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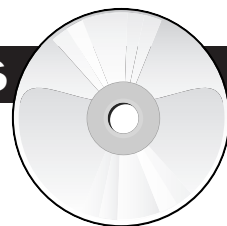
Jean Baptiste  
**Arban**  
Complete Conservatory  
Method for Trumpet

Edited by Thomas Hooten and Jennifer Marotta  
CD Performance of 14 Characteristic Studies by Thomas Hooten

**New Authentic Edition**



CARL FISCHER®



CD contains: MP3 Audio  
and PDF Content

Jean Baptiste  
**Arban**  
Complete Conservatory  
Method for Trumpet/Cornet

or  
E $\flat$  Alto, B $\flat$  Tenor, E $\flat$  Baritone Saxophones  
Euphonium and B $\flat$  Bass Tuba  
in Treble Clef

Edited by  
Thomas Hooten and Jennifer Marotta

**Contains:**

Arban's Original and Complete Method  
The Art of Phrasing (150 Songs and Operatic Airs)  
68 Duets for Two Cornets  
14 Characteristic Studies  
12 Celebrated Fantaisies and Airs Variés

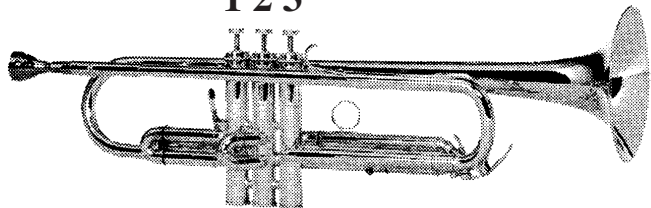
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# Fingering Chart for Trumpet/Cornet

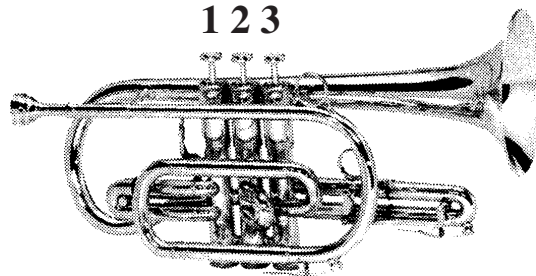
## Trumpet

1 2 3



## Cornet

1 2 3



Without valves (open)

2nd valve lowers a minor 2nd

1st valve lowers a major 2nd

1st and 2nd valves (or 3rd valve alone) lower a minor 3rd

2nd and 3rd valves lower a major 3rd

1st and 3rd valves lower a perfect 4th

1st, 2nd and 3rd valves lower a diminished 5th

Chromatic scale

open

2nd

1st

1st/2nd

2nd/3rd

1st/3rd

1st/2nd/3rd

chrom.

Overtone too flat for regular use. Overtone too flat for regular use. Overtone too flat for regular use.

# Introduction

## by Jean Baptiste Arban

### Range

As indicated in the accompanying fingering chart, instruments with three valves have a chromatic range of two-and-a-half octaves, which, in the case of the cornet, 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.<sup>1</sup> 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 shown in the chart. 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.<sup>2</sup>

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.<sup>3</sup> Regarding notes below C:<sup>4</sup>



These 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 $\sharp$  below the staff and at the same time for facilitating certain passages, which are almost impossible with the fingering indicated in the first chart. 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:<sup>5</sup>



In order that the F $\sharp$  may be produced in perfect tune, the tuning slide should be drawn out a little.<sup>6</sup>

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.

### 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.<sup>7</sup>

Players of the 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 might 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 position of the mouthpiece previously adopted by the pupils who apply to them. I have seldom known this method to succeed. To my own knowledge, several players, already possessed of

<sup>1</sup> This may be true. However, this two-and-a-half octave range is the minimum required for all professional trumpet players today. (Hooten/Marotta)

<sup>2</sup> Since Arban's time, the equipment and physical approach to the trumpet has progressed significantly. One is able to play more efficiently for longer periods of time in the upper register. While one must practice the full extent of the range daily, they also must be careful not to overdo it. (Hooten/Marotta)

<sup>3</sup> Depending on the level of trumpeter, it is possible to play from pedal C to an octave above the high C that Arban describes. The full extent of this range takes years of practice to achieve, and the extremes should only be approached while maintaining good form. (Hooten/Marotta)

<sup>4</sup> Pedal tones are not only used as a tool for improving one's playing, but they have also become more common within compositions in both solo and orchestral literature. Practice note: Stay focused in the aperture when playing below C and into the pedals. This is not the place to introduce a passive approach. For further studies with pedal tones, use James Stamp's *Warm-ups and Studies*. (Hooten/Marotta)

<sup>5</sup> This fingering method is no longer common practice. Arban's alternate fingerings may be used if the player needs to access the low F in a place where quick third slide extension is not possible. (Hooten/Marotta)

