

INTRODUCTORY REMARKS

The present new edition of one of the best known of all instructive methods for brass instruments, aims at a modern and more dependable transposed version than has as yet been published.

Arban's Method represents one of those rare instructive works, which is fundamental and equally serviceable for other brass instruments as well as the one for which it was originally written. In this instance however, a thought must be given to the problems of such a transposed version and how same may best be solved. Of all brass instruments, the Slide Trombone stands alone, in-so-far, that similar to string instruments, it allows of perfect intonation while being played. On this instrument, tone-production depends upon use of the Slide, the slightest movement of which, either too far up or down, will affect the tone accordingly, making it either flat or sharp.

On the other hand, the Valve Trombone, similar to all other Valve instruments is not affected in this way. As a natural consequence, Arban's original exercising material was specifically designed for a Valve instrument, for which it was admirably suited. The difference however, between Valve instruments and an instrument such as the Slide Trombone has, it is strange to state, been somewhat overlooked in all former adaptations of this Method. For instance, slight reference was made to the problems of performing many of Arban's original studies for grace notes, the trill and extended slurs on a Slide Trombone. Most of these of course, are practical for Valve instruments but quite impossible on the Slide Trombone. In order to render this new adaptation practical and serviceable for the Slide Trombone, the entire material has been re-edited by two Trombone players, Simone Mantia and Charles L. Randall, of international reputation both as soloists and pedagogs, and both of whom are firm believers in the instructive principles of Arban, as applied to the Slide Trombone.

Simone Mantia, long famous as the author of one of the best known of all modern methods entitled *THE TROMBONE VIRTUOSO**, has in this present version, provided the entire exercising material with his now famous system of helpful position marks for gaining greater accuracy in intonation.

Charles L. Randall, equally well-known as a Trombone soloist and teacher, has provided all the incidental text, instructive comments and explanatory inserts, relative to the required articulations, for adaptation of the work as a whole, to the Slide Trombone.

Edited as it has been by these experts and presented with utmost care as to the informative, musical and artistic needs of all Trombone students, Arban's famous method is now destined to gain an ever-increasing circle amongst brass instrument players, other than those for whom the original method was intended.

THE PUBLISHERS

* The Trombone Virtuoso, an advanced method for mastery of all necessary clefs, transpositions, new and improved positions, reliable embouchure, perfect intonation and technical dexterity in general—by Simone Mantia. Published by Carl Fischer Inc., New York City.

PERSONAL NOTES REGARDING THE AUTHOR AND EDITORS OF THIS METHOD

Joseph Jean Baptiste Laurent Arban



This illustrious artist was born in Lyons, France, February 28, 1825, and after his initial studies on the Trumpet under Dauverne, developed into the most brilliant Cornet virtuoso and pedagog of his time. His astonishing performances and triumphant concert tours throughout Europe were the means of establishing the Valve Cornet as one of the most popular of all musical instruments, and raising it to a superior degree of significance never before attained. Arban's artistic ideals, his sound musicianship, and invaluable instructive principles were perpetuated in his splendid "Method for the Cornet", which has maintained the very highest position among similar instructive works.

Its practical superiority, as well as artistic plan, has never been surpassed and as proven by the present new transposed edition, its fundamental pedagogic principles are as adaptable and serviceable for other brass instruments as the one for which it was originally conceived.

Arban died in Paris on April 9th 1889.

CHARLES L. RANDALL

This gifted soloist and experienced teacher is a native of the middle West, and reared as he was in a musical family, made his way to Chicago in early life to become the pupil of Mr. Fred Weldon, whose reputation as a teacher of Brass instruments is well-known to all American and European bandsmen. After a most advantageous start in Chicago, came association with the great travelling bands, and then a desire for a more thorough routine and more sedate style of playing. All this was finally accomplished in New York City in operatic and symphonic circles, where Mr. Randall was forced to decline many steady contracts in order to keep his liberty of thought and action for more lucrative engagements than steady symphonic obligations which called for practically all of the player's time.

At present and while still in middle age, Mr. Randall, with a most enviable reputation covering every phase of his profession, has become interested in the educational field, and his time is largely taken up by ambitious pupils and editorial work such as the present.



