

Arban's

Complete Conservatory Method

for

TRUMPET

(CORNET)

or

E♭ ALTO • B♭ TENOR • BARITONE

EUPHONIUM and B♭ BASS

IN TREBLE CLEF

Edited by

Edwin Franko Goldman

and

Walter M. Smith

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PREFACE

It may appear somewhat strange to undertake the defense of the cornet at a time when this instrument has given proofs of its excellence, both in the orchestra and in solo performance, where it is no less indispensable to the composer, and no less liked by the public than the flute, the clarinet, and even the violin; where, in short, it has definitely won for itself the elevated position to which the beauty of its tone, the perfection of its mechanism and the immensity of its resources, so justly entitle it.

But this was not always the case; the cornet was far less successful when it first appeared; and, indeed, not many years ago, the masses treated the instrument with supreme indifference, while that me-honored antagonist—routine—contested its qualities, and strove hard to prohibit their application. This phenomenon, however, is of never-failing recurrence at the birth of every new invention, however excellent it may be, and of this fact the appearance of the saxhorn and the saxophone, instruments of still more recent date than the cornet, gave a new and striking proof.

The first musicians who played the cornet were, for the most part, either horn or trumpet players. Each imparted to his performance the peculiarities resulting from his tastes, his abilities and his habits, and I need scarcely add that the kind of execution which resulted from so many incomplete and heterogeneous elements was deficient in the extreme, and, for a long while, presented the lamentable spectacle of imperfections and failures of the most painful description.

Gradually, however, matters assumed a more favorable aspect. Executants really worthy of the name of artists began to make their appearance. However, regardless of the brilliant accomplishments of such performers, they could not deny the faults of their original training, viz., the total lack of qualifications necessary for ensemble playing, and decided musicianly tendencies. Some excited admiration for their extreme agility; others were applauded for the expression with which they played; one was remarkable for lip; another for the high tone to which he ascended; others for the brilliancy and volume of their tone. In my opinion, it was the reign of specialists, but it does not appear that a single one of the players then in vogue ever thought of realizing or of obtaining the sum total of qualities which alone can constitute a great artist.

This, then, is the point upon which I wish to insist, and to which I wish to call particular attention. At the present time, the incompleteness of

the old school of performers is unanimously acknowledged, as is also the insufficiency of their instruction. That which is required is methodical execution and methodical instruction. It is not sufficient to phrase well or to execute difficult passages with skill. It is necessary that both these things should be equally well done. In a word, it is necessary that the cornet, as well as the flute, the clarinet, the violin, and the voice, should possess the pure style and the grand method of which a few professors, the Conservatory in particular, have conserved the precious secret and the salutary traditions.

This is the aim which I have incessantly kept in view throughout my long career; and if a numerous series of brilliant successes obtained in the presence of the most competent judges and the most critical audiences,* give me the right to believe that I have, at any rate, approached the desired end, I shall not be laying myself open to the charge of presumption, in confidently entering upon the delicate mission of transmitting to others the results of my own thorough studies and assiduous practice. I have long been a professor, and this work is to a certain extent merely the resumé of a long experience which each day has brought nearer to perfection.

My explanations will be found as short and clear as possible, for I wish to instruct and not to terrify the student. Long pages of "text" are not always read, and it is highly advantageous to replace the latter by exercises and examples. This is the wealth which I consider cannot be too lavishly accumulated; this is the source which can never be too plentifully drawn from. This, however, will be perceived from the extent of the present volume, in which, in my opinion, will be found the solution of all difficulties and of all problems.

I have endeavored throughout to compose studies of a melodic nature, and in general to render the study of the instrument as agreeable as possible. In a word, I have endeavored to lead the pupil, without discouragement, to the highest limits of execution, sentiment and style, destined to characterize the new school.

J. B. ARBAN

* The results which I have obtained in France, Germany and England victoriously plead the cause of the cornet, and prove that the latter can compete with the most popular of instruments. In a concert given by the "Société des Concerts du Conservatoire" in 1848, I played the famous air for the flute composed by Boehme on a Swiss theme, comprising, as is well known, an intentional combination of enormous difficulties. From that day forth I may say the cornet took its place among classic instruments. In the piece of music just alluded to, I performed the flute tonguing in double staccato, also the triple staccato, which I am the first to have applied to the cornet.

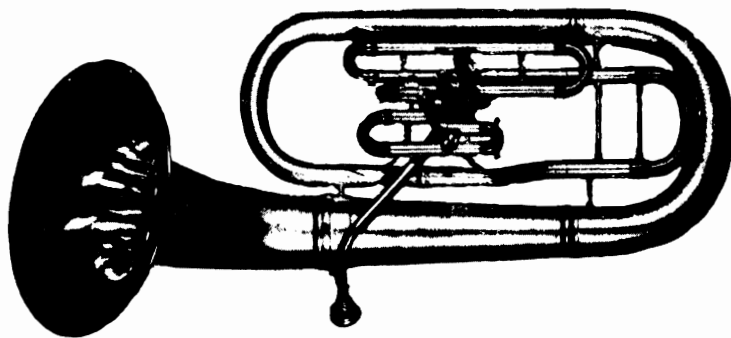
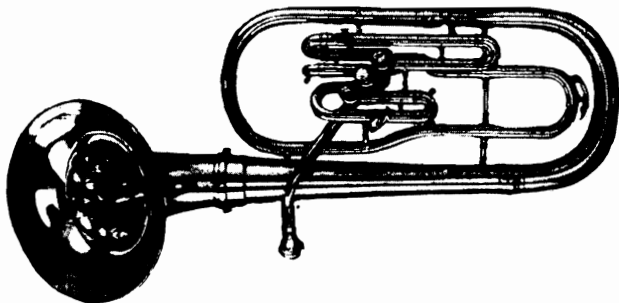
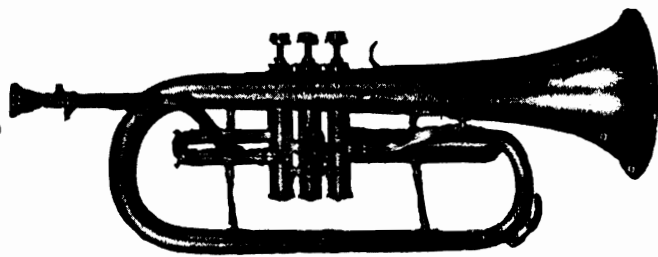
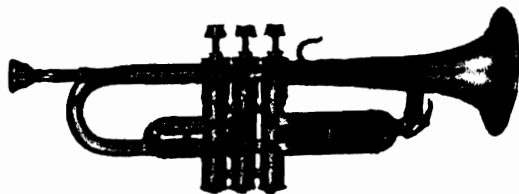


Table of harmonics produced without valves and with the six valve combinations on instruments with three valves.

Without valves.

