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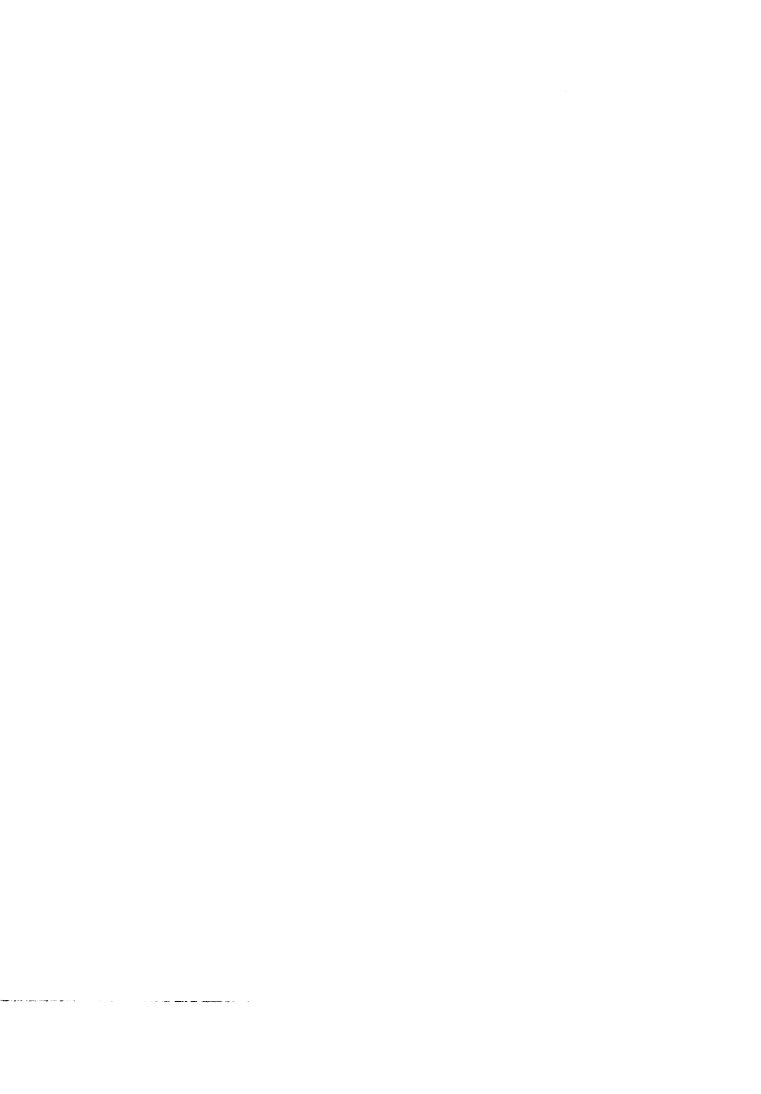
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**An examination of Jean Maire's edition of J. B. Arban's
"Grande méthode complète pour cornet à pistons et de saxhorn"
(c. 1859) and its contribution to modern trumpet pedagogy,
with suggested augmentations of Maire's edition based on
identification of requisite technical skills inherent in trumpet
performance**

Gates, Charles Reginald, D.M.A.

The Ohio State University, 1992

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300 N. Zeeb Rd.
Ann Arbor, MI 48106

AN EXAMINATION OF JEAN MAIRE'S EDITION OF J.B. ARBAN'S
Grande méthode complète pour cornet à pistons et de
saxhorn (c. 1859) AND ITS CONTRIBUTION TO MODERN
TRUMPET PEDAGOGY, WITH SUGGESTED AUGMENTATIONS
OF MAIRE'S EDITION BASED ON IDENTIFICATION
OF REQUISITE TECHNICAL SKILLS INHERENT
IN TRUMPET PERFORMANCE

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

Charles Reginald Gates, B.M.E., M.M.

The Ohio State University

1992

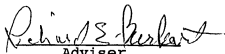
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To My Family, Mentors,
Colleagues and Friends

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I wish to express sincere appreciation to Dr. Richard Burkart for his guidance throughout the course of my study, including work on this document. Thanks also go to the other committee members, Dr. A. Peter Costanza and Mr. Charles Waddell for their time and support. The assistance of Dr. Jack Brown and Ms. Isabella Watt of the Modern Language Department at the University of Mississippi, and the staff of the Office of Interlibrary Loans at the University of Mississippi library is also gratefully acknowledged. To the others who have provided help and emotional support, I offer many thanks, especially the faculty and staff of the Department of Music at the University of Mississippi, the congregation of the Oxford Church of Christ, and most especially my wife Kathy, and my children, Sarah and Will.

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FIELDS OF STUDY

Major Field: Music

Studies in Trumpet, Brass Literature, Brass Pedagogy, Music History and Literature, and Music Theory

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Recital I

Charles Gates, Trumpet
Susan Self, Piano

Thursday, January 22, 1987 at 8:00 p.m.
Weigel Auditorium, The Ohio State University
Columbus, Ohio

Sonate Paul Hindemith
Mit Kraft
Mässig bewegt
Trauermusik

Sonata Byron Adams
Allegro ma non troppo
Adagio teneramente
Allegro assai

Intermission

Legend Georges Enesco

Brèves Rencontres Jacques Castérède
Scherzo
Pavane
Divertissement

Recital II

The Ohio State University Symphony Orchestra
Marshall Haddock, Conductor
Charles Gates, Trumpet Soloist
Tuesday, March 10, 1987 at 8:00 p.m.
Weigel Auditorium, The Ohio State University
Columbus, Ohio

Finlandia, Op. 26, No. 7

Jean Sibelius

Trumpet Concerto

Franz Joseph Haydn

Allegro

Andante

Allegro

CHARLES GATES, Soloist

Intermission

Concerto for Orchestra

Bela Bartok

Introduzione

Giuoco Delle Coppie

Elegia

Intermezzo Interrotto

Finale

Recital III

Charles Gates, Trumpet
Chamber Music Recital
Wednesday, March 2, 1988 at 6:00 p.m.
Hughes Hall Auditorium, The Ohio State University
Columbus, Ohio

Fanfare for St. Edmundsbury Benjamin Britten

assisted by
Sam Cliff, Trumpet Tom MacKay, Trumpet

Three Movements for Brass Quartet Istvan Bogar
Largo
Variazioni (Theme and Nine Variations)
Rondo

assisted by
Sam Cliff, Trumpet Randy Luikart, Trombone
John Allen, Trombone

Divertimento for Five Winds Mel Powell
Allegro cantabile
Presto
Largo
Vivace
Vivo

assisted by
Linda Rebillard, Flute Andrew Snedeker, Oboe
Jeff Olson, Clarinet Jim Bailey, Bassoon

Intermission

Diversion for Two Donald Erb
Allegro moderato
Adagio
Moderato

assisted by
John Evans, Percussion

Wind Tunnels David Deason
Maestoso; Allegro
Lento e mesto
Allegro molto

assisted by
Julianne Fish, Horn John Allen, Trombone

Recital IV

Charles Gates, Trumpet
Dianne Cross, Piano
Friday, June 3, 1988
Hughes Hall Auditorium, The Ohio State University
Columbus, Ohio

Sinfonia con tromba (G9) Giuseppe Torelli
Allegro (1658-1709)
Adagio
Prestissimo
Adagio
Allegro (Presto)

Concerto (in one movement) Alexander Arutunian
(b. 1920)

Intermission

Quatre variations sur un thème de Domenico Scarlatti Marcel Bitsch
(b. 1921)

Chamber Music VII: Ceremonies Robert Suderburg
for Trumpet and Piano (b. 1936)
calls and echoes, allegro
calls and echoes, adagio, andante
procession, closing call

Charley's Cornet Larry Austin
(b. 1930)

PREFACE

Students entering the college or university applied trumpet studio bring with them a variety of backgrounds, talents and predispositions, and hence present a variety of strengths to be developed and weaknesses to be addressed. It would be most apparent to assess the student's level of ability as compared to other students of the same years of study, identify the most obvious shortcomings in technique and musical understanding, and commence study utilizing a curriculum of materials which are progressive in levels of difficulty in order to provide the student with opportunities, with guidance from the teacher, to address a variety of technical and musical problems.

Indeed the initial evaluation of the student's relative strengths and weaknesses is of great importance, and indeed the applied instructor must be able to address the needs of the individual and "customize" a course of study for each student. The teacher, however, also must bear the responsibility of identifying requisite technical and musical skills pertinent to the student's proposed career activities, must assess the student's level of ability with regard to that proposed end, and must guide the student

through a curriculum of materials in order to complete a resume of ability and knowledge which will serve him (the student) in his professional activities. Therefore, the identification of specific requisite technical and musical skills and the selection of musical materials which present opportunities for study of those skills become paramount considerations, without which the applied instructor's pedagogic skills in addressing any of the discrete aspects of technical development, and regardless of the soundness of that pedagogy, will lack the impact and direction that would be otherwise inherent in a guided course of study which makes a studied and balanced use of applicable study materials.

It is this objective (the identification of specific requisite technical and musical skills and the identification of study materials which provide opportunities for addressing those skills) with which this Document will be concerned. This study will:

1. Document that J.B. Arban's Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859) is a remarkably complete representation of the requisite technical and musical skills inherent in cornet performance during Arban's time.
2. Document the need for modernization of Arban's original Méthode for use by the cornet or trumpet player of the present time and illustrate Jean Maire's success toward that

end in his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn (1956).

3. Address limitations of coverage provided by Maire's edition of Arban's Méthode by a) developing an outline in order to identify and organize literature which treats those major skills pertinent to trumpet performance and by b) providing a listing of selected materials, as well as an illustrative example for each of those categories of technical and musical skills identified by Gordon Mathie in The Trumpet Teacher's Guide (1984) which are lacking in coverage through musical materials in the Arban-Maire.
4. Present an annotated bibliography of selected trumpet study materials which demonstrate value for study of the requisite skills identified by Mathie and which augment the coverage of technical and musical skills provided by the Arban-Maire.

INTRODUCTION

Introduction

Joseph Jean-Baptiste Laurent Arban published his famed Grande méthode complète pour cornet à pistons et de saxhorn about 1859. This work has become the foremost universal source of study for technical development of cornet and trumpet players from its first publication through the present time.¹ In his biography of Arban, Jean-Pierre Mathez states that the Méthode remains the best-selling trumpet method in all countries.² What is it that accounts for the "incredible success"³ of Arban's work?

As Clifford Lillya notes, Arban's Méthode is ". . . an encyclopedic assemblage of material designed to develop proficient and artistic cornet and trumpet players."⁴ It was probably during his first years as professor of saxhorn

¹Clifford P. Lillya, review of Arban Famous Complete Trumpet, Cornet, and Saxhorn Method ed. by Jean Maire (Paris: Alphonse Leduc, 1956), Journal of Research in Music Education V (Spring 1957), 47.

²Jean-Pierre Mathez; Joseph Jean-Baptiste Laurent Arban (1825-1889) (Moudon, Switzerland: Editions BIM, 1977), 7.

³Jean-Pierre Mathez, "Arban (1825-1889), Conclusion," trans. Richard Lister, Brass Bulletin XV (1976), 23.

⁴Lillya, loc. cit.

and bugle (flugelhorn) at the Military School of Music (annex of the Paris Conservatory), where he taught from 1857 to 1869, that Arban compiled teaching material which was to comprise his Méthode.⁵ In the Foreword of his tutor, Arban states his reasoning for the necessity of such a work. He calls attention to the varieties of background and training that players (usually hornists or trumpeters) of the cornet brought to their performance on the new instrument, and the inconsistency in various aspects of execution among the performers that resulted from the lack of concentrated training in cornet playing. He concludes:

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 few professors, the Conservatory in particular, have conserved the precious secret and the salutary traditions.⁶

⁵Mathez, op. cit., 15.

⁶Joseph Jean-Baptiste Laurent Arban, Grande méthode complète pour cornet à pistons et de saxhorn (Paris: Escudier, c. 1859), new edition titled Arban's Complete Conservatory Method for Trumpet (Cornet) ed. Edwin Franko Goldman and Walter M. Smith with annotations by Claude Gordon, trans. anonymous (New York: Carl Fischer, 1982) iii.

Arban arranged his Méthode in eight main divisions:

I. "First Studies," which include exercises dealing with attack, simple scale and interval drills, syncopation, and 6/8 meter; II. "Slurring or Legato Playing," including lip- and valve-slurs; III. "Scales," including major scales, minor scales, chromatic scales, and "chromatic triplets"; IV. "Ornaments," including drills on the turn, the appoggiatura, the "portamento," the trill, and the mordant; V. "More Advanced Studies," which include rhythmic studies on triplets and sixteenth-notes, interval studies, chord and arpeggio studies, and cadenza studies; VI. "Tonguing," including double-tonguing, triple-tonguing, the slur and double-tonguing, and "fanfare tonguing" (non-continuous rapid military-style flourishes); VII. "Fourteen Characteristic Studies"; and VIII. "Twelve Celebrated Fantaisies and Aires Varies."⁷

Pedagogical texts which precede the main body of technical exercises include "Extension of the Cornet a Pistons and of the Saxhorn," "On the Use of the Tuning Slide," Position of the Mouthpiece on the Lips," "Method of Striking or Commencing the Tone," "Method of Taking the Breath," and "On Style: Faults to be Avoided."⁸

As suggested by the listing of techniques, Arban covered quite a variety of material, and provided a great

⁷Ibid., 2-3.

⁸Ibid., 1-9.

many useful exercises in his Méthode. And, due to its topical scheme of organization, the work allows each teacher to customize a plan of study (of the techniques dealt with) for any given student.

Of course, Arban's work has not been without its critics. Mathez states that Arban's texts (accompanying the aforementioned studies) ". . . are stuffed with unsupported affirmations."⁹ Indeed, there are serious omissions (e.g. virtually no instruction in breath control, other than mere passing reference to various fundamentals of execution) and suppositions which, at best, may be regarded as quaint and quite dated.

In 1956, Jean Maire completed an edition of Arban's work, entitled Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, which sought to bring the original material up to date for modern usage through careful editing of the original exercises, inclusion of new studies (exercices, études, solos and excerpts) and by providing a more complete and accurate instructional text. In the preface to the new edition, the publishers note:

Education works capable of withstanding a long career without having to undergo several substantial revisions are very rare. The famous Arban method is, however, one such, and until now it has nobly proved its worth in forming several generations of brilliant virtuosi and eminent teachers, thus proving the exceptional worth of its pedagogic qualities. The excellent principles which are at the heart of this

⁹Mathez, "Arban (1825-1889)," 17.

admirable work remain unchanging, but certain details of performance which composers of former times could not have envisaged were later introduced and are today in current use. The time, therefore, is ripe to modernise this famous method in accordance with the requirements of fundamental musical developments which have come about over some years, to add new technical exercises and to broaden its scope, always with scrupulous regard for the teaching of Arban.¹⁰

Indeed, of the forty-one "Trumpet/Musical Problems"¹¹ identified by Gordon Mathie in his Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etudes (1984), Maire treats thirty-two in his edition alone. While preserving much of Arban's technical exercises, Maire's edition is far more comprehensive, with inclusion of contemporary performance practice and pedagogic thought; his reworking of Arban's Méthode comes much closer to standing on its own as a "complete" method for today than does the original. Two of the criticisms of the original heard most often are that ". . . it got too hard too fast . . ."¹² and that it provides few, if any, studies containing diversity or complexity of rhythm.¹³ These shortcomings have been

¹⁰"Publisher's Preface," Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, 3 vols., ed. Jean Maire (Paris: Alphonse Leduc, 1956), I, iv.

¹¹Gordon Mathie, The Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etudes (Cincinnati: Queen City Brass Publications, 1984), 3.

¹²Mary Rasmussen, review of Arban Famous Complete Trumpet, Cornet and Saxhorn Method ed. Jean Maire (Paris: Alphonse Leduc, 1956), Brass Quarterly I (September 1957), 30.

¹³Ibid.

addressed by Maire, who has taken great care in the introduction of any new technique or musical skill. As Rasmussen notes: "The order of the original Arban studies has been considerably rearranged. The result is a method which proceeds much more gradually than its predecessor, and one which is much more systematically organized."¹⁴ Yet the new edition is constructed in such a way that it forms a coherent whole, despite the mixture of original materials and more recent work chosen by Maire, who, in his editorship, demonstrates great perception and pedagogical comprehension with regards to materials necessary to form a new "complete method," a method praised by Clifford Lillya as ". . . doubtless the most extensive and definitive single work on trumpet and cornet playing."¹⁵

Nature of the Problem

For all of its merit, however, the Maire edition is, in itself, not without problems. One area of difficulty is that, although much of the Arban: célèbre méthode complète is found to be universal in design and appeal, there remain certain aspects which mark it as uniquely "French" in concept and which must be modified in order to be more suited to universal use. One such problem encountered is the pedagogic approach to transposition. While Americans

¹⁴Ibid.

¹⁵Lillya, op. cit., 48.

tend to use a "movable do" system (transposing by interval above or below the written pitch), the French employ a "fixed do" system (transposition by clefs). Another such problem for the (American) student using the Maire edition lies in the inherent differences in concepts of style, particularly with regard to articulation, which distinguish the French and American "schools" of trumpet playing one from the other. The technical exercises and text in Maire's edition reflect the French preference for a more pointed attack and a detached style, and indeed carry the concern for learning a proper staccato seemingly to the point of distraction - and to the virtual exclusion of study of tongued legato.

There are also many terms in the text which are not common to American usage and which, therefore, may be confusing to some students (e.g. quaver, semi-quaver, crotchet, martellato, etc.), as well as common musical symbols that are taken by the French to have meanings other than those understood by Americans. In addition to difficulties of vocabulary and symbols, the English translation of the text is rather poorly done; the language is rather stilted, and reveals a lack of familiarity with the idioms of American English.

Another shortcoming of this edition is that despite Maire's admirable efforts toward pedagogic completeness, and the great improvement upon Arban's original text, certain

areas of his remarks are found to be lacking. Let us take for an example Maire's rather limited instructions on breathing:

Once the mouthpiece is placed on the lips, the mouth can only open at the sides and the tongue is withdrawn to allow the air to penetrate into the lungs. The stomach must not be inflated. On the contrary it must rise while the chest swells from the intake of breath.

The tongue must then be placed against the teeth of the upper jaw so as to seal the mouth hermetically, as does a valve that has to retain air in the lungs.

The moment the tongue withdraws, the air which pressed on it is precipitated into the instrument and determines the vibrations that produce the sound. The stomach then gradually returns to its original position, following the deflating of the chest.

Breathing must be subordinated to the length of the passages to be played. The longer the passage, the deeper the breath required. In short phrases, too long and frequent breaths should not be taken. A kind of panting may result. Lastly, from the very start, breathing must be controlled so as to arrive at the end of a long phrase giving the sound all the firmness and volume it needs.¹⁶

Obviously, this passage provides some detail, but one needs only to consult the many instructive texts written since the time of Maire's edition (1956) to formulate a more complete and systematic analysis for the player of a brass instrument. Indeed, many passages in Maire's edition, such as the one above, would profit by more thorough research and employment of current knowledge of brass performance techniques, as found in pedagogic literature.

¹⁶Maire, op. cit., 20.

Although Maire's edition does much toward bringing the original up to date, some aspects pertinent to modern technique and musicianship remain lacking. Of the forty-one requisite skills identified by Mathie, nine areas remain untreated: "Aleatoric Notation and Techniques," "Music Speed Reading," "Pedal Register," "Quarter Tones," "Scale Practice (Altered)," "Scale Practice (Modal)," "Spatial Notation," "Tone Row (Serial Composition)," and "Trumpet and Tape."¹⁷ A daily routine ("Daily Exercises for Preparing the Lips") is included, but is none too thorough, lacking some techniques popular today, such as lip- and mouthpiece-buzzing exercises and pedal tones.

Problem Statement

Chapter I of the document will include a critical examination of Jean Maire's Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn (1956). This examination will document the value of Arban's original work, identify the need for modernization of Arban's Méthode, and analyze Maire's efforts toward meeting that need. The analysis will include a) a listing of the technical and musical skills identified by Mathie, indicating which are given treatment in Arban's original Méthode and in Maire's edition of Arban's work, b) a listing of original material retained (including correlation of

¹⁷Mathie, loc. cit.

locations in Arban's original work and Maire's edition), and c) a listing of materials added by Maire. A summation of the strengths and weaknesses of Maire's edition, including opinions solicited from two college trumpet teachers (other than the author) will conclude Chapter I of the Document.

Chapter II will be concerned with addressing limitations of the coverage provided by Maire's edition of Arban's Méthode by providing reference to proper literature and musical materials (especially sources which have become available since 1956) necessary to allow study of each category of requisite skills identified by Mathie which are not given treatment in the Arban-Maire.