SIMONE MANTIA



Amongst the present day generation of brass instrument players, Simone Mantia may justly lay claim to international reputation. In point of outstanding technical ability, he ranks with the foremost soloists and coupled therewith his rare musicianship and artistic taste have placed him in the front ranks of the musical profession. His career and ultimate success were brought about not only through in-born talent but through

the incessant perseverance and unending patience of the true artist. From the time of his boyhood days and when only twelve years old, Simone Mantia was playing an old-style Valve Trombone in various small orchestras and earning a scanty livelihood with whatever outside work he could find. At the age of seventeen he was engaged to play this instrument in the Grand Opera House in Brooklyn, and later when the necessity arose in this orchestra to replace the Valve with the Slide Trombone, he was given one week's time to learn this instrument or relinquish his position. At the time, he was the main support of his parents and numerous smaller brothers and sisters, and to pay the tuition fee of a competent teacher was quite impossible for him at the time. However, with youth, enthusiasm and courage as his allies, he decided to master the intricacies of Slide Trombone, unaided and alone. To this end, he purchased a second-hand instrument and after five days of intensive application, and spurred on by dire necessity, he was

not only able to play the Slide Trombone satisfactorily, but to keep his coveted position as well.

Later on, Mr. Mantia joined the ranks of John Philip Sousa, as first Euphonium soloist of his band and travelling across the entire continent with this organization. Following this, he was engaged to play with Victor Herbert's well known orchestra during the summer seasons in New York City, and at the same time joined the Philharmonic orchestra for their winter seasons under the direction of Safonoff. Within a short time, he was offered the position of first Trombone soloist with the Metropolitan Opera House in New York City and later with the Chicago Opera for a period of four years; during his experiences with these two companies, he has played under the baton of Toscanini, Mahler, Hertz, Campanini, Papi, Polacco, Bodansky, Panizza, Serafin and many others. He is still connected with the Metropolitan Opera House as first Trombone soloist, and orchestra manager of that operatic organization. For five years, Mr. Mantia conducted his own Little Symphony Orchestra during the summer months at Asbury Park, N. J.; he has also been Euphonium soloist and associate conductor with the Arthur Pryor Band.

In addition to his varied professional activity, Mr. Mantia has devoted much of his time to teaching and the writing of numerous important solo and instructive works. Prominent among the latter is his well-known modern method **THE TROMBONE VIRTUOSO**, the most important feature of which, the Mantia system for gaining perfect intonation on a Slide Trombone, has now been incorporated by him in this admirable revision of the famous Arban Method.

Rudiments of Music

Music is the art of combining sounds in a manner agreeable to the ear.

It is divided into two parts,- Melody and Harmony.

Melody is a combination of sounds which, by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which, by their spontaneous union, serve to form chords.


The Signs used to represent sound are called notes.

The five lines upon which notes are written are called the Staff.


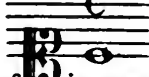


The Staff consists of five lines and four spaces.

Extra lines are used above and below the staff. They are called ledger lines.

Seven letters of the alphabet are used to designate the notes; they are, C-D-E-F-G-A-B.

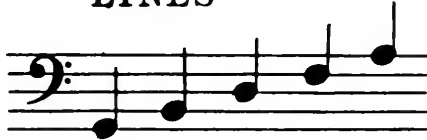
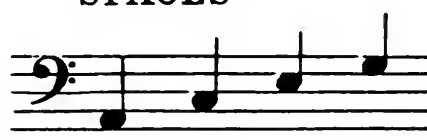
At the beginning of each line of music you will find the clef sign. 

The Clef is used to determine the position and pitch of the scale. This clef is called the F or Bass Clef. It shows where F is, thereby giving space to the other notes. The sign crosses the fourth line, F.

There are other clefs such as the Treble  the Soprano  Alto  and Tenor  but in this work only the bass clef is used.

There are seven natural tones in Music, to which is added an eighth tone, which, however, is only a repetition of the first tone an octave higher.

When the notes are written in the Bass Clef, the names of the lines and spaces are as follows:-

LINES		SPACES	
5th Line		4th Space	
4th Line		3rd Space	
3rd Line		2nd Space	
2nd Line		1st Space	
1st Line			
	G B D F A		A C E G

The notes that can be written on the staff are not enough to enable us to indicate all the tones that are within the range and compass of the Trombone. For this reason, it becomes necessary to go beyond the staff, and use what are termed "Ledger Lines and Spaces."

LEDGER NOTES










F E D C B C D E F G A B

The distance between two notes is called "interval".








NOTES.

There are seven characters which determine the value of notes.