2nd valve lowers a half tone.

1st valve lowers a whole tone.

1st and 2nd valves (or 3rd valve alone) lower a tone and a half.

2nd and 3rd valves lower two tones.

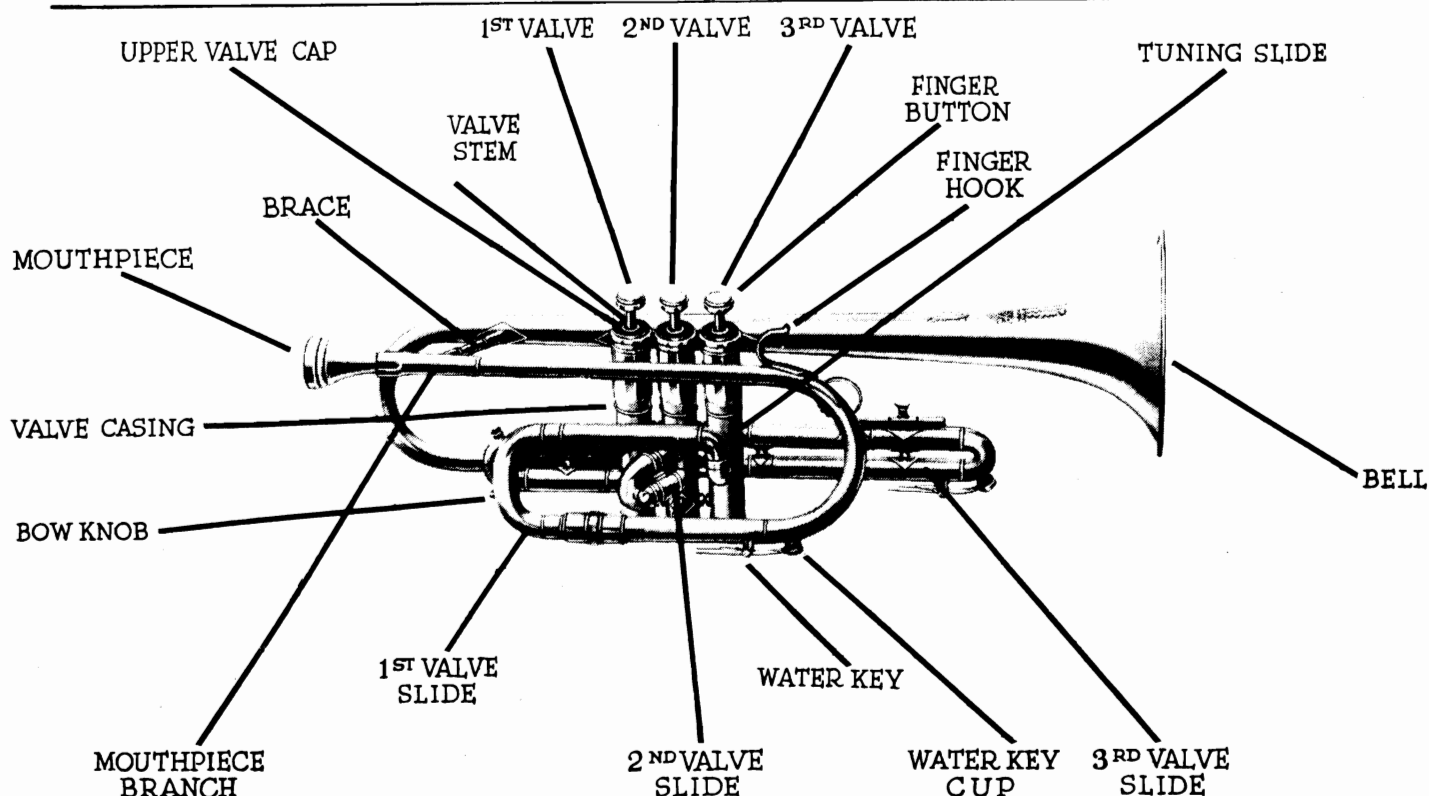
1st and 3rd valves lower two and a half tones.

1st, 2nd and 3rd valves lower three tones.

Chromatic Scale.

DIAGRAM OF THE CORNET

Giving Names of the Various Parts



Compass of the Cornet

As indicated in the accompanying table, the instruments with three valves have a chromatic range of two octaves and a half, which, in the case of the cornet and the alto, extends from F sharp below to C above the staff; however, not every player succeeds in mastering the whole of this range with clearness and facility. Therefore, when writing for these instruments, even if it is for a solo, it will be advisable not to use the extreme limits of the scale indicated in the foregoing table. As a rule, the higher registers of the instruments are employed much too frequently by arrangers and composers, in consequence of which the performer is apt to lose the beautiful and characteristic tonal qualities peculiar to his instrument. It also leads to failure to produce the simplest passages, even when called for in the middle register. To avoid this evil, it is necessary to continually practise 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 commences at low C and terminates 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.*) Regarding notes below C:



same do not present any very great difficulties, although some players experience considerable trouble in producing them with clearness and sonority. However, when properly produced, they are very beautiful and effective.

*) Due to the advance in methods of playing and construction of instruments, this statement is no longer to be regarded seriously. In fact not only B and C, but C# and D are now used quite frequently. (The Editor)

** All crooks are now obsolete. The modern cornet is in B flat, with built-in change to A. (*The Editor*)

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 an affection of the lip which might take a long time to cure.

Method of Striking or Commencing the Tone

It should never be lost sight of, that the expression *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 supplying the place of a valve.

This circumstance should be well borne 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 precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable "tu" serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note. When a *martelé* (†)



is placed over a note it indicates that the sound ought to be very short; the syllable ought to be uttered very briefly and dryly. When, on the contrary, there is only a dot (•)



the syllable should be pronounced with more softness, 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 notes together.

These are the only three methods of commencing, or, as it is called, "striking," the sound. Further on I will duly explain the various articulations. For the present, it is only necessary to know and to practise the simple tonguing, for the pupil's future excellence as an executant depends entirely upon this starting point.

As I have already said, the method of "striking" the sound immediately shows whether the performer possesses a good or faulty style. The first part of this method is entirely devoted to studies of this description, and I shall not pass on to the slur until the pupil has thoroughly mastered the striking of the note.

Method of Breathing

The mouthpiece having been placed on the lips, the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but, on the contrary, rather recede, in proportion as the chest is dilated by the respiration.*)

The tongue should then advance against the teeth of the upper jaw in such a way as to hermetically close 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 precipitates itself into the instrument and determines the vibrations which produce the sound. The stomach should then gradually resume its original position

in proportion as the chest is lightened by the diminution of the air in the lungs.

