Characteristic Studies

The following fourteen studies were composed in order to inculcate in students an unconquerable strength of will. They will doubtless be fatigued, especially at the outset, by pieces requiring such length of breath. Study and experience will teach them to triumph over this difficulty, and will provide them with resources which will enable them without difficulty to reach the end of their task. Among the means to this end offered by almost every composition, the *cantabile* passages are to be pointed out, which are recommended to the student to be performed with utmost expression, at the same time, modifying the tone as much as possible. As with the voice, clear tones may be obtained by widening the lips, and veiled tones by contracting them. This circumstance affords the performer an opportunity to rest while still continuing to play, and at the same time, enables him to introduce effective contrasts into the execution. It is to be repeated that by little artifices of this kind, and by skilfully husbanding his resources, the artist will reach the end of the longest and most fatiguing solo, not only without difficulty, but even with a reserve of strength and power which, when brought to bear on the final measures of a performance, never fails to produce its effect on an audience.

These characteristic studies together with the following solos, of course, are strictly Valve instrument studies and have been carefully revised as such by Monsieur Arban.

The editors of this work, as well as many other teachers, have achieved considerable success with pupils by disregarding the printed articulations and substituting for them the articulations which belong to Slide Trombone described in the order in which they occur in this work. It is possibe if done musically and does not entirely destroy their character. Every player should consider his own technique and above all, play deliberately.

SOLOS
Fantasies and Airs with Variations

The twelve *grande Solos* which follow, are the embodiment of the various instructions contained in this volume; they will be found to contain all the articulations, all the difficulties for which the solution has already been given. They will also be found to contain melodies calculated to develop the taste of the student, and to present the work as complete and perfect as possible.

CONCLUSION

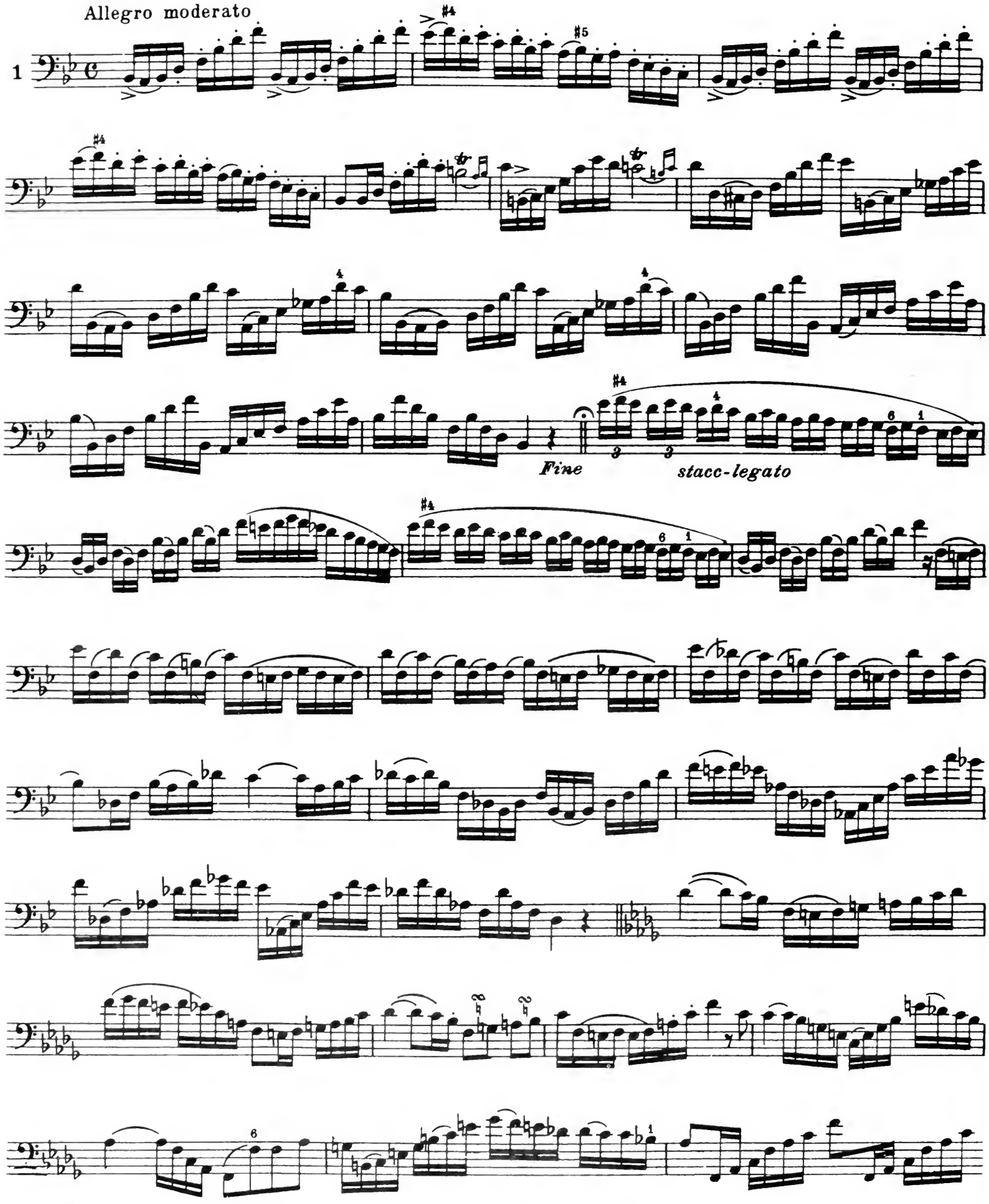
At this point the task of Joseph Arban as professor (employing as he now does the written instead of the spoken word) has come to an end. These are things which appear clear enough when uttered *viva voce,* but which cannot be committed to paper without engendering confusion and obscurity, or without appearing puerile.

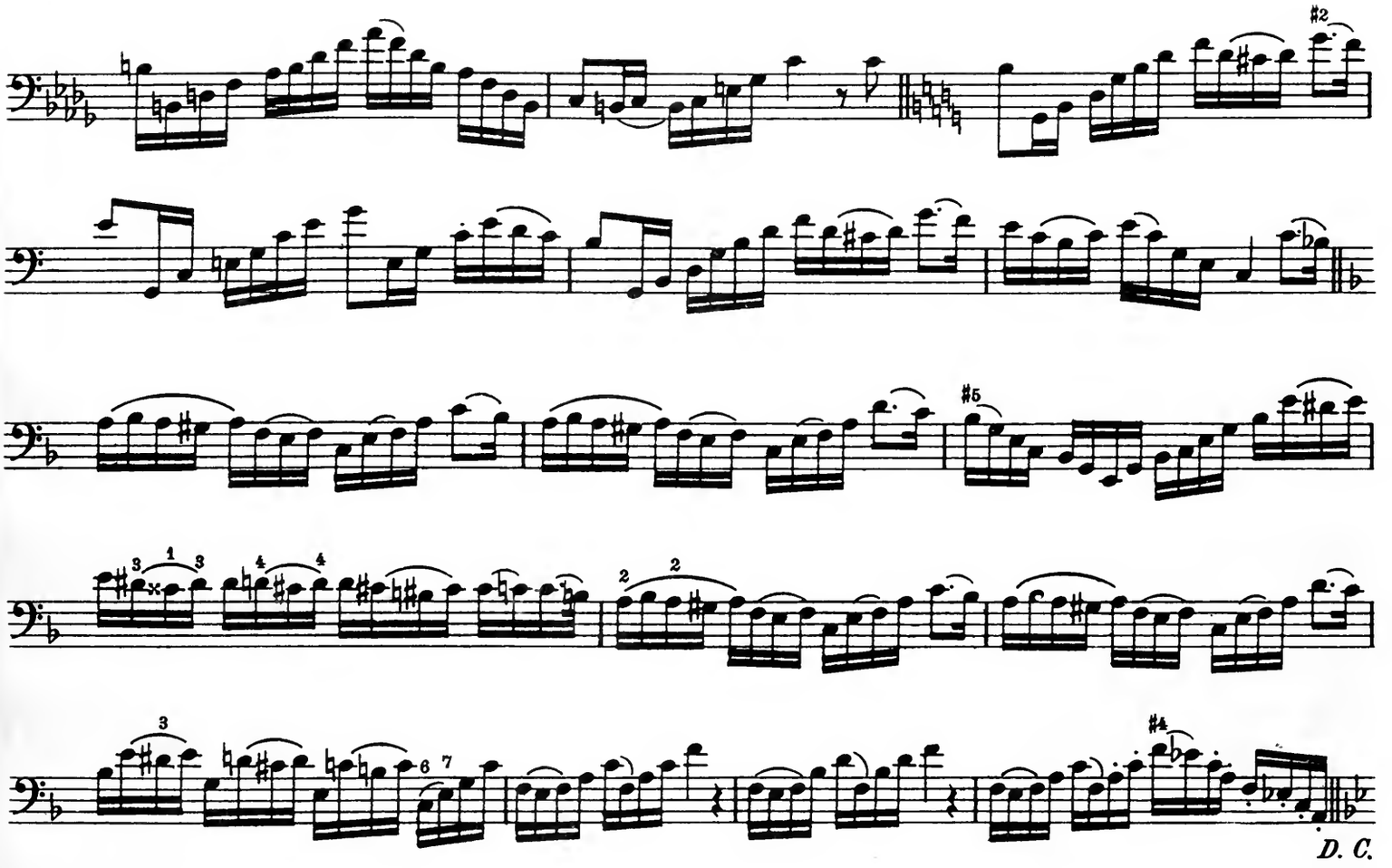
There are other things of so elevated and subtle a nature that neither speech nor writing can explain them. They are felt, they are conceived, but they are not to be explained; and yet these things constitute the elevated style, the *grande ecole,* which it has been his ambition to institute for the Cornet and Trombone, even as they already exist for singing and the various kinds of instruments.

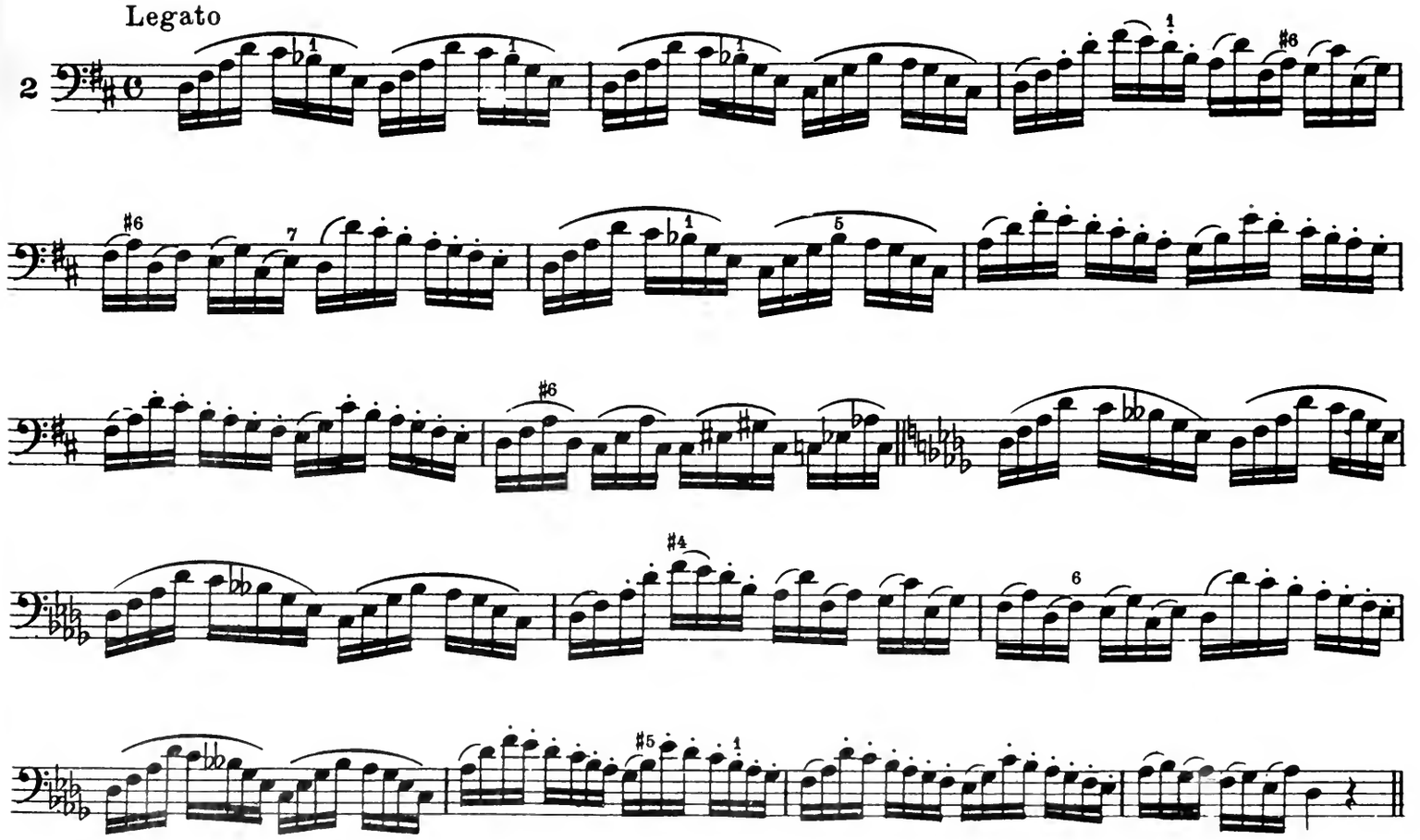
Such of the readers as may wish to arrive at this exalted pitch of perfection, should above all things, endeavor to hear good music, well interpreted. They must seek out, amidst singers and instrumentalists, the most illustrious models and this practise having purified their taste, developed their sentiments, and brought them as near as possible to the beautiful, may perhaps reveal to them the innate spark which may someday be destined to illumine their talent, and to render them worthy of being, in their turn, cited and imitated in the future.