-  whole note—4 beats or counts.
-  half note—2 beats or counts.
-  quarter note—1 beat or count.
-  eighth note— $\frac{1}{2}$ beat.
-  sixteenth note—
-  thirty-second note—
-  sixty-fourth note—

RESTS.

There are seven characters that denote the value of rests

-  whole rest—4 beats or counts.
-  half rest—2 beats or counts.
-  quarter rest—1 beat or count.
-  eighth rest— $\frac{1}{2}$ beat or count.
-  sixteenth rest—
-  thirty-second rest—
-  sixty-fourth rest—

A Rest is a character used to indicate silence, or a temporary suspension of sounds.

SHARPS, FLATS, NATURALS ETC.

The Sharp (\sharp) raises the note half a tone.

The Flat (\flat) lowers the note half a tone.

The Natural (\natural) restores the note which has been changed by the \sharp or \flat to its former position.

The Double Sharp ($\sharp\sharp$) raises a note a half tone higher than the simple (\sharp) would raise it. In other words, it raises the note a whole tone.

The Double Flat ($\flat\flat$) lowers a note a half tone lower than the simple \flat would lower it,—in other words, a whole tone.

Always after the Clef, we must look for the Signature, or key, in which we are to play.

The word Signature signifies a certain number of sharps or flats placed immediately after the clef.

Either sharps or flats found after the Clef as Signature, influence the notes placed on the same degree, or at the upper or lower octave, during the whole of a piece of music, unless a natural comes accidentally to suspend their effect.

If a sharp or flat is written in any bar without being designated at the beginning (in the Signature), such sharp or flat is called an "Accidental", and holds good only for the bar in which it is written. If this sign is to be contradicted, in said bar, a "natural" must be placed before the note in question.

MEASURES AND BARS.

Musical Composition is divided into equal portions,—called Measures or Bars, by short lines drawn across the staff which are also called Bars.

A double Bar is placed at the end of each strain of music.

Measures are divided into equal parts called "beats".

All music does not begin with a perfect or full bar. The first bar may be imperfect and contain what is known as "start notes". There may be one or more of such start notes. However, the first and last bars of a strain, or of a complete piece, must together form a full bar.

TIME MARKS.

Immediately after the signature comes the Time Mark.

There are various kinds of time marks, but those most frequently used are, $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{2}{4}$ and $\frac{6}{8}$.

There are many other time marks, such as, $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{6}{4}$ - $\frac{5}{4}$ - $\frac{3}{8}$ - $\frac{9}{8}$ - $\frac{12}{8}$, etc., etc., but in this book, only the simpler forms will be used.

The upper figure (numerator) indicates the number of notes of a given kind in the measure.





The lower figure (denominator) shows the kind of notes, taken as the unit of measure.

Time refers to the number of beats to the measure.

Tempo indicates the rapidity of the beats.

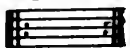
The two are often confounded.

SIGNS MOST FREQUENTLY USED.

• A Dot placed after a note or rest prolongs its value by half.  would be the same as . A second or third dot prolongs the time value of the dot immediately preceding it by half.  would be the same as .

— *Tenuto*. This line when placed over or under a note signifies that the tone should be well sustained, for its full value.

∩ or ∪ *Hold or Pause*, placed over or under a note or rest indicates an indefinite prolongation of its time value, at the performer's discretion.

 *Repeat*. This sign signifies that the division between the dotted double bars is to be repeated.

∩ *Breathing mark*. A sign which indicates where breath may be taken.

— *Slur or Tie*. This sign indicates that when two or more notes are joined by it, they are to be played in a smooth and connected manner. (*Legato*.) If the notes so joined are on the same degree of the staff they are held over as one note.



≡ *Crescendo*, increasing in loudness, by degrees.

≡ *Decrescendo*, growing softer by degrees.

Λ *Sforzato*, marked or sudden emphasis.

~ *Trill*, the rapid alternation of a principal note with a higher auxiliary, (major or minor second above).

∞ *Turn or Gruppetto*, a melodic grace consisting in what may be termed the typical form (the direct turn), of four notes, a principal note (twice struck) with its higher and lower auxiliary (the major and minor second above and below, each struck once.)