Chapter III will present an annotated bibliography of selected study materials (collections of technical exercises and/or etudes) which demonstrate value for study of the skills identified by Mathie, the use of which is documented by the following lists: "Suggested Trumpet Method Books and Solos - O.S.U. Trumpet Majors," compiled by Dr. Richard Burkart and Mr. Tom Battenberg (unpublished pamphlet, n.d.); "Selected Advanced Studies for Trumpet," compiled by Dr. Richard Burkart (unpublished pamphlet, n.d.); University of Iowa Music Source Book: Wind and Percussion Materials compiled by Paul Anderson (Iowa City, IA: Eble Music Company, 1986); "Course of Study, North Texas State University," by John Haynie and Leonard Candelaria (Journal of the International Trumpet Guild, vol. VII (February,

1983), 20-24). (Note that these are simply listings, not exhaustive bibliographies or studies, the function of which will be only to corroborate choices for inclusion.)

Definitions

"Literature" refers to prose writings found in dissertations, theses, books, and journal articles.

"Material" refers to technical exercises, etudes, solos, and orchestral excerpts. "Technical exercise" refers to drills which emphasize repetition of discrete patterns such as scales, arpeggios, lip slurs, articulation, etc. "Etude" refers to study pieces designed to develop a specified technique or techniques. "Solo" refers to music for solo trumpet, or trumpet with piano or ensemble accompaniment. "Excerpt" refers to portions of trumpet parts of standard orchestral repertoire. "Method" refers to a compilation of materials (see above) which employ a regular and systematic procedure for developing technical and musical proficiency. (Another definition of the term "method" as it occurs in the instructional field is ". . . a revelation of a certain author's approach to his instrument."¹⁸) "Text" refers to instructional writings accompanying the musical materials.

¹⁸Cecelia Mathilda Schlaefer, A Comparative Study of an Experimental Method for Increasing Range and Endurance on Brass Instruments (Cornet-Trumpet) (D.M.A. thesis, The Catholic University of America, 1975; Ann Arbor, Mich.: University Microfilms, 76-4962), 4.

Limitations

The requisite technical skills shall be limited to those aspects of trumpet performance which manifest themselves through physical execution, and will not include the mental processes of musical analysis. The scope of this study does not allow for a structured curriculum of lesson plans. The intent is to provide reference to appropriate study materials and text which the applied instructor may then employ at his or her discretion. Indeed, it would seem to be a source of some argument as to whether an outline which dictates the pace of study, when considered within the context of the individualized format of private applied lessons in the college studio, would be feasible or useful. Such an argument does not fall within the planned scope of the present study.

CHAPTER I

A Critical Examination of Jean Maire's Arban: célèbre méthode complète de trompette, cornet a pistons et saxhorn (1956)

Introduction

As the trumpet evolved mechanically, tutors were written for the instrument at its various stages of development. Early tutors for the natural trumpet tended to be general in content and were gradually replaced by tutors more specific in content for each instrument as it received a new mechanism of changing the scale (e.g. the keyed bugle, slide trumpet, etc). The development of valve mechanisms as a means of achieving a complete chromatic scale began about 1815; the invention of instruments such as the cornet a pistons, flugelhorn, saxhorn and valved trumpet created a demand for tutors such as the Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859) by Joseph Jean-Baptiste Laurent Arban.

Arban's Méthode has remained as one of the most popular tutors for cornet and (valved) trumpet. As Frank W. Baird notes, "The [Arban] tutor has been used by so many students and teachers that it has been frequently referred to as 'The

Cornetist's Bible'.¹ As a testimony to its completeness, many of its various sections are to be found in some form in subsequent complete tutors.² His Méthode has proved so influential that Arban is widely acknowledged as ". . . the founder of the modern school of trumpet playing."³

Arban was born at Lyons, France on February 25, 1825. At an early age he began study of the cornopean (a predecessor of the modern cornet).⁴ In 1841 he enrolled in the trumpet class taught by Francois Georges Auguste Dauverne at the Conservatoire National Supérieur de Musique (commonly known as the Paris Conservatory and hereafter referred to as the Conservatory), and won the prestigious First Prize in the annual trumpet competition.⁵ Following his graduation from the Conservatory, Arban achieved fame as both cornet soloist and conductor, appearing in both capacities with various theater orchestras. As soloist he

¹Frank W. Baird, A History and Annotated Bibliography of Tutors for Trumpet and Cornet, 2 vols. (Ph.D. dissertation, University of Michigan, 1983; Ann Arbor, Mich.: University Microfilms, 8324138-02800), 5.

²Ibid., 2.

³"Arban, Joseph Jean-Baptiste Laurent," The Concise Baker's Biographical Dictionary of Musicians, ed. Nicolas Slonimsky (New York: Schirmer Books, 1988), 30.

⁴Glenn Bridges, Pioneers in Brass (Detroit: Sherwood Press, 1965), 1.

⁵Gerald Endsley, "Arban: An Evaluation," preface to Complete Celebrated Method for the Trumpet: The Original International Arban's, ed. Charles Colin (New York: Charles Colin, 1982), i.

became associated with (and endorsed) the "compensator cornet" manufactured by Adolphe Sax⁶ and by 1857 had been appointed conductor of the Paris Opera.⁷ Also in 1857, Arban was appointed Professor of saxhorn at the Military School which was governed by the Conservatory.⁸ In 1869, at the height of his fame as a cornet soloist, he was named Professor of Cornet for the newly created cornet class at the Conservatory.⁹

Editions of Arban's Méthode

Arban's Grande méthode complète de cornet à pistons et de saxhorn was published by Escudier et Cie. (Paris) about 1859. (While no date is provided in the first edition, 185- is indicated as a publication date in a copy housed in the United States Library of Congress; this estimate was probably indicated because the fourth edition, which is the next subsequent extant edition, is dated 1864.¹⁰) Arban wrote his Méthode for use at the Conservatory, where, upon the recommendation of the Committee on Music Study, it was

⁶Jean-Pierre Mathez, Joseph Jean-Baptiste Laurent Arban (1825-1889) (Moudon, Switzerland: Editions BIM, 1977), 11.

⁷Endsley, loc. cit.

⁸Ibid.

⁹Mathez, op. cit., 23.

¹⁰Baird., op. cit., 82.

adopted for instruction of all cornet students.¹¹

Arban's Méthode has been revised, edited, re-edited, extracted and abridged many times. (For a complete history of the publication of the many editions of Arban's Méthode, refer to Chapter III ["The Arban Method - Its Editions, Versions, Combinations, Augmentations, and Abridgements"] of Baird, op. cit.) Perhaps the most popular edition ever to be published of Arban's work is that edited by Edwin Franko Goldman and Walter M. Smith and published in 1936 by Carl Fischer, Inc. This edition, titled Arban's Complete Conservatory Method for Trumpet (Cornet) uses virtually the same format as the Escudier edition, containing the same exercises with identical pagination, with the addition of two sections, "The Art of Phrasing: 150 Classic and Popular Melodies," and "Sixty-Eight Duets," both of which are attributed (probably incorrectly) to Arban, and which were copyrighted and sold separately by Carl Fischer, Inc. in 1893. The teaching instructions are the same as those in the Escudier edition of 185- with parallel translations into English and German. Table 1 lists all materials contained in Arban's Grande méthode complète pour cornet à pistons et de saxhorn published by Escudier et Cie. (c. 1859) and

¹¹Edouard Monnais et al, "Report of the Paris Conservatory's Committee on Music Study Regarding Arban's Cornet Method," Arban's Complete Conservatory Method for Trumpet (Cornet), trans. anonymous, ed. Edwin Franko Goldman and Walter M. Smith with annotations by Claude Gordon (New York: Carl Fischer, 1982), vi.

indicates where the materials appear in Arban's Complete Conservatory Method for Trumpet (Cornet), ed. Edwin Franko Goldman and Walter M. Smith, published by Carl Fischer (1936).

Table 1. Materials contained in the Escudier edition of Arban's Grande méthode (c. 1859) and where the materials appear in the Carl Fischer edition, Arban's Complete Conservatory Method (1936)

Item	Escudier	Fischer
1. Premières études	p. 11	p. 11
2. Syncopes	p. 23	p. 23
3. le Coulé	p. 39	p. 39
4. Gammes majeures	p. 59	p. 59
5. Gammes mineures	p. 75	p. 75
6. Gammes chromatiques	p. 76	p. 76
7. Triolets chromat.	p. 80	p. 80
8. Études prép. sur le gruppetto	p. 91	p. 91
9. du Gruppetto	p. 99	p. 99
10. Double appoggiature	p. 104	p. 104
11. du Portamento	p. 110	p. 110
12. du Trille	p. 111	p. 111
13. du Mordant	p. 120	p. 120
14. les Intervalles	p. 125	p. 125
15. des Octaves et des Dixièmes	p. 131	p. 131
16. les Triolets	p. 132	p. 132
17. doubles croches	p. 137	p. 137
18. de l'Accord parfait majeur et mineur	p. 142	p. 142
19. de l'Accord de septieme dominante	p. 147	p. 147
20. de l'Accord septieme diminuée	p. 149	p. 149
21. points d'orgue	p. 152	p. 152
22. du Coup de langue en staccato ternaire	p. 155	p. 155
23. du Coup de langue en staccato binaire	p. 175	p. 175
24. du Coulé dans le staccato binaire	p. 183	p. 183
25. du Coup de langue de trompette	p. 188	p. 188
26. études caractéristiques	p. 193	p. 285
27. fantaisies et airs variés	p. 208	p. 301

Table 2 lists all text (including teaching instructions) contained in Arban's Grande méthode complète

pour cornet à pistons et de saxhorn published by Escudier et Cie. (c. 1859) and indicates where the text appears in Arban's Complete Conservatory Method for Trumpet (Cornet), ed. Edwin Franko Goldman and Walter M. Smith, published by Carl Fischer (1936).

Table 2. Text contained in the Escudier edition of Arban's Grande méthode (c. 1859) and where the text appears in the Carl Fischer edition, Arban's Complete Conservatory Method (1936)

Item	Escudier	Fischer
1. Avant propos	p. 1	p. 3
2. Rapport du comité des études musicales du Conservatoire	p. I	P. 2
3. Tablature	p. 2	p. 4
4. Deuxième tablature	p. 4	p. 6
5. Emploi de la coulisse d'accord	p. 4	p. 6
6. Position de l'embouchure sur les lèvres	p. 5	p. 6
7. Manière d'attaquer le son	p. 6	p. 7
8. Manière de respirer	p. 6	p. 7
9. Du style	p. 7	p. 8
10. Explications sur les premières études	p. 9	p. 10
11. Des syncopes	p. 9	p. 10
12. Études en croches pointées suivies de doubles croches	p. 9	p. 10
13. Études composées de croches suivies de doubles croches	p. 9	p. 10
14. Études sur la mesure à 6/8	p. 10	p. 10
15. Des études sur le coule	p. 37	p. 37
16. Études sur les gammes	p. 58	p. 58
17. Notes des'agrement (gruppetto, appoggiatures, portamento, trille, mordant)	p. 87	p. 87
18. d'Intervalles	p. 123	p. 123
19. des Octaves et des Dixièmes	p. 123	p. 123
20. des Triolets	p. 123	p. 123
21. Études en doubles croches	p. 123	p. 123
22. de l'accord parfait majeur et mineur	p. 123	p. 123
23. de l'accord de septième dominante	p. 124	p. 124

Table 2 (continued),

24. de l'accord de septieme diminuée	p. 124	p. 124
25. du Point orgue	p. 124	p. 124
26. sur le Coup de langue (staccato ternaire, staccato binaire)	p. 153	p. 153
27. du Coulé dans le staccato binaire	p. 154	p. 154
28. du Coup de langue de trompette	p. 154	p. 154
29. Dernière partie	p. 192	p. 284
30. Table des matieres	p. 244	p. 348

A 1982 edition published by Carl Fischer supercedes the 1936 edition (although it is also indicated as edited by Edwin Franko Goldman and Walter M. Smith) and contains paraphrases of and annotations to Arban's instructions by Claude Gordon; however, Arban's original text is also preserved in its entirety as the final chapter in this edition, and the ordering of the exercises remains the same as the 1936 edition.

Probably the most comprehensive edition, in that it was created to incorporate modern technical and musical problems into the framework established by Arban, is that edited by Jean Maire¹² and published by Alphonse Leduc in 1956. It is in three volumes with a total of four hundred and sixty-two pages, and includes selected exercises as well as

¹²Michel Laplace, St. Ursin, France, letter to the author, 23 July 1991. Little, if any, published biographical information is available on Jean Maire. Laplace writes that Maire was born March 24, 1902 and was educated at the Paris Conservatory. He held the position of Solo Cornet of the Paris Opera-Comique (1924-195-), and performed with the Colonne Concerts Orchestra.

complete sections from Arban's original Méthode, to which Maire has added many etudes by modern composers, as well as new sections on the use of the metronome, contemporary style, transposition, use of mutes, flutter-tonguing, vibrato, contemporary scales, competition preparation, and study of the high register.

According to sales figures provided by Robert King Music Sales, Inc. (North Easton, Massachusetts),¹³ Sheet Music Services of Portland (Portland, Oregon)¹⁴ and Stanton's Sheet Music (Columbus, Ohio),¹⁵ the Carl Fischer (Goldman-Smith eds.) publication of Arban's Méthode (Arban's Complete Conservatory Method for Trumpet (Cornet)) was the best-selling trumpet method for 1990 (the most recent year for which sales figures were available). In addition, it was confirmed by Mr. Pierre Thibaud, Professor of Trumpet at the Paris Conservatory, that the Goldman-Smith edition of Arban's Méthode published by Carl Fischer is in use at present at the Paris Conservatory, rather than the Jean Maire edition published by Alphonse Leduc, because it (the Goldman-Smith edition) remains truest to Arban's original

¹³Manager, Robert King Music Sales, Inc., letter to author, 7 October 1991.

¹⁴David Wood, Vice-president, Sheet Music Service of Portland, Portland, Oregon, letter to author, 26 October 1991.

¹⁵Vivian J. Baker, Manager, Import Division, Stanton's Sheet Music, Columbus, Ohio, letter to the author, 18 October 1991.

Méthode¹⁶ Therefore, because it retains the same format as the first edition published by Escudier (c. 1859), with the addition of the aforementioned materials, is readily available to trumpet players throughout the world, and is the most widely used edition available, Arban's Complete Conservatory Method for Trumpet (Cornet), edited by Edwin Franko Goldman and Walter M. Smith, annotations by Claude Gordon, published by Carl Fischer (1936; 1984) will, for the purposes of the Chapter I of the present study, serve as a readily available source text to which the Jean Maire edition, published by Alphonse Leduc (1956), will be compared.

Completeness of the Méthode for the Cornetist of the 1860's

Arban was recognized as the greatest virtuoso of the cornet of his time whose ". . . 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."¹⁷ Herbert L. Clarke (1867-1945), famed American cornet soloist also acknowledges Arban's reputation and influence.

During his career as a cornetist, playing through

¹⁶Pierre Thibaud, interview by author, 7 June 1990 at the 1990 Conference of the International Trumpet Guild, College Park, Maryland.

¹⁷Edwin Franko Goldman, "Arban and His Method," Metronome XXXI/5 (1915), 16.

France, Germany, and England, he victoriously pleaded the cause of the cornet and proved that this instrument could compete with the most popular of instruments. In 1848, he performed before an audience of the "Societe des Concerts du Conservatoire," the famous Air for Flute, written by Boehm on a Swiss theme, and comprising, as is well known, an intentional combination of the most inextricable difficulties. From that day forth . . . the cornet took its place among the classic instruments.¹⁸

As Endsley notes, Arban, the first virtuoso performer and first pedagogue of the valved cornet whose influence remains to this day ". . . took care to cover . . . all the major difficulties to be encountered. The essentials of attack, fingering, endurance, phrasing and acquaintance with all keys are met in his book."¹⁹ Indeed, the "Committee on Music Study" at the Conservatory, which select group was comprised of some of the most noteworthy composers and pedagogues of France in the mid-19th century, and who would certainly be well aware of the technical and musical requirements of the cornetist of that time, write the following.

This work is rich in instructive advice, is based upon the best of fundamental principals, and omits not a single instructive point which might be needed for the development and gradual technical perfection of a player.

The work might be classified as a general resume of the ability and knowledge acquired by the author during his long experience as a teacher and performer upon his instrument, and in a certain sense embodies

¹⁸Herbert L. Clarke, "Famous Cornetists of the Past - Jean Baptiste Arban," Jacob's Band Monthly XV (November 1930), 8.

¹⁹Endsley, loc. cit.

the remarkable results achieved by him during his long career as a soloist.²⁰

Finally, Goldman writes, "He [Arban] must have been a remarkable teacher, because he realized just what kind of training the student required, and was able to write a work that was universally [italics mine] accepted as being adequate."²¹

Need for Modernization of Arban's Méthode for the Cornet or Trumpet Player of the Late Twentieth Century

Although Arban's Méthode has withstood the test of time and has been used to prepare thousands of performers for professional careers,²² certain shortcomings in Arban's original work must be addressed, particularly with regard to its use in preparing students for a career in trumpet performance at the present time. As Jean-Pierre Mathez notes, Arban was often unclear in conveying cogent tuition through the text accompanying his exercises: "One discovers with astonishment that he did not know how or was not able to study thoroughly certain problems such as . . . breathing

²⁰Monnais, et al, loc. cit.

²¹Goldman, loc. cit.

²²Samuel A. Floyd and Burt K. Kageff, "Productivity Models for Applied Music Professors," College Music Symposium XVIII (Spring 1978), 106.

or placing the mouthpiece."²³ There are also instances where Arban's instructions betray a faulty concept of execution, as with the following passage: "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. . . ."²⁴ Regarding this passage, Mathez writes, "For generations has one tried to lessen the disastrous effects of those faults."²⁵

Arban states that the range of the cornet is f# to c'', and further notes that the "extremes" are difficult and that ". . . it is not given to everybody to run easily through the full range."²⁶ When one takes into account the exercises contained in his Méthode as well as the pieces in his repertoire, one may infer that Arban ". . . did not often venture himself to play in the high register."²⁷

Occasionally Arban attempts to "musicalize" technical problems (e.g. scales and intervals) by following a series

²³Jean-Pierre Mathez, "Arban (1825-1889), Conclusion," trans. Richard Lister, Brass Bulletin XV (1976), 23.

²⁴Joseph Jean-Baptiste Laurent Arban, "Mouthpiece Position," Arban's Complete Conservatory Method for Trumpet (Cornet), trans. anonymous, ed. Edwin Franko Goldman and Walter M. Smith with annotations by Claude Gordon (New York: Carl Fischer, 1982), 7.

²⁵Mathez, loc. cit.

²⁶Arban, op. cit., 17.

²⁷Mathez, loc. cit.

of exercises on a given problem with a short piece requiring execution of the technique at hand. As Mathez notes, "It is a positive element but the style of music that he adopts to this effect has become obsolete in our time."²⁸ With regard to scales, Arban develops exercises on the major, minor and chromatic, while limiting treatment of minor scales, and neglecting altogether all other forms. Finally, demands placed upon cornet and trumpet players of the twentieth century by the advent of composers whose technique Arban could not have imagined indicate a need for instruction in style and an assimilation of technical skill which goes far beyond that which is provided by Arban in his "Fourteen Characteristic Studies" and "Twelve Celebrated Fantaisies and Airs Varies."

Maire's Efforts Towards Modernization of Arban's Méthode

In The Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etudes (1984), Gordon Mathie identifies forty-one "Trumpet/Musical Problems"²⁹ which constitute the technical and musical skills required in modern trumpet performance. Of these forty-one "aspects of the trumpet player's musical life,"³⁰ Jean Maire treats thirty-two in

²⁸Mathez, op. cit., 21.

²⁹Gordon W. Mathie, The Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etudes (Cincinnati: Queen City Brass Publications, 1984), 2.

³⁰Ibid.

his edition of Arban's work, while Arban's original Méthode treats but twenty. Table 3 lists the forty-one requisite skills identified by Mathie and indicates which are given treatment in Arban's original Méthode and in Maire's edition of Arban's work.

