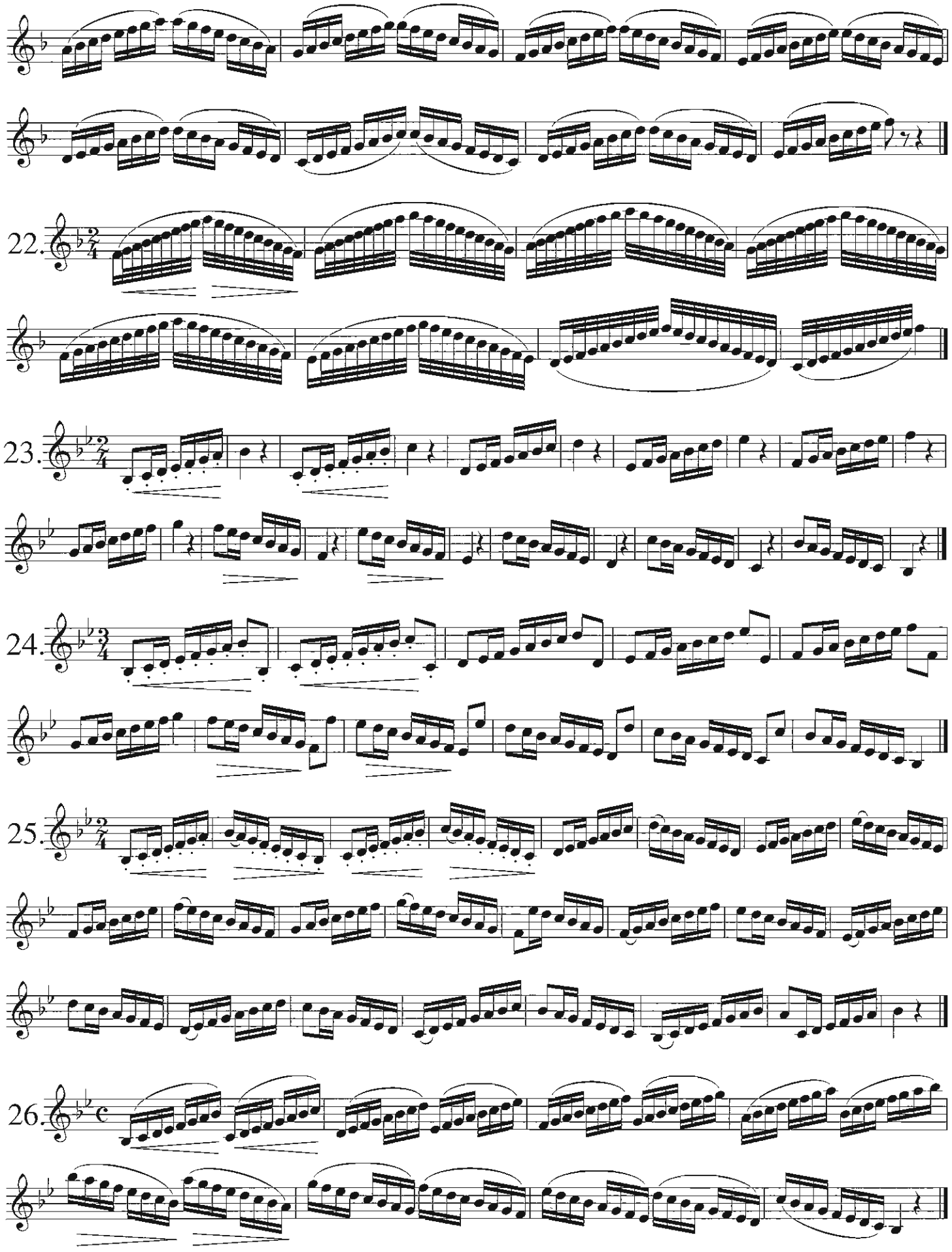



simile
4.
simile
5.
simile
simile
6.
simile
7.
simile

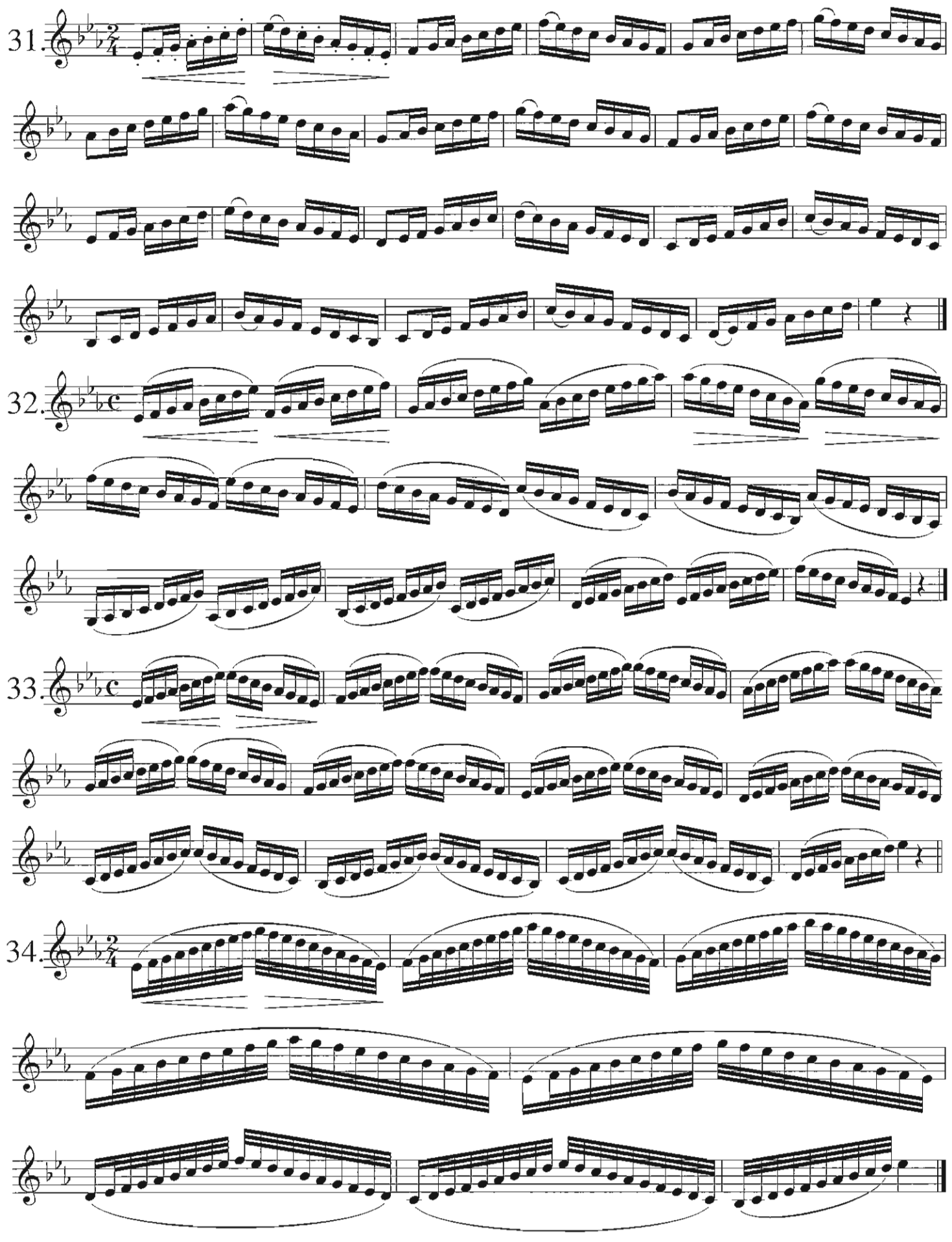

8.
simile
9.
simile
10.
simile
11.
simile
simile


12.
13.
14.
15.
16.