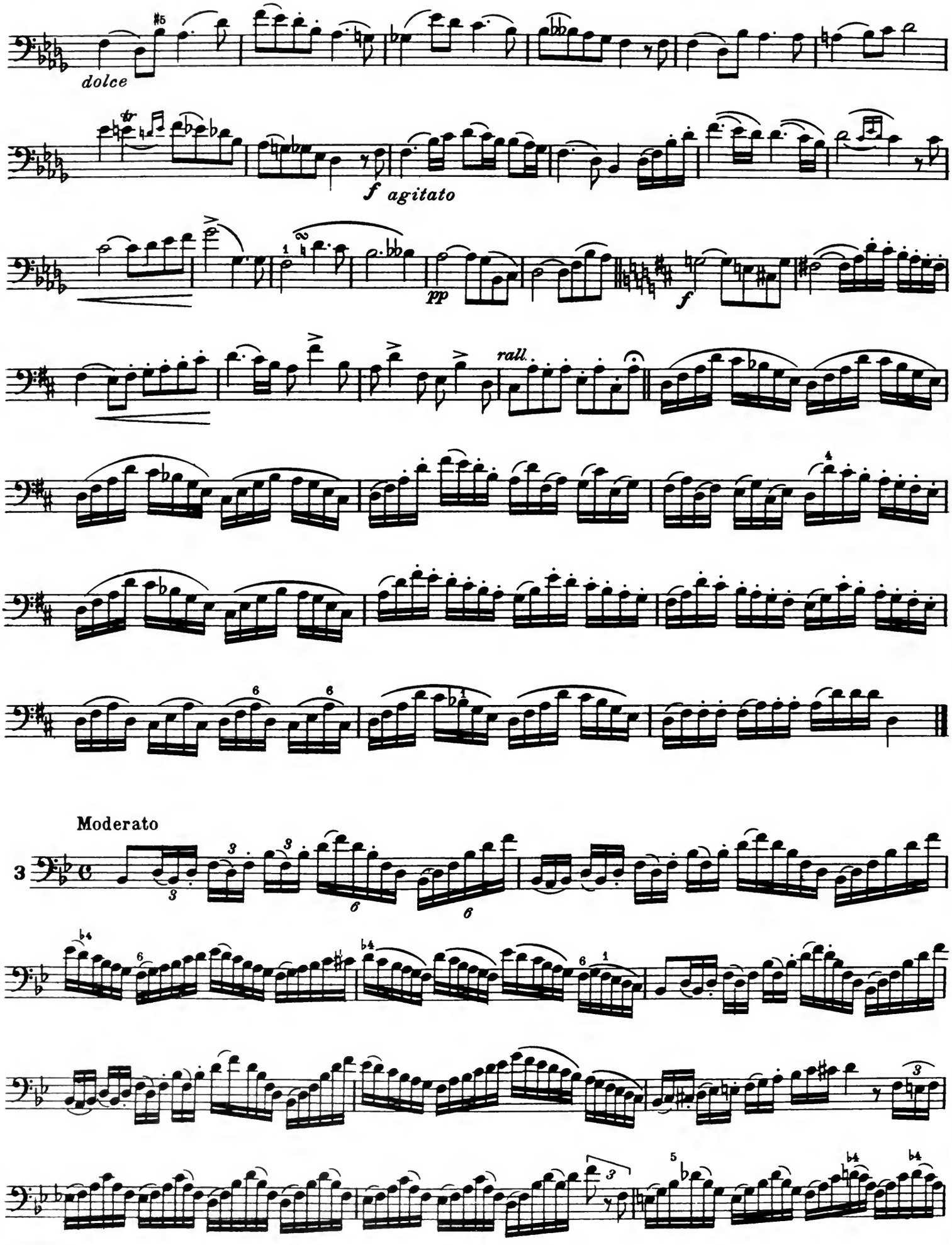
Characteristic Studies

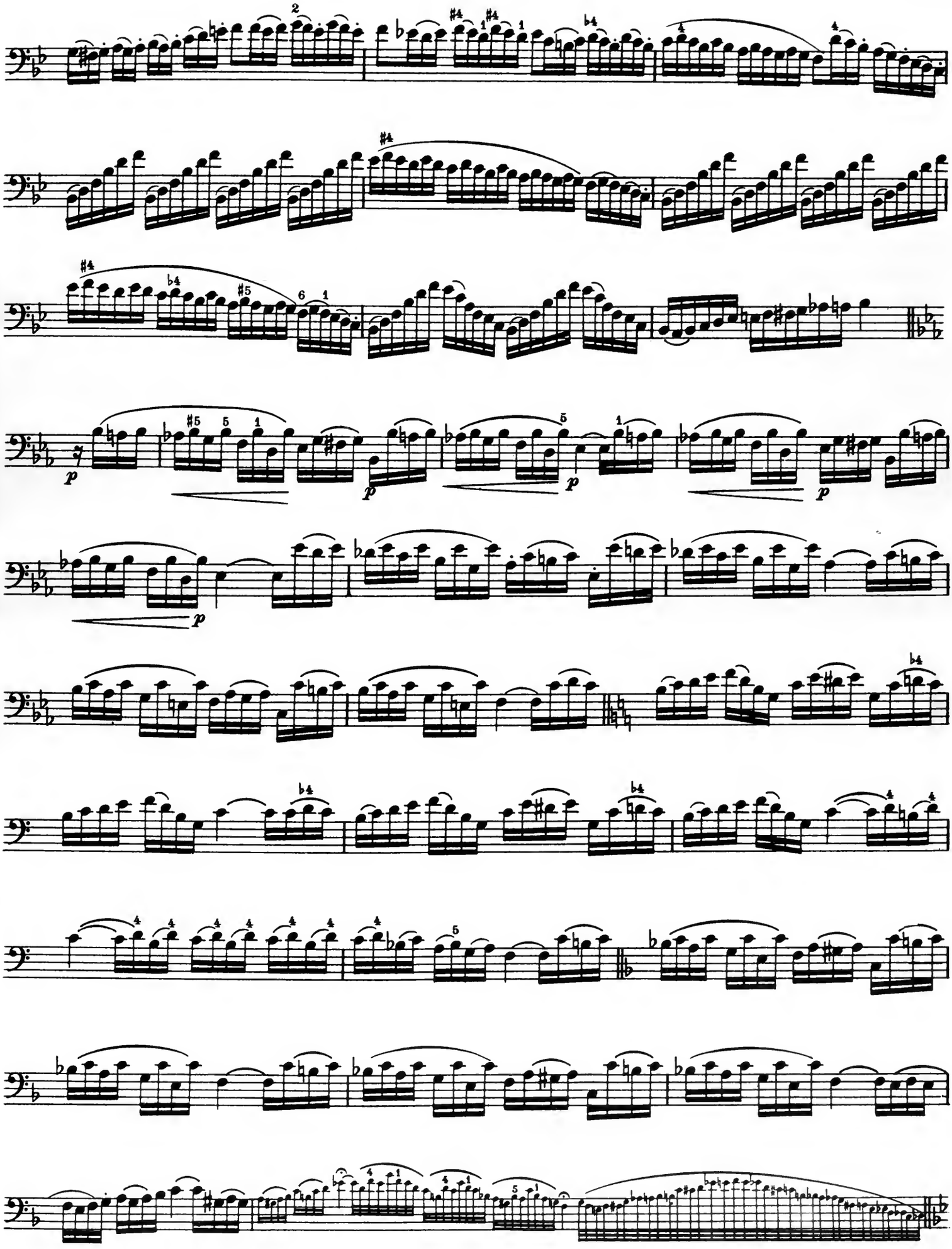
Some of these studies can be performed acceptably on the Slide Trombone if played with ***legato staccato*** attack where slurs are indicated for valves. Try to play as close to regular positions as possible.