Table 3. The forty-one "Trumpet/Musical Problems" as identified in Mathie's Trumpet Teacher's Guide

Description	Arban	Maire
1. Aleatoric Notation and Techniques	No	No
2. Arpeggios and Chord Progressions	Yes	Yes
3. Articulation (Slur/Tongue Combinations)	Yes	Yes
4. Atonality	No	Yes
5. Breathing	Yes	Yes
6. Cadenza Style	Yes	Yes
7. Changing Time Signatures	No	Yes
8. Daily Routine (Including Warm Up)	No	Yes
9. Double Tongue	Yes	Yes
10. Dynamic Contrasts	Yes	Yes
11. Embouchure	Yes	Yes
12. Finger Facility	Yes	Yes
13. Fluency (Slurred)	Yes	Yes
14. Fluency (Tongued)	Yes	Yes
15. Intervals (Uncommon)	No	Yes
16. Key Drill	Yes	Yes
17. Long Slurs and Flexibility	Yes	Yes
18. Low Register	No	Yes
19. Modulations/Key Change	No	Yes
20. Music Speed Reading	No	No
21. Ornaments	Yes	Yes
22. Pedal Register	No	No
23. Quarter Tones	No	No
24. Rhythmic Subdivision	Yes	Yes
25. Scale Practice (Altered)	No	Yes
26. Scale Practice (Chromatic)	Yes	Yes
27. Scale Practice (Major)	Yes	Yes
28. Scale Practice (Minor)	Yes	Yes
29. Scale Practice (Modal)	No	No
30. Scale Practice (Pentatonic)	No	Yes
31. Scale Practice (Whole Tone)	No	Yes
32. Spatial Notation	No	No
33. Syncopation	Yes	Yes
34. Tone Quality	Yes	Yes
35. Tone Row (Serial Composition)	No	No
36. Transposition	No	Yes
37. Triple Tongue	Yes	Yes
38. Trumpet and Tape	No	No
39. Upper Register	No	Yes
40. Valve Tremolo	No	Yes
41. Vibrato	No	Yes

Maire divides the Arban: célèbre méthode complète into three parts (volumes), each of which contain material

retained from Arban's original Méthode supplemented by technical exercises, etudes, excerpts and solos selected (and in many cases composed) by Maire. Part I, titled "The Elements of Technique - General Technique," consists of materials including attack and tone production studies, articulation studies, rhythmic studies, scale (major, minor and chromatic) studies, transposition studies, arpeggio studies, chord studies, high register studies, interval studies, warm-up exercises, and "Twelve Varied Melodic Studies." In addition to explanatory remarks preceding each of these sections, Maire includes text on the various-keyed trumpets, musical terms, use of the metronome, posture and playing position, tuning, breathing, style, use of mutes, flutter-tonguing, and vibrato. As the publishers note, Part I may be regarded as a method complete in and of itself which covers requisite skills ". . . for instrumentalists who have no ambition to tackle later a professional career,"³¹ as well as the first volume of a greater whole.

Part II, titled "Advanced Technique - Tonguing," consists of materials including exercises on difficult fingering patterns, major and minor scales, "defective" (pentatonic, hexatonic and whole-tone) scales, chromatic scales, ornamentation, triplet and sixteenth-note groupings, major and minor chords, dominant and diminished seventh

³¹"Publisher's Preface," Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, 3 vols., ed. Jean Maire (Paris: Alphonse Leduc, 1956), I, iv.

chords, "pedal points" (cadenzas), and multiple-tonguing. Explanatory remarks precede each of these sections.

Part III, titled "Musical Interpretation," consists of materials including "Twelve Studies of Style" (by Maire), (Arban's) "Fourteen Characteristic Studies," Arban's "Airs Varies" (cornet solos), "Twenty-seven Modern Studies" (by various composers), excerpts from (French) competition pieces (by various composers), and high-register excerpts from the orchestral repertoire. Text includes remarks on "The Orchestral Musician," "Preparation for Competition," and "Difficult Passages."

Table 4 lists all (musical) materials contained in Arban's Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859)/Complete Conservatory Method for Trumpet (Cornet) (1936; 1984) ed. Edwin Franko Goldman and Walter M. Smith) and indicates which are retained by Maire in the Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn (1956), and where they appear in each work. Headings in parentheses indicate exercises continuing the numbering begun at the beginning of a major category (preceding the heading in parentheses).

Table 4. Materials contained in Arban's Grande méthode (c. 1859)/Complete Conservatory Method (1936; 1984) and corresponding locations in Maire's Arban: célèbre méthode (1956)

key to symbols:

- + - dynamics added or changed by Maire
- * - changes in rhythm by Maire
- ^ - indications for alternate articulation scheme, including, or in addition to, that of Arban's original exercises (Note: If ^ not indicated above, the articulation scheme of the exercise has not been altered by Maire.)
- @ - changes in articulation by Maire
- # - derived by a specified transposition of a written exercise
- \$ - indications for a variety of transpositions to derive new exercises on the same pattern as written
- % - transposed (written) to another key
- - repeats within the exercise added by Maire

Item	Arban	Maire Vol./pg. (No.)
First Studies:		
No. 1	p. 11	I/p. 30 (No. 4)+*@
No. 2	p. 11	I/p. 30 (No. 5)+@
No. 3	p. 11	I/p. 30 (No. 6)+
No. 4	p. 11	I/p. 30 (No. 7)+
No. 5	p. 11	I/p. 30 (No. 8)+
No. 6	p. 11	I/p. 31 (No. 9)+@
No. 7	p. 12	I/p. 31 (No. 10)+@
No. 8	p. 12	I/p. 31 (No. 11)+
No. 9	p. 12	I/p. 32 (No. 12)+@
No. 10	p. 13	I/p. 32 (No. 13)+@
No. 11	p. 13	I/p. 34 (No. 6)+@
No. 12	p. 13	I/p. 34 (No. 7)+@
No. 13	p. 13	I/p. 35 (No. 8)+@
No. 14	p. 13	I/p. 35 (No. 9)+@
No. 15	p. 14	I/p. 35 (No. 10)+@
No. 16	p. 14	I/p. 33 (No. 2)+@
No. 17	p. 14	I/p. 34 (No. 3)+@
No. 18	p. 14	I/p. 34 (No. 4)+@
No. 19	pp. 14-15	I/p. 34 (No. 5)+@
No. 20	p. 15	I/p. 37 (No. 21)+@
No. 21	p. 15	I/p. 37 (No. 22)+@
No. 22	p. 15	I/p. 37 (No. 23)+@
No. 23	p. 15	I/p. 36 (No. 16)+@
No. 24	p. 16	I/p. 36 (No. 17)+@

Table 4 (continued),

No. 25	P. 16	I/p. 36	(No. 18)+e
No. 26	P. 16	I/p. 37	(No. 19)+e
No. 27	P. 16	I/p. 37	(No. 20)+e
No. 28	P. 17		
No. 29	P. 17		
No. 30	P. 17		
No. 31	P. 17		
No. 32	P. 17		
No. 33	P. 18	I/p. 99	(No. 12)+\$
No. 34	P. 18		
No. 35	P. 18		
No. 36	P. 18		
No. 37	P. 18		
No. 38	P. 18		
No. 39	P. 19		
No. 40	P. 19		
No. 41	P. 20	I/p. 97	(No. 5)+e\$
No. 42	P. 20	I/p. 106	(No. 32)+
No. 43	P. 20	I/p. 106	(No. 33)e
No. 44	P. 20	I/p. 106	(No. 34)e
No. 45	P. 20	I/p. 106	(No. 35)e
No. 46	Pp. 20-21	I/p. 106	(No. 36)e
No. 47	P. 21	I/p. 122	(No. 11)+e
No. 48	P. 22	I/p. 79	(No. 3)+e
No. 49	P. 22	I/p. 80	(No. 6)+
No. 50	P. 22	I/p. 80	(No. 9)+
	P. 22	I/p. 80	(No. 10)
Synopses:			
No. 1	P. 23	I/p. 73	(No. 1)+\$
No. 2	P. 23	I/p. 74	(No. 2)+\$
No. 3	P. 23	I/p. 74	(No. 3)+\$
No. 4	P. 23	I/p. 74	(No. 4)+\$
No. 5	P. 23	I/p. 74	(No. 5)+\$
No. 6	P. 23	I/p. 75	(No. 6)+\$
No. 7	P. 24	I/p. 75	(No. 7)+\$
No. 8	P. 24	I/p. 75	(No. 8)+\$
No. 9	P. 24	I/p. 76	(No. 9)+\$
No. 10	Pp. 24-25	I/p. 76	(No. 10)+\$
No. 11	P. 25	I/p. 77	(No. 11)+\$
No. 12	P. 25	I/p. 77	(No. 12)+\$
(Studies on dotted eighth notes followed by sixteenthcs:)			
No. 13	P. 26	I/p. 63	(No. 3)+\$
No. 14	P. 26	I/p. 64	(No. 4)+\$
No. 15	Pp. 26-27	I/p. 64	(No. 5)+\$
No. 16	P. 27	I/p. 65	(No. 6)+\$
No. 17	P. 27	I/p. 65	(No. 7)+\$
No. 18	P. 28		
No. 19	P. 28	I/p. 69	(No. 10)+\$
No. 20	P. 28	I/p. 69	(No. 11)+\$
No. 21	P. 29	I/p. 69	(No. 12)+\$
No. 22	P. 29	I/p. 70	(No. 13)+\$

Table 4 (continued),

No. 23	P. 29	I/p. 72	(No. 18)+\$
No. 24	P. 30	I/p. 70	(No. 14)+\$
No. 25	P. 30	I/p. 71	(No. 15)+\$
No. 26	P. 31	I/p. 71	(No. 16)+\$
No. 27	P. 31	I/p. 72	(No. 17)+\$
No. 28	P. 32	I/p. 128	(No. 6)+*e
No. 29	P. 32	I/p. 129	(No. 7)+*e
No. 30	P. 33	I/p. 129	(No. 8)+*e
No. 31	P. 33	I/p. 129	(No. 9)
No. 32	P. 34	I/p. 130	(No. 10)*
No. 33	P. 34	I/p. 130	(No. 11)+e
No. 34	pp. 34-35	I/p. 130	(No. 12)
No. 35	P. 35	I/p. 131	(No. 13)+
No. 36	P. 35	I/p. 131	(No. 14)+
No. 37	P. 36	I/p. 132	(No. 15)+
No. 38	P. 36	I/p. 132	(No. 16)+
Studies on the Slur:			
No. 1	P. 39	I/p. 90	(No. 10)
No. 2	P. 39	I/p. 90	(No. 11)+
No. 3	P. 39	I/p. 89	(No. 8)+
No. 4	P. 39	I/p. 89	(No. 6)+
No. 5	P. 39	I/p. 90	(No. 9)+
No. 6	P. 39	I/p. 89	(No. 7)+
No. 7	P. 40	I/p. 90	(No. 13)+
No. 8	P. 40	I/p. 91	(No. 16)+
No. 9	P. 40	I/p. 91	(No. 14)+
No. 11	P. 40	I/p. 91	(No. 15)+
No. 12	pp. 40-41		
No. 13	P. 41		
No. 14	P. 41		
No. 15	P. 41		
No. 16	P. 42		
No. 17	P. 42		
No. 18	P. 42		
No. 19	pp. 42-43		
No. 20	P. 43		
No. 21	P. 43		
No. 22	P. 44		
No. 23	P. 44		
No. 24	P. 45		
No. 25	P. 45		
No. 26	P. 45		
No. 27	P. 46		
No. 28	pp. 46-47		
No. 29	P. 47		
No. 30	P. 47		
No. 31	P. 48		
No. 32	P. 48		
No. 33	P. 48		
No. 34	P. 48		
		I/p. 134	(No. 1)+
		I/p. 135	(No. 2)+
		I/p. 135	(No. 3)+
		I/p. 135	(No. 4)+
		I/p. 136	(No. 5)+
		I/p. 136	(No. 6)+
		I/p. 136	(No. 7)+
		I/p. 137	(No. 8)
		I/p. 137	(No. 9)
		I/p. 138	(No. 10)
		I/p. 138	(No. 11)
		I/p. 138	(No. 12)
		I/p. 139	(No. 13)
		I/p. 139	(No. 14)+
		I/p. 140	(No. 15)
		I/p. 141	(No. 17)+\$
		I/p. 140	(No. 16)+\$

Table 4 (continued),

No. 14	P. 61	II/p. 10	(No. 14) ^
No. 15	P. 61	II/p. 10	(No. 15) ^
No. 16	P. 61	II/p. 10	(No. 16)
No. 17	P. 62	II/p. 10	(No. 17)
No. 18	P. 62	II/p. 11	(No. 18)
No. 19	P. 62	II/p. 11	(No. 19) ^
No. 20	P. 62	II/p. 11	(No. 20) ^
No. 21	P. 63	II/p. 12	(No. 21) ^
No. 22	P. 63	II/p. 12	(No. 22)
No. 23	P. 63	II/p. 12	(No. 23) ^
No. 24	P. 63	II/p. 12	(No. 24) ^
No. 25	P. 63	II/p. 12	(No. 25) ^
No. 26	P. 64	II/p. 13	(No. 26) ^
No. 27	P. 64	II/p. 13	(No. 27) ^
No. 28	P. 64	II/p. 13	(No. 28)
No. 29	P. 64	II/p. 13	(No. 29) ^
No. 30	P. 65	II/p. 14	(No. 30) ^
No. 31	P. 65	II/p. 14	(No. 31) ^
No. 32	P. 65	II/p. 14	(No. 32) ^
No. 33	P. 65	II/p. 14	(No. 33) ^
No. 34	P. 66	II/p. 15	(No. 34)
No. 35	P. 66	II/p. 15	(No. 35)
No. 36	P. 66	II/p. 15	(No. 36) ^
No. 37	P. 66	II/p. 15	(No. 37) ^
No. 38	P. 67	II/p. 16	(No. 38) ^
No. 39	P. 67	II/p. 16	(No. 39) ^
No. 40	P. 67	II/p. 16	(No. 40)
No. 41	P. 67	II/p. 16	(No. 41)
No. 42	P. 68	II/p. 17	(No. 42) ^
No. 43	P. 68	II/p. 17	(No. 43) ^
No. 44	P. 68	II/p. 17	(No. 44) ^
No. 45	P. 69	II/p. 18	(No. 45) ^
No. 46	P. 69	II/p. 18	(No. 46) ^
No. 47	P. 69	II/p. 18	(No. 47) ^
No. 48	P. 69	II/p. 18	(No. 48) ^
No. 49	P. 69	II/p. 19	(No. 49) ^
No. 50	P. 70	II/p. 19	(No. 50)
No. 51	P. 70	II/p. 19	(No. 51) ^
No. 52	P. 70	II/p. 19	(No. 52) ^
No. 53	P. 70	II/p. 20	(No. 53) ^
No. 54	P. 70	II/p. 20	(No. 54) ^
No. 55	P. 71	II/p. 20	(No. 55)
No. 56	P. 71	II/p. 20	(No. 56)
No. 57	P. 71	II/p. 21	(No. 57) ^
No. 58	P. 71	II/p. 21	(No. 58) ^
No. 59	P. 72	II/p. 21	(No. 59) ^
No. 60	P. 72	II/p. 21	(No. 60) ^
No. 61	P. 72	II/p. 22	(No. 61) ^
No. 62	P. 72	II/p. 22	(No. 62)
No. 63	P. 73	II/p. 22	(No. 63) ^

Table 4 (continued),

No. 64	p. 73	II/p. 23 (No. 64) ^
No. 65	p. 73	II/p. 23 (No. 65) ^
No. 66	p. 73	II/p. 23 (No. 66) ^
No. 67	p. 74	II/p. 23 (No. 67) ^
No. 68	p. 74	II/p. 23 (No. 68)
No. 69	p. 74	II/p. 23 (No. 69)
(Minor Scales:)		
No. 70	p. 75	II/p. 42 ("Recap.")
No. 71	p. 75	II/p. 42 ("Recap.")
No. 72	p. 75	II/p. 42 ("Recap.")
No. 73	p. 75	II/p. 42 ("Recap.")
No. 74	p. 75	II/p. 42 ("Recap.")
No. 75	p. 75	II/p. 42 ("Recap.")
No. 76	p. 75	II/p. 42 ("Recap.")
No. 77	p. 75	II/p. 42 ("Recap.")
No. 78	p. 75	II/p. 42 ("Recap.")
Chromatic Scales:		
No. 1	p. 76	I/p. 117 (No. 9)~
No. 2	p. 76	I/p. 117 (No. 10)~
No. 3	p. 76	I/p. 117 (No. 12)
No. 4	p. 77	I/p. 118 (No. 13) e
No. 5	p. 77	I/p. 118 (No. 14) e
No. 6	p. 78	II/p. 57 (No. 1)
No. 7	p. 78	II/p. 64 (No. 16)
No. 8	p. 79	II/p. 59 (No. 6)
No. 9	p. 79	II/p. 60 (No. 7)
(Chromatic Triplets:)		
No. 10	p. 80	II/p. 65 (No. 1)
No. 11	p. 80	II/p. 65 (No. 2)
No. 12	p. 80	II/p. 65 (No. 3)
No. 13	p. 80	II/p. 65 (No. 4)
No. 14	p. 81	II/p. 66 (No. 5)
No. 15	p. 81	II/p. 66 (No. 6)
No. 16	p. 81	II/p. 66 (No. 7)
No. 17	p. 81	II/p. 66 (No. 8)
No. 18	p. 82	II/p. 66 (No. 9)
No. 19	p. 82	II/p. 67 (No. 11)
No. 20	p. 82	II/p. 67 (No. 12)
No. 21	p. 82	II/p. 67 (No. 13)
No. 22	pp. 82-83	II/p. 68 (No. 14)
No. 23	p. 83	II/p. 68 (No. 15)
No. 24	p. 83	II/p. 68 (No. 16)
No. 25	p. 83	II/p. 58 (No. 2)
No. 26	p. 84	II/p. 61 (No. 9)
No. 27	p. 84	II/p. 58 (No. 3)
No. 28	p. 85	II/p. 62 (No. 11)
No. 29	p. 85	II/p. 62 (No. 12)
No. 30	p. 86	II/p. 62 (No. 13)
No. 31	p. 86	II/p. 64 (No. 17)

Table 4 (continued),

Preparatory Exercises on the Gruppetto:		
No. 1	P. 91	II/p. 77 (No. 19)~
No. 2	P. 92	II/p. 78 (No. 20)
No. 3	P. 93	II/p. 79 (No. 21)
No. 4	P. 94	II/p. 80 (No. 22)+
No. 5	P. 94	II/p. 80 (No. 23)+
No. 6	P. 94	II/p. 80 (No. 24)+
No. 7	PP. 94-95	II/p. 81 (No. 25)+
No. 8	P. 95	II/p. 81 (No. 26)+
No. 9	P. 95	II/p. 81 (No. 27)+
No. 10	P. 95	II/p. 81 (No. 28)+
No. 11	P. 96	
No. 12	P. 96	
No. 13	P. 96	
No. 14	P. 96	
No. 15	PP. 96-97	II/p. 82 (No. 29)+
No. 16	P. 97	II p. 82 (No. 30)+
No. 17	P. 97	
No. 18	P. 97	II/p. 82 (No. 31)+
No. 19	P. 97	II/p. 82 (No. 32)+
No. 20	P. 98	II/p. 82 (No. 33)+
No. 21	P. 98	
No. 22	P. 98	
No. 23	P. 98	II/p. 89 (No. 34)+
The Gruppetto:		
No. 24	P. 99	II/p. 85 (No. 35)+
No. 25	P. 99	II/p. 85 (No. 36)+
No. 26	P. 100	II/p. 85 (No. 37)+
No. 27	P. 100	II/p. 86 (No. 38)+
No. 28	P. 101	II/p. 86 (No. 39)+
No. 29	P. 101	II/p. 87 (No. 40)+
No. 30	P. 102	II/p. 87 (No. 41)+
No. 31	P. 102	II/p. 87 (No. 42)+
No. 32	P. 101	II/p. 88 (No. 43)+
No. 33	PP. 102-03	II/p. 88 (No. 44)+
No. 34	P. 103	II/p. 89 (No. 45)+
No. 35	P. 103	II/p. 89 (No. 46)+
The Double Appoggiatura:		
No. 36	P. 104	II/p. 74 (No. 11)+
No. 37	P. 104	II/p. 75 (No. 12)+
No. 38	P. 104	II/p. 75 (No. 13)+
No. 39	P. 105	II/p. 75 (No. 14)+
No. 40	P. 105	II/p. 75 (No. 15)+
No. 41	P. 105	II/p. 76 (No. 16)+
No. 42	P. 106	II/p. 76 (No. 17)+
No. 43	P. 106	II/p. 76 (No. 18)+
The Simple Appoggiatura:		
No. 44	P. 106	II/p. 70 (No. 1)
No. 45	PP. 106-07	II/p. 70 (No. 2)
No. 46	P. 107	II/p. 71 (No. 3)