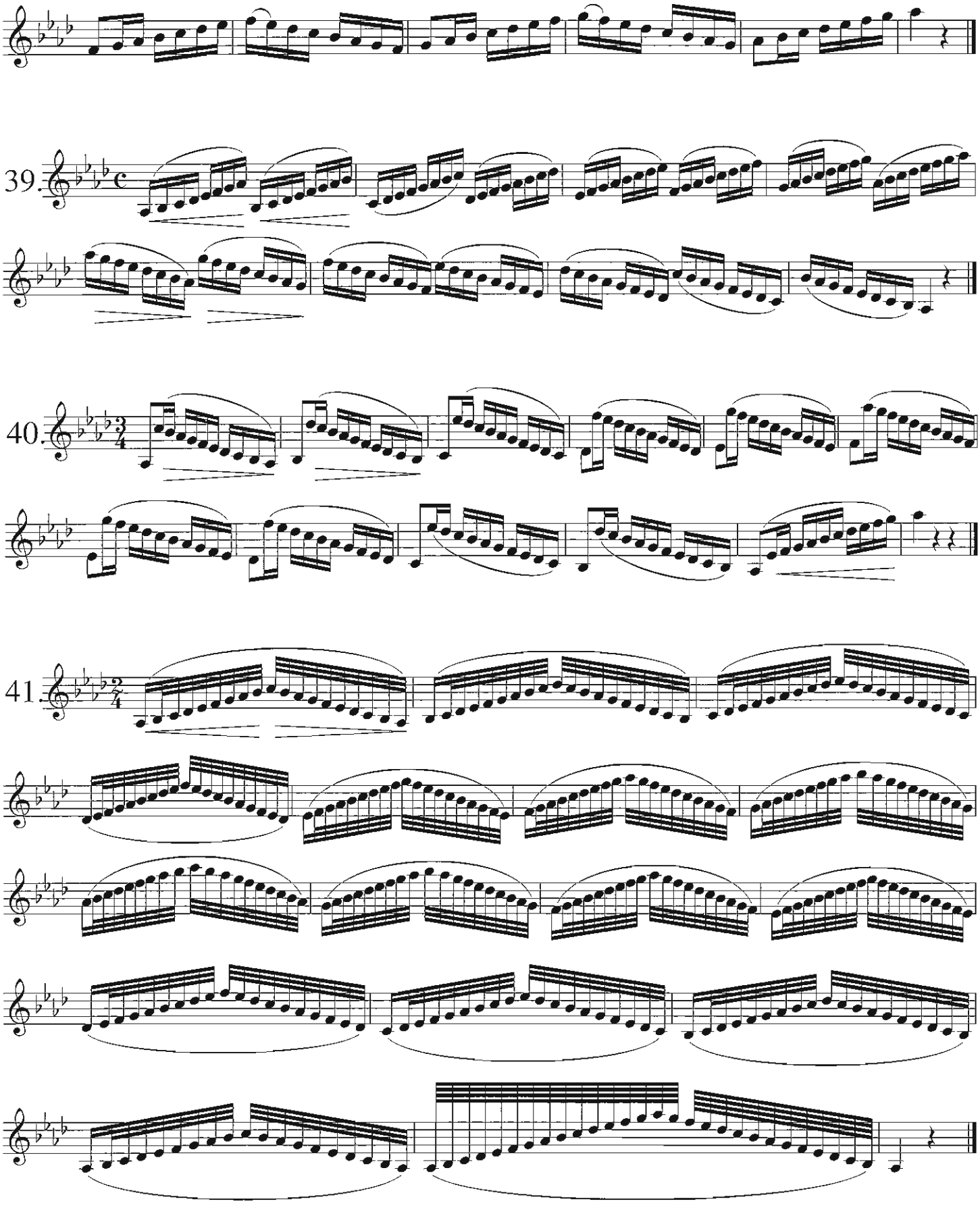

17.
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31.
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33.
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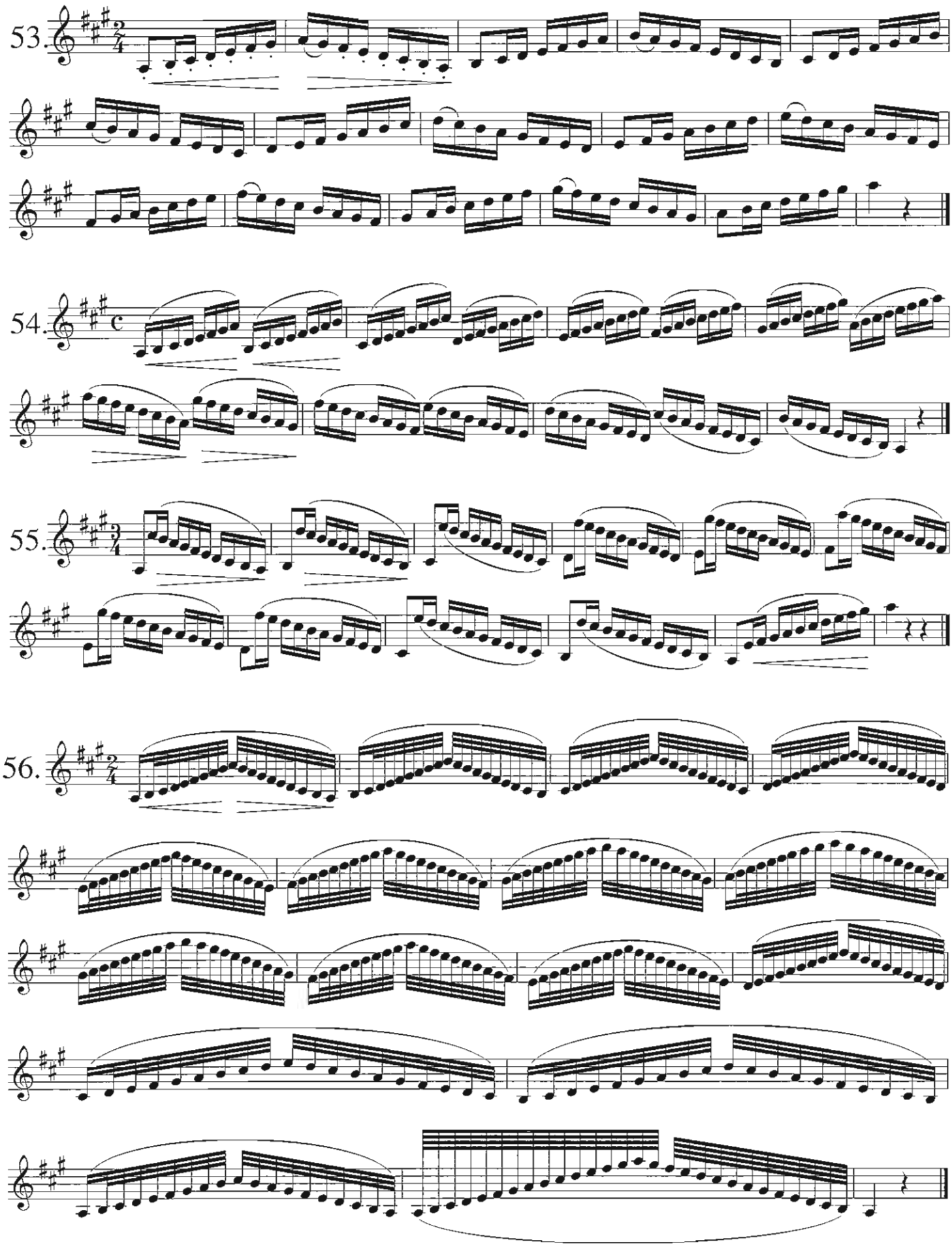

35.
36.
37.
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39.
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42.
43.
44.


45.
46.
47.

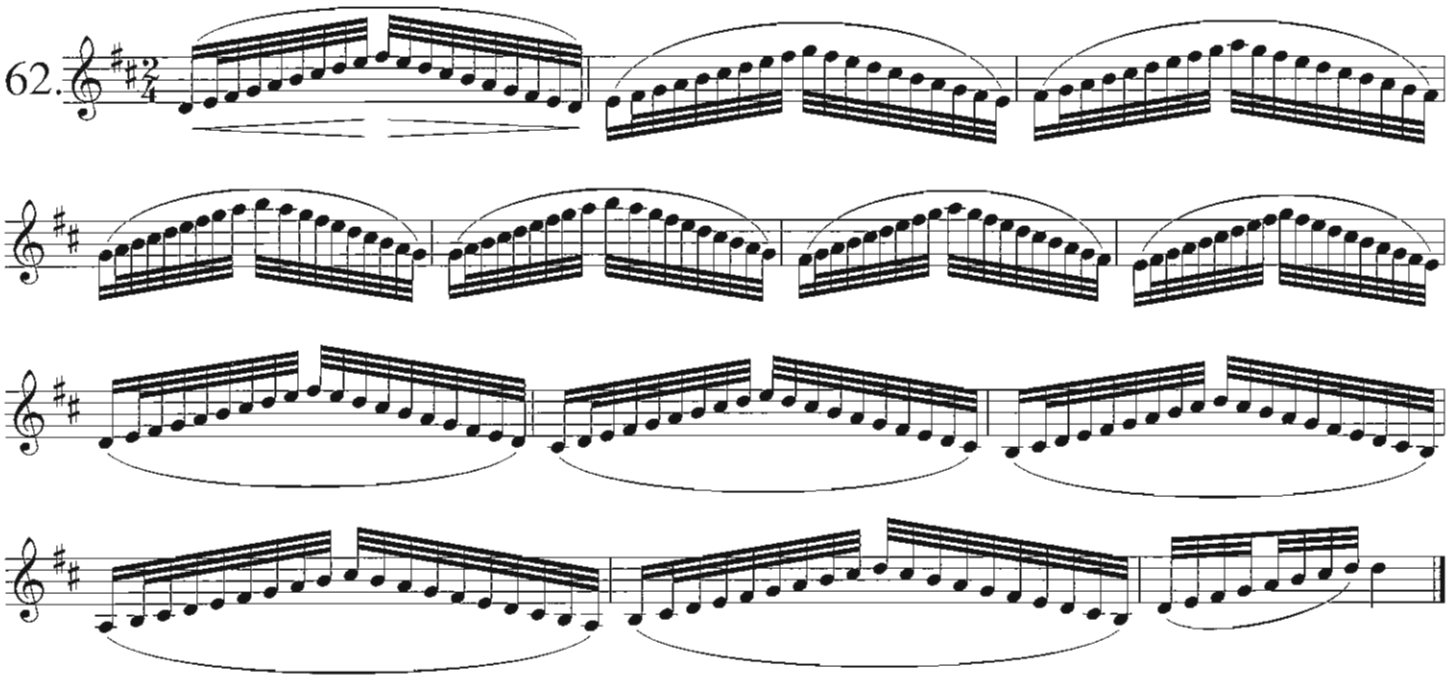

48.
49.
50.
51.
52.