M.M.  = 60 *Metronome mark*, a mark often set at the beginning of a composition for exactly indicating its tempo. The  = 60 means, that the time value of one quarter note is equal to one pendulum-beat with the slider set at 60. With the slider set at 60, the pendulum makes one beat per second. M.M. actually stands for "Maelzel's Metronome," named after its inventor, Maelzel, of Vienna. The Metronome is much used by beginners and students, for learning to play strictly in time and in timing their practice.

f — *Forte*, means loud, strong.

ff — *Fortissimo*, means very loud.

mf — *Mezzo-forte*, half loud.

p — *Piano*, soft.

pp — *Pianissimo*, very soft.

D.C. — *Da Capo*; from the beginning.

D.S. — *Dal Segno*, repeat from the sign.

For other signs, etc. see Coon's Standard Pocket Dictionary of Musical Terms.

INSTRUCTIVE COMMENTS

Compiled from the Original Arban Method

Adapted, Re-written and Added to for Students of Slide Trombone

by CHARLES L. RANDALL

Holding the Trombone and Need of Relaxation—Position of the Mouthpiece—Danger of Changing Position of the Mouthpiece—Production of Ascending and Descending Passages—Action and Position of the Lips—Striking or Commencing the Tone—Method for and Regulation of the Breathing—The Mantia System for Perfect Intonation.

Holding the Trombone and Need of Relaxation

The entire weight of the Trombone should be sustained by the left hand. The Slide should be freely thrown between the thumb and fingers of the right hand, using the elbow and wrist like hinges to lengthen the reach and not forgetting that the player must learn to throw the Slide to the finger-tips for the seventh position. Modern players use no tension in the right hand as relaxation will enable a freer system of shifting when using both elbow and wrist.

Position of the Mouthpiece on the Lips

According to Arban's personal method of playing, correct position of the instrument and particularly of the mouthpiece, is of utmost importance. In his own words, he advised that the mouthpiece should be placed in the middle of the lips, two-thirds on the lower and one-third on the upper lip. As he always stated, this is the position he himself had adopted and which he believed to be the best.

Danger of Changing the Position of the Mouthpiece

In his further instructions, he dwelt upon the fact that some teachers in his time, just as they still do, make a point of changing the position of the mouthpiece previously adopted by pupils, who come under their care. Arban seldom knew of this method to succeed. According to his own knowledge, several remarkably talented players had attempted what was called at the French Conservatoire as the "orthopedic system", which simply consisted of rectifying and correcting the wrong placing of the mouthpiece. Arban in his time, considered it his duty to state that these players after wasting several years in uselessly trying the system in question, were compelled to return to their primitive mode of placing the mouthpiece, not one of them having obtained any advantage, while some of them were no longer able to play at all. It is to be concluded from the above that when a player has commenced his studies faultily, he should, by all means, endeavor to improve himself, but let him remember that he must not change the position of his mouthpiece,

especially if he has already attained a certain degree of proficiency. It is a well-known fact that there is no lack of performers who play perfectly, who are even capable of producing a most beautiful tone, and who nevertheless place their mouthpiece at the side, and even at the corners of the mouth. All that can be advised is to beware of this faulty habit and to remember that no absolute rule for the position of the mouthpiece exists, as everything depends upon the formation of the mouth and the regularity of the teeth.

Production of Ascending and Descending Passages

As mentioned so frequently in the foregoing remarks, 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.

Action and Position of the Lips

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 tone. He should then play more softly (*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, which are liable to lead to an affection of the lip and take a long time to cure.

INSTRUCTIVE COMMENTS (*Continued*)

Striking or Commencing the Tone

To start the tone, the tongue must be drawn back as one would when trying to throw off a small seed; at the same time, the column of air must be allowed to go forward and in doing so the lips will vibrate and cause tone-production. Returning the tongue instantly stops the air and produces a short note known as *staccato* in musical parlance. This attack may be as sharp and decided or delicate and reserved as occasion demands. For a Trombone-sized mouthpiece, it is a very practical attack, and it should be observed that a pencil or finger held vertically against the lips is barely touched with the tip of the tongue.

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 but on the contrary, it performs a retrograde movement and it simply supplies 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 should be 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.

Method for and Regulation of the Breathing

After the mouthpiece has been placed against 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. In doing this, the lower part of the body (the abdomen) must not be allowed to swell, but on the contrary, must 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 abdomen should then gradually resume its primitive position in proportion as the chest is lightened by the diminution of the air in the lungs. The breathing must 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 Mantia System of Perfect Intonation on a Slide Trombone

The marking of correct positions, as well as indicating positions which will insure the best intonation on a Slide Trombone was first introduced by Simone Mantia in his advanced method *THE TROMBONE VIRTUOSO*. This same system has been employed in the present new edition of Arban, by Simone Mantia himself, and adds still another masterly and helpful, instructive detail to this modernized version, specially designed for Trombone players. As remarked by Mantia on page 5 of his method, "many of these positions will seem strange and new to the average performer, but by devoting a little time and thought to the subject, it will soon be realized that the idea involved contains the whole secret of accurate and precise Trombone playing."

