

Introduction

Who

This book is designed for **all** brass players although I've known woodwind players that have used **Arban**.

Arban is not a beginner's book and you should have a comfortable range of A above the treble clef for trumpet or third ledger line G for bass clef instruments before you start this program.

Why

Arban's Complete Conservatory Method for Trumpet and **Arban's Famous Method for Trombone** have been two of the most widely used brass books for over 100 years. **The Arban Manual** is simply a guide in *how to practice Arban*. **The Arban Manual** will take you step by step through the *entire Arban* method. **The Arban Manual** is not a technique book and the practice advice should work well with most brass methodology.

How

A minimum of **one week** should be spent on each lesson, although many choose to spend longer. If you are having trouble with one part of a lesson, you may wish to spend more time on that part. Most lessons are divided into **six** parts that should be practiced in the prescribed order. It is recommended that you rest between each part and try to spread your practicing throughout the day as best you can. Each part's instructions are as follows:

I. – VI. Description of exercise, etude or piece

Page and line numbers. Models

Practice tips and suggestions

Range Considerations

The student who is ready to play from **Arban** should have a “usable range” up to A (concert G). Many of the easy studies do go this high. Although there are not many really high notes in **Arban** by today’s standards, some of the studies can be quite taxing. An example of this is the **interval studies** on p. **126-129**.

If you are not able to reach the highest keys at first, go as far you can comfortably, be sure to rest properly, and try to go further the next day. Remember, you will likely play from **Arban** in one way or another for most of your life, so don’t rush your progress.

Warming Up

One of the shortcomings of **Arban** is the lack of solid warm up material. **Part I** of each lesson is designed to be a warm up. Some teachers and students may find this inadequate for a warm up. Therefore, feel free to supplement the lesson plan with a warm up of your choosing. After your warm up, continue with **Part I** of the lesson.

Performance Etudes

I’ve designated some of the more melodic and well balanced etudes as “performance etudes”. These can be used for auditions or recitals and should be prepared for that purpose. Some teachers or students may have other favorite etudes that they may choose to use for the purpose of performance.

All of the **characteristic studies** and **celebrated fantaisies** are considered performance pieces.

Models

Models are different ways of playing an exercise. Many **models** involve using different articulations on a given exercise. **Arban's** use of models is not extensive so I have chosen to expand on it, giving the student even more practice material. All models must be practiced thoroughly as prescribed in the lessons.

The Hard Stuff

At some point in your study of **Arban** you may come across something that you just can't play, or play at tempo. This often involves **triple** or **double tonguing**. Don't let this discourage you. Practice it diligently and slowly. You may want to stay with it for more than one lesson. After practicing the difficult etude for at least a month, make a note of it and return to it later. Brass playing is a lifetime commitment and you should continue to grow throughout your playing career. Many of the world's top players can't play everything in the **Arban** book.

Multiple Tonguing

Selecting the best syllables for multiple tonguing is often a problem for brass players and teachers. Although **Arban** recommends "tu ku", many have had success using "tuh kuh", "duh guh", "tee kee" and many others. Finding your best syllables may take some experimentation.

Extending Exercises

Beginning with Lesson 44, some of the exercises are reviewed and extended. This is to provide more upper range work, more key work and different models.

Transposition

Beginning with Lesson 47, exercises are suggested to be transposed for trumpets in different keys. These are the most common transpositions and are only to provide the trumpet player with some basic transposition skills. Bass clef instruments need to substitute other material here such as clef practice.

The first transposition is for **C** trumpet which is useful for reading music in concert pitch. The second transposition is for **Ab** trumpet which is useful if you play a **C** trumpet and want to read a **Bb** part.

Songs and duets

Some teachers love these and others don't. I suggest you try them and if you'd like to supplement other pieces that you need to work on, please feel free to do so.

For bass clef instruments

Although the page numbering is different, the exercises in the bass clef edition are numbered the same as the trumpet edition, therefore making **The Arban Manual** viable for bass clef instruments.

The songs and duets have been left out of the early bass clef version of **Arban**, although there is now a new version that does include them. Feel free to supplement music of your choice. Some of the articulations and models may not be practical for slide trombone.

Characteristic studies and solos

As Arban says on **p. 284**; "*At this point my task as professor will end*". Therefore, my practice instructions for this section are very general. One could write a book on how to approach these studies and perhaps someone will. Good luck and keep on practicing!

This book is dedicated to my trumpet teacher, **Claude Gordon**, who taught us **How to practice**, **What to practice**, and **When to practice**.

First Studies

Studies #1-8 are introductory exercises and should be played before starting this program. Arban is not a beginner's book and as previously mentioned, you should have a comfortable range of A above the treble clef for trumpet or third ledger line G for bass clef instruments before you start this program.