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

*) The diaphragmatic system of breathing, almost universally used at the present time, teaches the drawing of the breath directly to the diaphragm, which causes a slight distention of the body about the waistline. More complete control, greater power, and more ease in the upper register, with a noticeable lessening of pressure on the lips, are the advantages to be gained by this system. (*The Editor*)

STYLE

Faults to be avoided

The first matter which calls for the student's special attention is the proper production of the tone. This is the basis of all good execution, and a musician whose method of emission is faulty will never become a great artist.

In the *piano*, as well as in the *forte*, the "striking," or commencing, 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 last mentioned 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. With this I am not alluding to that supreme quality which represents the culminating point of art, and which is rarely found, even among the most skilful and renowned artists, but to a less brilliant quality, the absence of which would check all progress and annihilate all perfection. To be natural, to be correct, to execute music as it is written, to phrase according to the style and sentiment of the piece performed—these are qualities which surely ought to be the object of the pupil's constant endeavors, but he cannot hope to attain them until he has rigorously imposed upon himself the strict observance of the value of each note. The neglect of this desideratum is so common a defect, especially among military bandsmen, that I think it necessary to set forth the evils arising therefrom, and to indicate at the same time the means of avoiding them.

For instance, in a measure of 2-4 time composed of four eighth notes which should be executed with perfect equality by pronouncing:



performers often contrive to prolong the fourth eighth note by pronouncing:



If in this same rhythm a phrase commences with an ascending eighth note, too much importance is then given to the first note, which has, in fact, no more value than the others. It should be executed thus, each note being duly separated:



instead of prolonging the first note, as follows:



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 execute thus:



instead of:



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



From these few remarks alone the reader may readily perceive how much the general execution or style of a player will be influenced by faulty articulation. It must also be borne in mind that the tongue stands in nearly the same relation to brass instruments as the bow to the violin; if you articulate in an unequal manner, you transmit to the notes emitted into the instrument, syllables pronounced in an uneven and irregular manner, together with all the faults of the rhythm resulting therefrom.

In accompaniments, too, there exists a detestable method of playing in contra-tempo. Thus in 3-4 time each note should be performed with perfect equality, without either shortening or prolonging either of the two notes which constitute this kind of accompaniment. For instance:



instead of playing, as is often the case:



STYLE (*continued*)

In 6-8 time there exists an equally faulty method of executing the contra-tempo. This consists in uttering the first note of the contra-tempo as though it were a sixteenth note, instead of imparting the same value to both notes. The performer should execute thus:



and not as is indicated in the following example:



In the execution of syncopated passages there also prevails a radical defect, especially to be found among military bandsmen. It consists in accenting the second half of the syncopated note.

A syncopated passage should be executed by pronouncing:



and not:



There is no reason why the middle of a syncope should be performed with greater force than the commencement of the same note. Its essential needs require that the starting point, so to say, should be distinctly heard, and that the note should be sustained throughout its entire value, without increasing its volume toward the middle.

The following illustration must be executed with mechanical equality by pronouncing without pressure:



Moreover, it must be observed that the first eighth note should be separated from the two

sixteenths as if sixteenth rest were placed after it. For instance:



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



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 faults of rhythm just pointed out, there exist many other defects, almost all of which may be attributed to ill-directed ambition, doubtful taste, or lamentable tendency to exaggeration. Many players imagine that they are exhibiting intense feeling when they increase the volume of tones by spasmodic fits and starts, or indulge in a tremolo, produced by means of the neck, a practice which results in an "ou, ou, ou" of a most disagreeable nature.

The oscillation of a sound is obtained by a slight movement of the right hand; the result is highly sensitive and effective, but care must be taken not to indulge in this practice too freely, as its too frequent employment becomes a serious defect.

The same observation applies to the portamento preceded by an appoggiatura. Some players are unable to execute four consecutive notes without introducing one or two portamenti. This is a very reprehensible habit, which, together with the abuse of the gruppetto, should be carefully avoided.

Before terminating this chapter, wherein I have passed in review the most salient and striking defects engendered by a faulty style (duly pointing out, at the same time, the means of remedying the same), I pledge myself to return to the subject whenever occasion for doing so may present itself. Wrong habits are, in general, too deeply rooted in performers on brass instruments to yield to a single warning, and therefore require vigorous and constant correction.

Explanatory Comments on The First Studies

No. 1. Commence or "strike" the sound by pronouncing the syllable "tu;" sustain it well, and at the same time impart to it all possible strength and brilliancy.

Under no circumstances should the cheeks ever be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself; it should be well "struck," by a proper tension of the lips, so that it may be properly in tune, and not below its diapason, for in the latter case a disagreeable and untuneful sound would be the result.

Nos. 7 and 8 indicate all the notes which are produced by employing the same valves. Nos. 9 and 10, passing as they do through all the keys, are destined to complete the subject of fingering, so that hereafter, I shall not consider it necessary to mark the numbers of the valves under each note. The first two lessons should therefore be practised for a con-

siderable period, in order that the student may be perfectly at home as regards the fingering of the instrument.

Therefore, from now on, I shall only mark the fingering in passages where same will facilitate matters. Throughout all the lessons, up to No. 50, it will be necessary to strike each sound, and give to each note its exact value, these studies having been composed with this special end in view.

The crescendo and diminuendo markings used from No. 11 to 17 are in accordance with the best principles of modern teaching, and tend to develop a clearer and more easily produced upper register. The student should early develop the habit of increasing volume as he ascends, and vice-versa. This marking has not been continued beyond No. 27 for obvious reasons, but the student should by this time have formed the habit, and should use it as a *general principle* of playing.

Syncopated Passages

Syncopation occurs when the accent falls upon the light, instead of the heavy, beat of a measure. The accented note must be sustained throughout its full value, the commencement of the note being duly marked, but the second half of the duration of a note should never be disjointly uttered.

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

A passage of this kind should be executed as follows:



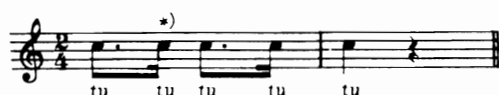
and not:



Studies on a Dotted Eighth Note Followed by a Sixteenth

In these studies the eighth note should be sustained throughout its entire value; care must be taken never to substitute a rest for the dot.

The performer should play:



and not as though it were written:



*) Modern dance music is responsible for the detestable habit of accenting the sixteenth notes of these and similar groups. Nothing could be more unmusical. The accents on the dotted eighths should be light and not overdone. The sixteenths should never be accented unless specially marked.
(The Editor)

Studies Consisting of Eighth Notes Followed by Sixteenths

In order to impart lightness to these studies, the first eighth note should be played in a shorter manner than its value would seem to indicate. It should be executed like a sixteenth note, a rest being introduced between it and the two sixteenths which follow it. The passage is written:



should be played thus:



and should be played thus:



Written:



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

Written:



should be executed thus:



Studies in 6/8 Time

In 6-8 time, the eighth notes should be well separated, and should have equal value allotted to them. Consequently, the third eighth note in each measure should never be dragged.