Table 4 (continued),

No. 47	p. 107	II/p. 71 (No. 4)+
The Short Appoggiatura or Grace Note:		
No. 48	p. 108	II/p. 72 (No. 5)+
No. 49	p. 108	
No. 50	p. 108	II/p. 72 (No. 6)+
No. 51	p. 109	II/p. 73 (No. 7)+
No. 52	p. 109	II/p. 73 (No. 8)+
No. 53	p. 109	II/p. 73 (No. 9)+
No. 54	p. 109	II/p. 73 (No. 10)+
The Portamento:		
No. 55	p. 110	II/p. 89 (No. 47)+
No. 56	p. 110	
No. 57	p. 110	II/p. 90 (No. 48)+
No. 58	pp. 110-11	II/p. 90 (No. 49)+
No. 59	p. 111	II/p. 90 (No. 50)+
The Trill:		
No. 60	p. 111	II/p. 92 (No. 1)
No. 61	p. 112	II/p. 93 (No. 2)+
No. 62	p. 112	II/p. 93 (No. 3)+
No. 63	p. 112	II/p. 93 (No. 4)+
No. 64	p. 112	II/p. 93 (No. 5)
No. 65	p. 113	II/p. 94 (No. 6)+
No. 66	p. 113	II/p. 94 (No. 7)+
No. 67	p. 113	II/p. 94 (No. 8)+
No. 68	p. 114	II/p. 95 (No. 9)+
No. 69	p. 114	II/p. 95 (No. 10)+
No. 70	p. 115	II/p. 96 (No. 11)+
No. 71	p. 115	II/p. 96 (No. 12)+
No. 72	p. 116	II/p. 97 (No. 13)+
No. 73	p. 116	II/p. 97 (No. 14)+
No. 74	p. 116-17	II/p. 97 (No. 15)+
No. 75	p. 117	
No. 76	p. 117	II/p. 98 (No. 16)
No. 77	p. 118	II/p. 98 (No. 17)+
No. 78	p. 118	II/p. 98 (No. 18)+
No. 79	p. 118-19	II/p. 99 (No. 19)+
No. 80	p. 119	II/p. 99 (No. 20)+
The Mordant:		
No. 81	p. 120	II/p. 100 (No. 1)+
No. 82	p. 120	II/p. 101 (No. 2)+
No. 83	p. 121	II/p. 101 (No. 3)+
No. 84	p. 121	II/p. 101 (No. 4)+
No. 85	p. 121	II/p. 102 (No. 5)+
No. 86	p. 122	II/p. 102 (No. 6)+
No. 87	p. 122	II/p. 102 (No. 7)+
No. 88	p. 122	II/p. 102 (No. 8)+
Studies on the Intervals:		
No. 1	p. 125	I/p. 149 (No. 1)+
No. 2	p. 126	I/p. 150 (No. 2)+
No. 3	p. 127	II/p. 103 (No. 1)

Table 4 (continued),

No. 4	p. 128	II/p. 104 (No. 2)
No. 5	p. 129	II/p. 105 (No. 3)
No. 6	p. 130	II/p. 106 (No. 4)
No. 7	p. 130	II/p. 106 (No. 4)
Octaves and Tenths:		
No. 8	p. 131	II/p. 107 (No. 7)
No. 9	p. 131	II/p. 107 (No. 8)
No. 10	p. 131	II/p. 107 (No. 9)
No. 11	p. 131	II/p. 107 (No. 10)
No. 12	p. 131	II/p. 107 (No. 11)
Exercises on Triplets:		
No. 13	p. 132	II/p. 109 (No. 1)+
No. 14	p. 132	II/p. 109 (No. 2)+
No. 15	p. 132	II/p. 110 (No. 3)+
No. 16	pp. 132-33	II/p. 110 (No. 4)+
No. 17	p. 133	II/p. 110 (No. 5)+
No. 18	p. 133	II/p. 111 (No. 6)+
No. 19	p. 134	II/p. 111 (No. 7)+
No. 20	p. 134	II/p. 112 (No. 8)+
No. 21	p. 135	II/p. 112 (No. 9)+
No. 22	p. 135	II/p. 113 (No. 10)+
No. 23	p. 135	II/p. 113 (No. 11)+
No. 24	p. 136	II/p. 113 (No. 12)+
No. 25	p. 136	II/p. 114 (No. 13)+
No. 26	p. 136	II/p. 114 (No. 14)+
No. 27	p. 136	II/p. 114 (No. 15)+
Exercises on Sixteenth Notes:		
No. 28	p. 137	II/p. 115 (No. 1)\$^+\$
No. 29	p. 137	II/p. 115 (No. 2)\$^+\$
No. 30	p. 137	II/p. 116 (No. 3)\$^+\$
No. 31	p. 138	II/p. 116 (No. 4)\$^+\$
No. 32	p. 138	II/p. 116 (No. 5)\$^+\$
No. 33	p. 138	II/p. 117 (No. 6)\$^+\$
No. 34	p. 138	II/p. 117 (No. 7)\$^+\$
No. 35	pp. 138-39	II/p. 117 (No. 8)\$^+\$
No. 36	p. 139	II/p. 117 (No. 8)\$^+\$
No. 37	p. 139	II/p. 118 (No. 9)\$^+\$
No. 38	p. 139	II/p. 118 (No. 9)\$^+\$
No. 39	p. 140	II/p. 118 (No. 10)\$^+\$
No. 40	p. 140	II/p. 118 (No. 11)\$^{\text{set}}
No. 41	p. 140	II/p. 119 (No. 12)
No. 42	p. 140	II/p. 119 (No. 13)\$^+\$
No. 43	pp. 140-41	II/p. 119 (No. 14)\$^+\$
No. 44	p. 141	II/p. 119 (No. 15)\$^+\$
No. 45	p. 141	II/p. 120 (No. 16)\$^+\$
No. 46	p. 141	II/p. 120 (No. 17)+
No. 47	p. 141	II/p. 120 (No. 18)+
Major and Minor Chords:		
No. 48	p. 142	
No. 49	p. 143	

Table 4 (continued),

No. 50	p. 144	II/p. 121 (No. 1)+
No. 51	p. 145	II/p. 123 (No. 1)+
No. 52	p. 146	II/p. 122 (No. 2)+
Chord of the Dominant Seventh:		
No. 53	p. 147	
No. 54	p. 148	II/p. 125 (No. 1)+
Chord of the Diminished Seventh:		
No. 55	p. 149	II/p. 126 (No. 1)+
No. 56	p. 150	II/p. 127 (No. 2)+
No. 57	p. 150	II/p. 127 (No. 3)+
No. 58	p. 150	II/p. 127 (No. 4)+
No. 59	p. 151	II/p. 128 (No. 5)+
No. 60	p. 151	II/p. 128 (No. 6)+
No. 61	p. 151	II/p. 128 (No. 7)+
Cadenzas:		
No. 62	p. 152	II/p. 129 (No. 1)+
Triple Tonguing:		
No. 1	p. 155	II/p. 132 (No. 1)+
No. 2	p. 155	II/p. 132 (No. 2)+
No. 3	p. 155	II/p. 132 (No. 3)+
No. 4	p. 155	
No. 5	p. 155	II/p. 133 (No. 4)+
No. 6	p. 156	II/p. 133 (No. 5)
No. 7	p. 156	II/p. 133 (No. 6)+
No. 8	p. 156	
No. 9	pp. 156-57	
No. 10	p. 157	II/p. 133 (No. 7)+
No. 11	p. 157	II/p. 134 (No. 8)+
No. 12	p. 158	II/p. 134 (No. 9)+
No. 13	p. 158	
No. 14	pp. 158-59	II/p. 134 (No. 10)+
No. 15	p. 159	II/p. 137 (No. 19)§+
No. 16	p. 159	II/p. 137 (No. 20)§^
No. 17	p. 159	II/p. 138 (No. 21)^+
No. 18	p. 160	II/p. 138 (No. 22)+
No. 19	p. 160	
No. 20	p. 160	II/p. 138 (No. 23)
No. 21	p. 160	II/p. 138 (No. 24)
No. 22	p. 161	II/p. 139 (No. 25)^
No. 23	p. 161	II/p. 139 (No. 26)^
No. 24	p. 161	II/p. 139 (No. 27)+
No. 25	p. 161	II/p. 139 (No. 28)+
No. 26	p. 162	II/p. 142 (No. 40)
No. 27	p. 162	II/p. 142 (No. 41)+
No. 28	p. 162	II/p. 142 (No. 42)+
No. 29	p. 162	II/p. 142 (No. 43)+
No. 30	p. 162	II/p. 142 (No. 44)
No. 31	p. 162	II/p. 142 (No. 45)+
No. 32	p. 162	II/p. 143 (No. 46)
No. 33	p. 163	II/p. 143 (No. 47)

Table 4 (continued),

No. 34	P. 163	II/p. 143 (No. 48)+
No. 35	P. 163	II/p. 143 (No. 49)+
No. 36	P. 163	II/p. 143 (No. 50)+
No. 37	P. 164	II/p. 144 (No. 51)+
No. 38	P. 164	II/p. 144 (No. 52)+
No. 39	P. 164	II/p. 144 (No. 53)+
No. 40	P. 164	II/p. 144 (No. 54)+
No. 41	P. 164	II/p. 144 (No. 55)+
No. 42	P. 165	II/p. 145 (No. 56)+
No. 43	P. 165	II/p. 145 (No. 57)+
No. 44	P. 165	II/p. 145 (No. 58)+
No. 45	P. 165	II/p. 145 (No. 59)+
No. 46	P. 166	II/p. 145 (No. 60)+
No. 47	P. 166	II/p. 146 (No. 61)+
No. 48	P. 166	II/p. 146 (No. 62)+
No. 49	P. 166	II/p. 146 (No. 63)+
No. 50	P. 166	II/p. 146 (No. 64)+
No. 51	P. 166	II/p. 146 (No. 65)+
No. 52	P. 166	II/p. 146 (No. 66)+
No. 53	P. 167	II/p. 146 (No. 67)+
No. 54	P. 167	II/p. 147 (No. 68)+
No. 55	P. 167	II/p. 147 (No. 69)+
No. 56	P. 167	II/p. 147 (No. 70)+
No. 57	P. 168	II/p. 147 (No. 71)+ ⁸
No. 58	P. 168	II/p. 147 (No. 72)+ ⁸
No. 59	P. 168	II/p. 148 (No. 73)+ ⁸
No. 60	PP. 168-69	II/p. 148 (No. 74)+
No. 61	P. 169	II/p. 148 (No. 75)+ ⁸
No. 62	P. 169	II/p. 149 (No. 76)+
No. 63	P. 170	II/p. 149 (No. 77)+
No. 64	P. 170	II/p. 149 (No. 78)+ ⁸
No. 65	P. 170	II/p. 149 (No. 79)+ ⁸
No. 66	PP. 170-71	II/p. 150 (No. 80)+
No. 67	P. 171	II/p. 150 (No. 81)+ ⁸
No. 68	P. 171	II/p. 150 (No. 82)+
No. 69	P. 171	II/p. 150 (No. 83)+
No. 70	P. 172	II/p. 151 (No. 84)+
No. 71	P. 172	II/p. 151 (No. 85)+
No. 72	P. 172	II/p. 151 (No. 86)+
No. 73	P. 173	II/p. 152 (No. 87)+
No. 74	P. 173	II/p. 152 (No. 88)+
No. 75	P. 174	II/p. 153 (No. 89)+
No. 76	P. 174	II/p. 153 (No. 90)+
Double Tonguing:		
No. 77	P. 175	II/p. 154 (No. 91)
No. 78	P. 175	II/p. 154 (No. 92)+
No. 79	P. 175	II/p. 154 (No. 93)
No. 80	P. 175	II/p. 155 (No. 94)+
No. 81	P. 175	II/p. 155 (No. 95)+
No. 82	P. 176	II/p. 155 (No. 96)+

Table 4 (continued),

No. 83	P. 176	II/p. 155 (No. 97)+
No. 84	P. 176	II/p. 155 (No. 98)+
No. 85	P. 176	II/p. 156 (No. 99)+
No. 86	P. 177	II/p. 156 (No. 100)
No. 87	P. 177	II/p. 156 (No. 101)
No. 88	P. 177	II/p. 156 (No. 102)
No. 89	P. 177	II/p. 156 (No. 103)+
No. 90	P. 177	II/p. 157 (No. 104)
No. 91	P. 178	II/p. 157 (No. 105)+
No. 92	P. 178	II/p. 157 (No. 106)+
No. 93	P. 178	II/p. 157 (No. 107)+
No. 94	P. 178	II/p. 158 (No. 108)+
No. 95	P. 179	II/p. 158 (No. 109)
No. 96	P. 179	II/p. 158 (No. 110)
No. 97	P. 179	II/p. 158 (No. 111)
No. 98	P. 179	II/p. 158 (No. 112)
No. 99	P. 179	II/p. 159 (No. 113)
No. 100	P. 180	II/p. 159 (No. 114)+
No. 101	P. 180	II/p. 159 (No. 115)+
No. 102	P. 180	II/p. 159 (No. 116)
No. 103	P. 180	II/p. 159 (No. 117)+
No. 104	P. 180	II/p. 159 (No. 118)+
No. 105	P. 180-81	II/p. 160 (No. 119)+
No. 106	P. 181	II/p. 160 (No. 120)+
No. 107	P. 181	II/p. 160 (No. 121)+
No. 108	P. 181	II/p. 160 (No. 122)+
No. 109	P. 181	II/p. 160 (No. 123)+
No. 110	P. 181	II/p. 161 (No. 124)+
No. 111	P. 182	II/p. 161 (No. 125)
No. 112	P. 182	II/p. 161 (No. 126)
No. 113	P. 182	II/p. 161 (No. 127)+
No. 114	P. 182	II/p. 162 (No. 128)+
The Slur and Double Tonguing:		
No. 115	P. 183	II/p. 162 (No. 129)
No. 116	P. 183	II/p. 162 (No. 130)+
No. 117	P. 183	II/p. 162 (No. 131)
No. 118	P. 183	II/p. 163 (No. 132)+
No. 119	P. 184	II/p. 163 (No. 133)+
No. 120	P. 184	II/p. 163 (No. 134)+
No. 121	P. 184	II/p. 163 (No. 135)+
No. 122	Pp. 184-85	II/p. 164 (No. 136)+
No. 123	P. 185	II/p. 164 (No. 137)+
No. 124	P. 185	II/p. 164 (No. 139)
No. 125	P. 185	II/p. 165 (No. 140)
No. 126	P. 185	II/p. 165 (No. 141) ^
No. 127	P. 186	II/p. 165 (No. 142) ^
No. 128	P. 186	II/p. 165 (No. 143) + ^
No. 129	P. 186	II/p. 166 (No. 144) + ^
No. 130	Pp. 186-87	II/p. 166 (No. 145) + ^
No. 131	P. 187	II/p. 166 (No. 146) +

Table 4 (continued),

No. 132	p. 187	II/p. 166 (No. 147)+
No. 133	p. 187	II/p. 167 (No. 148)+
No. 134	p. 187	II/p. 167 (No. 149)+
Tonguing as Applied to the Trumpet:		
No. 135	p. 188	
No. 136	p. 188	II/p. 169 (No. 160)+
No. 137	p. 188	II/p. 169 (No. 157)+
No. 138	p. 189	II/p. 170 (No. 161)+
No. 139	p. 189	II/p. 170 (No. 162)+
No. 140	p. 189	
No. 141	p. 189	
No. 142	p. 190	II/p. 168 (No. 153)+
No. 143	p. 190	II/p. 168 (No. 154)+
No. 144	p. 190	II/p. 170 (No. 163)+e
No. 145	p. 190	II/p. 170 (No. 164)+
The Art of Phrasing. 150 Classic and Popular Melodies:		
Nos. 1-150	pp. 191-245	N.A.
Sixty-eight Duets:		
Nos. 1-68	pp. 246-282	N.A.
Fourteen Characteristic Studies:		
No. 1	p. 285	III/pp. 15-16 (No. 1)
No. 2	p. 286	III/p. 16 (No. 2)
No. 3	p. 287	III/p. 17 (No. 3)
No. 4	p. 288	III/p. 18 (No. 4)
No. 5	p. 289	III/p. 19 (No. 5)
No. 6	p. 290	III/p. 20 (No. 6)
No. 7	p. 291	III/p. 21 (No. 7)
No. 8	p. 292	III/p. 22 (No. 8)
No. 9	p. 293	III/p. 23 (No. 9)
No. 10	p. 294	III/p. 24 (No. 10)
No. 11	p. 295	III/p. 25 (No. 11)
No. 12	p. 296	III/p. 26 (No. 12)
No. 13	p. 297	III/p. 27 (No. 13)
No. 14	pp. 298-299	III/pp. 28-29 (No. 14)
Twelve Celebrated Fantaisies and Airs Varies:		
No. 1:	"Fantaisie and Variations on a Cavatina from <u>Beatrice di Tenda</u> by V. Bellini"	
	pp. 301-04	III/pp. 30-32 (No. 1)
No. 2:	"Fantaisie and Variations on <u>Acteon</u> "	
	pp. 305-08	III/pp. 33-35 (No. 2)
No. 3:	"Fantaisie Brillante"	
	pp. 309-12	III/pp. 36-37 (No. 3)
No. 4:	"Variations on a Tyrolean Song"	
	pp. 313-16	III/pp. 40-43 (No. 5)
No. 5:	"Variations on a Song: 'Vois-tu la neige qui brille'"	
	pp. 317-19	III/pp. 52-54 (No. 9)
No. 6:	"Cavatina and Variations"	
	pp. 320-22	III/pp. 54-55 (No. 10)

Table 4 (continued),

No. 7:	"Air Varie on a Folk Song: 'The Little Swiss Boy'"	pp. 323-26	III/pp. 43-46 (No. 6)
No. 8:	"Caprice and Variations"	pp. 327-30	III/pp. 46-48 (No. 7)
No. 9:	"Fantaisie and Variations on a German Theme"	pp. 331-34	III/pp. 49-51 (No. 8)
No. 10:	"Variations on a Favorite Theme by C.M. von Weber"	pp. 335-38	III/pp. 56-58 (No. 11)
No. 11:	"Fantaisie and Variations on 'The Carnival of Venice'"	pp. 339-43	III/pp. 58-61 (No. 12)
No. 12:	"Variations on a Theme from <u>Norma</u> by V. Bellini"	pp. 344-47	III/pp. 38-39 (No. 4)

As may be determined from the preceding table, there are 561 exercises contained in Arban's original Méthode (excluding the "150 Classic and Popular Melodies" and the "Sixty-eight Duets, which, as noted above, were added by Carl Fischer, inc. in an 1893 edition of Arban's Méthode); in addition there are 14 "Characteristic Studies" and 12 "Celebrated Fantaisies and Airs Variés." Of these materials, Maire includes 514 exercises (approximately ninety percent) and all of the "Characteristic Studies" and "Celebrated Fantaisies and Airs Variés" from Arban's original Méthode.

The ordering of materials from Arban's original Méthode [retained by Maire] has, in some cases, been considerably rearranged; original materials are interspersed among new materials added by Maire, together with which the combination serves to form a new integrated whole conceived by Maire. As Rasmussen notes in her review of Maire's

edition, "The result is a method which proceeds much more gradually than its predecessor, and one which is much more systematically organized."³²

Factors determining the sequence of sections chosen by Maire are apparently twofold: 1) to allow for the three-volume format of his edition as previously described and 2) to create a sequence in which any difficult or complex technique, which is a composite of one or more of the basic techniques, is preceded by sections treating the appropriate basic technique(s). Factors determining the reordering of individual exercises within a section are also twofold: 1) to achieve a more satisfactory progression of difficulty within a section and 2) to achieve a more logical sequence of keys.

In his editing of Arban's exercises, Maire gave particularly thorough attention to adding or changing articulation markings and dynamics in order to provide for study of a variety of articulation styles (which are defined prior to the "First Studies") and dynamic contrasts in all registers, which, for the greater part, are sorely lacking in Arban's original Méthode. (See items labeled A, C, and D in Table 4 above.)

Some exercises were apparently determined by Maire to be redundant; exercises presenting a technical problem

³²Mary Rasmussen, review of Arban Famous Complete Trumpet, Cornet and Saxhorn Method ed. Jean Maire (Paris: Alphonse Leduc, 1956), Brass Quarterly I (September 1957), 30.

given treatment by Arban in another exercise, or in other exercises, and which do not present the problem in a significantly different, more difficult, or more developed manner, were not included in Maire's edition. (e.g. An Arban exercise omitted by Maire may present a technical problem in a new key, but in one that presents no new technical difficulties, such as different parts of the instrument's range, intonation problems, finger facility difficulties, etc.)

In many cases, particularly with the shorter exercises, Maire derived new exercises from those written by Arban, indicating various transpositions and/or various articulation schemes to be employed. (See items labeled C, E, and F in the Table 4 above.) In addition to his editing of many of the exercises included in Arban's original Méthode, Maire added new materials, a) technical exercises written by Maire, b) etudes written either by Maire or by contemporaneous French composers, c) solos (partial or complete) composed by contemporaneous French composers, and d) orchestral excerpts.

Table 5 lists technical exercises included by Maire in his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn which were added to those materials of Arban's original Méthode (listed in Table 4). Headings in parentheses indicate exercises continuing the numbering begun at the beginning of a major category (preceding the

heading in parentheses).