53.
54.
55.
56.


57.
58.
59.
60.
61.



62.



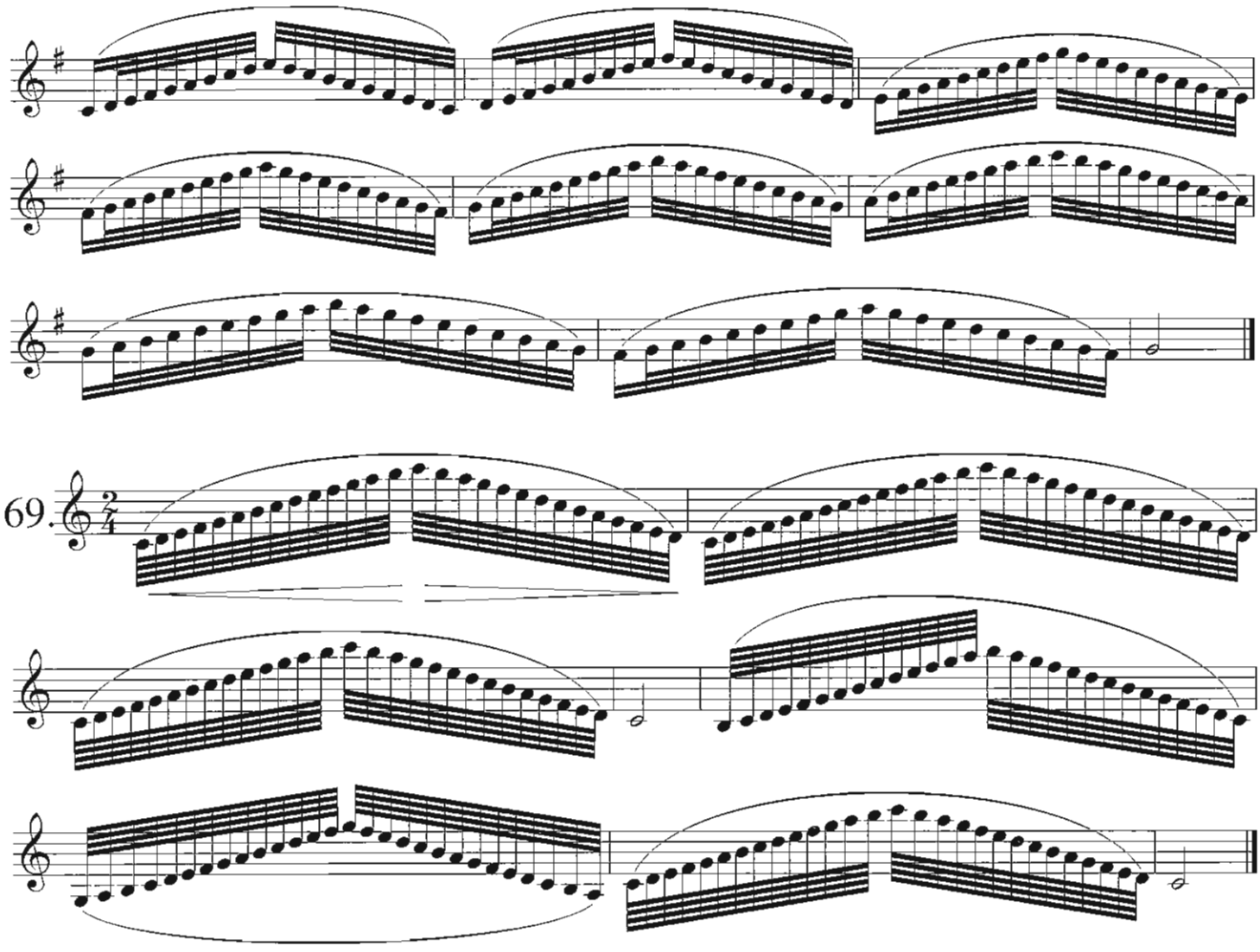
63.



64.




65.
66.
67.
68.



Minor Scales

Knowing all twelve major and minor scales is an integral part of playing at a high level. You should be able to play them all from memory from bottom to top in the normal fashion and also starting from the top note going down. There are three types of minor scale: natural, harmonic and melodic minor. The minor scale with the same key signature as its relative major scale is found by locating the tonic scale note a minor third below the major scale tonic (Example: C major is the relative major to A minor. A minor is the relative minor to C major).

Melodic minor scales are unique in that their 6th and 7th scale steps are raised a half step when ascending but not raised when descending (Another way to visualize the melodic minor scale is to picture a major scale with a flatted 3rd scale degree going up and a natural minor scale going down). Natural minor scales are strictly diatonic—based on the key signature. Harmonic minor scales contain a raised 7th scale step going up and down. The 3rd scale degree is the crucial note in creating major and minor sounds. The first three notes of major and minor scales cover an interval of a major 3rd and a minor 3rd respectively. The following Minor Scales section is written using the melodic minor scale ascending and the harmonic minor scale descending. — *A. Vizzutti*


70.
71.
72.
73.
74.
75.
76.
77.
78.

Chromatic Scales




4.


5.


6.


7.
8.
9.


10.
p poco cresc.
p poco cresc.
mf poco decresc.
mf poco decresc.
11.
12.


13.
14.
8va ad lib.
(8)
15.
8va ad lib.
(8)
16.


17.
8va ad lib.
(8)
18.
19.
20.


21.
22.
23.
24.


25.
simile
26.
simile
27.




30.
31.

ORNAMENTATION

Musical embellishments can really make a performance sound mature and professional as well as interesting. The first material in the ornamentation section of the Arban *Method* may be considered preparatory drills leading to the technical control necessary to perform excellent sounding ornamentation. The rhythmic explanation of the ornamentation markings is quite clear and should be practiced slowly to insure accuracy. Take the maximum time possible with the fastest notes. Create a big sound on the smallest grace notes.

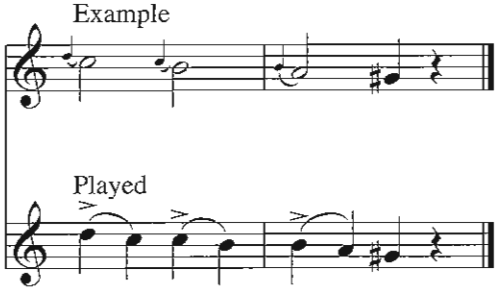
Always endeavor to arrive at the resolution note of the trill, gruppetto (or turn) and grace note groupings at exactly the right moment—no matter if the tempo is steady or involves a retard or lift. Embellishments should be treated as very important notes in the phrase and not as fast tiny secondary notes. Clarity is important. Ornaments deserve good support, nice sound and clear finger technique.

The original Arban text is both accurate and charming in style. Note Arban's admonitions to play ornaments with taste and his suggestion to avoid over-using them. Understanding how to interpret written ornaments is a very important element in performing solo repertoire at a professional level. If in doubt, re-read this section of text to confirm the correct execution of these ornamentation markings. — *A. Vizzutti*

The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.

All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.

The Simple or Long Appoggiatura



The long appoggiatura is a grace note which does not form part of the harmony and which receives half the value of the following note (the main note), if that value is divisible by two.

The long appoggiatura may be placed above or below any note. If placed above, the long appoggiatura forms either a whole step or a half step with the main note. If below, it always forms a half step with the main note.

In music of the old masters [from the 17th century to early 19th century], the long appoggiatura was indicated by a small grace note which took its value from the note immediately following it. But at present [from the 1830's on], in order to standardize its performance, the long appoggiatura is written out as a normal-sized note with the exact value that should be played. This notation is much more consistent and easier to follow (see studies #44-47).

The Short Appoggiatura or Grace Note

The short appoggiatura is a grace note which derives its value from the following or main note. It is usually found in fast tempos. Also, its attack should be accented so that the short appoggiatura has slightly greater force than the main note. If placed above the main note, the short appoggiatura is either a whole step or a half step away from the main note. If below, it is always a half step away from the main note (see studies #48 - 54).

Portamento

The portamento is a grace note which is, in fact, merely the repetition of a note which the player desires to connect to another by slurring. This type of ornament must not be abused. When judiciously employed, it is highly effective. But usually it is much better to slur from one note to another without using this type of grace note (see studies #55 - 59).