Dotted eighths, and eighths followed by sixteenths are played, in this rhythm, by observing the same rules as in 2-4 time.

FIRST STUDIES.

ERSTE ETUDEN.

PREMIÈRES ETUDES.

M.M. $\text{♩} = 60$ (for the first ten studies)

1.

2.

3.

4.

5.

6.

7.

8.

[illegible]

10. 

$\text{♩} = 60 \text{ to } 108$ (for 11 to 15)

11. 

12. 

13. 

14. 

15.  *simile*





16.  *simile*





17.  *simile*





18.  *simile*





19. 





24. 

25. 

26. 

27. 

$\text{♩} = 68 \text{ to } 120$ (for 28 to 40)

28. 

29. 

30. 

31. 

32. 



38. 

39. 

40. 

$\text{♩} = 64 \text{ to } 100 \text{ (for 41 to 45)}$ *sempre stacc.*



47. $\text{♩} = 72 \text{ to } 112$ (for 47 to 49)

48. 

49. 

50. 
D. C.

STUDIES
ON SYNCOPATION.*STUDIEN
ÜBER DIE SYNCOPEN.ÉTUDES
SUR LES SYNCOPES.

♩ = 84 to 116

1.

♩ = 92 to 124

2.

♩ = 88 to 112 (for 3 to 6)

3.

4.

5.

6.

* See page 9 for explanation

7. $\text{♩} = 96 \text{ to } 124$

Exercise 7 consists of eight measures in 3/4 time, key of D major. The first four measures feature a descending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. The last four measures feature an ascending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. Accents are placed on the eighth notes in measures 5, 6, 7, and 8.

8. $\text{♩} = 100 \text{ to } 132$

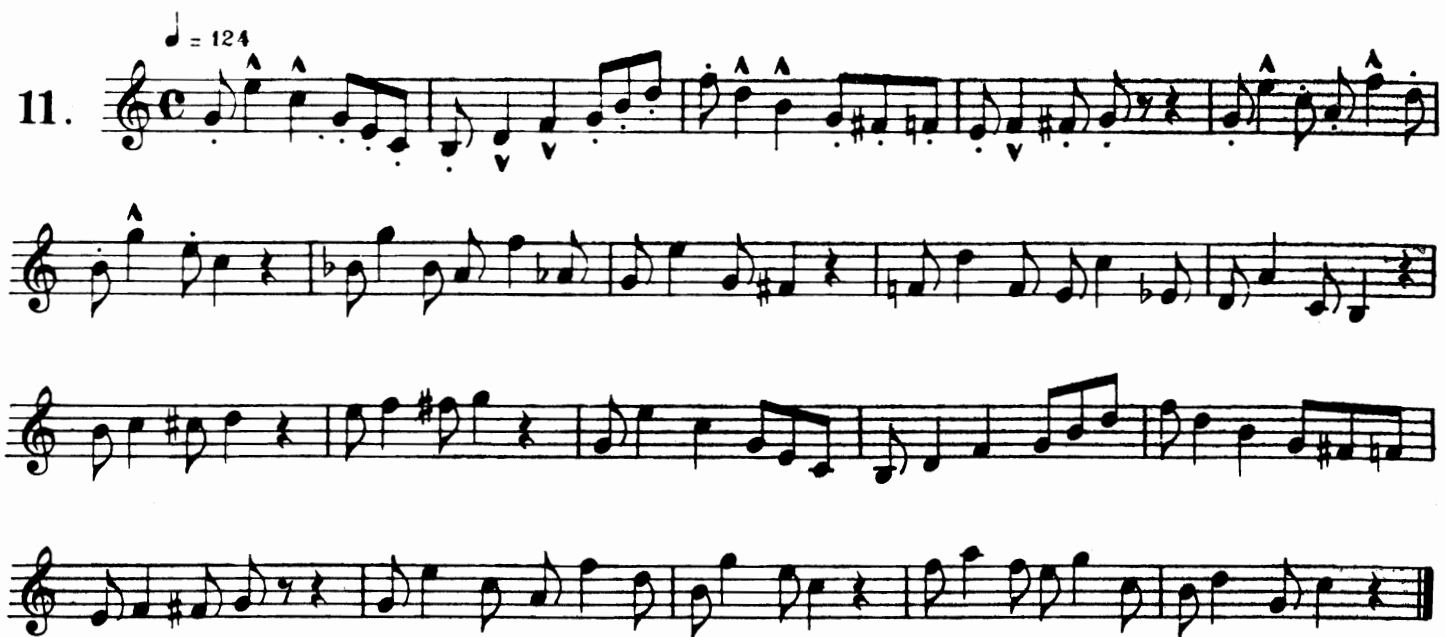
Exercise 8 consists of eight measures in 2/4 time, key of D major. The first four measures feature a descending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. The last four measures feature an ascending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. Accents are placed on the eighth notes in measures 5, 6, 7, and 8.

9. $\text{♩} = 116$

Exercise 9 consists of eight measures in 3/4 time, key of D major. The first four measures feature a descending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. The last four measures feature an ascending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. Accents are placed on the eighth notes in measures 5, 6, 7, and 8.

10. *Allegro.* $\text{♩} = 96 \text{ to } 120$

Exercise 10 consists of eight measures in 2/4 time, key of D major. The first four measures feature a descending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. The last four measures feature an ascending eighth-note scale starting on G4, with a dotted quarter note on the first beat of each measure. Accents are placed on the eighth notes in measures 5, 6, 7, and 8.



Studies on dotted eighth notes
followed by sixteenths.*

Etuden über die punktir-
ten Achtel mit folgenden
Sechszehnteln.

Études sur les croches poin-
tées suivies de doubles cro-
ches.

Tempo di Marcia. ♩ = 84 to 116

13.  *simile*




Allegro moderato. ♩ = 92 to 128

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






Allegro. ♩ = 88 to 124

15.  *tu tu tu tu tu tu tu tu*





*Refer to page 10 for explanatory comments



Tempo di Mazurka $\text{♩} = 72 \text{ to } 116$



Allegro moderato. $\text{♩} = 60 \text{ to } 100$

18. *p*

Moderato. $\text{♩} = 68 \text{ to } 116$

19. *mp* tu tutu tu tu tu

 $\text{♩} = 72 \text{ to } 120$

ripetere l'ultimo stavo

20. *mp* tutututututu tu

* See pages 8 & 10 for explanation

21. $\text{♩} = 76 \text{ to } 124$
mp

22. $\text{♩} = 68 \text{ to } 120$
mp

23. $\text{♩} = 68 \text{ to } 118$ *5 note senza accordi*
mp tu tu tu tu tu tu tu tu

24. $\text{♩} = 76 \text{ to } 124$

mp tu tu tu tu tu tu tu tu tu



25. $\text{♩} = 68 \text{ to } 120$

mp tu tu tu tu tu tu



26. $\text{♩} = 72 \text{ to } 124$

mf v v

27. 