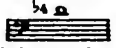
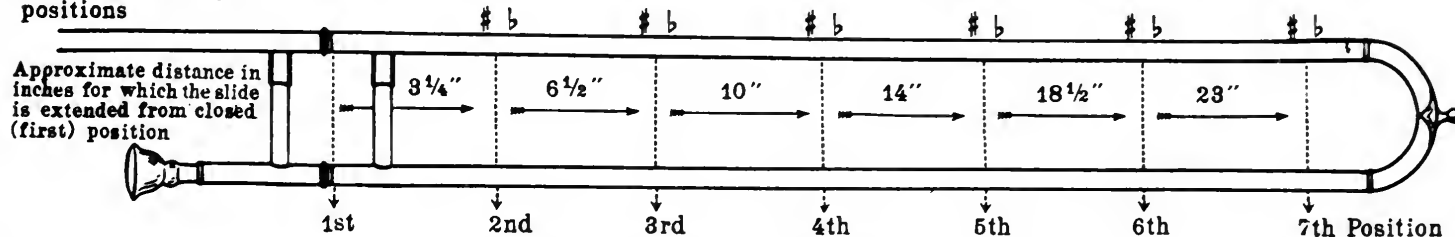
The Mantia system is indicated throughout the method as follows: "Wherever only one numeral has been added over the note, that position will suffice. Wherever two numerals are indicated, one position will be more suitable in some passages, while the other position will facilitate matters in other passages. The marking of a note with three numerals signifies that it can be played in three positions, and the performer must use his own judgment in choosing the position most suitable for the passage to be rendered. The exercises which follow will illustrate this more fully. The ring ○ around certain numerals indicates positions that should never be used in the playing of slow movements. In the playing of quick passages, runs etc. they can be used to advantage. A sharp or flat in front of a numeral means the following: a *flat* in front of a numeral signifies that the slide should be extended a trifle further than the regular position. In other words, flatten it somewhat. For instance, take the note D:—  when playing this note in the fourth position, the slide is to be extended a trifle further than it would be under ordinary conditions and it will also help the player to gain greater intonational accuracy. When a *sharp* is marked in front of a numeral, the exact opposite is to be done, and the slide drawn in a little further, sharpening the position a trifle. Players who have adhered to the old system have not been able to acquire a great amount of technic or skill, and as a rule, their playing has been characterized by heaviness and faulty intonation.

Table of Harmonics

which can be produced by the seven valve combinations on valve instruments or by the seven positions on the slide Trombone