Double Appoggiatura

There are two types of double appoggiatura. The first type consists of two grace notes which approach the main note from the same direction, beginning a third above or below the main note.

Example ascending:



Example descending:



The first type of double appoggiatura should take its value from the note which follows it, and not from the preceding note (see studies #36 - 38).

The second type of double appoggiatura consists of an upper and a lower grace note which approach the main note from opposite directions.

The second type of double appoggiatura should take its value from the preceding note and not from the note which follows it (see studies #39 - 43).



The Turn (Gruppetto)

Studies #1 - 23 are designed to prepare the student for playing the turn. The turn consists of a group of grace notes revolving around a main note. It is necessary to give as much value to the upper and lower grace notes of the turn as to the note which serves as the pivot.

The Four-Note Turn



There are two types of four-note turn. The first is written and played as shown: Here in its normal position, the loop begins its curl from above, which indicates that the upper grace note is played first. The lower grace note should always form a half-step with the main note, indicated by placing an accidental beneath the sign. The upper grace note may form either a whole step or a half step with the main note, depending on the tonality of the music.



The second type of four-note turn is written this way:
Here, in its inverted position, the loop begins its curl from below. This indicates that the lower grace note is played first.

This, at any rate, is the proper way to write such passages. Unfortunately, these details are presently neglected by composers and are left to the player's discretion (see studies #24 - 31).

The Three-Note Turn

There are two types of three-note turns: ascending and descending. In either case they consist of a minor or a diminished third, but never a major third.



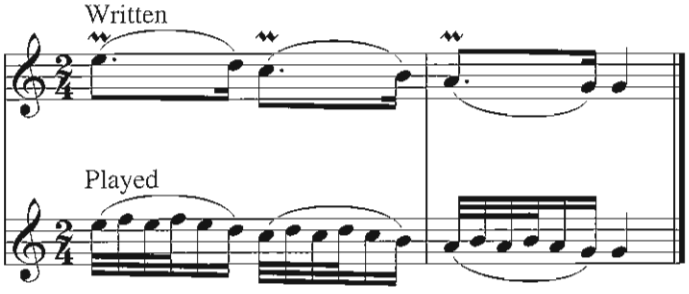
The value of the three-note turn is not usually taken from the main note which follows it, but more often from the preceding beat. The turn should be played very lightly, care being taken to attack the first grace note clearly (see studies #32 - 35).

The Trill

On valve instruments, the trill is the most difficult of all ornaments to produce. The only really tolerable trill on the cornet or trumpet is that if a half-step. However, the whole-step trill is also satisfactory. For the latter trill, be sure to press the valves down firmly so that each trill beat may be perfectly distinct. First, practice the preparatory studies #60 - 67 slowly and deliberately, as a means for producing a pure tone. Later on, practice the trill studies #68 - 80, making sure to follow the exact fingering indicated.

The Mordent

The mordent is nothing more than a shorter, quicker form of the trill. It requires neither preparation nor resolution. It is indicated by the following sign:



The mordent consisting of several trill beats is almost impracticable on the cornet. The player must, therefore, restrict himself to the mordent with one trill beat which is much easier to play and very graceful.



The mordent takes its rhythmic value from the note to which it belongs (see studies #81 - 88). — *J. B. Arban*

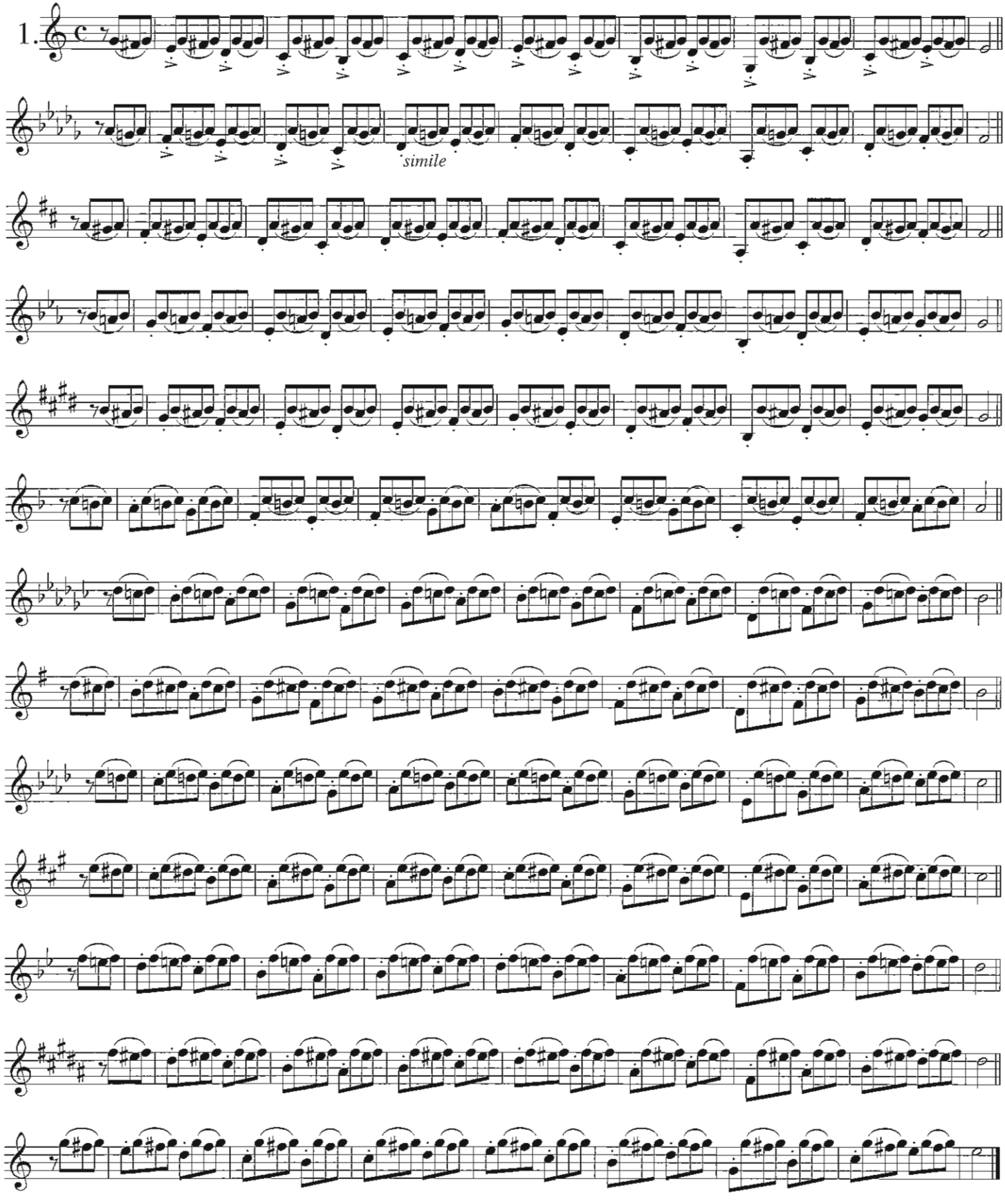
The Trill

Practice the preparatory studies #60 - 67 slowly and deliberately to insure production of a pure and steady tone as you move between notes. Press the valves down firmly so that each trill beat will be distinct. Trills do not necessarily need to be lightning fast but rather reasonably quick and clear.