Allegretto. ♩. = 64 to 108

28.* *mp* tu tu tu tu tu tu tu tu

Allegro. ♩. = 88 to 112

29. *mp*

* Refer to page 7 for explanatory comments

Allegretto. ♩. = 64 to 104

30. *p* *f* *Tempo I.* *p* *rall* *f* *p* *f*

Allegretto. ♩. = 52 to 96

31. *mf*

Allegretto. $\text{♩} = 60 \text{ to } 116$

32. *mp* tu tu tutu tu tu

Allegretto. $\text{♩} = 52 \text{ to } 96$

33. *mp* tutututu tutututu

 $\text{♩} = 60 \text{ to } 100$

34. *mp*



37. $\text{♩} = 56 \text{ to } 100$
mp

Exercise 37 consists of ten measures of music in 6/8 time with a key signature of two flats. The tempo is marked as 56 to 100 beats per minute. The music is written for a single staff and includes a dynamic marking of *mp* (mezzo-piano). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and some measures contain rests.

38. $\text{♩} = 104 \text{ to } \text{♩} = 60$
p (-mf)

Exercise 38 consists of ten measures of music in 6/8 time with a key signature of one sharp. The tempo is marked as 104 to 60 beats per minute. The music is written for a single staff and includes a dynamic marking of *p (-mf)* (piano to mezzo-forte). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and some measures contain rests.

EXPLANATION

for the Studies on the Slur.

Without question this is one of the most important portions of my method, and I have devoted considerable space to its exposition. Particular attention has been given to those exercises which are produced by movements of the lips alone, without the aid or substitution of a valve. The fingering must be used exactly as indicated, no matter how unusual it may appear. I have purposely indicated the fingering as I did, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with unusual difficulties through which the lips are compelled to move and produce the notes without the aid of 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 perform in this manner is that of the minor second. The interval of the major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of the third is the most difficult of all, for it is often met with in situations wherein it becomes impossible to have recourse to the valves to assist in carrying the sound from the lower, to the higher note.

I therefore recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. It imparts great suppleness to the lips, and is an essential aid for mastering the trill.

Trilling through means of the lips alone is only desirable for intervals of a second, as in Exercise No. 23, and then only if the indicated fingering is employed; otherwise trills in thirds will result, and these are both annoying and objectionable.

I merely suggest these exercises as studies and in no way do I advise pupils to adopt them in general practice, as is the case with certain players who wish to apply to the cornet a system which has no solid foundation. The cornet is one of the most complete and perfect of all instruments and repudiates rather than requires all factitious practices, the effect of which will always appear detestable to people of taste.

I must take this opportunity of pointing out an intolerable defect, much affected by the adepts of this school, as regards the movement of the lips; I allude to the manner in which they execute the gruppetto.

In order to execute this ornament on the cornet, all that is required is the regular movement of the fingers, and each note will be emitted with irreproachable precision and purity.

ERKLÄRUNG

der Etuden über das Schleifen.

Dieser Theil der Schule ist unstreitig einer der wichtigsten; ich habe ihm daher eine grosse Ausdehnung eingeräumt, besonders in den Uebungen, welche speciell durch die Lippenbewegung gemacht werden, d.h. ohne die Hinzuziehung oder Substituierung eines Pistons. Man muss dem angezeigten Fingersatz folgen, wenn er auch ungebrauchlich ist. Ich habe diese Fingersätze zu Hülfe genommen, nicht etwa, um ihren Gebrauch in der gewöhnlichen Ausführung anzuempfehlen, sondern vielmehr, um dieser Gattung von Uebungen eine Schwierigkeit zu verleihen, die um jeden Preis zu überwinden ist, mit andern Worten: um die Lippen zu zwingen, sich zu bewegen, ohne zur Anwendung der Pistons seine Zuflucht zu nehmen.

Diese Uebung ist übrigens verwandt mit der, welche die Sänger ausführen, wenn sie die Bewegung der Stimmritze üben um zu dem Triller zu gelangen.

Das leichteste Intervall zum Schleifen ist das Intervall der kleinen Secunde, das Intervall der grossen Secunde ist ein wenig schwerer, denn man muss schon eine gewisse Bewegung der Lippen anwenden, um es zu erhalten.

Das Intervall einer Terz ist das schwerste, denn es befindet sich oft auf Stufen, wo es unmöglich wird, die Pistons zu Hülfe zu nehmen, um den Ton der tiefen Note zu der hohen Note hinaufzuziehen.

Ich rathe an, diese Art von Uebungen emsig zu studiren; sie wird die Quelle einer leichten und brillanten Ausführung, man erhält durch sie eine grosse Geschmeidigkeit der Lippen, besonders wenn man die Ausführung des Trillers erreichen will.

Der Triller vermittelt der Lippen ist nur für die Intervalle gut, in denen die Töne eine Secunde von einander liegen, wie in der Uebung No. 23, und besonders, wenn man dem angezeigten Fingersatz folgt, sonst würde man Terztriller machen, die ebenso unangenehm, als schlecht sind.

Ich stelle diese Uebungen nur als Studien hin, und verpflichte die Schüler keineswegs, sich ihrer in der Praxis zu bedienen, wie es manche Hornisten thun, die dem Cornet à pistons ein System anhängen, welches durchaus keine Berechtigung hat, denn dieses Instrument ist eines der vollkommensten und vollständigsten, welches erkünstelte Proceduren, deren Effect Leuten von Geschmack abscheulich sein muss, eher verwirft, als verlangt.

Ich muss bei dieser Gelegenheit noch einen unerträglichen Fehler bezeichnen, den die Anhänger dieser Schule zu lieben scheinen einen Fehler vermittelt der Bewegung der Lippen. Ich will von der Art sprechen, wie sie den Gruppetto machen.

Um diese Verzierung auf dem Cornet à Pistons auszuführen, genügt es, die Finger regelmässig zu bewegen, und jede Note kommt mit einer untadelhaften Bestimmtheit und Reinheit heraus.

EXPLICATION

des Etudes sur le coule.

Cette partie de la méthode est sans condredit une des plus importantes; aussi lui ai-je donné un grand développement, surtout dans les exercices qui se font spécialement par le mouvement des lèvres c'est à dire sans avoir recours à l'addition ou à la substitution d'un piston. On devra suivre exactement les doigtés indiqués, quoique étant inusités. C'est à dessein, en effet, que j'ai eu recours à ces doigtés, non plus pour en conseiller l'usage dans l'exécution habituelle, mais afin de donner à ce genre d'exercice une difficulté qui doit absolument être surmontée, autrement dit, en obligeant les lèvres à se mouvoir, sans avoir recours à l'emploi des pistons.

