

J.B. ARBAN METHOD



for
ALTO TROMBONE
Part 3

Edited by
Wayne Groves
Cherry Classics Music
www.Cherry-Classics.com

Index

Arban's Method for Alto Trombone

Part 3:

Forward	3
Introduction to Part 3	4
The Art of Phrasing	5
Characteristic Studies	75
Arban's Solos with Variations	100

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.

Per Brevig, DMA

Principal Trombonist, Metropolitan Opera Orchestra (Ret.)
The Juilliard School, Manhattan School of Music, Aspen Music
Festival, New York University

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.

Wayne Groves
Principal Trombone
Orquesta Sinfónica de Aguascalientes
Aguascalientes, Mexico

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 marking. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with similar rhythmic patterns and a triplet of eighth notes. 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 3/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a piano (*p*) and dolce marking. The second staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The third staff continues the melody with similar rhythmic patterns and a triplet of eighth notes. The piece concludes with a double bar line.

Yankee Doodle

Allegretto

149.  *p*

Musical notation for measures 149-158. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *p* (piano).

10  *f* *p* *f*

Musical notation for measures 159-168. The notation includes eighth and sixteenth notes, rests, and dynamic markings of *f* (forte), *p* (piano), and *f* (forte).

18 

Musical notation for measures 169-178. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *f* (forte).

26 Var. 1  *mf*

Musical notation for measures 179-188, labeled 'Var. 1'. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *mf* (mezzo-forte).

33 

Musical notation for measures 189-198. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *f* (forte).

14 Characteristic Studies

Allegro moderato

1. 

4 *mp*

7

10 **Fine**

13 *f*

J.B. Arban's Solos with Variations

Cavatine de Beatrice di Tenda

V. Bellini/Arban

Theme

1. 
p

6 
mf

13 
mf

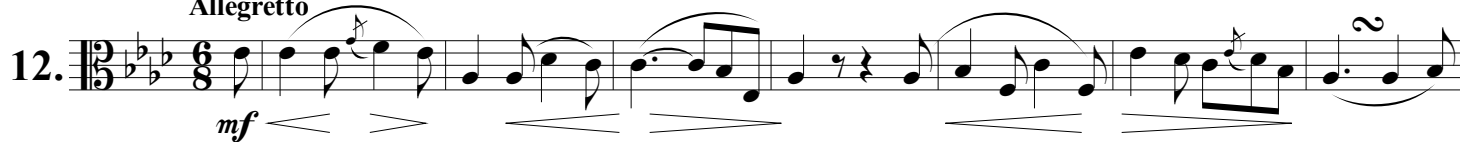
19 
mf

Variations on "The Carnival of Venice"

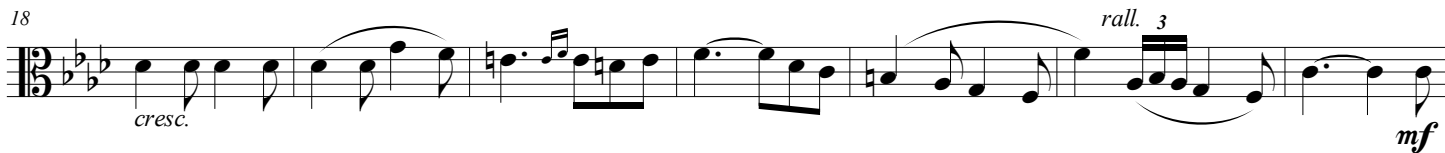
J.B. Arban

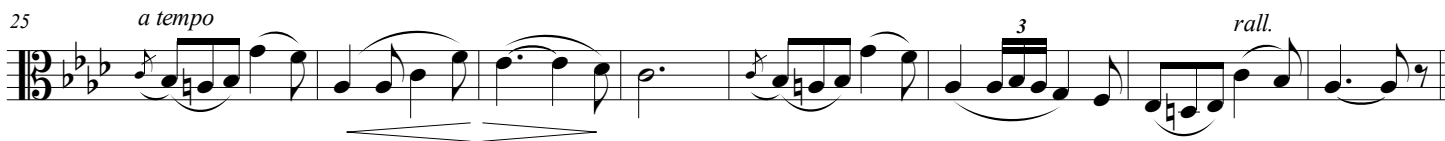
Introduction

Allegretto

12. 

9 

18 

25 

33 **Theme**


39 