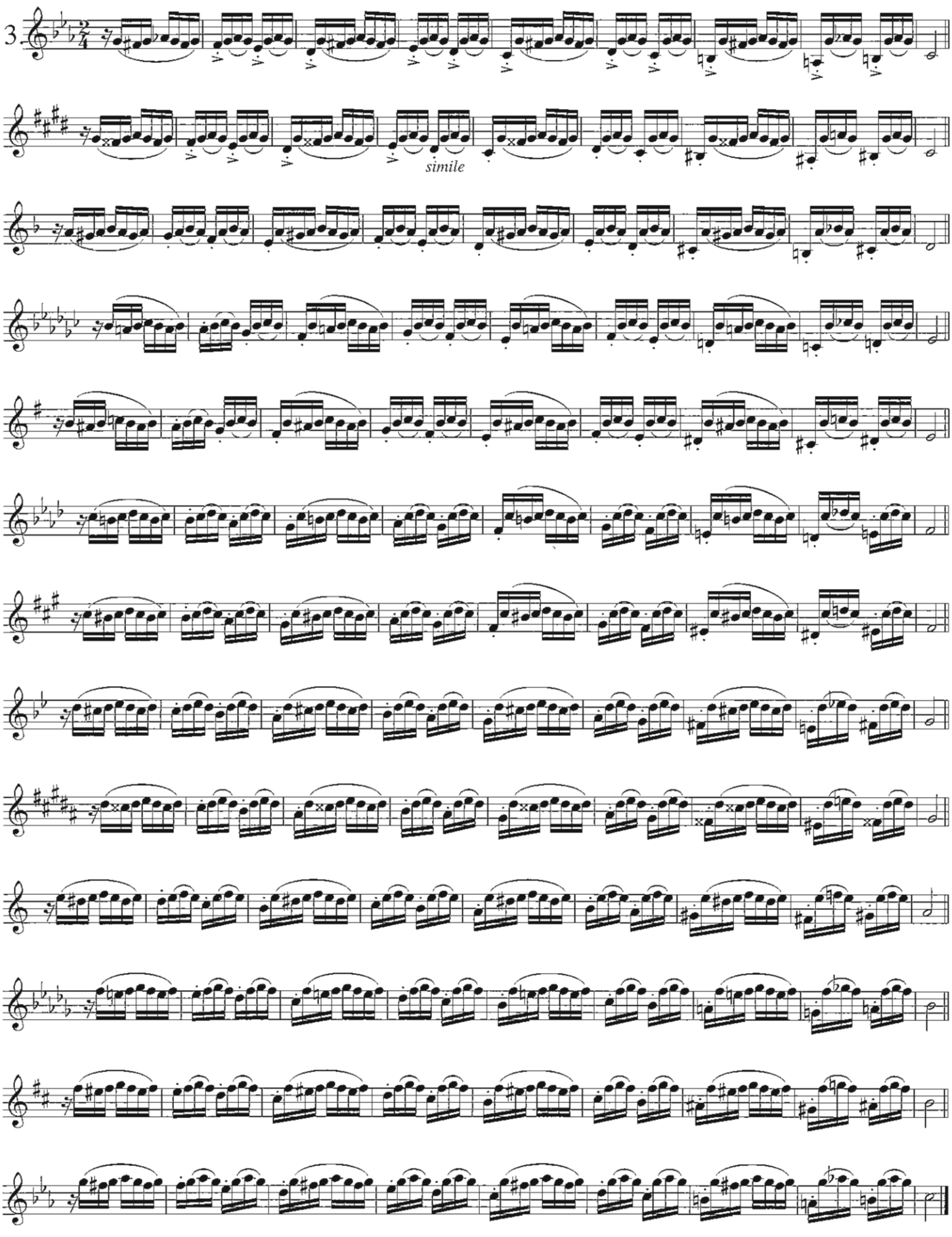
Whole-step and half-step trills often occur in our literature. The trill written without an accompanying accidental indicates movement between the note marked and the diatonic note above. Trills written with a flat mark indicate movement to the flatted note above. Similarly, a trill with a sharp mark requires movement to the sharped note above.

Trills vary drastically in difficulty based upon their range and interval. Using a substitute fingering is often extremely helpful. For example, low $E^{\flat}$ trilling to E natural is very difficult using the normal fingerings ([*2-3*] & [*1-2*]). Substituting 3rd valve for the [*1-2*] E fingering enables smooth and fluid motion for the trill. In order to master the trill, both regular and substitute fingerings should be practiced. — *A. Vizzutti*

Preparatory Exercises on the Turn




2.
simile


3
simile


4.
5.
simile
6.
simile

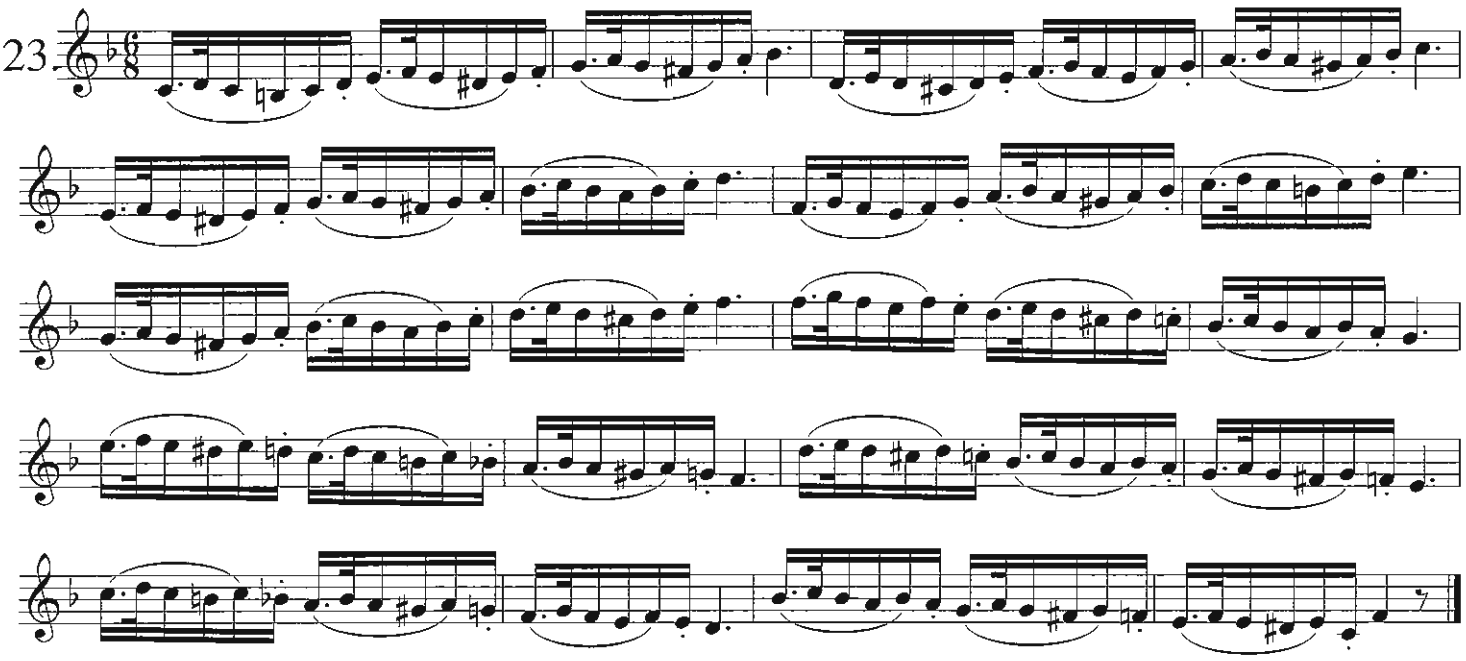

7.
8.
9.
10.


11.
12.
13.


14.
15.
16.
17.
18.


19.
20.
21.
22.

23.



The Turn

24.



25. Allegro



26. Andante




Allegro moderato
27.
Fine
D.C. al fine
Andante
28.


Allegretto
29.
Andantino
30.
Fine
D.C. al Fine


Allegretto
31.
Andantino
32.
Fine
Più mosso
D.C. al Fine
Allegretto
33.
Fine
D.C. al Fine

Andante

34.



Allegro moderato

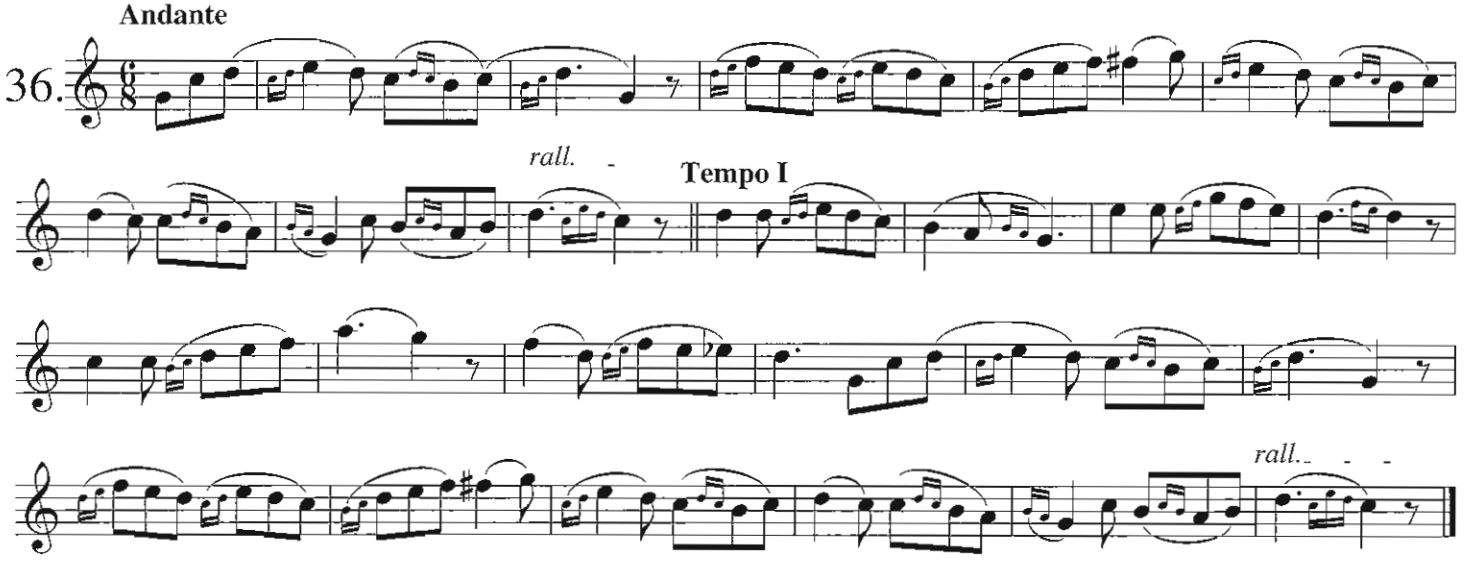
35.