Ce travail est, du reste, analogue à celui auquel se livrent les chanteurs quand ils étudient le mouvement de la glotte pour arriver à faire le trille.

L'intervalle le plus facile à couler est l'intervalle de seconde mineure; l'intervalle de seconde majeure est un peu plus difficile, car il faut déjà faire un certain mouvement des lèvres pour l'obtenir.

L'intervalle de tierce est le plus difficile, car il se trouve souvent sur des degrés où il devient impossible d'avoir recours aux pistons pour aider à porter le son de la note basse sur la note haute.

Je conseille donc de travailler assidûment ce genre d'exercice; il devient la source d'une exécution facile et brillante; on obtient par lui une grande souplesse de lèvres, surtout quand on peut arriver jusqu'à l'exécution du trille.

Le trille, au moyen des lèvres, n'est bon que pour les intervalles où les harmoniques sont à distance de seconde, comme dans l'exercice no. 23, et surtout en suivant les doigtés indiqués, autrement on ferait des trilles de tierces qui seraient aussi désagréables que mauvais.

Je ne donne donc ces exercices que comme études, et je n'engage aucunement les élèves à s'en servir dans la pratique, ainsi que le font certains cornistes qui veulent appliquer au cornet à pistons un système qui n'a aucune raison d'être, puisque c'est un instrument des plus parfaits et des plus complets qui répudie plutôt qu'il n'exige des procédés factices dont l'effet paraîtra toujours détestable aux gens de goût.

Je dois signaler encore à ce propos un vice intolérable que semblent affectionner les adeptes de cette école, par le mouvement des lèvres. Je veux parler de la manière dont ils font le gruppetto.

Pour exécuter cet ornement sur le cornet à pistons, il suffit de remuer régulièrement les doigts, et chaque note sort avec une justesse et une pureté irréprochables.

By what right, then, do certain performers substitute an upper third for the appoggiatura which ought only to be an interval of a second? Why, in short, do they play:



which is the only correct method; and why is this done on all the different degrees of the scale? The answer is that these gentlemen find it more convenient to have recourse to a simple movement of the lips, which obviates the necessity of moving their fingers; as though it were not more natural to emit the true notes by employing the valves.

Some performers pursue this evil practice still farther, and do not hesitate to execute triplet passages with the movement of the lips, instead of having recourse to the valves.

Illustration from a study by Mr. Gally:

The passage with aid of the valves, should be executed thus:



instead of merely employing the lips, which would result in the following execrable effect:



I need insist no farther to point out that such sleight-of-hand tricks are totally out of place on the cornet, and if I mention them here at all, it is merely to put the pupil on his guard against a system which, unfortunately is entirely too prevalent among performers in military bands.

The principal object of the first fifteen numbers of this division is to instruct the pupil in the so-called *portamento* effects. In order to arrive at this result, the lower note must be slightly inflated, and when it has reached the extremity of its power, it must be slurred up to the higher note by a slight pressure of the mouthpiece on the lips.

Then follows the practicing of thirds which is obtained by the tension of the muscles, and also by the 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 according to the time and with the exact fingering as indicated.

The studies, Nos. 16 to 69, were composed for the sole purpose of teaching how to play thirds in this way and to enable the student to execute the little grace notes and double appoggiaturas with the necessary facility and elegance. A few examples of this kind have been added to this series of studies, although their more thorough treatment occurs at a later period, when taking up the study of grace notes in detail.

As the above embellishments are solely produced through lip-movements, I have thought it advisable to offer a few illustrations of same herewith.

Mit welchem Recht nun ersetzen manche Künstler die Appoggiatur durch eine grosse Terze, da sie doch nur eine Secunde sein soll? Warum, mit einem Worte, blasen sie:

instead of playing:
anstatt zu blasen:

au lieu de faire entendre:



welches die einzige richtige Art und Weise ist – und warum dies auf allen Stufen der Tonleiter? Weil diese Herren es bequemer finden, eine einfache Lippenbewegung anzuwenden, welche sie der Bewegung der Finger überhebt; als ob es nicht natürlicher wäre, die richtigen Noten mit Anwendung der Pistons zu blasen.

In dieser Hinsicht gehen Einige noch weiter, und nehmen keinen Anstand, Triolenfolgen vermittelst der Lippenbewegung auszuführen, anstatt die Pistons zu Hülfe zu nehmen.

Beispiel einer Etude von Gally:

Man soll mit Anwendung der Pistons ausführen:

De quel droit alors certains artistes remplacent-ils par une tierce supérieure l'appoggiature qui doit être à distance de seconde? Pourquoi, en un mot, exécutent-ils:

qui est la seule manière convenable – et cela sur tous les degrés de la gamme? – parce que ces Messieurs trouvent plus commode de recourir à un simple mouvement des lèvres qui les dispense de remuer les doigts; comme s'il n'était pas plus naturel de faire sortir les vraies notes en employant les pistons.

Dans cette voie, quelques-uns vont plus loin encore et n'hésitent pas à exécuter des successions de triolètes par le mouvement des lèvres, au lieu de recourir aux pistons.

Exemple d'une étude de M. Gally:

On doit exécuter ainsi, en employant les pistons:

anstatt das Lippenspiel anzuwenden, welches folgende abscheuliche Wirkung hervorbringt:

au lieu d'employer le jeu de lèvres, ce qui produit l'exécrationnel effet suivant:

Ich habe nicht nöthig, noch weiter zu zeigen, dass derartige Kunststücke auf dem Cornet à pistons keine Berechtigung haben, und wenn ich ihrer hier erwähne, so geschieht es nur, um den Schüler zur Vorsicht zu mahnen einem Systeme gegenüber, das leider in der Armee nur zu verbreitet ist.

Die ersten 15 Nummern dieses Theiles sind einzig und allein da, um das Hinüberziehen des Tons zu lernen. Man muss, um zu diesem Ziele zu gelangen, die tiefe Note ein wenig anblasen, und sie, im Moment, wo ihre Stärke den Gipfel erreicht, zur hohen Note hinaufziehen vermittelst eines leichten Druckes, den das Mundstück auf die Lippen ausübt.

Man gehe sodann zur Uebung des Terzintervalles über, welches sich durch die Spannung der Muskeln und auch durch den Druck, welchen das Mundstück auf die Lippen ausübt, ergibt. Man spreche jede Note gleichmässig aus, verbinde sie unter einander wohl und befolge Zeitmass und angezeigten Fingersatz.

Alle Etuden, von 16 bis 69 sind einzig und allein componirt, um zu lernen, wie man die Terzintervalle mit Leichtigkeit hinüberzieht, damit man die kleinen geschleiften Noten und die Doppelappoggiaturen mit Eleganz ausführen kann, – wovon ich schon in dieser Reihe von Etuden einige Beispiele angeführt habe, – die ich aber erst später bei dem Artikel über die Verzierungsnoten ausführlich behandeln werde.