Short(\$) and long(b) positions



Harmonics

**Without valves
(open)**

2nd valve lowers
a half tone

1st valve lowers a whole tone

1st & 2nd valves (or
3rd valve alone) low-
er a tone and a half

2nd & 3rd valves
lower two tones

**1st & 3rd valves lower
two tones and a half**

1st, 2nd & 3rd valves
lower three tones

Fingering for valve instruments

Chromatic Scale

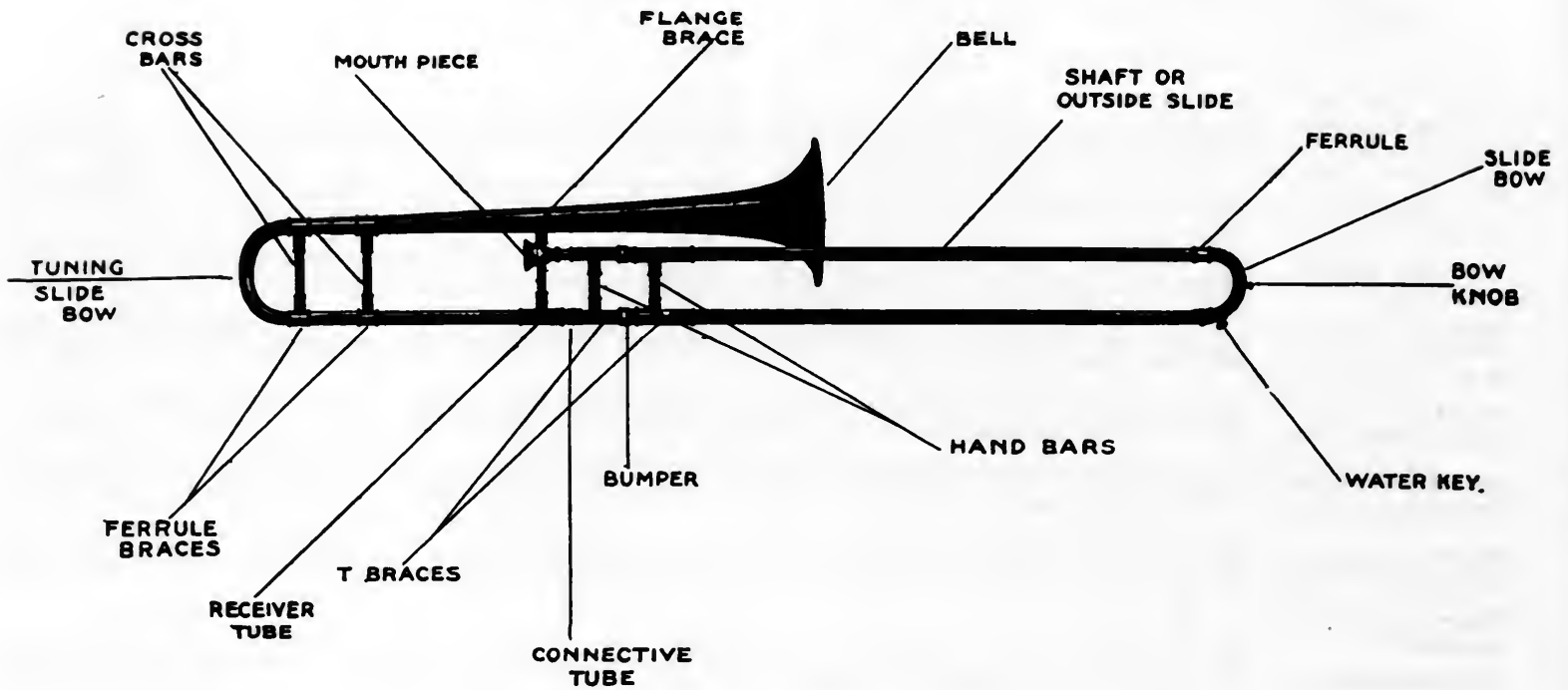
Names	E (F \flat)	F (E \sharp)	F \sharp (G \flat)	G	G \sharp (A \flat)	A	B \flat (A \sharp)	B (C \flat)	C (B \sharp)	C \sharp (D \flat)	D	E \flat (D \sharp)	E (F \flat)	F (E \sharp)
Positions for Slide Trombone	7	6	5	4	3	2	1	7	6	5	4	3	2	1 or 6

F# (Gb) 5
 G 4
 G# (Ab) 3
 A 2
 Bb (A#) 1
 B (Cb) 4
 C 3
 C# (Db) 2
 D 1
 Eb (D#) 3
 E (Fb) 2
 F# (Eb) 1
 F# (Gb) 3
 G 2
 G# (Ab) 3
 A 2
 Bb (A#) 1

★) Small size quarter notes are too low.