Table 5. Technical exercises added by Maire

key to symbols:

- ^ - with indications for alternate articulation schemes
 § - with indications for a variety of transpositions to derive new exercises on the same pattern as written

Item	Vol./pg.

Preliminary Exercises for Attacking the Sound:	
Nos. 1-13	I/pp. 21-5
(Partial Use of the 2nd Valve:)	
Nos. 24-27	I/p. 26
(Partial Use of the 1st & 2nd Valves:)	
Nos. 28-32	I/p. 27
Tuning Slides:	
Nos. 1-4	I/p. 28
Enharmonic Notes:	
No. 5	I/p. 28
Straight Sounds [without vibrato]:	
Nos. 1-3	I/pp. 29-30
Long Notes:	
No. 1	I/p. 33
(Study of the High A:)	
Nos. 11-14	I/p. 35
(Long Notes:)	
No. 15	I/p. 36
(Study for the Lower Register:)	
Nos. 24-41	I/pp. 38-40
(Long Notes:)	
No. 42	I/p. 41
Staccato:	
(Simple Staccato:)	
Nos. 1-16	I/pp. 42-4
(Simple Staccato - The Dotted Crotchet:)	
Nos. 17-20	I/pp. 45-6
(The Off-Beat:)	
Nos. 22-29	I/pp. 46-8
(Long Notes:)	
No. 30	I/p. 48
(Sharp Staccato:)	
Nos. 31-42	I/pp. 49-52
(Long Notes:)	
No. 43	I/p. 52
Style:	
Nos. 1-7	I/pp. 54-5
(Heavy Staccato:)	
Nos. 8-12	I/p. 56

Table 5 (continued),

(Accent Within a Phrase: Nos. 13-16	I/p. 57
Dotted Quavers and Semiquavers: Nos. 1-2	I/p. 63
Binary Rhythms in Quavers and Semiquavers: Nos. 8-9	I/p. 68
Syncopes: (Long notes: No. 13	I/p. 77
Martellato: Nos. 1, 2, 4, 5, 7, 8	I/pp. 78-80
The Triplet: Nos. 1-10 (Long Notes: No. 11	I/pp. 81-3 I/p. 84
Study for the High B-flat: Nos. 1-6	I/p. 84
Legato: Nos. 1-5; 12, 17	I/pp. 88-91
Scales: (Table of Major Diatonic Scales: Nos. 1-12	I/pp. 92-3
(Exercises Preliminary to the Major Diatonic Scale: Nos. 1-9	I/pp. 94-5
Study of the Major Scales: Nos. 1-4; 6-11; 13-31 [§]	I/pp. 96-106
Study of Minor Scales: Nos. 1-21	I/pp. 107-12
Chromatic Scales: (Preparatory Exercises: Nos. 1-7;	I/pp. 113-15
(Chromatic Scales: Nos. 8, 11	I/pp. 116-17
Arpeggios: Nos. 1-10 [§]	I/pp. 119-21
Ternary Rhythm with Dotted Crotchet: Nos. 1-5	I/pp. 127-28
Study for the High Register: Nos. 1-8	I/p. 133
Studies in Legato: Nos. 24-27	I/pp. 143-44
Daily Exercises for Preparing the Lips: Nos. 1-13	I/pp. 158-60
Fingering: 140 Exercises for the Independence of the Fingers: Nos. 1-140	II/pp. 1-6
Defective Scales:	

Table 5 (continued),

Pentatonic Modes:	
Nos. 1-13 [\$], [^]	II/pp. 44-50
Hexaphonic Modes:	
Nos. 1-12 [\$]	II/p. 52
Whole-Tone Scale:	
Nos. 1-15	II/pp. 53-6
Chromatic Scales:	
Nos. 5, 8, 10 [\$], 14 [\$],	
15 [\$]	II/pp. 60-4
Chromatic Triplets:	
Nos. 10 [4], 17 [\$]	II/pp. 67-8
(Chromatic Intervals:)	
Nos. 18-20 [\$]	II/p. 69
Interval Leaps:	
(Octaves and Tenths:)	
Nos. 12-17 [\$]	II/p. 108
Tonguing:	
(Triple Tonguing:)	
Nos. 11-18 [\$]	II/pp. 135-6
Nos. 29-39 (on tonguing	
groups of five notes)	II/pp. 140-1
(The Slur in the Binary	
Staccato:)	
No. 138	II/p. 164
(Tonguing in the Style of	
the Military Trumpet:)	
Nos. 150-152; 155-156;	
158-159	II/pp. 167-70
(Combinations of Tonguings:)	
Nos. 165-176	II/p. 171

As indicated by the preceding table, Maire supplemented exercises by Arban in sections dealing with Dotted Quavers and Semi-quavers, Syncopes, The Triplet, Legato (the Slur), Scales (Major, Minor, Chromatic), Chromatic Triplets, Interval Leaps: Octaves and Tenths, Triple Tonguing, The Slur in Binary Staccato, and Tonguing in the Style of the Military Trumpet. Maire added to Arban's work complete sections for study with new exercises treating Preliminary Exercises for Attacking the Sound, Partial Use of the 2nd

Valve, Partial Use of the 1st and 2nd Valves, Tuning Slides, Enharmonic Notes, Straight Sounds, Long Notes, Study of the High A, Study for the Lower Register, Staccato, The Off-Beat, Sharp Staccato, Heavy Staccato, Accent Within a Phrase, Martellato, Study for the High B-flat, Ternary Rhythm with Dotted Crotchet, Study for the High Register, Daily Exercises for Preparing the Lips, Fingering: 140 Exercises for Independence of the Fingers, Pentatonic Modes, Hexaphonic Modes, Whole-Tone Scale, Chromatic Intervals, and Combinations of Tonguing.

Table 6 lists etudes included by Maire in his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn which were added to those materials of Arban's original Méthode (listed in Table 4).

Table 6. Etudes added by Maire

-
- "12 Varied Melodic Studies" Vol. I/pp. 161-8
 The studies include a variety of musical and technical problems, are diatonic, and utilize conventional meters and rhythms (with the exception of No. 5 which is set in 5/8). The studies include those by Maire (three) Canteloube, Honegger, Caussade, Hillemacher, Milhaud, Faure, Weyandt, and Busser.
- "12 Studies of Style" Vol. III/pp. 5-14
 The studies include a variety of musical and technical problems, set in cornet-style passages, are diatonic, and utilize conventional meters and rhythms, and include some difficult technical passages. All are by Maire.
- "27 Modern Studies" Vol. III/pp. 62-89
 The studies include passages emphasizing finger technique, articulation, and intervals, and include those with diatonic tonality, tonality with extended chromaticism, and free atonality. The studies include those by Ibert, Delerue, Bitsch, Sabarich, Massis, Bigot, Ameller, Tomasi, Brun, Jeanjean, Montbrun, Desenclos, Jolivet, Despiau, Poulet, Desportes, Maire, Dautremer, Bozza, Dervaux, and Defaye.

Table 7 lists solos (partial or complete) included by Maire in his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn which were added to those materials of Arban's original Méthode (listed in Table 4).

Table 7. "Excerpts from Competition Pieces"
added by Maire

Title	Composer	Vol./pg.
<u>Scherzo Appassionato</u>	Maurice Le Boucher	III/pp. 96-7
<u>Fantasy in E-flat</u>	C. Saint Saens	III/pp. 97-8
<u>Adeste Fideles</u>	Henri Busser	III/p. 99
<u>Introduction and Allegro</u>	Yvonne Desportes	III/p. 100
<u>Concertant Fantasy</u>	Jeanine Rueff	III/pp. 101-02
<u>Competition Piece</u>	Guillaume Balay	III/pp. 102-03
<u>Dance</u>	Felicien Foret	III/p. 104
<u>Fantasy</u>	Paul Bedouin	III/p. 105
<u>Impromptu</u>	Robert Guilbert	III/p. 106
<u>Concertino</u>	Eugene Bozza	III/pp. 107-08
<u>Sarabande and Finale</u>	Raymond Montbrun	III/p. 109
<u>Concerto</u>	Henri Tomasi	III/pp. 110-11
<u>Fantasy Theme and Variations</u>	Andre Wormser	III/pp. 111-12

Table 8 lists orchestral excerpts included by Maire for study of the high register in his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn which were added to those materials of Arban's original Méthode (listed in Table 4).

Table 8. Orchestral Excerpts (for Study of the High Register) added by Maire

Title	Composer	Vol./pg.
"Magnificat anima mea" from <u>Magnificat</u>	J.S. Bach	III/p. 114
Overture from <u>Suite No. 3 in D for Orchestra</u>	J.S. Bach	III/pp. 114-5
No. 54 (Chorus) from Part VI ("Epiphany") of the <u>Christmas Oratorio</u>	J.S. Bach	III/pp. 115-6
No. 2 (Aria) from <u>Church Cantata No. 20</u>	J.S. Bach	III/pp. 116-7
"Dona nobis pacem" from <u>Mass in B-Minor</u>	J.S. Bach	III/p. 117
"The Peace" from <u>Fireworks Music</u>	G.F. Haendel	III/p. 117
"The Rejoicing" from <u>Fireworks Music</u>	G.F. Haendel	III/p. 118
Mvmt. III (Allegro) from <u>"Brandenburg" Concerto No. 2</u>	J.S. Bach	III/pp. 118-9

In addition to the introductory remarks which precede each of the sections in his edition of Arban's Méthode, Maire includes text on the various-keyed trumpets, musical terms, use of the metronome, posture and playing position, tuning, breathing, style, use of mutes, flutter-tonguing, vibrato, "The Orchestral Musician," "Preparation for Competition," and "Difficult Passages." An assessment of the texted portions included by Maire will be included in Chapter II of this Document.

Opinions Solicited from Two College Trumpet Teachers
Regarding Strengths and Weaknesses of Maire's Edition of
Arban's Méthode

Opinions regarding strengths and weaknesses of Maire's edition of Arban's Méthode were solicited from two college trumpet teachers other than the author by way of an interview and questionnaire. The respondents, 1) Mr. James R. West, Associate Professor of Trumpet at Louisiana State University, and 2) Mr. D. Keith Ellis, Assistant Professor of Trumpet at Belmont College (Nashville, Tn.), teach at the largest schools of music in Louisiana and Tennessee respectively (and are therefore in close proximity to the author, who teaches at the University of Mississippi), and are products of two prominent schools of trumpet pedagogy other than Ohio State University (Northwestern University and North Texas State University respectively). (See Appendix A for a typescript of the questionnaire. Each respondent was asked to provide assessments of 1) whether Maire met the stated goal of modernizing Arban's original work (as described in the "Publisher's Preface," Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, 3 vols., ed. Jean Maire (Paris: Alphonse Leduc, 1956), I, iv.), 2) strengths of Maire's edition, and 3) weaknesses of Maire's edition, including a) incompleteness in treatment of requisite skills through musical materials and b) incompleteness in instruction in Maire's text.

The responses may be summarized as follows:

1. Regarding Maire's success in meeting the stated goals of modernizing Arban's Méthode, both respondents stated that Maire was only partly successful, especially regarding completeness for the trumpet player of today; Mr. West further stated that Maire's edition would not have completely met the study needs of the trumpet player of 1956.
2. Regarding strengths of Maire's edition, both respondents found the inclusion of text on mutes, found in Volume I, to be noteworthy. In addition Mr. Ellis praised the three volume format of the edition, particularly in that it allowed for a first volume organized for younger players, while Mr. West noted that the inclusion of much music representing French musical style c. 1900-1950 was a particular strength of Maire's edition.
3. Regarding weaknesses of Maire's edition, both respondents noted a lack of musical materials dealing with many 20th-century techniques and idioms, such as modern harmonic vocabulary (including modal scales, 9th-, 11th-, 13th-chords, quartal arpeggios), twelve-tone (serial) composition and commercial performance style (including jazz idioms), as well as a lack of thorough study of the high register. In addition, Mr. West cited a lack of "non-French" style, while Mr. Ellis noted a lack of exercises dealing with a variety of styles of attack and a paucity of

material devoted to "odd-meter" study. Both respondents cited weaknesses in Maire's text: Mr. West found fault with Maire's advocacy of costal breathing as a preferred breathing technique; Mr. Ellis cited a lack of instructive text on attack.

Summary

J.B. Arban's Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859) has remained as one of the most influential works of trumpet pedagogy ever written. While recognizing the great value and popularity of Arban's original Méthode, Maire sought to create a more "Complete Conservatory Method" for the trumpet or cornet player (of 1956) through the extensive editing and reordering of Arban's original materials and the inclusion of new materials. As observed in the Introduction to the present study, Maire's work indeed represented the most complete and definitive trumpet pedagogy method of its time. It remains remarkably up-to-date even through the present time; indeed, as noted above, this edition of Arban's work gives treatment to thirty-two of the forty-one "Trumpet/Musical Problems" identified by Mathie through the musical materials included by Maire.

However, as noted in this chapter as well as in the Introduction to the present study, Maire's Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn

is not without shortcomings. Chapter II of this Document will be concerned with addressing the limitations of both text and musical materials included by Maire in his edition of Arban's Méthode. Identification of materials and text (especially literature which has become available since 1956) necessary to complete each category of the "Forty-One Trumpet/Musical Problems" identified by Mathie, which are not given treatment by Maire, will be included.

CHAPTER II

Addressing Limitations of the Coverage Provided by Maire's Edition of Arban's Méthode

Introduction

In this chapter, an assessment of the coverage provided by both text and musical materials in Maire's Arban: célèbre méthode complète de trompette, cornet a pistons et saxhorn will be provided. An outline developed from collation of pedagogic topics given treatment by selected sources will be presented, and from which will be developed a curriculum of supplementary literature to complement the musical materials in the Arban-Maire. For those areas of technical and musical skills lacking coverage in musical materials in the Arban-Maire, excerpts from the selected collections of study materials (listed in the Annotated Bibliography found in Chapter III of this Document) will serve as illustrative examples.

Coverage of requisite technical and musical skills in the text included by Maire to accompany the musical materials in the Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn

In his edition of Arban's work, Maire sought to provide a more complete and accurate instructional text for use by the trumpet player of the mid-twentieth century than that included in Arban's original Méthode. As noted in Chapter I of this Document, although Arban was (and is) regarded as the leading cornet artist/teacher of his time, with his Méthode representing the most complete resume of tuition of that instrument, his work was not without its shortcomings, especially in light of present understanding of brass pedagogy. In the texted sections of the Arban: célèbre méthode complète, Maire retained some (edited) sections of text by Arban, especially those introductory remarks to sections of musical materials by Arban retained by Maire (see Chapter I), adding sections dealing with areas either not treated by Arban or given (what Maire deemed to be) incomplete or inaccurate treatment.

Table 9 lists those sections of text by Arban which are retained by Maire and indicates where the text appears in the Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, ed. Jean Maire, published by Alphonse Leduc (1956).

Table 9. Text by Arban and where (portions of)
that text appears in the Jean Maire (Leduc)
edition (1956)

Item	Vol./pg.
1. Etendue du cornet à pistons et du saxhorn	I/pp. 8-9
2. Manière de respirer	I/p. 20
3. Manière d'attaquer le son	I/p. 20
4. Du Style: Defaults à éviter	I/p. 21
5. Explications sur les notes d'agrement:	
Du gruppetto	II/p. 77
Du gruppetto a trois notes	II/p. 88
Des doubles appoggiatures	II/p. 74
De l'appoggiature simple	II/p. 70
De l'appoggiature breve ou petit note	II/p. 72
Du portamento	II/p. 89
Du mordant	II/p. 100
6. Des sauts d'intervalles	I/p. 149
7. Des octaves et des dixièmes	II/p. 107
8. Des triolets	II/p. 109
9. Etudes en double croches	II/p. 115
10. De l'accord parfait majeur et mineur	II/p. 121
11. De l'accord de septieme diminuée	II/p. 126
12. Du point d'orgue	II/p. 129
13. Du coup de langue en staccato ternaire	II/p. 130
14. Du coup de langue en staccato binaire	II/p. 154
15. Derniere Partié: Etudes caracteristiques, Airs variés	III/p. 15; 30

Table 10 lists those sections of text (including tables) written by Maire and indicates where they appear in the Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, ed. Jean Maire, published by Alphonse Leduc (1956).

Table 10. Text (including tables) by Maire
and their locations in the Jean Maire
(Leduc) edition (1956)

Item	Vol./pg.
1. Choice of Instrument	I/p. 1
2. Trumpets	I/pp. 1-5
3. Bugle [Flugelhorn] or Saxhorn in B-flat	I/p. 5
4. Mouth-piece	I/p. 6
5. Choice of Mouth-piece	I/p. 7
6. Upkeep of the Instrument	I/pp. 7-8
7. Practical Compass of the Trumpet, Cornet and Bugle [Flugelhorn]	I/pp. 8-11
8. Indications Most Often Encountered in Music	I/pp. 12-13
9. Abbreviations Used in Musical Writing	I/p. 14
10. Principal Italian Terms Denoting Tempo, Mood and Expression	I/p. 15
11. The Metronome (Metronome Times, Advantages and Disadvantages of the Metronome)	I/p. 16
12. Foreign Names of Instruments	I/p. 17
13. Pitch of the Instruments	I/p. 17
14. Holding the Instrument	I/pp. 18-19
15. Position of the Mouthpiece on the Lips	I/pp. 19-20
16. Breathing	I/p. 20
17. The Emission of Sound	I/p. 20
18. Preliminary Exercises for Attacking the Sound [precedes and accompanies exercises]: Faults to be Avoided, To Emit a Sound, Partial Use of the Second Valve, Partial Use of the 1st and 2nd Valves	I/pp. 21-27
19. Tuning Slides	I/p. 28
20. Similar or Enharmonic Tones	I/p. 28
21. Straight Sounds [precedes and accompanies exercises]	I/pp. 29-32
22. Long Notes [precedes exercises]	I/p. 33
23. Normal Compound Times	I/p. 41
24. Staccato [precedes exercises]	I/p. 42
25. Simple Staccato: The Dotted Crotchet [precedes exercises]	I/p. 45
26. The Off-Beat [precedes exercises]	I/p. 46
27. Sharp Staccato [precedes and accompanies exercises]	I/p. 49
28. Style [precedes and accompanies exercises]: Semi-Staccato, Heavy Staccato, Accent Within a Phrase	I/pp. 53-57

Table 10 (continued),

29. Transposition; Transposition Down a Tone	I/pp. 58-61
30. Dotted Quavers and Semiquavers [precedes exercises]	I/p. 62
31. Transposition a Minor Third Lower	I/pp. 66-67
32. Syncopation [precedes exercises]	I/p. 73
33. Martellato [precedes exercises]	I/p. 78
34. The Triplet [precedes exercises]	I/p. 81
35. Transposition Up a Tone	I/pp. 85-87
36. Legato [precedes exercises]	I/p. 88
37. Scales [precedes and accompanies exercises]	I/pp. 92-112
38. Chromatic Scales [precedes and accompanies exercises]	I/pp. 113-117
39. Studies in Legato [precedes exercises]	I/p. 134
40. Mutes	I/pp. 151-53
41. Flutter-Tonguing	I/p. 154
42. Vibrato	I/p. 154
43. Transposition a Major Third Higher	I/pp. 155-57
44. Transposition Up a Minor Third	I/p. 158
45. Daily Exercises for Preparing the Lips [precedes and accompanies exercises]	I/pp. 158-60
46. Transposition a Fifth Higher	I/pp. 169-70
47. Tuning Instruments in Ensemble	I/p. 171
48. Examples of Transpositions in the Keys of Various Instruments	I/p. 172
49. 140 Exercises for the Independence of the Fingers [precedes exercises]	II/p. 1
50. Diatonic Minor Scales: Melodic, Harmonic [precedes exercises]	II/p. 32
51. Defective Scales: Pentatonic Modes, Hexaphonic Modes, Whole-Tone Scale [precedes exercises on each of these scale types]	II/pp. 43-44; p. 51; p. 53
52. Chromatic Scales [precedes exercises]	p. 57
53. The Trill [precedes exercises]	II/pp. 91-92
54. Interval Leaps [precedes and accompanies exercises]	II/p. 103
55. Triplets [precedes exercises]	II/p. 109
56. Triple Tonguing [precedes and accompanies exercises; includes some of Arban's text (edited) as well as text by Maire]	II/pp. 130-46
57. Semi-staccato (or staccato with soft-tongue)	II/p. 137

Table 10 (continued),

58. The Orchestral Musician: Practical Advice, Cold Lowers Pitch, Distance Lowers Pitch, Exceptional Fingering, Fingering Modified by Lengthening the 3rd Slide to Two Tones, Difficult Trills Made Easier by the Lengthening of the 3rd Slide	III/pp. 1-4
59. Preparation for a Competition	III/pp. 90-96
60. The Higher Register [precedes exercises]	III/p. 113
61. Difficult Passages from Symphonical [sic] and Dramatical [sic] Works	III/p. 119

However, as noted in the "Introduction" chapter of this Document, Maire's edition, despite the author's admirable efforts toward creating a more complete text for the modern trumpet player, remains problematic in three areas. The first area of difficulty is that, although much of the Arban: célèbre méthode complète is found to be universal in design and appeal, there remain certain aspects which mark it as uniquely French in concept and/or presentation. The second area is that, while Maire's edition does much to improve upon Arban's tuition regarding some of the physical problems inherent in (cornet) performance (see Chapter I), some of his (Maire's) observations indicate a need for more thorough research utilizing contemporaneous pedagogic literature. The third area is that, as noted in Chapter I of this Document, of the forty-one "Trumpet/Musical Problems"¹ identified by Mathie, Maire's edition of Arban's Méthode

¹Gordon W. Mathie, The Trumpet Teacher's Guide: A Bibliography of Selected and Graded Etudes (Cincinnati: Queen City Brass Publications, 1984), 2.

treats but thirty-two of the classified problems, either through musical materials or text or both.