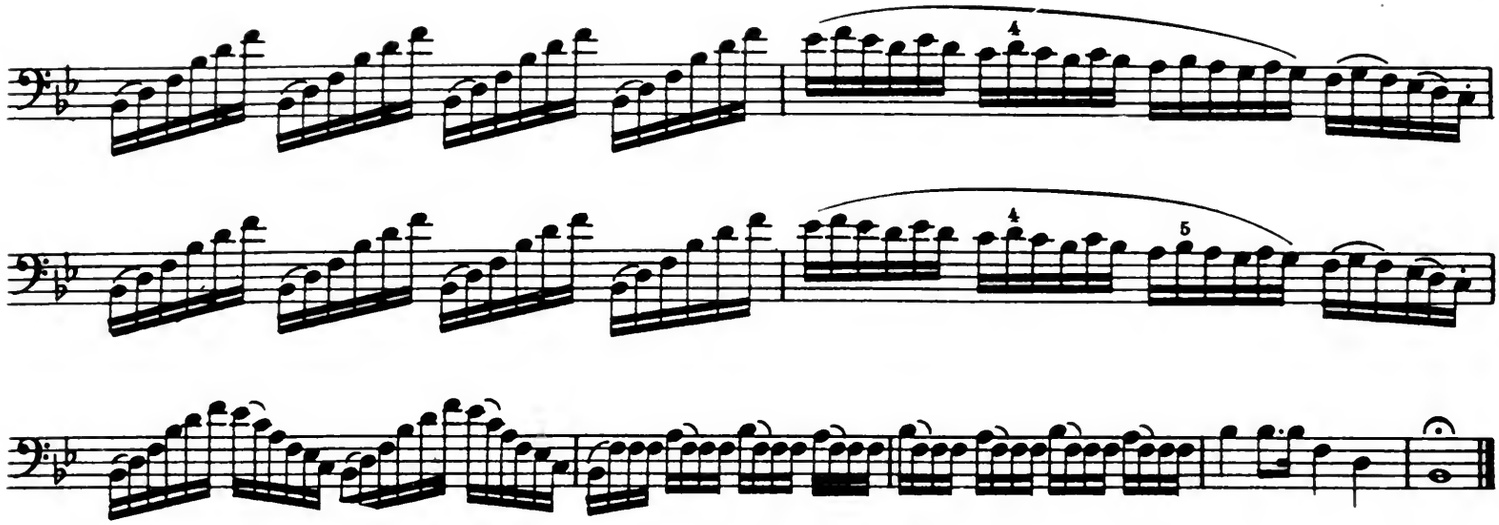



D. C.

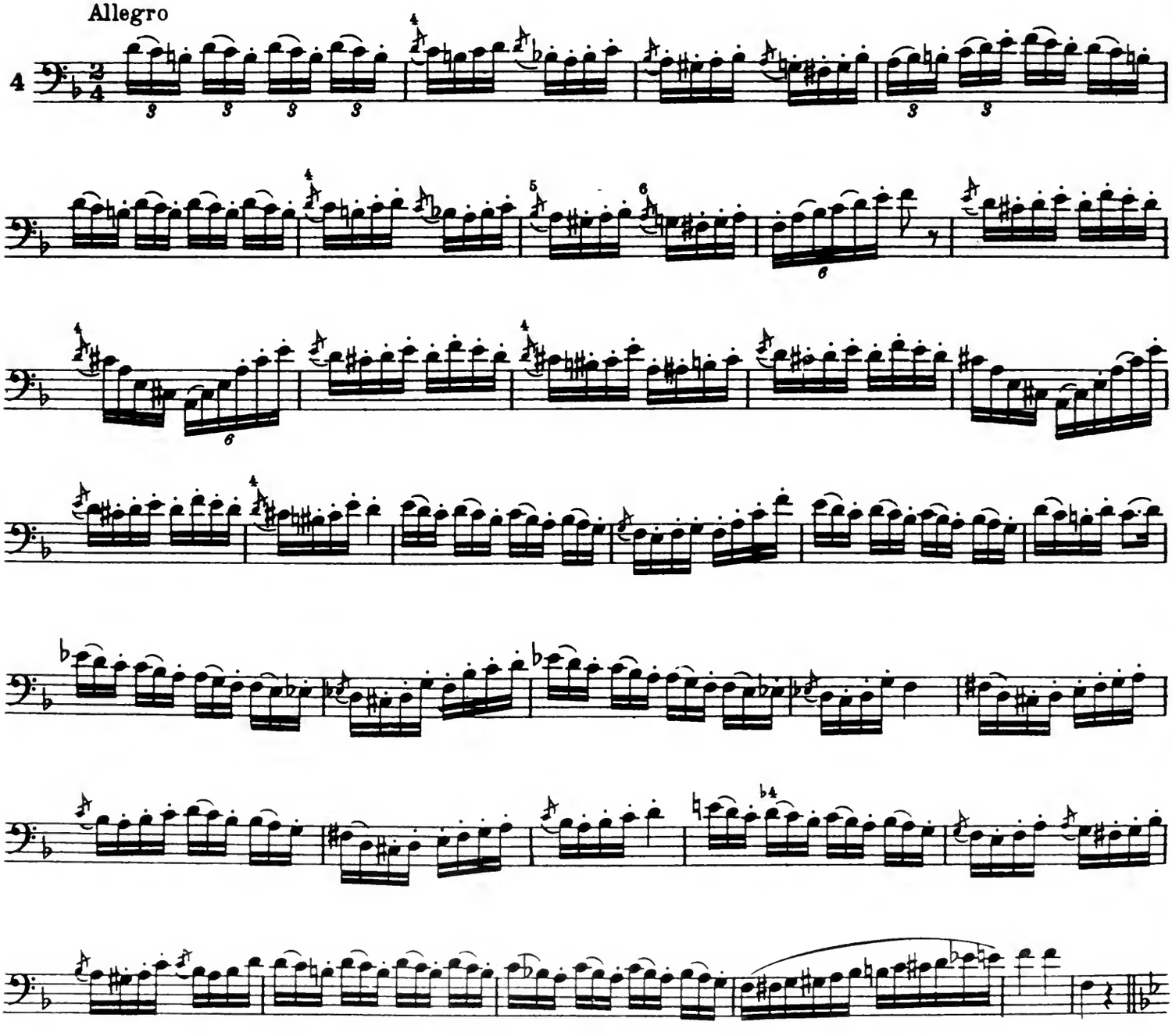

Legato
2

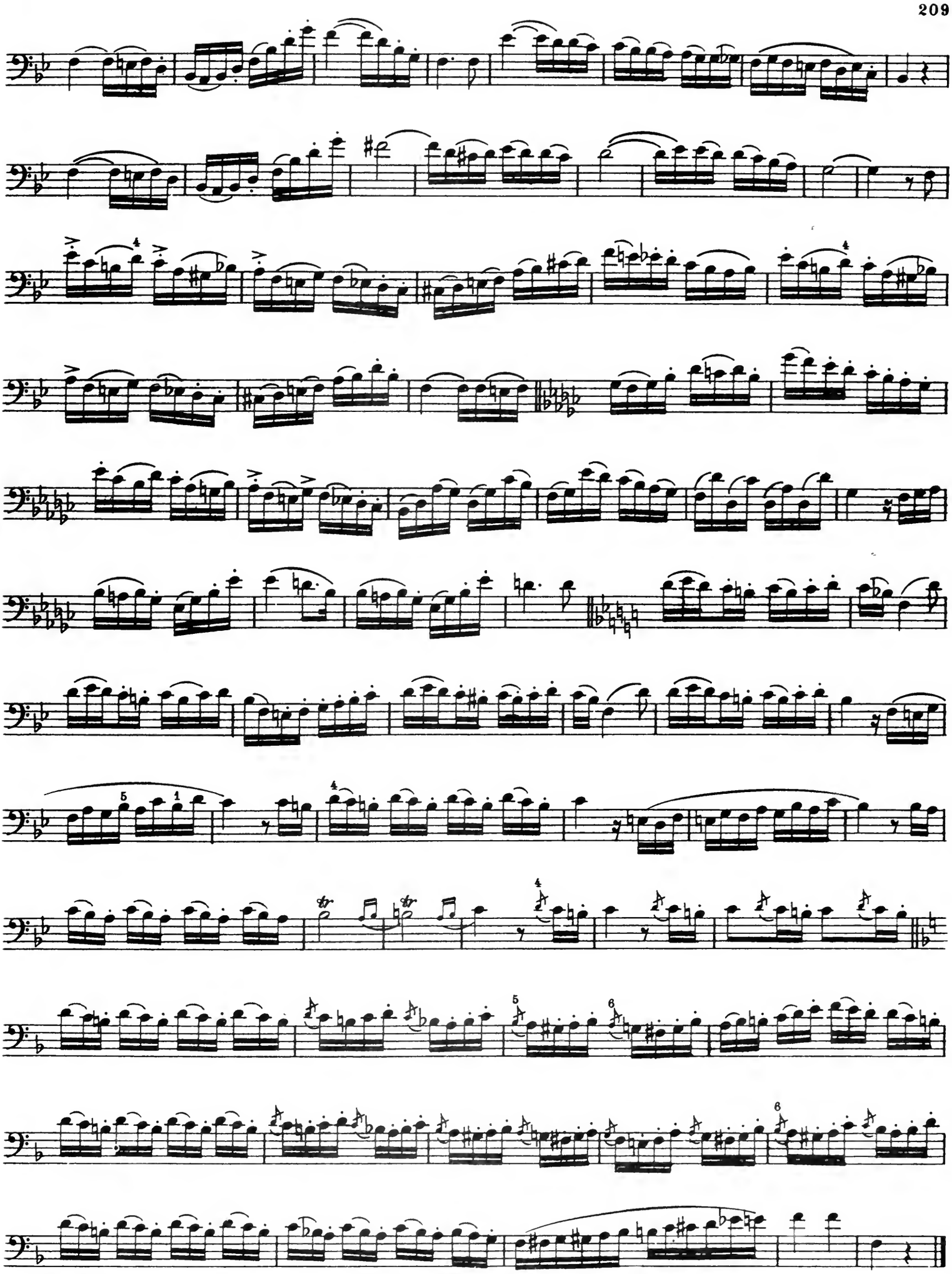

dolce
f agitato
pp
f
rall.
Moderato

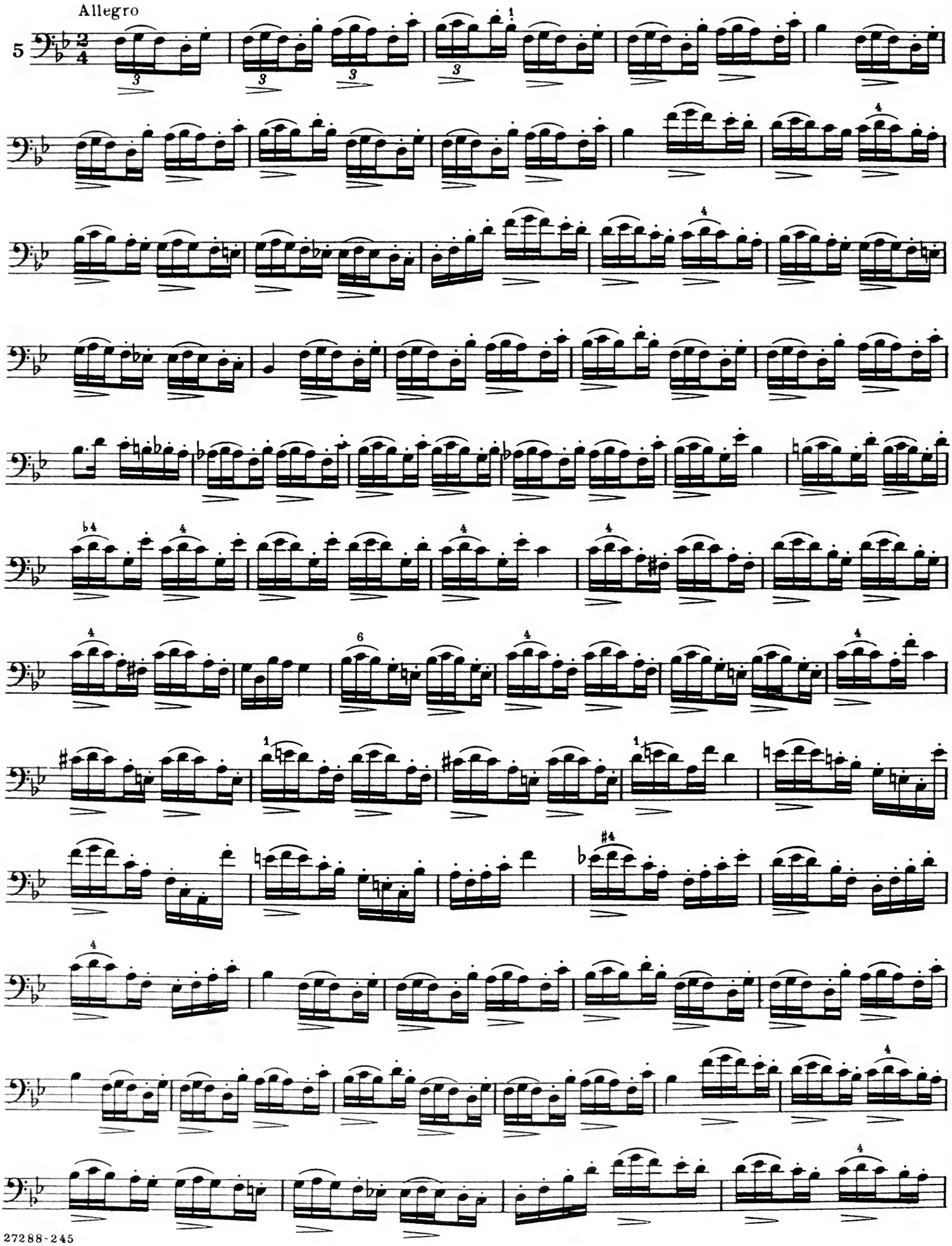


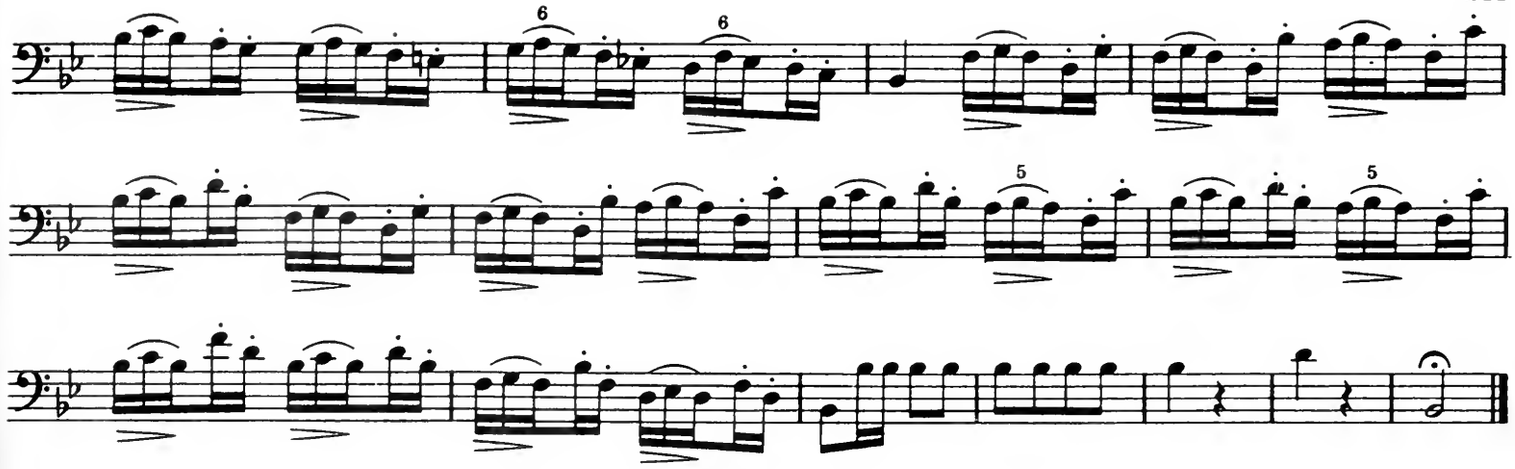


Allegro

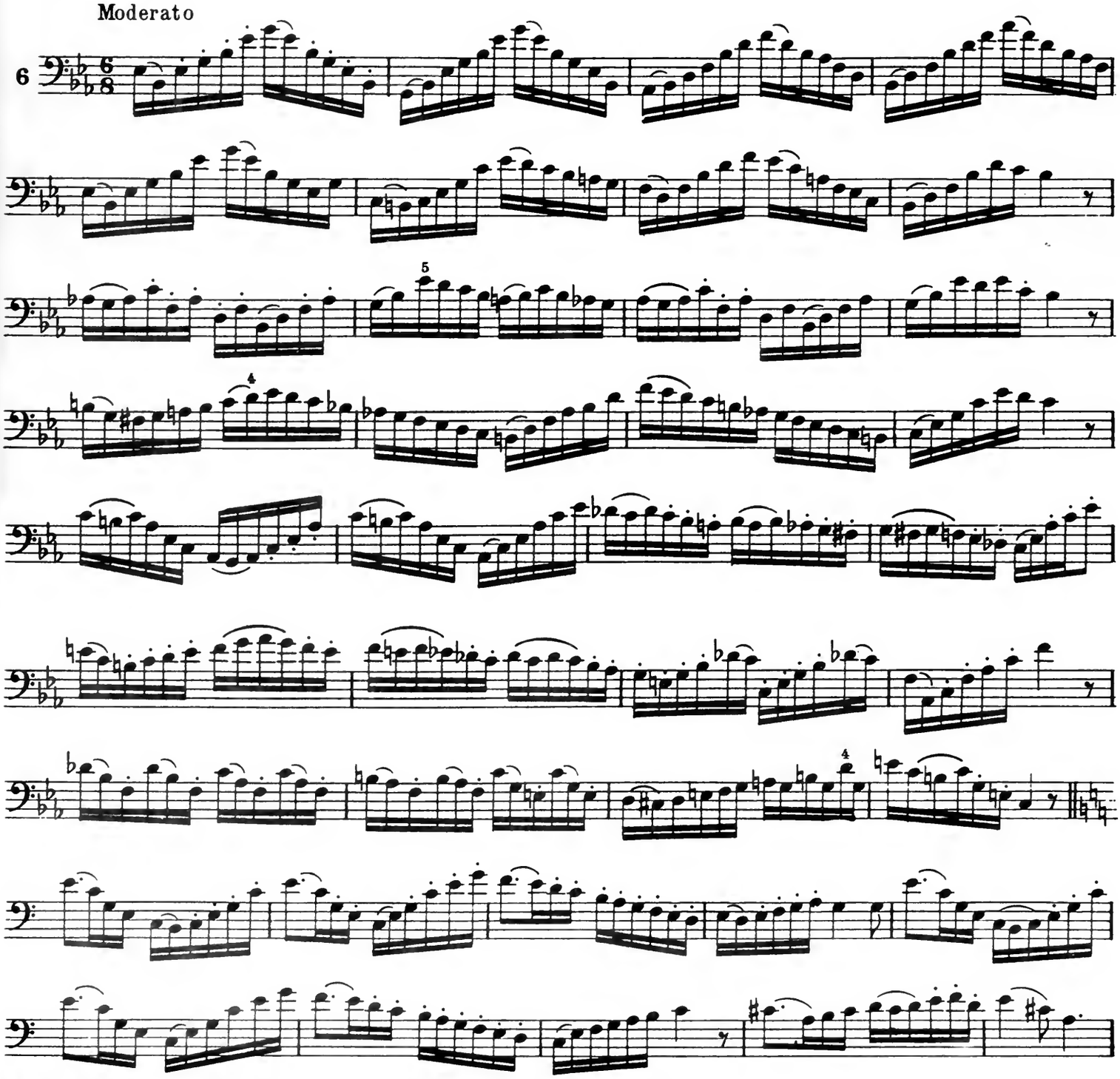