Double Appoggiatura

Andante

36.



Andantino

37.



Allegretto

38.



Allegretto moderato

39.



Andante con spirito

40.



Allegretto

41.



Andante

42.



43.



Simple or Long Appoggiatura

Andante con spirito

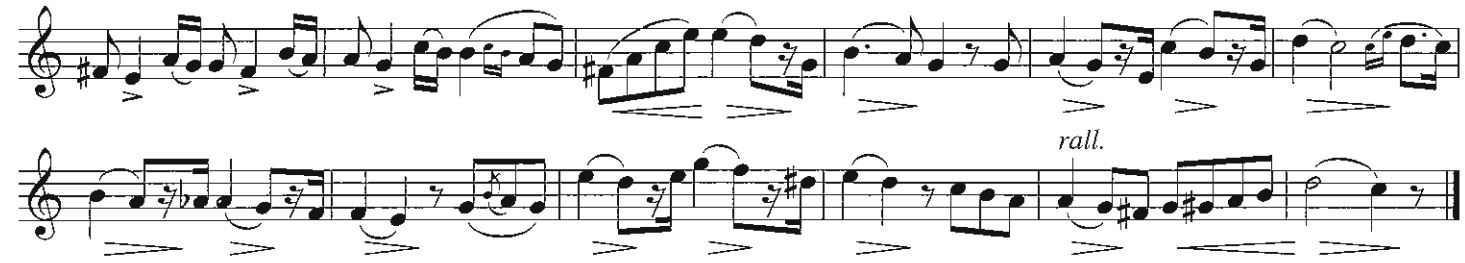
44.



Allegro moderato

45.





Andante con espressione

46.



Allegro con spirito

47.



Short Appoggiatura

Allegretto poco andantino

48.



Allegro moderato

49.



Allegro moderato

50.



54.



PORTAMENTO

55. Andante



56. Andante





Allegretto

51.



Allegretto

52.



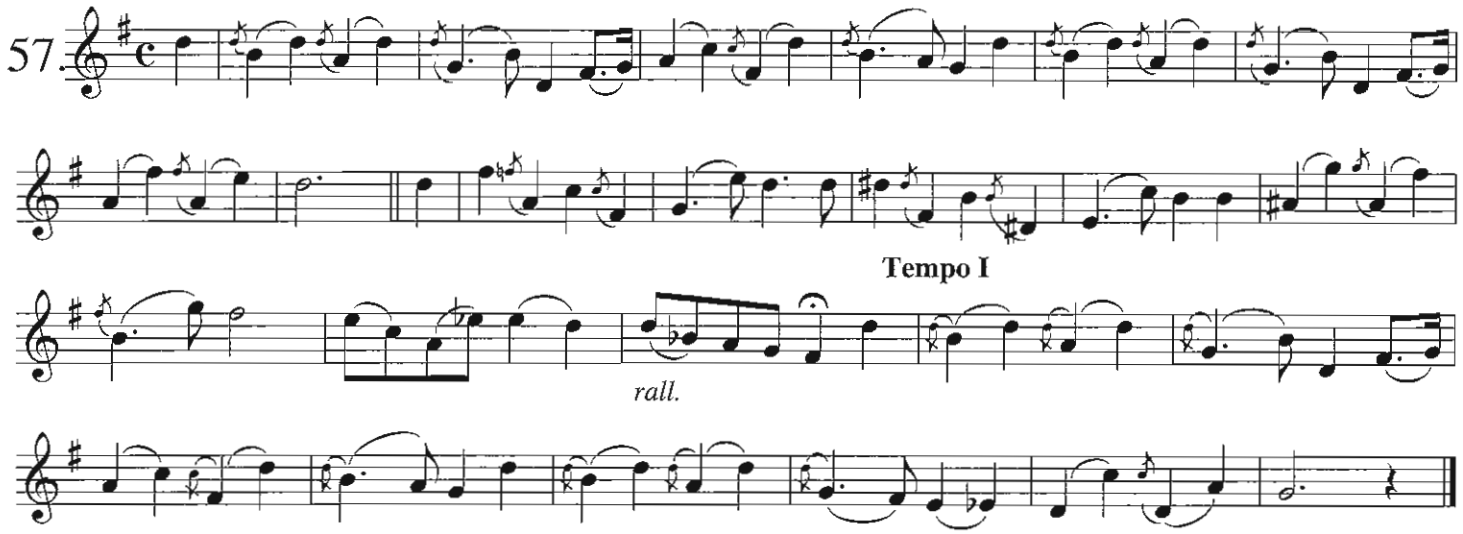
Allegro moderato

53.



Andante

57.



Allegretto

58.



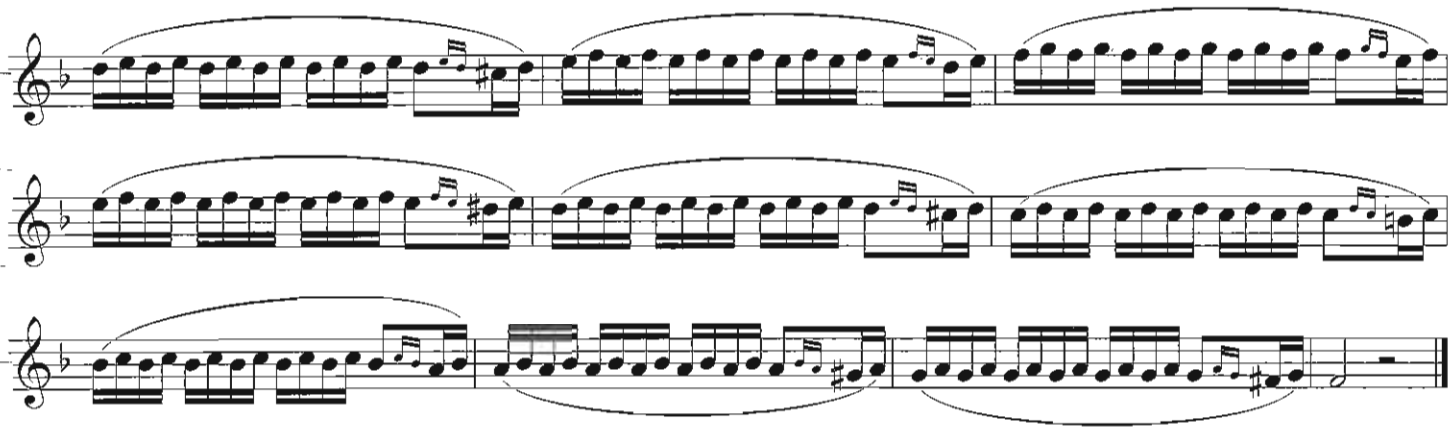
Andante moderato

59.



Trill





I suggest practicing studies #63 - 67 at various tempi using a soft dynamic. The repeated upper notes can be produced easily by combining the technical elements of light mouthpiece pressure, steady air support, tongue placement high and forward, and firm fingers. When the upper notes become easy, transpose the studies into higher keys. Lightly tongue these exercises. If you feel tension in your playing increase the dynamic level somewhat to promote airflow. Concentrate on a relaxed voluminous inhale before beginning to play. Each of the studies can be played in one breath. — *A. Vizzutti*

63.



64.




65.
66.
67.



Play the following exercises at a moderate tempo. Practice the annotated trill figure accurately and in tempo. *The beauty of a trill is not in the speed of the notes but in the shape and resolution of the phrase.* As your trill technique becomes relaxed and natural, preconceived rhythm becomes less crucial but the timing of the resolution remains extremely important. Substitute fingerings can help the execution of certain trills (Example: #68, measure 9, use 3rd valve 'A' for the 'G#' to 'A' trill). Additionally, good hand position, curved fingers and aggressive valve compression will insure sparkling clear trills. — *A. Vizzutti*




69.
70.


71.
72.

73.