DIAGRAM OF TROMBONE

Giving Proper Names to the Various Parts of the Instrument



TROMBONE IN SECTIONS

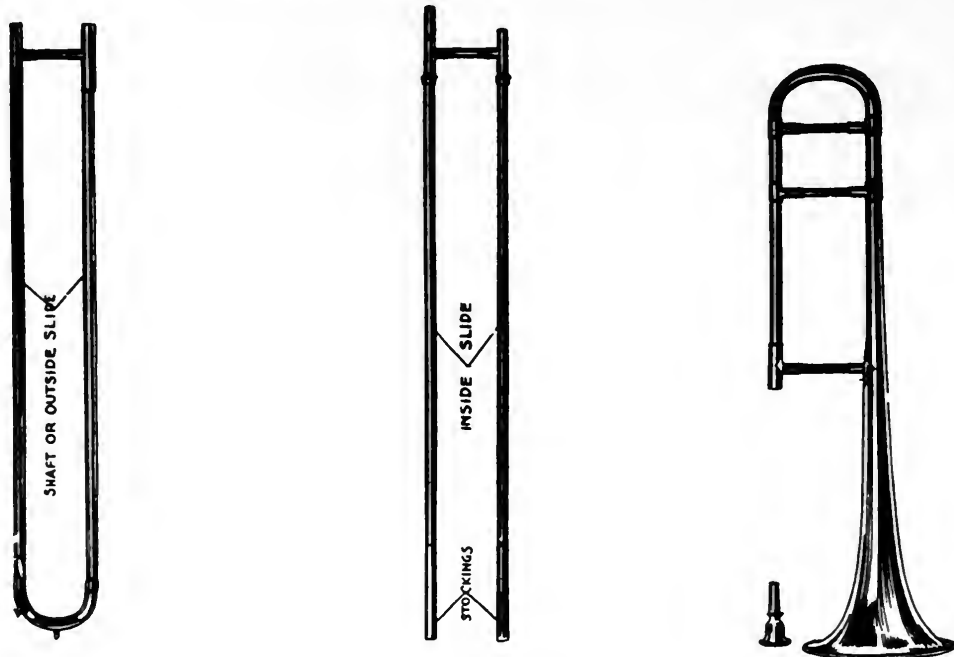
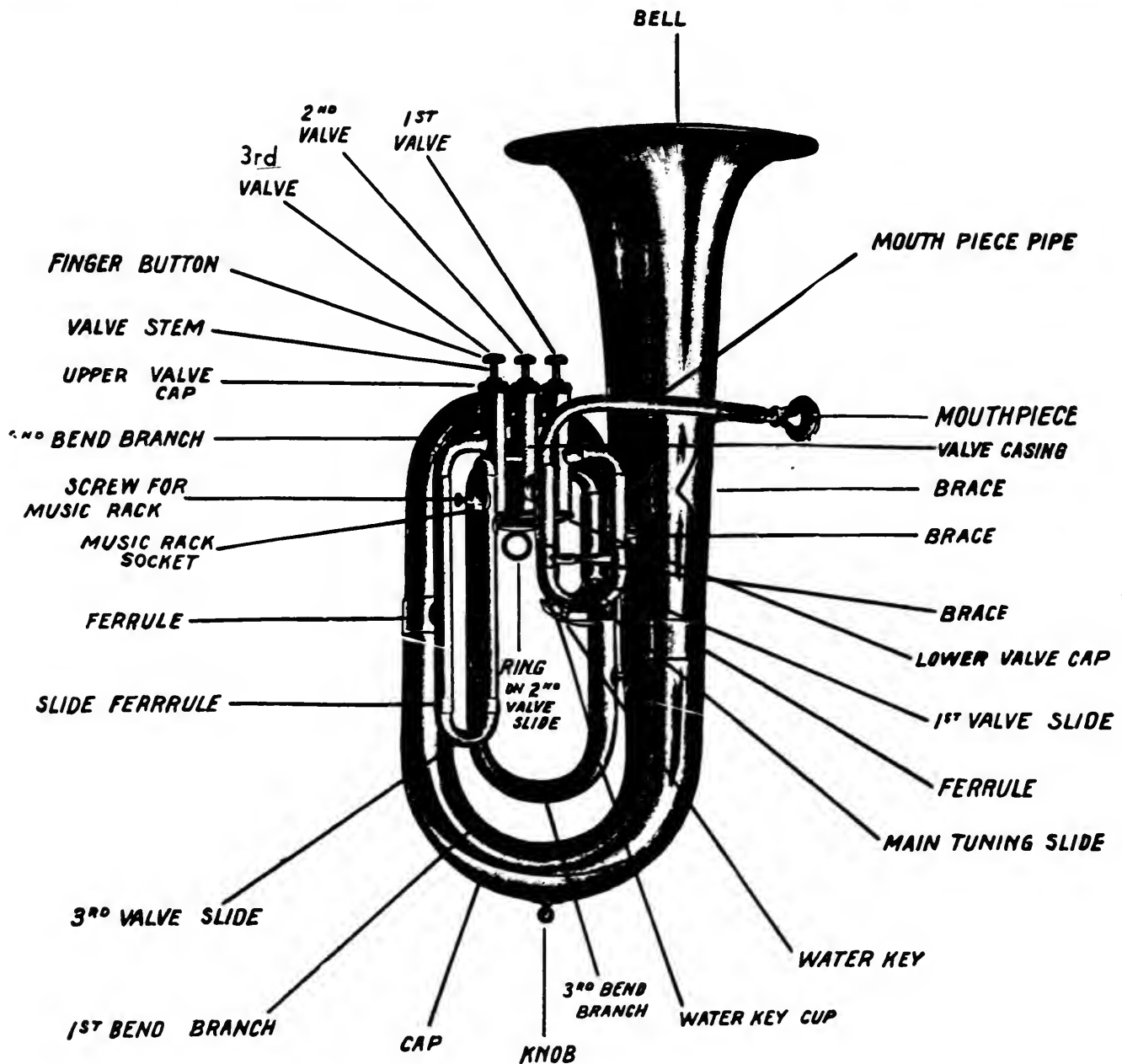
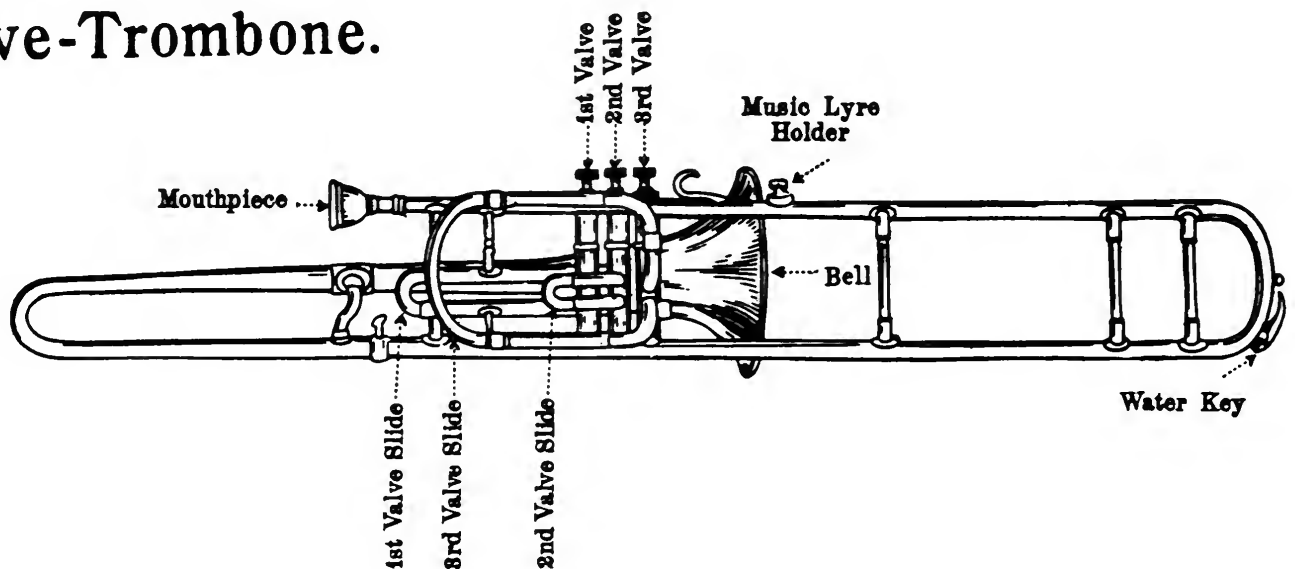