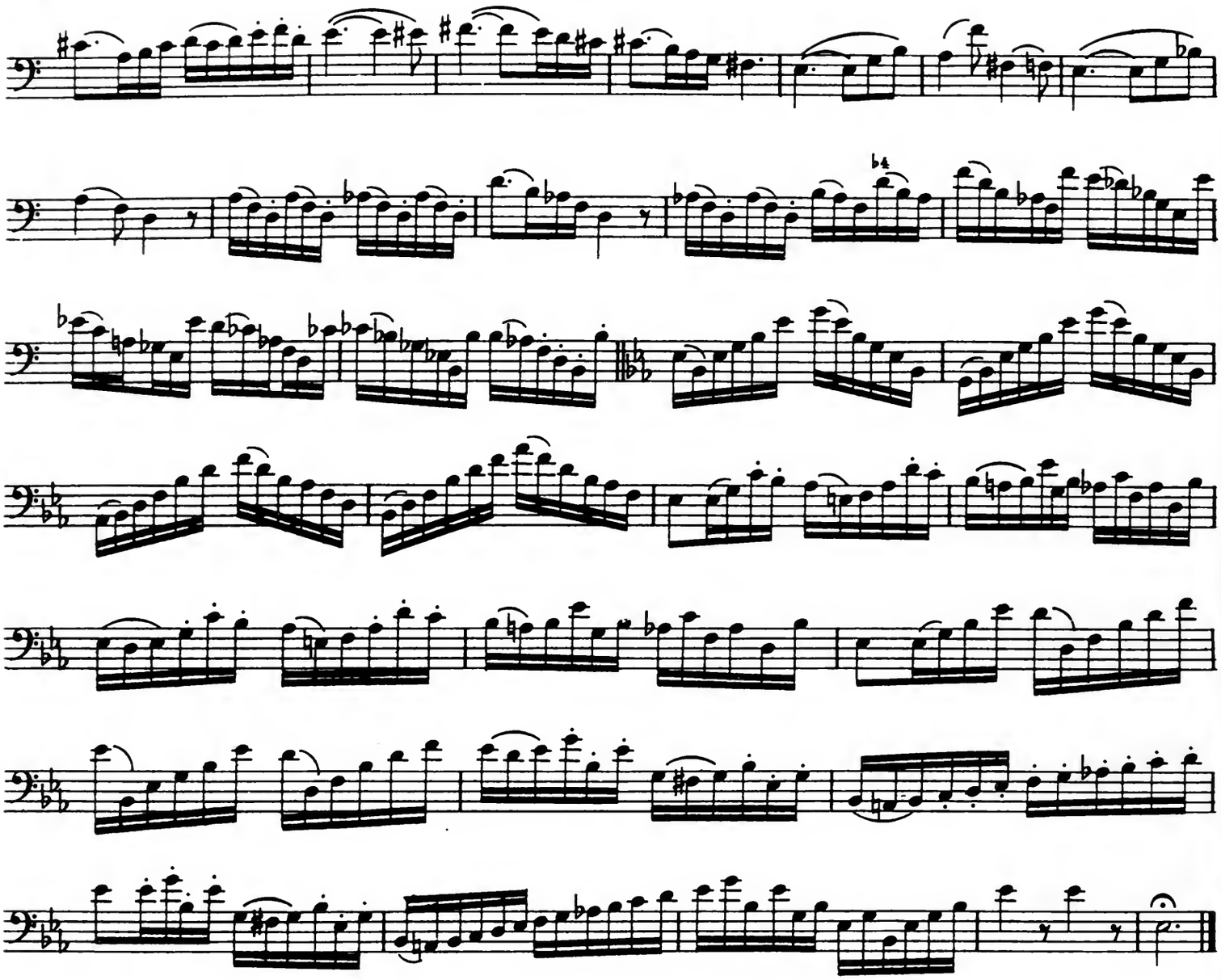



Allegro
5



Moderato





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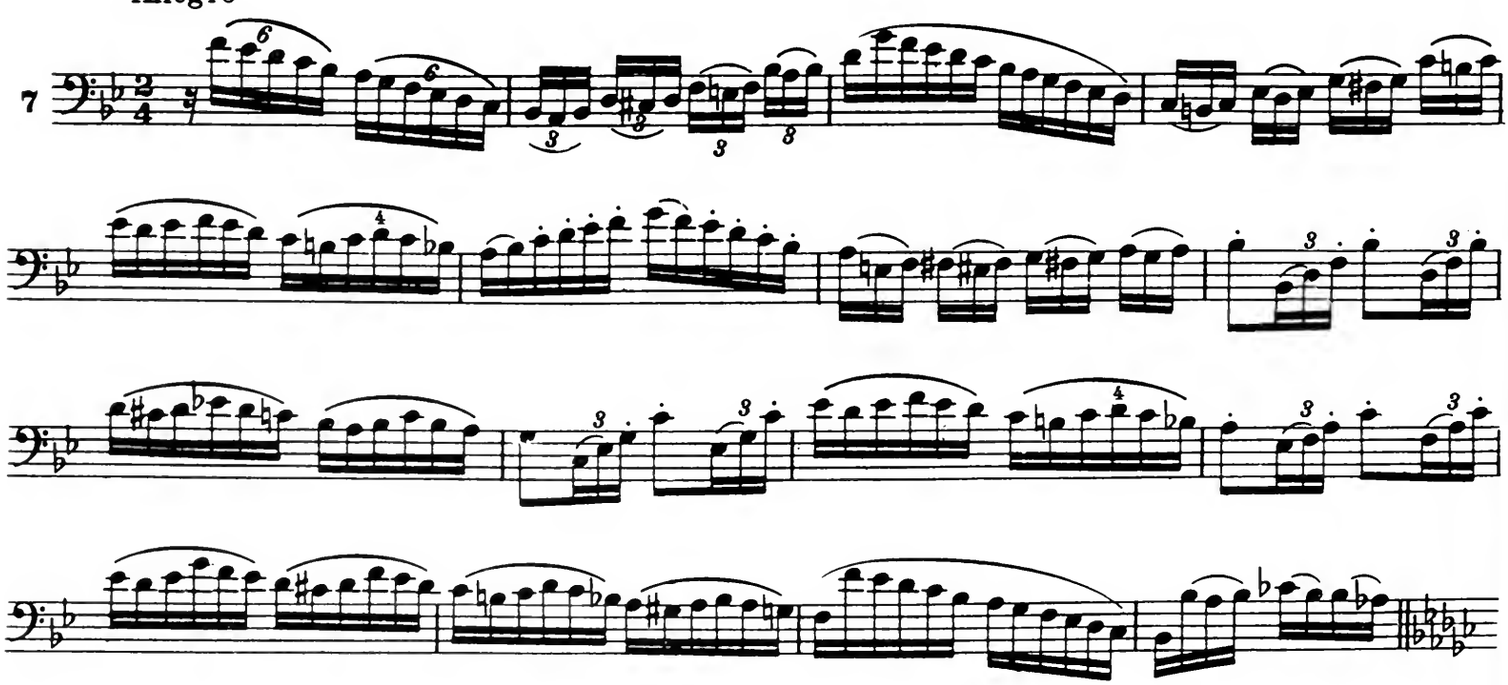
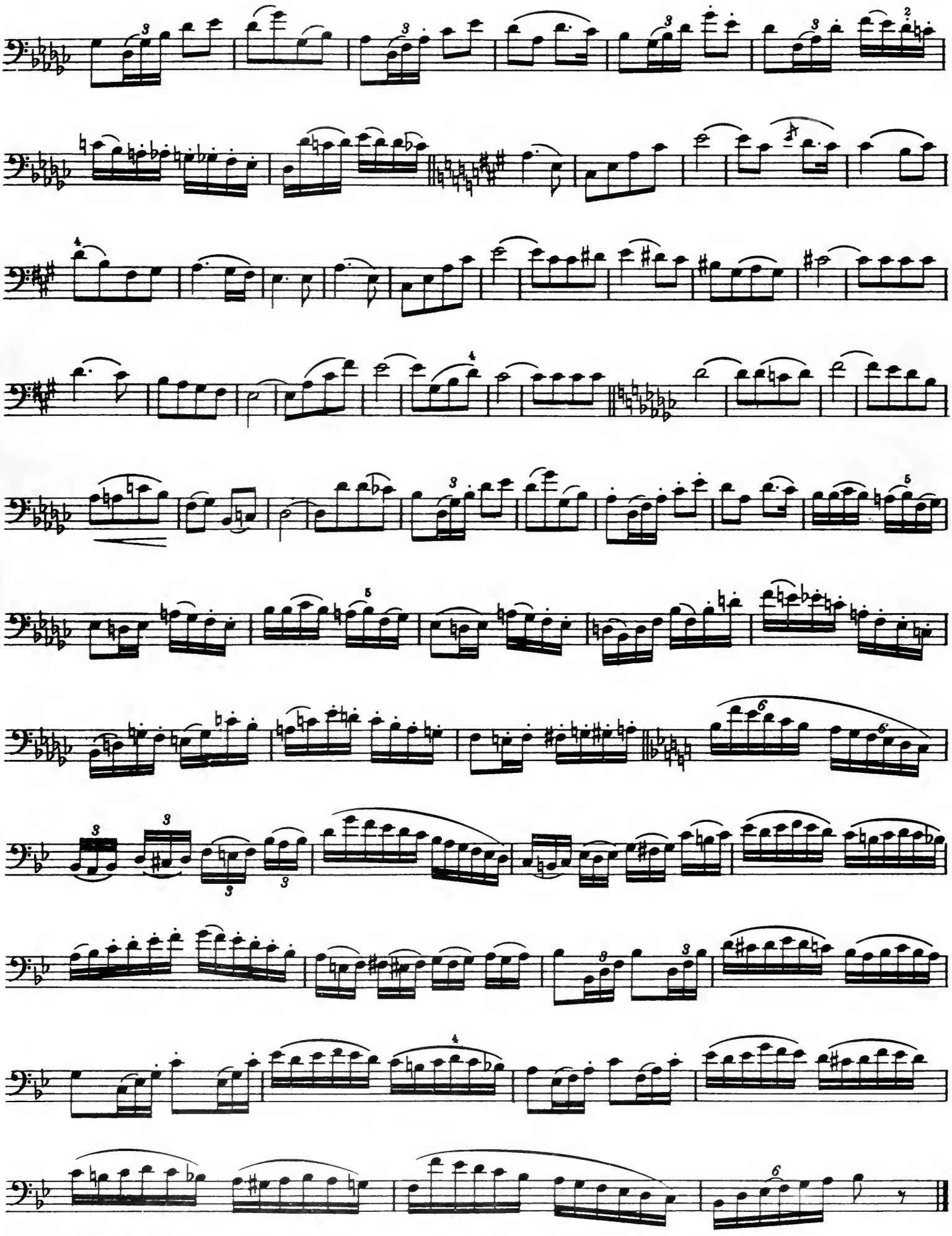
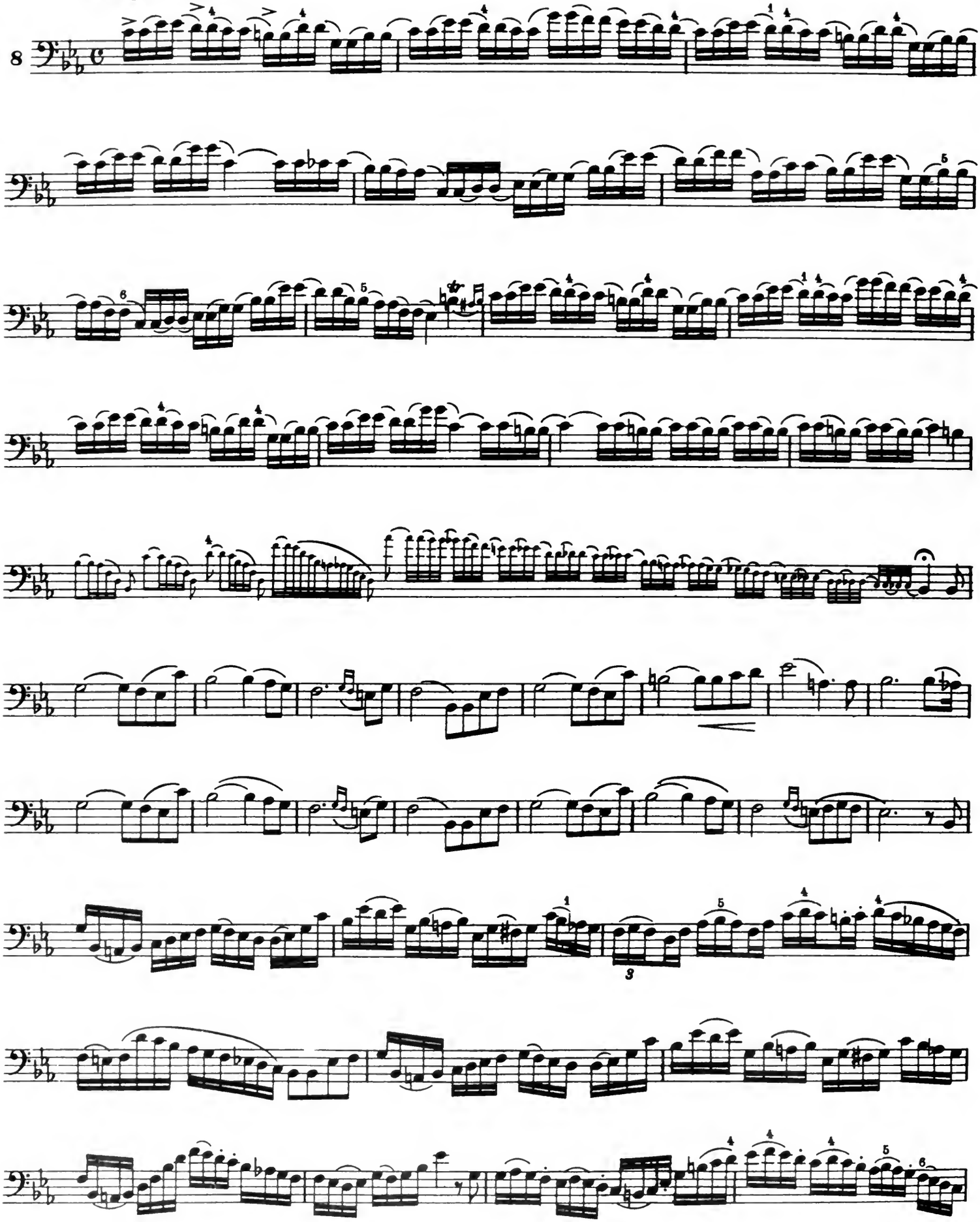
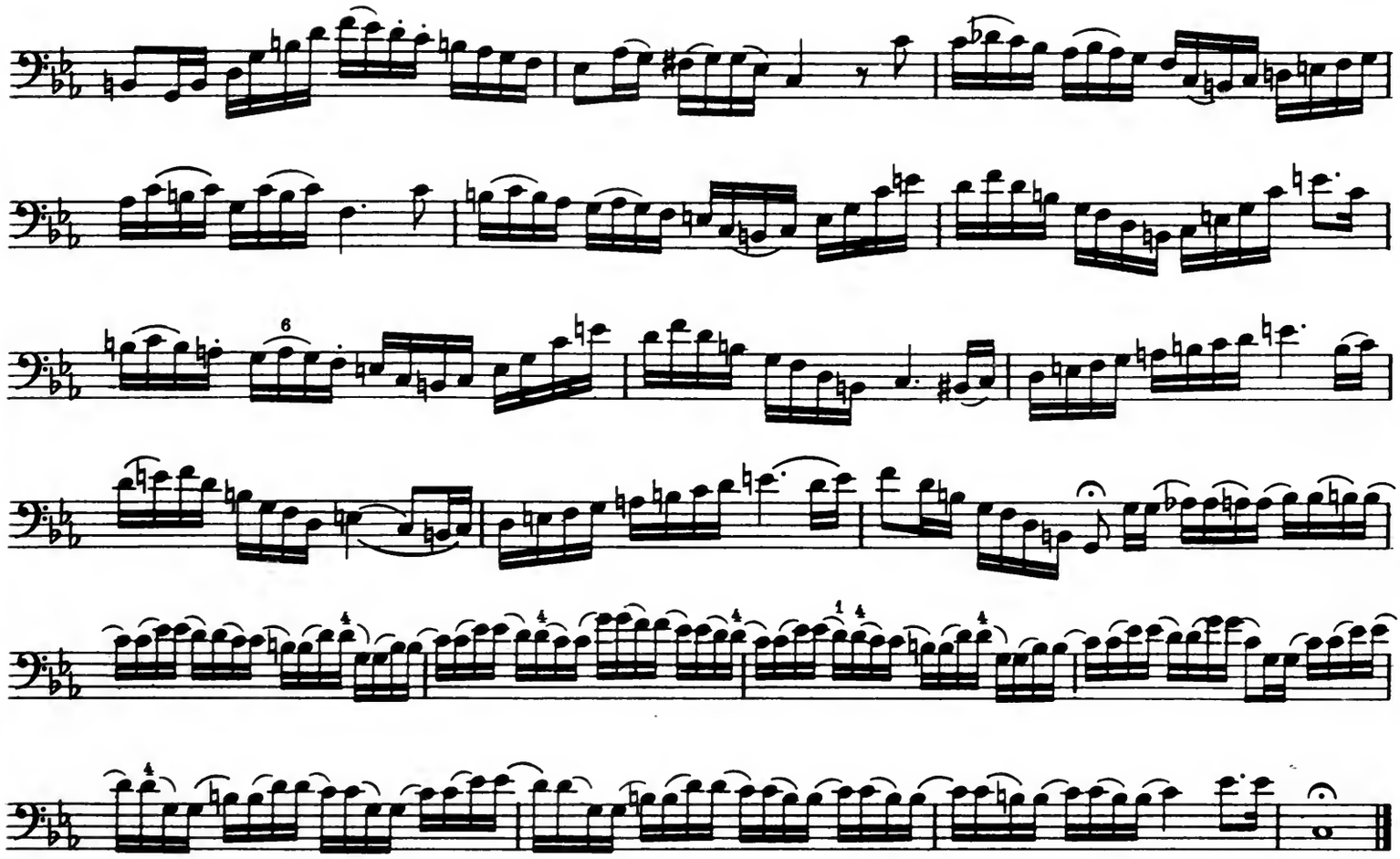