With regard to the difficulty demonstrated by the often idiosyncratic nature of the text, several specific problems present themselves. One such problem is that many of the terms are not common to universal usage or are taken by the French to have meanings other than those universally accepted. Table 12 lists those symbols and terms found in the English translation of the text (and indicates the location of first appearance) which present such problems, and provides either a definition derived from contextual use in the Arban-Maire, or the definition as found in The New Harvard Dictionary of Music, ed. Don Michael Randall (Cambridge, Mass.: The Belknap Press of Harvard University, 1986).

Table 11. Symbols and terms whose definition in the English translation of Maire's text is found to be unclear or idiosyncratic, with (new) definitions from context or as found in The New Harvard Dictionary of Music

Item	Vol./pg	Definition or Equivalent
1. Bugle	I/p. 5	"Flugelhorn" ²
2. sfz (sforzando)	I/p. 12	"Forcing, forced; accented (usually a single pitch or chord) at least with regard to the prevailing dynamic, but often simply loud." ³
3. ^	I/p. 12	"Calling for greater loudness and sharper attack than [>]." ⁴
4. -	I/p. 12	"Tenuto" ⁵ : "Held sustained. In the 18th century, notes so marked were to be held to their full value rather than detached. . . . In the music of the 19th century and since, the term may call for a delay of the beat following." ⁶

²"Bugle," The New Harvard Dictionary of Music, ed. Don Michael Randel. (Cambridge, Mass.: The Belknap Press of Harvard University, 1986), 114-15.

³Ibid., 746.

⁴Ibid., 3.

⁵Ibid.

⁶Ibid., 805.

Table 11 (continued),

5.	.	I/p. 13	Staccato: "Detached. Notes to be played in this fashion, marked by a dot (now most common), a solid black wedge, or a vertical stroke above or below are decisively shortened in duration and thus clearly separated from the following." ⁷
6.	Legato	I/p. 13	"Played smoothly with no separation between successive notes; the opposite of staccato. Although it is sometimes specified by means of a slur, which on wind and bowed instruments calls for no articulation of successive notes (i.e. no tonguing or change of bow), the term itself does not imply the absence of articulation, but only a very smooth articulation." ⁸
7.	Crotchet	I/p. 45	Quarter-note.
8.	v	I/p. 49	Referred to as a "change of rhythm;" usually an indication of phrasing.
9.	Quaver	I/p. 62	Eighth-note.
10.	Semi-quaver	I/p. 62	Sixteenth-note.

⁷Ibid., 805.

⁸Ibid., 443.

Table 11 (continued),

11. Syncopation	I/p. 73	"A momentary contradiction of the prevailing meter or pulse. This may take the form of a temporary transformation of the fundamental character of the meter. . . or it may be the contradiction of the regular succession of strong and weak beats. . . ." (or "Marcato")
12. Martellato	I/p. 78	Straight mute.
13. Ordinary Mute	I/p. 151	Usually referred to as a "Harmon Mute," after the brand name of the preeminent manufacture of this mute type.
14. Wa-Wa Mute	I/p. 153	Non-diatonic scales. Cadenzas.
15. Defective scales	II/p. 43	Refers here to the act of tongued articulation in wind instrument performance, rather than the style indication (see above).
16. Pedal points	II/p. 129	
17. Staccato	II/p. 130	Refers here to slurs within groups of successive tongued notes rather than to any notion of style.
18. Semi-staccato	II/p. 137	

In addition to difficulties presented by the (idiosyncratic) use of vocabulary and musical symbols, the text is often problematic in that the translation often reveals a lack of familiarity with the idioms of English

³Ibid., 827.

(especially American usage).¹⁰ Any passage which is awkwardly worded or unclear hinders accessibility, especially to the younger student. However, as these difficulties do not represent an insurmountable problem for the serious student, and as alternate and supplementary readings dealing with certain key aspects of trumpet pedagogy will be suggested in this chapter, a retranslation of the text is outside the planned scope of the present study.

While texted portions of any instrumental method are generally written to elucidate fundamental concepts given treatment by the musical materials, and are therefore relatively concise, such sections are nevertheless intended to represent sound and cogent pedagogy. With regard to any incomplete treatment of certain aspects of trumpet performance, it is the assessment of the author that the following crucial areas covered in text by Maire demonstrate a lack of thoroughness apropos to the stated purposes of his edition:

1. "Valve Slides: Trumpet or Cornet," Vol. I, pp.4-5.
2. "Practical Compass and Theory of the Modern Trumpet, Cornet and Bugle: Usual and Unusual Fingerings," Vol. I, pp. 9-11.

¹⁰Clifford P. Lillya, review of Arban Famous Complete Trumpet, Cornet, and Saxhorn Method ed. Jean Maire (Paris: Alphonse Leduc, 1956), Journal of Research in Music Education V (Spring 1957), 48.

3. "Position of the Mouthpiece on the Lips," Vol. I, pp. 19-20.
4. "Breathing," Vol. I, p. 20.
5. "The Emission of Sound," Vol. I, p. 20
6. "Preliminary Exercises for Attacking the Sound," Vol. I, pp. 21-24.
7. "Tuning Slides," Vol. I, p. 28.
8. "Staccato," Vol. I, p. 42.
9. "Sharp Staccato," Vol I, p. 49.
10. "Style," Vol. I, pp. 53-57.
11. "Transposition," Vol. I, pp. 58-59.
12. "Martellato," Vol. I, p. 78.
13. "Legato," Vol. I, p. 88.
14. "Studies in Legato," Vol I, p. 134.
15. "Vibrato," Vol. I, p. 154.
16. "Daily Exercises for Preparing the Lips," Vol. I, pp. 158-60.
17. "Tuning Instruments in Ensemble," Vol. I, p. 171.
18. "Triple Tonguing," Vol. II, pp. 130-31.
19. "Binary Staccato," Vol. II, p. 154.
20. "The Higher Register," Vol. III, p. 113.

As noted in the "Introduction" chapter of this Document, the requisite skills treated in the present study shall be limited to those aspects of trumpet performance which manifest themselves through physical execution. Furthermore, it should be noted that skills requiring

textual elucidation, as presented in any instrumental method, are those whose execution are idiomatic to the instrument in question.

Outline of requisite technical skills as defined and treated in selected pedagogical literature

The following outline is adapted from the course syllabus created by Dr. Richard E. Burkart for Music 810 - "Brass Pedagogy," taught at The Ohio State University and is modified and augmented to include all requisite technical and musical (physical) skills pertinent to trumpet performance which are treated in the sources selected for creating a curriculum of literature to augment Jean Maire's Arban: célèbre méthode complète de trompette, cornet à pistons et de saxhorn. For each item in the outline, reference to selected literature (books, dissertations, theses, and journal articles) will be provided; for items in which Maire's text demonstrates thorough and accurate tuition, location of the text in his edition of Arban's work will be provided. Note that references named are applicable (either directly or by cross reference) to their respective categories including sub-headings, if any, and that some sub-headings also list separate references if said references are applicable only to that sub-heading. (Appendix B provides the outline without references interpolated for the categories.)

- I. Acoustical considerations
 Arthur H. Benade, Fundamentals of Musical Acoustics (New York: Oxford University Press, 1976), 391-429.
 Benade, "The Physics of Brasses," Scientific American (July 1973), 24-35.
 Scott Whitener, A Complete Guide to Brass Instruments and Pedagogy (New York: Schirmer Books, 1990), 3-5.
- A. Harmonic series and intonation problems
1. Pitch tendencies
 Grant Cooper, "The Perils of Equal Temperament," Journal of the International Trumpet Guild IX (May 1984), 32-9.
 Thomas A. Brantigan, "The Tyranny of Temperament in Ensemble Playing," ITG Newsletter IV (February 1978), 11-13.
 Reginald Fink, The Trombonist's Handbook (Athens, Oh.: Accura Music, 1977), 80-86.
 Christopher Leuba, "A Study of Musical Intonation," Brass Bulletin XXXII (1980), 59-74 (Part I); XXXIII (1981), 59-67 (Part II); XXXIV (1981), 5-11.
 Gerald Poe, "Basic Intonation Tendencies of the Trumpet/Cornet," The School Musician XLIX (May 1978), 70-1.
 2. Valves
 Norman Hunt and Dan Bachelder, Guide to Teaching Brass, 4th ed. (Dubuque, Ia.: Wm. C. Brown Publishers, 1991), 5-6.
 - a. Individual
 - b. In combination
- B. Equipment considerations
 Roger Sherman, The Trumpeter's Handbook (Athens, Oh.: Accura Music, 1979), 34-55; 120-23.
1. Instruments
 Maire, I/1-5.
 Whitener, 15-25.
 - a. Materials
 - b. Construction
 2. Mouthpieces
 Ann Hardin and Phyllis Stork, "Diagnostic Procedures for Trumpet and Mouthpiece Selection," Journal of the International

Trumpet Guild XV (May 1991), 18-22.
 Clifford Blackburn, "Trumpet Modifications and Repair," ITG Newsletter IV (February 1978), 10-11.
 Maire, I/5-6.
 John Stork and Phyllis Stork, "Trumpet Modifications and Repair: Basic Guidelines for Mouthpiece Selection," Journal of the International Trumpet Guild XI (December 1986), 34-37.
 Whitener, 8-11.

3. Mutes
 Maire, I/151-3.
 Whitener, 27-8.

II. Breath control

Keith Johnson, "Good Respiratory Practices for Brass Performers," Journal of the International Trumpet Guild XIV (May 1990), 57-60.
 Sherman, 7-11.
 Robert Boynton Taylor, A Study of the Concepts of Breathing as Presented in Literature Dealing With Tone Production for Orchestral Brass-Wind Instruments (Ed.D. dissertation, Columbia University, 1968; Ann Arbor, Mich.: University Microfilms, 69-678).

A. Posture
 Hunt and Bachelder, 29.

B. "Points of control"
 Warren W. Roche, "The Mechanism of Tone Production," The School Musician XLIV (January 1974), 4-9.
 Gunther Schuller, Horn Technique (London: Oxford University Press, 1962), 23-9.

1. Abdominal pressure
 William F. Cramer, "Blowing as a Body Function," Brass Bulletin XXXIV (1981), 30-6.
 Fink, 89-94.
 James Hewitt, The Complete Yoga Book (New York: Schocken Books, 1977), 61-8.
 Antonio Iervolino, "Breathing Technique," The Horn Call XII (April 1982), 19-25.
 Arnold Jacobs, "Wind and Song," The Instrumentalist XLVI (November 1991), 18-21.

- a. Inhalation
 Edward Kleinhammer, The Art of Trombone Playing (Evanston, Il.: Sumy-Birchard, 1963), 22.

b. Exhalation

2. Laryngeal and superlaryngeal pressure
(see entry under IV.D.: Hanson, 50-4.)
 3. Oral cavity pressure
 - A. Keith Amstutz, "A Videofluorographic Study of the Teeth Aperture, Instrument Pivot and Tongue Arch and Their Influence on Trumpet Performance," Journal of the International Trumpet Guild II (October 1977), 25-6.
 - Lewis Edward Hiigel, The Relationship of Syllables to Pitch and Tonguing in Brass Instrument Playing (Ed.D dissertation, University of California - Los Angeles, 1967; Ann Arbor, Mich.: University Microfilms, 68-3263).
 - Lyle C. Merriman and Joseph A. Meidt, "A Cinefluorographic Investigation of Brass Instrument Performance," Journal of Research in Music Education XVI (Spring 1968), 31-8.
 - Rolf Quinque, ASA Méthode (Bulle, Switzerland: Editions BIM, 1980), 15-18.
 - Steven Winick, "Tongue Arch: The Missing Link in Brass Instrument Pedagogy and Performance," Journal of the International Trumpet Guild VIII (December 1983), 23-6; 35.
 4. Resistance of embouchure
Fink, 16-18
 5. Resistance of mouthpiece
- C. Breath control exercises
- James Hewitt, The Complete Yoga Book (London: Century Hutchinson, 1983), 71-82; 89-91.
 - Richard Hittleman, Yoga in 28 Days, 17.
 - Kleinhammer, 19.
 - Kenneth E. Moulton, "The Yogi Complete Breath: A Practical Application for the Brass Player," The Horn Call XII (April 1982), 35-8.
 - Quinque, 8-13; 20.
- D. Dynamics and register
- Clyde E. Noble, The Psychology of Cornet and Trumpet Playing; Scientific Principles of Artistic Performance (Missoula, Mont.: Mountain Press, 1964), 71-2.

III. Embouchure

- Delbert Dale, Trumpet Technique (London: Oxford

University Press, 1965), 15-26.

Philip Farkas, The Art of Brass Playing

(Bloomington, In.: Wind Music, Inc., 1962), 5-31.

A. Muscles

B. Dental factors

A. Keith Amstutz, "Orthodontics and the Trumpeter's Embouchure," Journal of the International Trumpet Guild, VII (May 1983), 18-20.

Richard C. Giangiulio, "The Role of Orthodontics in Correcting Selected Embouchure Problems," Journal of the International Trumpet Guild IV (October 1979), 20-1.

Raymond A. Kopczyk, "Dental Considerations For the Brass Player," ITG Newsletter VIII (May 1982), 12-13.

Sherman, 12.

1. Jaw alignment

2. Lip size and texture

Fay Hanson, Brass Playing: Mechanism and Technique (New York: Carl Fischer, 1968), 1-4.

C. Formation and function of the embouchure

Jean K. Moorehead, "Embouchures: Their Assets and Liabilities," Journal of the International Trumpet Guild XI (February 1987), 17-19; 33.

1. The embouchure framework

a. The corners of the mouth

Sherman, 15.

Robert D. Weast, Brass Performance (New York: McGinnis and Marx, 1961), 59-60.

b. The muscles of the chin

Sherman, 14-15.

c. The placement of the jaw

2. The lips

Weast, Brass Performance, 3-11; 34; 60-1.

a. Wet lips vs. dry lips

Fink, 14.

b. Buzz location

Noble, 58.

- c. Position of the lips inside the mouthpiece cup
 - d. Mouthpiece pressure
 - Parkas, 53-56.
 - Kleinhammer, 26-28.
 - Robert D. Weast and Ardell Hake, "A Definitive Analysis of Mouthpiece Pressure," Brass World I (1965), 38-43.
- IV. Attack and articulation
- Timofey Dokshitser, "Articulation (or 'Bowing' on the Trumpet)," Brass Bulletin XXX (1980), 23-32 (Part I); XXXI (1980), 35-54 (Part II).
- A. Tongue stroke vs. tongue set
 - Schuller, 23-5.
 - B. Timing of inhale and exhale
 - Louis Davidson, Trumpet Techniques (Rochester, N.Y.: Wind Music Inc., 1970), 1-2.
 - Schuller, 23-5.
 - C. Execution of single-tongue stroke
 - Noble, 80; 83.
 - Schuller, 29-32.
 - 1. Consonants
 - Louis Davidson, "The 'Art' in Articulation," Symphony VII (December 1953), 7.
 - 2. Contact points
 - Fink, 23-25.
 - Don Lemasters, "Tongue Position," The School Musician XL (July 1969), 44-6.
 - D. The release
 - Fink, 23-26.
 - Hanson, 50-4.
 - E. Multiple tonguing
 - Keith Johnson, The Art of Trumpet Playing (Ames, Ia: Iowa University Press, 1981), 73-6.
 - Noble, 81-2.
 - Edward P. Sandor, "Advanced Multiple Tonguing for the Brasses," NACWPI Journal XXXII (Spring 1984), 19-22; 27-8.
 - 1. Consonants
 - 2. Contact points

- F. Various tonguing effects
Noble, 82.

V. Flexibility

- A. Adjacent tones and intervals at slow speeds
- B. Lip trills
 - 1. Jaw position change
Noble, 57.
 - 2. Tongue position change
Noble, 79.
Irving R. Bush, Artistic Trumpet Technique and Study (Hollywood, Cal.: Highland Music, 1962), 48.

VI. Tone

- A. Concept
Bush, 49-51.
Johnson, 26-31; 36-9; 52-5.
F. Chester Roberts, "A Singer Looks at Brass Playing," T.U.B.A. Journal XVI (Summer 1988)
Warren Roche, "The Trumpet Tone," The School Musician XLIV (November 1973), 12-14.
Sherman, 21.
- B. Tonal center
Sherman, 20.
- C. Vibrato
K. Newell Dayley, Trumpet Vibrato: Pedagogical Significance of Correlations Between Acoustical and Physical Variants (D.A. dissertation, University of Northern Colorado, 1986; Ann Arbor, Mich.: University Microfilms, 8629370).
Sherman, 72-4.
 - 1. Jaw
 - 2. Lip
 - 3. Laryngeal
 - 4. Costal
 - 5. Hand

- VII. Contemporary (extended) techniques
Zack D. Browning, "Trumpet Techniques in the

Performance of Microtones," ITG Newsletter V (February 1979), 6-9.
 Sherman, 124-29.
 Paul Alva Smoker, A Comprehensive Performance Project in Trumpet Literature With a Survey of Some Recently Developed Trumpet Techniques and Effects Appearing in Contemporary Music (D.M.A. dissertation, University of Iowa, 1974; Ann Arbor, Mich: University Microfilms, 74-21, 1974).
 Thomas Stevens, Contemporary Trumpet Studies (Paris: Editions Billaudot, 1976), 30-3.

- VIII. Transposition
- Jean Moorehead Libs, "Transposition Curiosities and Peculiarities: An Interview With Kevin Good," Journal of the International Trumpet Guild XV (February 1991), 23-5.
 Maire, I/58-59.
 Gordon Mathie, "Transposition: One Teacher's Approach," Journal of the International Trumpet Guild XV (February 1991), 26-8.
 Sherman, 75-81.
 Whitener, 25-6.
- A. By interval
- B. By clef
- IX. Warm-up and daily routine
- A. Purpose
- Mike Vax, "Endurance - The Key to Better Playing," Crescendo International XVIII (October 1979), 35.
 Robert D. Weast, Keys to Natural Performance for Brass Players (Des Moines, Ia: The Brass World, 1979), 22-3; 38-9.
- B. Procedures
- Noble, 62.
 Sherman, 91-95.
 Mike Vax, "Trumpet Warm-ups," Crescendo International XVII (August 1978), 30-1.
1. Lip buzzing
 Bush, 36-8.
 2. Mouthpiece buzzing
 Bush, 42-4.
 Johnson, 65-8.
 Kleinhammer, 31-2.

3. Long tones
Kenneth L. Laudermilch, "Long Tones for the Trumpeter," The Instrumentalist XXV (November 1970), 48-9.
John C. Sanders, "Long Tones for Trumpeters," Woodwind World - Brass and Percussion XVIII (September-October 1979), 30-1.
4. Pedal tones
Johnson, 87-9.
Berinbaum, Martin, "Trumpet Pedal Tones: The Key to an Expanded Range," Instrumentalist XXXIII (March 1979), 44-9.
Mario F. Oneglia, "Some Thoughts on Trumpet Pedal Tones," The Instrumentalist XXVII (September 1972), 56-7.
5. Flexibility studies
6. Finger technique studies
7. Articulation studies
8. Range development
Mike Vax, "The 'High Note Syndrome'," Journal of the International Trumpet Guild X (September 1985), 24-27.
Jay D. Zorn, "Exploring the Trumpet's Upper Register," The Instrumentalist XXIX (June 1975), 70-4.