<sup>6</sup> Modern day trumpets are now built with a long enough third slide that the low F is possible to play in tune without having to adjust the tuning slide. (Hooten/Marotta)


<sup>7</sup> Many players today play with this positioning, while there are others that play with a slight variation. It's important that the player avoids placing the top of the mouthpiece in the "red" of the upper lip, and that the placement is centered. There should be even pressure on the top and bottom. (Hooten/Marotta)







# Rhythmic Figure

Tempo di Marcia ♩ = c. 84-116

13.   
tu tu tu tu tu tu tu tu *simile*



Allegro moderato ♩ = c. 92-128

14.   
tu tu tu tu tu tu tu tu *simile*



Allegro ♩ = c. 88-124

15.   
*simile*



\* Refer to page 5.

# 6/8 Meter\*

Allegretto ♩. = c. 64–108

28. 

tu tu tu tu tu tu tu tu

*mp*

*mf*

*mp*

*simile*

Allegro ♩. = c. 68–112

29. 

*mp*

*mf*

*simile*

\* Refer to pages 2 and 5.



# Studies on Slurring or Legato Playing

1.  $\text{♩} = \text{c. } 96-116$

*simile*

2.  $\text{♩} = \text{c. } 96-116$

*simile*

3.  $\text{♩} = \text{c. } 116$

taw\* eee eee eee eee eee eee eee

*simile*

*simile*

4.  $\text{♩} = \text{c. } 116$

*simile*

*simile*

5.  $\text{♩} = \text{c. } 116$

*simile*

*simile*

6.  $\text{♩} = \text{c. } 116$

*simile*

*simile*

\* All of the exercises in this section should be practiced using the syllables "Taw Eee" with a little more air on the top note. The trilling exercises from no. 22 on are accompanied in the same way.

# Major Scales\*

C Major (transpose nos. 1-16 to C# major)

♩ = c. 64-124

1. 

 *simile*



2. 

 *simile*

 *simile*



3. 

 *simile*

 *simile*

4. 

 *simile*

 *simile*



\* In nos. 1-78 the rhythm ♩ may be substituted with ♩. or ♩. for further study.

# Chromatic Scales

(♩ = c. 80–140)

1.   

2.   

(♩ = c. 72–140)

3.      



# The Simple or Long Appoggiatura

Andante con spirito ♩ = c. 88

44.

*p*

*crescendo poco a poco*

*f*

*p < sf*

*sf*

$\frac{1}{2}$

$\frac{1}{2}$

*f*

*p*

*rall.*

Allegro moderato ♩ = c. 104

45.

*rall.*

Andante con espressione ♩ = c. 72

46.

# The Mordent

Allegro moderato ♩ = c. 92

81.

Musical score for measures 81-86. The piece is in 2/4 time. The right hand features a melodic line with mordents and slurs. The left hand plays a rhythmic accompaniment with triplets and slurs. Measure 86 ends with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

♩ = c. 96

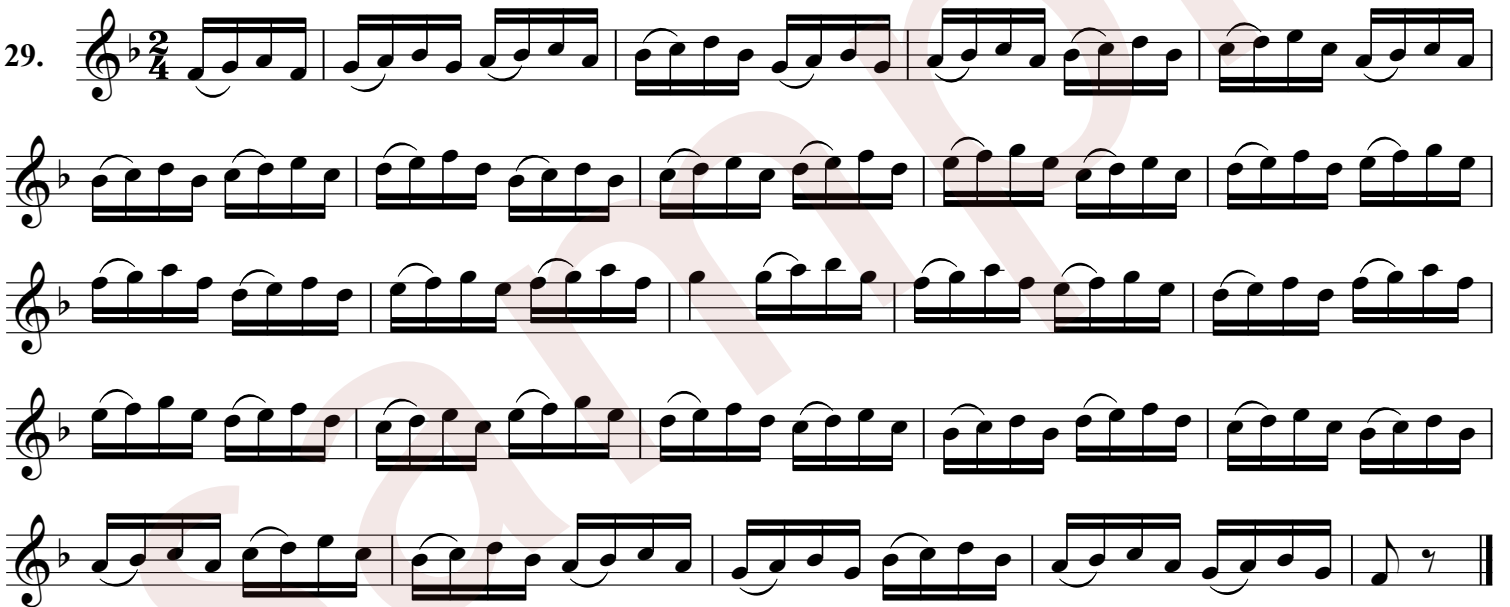
82.

