

J.B. ARBAN METHOD



for
ALTO TROMBONE
Part 3

Edited by
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Cherry Classics Music
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Arban's Method for Alto Trombone

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Foreword

It gives me great pleasure to commend my former student Wayne Groves on the publication of this fine text, as well as on his career as a great player and his contribution to our trombone community through his reviews in the ITA Journal.

In recent years, use of the alto trombone in orchestras has greatly increased, and advanced students often incorporate performances on the instrument into their solo recitals. Looking back on my own experience, I always used the alto when I played Mozart operas at the Met.

In publishing this edition for alto trombone of the iconic Arban's Method, Wayne Groves has performed an invaluable service. While some pedagogical materials and performance editions of literature written for alto trombone have become available in recent years, the addition of Arban's fills an important void.

Now, the classic practice materials available to generations of trumpet, cornet, trombone, euphonium, and other brass players have been customized for alto trombone. The resulting publication is destined for wide use by today's trombone students.

I salute Wayne on the publication of this book. In the future, I know he plans to publish other classic studies from the tenor trombone repertoire for alto trombone. Along with the current book, these publications will constitute a great service to students as well as professional players of alto trombone.

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Introduction to Part 3

Traditionally, some editions of Arban's method have been divided into two parts because of its sheer size. Even with this two-part division, the second section is usually well over two hundred pages in length. In this current edition for alto trombone, I have taken the liberty of dividing this large method into four separate volumes to provide for ease of distribution and shipping, as well as for less stress on music stands! While I believe that all of these studies will have some solid practical application on the alto trombone as they have for the tenor trombone and other brass instruments, individual musicians can use their own good judgement as to which of these studies will best suit their individual needs. Sections on "The Art of Phrasing", the "Characteristic Studies" and Arban's famous "Solos with Variations" will be found in this third volume of Arban's Method adapted for the alto trombone. The duets will be found in an expanded fourth volume.

It has often been suggested that Arban's Method was designed primarily for gaining technical proficiency and that trombonists should look to other sources to include melodic studies in their daily practice. It was only recently that trombone editions of Arban included "The Art of Phrasing". Arban collected these melodies from popular and operatic sources that were well known in his day and they are generally presented in a progressive order of difficulty. The student new to the alto trombone will find these melodies both enjoyable and beneficial in many aspects, especially if they are already familiar with these from previous studies on tenor trombone or euphonium.

The subsequent "Characteristic Studies" present a significant degree of technical challenge for the slide trombone (tenor or alto) but are mostly quite playable and very satisfying studies for the advanced trombonist. The solos and variations are well known favorites among trumpet, cornet, and euphonium players, but present perhaps the ultimate challenge on the slide trombone. I have left out some of the most technically demanding passages following the example of an early abridged edition of Arban to present something more practical for study on alto trombone rather than a complete performing edition. However, I have transcribed the entire "Carnival of Venice" Theme and Variations for the most ambitious alto trombonists!

As I have noted in the introduction to the first part of this edition, most of the studies presented here are a perfect fourth higher than those in traditional bass clef editions to correspond with the E flat harmonic series of the alto trombone. I have made some exceptions to provide more material in sharp keys, and in a few cases, I have also altered keys to avoid complicated key signatures and modulations. I would urge the student as well as the more experienced musician to remember that the alto trombone is a smaller and quicker responding instrument than the tenor trombone. Care should always be taken to adjust airstream, tonguing and slide placement. Especially when attempting the more complicated of these etudes, take time to read carefully and practice slowly at first to gain maximum benefit from these wonderful and challenging studies.

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The Art of Phrasing

150 Classic and Popular Melodies
selected and arranged by J.B. Arban

Andante

Robin Adair

1. Musical score for 'Robin Adair' in 3/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a piano (*p*) and dolce dynamic marking. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the second staff. The piece concludes with a double bar line.

Loving, I Think of Thee

Andante

Krebs

2. Musical score for 'Loving, I Think of Thee' in common time, key of B-flat major. The score consists of three staves. The first staff begins with a piano (*p*) and dolce dynamic marking. The second staff features a mezzo-forte (*mf*) dynamic marking. The melody is characterized by long, flowing lines with many slurs. The piece concludes with a double bar line.

Yankee Doodle

Allegretto

149. 

10 

18 

26 **Var. 1** 

33 

14 Characteristic Studies

Allegro moderato

1. 

4 

7 

10 

13 

J.B. Arban's Solos with Variations

Cavatine de Beatrice di Tenda

V. Bellini/Arban

Theme

1. 
p

6 
mf

13 
mf

19 **Var. I.** 
mf

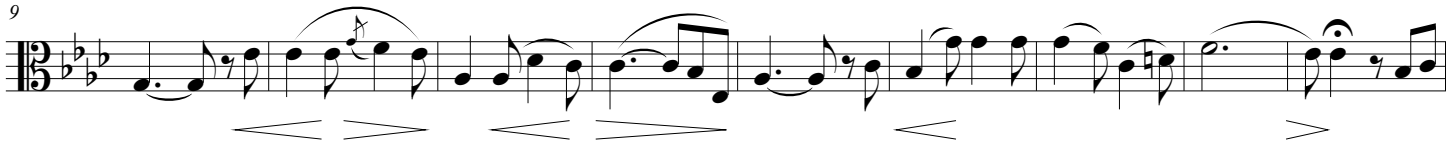
Variations on "The Carnival of Venice"

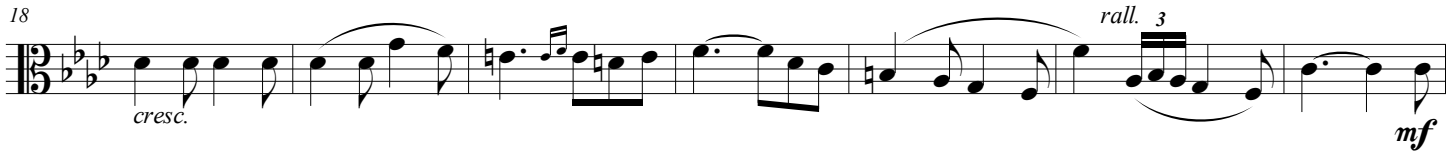
J.B. Arban

Introduction

Allegretto

12. 

9 

18 

25 

33 **Theme**


39 

176

Musical notation for measures 176-177. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 177 ends with a fermata over a quarter note.

178

Musical notation for measures 178-179. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 179 concludes with a fermata over a quarter note.

Coda

180

Musical notation for measures 180-181. The right hand plays a melodic line, and the left hand continues with the eighth-note accompaniment. Measure 181 ends with a fermata over a quarter note.

f

182

Musical notation for measures 182-183. The right hand plays a melodic line, and the left hand continues with the eighth-note accompaniment. Measure 183 ends with a fermata over a quarter note.