Andante

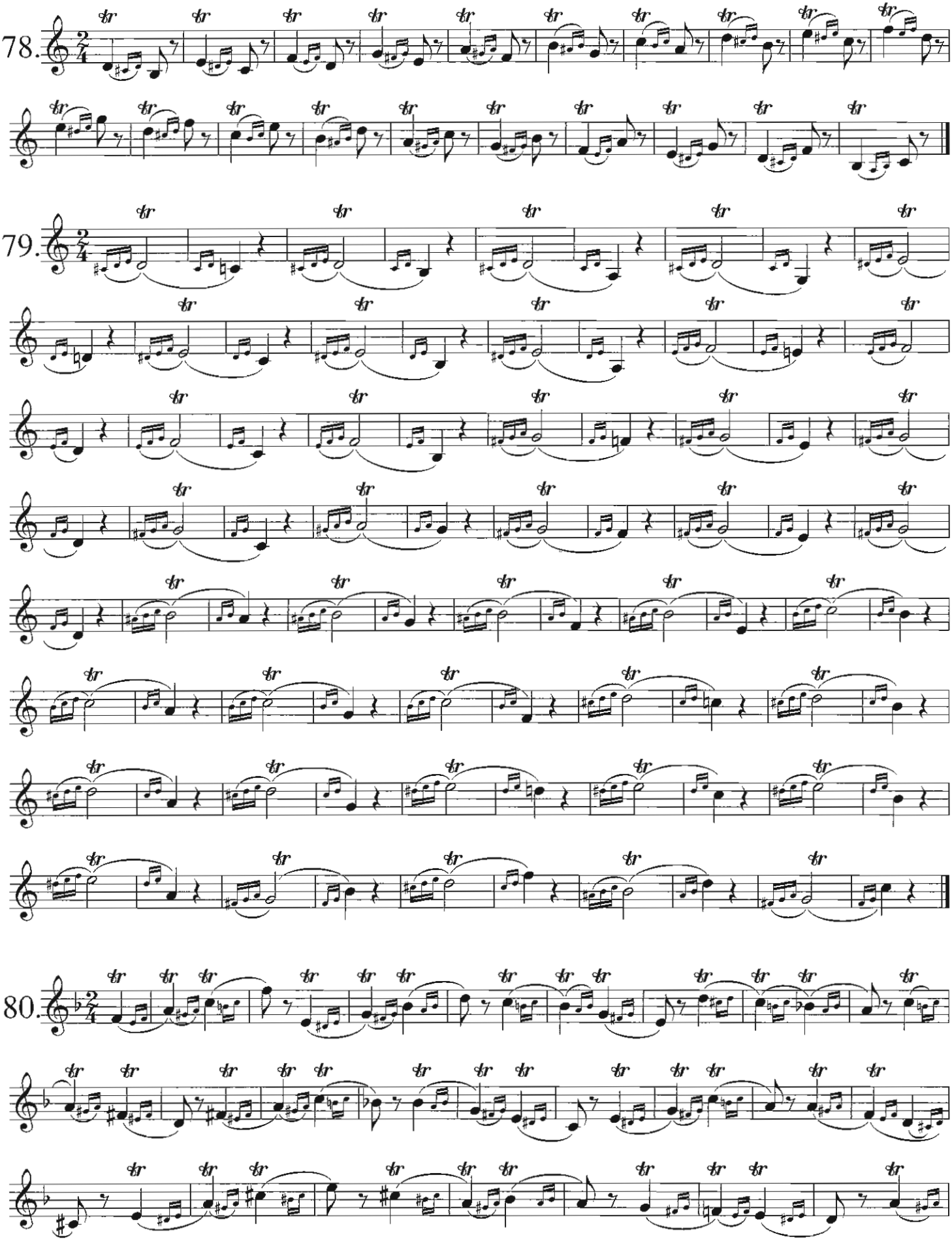
74.

Andante

75.

mf *p* *p* *p*


mf
p
poco cresc.
p
Andantino
76.
mp
Poco più mosso
p
cresc.
mf
dim. e rall.
Tempo I
mp
rall.
Allegretto
77.
rall.
Tempo I
rall.


78.
79.
80.



Mordent

Allegro moderato




Allegretto moderato
Fine
83.
D.C. al Fine
Allegro
84.
Fine
D.C. al Fine
Allegro
85.
Allegretto
86.



Allegretto

87.



Allegro

88.

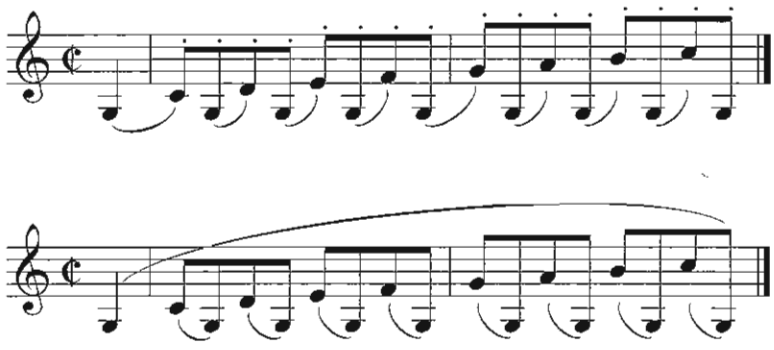
Fine



D.C. al Fine

INTERVALS

The *Interval Studies* section is a very important part of the Arban *Method*. Remember that the original Arban *Method* was written for the cornet. The correct approach to cornet playing is one of control and efficiency. The idea of overpowering the instrument, often employed in trumpet practice, will not be helpful in learning to accurately navigate intervallic movement quickly and beautifully. That is not to say the player should be timid in any way while practicing or experimenting. Simply put, sustained improvement regarding the interval studies is a matter of finesse over muscle power. Using this logical concept, the Arban *Method* is equally applicable to the cornet and the trumpet. The approach to successfully managing the large intervals presented here must be free of tension and light—as on a cornet. *Minimize movement for maximum flexibility.* The steady airflow concept—while perhaps more difficult to grasp in the interval section of the *Method*—remains as true and necessary as ever. Practice at slow tempi for accuracy. Alternately practice at quick tempi to achieve natural freedom in *flowing through the notes* with some mistakes allowed. Arban also suggests practicing with the phrases in this section slurred and again in groups of two slurred notes:



Use of syllables is further recommended for intervallic studies. Logically, using 'Tah' for notes below the staff, 'Tu' for notes in the staff, and 'Tee' for notes above the staff will help align the natural physical actions necessary to play these studies well. Notice that large leaps notated on paper often look daunting but are not necessarily large leaps acoustically on the trumpet.

Make adjustments in air intensity for intervals rather than making overt embouchure adjustments. Experiment with air speed, syllables and performing with a light touch. Do not force a sensation that feels consistently uncomfortable—but realize some new sensations feel strange at first and then become 'improvements'. Do not fear how difficult the exercises look on the written page. Try these suggested techniques and follow the path that produces the best results for you.

Practice and Performance Suggestions

The range and intervals used in the following intervallic exercises (page 132 through 140) may look daunting. While they are certainly not easy to play, you must believe that they can be mastered through common sense, efficient technique and repetition. The goal is to expand your self-imposed technical and mental boundaries in logical steps. Using common sense is important. Here are concepts and techniques you can use to improve and feel comfortable playing the Interval Studies:

- If you are unable to play articulated low notes well, you cannot expect to perform the intervallic studies based on a low pedal point very well, and should work initially on repeated low notes.
- If you are not comfortable playing repeated high notes, an exercise such as number five will be difficult to improve upon until your upper register is better developed.
- If you use too much left hand or finger ring pressure you will experience fatigue and note-response problems after a short time.
- Confidence can be gained by finding the exercise(s) you perform well and working up and down from there.

An 'air-pulse accent' on the trumpet can be created by physically blowing short bursts of air propelled by the diaphragm during a sustained note. The resulting sound should be a long note with accented, even rhythmic pulses popping out of the texture. The technique is akin to suddenly changing dynamics and it enhances control of the diaphragm muscles. Absolute care should be taken to maintain steady intonation during this process. Practice pulsing quarter notes sustaining a middle range pitch at a tempo of about 100 bpm. This technique is very helpful when playing large intervals. 'Air-pulse accent' the upper notes. Exaggerate the 'pulse' action at first. Don't be timid! The technique will eventually become smooth and second nature.

Generally practice at slow to moderate tempi yet feel free to play easier exercises as fast as you can. Remember to minimize embouchure motion as mentioned earlier. While the ultimate goal is note accuracy, occasionally repeat large intervallic leaps and observe the feeling—even if you are not sounding the written notes exactly. Practice softly and with light mouthpiece pressure much of the time. Alternate dynamics, using the louder dynamic to encourage excellent breath support and a full sound. Be assured that no matter how difficult the Interval Studies are for you, improvement through practice will follow. — *A. Vizzutti*

Intervals

The studies on intervals should be practiced diligently. Be careful not to change the position of the mouthpiece when moving from a low to a high note or from a high note to a low note. By observing this rule, the player will acquire greater precision in attack and facility in playing (see studies #1 - 7). — *J. B. Arban*


1.


2.


3.




4.




5.




6.


7.



Broken Octaves and Tenths

Broken octaves and tenths are not frequently used in music for the cornet or trumpet: nevertheless, octaves can be very effective when sensibly employed. This also applies to tenths. It is very difficult to play in quick tempo any melody employing consecutive tenths (see studies #8 - 12). — *J. B. Arban*





TRIPLETS

The use of triplets is always highly effective. In order to play triplets well, each note must be articulated as evenly as possible. Practice slowly at first and do not increase the tempo until you have mastered the regular movement of the fingers (see studies #13 - 27).
— J. B. Arban




14.
15.
16.


17.
18.


19.
20.

21.



22.