Musical score for measures 87-92. The piece is in 2/4 time. The right hand features a melodic line with mordents and slurs. The left hand plays a rhythmic accompaniment with triplets and slurs. Measure 87 starts with a first ending bracket labeled '1' and a second ending bracket labeled '2'. Measure 92 ends with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

# Rhythmic Figure \*

$\text{♩} = \text{c. } 112 - 136 \text{ (28-38)}$

28. 

29. 

30. 

\* Refer to page 143.

## Dominant Seventh Arpeggios\*

♩ = c. 112 –

53.

The musical score for exercise 53, titled 'Dominant Seventh Arpeggios', is presented in 12 staves of treble clef notation. The time signature is 6/8, and the tempo is indicated as '♩ = c. 112'. The exercise begins in C major and proceeds through a series of key signatures: B-flat major (one flat), B-flat minor (three flats), and B major (two sharps). Each staff contains a sequence of dominant seventh arpeggios, starting from the root of the key and moving chromatically through the scale. The arpeggios are played in eighth notes, and the exercise concludes with a double bar line on the final staff.

\* Refer to page 143.



# Triple Tonguing\*

1.  $\text{♩} = \text{c. } 64-124$

tu tu ku tu tu ku tu

2.  $\text{♩} = \text{c. } 64-124$

tu tu ku tu tu ku tu

3.  $\text{♩} = \text{c. } 132 - \text{♩} = \text{c. } 84$

tu tu ku tu tu ku tu

4.  $\text{♩} = \text{c. } 148 - \text{♩} = \text{c. } 88$

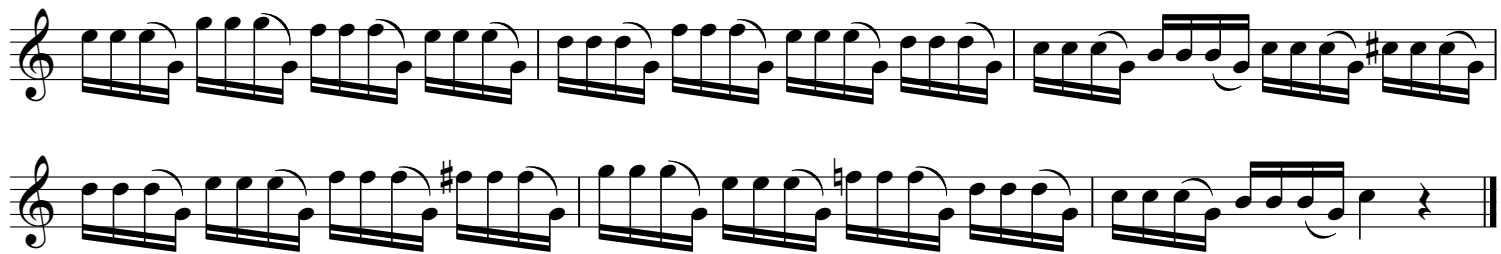
tu tu ku tu tu ku tu


5.  $\text{♩} = \text{c. } 68-128$

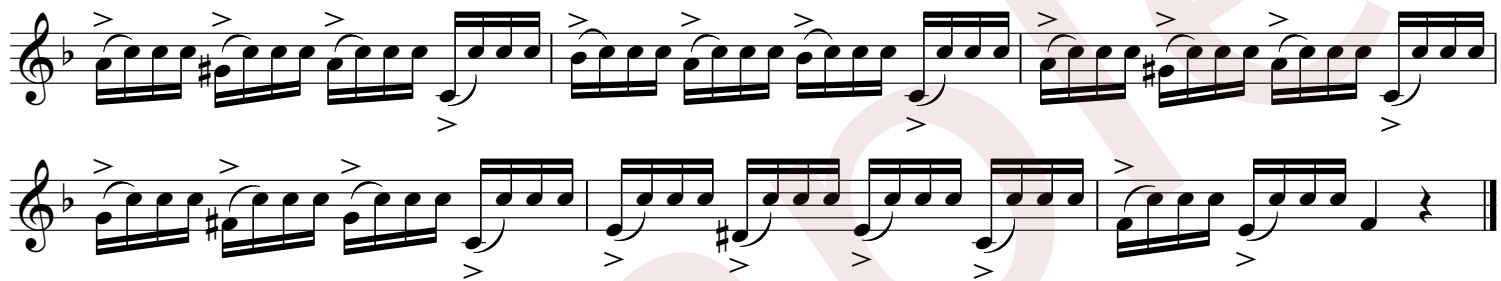
tu tu ku tu tu ku tu tu tu ku tu

\* The player is encouraged to transpose these studies to various other keys.\* Refer to page 188.

125.  ta ka ta - ta ka ta - ta ka ta - ta ka ta - ta

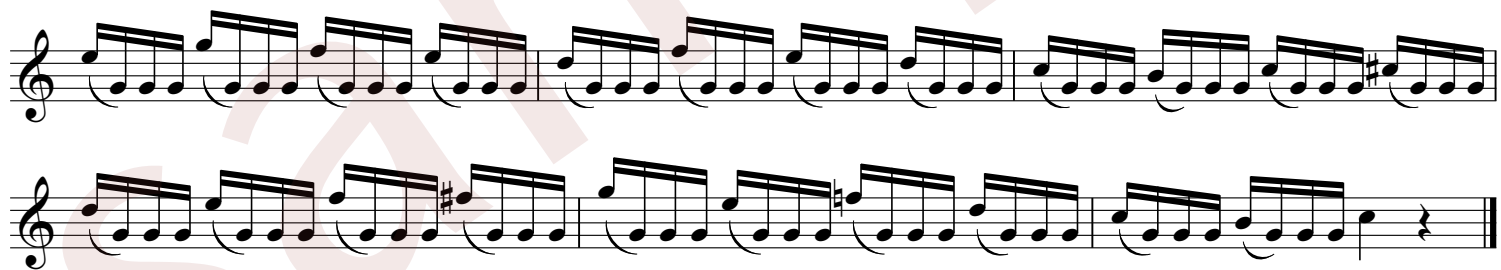