Allegro moderato





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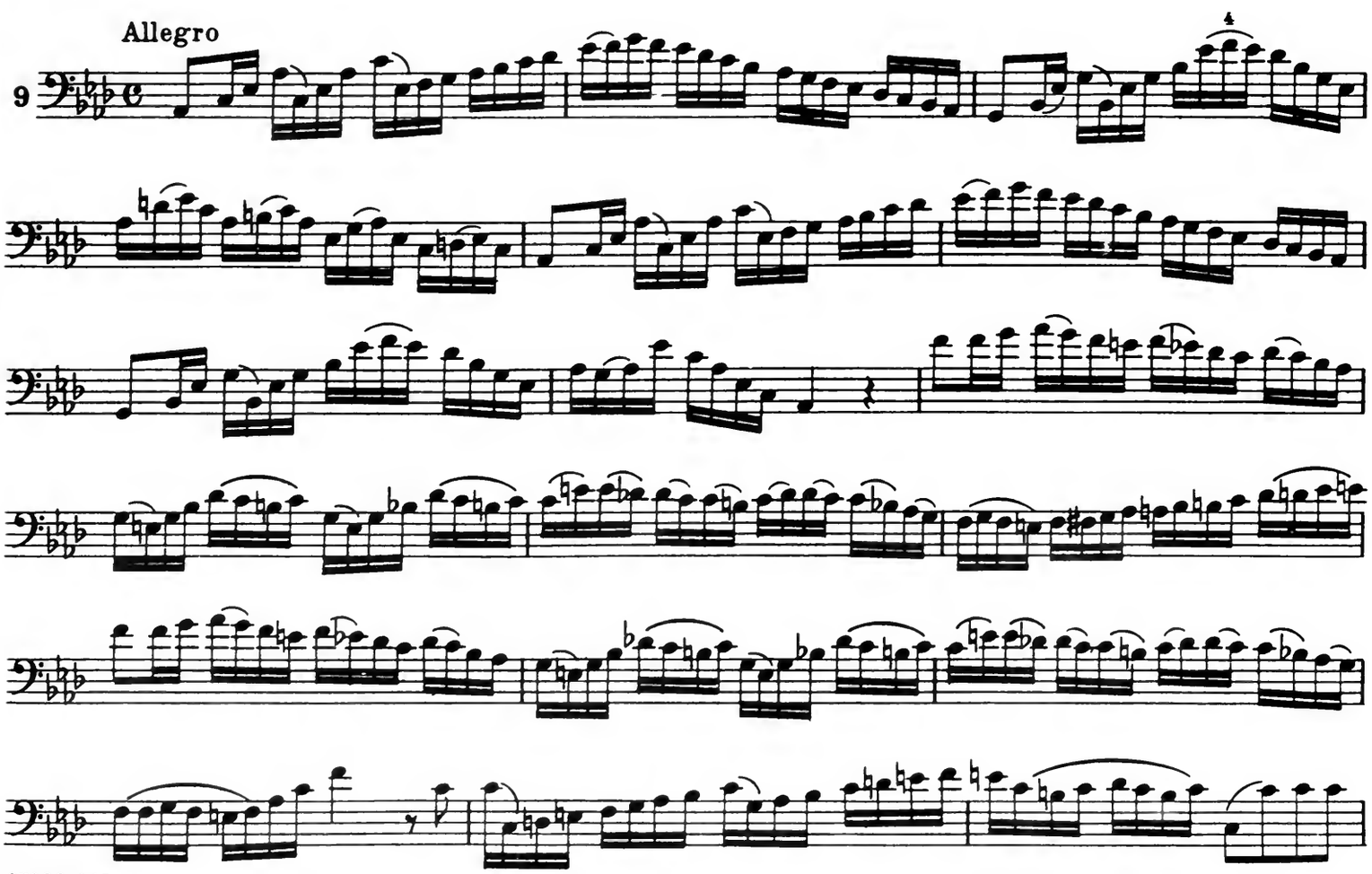
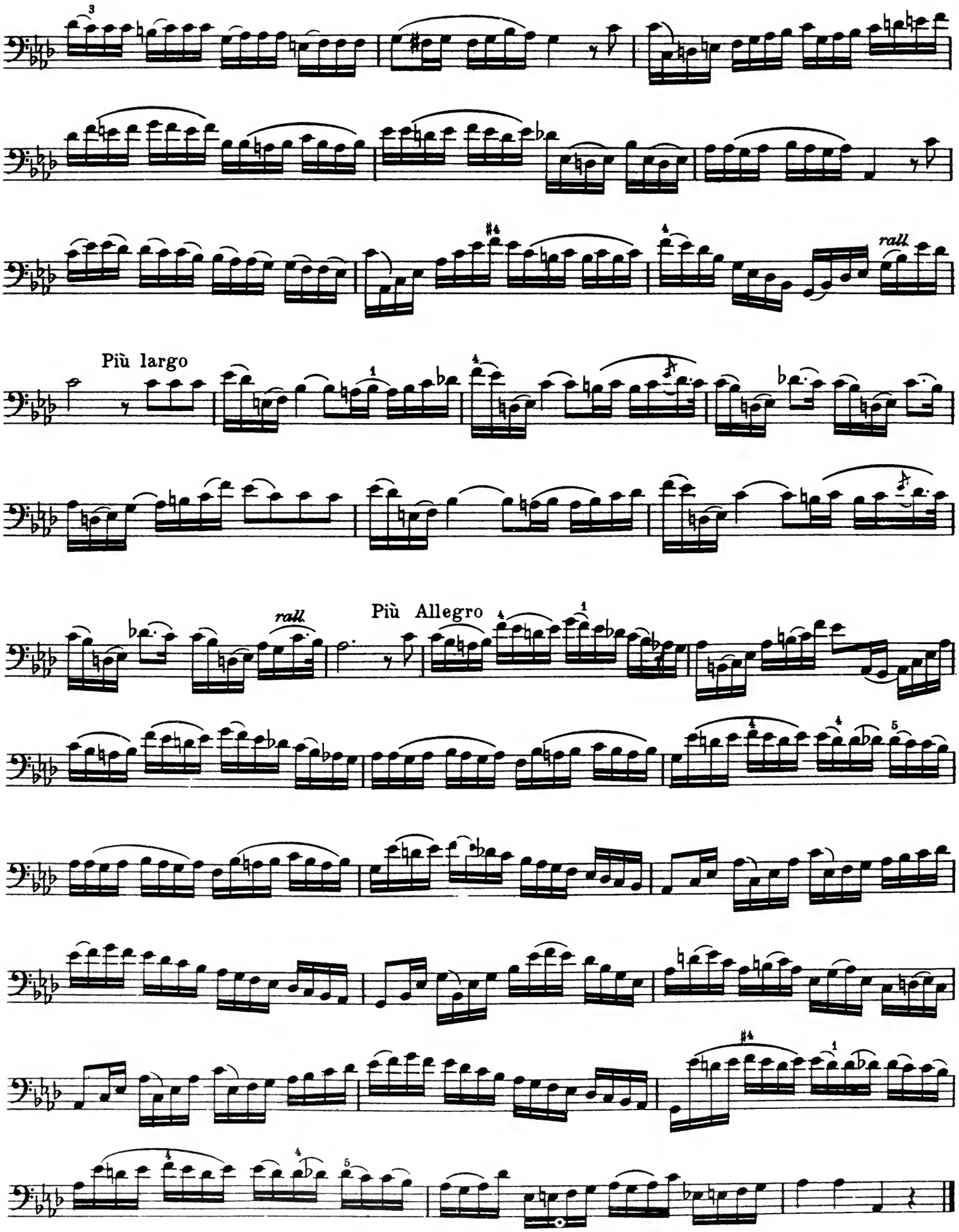
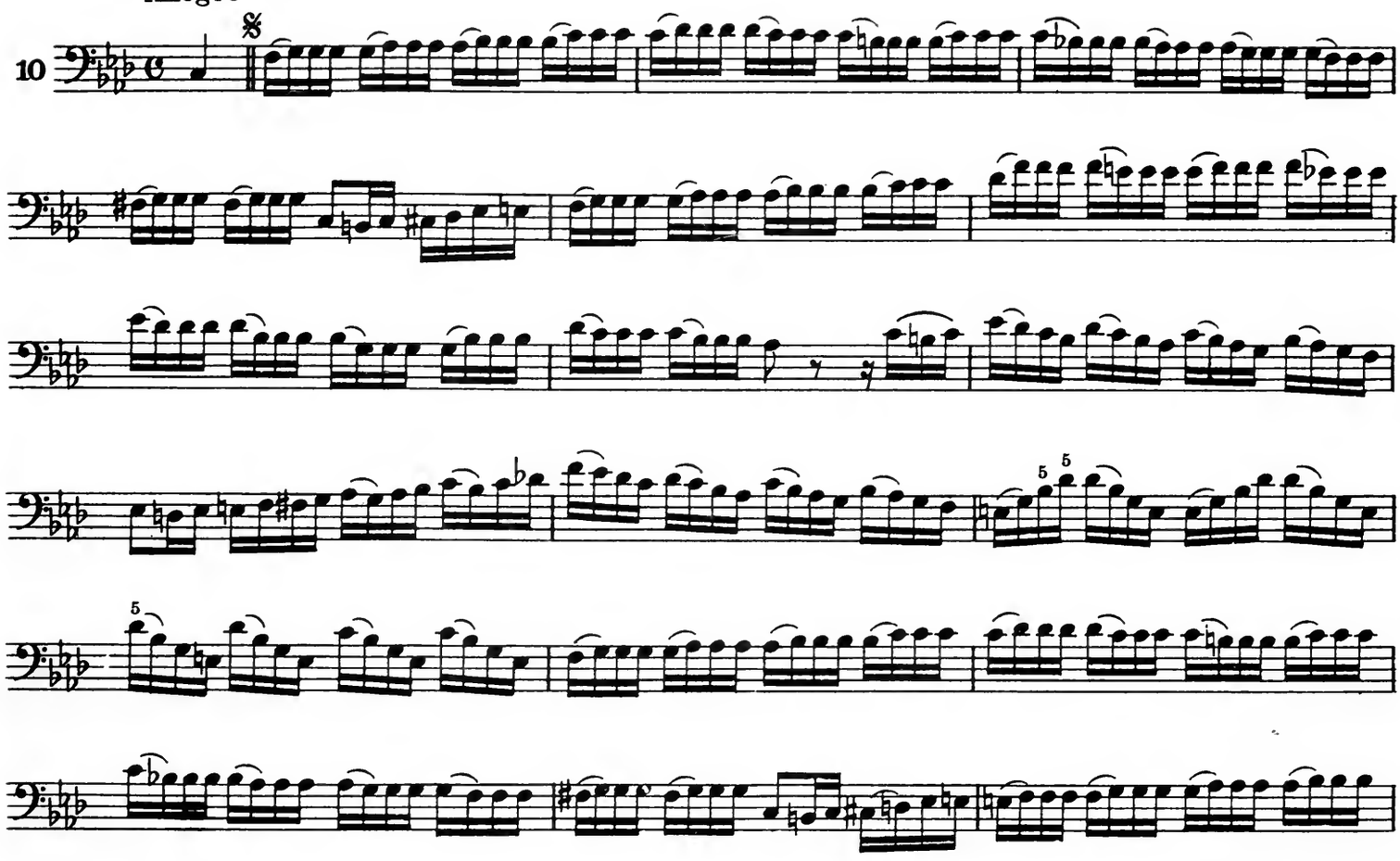



Più largo
rall.
Più Allegro
rall.