Da diese beiden Verzierungen nur durch die Lippenbewegung zu erhalten sind, so glaubte ich darüber hier einige Anwendungen geben zu müssen.

Je n'ai pas besoin d'insister davantage pour faire voir que de pareils escamotages n'ont aucune raison d'être sur le cornet à pistons, et si j'en fais mention ici, ce n'est que pour mettre l'élève en garde contre un système malheureusement trop répandu dans l'armée.

Les quinze premiers numéros de cette partie ont uniquement pour objet d'apprendre à porter le son. Il faut, pour arriver à ce résultat, enfler un peu la note grave, et, au moment où elle arrive à l'apogée de sa force, la porter sur la note haute par le moyen d'une légère pression de l'embouchure sur les lèvres.

Arrive ensuite le travail de l'intervalle de tierce, qui s'obtient par la tension des muscles et aussi par la pression de l'embouchure sur les lèvres. Faites parler chaque note avec beaucoup d'égalité en les liant bien entre elles et en suivant les rythmes et les doigtés indiqués.

Toutes les études, à partir du no. 16 jusqu'au no. 69, sont uniquement composées pour apprendre à porter avec facilité les intervalles de tierces, afin d'arriver à passer avec élégance les petites notes portées, ainsi que les doubles appoggiatures, – dont j'ai déjà ajouté quelques exemples à cette série d'études, – mais qui plus tard, seront traitées fond à l'article des notes d'agrément.

Ces deux agréments ne s'obtenant que par le mouvement des lèvres, j'ai cru devoir en donner ici quelques applications.

Studies on the Slur(or Legato.) Studien über das Schleifen. Études sur le Coulé.

1. $\text{♩} = 96 \text{ to } 116$

2. $\text{♩} = 96 \text{ to } 116$

3. $\text{♩} = 116$

4. $\text{♩} = 116$

5. $\text{♩} = 116$

6. $\text{♩} = 116$

7. $\text{♩} = 116$

8. $\text{♩} = 116$

9. $\text{♩} = 116$

10. $\text{♩} = 116$

11. $\text{♩} = 116$

12. $\text{♩} = 116$



♩ = 116

16.

16. Musical score for exercise 16, measures 1-12. It consists of three staves of music in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 116. Fingerings are indicated by numbers 1, 2, 3 below the notes. Measure numbers 1, 2, and 0 are placed below the staves.

♩ = 116

17.

17. Musical score for exercise 17, measures 1-12. It consists of three staves of music in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 116. Fingerings are indicated by numbers 1, 2, 3 below the notes. Measure numbers 1, 2, and 0 are placed below the staves.

CONTRARIO = 112 to 124
 TRAVA < 112 to 124
 I. I.

18.

18. Musical score for exercise 18, measures 1-12. It consists of three staves of music in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 112 to 124. Fingerings are indicated by numbers 1, 2, 3 below the notes. Measure numbers 1, 2, and 0 are placed below the staves.

♩ = 112 to 124

19.

19. Musical score for exercise 19, measures 1-12. It consists of three staves of music in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 112 to 124. Fingerings are indicated by numbers 1, 2, 3 below the notes. Measure numbers 1, 2, and 0 are placed below the staves.

Seguir la schema con tutti gli accordi seguenti

Exercises 18, 19, and 20 are presented in three systems of four staves each. Each staff contains a sequence of eighth-note triplets, with various key signatures and accidentals. Fingerings are indicated by numbers 1, 2, and 3, often with subscripts (e.g., 1 1/3, 2 2/3). Exercise 20 is marked with a tempo of 112 to 124.

 $\text{♩} = 112 \text{ to } 124$

Exercises 20 and 21 are presented in two systems of four staves each. Exercise 20 continues with sixteenth-note patterns and fingerings. Exercise 21 is marked with a tempo of 112 to 124.

 $\text{♩} = 112 \text{ to } 124$

Exercise 21 continues with sixteenth-note patterns and fingerings across four staves.

NON HUGUERE
SOLO CINGUA

22.

23.

♩ = 116

CONTINUARE ↗

quando si fa fare l'atto di contr.

Allegro. $\text{♩} = 140$ to $\text{♩} = 92$

24.

This exercise consists of six staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of rapid sixteenth-note runs, with triplet markings (3) and fingering numbers (1, 2, 3) indicated below the notes. The subsequent staves continue this pattern with varying key signatures and complex fingering, including triplets and slurs. The exercise concludes with a final measure on the sixth staff.

Allegro. $\text{♩} = 128$

25.

This exercise consists of six staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of rapid sixteenth-note runs, with triplet markings (3) and fingering numbers (1, 2, 3) indicated below the notes. The subsequent staves continue this pattern with varying key signatures and complex fingering, including triplets and slurs. The exercise concludes with a final measure on the sixth staff.

Allegro. $\text{♩} = 124$

26.

This exercise consists of three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of rapid sixteenth-note runs, with triplet markings (3) and fingering numbers (1, 2, 3) indicated below the notes. The subsequent staves continue this pattern with varying key signatures and complex fingering, including triplets and slurs. The exercise concludes with a final measure on the third staff.

27.

3 3 3 3 3 3 3 3 3 3 3 3

3 0 3 0 3 0 3 0 3 0 3 0

1 2

2 3

28.

$\text{♩} = 96$

1 3 1 3 1 3 1 3 1 3 1 3

2 3 2 3 2 3 2 3 2 3 2 3

This page contains two musical exercises, 29 and 30, written for guitar. Exercise 29 is in 2/4 time with a tempo of 96. Exercise 30 is in 2/4 time with a tempo range of 84 to 100. Both exercises feature complex rhythmic patterns, including triplets and sixths, and are heavily annotated with fingering numbers (0-3) and slurs.

Exercise 29: This exercise consists of 12 staves of music. It begins with a tempo marking of $\text{♩} = 96$. The notation includes numerous triplets (indicated by a '3' over a slur) and various fingering numbers (0, 1, 2, 3) placed below the notes. The key signature changes from one flat to two flats, and then to two sharps.

Exercise 30: This exercise consists of 10 staves of music. It begins with a tempo marking of $\text{♩} = 84 \text{ to } 100$. The notation includes many sixths (indicated by a '6' over a slur) and triplets. Fingering numbers (0, 1, 2, 3) are frequently used throughout the piece. The key signature changes from one flat to two flats, and then to two sharps.

tutti *mf* / staccato / *topo* TTK

♩ = 100 to 118 (for 31 to 36)



Nº 31.

Nº 32.

Nº 33.

Nº 34.

Nº 35.

Nº 36.



25. 4. 88 m / steno / super

$\text{♩} = 118$ (for 37 to 42)

37.

38.

39.

40.

41.

42.