Technical and musical skills lacking coverage in musical materials in the Arban-Maire

As noted in Chapter I of this Document, of the forty-one requisite technical and musical skills identified by Mathie, the following nine areas remain untreated by musical materials (or text) in Maire's edition of Arban's work:

1. "Aleatoric Notation and Techniques"
2. "Music Speed Reading"
3. "Pedal Register"
4. "Quarter Tones"

5. "Scale Practice (Altered)"
6. "Scale Practice (Modal)"
7. "Spatial Notation"
8. "Tone Row (Serial Composition)"
9. "Trumpet and Tape"

It should be noted that the nine categories listed above represent skills which, although conceived by and large before 1956 (when Maire completed his edition of Arban's Méthode), were not represented in trumpet study materials prior to that time, with the exception of pedal tones and tone row (serial composition). For those nine areas of skills lacking representation through musical materials in the Arban-Maire, a listing of titles and (when appropriate) specific items (etudes and exercises) from selected materials (as well as an example for each area, taken from the listed materials) treating each of those skills is provided below. (See the Introduction to Chapter III for an explanation of the selection of materials included in the "Annotated Bibliography of Selected Trumpet Study Materials which is provided in that chapter.") Any explicatory instructions regarding execution which appear with the exercises and etudes will be included with the excerpts below.

1. Aleatoric Notation and Techniques. Thomas Stevens' Contemporary Trumpet Studies (1976) provides several studies utilizing aleatoric notation, including Nos. 19, 20, 22,

24, 25, 26, 27, and 28. An excerpt from Study No. 20, "Interval Study No. 3" is provided below:

Example 1. Thomas Stevens, Contemporary Trumpet Studies, Study No. 20, "Interval Study No. 3," last two lines.



* Circled arrow used at the end of "chance" sections to suggest moving forward to the metered tempo.

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2. Music Speed Reading. David Hickman's Music Speed Reading (1979) is ". . . a systematic method used to train the eye in the reading of music."¹¹ Based on eye perception principles employed in the speed reading of text (words), the method teaches recognition of grouped patterns

¹¹David Hickman, Music Speed Reading (Los Angeles, Cal.: Wimbledon Music Inc./Trigram Music Inc., 1979), 1.

of musical notation to enhance (music) reading accuracy.¹²


The following excerpts illustrate two of the principal strategies employed by Hickman:

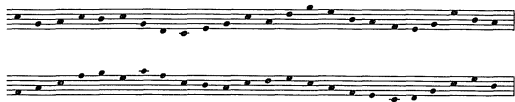
¹²Ibid.

Example 2. David Hickman, Music Speed Reading, Lesson 1, p. 4, first two lines; Lesson 19, p. 22, first two lines.

Lesson 1.

Play the entire page of dot notes as fast and accurately as possible employing the assigned rhythmic groupings. Keep a record of metronome speeds. For further development utilize several of the suggested variations on page 3.

Assigned Rhythmic Groups: 



Lesson 19.



* Lesson 19 deals with "the rhythmic divisions of the space between the bar lines;" (3.) "the spacing of the notes is organized into rhythmic patterns recognizable only when perceiving the entire rhythmic group." (2.)

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3. Pedal Register. Numerous methods and other collections of trumpet study materials utilizing pedal register exercises have become available in recent years. Carmine Caruso's Musical Calisthenics for Brass (1979) provides several studies in pedal tones, including Nos. 25, 29, 31, 34 and 36. James Stamp's Warm-ups Plus Studies (1978) is another collection that has gained wide acceptance which provides several studies utilizing the pedal register, including Nos. 3, 4, 5, 3a, 3b, 3c, and "Warm-up III: Power Exercise"; an excerpt from Etude No. 3, "Basic Warm-ups," is provided below.

Example 3. James Stamp, Warm-ups Plus Studies, Etude No. 3, "Basic Warm-ups," first five lines.

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Used by permission.

4. Quarter Tones. Thomas Stevens' Contemporary Trumpet Studies (1976) provides several studies (Nos. 21, 24, and 25) utilizing quarter tones, as well as a chart indicating suggested fingerings (p. 38); an excerpt from Study No. 21, "Interval Study No. 4 (space-time, meter, and quarter tones)" is provided below:

Example 4. Thomas Stevens, Contemporary Trumpet Studies, Etude No. 21, "Interval Study No. 4 (space-time, meter, and quarter tones)," first two lines.

The musical notation consists of two staves of music in 6/8 time. The tempo is marked as quarter note = 100-120. The first staff begins with a piano (p) dynamic and contains a circled '1' below the staff. The second staff includes dynamics of forte (f), piano (p), and fortissimo (ff), along with various slurs and accents.

* Arrow up = 1/4 tone higher; Arrow down = 1/4 tone lower.

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5. Altered Scales. The Arban-Musser-Mincarelli Complete Method for the Trumpet/Cornet (1979) includes five studies in altered or "synthetic scales:" p. 15, No. 33 (based on a pattern of m2, M2, M2, m2, aug. 2, M2, m2); p. 91, No. 279 (based on a pattern of m2, M2, m2, aug. 2, m2, M2, M2); p. 91, No. 280 (based on a pattern of M2, M2, M2, m2, M2, m2, M2); p. 147, No. 467 (based on a pattern of m2,

aug. 2, m2, m2, M2, M2, M2); and p. 167, study "C" (based on a pattern of M2, M2, M2, M2, m2, m2 M2). Everett Gates' Odd Meter Etudes (1962) includes one etude (No. 5), which is based in part on a scale pattern of alternating whole- and half-steps. Robert Nagel's Speed Studies (1965) provides several exercises in altered scales, including Nos. 36, 37, 38 and 40 (alternating whole- and half-steps), as well as an etude (p. 30, VII) based on an altered scale pattern. Exercise No. 37 is provided below.

Example 5. Robert Nagel, Speed Studies, Exercise No. 37.



(Phrygian); p. 13, No. 26 (Dorian); p. 31, No. 74 (Mixolydian); and p. 145, No. 463 (Mixolydian). Everett Gates Odd Meter Etudes (1962) includes one etude (No. 18) based on the Mixolydian mode. Pat Harbison's Technical Studies for the Modern Trumpet (1983) contains numerous studies in modal scales. The following excerpts illustrate two of the patterns employed by Harbison for (modal) scale pattern practice:

Example 6. Pat Harbison, Technical Studies for the Modern Trumpet, Exercise No. 58, "The Dorian Mode No. 3;" Exercise No. 80, "The Lydian Mode."

58 

80 

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7. Spatial notation. Thomas Stevens' Contemporary Trumpet Studies (1976) provides several studies utilizing spatial notation: Nos. 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 29 and 30; an excerpt from Etude No. 18, "Interval Study No. 1 (in space-time notation)" is provided below.

Example 7. Thomas Stevens, Contemporary Interval Studies, Etude No. 18, "Interval Study No. 1 (space-time notation)," first two lines.

(Ad lib. moderate dynamic level.) (Ad. lib. puissance dynamique moyenne.) Ad lib. mittelaute Dynamik.

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8. Serial Composition. Numerous collections of trumpet study materials utilizing serial composition techniques have become available in recent years. The Arban-Musser-Mincarelli Complete Method for Trumpet/Cornet (1979) provides four studies (p. 90, Nos. 177 and 178; p. 147, No. 466; and p. 167, study "E"), utilizing (twelve-) tone row construction. Charles Chaynes' Quinze études

(1959) includes two etudes (Nos. 4 and 15) utilizing (twelve-) tone row construction. Everett Gates' Odd Meter Etudes (1962) includes one etude (No. 17) utilizing (twelve-) tone row construction. Verne Reynolds' Forty-eight Etudes for Trumpet (1971) includes one etude (No. 22) utilizing (twelve-) tone row construction. Paolo Longinotti's Twelve Studies in Classical and Modern Style (1962) includes two etudes (Nos. 5 and No. 12) utilizing (twelve-) tone row construction; an excerpt from Etude No. 5 ("Based on a Twelve Tone System") is provided below:

Example 8. Paolo Longinotti, Twelve Studies in Classical and Modern Style, Etude No. 5 ("Based on a Twelve tone System"), first two lines.

Allegro Moderato ($\text{♩} = \text{about } 104$)

5.

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9. Trumpet and Tape. Thomas Stevens' Contemporary Trumpet Studies is the only published collection to date that provides studies (Nos. 26, 27, 28, 29, and 30) dealing with the coordination of the trumpeter and a clock and/or prepared tape recording. Preliminary instructions include

the following remarks:

Today's performers must possess the ability to work with the clock. They must also have an elementary ability to work with prepared tapes, regardless of the source of the preparation.

The Tape-Clock Studies combine some basic performance fundamentals of both tape and clock use. The studies are designed for the performer to prepare (record) the tape parts; then practice playing (coordinating) with the tape.

For those who would use the studies as duets it is recommended that the players be out of sight of each other, and the one playing the tape parts should perform strictly in accordance with the clock to insure [sic] the kind of objectivity that would exist when working with prepared tape.¹³

An excerpt from Etude No. 29, "Tape-Clock Study No. 4" is provided below.

¹³Thomas Stevens, Contemporary Trumpet Studies (Paris: Gérard Billaudot, 1976), 46.

Example 9. Thomas Stevens, Contemporary Trumpet Studies,
Etude No. 29, "Tape-Clock Study No. 4," first two
lines.

As in a march.
Comme dans une marche.
Wie bei einem Marsch.

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Summary

Despite Jean Maire's admirable efforts toward creating a more complete method for the modern trumpet player, his Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn is found lacking in certain elements of both text and musical materials. An outline of requisite technical skills was developed in order to identify and organize literature which treats those major skills pertinent to trumpet performance. In addition, for the nine untreated "Trumpet/Musical Problems" (of the forty-one identified by Mathie), a listing of titles of selected materials (as well as an example for each area, taken from the listed materials) treating each of those skills was

provided.

Chapter III of this Document is an annotated bibliography of fifty-four selected titles of trumpet study materials which serve to complement and augment the coverage of technical and musical skills provided by the Arban-Maire. This body of materials, along with the pedagogic literature identified with the "Outline of Requisite Technical Skills" as found in Chapter II, may serve to augment the materials and text of the Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn (1956) to form a complete resume of ability and knowledge for the trumpeter of the present day, as the original Méthode (c. 1859) served for (cornetists of) its time.

CHAPTER III
An Annotated Bibliography of Selected
Trumpet Study Materials

Introduction

The evaluation of fifty-four selected titles of trumpet study materials, each comprised of one or more volumes, is provided in this chapter. Usage of the materials selected for inclusion in this annotated bibliography is documented by the following lists: "Suggested Trumpet Method Books and Solos - O.S.U. Trumpet Majors," compiled by Richard Burkart and Thomas Battenberg (unpublished pamphlet, n.d.); "Selected Advanced Studies for Trumpet," compiled by Richard Burkart (unpublished pamphlet, n.d.); University of Iowa Music Source Book: Wind and Percussion Materials, compiled by Paul Anderson (Iowa City, Ia: Eble Music Company, 1986); and "Course of Study, North Texas State University," John Haynie and Leonard Candelaria, Journal of the International Trumpet Guild VII (February 1983), 20-24.

Each of the titles included in the annotated bibliography was included in one or more of the aforementioned lists, with the exception of the following,

which were selected by the author for their coverage of skills in a manner or degree not found in collections included in the lists: 1) Andre Besancon, 70 etudes progressives, 2 vols., 2) Carmine Caruso, Musical Calisthenics for Brass, 3) Pat Harbison, Technical Studies for the Modern Trumpet, 4) Rolf Quinke, ASA Méthode, and James Stamp, Warm-ups Plus Studies. All materials selected for inclusion in the annotated bibliography were in print and readily available in the United States at the time of this writing, as confirmed by listing in the 1992 Brass Player's Guide, published by Robert King Music Sales, Inc. (North Easton, Ma.)

Each entry in the annotated bibliography contains the following information: 1) standard bibliographic (publication) information, 2) number of pages, 3) size (vertical) in centimeters, 4) range, 5) 1992 price, and 6) annotations concerning a) "contents," b) "presentation," c) "teaching instructions," and d) "comments" including a grade or range of grades indicating level (or levels) of technical difficulty. (The categories of annotation were adopted from Frank W. Baird, A History and Annotated Bibliography of Tutors for Trumpet and Cornet, (1983).)

Unless otherwise indicated, pitch names refer to written pitches. Prices for the materials were drawn from the 1992 Brass Player's Guide; one may expect that the prices will become increasingly out of date. The grades

indicating level(s) of difficulty range from "1" to "10". These grades are intended to indicate an approximate level of technical difficulty in terms of years of study on the trumpet.

Selected Trumpet Study Materials

Arban, Joseph Jean-Baptiste Laurent. Grande méthode complète pour cornet à pistons et de saxhorn (Paris: Escudier, c. 1859), new edition titled Arban's Complete Conservatory Method for Trumpet (Cornet), ed. Edwin Franko Goldman and Walter M. Smith with annotations by Claude Gordon, trans. anonymous. New York: Carl Fischer, 1982. 379 p. 30 cm.

Range: f-sharp - c'''. \$22.95. The best selling edition of one of the most popular tutors ever written for the cornet and (valved) trumpet, often referred to as "The Cornetists's Bible."

Contents. Includes Arban's preface, a letter of endorsement from the "Committee on Music Instruction" at the Paris Conservatory, text by Arban (annotated by Claude Gordon) on range, fingering, tuning, mouthpiece position, attack, breathing and style. The (ten) sections of musical materials deal with "First Studies" (exercises on attack, simple scale and interval drills and elementary note values and rhythms), "Slurring or Legato Playing," "Scales," "Ornaments," "Advanced studies" (rhythmic studies on triplets and sixteenth-notes, interval studies, chord and arpeggio studies, and cadenza studies), "Tonguing" (multiple-tonguing),

"The Art of Phrasing: 150 Classic and Popular Melodies" (added by Carl Fischer, Inc. and attributed, probably incorrectly, to Arban), "Sixty-eight Duets for Two Cornets" (added by Carl Fischer, Inc., and attributed, probably incorrectly, to Arban), "Fourteen Characteristic Studies," and "Twelve Celebrated Fantaisies and Aires Varies." Concludes with a "Diagram of 1885 Cornet" and Arban's original text (translated) in its entirety. Each section is preceded by explanatory text.

Presentation. Exercises numbered within each section. The "First Studies" begin quite easily but progress rapidly. The organization within the sections of musical materials is based on keys (to seven sharps and flats), and on fundamentals of articulation.

Teaching Instructions. While representing an attempt to give treatment to the fundamentals of cornet technical execution and style and although improved somewhat with the annotations by Gordon, Arban's text is, at best, incomplete for the modern cornet or trumpet player, and often betrays a faulty concept of execution.

Comments. Represents a complete resume of the technical and musical skills required of the cornetist of Arban's time, and has stood as a remarkably cogent method through the present day. Grades 2-10+.

Arban, Joseph Jean-Baptiste Laurent. Grande méthode complète pour cornet à pistons et de saxhorn (Paris: Escudier, c. 1859), new edition titled Arban's Complete Method for Trumpet/Cornet, ed. Willard I. Musser and Daniel Mincarelli, trans. anonymous. Van Nuys, Ca.: Alfred Publishing Co., Inc., 1979. 171 p. 30 cm.

Range: f-sharp - d'''. \$15.95. This emended version of Arban's Méthode is intended ". . . to meet the requirements of contemporaneous techniques. Certain rhythmic and supplementary performance skills, which were unforeseen in prior years, have been included in this version, but unrivaled principles which form the nucleus of this estimable method remain unchanged." ("Preface," i.)

Contents. Includes (eleven) sections of musical materials which deal with "Tonguing Studies," "Studies Involving Slurs," "Scales in Various Forms and Patterns," "Studies on Ornamentation and Forms of Variation," "Chord Studies," "Interval Studies," "Triple Tonguing Studies," "Double Tonguing Studies," "Phrasing Studies" (added by the editors), "Characteristic Studies," and "Studies Involving Supplemental Effects" (added by the editors). Also includes a table of articulation (indication) symbols and a glossary of (Italian and German) musical terms.

Presentation. Continual numbering of exercises (1-473) throughout book, with the exception of the "Characteristic Studies" (I-XIV) and the "Studies

Involving Supplemental Effects" (A-H). The organization within the sections of musical materials is based on keys, fundamentals of articulation, and rhythmic problems. Omits the "Art of Phrasing" and "Sixty-eight Duets" sections included in the Goldman-Smith-Gordon edition, as well as the "Twelve Celebrated Fantaisies and Aires Varies."

Teaching Instructions. Retains Arban's recommended syllables for multiple tonguing ("Tu" and "Ku." Includes descriptions of Articulation Indications." No text.

Comments. In addition to the two sections composed entirely by the editors ("Phrasing Studies" and "Studies Involving Supplemental Effects"), several new exercises are included, which deal with either greater rhythmic complexity or a modal scale (other than major or minor), in sections of musical materials composed by Arban. Grades 3-6.

Bach, J.S. Bach for the Trumpet or Cornet, ed. Michael J. Gisoni. New York: McGinnis and Marx, 1956. 24 p. 30.4 cm.

Range: g - d'''. \$6.00. A compilation of transcriptions of selected instrumental works of J.S. Bach which serve as ". . . masterful examples of polyphonic writing . . . rich in style." ("Preface," i.)

Contents. Twenty-two etudes, which are transcriptions of the following compositions by Bach: "Polonaise" from French Suite No. 6, "Gavotte" from French Suite No. 5, "Double (Allemande)" from Partita No. 1 for Unaccompanied Violin, "Allemande from Partita No. 2 for Unaccompanied Violin, "Allegro assai" from Sonata No. 3 for Unaccompanied Violin, "Siciliano" from Sonata No. 2 for Flute and Piano, "Presto" from Sonata No. 1 for Unaccompanied Violin, "Gigue" from Suite No. 1 for Unaccompanied Cello, "Adagio" from Organ Toccata in C, "Double (Courante)" from Partita No. 1 for Unaccompanied Violin, "Double (Sarabande)" from Partita No. 1 for Unaccompanied Violin, "Allegro" from Sonata No. 2 for Unaccompanied Violin, "Jesu, Joy of Man's Desiring" from Cantata No. 147, "Aria" from Cantata No. 12, "Adagio" from Sonata No. 12 for Flute and Figured Bass, "Air" from Overture No. 1 in D Major, "Sleepers Awake" from Schubler Chorales, "Gigue" from Suite No. 4 for Unaccompanied Cello, "Gigue" from Suite No. 5 for Unaccompanied Cello, "Bourree" from Suite No. 4 for Unaccompanied Cello, "Siciliano" from Sonata No. 3 for Flute and Figured Bass, and "Gigue" from Partita No. 3 for Unaccompanied Violin.

Presentation. The etudes are numbered, but are arranged with no organization based on progressive levels of difficulty, keys, or musical styles. Most

are one page in length.

Teaching Instructions. Indicates alternate transpositions for etudes 3, 8, 14, 16, 17, and 22. Suggests syllables "Tu" and "Ku" for passages requiring multiple tonguing. No text.

Comments. While a few of the transcriptions make only moderate demands upon technique, most are quite difficult due to extensive use of the upper register and continual intervallic writing. Grade 9.

Bartold, Gabriel, ed. Orchestral Excerpts from the Symphonic Repertoire for Trumpet, 5 vols. New York: International Music Company, c. 1948-53. Vol. I, 48 p. (c. 1948); Vol. II, 52 p. (c. 1948); Vol. III, 52 p. (c. 1948); Vol. IV, 59 p. (c. 1953); Vol. V, 56 p. (c. 1953). 30.5 cm. (all).

Range: e-flat - g''' (concert pitch). \$9.00 ea.

Contents. Vols. I-V, excerpts from one-hundred and fifty works.

Presentation. Most of the excerpts included are quite brief. Excerpts from each work are numbered. All trumpet parts (i.e. 1st, 2nd, 3rd, etc.) are provided if more than one.

Teaching Instructions. None.

Comments. A number of printing errors are found; use of rehearsal letters, indication of movements and use of multiple staves (when more than one trumpet part is included) is inconsistent.⁷ A compilation by Marshall Onofrio, publication pending, titled

"Corrections to the International Music Company Trumpet Orchestral Excerpts, vols. I-V," includes indications of specific movements, tempi, etc., as well as corrections to printing errors (for further information, contact Marshall Onofrio; Music Department; SUNY Plattsburgh; Plattsburgh, NY 12901). [It should be noted that collections of orchestral excerpts are included in this bibliography as examples of requisite technical and musical skills from a body of literature which has done much to define the nature of writing for the modern trumpet; a complete representation of all symphonic literature is beyond the scope of this bibliography.]

Besançon, André. 70 etudes progressives, 2 vols. Paris: Gérard Billaudot, 1974. Vol I, 14 p.; Vol. II, 15 p. 30.4 cm. (both).

Range: Vol I, a - e-flat''; Vol. II, g-flat - g''. Vol. I, \$5.00; Vol II, \$4.25.

Contents. Seventy etudes in two volumes: Vol. I, Nos. 1-45; Vol 2, Nos. 46-70. Almost all are articulated throughout. Vol. I provides study of simple modal formulas, non-diatonic tonality, and disjunct melodic lines in relatively easy rhythmic contexts. Vol. II provides study of non-diatonic tonality, atonality, and disjunct melodic lines (with frequent use of diminished and augmented intervals),

often in rhythmically complex contexts. Etudes Nos. 43-45 (Vol. I), and Nos. 65-66 (Vol. II) are duets; Etudes Nos. 67-70 are trios.