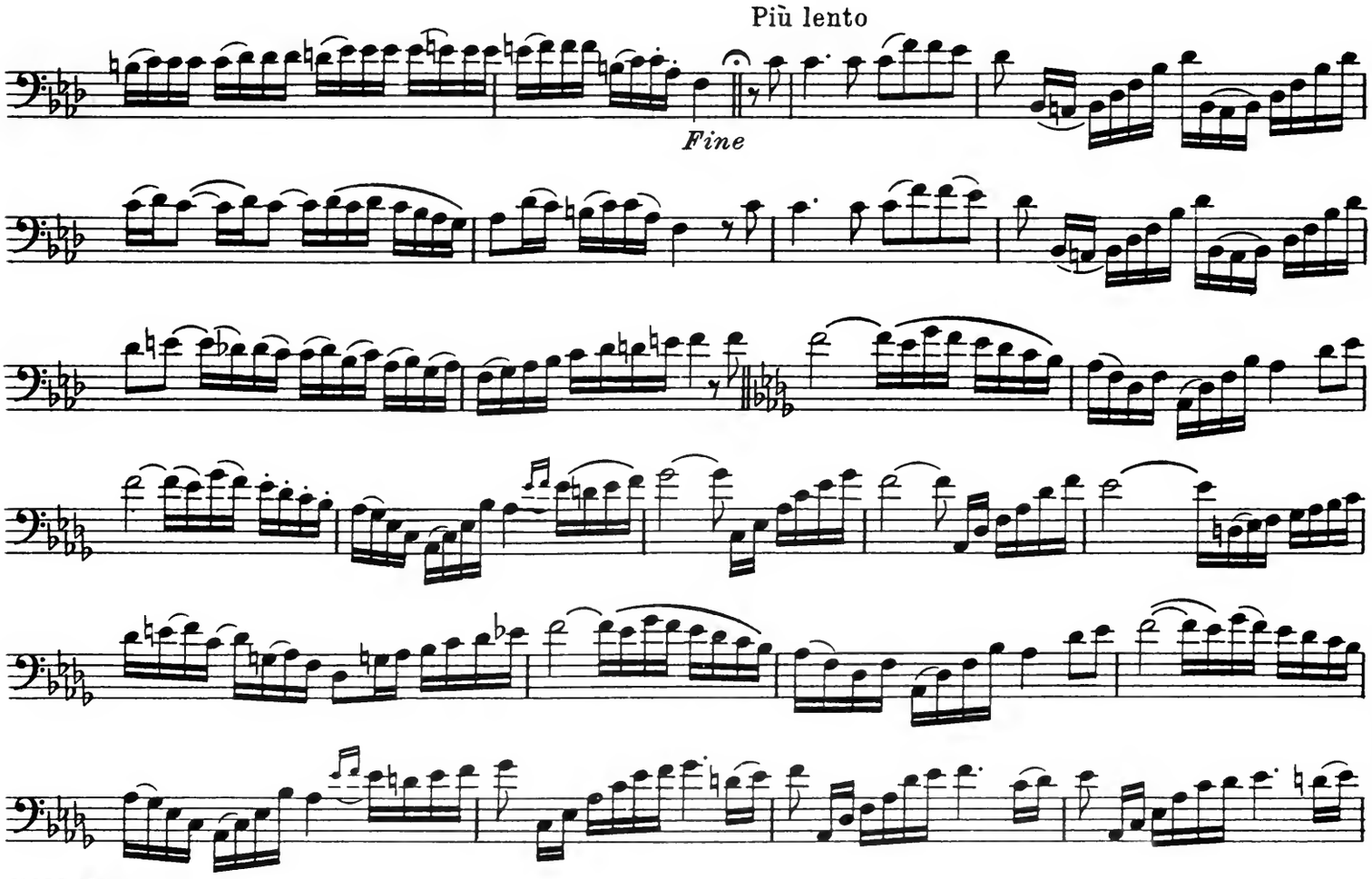
See note on page 194 (Slur in Double Staccato)

