

J. B. ARBAN METHOD



for ALTO TROMBONE

Part 1

*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 1

Traditionally, the first part of Arban's method consists of the "First Studies", "Rhythmic Studies", "Studies on the Slur" and "Scales." It has often been noted that most brass players do not actually start out in Arban's Method, but rather most use a "beginner's method" more suited to students with limited musical background and with basic exercises to establish very basic musicianship and technique. However, since most people starting out on the alto trombone probably already have thorough background in tenor trombone, and perhaps euphonium or trumpet as well, I believe that most will find Arban's "First Studies" to be an excellent starting point for the alto trombone. This section will be an excellent opportunity to get familiar with the new slide positions and distances, develop basic slide technique and reading skills in a thorough progressive manner.

Sections on "Rhythmic Studies" and "Slurs" are also among favorite studies of many tenor trombone players. Students of the alto trombone will gain further control over the instrument with these familiar studies.

The extensive section on scales presents a special opportunity for the alto trombonist to gain complete mastery of the instrument as they would on the tenor trombone. After some consideration, I have expanded these studies to include all keys up to six flats and five sharps, major and minor as the modern trombonist is expected to be fluent in all keys to have complete control over the instrument. It has been noted that some of the more complicated of these studies are probably more practically suited for valve brass instruments. I will leave it to the good judgement of the individual musician as to how far they want to precede with these, however, it is always best to practice all scale and technical studies slowly and thoroughly first before attempting to proceed at great velocity. The value of this type of study cannot be overstated.

Sections on ornaments, intervals, arpeggios and multiple tonguing can be found in the second volume of this method, and the "Art of Phrasing", "Characteristic Studies" and Arban's "Solos and Variations" will be found in a third volume. I have placed the "68 Duets" in a fourth volume along with another lesser known collection of 60 additional duets attributed to Arban that can be found in an early edition of Arban's Method for cornet.

I have taken the liberty of dividing this large method into four volumes so as to provide ease of distribution as well as less stress on the music stand! I believe that all of Arban's 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 studies will best suit their needs.

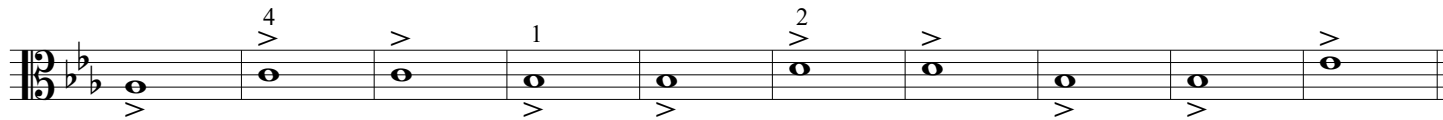
Wayne Groves

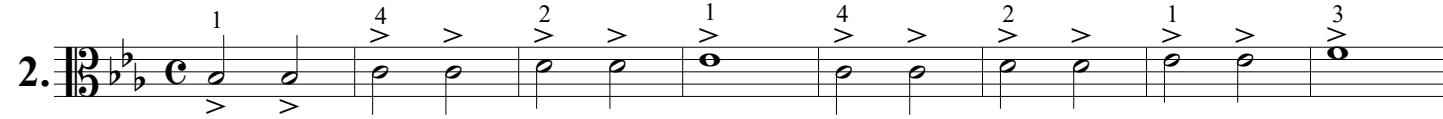
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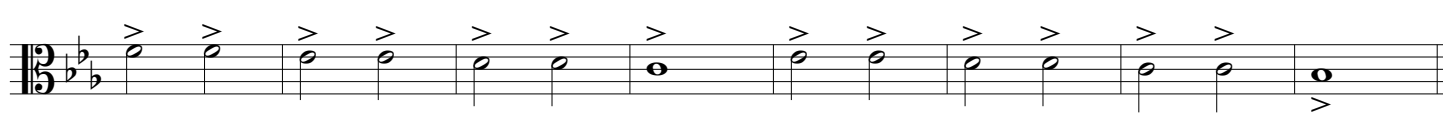
Jean Baptist Arban

Edited by Wayne Groves

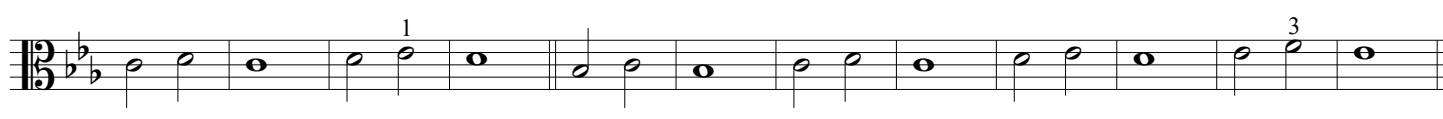
1. 



2. 



3. 



4. 

ARBAN - Method for Alto Trombone - First Studies

simile

47.

The musical score for Exercise 47 is written for Alto Trombone in 2/2 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature (C). The music is written in 2/2 time. The first staff contains six measures of music, starting with a quarter rest followed by eighth notes. The second staff contains six measures of music, starting with a quarter rest followed by eighth notes. The third staff contains six measures of music, starting with a quarter rest followed by eighth notes. The fourth staff contains six measures of music, starting with a quarter rest followed by eighth notes. The exercise concludes with a double bar line.

ARBAN - Method for Alto Trombon - Studies on the Slur

Allegro



ARBAN - Method for Alto Trombon - Major Scales

60. $\text{B}\flat$ $\frac{2}{4}$

61. $\text{B}\flat$ $\frac{2}{4}$

32.

The musical score consists of five staves of music, each in a 2/4 time signature and a key with three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of three flats. The music is written in a style that suggests a piano or organ accompaniment. The score includes several triplets, indicated by a '3' over a group of notes. There are also slurs connecting groups of notes across measures. Dynamic markings, such as 'p' (piano) and 'f' (forte), are present throughout the piece. The notation is clear and legible, with a focus on the melodic and harmonic development of the piece.