Nº 37 Nº 38 Nº 39 Nº 40 Nº 41 Nº 42

Nº 37 Nº 38 Nº 39 Nº 40 Nº 41 Nº 42

mf / staccato / *triph* TTK

♩. = 88 to 116 (for 43 to 48)



№ 43.

№ 44.

№ 45.

№ 46.

№ 47.

№ 48.



mf / starts happy
♩ = 80 to 100 (for 49 to 54)





$\text{♩} = 80 \text{ to } 108$ (for 55 to 60)

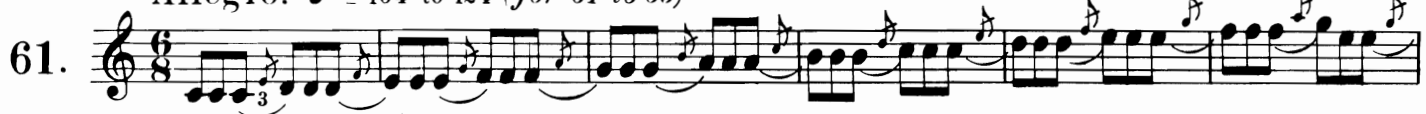




8^{va} ad libitum.



Allegro. ♩ = 104 to 124 (*for 61 to 63*)



Allegro.

63. 

Fine.

D. C.

64. 

65. 

66. 



Allegretto grazioso. $\text{♩} = 116$



$\text{♩} = 112$



STACCATO - doppio
SCRITTO - 160to

♩ = 116 to 128

69.

The musical score consists of 12 staves of music. The first staff is marked '69.' and has a tempo indication '♩ = 116 to 128'. The music is in 2/4 time. The key signature changes from B-flat major (two flats) to D major (two sharps) at measure 80. The piece ends with a double bar line at measure 100.

SCALE STUDIES



Etuden ueber die Tonleitern



ÉTUDES SUR LES GAMMES

STUDIES on the Scales.

Major Scales.

The study of the scales has, as a rule, been greatly neglected in works of the present description; writers on the subject generally content themselves with giving a few examples, leaving the pupil to supply for himself whatever may be wanting in the method. What is the result? Why, that few students are capable of executing a scale correctly. It is, however, of urgent importance, that the scale should be diligently practiced. Therefore, knowing as I do, the importance of this branch of study, I have treated it at length, and in every variety of key. By this means a perfect equality of sound, as well as a legato and correct method of playing, may be obtained.

Minor Scales.

In presenting the minor scale for our particular purpose of study; I have only included examples built upon the tonic and dominant, in order to give an idea of its resources.

Chromatic Scales and Triplets.

The chromatic scale being one of the most essential, I have treated it at considerable length. This kind of study imparts ease to the fingering. Care must be taken to press the valves down properly, in order that all the notes may be emitted with fullness.

At first the student must practice slowly, taking care to duly mark the rhythms indicated. In this scale, as in the diatonic scale, it is necessary to swell out the sound in ascending, and to diminish it in descending. Strict attention should be paid to time. The latter part of each phrase should not be hurried, as is the practice with many performers. I recommend the use of the metronome, in order to arrive at that degree of precision which constitutes the beauty of execution.

ETUDEN über die Tonleitern.

Dur-Tonleitern.

Das Studium der Tonleitern ist in Werken, wie das gegenwärtige immer sehr vernachlässigt worden. Man begnügt sich gewöhnlich damit, einige Beispiele zu geben, und überlässt dem Schüler die Mühe, aus eigener Quelle das zu schöpfen, was der Schule fehlt. Was folgt daraus? Dass sehr wenige Künstler eine Tonleiter korrekt ausführen können. Dennoch ist es durchaus nöthig, alle Tonleitern mit Fleiss zu üben; ich habe die ganze Wichtigkeit dieser Gattung von Etuden eingesehen und deshalb diesen Theil sehr ausführlich und in allen Tonarten behandelt. Durch solche Uebungen erhält man eine vollkommene Gleichmässigkeit des Tons und ein gebundenes und korrektes Spiel.

Moll-Tonleitern.

Da die Molltonleiter ihrer Natur nach weniger reichhaltig ist, als die Durtonleiter, so habe ich davon nur Beispiele auf der Tonica und Dominante gegeben, um deren Hilfsmittel erkennen zu lassen.

Chromatische Tonleitern und Triolen.

Da die chromatische Tonleiter zu den wichtigsten gehört, so habe ich ihr eine grosse Ausdehnung eingeräumt. Man erhält durch dieses Studium einen leichten Fingersatz; trage aber Sorge die Pistons gut hinunterzudrücken, damit alle Töne voll herauskommen.

Zuerst muss man langsam üben, um die angezeigten Rhythmen deutlich hören zu lassen. In der chromatischen, wie in der diatonischen Tonleiter muss man aufwärts den Ton schwel len, abwärts denselben abnehmen lassen. Besonders soll man fest im Takte blasen, ohne das Ende einer jeden Periode zu beschleunigen, wie viele Künstler zu thun die Gewohnheit haben. Ich rathe daher den Gebrauch des Metronoms an, um zu der Genauigkeit zu gelangen, welche allein die Schönheit der Ausführung ausmacht.

ETUDES sur les gammes.

Gammes majeurs.

L'étude des gammes a toujours été fort négligée dans les ouvrages du genre de celui-ci; on se contente généralement de donner quelques exemples, en laissant à l'élève le soin de trouver dans son propre fond ce qui manque à la Méthode. Qu'en résulte-t-il? c'est que fort peu d'artiste savent faire une gamme correctement. Il y a pourtant urgence à travailler les gammes avec assiduité; aussi, comprenant toute l'importance de ce genre d'étude, j'ai traité cette partie très-longuement et dans tous les tons. On obtient par ce travail une parfaite égalité de son, ainsi qu'un jeu lié et correct.

Gammes mineures.

La gamme mineure étant par sa nature moins riche que la gamme majeure, j'en ai donné seulement des exemples sur la tonique et sur la dominante, afin d'en faire connaître les ressources.

Gammes et triolets chromatiques.

La gamme chromatique étant des plus essentielles, je lui ai donné un grand développement. On obtient par ce genre d'étude un doigté facile; il faut avoir soin de bien enfoncer les pistons, afin que toutes les notes sortent avec plénitude.

Il faut travailler d'abord lentement en faisant bien entendre les rythmes indiqués. Dans cette gamme, comme dans les gammes diatoniques, il faut enfler le son en montant et le diminuer en descendant; on doit surtout jouer bien en mesure, sans accélérer la fin de chaque période, comme beaucoup d'artistes ont l'habitude de le faire. Je conseille donc l'emploi du métro nome, pour arriver à cette exactitude qui fait la beauté de l'exécution.

15.2.76

Major - Scales.

Dur - Tonleitern.

Gammes Majeures.

C ♩ = 64, increase gradually to ♩ = 124 for all scales

1. 

2. 

3. 

4. 

5. 

24r 4r 8r

60