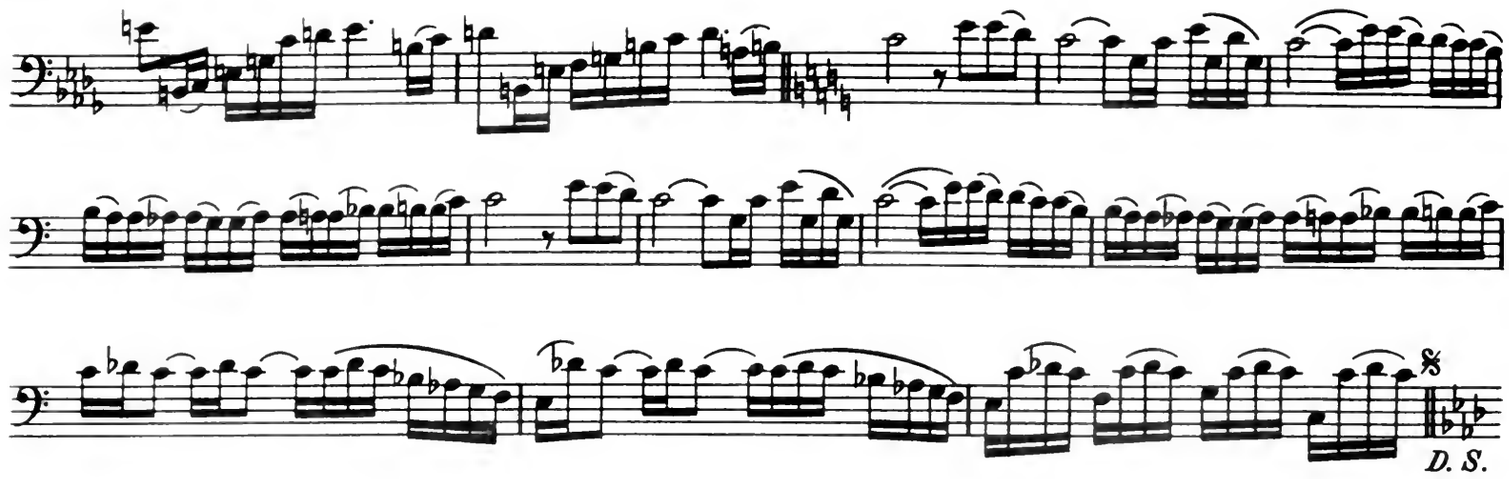
Allegro

10

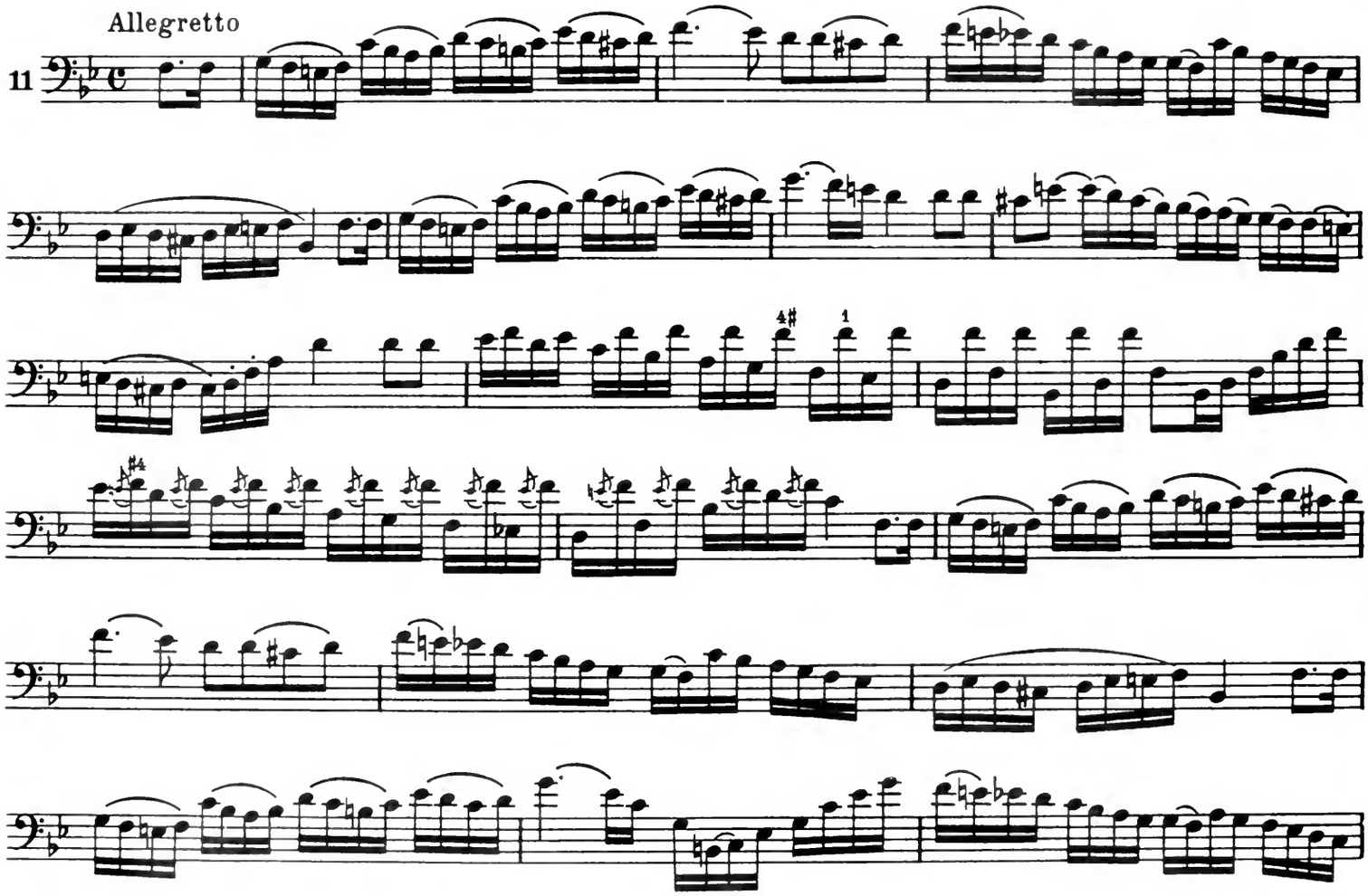


Più lento

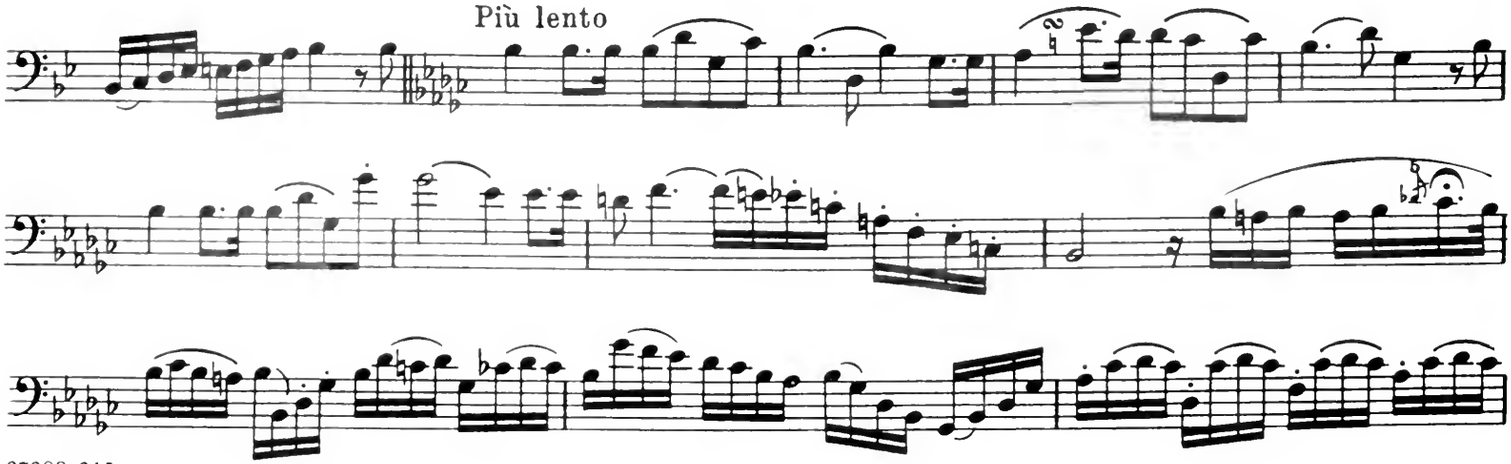




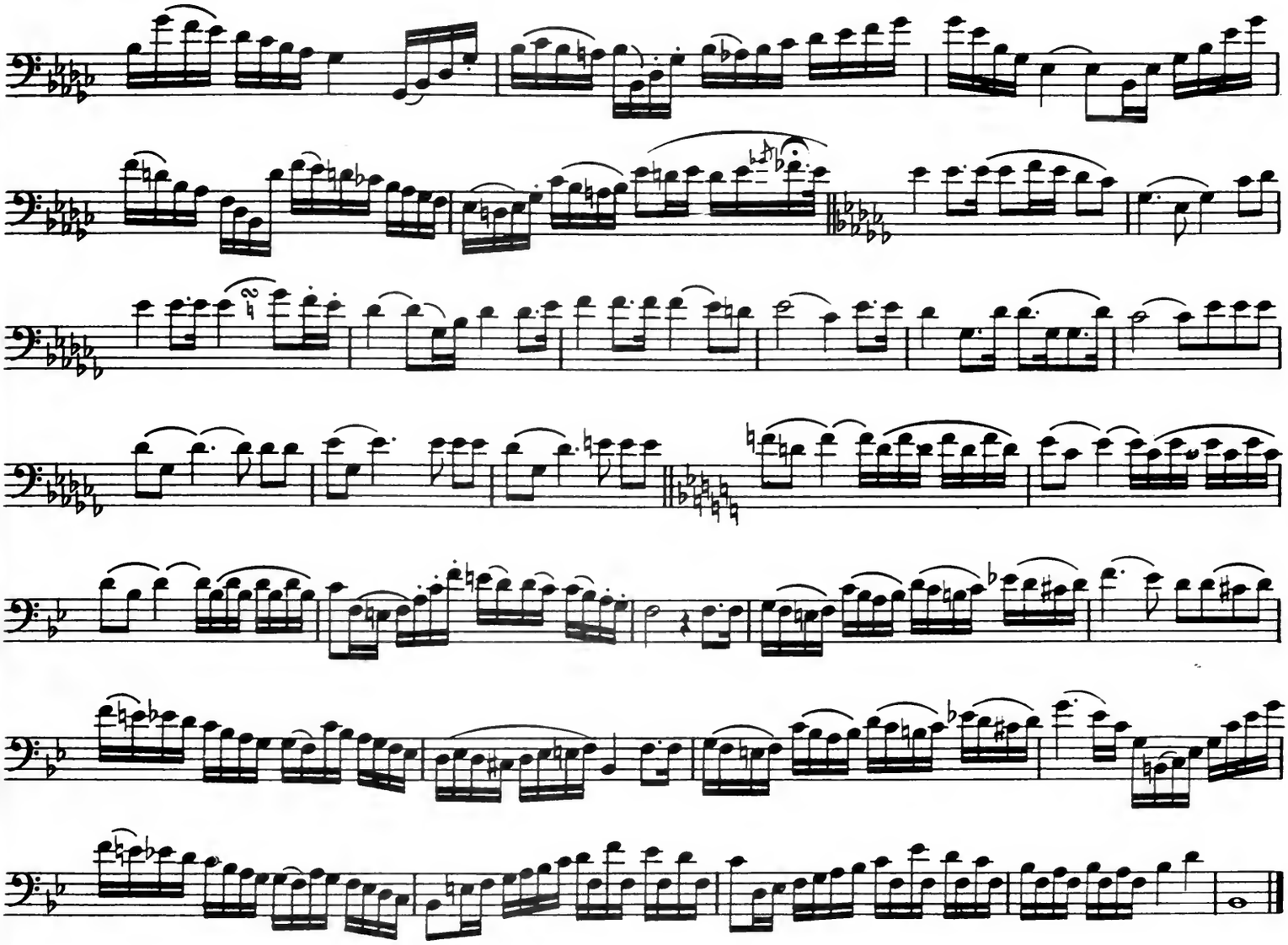
Allegretto



Più lento

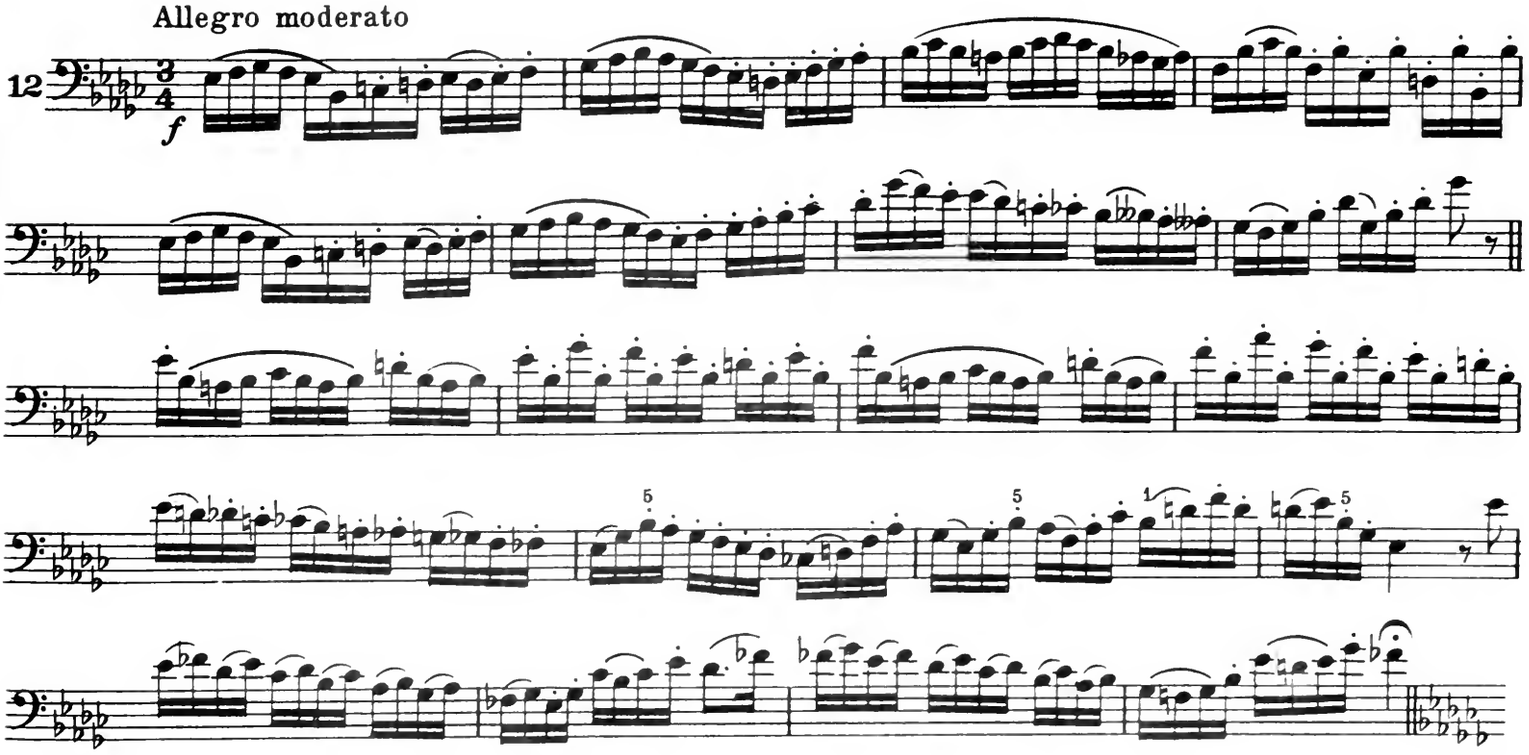


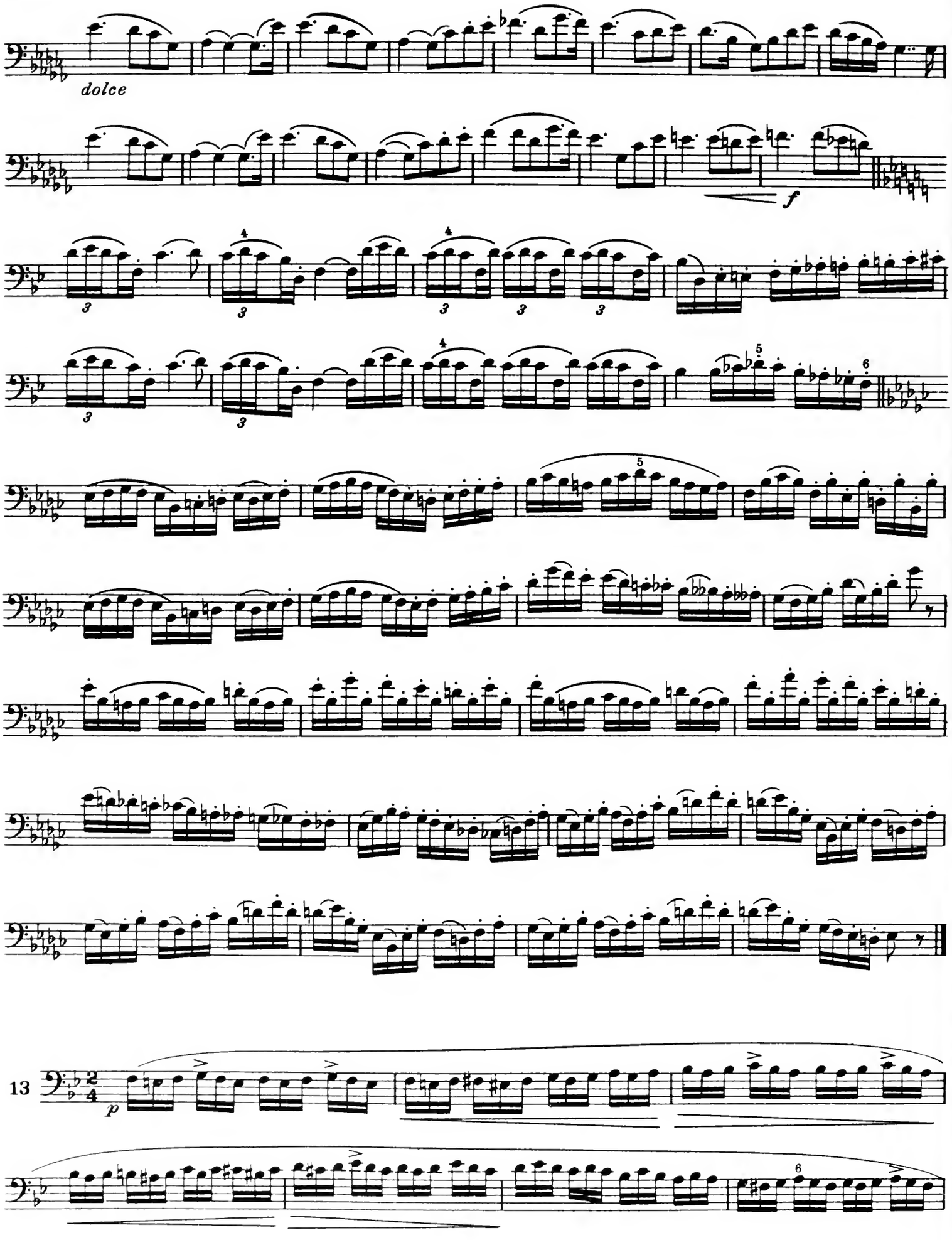
The long slurs indicated in the studies 12-13 and 14 to be disregarded on the Slide Trombone.