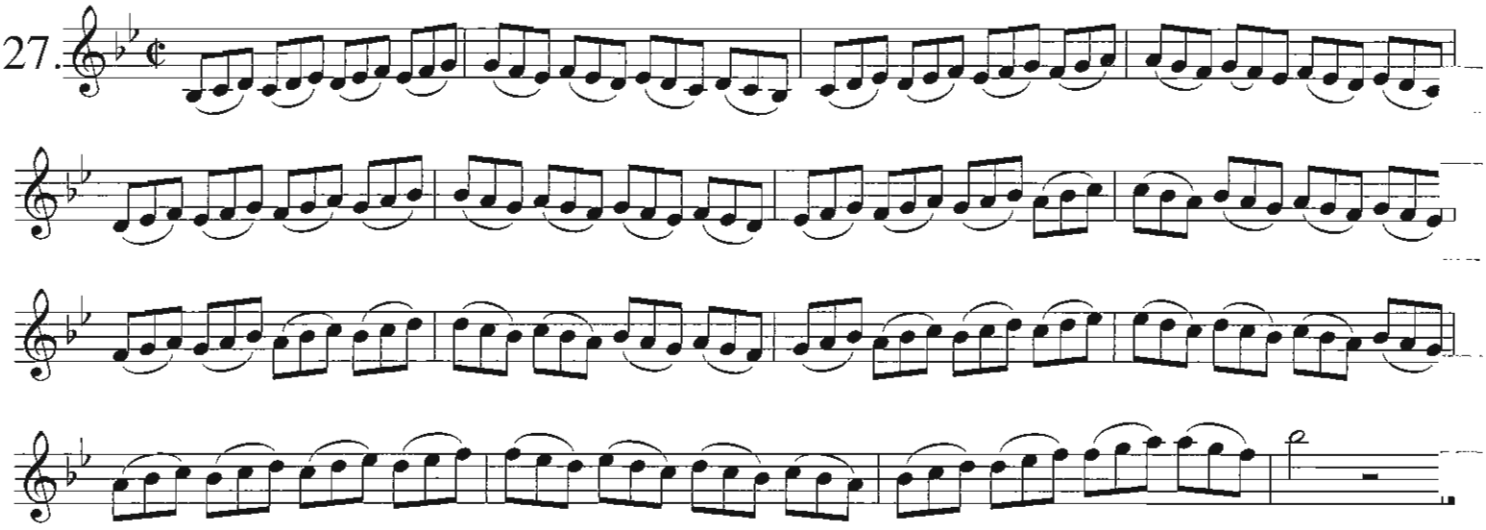


23.




24.
25.
26.

27.



Sixteenth Notes

For a faultless performance of sixteenth notes, practice these studies carefully, always maintaining a steady beat and observing the indicated articulations in strict time. Practice slowly at first and gradually increase the tempo as you become familiar with the exercise. Too fast a tempo does not always give the performance the brilliance expected. Precision and evenness of tone are the true basis for fine playing (see studies #28 - 47). — *J. B. Arban*

28.




29.
30.
31.


32.
33.
34.
35.



36.



37.



38.



39.



40.




41.
42.
43.


44.
45.
46.
Fine
D.C. al Fine



Major and Minor Arpeggios

Many studies on major and minor arpeggios have been provided so that the student will be able to play easily in all of the keys. Some fingerings present difficulties at first glance, but do not avoid them for this reason. On the contrary, approach them with conviction. Some benefit will always be gained from trying them, even when the arpeggios are played very slowly. — *J. B. Arban*

Arpeggios and scales are the prime ingredients in music composition. Just as with scales, knowing your arpeggios well is tantamount to learning much future music in advance. Repetition of the chordal exercises will train your brain and fingers to recognize patterns frequently found in written music. Learning your arpeggios will enable you to recognize familiar patterns, improve your sight reading, help with improvisation and generally make you a better trumpet player. — *A. Vizzutti*

Major and Minor Arpeggios

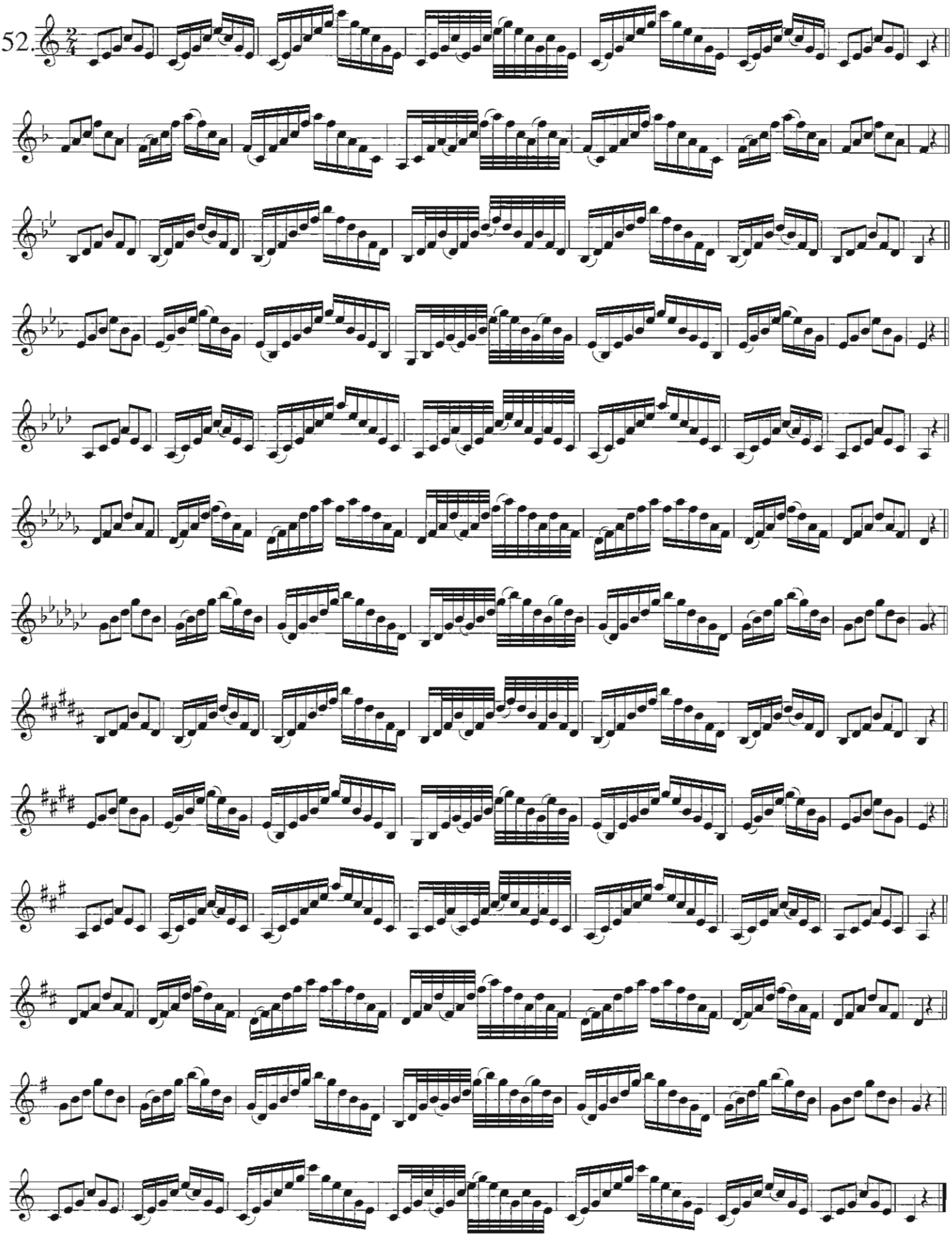
48.




49.


50.


51.


52.

Dominant Seventh Arpeggios

The dominant seventh chord is the same in both the major and minor modes for each key. Studies on the dominant seventh arpeggio will complement the preceding studies. Practice the dominant seventh arpeggio carefully. Maintain the same evenness recommended throughout this method (see studies #53 - 54). — *J. B. Arban*

53.




54.

Diminished Seventh Arpeggios

The diminished seventh chord plays a prominent role in modern musical composition. An extremely useful chord because of its flexible nature, it is made up exclusively of minor thirds and can be interpreted in many different ways. Normally, however, it is found in the minor scale, and its most common use can be seen in study #55.

Diminished seventh chords are easily linked together and sequences of these chords are acceptable writing practice. Many varied rhythmic patterns and harmonic progressions using the diminished seventh are presented in the studies so that the students may become fully familiar with the chord and its usage (see studies #55 - 61). — *J. B. Arban*




56.
57.


58.
59.
60.

61.



Cadenzas

A series of cadenzas in the form of preludes have been added to the end of this chapter so that the student may learn to end a solo effectively. Each cadenza should be transposed into all keys. Be sure to take a breath whenever a rest occurs, so that the end of the phrase can be reached with full power and without allowing the pitch to drop out of tune. Otherwise, the effect will be completely destroyed. — *J. B. Arban*

62.