126.  ta - ta ka ta - ta ka ta - ta ka ta - ta ka



$\text{♩} = \text{c. } 120-140$  (127-130)

127.  ta - ta ka ta - ta ka ta - ta ka ta - ta ka



128.  ta - ta ka ta - ta ka ta - ta ka ta - ta ka



# VII. The Art of Phrasing

## 150 Classic and Popular Melodies

Arranged by Jean-Baptiste Arban

### Robin Adair

1. **Andante**

The score for 'Robin Adair' is in 3/4 time and begins with a *p dolce* dynamic. The melody is written on a single treble clef staff. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The piece concludes with a fermata over a final note.

### Loving, I Think of Thee

KARL KREBS

2. **Andante**

The score for 'Loving, I Think of Thee' is in common time (C) and begins with a *p dolce* dynamic. The melody is written on a single treble clef staff. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The piece concludes with a fermata over a final note.

### My Pretty Jane

3. **Andante**

The score for 'My Pretty Jane' is in common time (C) and begins with a *f* dynamic. The melody is written on a single treble clef staff. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The piece concludes with a fermata over a final note.

# VIII. 68 Duets for Two Cornets

## Sacred Song

SVETLANA PORTNIANSKY

**Moderato**

1. *p*

*mf*

## Russian Hymn

SERGEY MIKHALKOV

**Maestoso**

2. *f*

*f*

1. 2.

## Cradle Song

CARL MARIA von WEBER

**Andante**

3. *mf*

*mf*

# 14 Characteristic Studies

Allegro moderato ♩ = c. 96

1.

*mf*

*mp*

*f*

*p*

*mf*

*Fine*

# No. 1: Fantaisie and Variations

on a Cavatina

from *Beatrice di Tenda* by Vincenzo Bellini

for Cornet in B $\flat$

JEAN BAPTISTE ARBAN

Revised by Edwin Franko Goldman

## Introduction

Andante  $\text{♩} = \text{c. } 76$

Piano

*p*

*mf*

*f*

*p*

*a piacere*

6

## Theme $\text{♩} = 88$

*p*

*mf*

*mp*

*mf*

7