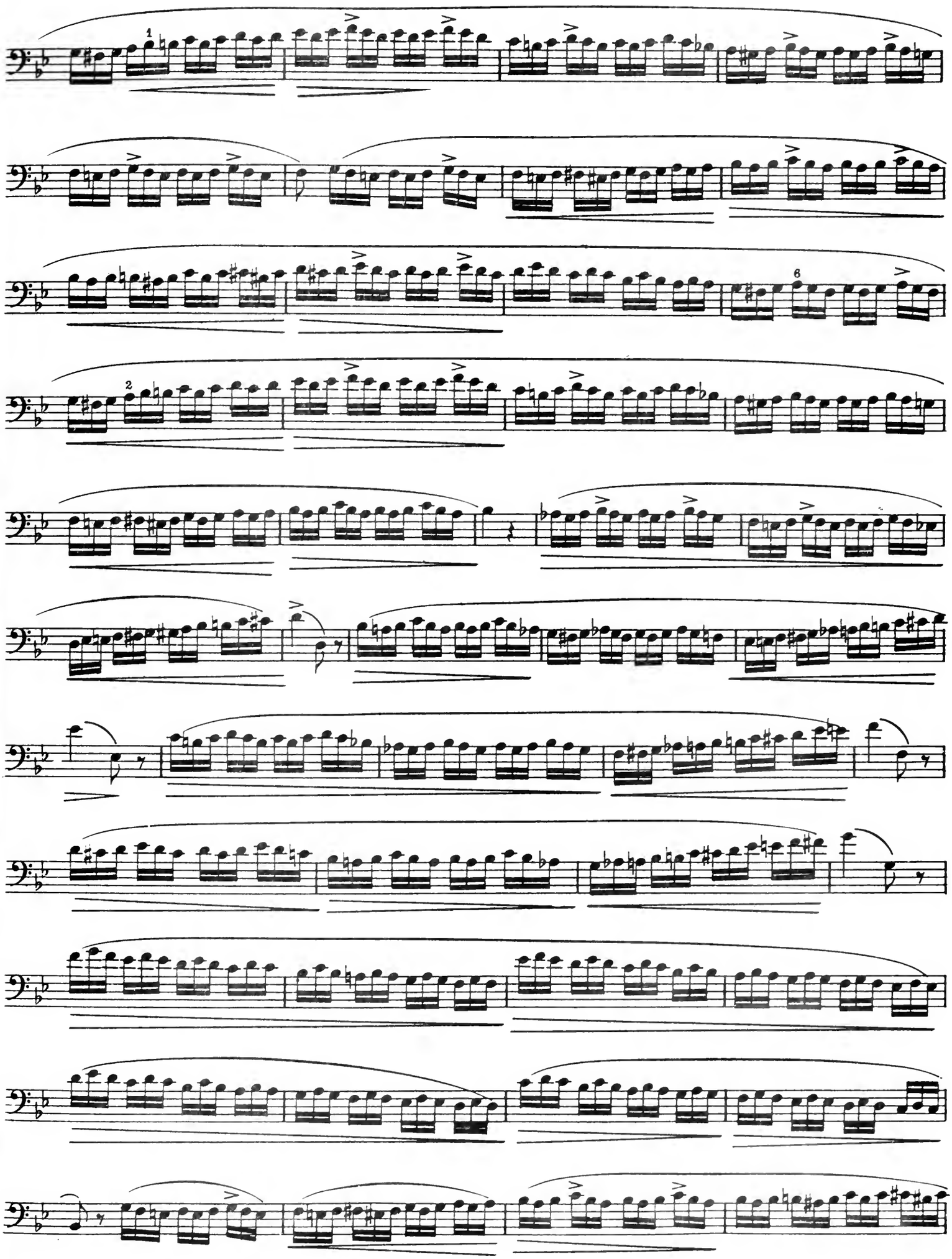


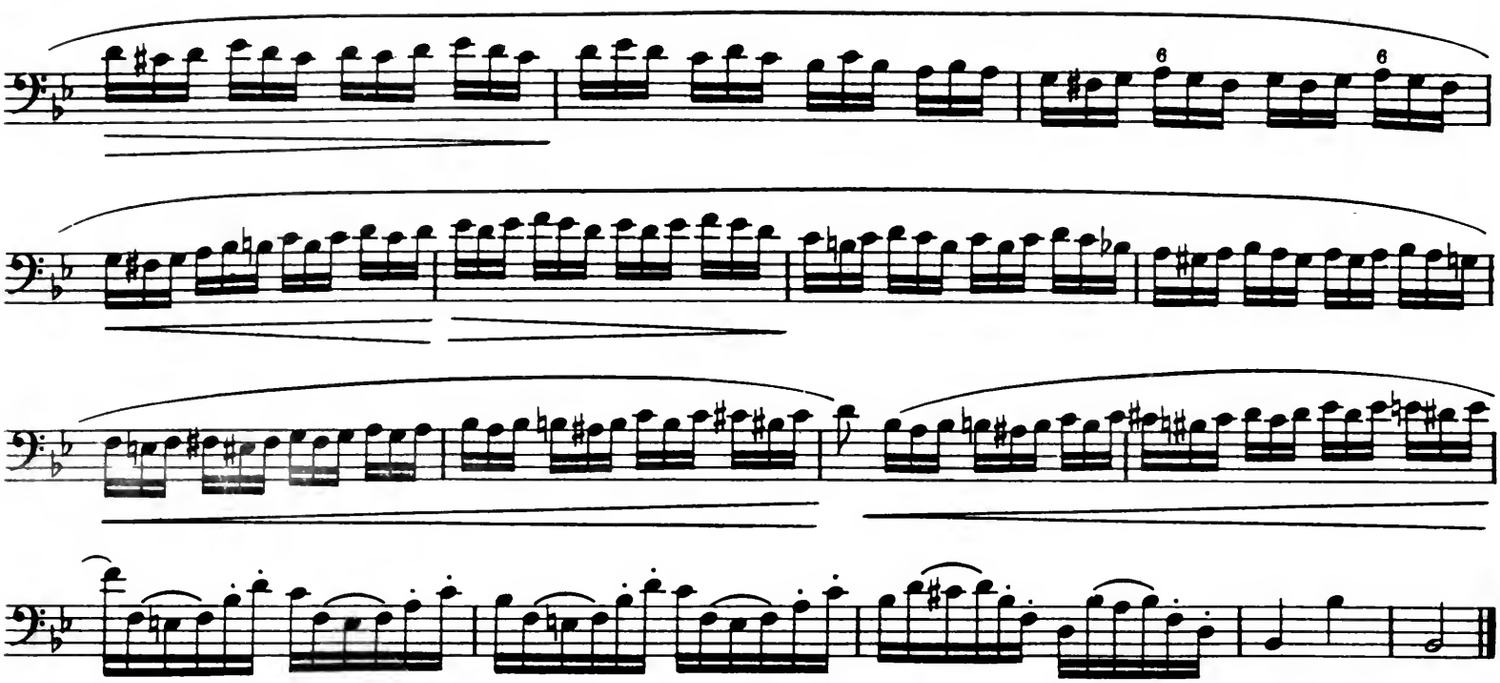
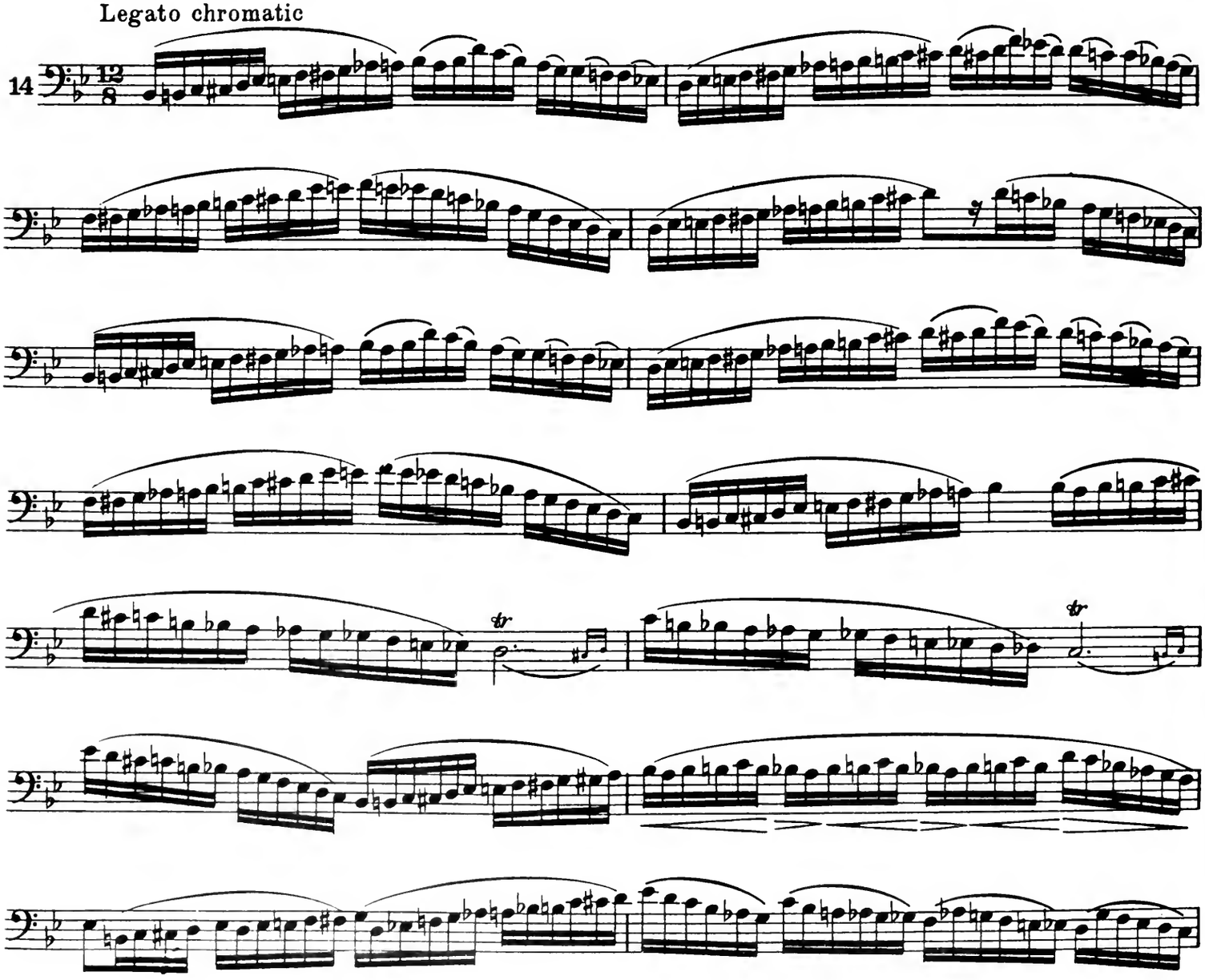
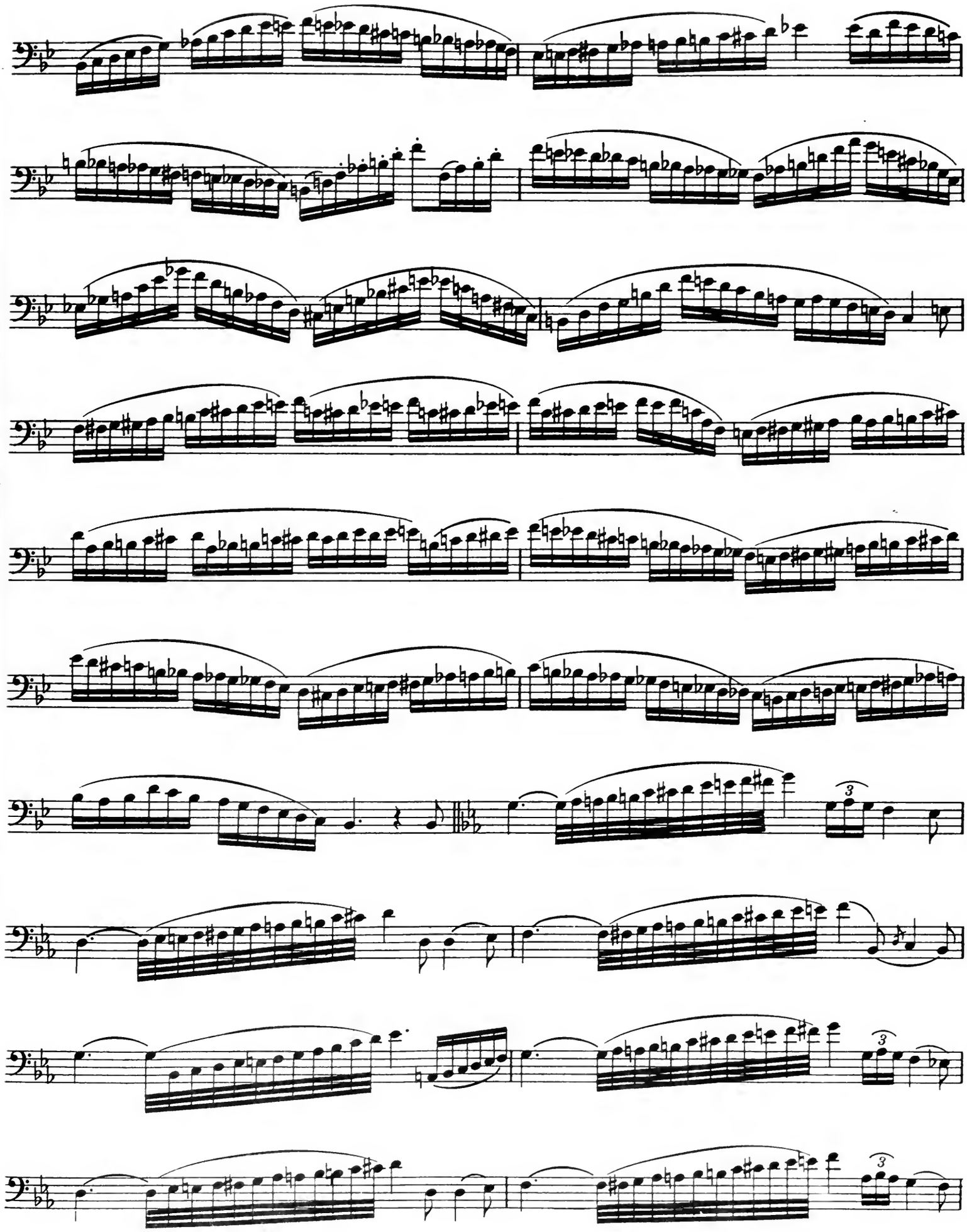
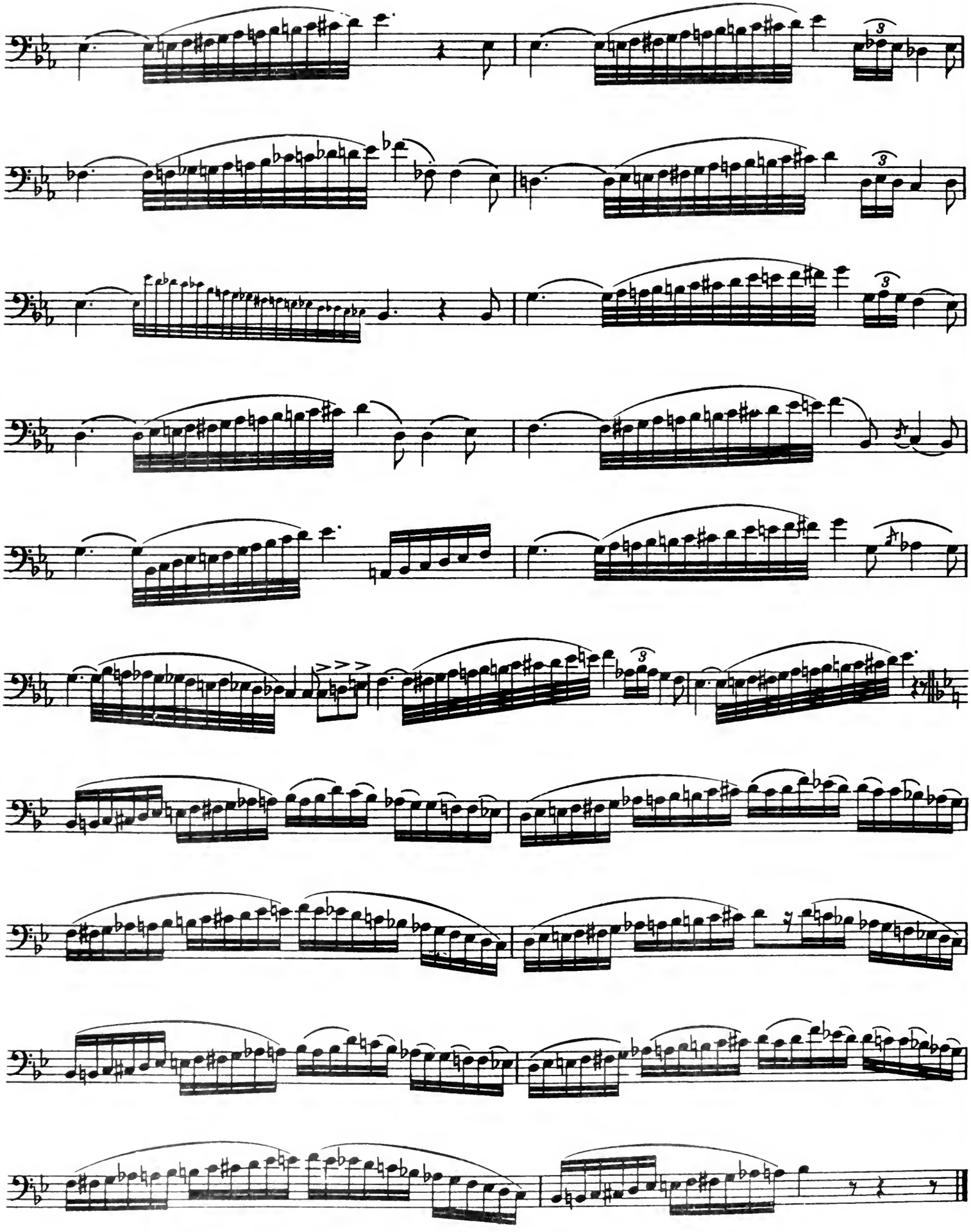
Allegro moderato

12




dolce
f
13
p





Legato chromatic