DIAGRAM OF BARITONE

Giving Proper Names to the Various Parts of the Instrument



Valve-Trombone.



CORRECT POSITIONS FOR HOLDING THE SLIDE TROMBONE AND BARITONE

with Illustrations of Lips Before and While Playing



AT LEFT

Side view of Trombone player holding his instrument ready to start playing.



AT RIGHT

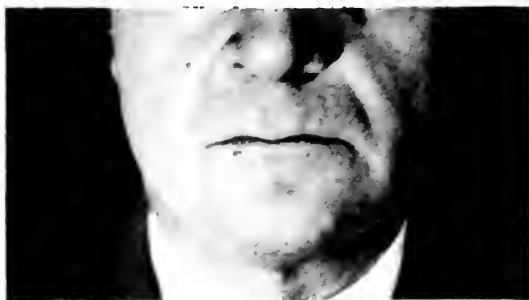
Front view of Baritone player holding his instrument ready to start playing.



Correct position of left hand thumb and fingers for giving stability to the entire instrument.



Correct position of the right hand for the holding and manipulating the slide.



Position of lips before mouth-piece is placed upon them.



Dotted line showing imaginary rim of mouth-piece. Note lip position in act of producing vibration or tone.



Necessary raised jaw for production of high tones on Trombone.



Necessary lowered jaw for production of low tones on Trombone.