Presentation. The seventy etudes are numbered consecutively through Vols. I and II and are generally progressive in level of difficulty. Length of etudes is 3-4 lines in Vol. I, 3-5 lines (Nos. 46-59) and full page in Vol. II.

Teaching Instructions. None.

Comments. None of the etudes have dynamic markings, style indications or tempo indications. Grades 1-3 (Vol. I), 3-6 (Vol. II).

Bitsch, Marcel. Vingt études, ed. Raymond Sabarich. Paris: Alphonse Leduc, 1954. 20 p. 31.4 cm.

Range: f-sharp - c'''. \$16.05.

Contents. Twenty etudes of varying musical styles and technical emphases, often in challenging rhythmic contexts. The etudes include those with non-diatonic tonality (usually beginning and ending on the same tonal center) and atonality. Disjunct melodic lines and large intervals are emphasized.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty or musical styles. All are one page in length.

Teaching Instructions. None.

Comments. Indicated for trumpet in both B-flat and C. Includes one etude in 5/8 meter, one etude in 5/4 with a five-part division of the beat throughout, and two etudes which employ flutter tonguing. Grade 10+.

Bodet, Francis. Seize études de virtuosité d'après J.S. Bach. Paris: Alphonse Leduc, 1948. 15 p. 30.1 cm.

Range: f-sharp - c'''. \$13.75.

Contents. Sixteen etudes, transcribed from various instrumental works (sources not indicated) of J.S. Bach.

Presentation. The etudes are numbered, but are arranged with no organization based on progressive levels of difficulty, keys or musical style. The etudes vary in length from one-half page to slightly over one page.

Teaching Instructions. Brief suggestions for practice strategies precede each etude; recommendations concerning style precede many of the etudes.

Comments. Most of the etudes are quite difficult due to extensive use of the upper and lower register and continual intervallic writing. Grade 9.

Bordogni, Marco. Vingt-quatre vocalises, ed. G. Armand Porret. Paris: Alphonse Leduc, 1948. 24 p. 33.5 cm.

Range: a - b'' (concert pitch). \$17.55. A collection of vocalises by the Italian voice coach and composer, Giulio Marco Bordogni (1788-1856), transcribed with changing transpositions every few lines.

Contents. "Table of Transposition," twenty-four etudes.

Presentation. The etudes are numbered, and are generally progressive in level of difficulty. Most are one page in length.

Teaching Instructions. The "Table of Transposition" indicates transposition by clef and by interval for both C and B-flat trumpet. No text.

Comments. Indicated for trumpet in both B-flat and C. Also suitable for study of lyrical style. Grade 7.

Bousquet, N. Thirty-six Celebrated Studies for Cornet, ed. Edwin Franko Goldman. New York: Carl Fischer, 1938. 39 p. 29.8 cm.

Range: g - b''. \$7.00.

Contents. Thirty-six characteristic studies all diatonic. The emphases in these studies are mainly on traditional cornet technique such as articulated (single tongue) passages of scale-wise motion and rapid

and/or wide intervals, with some multiple tonguing and ornamentation.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys, or technical or rhythmic emphases. All are one page in length except for the (Nos. 24 and 36), which are each two pages.

Teaching Instructions. None.

Comments. Most of the studies limit the upper tessitura to g'' regardless of level of technical difficulty. Nine etudes in 6/8 meter, 2 in 3/8 meter and one in 12/8 meter. Also available as an appendix to St. Jacome, Louis, Grand Method, Part 2 (New York: Carl Fischer, c. 1894), and are included in Arnold, Jay (ed.), World's Favorite Masterworks for Trumpet (Hasbrouck Hts., N.J.: Ashley Publications, 197-). Grades 6-7.

Bozza, Eugene. Seize études. Paris: Alphonse Leduc, 1950. 15 p. 31 cm.

Range: g - c-sharp'''. \$13.75

Contents. Sixteen etudes of varying musical styles and technical emphases. The etudes include those that are modal, diatonic and non-diatonic, some highly chromatic or with no definite tonal center.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on

progressive levels of difficulty or musical styles. The etudes are one page in length with the exception of Nos. 5, 6, 7 and 8, which are 5 lines, 10 lines, 5 lines and 5 lines respectively.

Teaching Instructions. Brief suggestions for practice strategies or recommendations concerning style precede several of the etudes.

Comments. Indicated for trumpet in both B-flat and C. Etude No. 8 is a transcription of the "Victimae paschali laudes" (plainsong). Grade 8.

Brandt, Vassily. Thirty-four Studies, ed. Robert Nagel. New York: International, copyright 1956. 35 p. 30 cm.

Range: f-sharp - c'''. \$6.00.

Contents. Thirty-four studies, several of which are based upon motives from symphonic works of the standard repertoire: No. 8 (Capriccio Italien, P. I. Tchaikovsky); No. 11 (Leonore Overture No. 3, L. v. Beethoven); No. 13 (movement III, Symphony No. 6, P. I. Tchaikovsky); No. 16 (movement IV, Scheherezade, N. Rimsky-Korsakov); No. 20 ("March" from the Petite Suite, G. Bizet); No. 23 ("Der Walkurenritt" from Die Walkure, R. Wagner); and No. 27 (movement I, Scheherezade, N. Rimsky-Korsakov). The emphases in these studies are mainly on articulated (single and multiple tongue) passages in marcato and staccato style, and rapid and/or wide intervals.

Presentation. The studies are numbered, but are arranged with no organization based on progressive levels of difficulty, keys, or musical styles. The studies vary in length from 3/4 page to 1 1/2 pages.

Teaching Instructions. Brief suggestions for practice strategies or recommendations concerning style precede most of the etudes.

Comments. Useful for study of orchestral style. Also available in an edition edited by William Vacchianno, Thirty-four Studies and Last Studies (New York: MCA Music, 1945) and are included in Arnold, Jay (ed.), World's Favorite Masterworks for Trumpet (Hasbrouck Hts., N.J.: Ashley Publications, 197-). Grades 7-8.

Brandt, Vassily. Last Studies, ed. Eugene Foveau. New York: International, copyright 1954. 24 p. 30 cm.

Range: e - a'' (concert pitch). \$5.00.

Transposition studies.

Contents. Twenty-four studies, all diatonic. The technical emphases in these studies are mainly on articulated (single tongue) passages of scale-wise motion and rapid and/or wide intervals, with some multiple tonguing and ornamentation.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys, or technical or

rhythmic emphases. One or more transpositions are indicated for each study; transpositions include trumpet in B-flat, C, D, E-flat, E and F. The studies vary in length from 1/2 to 1 1/2 pages.

Teaching Instructions. None.

Comments. Some of the studies are quite challenging for transposition study. Also available edited by William Vachianno, Thirty-four Studies and Last Studies (New York: MCA Music, 1945). Grade 8.

Caffarelli, Reginaldo. Seize études de perfectionnement. Paris: Alphonse Leduc, 1956. 16 p. 33.3 cm.

Range: f-sharp - c'''. \$15.20.

Contents. Sixteen etudes of mainly diatonic tonality, some of which contain difficult rhythms and/or odd or mixed meters. The technical emphases in these studies include articulated (single and multiple tongue) passages calling for advanced finger facility and passages requiring great flexibility.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys, or technical or rhythmic emphases. All are one page in length.

Teaching Instructions. Brief suggestions for practice strategies or observations concerning the nature and purpose of the study at hand precede most of the etudes.

Comments. Indicated for trumpet in both B-flat and C. Grade 9.

Caffarelli, Reginaldo. 100 Studi Melodici. Milan, Italy: G. Ricordi & C., 1957. 62 p. 31.4 cm.

Range: f - b-flat'' (concert pitch). \$9.00.

Transposition studies.

Contents. "Preface," transposition tables, a "Note From the Editor," and ninety-eight etudes of varying musical styles and two arpeggio exercises indicated for transposition to all keys.

Presentation. The etudes are numbered consecutively throughout the book and are divided into four sections: I. "Transposition to Various Keys With Only Diatonic Intervals" (etudes in the written keys of either C major or A minor with no accidentals indicated to be transposed to "Trumpet in C," "Trumpet in F," etc.); II. "Transposition in Various Keys With Diatonic and Chromatic Intervals" (etudes in the written keys of either C major or A minor with accidentals indicated with various transpositions); III. "Exercises in Chromatic Order" (arpeggio exercise); IV. "Transposition With Modulation" (etudes in various key signatures with accidentals indicated with various transpositions); V. "Arpeggios Transpositions Through All the Keys"; VI. "Studies in Quick Changes in Transposition" (etudes in written keys

of either C major or A minor with accidentals indicated with various transpositions which change every few lines).

Teaching Instructions. "Preface" with brief remarks on transposition by interval, transposition tables for trumpet in B-flat, F and E-flat describing transposition by clef and by interval, a "Note From the Editor" with names of the keys for trumpets in English, Italian/Spanish, French and German.

Comments. The melodies, although being diatonic with some chromatic intervals, are not "predictable" and therefore provide excellent transposition study. Grade 7.

Caruso, Carmine. Musical Calisthenics for Brass. n.p.: Almo Publications, 1979. 61 p. 27.9 cm.

Range: G-flat - ? \$13.00. A clinical method dealing with the physical demands of brass performance. In the "Foreword" the author lists the physical requirements as 1. Sound, 2. Pitch (intonation), 3. Range, 4. Endurance, 5. Flexibility, 6. Tonguing, 7. Technique, and 8. Breathing.

Contents. "Foreword," fifteen lessons (exercises on breath attacks, intervals in 2nds, 3rds, 4ths, etc., breath control/dynamics, tonguing, pedal tones, scale exercises) with explanatory text accompanying the exercises, "Coda" (a final word of encouragement to the

student), and "How to Solve the Seven Common Physical Problems" (1. "Slow Down," 2. "Tension," 3. "Overblowing," 4. "Range," 5. "Balance," 6. "Wet Lips vs. Dry Lips," and 7. "Attack." This edition concludes with a biography of Carmine Caruso written by Bill Harrison, and a testimonial to Caruso's teaching written by Charles Colin.

Presentation. Each lesson consists of two or three short exercises (mostly two or three lines) on interval drills, breath control, tonguing, pedal tones, or finger technique with explanatory text. Progressive in level of difficulty of intervals.

Teaching Instructions. It is in the manner of execution, rather than the material presented, that this method is defined. Teaching instructions include "The Four Rules" of: 1. timing ("Tap Your Foot"); 2. "Keep the Mouthpiece in Contact With the Lips Throughout Each Study" (" . . . until no notes are sounding and regardless of pressure or feel" in order to avoid having to reset the embouchure for each attack. Caruso also recommends leaving the lip tension set throughout the duration of the exercise, including the rests, thereby reducing the movement of each attack to the "blow."); 3. "Keep the Blow Steady"; and 4. "Breathe Only Through the Nose" (in order to keep the mouthpiece in place between attacks). Other teaching

instructions include practice strategies for the exercises and the observations of "How to Solve the Seven Common Physical Problems."

Comments. May be useful for embouchure position and/or mouthpiece placement adjustments as the long-setting method described in No. 2 of "The Four Rules" aids in both reducing the common error of returning to an incorrect position and quickly acclimatizing the embouchure to a corrected position.

Charlier, Theo. Trente-six études transcendantes, nouvelle édition. Paris: Alphonse Leduc, 1946. 72 p. 33.5 cm.

Range: f-sharp - c'''. \$30.90

Contents. Author's "Foreword," "Editor's Notes," and thirty-six etudes, most of which treat an identified technical skill in a context of extensive musical development, and text and tables on a variety of topics. The etudes are mainly diatonic, with some employing extensive chromaticism; two are based on whole-tone scales. Several of the etudes contain complex rhythmic schemes.

Presentation. The etudes are numbered, and include those dealing successively with intervals of the third through the octave, interspersed among those treating a variety of styles and technical emphases, which are arranged with no apparent organization

based on progressive levels of difficulty, keys or musical styles. The etudes are one to two pages in length.

Teaching Instructions. Text and tables concerning the following topics appear throughout the book (the text is in French with no translation; an English translation is provided by Michel Laplace and Clifford Warren, "Thirty-six Transcendent Studies for Trumpet, Cornet or Flugelhorn in B-flat by Theo Charlier, English Translation," ITG Newsletter V (May 1979), special supplement, pp. 1-5): "Advice to Young Artists," "Avoid the Use of Crooks," "Table of Harmonics," "Theory of the Instrument" (on valve slide length discrepancies), "Table of the First Twenty-four Harmonics," "The Metronome," "Theoretical Length of All the Brass Instruments," "The Accepted Writing for the Small Instruments With a Mouthpiece," "Table of the Tuning Crooks," "Foreign Terms" (on the word "mute" and its use), "Foreign Terms" (on the words "trumpet," "cornet," "flugelhorn," etc.), "Lengths of the Instruments," "Classification of Instruments With a Mouthpiece" (from Victor Mahillon), "The Trumpet in E-sharp," "Timbre," "The Slide," "Rules and Exceptions," "The Mouthpiece," and "The Mute." Suggestions for practice strategies (e.g. suggested alternate transpositions, etc.), and suggestions for further

study on a particular technique (e.g. "see G. Balay: Nos. 4-8-13; A. Chavanne: No. 23 . . ." p. 5).

Comments. This "nouvelle edition" includes occasional phrase markings which were added by Raymond Sabarich, Professor of Trumpet at the Paris Conservatory [dates]. Grades 8-10.

Chaynes, Charles. Quinze études. Paris: Alphonse Leduc, 1959. 15 p. 30.9 cm.

Range: g - c'''. \$13.75.

Contents. Fifteen etudes of varying musical styles and technical emphases, often in challenging rhythmic contexts. The etudes include those with non-diatonic tonality, free atonality and twelve-tone construction. Disjunct melodic lines and large intervals are emphasized.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys or style. All are one page in length.

Teaching Instructions. None.

Comments. Indicated for trumpet in both C and B-flat. Most of the etudes have meter changes. One is in 7/4 and one is in 11/16. Grade 10+.

Clarke, Herbert L. Characteristic Studies. New York: Carl Fischer, Inc., copyright 1943. 64 p. 35 cm.

Range: f-sharp - f'''. \$8.50.

Contents. Author's "Introduction," "Remarks on Tongueing [sic]," text and exercises on "Single Tongueing," text and exercises on "Double Tongueing," text and exercises on "Triple Tongueing," a biography of Herbert L. Clarke, Twenty-four Characteristic Studies, and the cornet solo parts for the following solos by Clarke: The Bride of the Waves, The Harp That Once Thro' Tara's Halls, Sounds From the Hudson, From the Shores of the Mighty Pacific, The Debutante, Carnival of Venice, Showers of Gold, Du Du Liegst Mir Im Herzen, The Southern Cross, Side Partners, Twilight Dreams, Lillian, The Maid of the Mist, Neptune's Court, and My Love for You. (A "characteristic study" may be defined as an etude with emphasis on study of a limited type or types of technical problem(s) or rhythmic figures.)

Presentation. There is one Characteristic Study for each major and minor key, arranged as follows: C major, A minor, D-flat major, B-flat minor, D major, B minor, etc.

Teaching Instructions. Discusses syllables to use when single, double, and triple tonguing: advocates "Tu" and "Ku" for the low register, "Ta" and "Ka" for the middle register, and "Te" and "Ke" for the high

register; suggests repeated "K_" attack practice for development of multiple tongue facility.

Comments. Grade 5-7.

Clarke, Herbert L. Technical Studies. New York: Carl Fischer, Inc., copyright 1934. 53 p. 30.5 cm.

Range: f-sharp - f'''. \$8.50.

Contents. Author's "Introduction" and ten studies which include technical exercises and etudes which deal primarily with finger technique, breath control and flexibility. The etudes are developed from the exercises.

Presentation. The exercises and etudes are numbered consecutively throughout the book. In the second, third, fourth, fifth and seventh studies, the exercises are presented in all the major keys. In the sixth study the exercises are presented in the major and (parallel) minor keys of F-sharp, G, A-flat, A, B-flat, B, and C. The first, eighth and ninth studies are chromatic in nature. The tenth study is on grace note arpeggios, presented in one etudes and two short solos.

Teaching Instructions. Suggestions for practice strategies precede each of the studies.

Comments. All exercises begin either p or pp; some indicate cresendi within the p or pp dynamic framework. Grades 2-10+.

Colin, Charles. Advanced Lip Flexibilities. New York: Charles Colin, n.d. 148 p. 29.6 cm.

Range: f-sharp - a'''. \$12.50.

Contents. Includes introductory text on "Lip Flexibilities," text on "Lip Trilling and Stretching," "Importance of the Tongue," "Develop Resistance," "Intelligent Thinking and Practice," and "How to Warm Up." The lip flexibility exercises are divided into three "volumes" which were published separately before their inclusion in this collection. "Volume 1" consists primarily of arpeggio exercises which progressively include the high register to f-sharp'''. "Volume 2" includes lip trill exercises as well as range expanding arpeggio exercises to a'''. "Volume 3" consists of exercises requiring greater facility and control, and includes exercises to a'''.

Presentation. Each of the three "volumes" is progressive in range. Most of the exercises are constructed with a pattern being repeated through all valve combinations.

Teaching Instructions. In addition to the text which precedes the exercises, some of the exercises include brief instructions, such as "Complete exercise to be played in one breath," indications for a "Breath push for higher 'harmonic levels'," etc.

Comments. Despite the inclusion of exercises in the extreme high register, there is much material of

use for the intermediate student. Grades 3-10.

Concone, Giuseppe. Lyrical Studies, trans. John Sawyer. Nashville, Tn.: The Brass Press, 1972. 38 p. 27.4 cm.

Range: g - b-flat''. \$6.00. A collection of vocalises by the Italian voice coach Giuseppe Concone (dates) transcribed "for Trumpet or Horn."

Contents. Thirty-two etudes.

Presentation. The etudes are numbered and are generally progressive in level of technical difficulty.

Teaching Instructions. None.

Comments. This is one of the many collections of Concone vocalises transcribed for brass instruments. Grades 3-7.

Gates, Everett. Odd Meter Etudes. Ft. Lauderdale, Fl.: Sam Fox, 1962. 24 p. 35 cm.

Range: b-flat - a''. \$3.95.

Contents. Author's "Foreword," fifteen scale pattern exercises in various patterns of two and three beat groups, and twenty-one etudes which employ 1) the so-called "odd" meters (with measures containing groupings of both two and three beats), 2) mixed meters, 3) odd groupings within simple beats, or 4) hemiola. Etudes 1-18 are original, and as the author notes "incorporate . . . modal and contrived scales, twelve-tone organization, retrograde melodic

inversions, less usual formal organization, 3, 5, and 7 bar phrases, etc." ("Foreword," i.) Etude 19 is a transcription of two works by G. F. Handel: one is from Rinaldo, and employs mixed ($3/8$ and $2/4$) meters; the other from Orlando, and represents one of the first known examples of $5/8$ meter in art music. Etude 20 is a transcription of a theme from L. v. Beethoven's String Quartet in B-flat, Op. 18, No. 6, which presents a syncopated rhythmic scheme. Etude 21 is a transcription of a theme in $5/4$ meter from P. I. Tchaikovsky's Symphony No. 6.

Presentation. The etudes are numbered and are generally progressive in level of rhythmic difficulty. Most are one page in length.

Teaching Instructions. Each etude is accompanied by brief suggestions for practice strategies and/or recommendations concerning style.

Comments. Indicated for all instruments in treble clef. Grade 7.

Getchell, Robert. Second Book of Practical Studies, ed. Nilo W. Hovey. Miami, Fl.: CPP/Belwin Mills, Inc., 1948. 64 p. 30. 3 cm.

Range: b-flat - a''. \$5.50.

Contents. "Foreword," fifty-six etudes, and a suggested warm-up routine. The etudes are diatonic, through three flats and sharps; the technical emphases

are on articulation and finger technique. Provides rhythmic study for dotted eighths and sixteenths (Nos. 65-83), eighth note triplets (Nos. 84-94), 3/8 meter (Nos. 95-101), 6/8 meter (Nos. 102-111), and basic syncopation (Nos. 112-121).

Presentation. The etudes are numbered (65-121), continued from the First Book of Practical Studies, and are progressive in level of technical difficulty throughout the volume; the etudes are progressive in level of both rhythmic complexity and keys (one through three flats and sharps) within the sections of study (dealing with the various rhythmic patterns) within the volume.

Teaching Instructions. Suggestions for warm up: discusses mouthpiece buzzing, long tones, octave slurs, and lip slurs.

Comments. Grades 4-7.

Harbison, Pat. Technical Studies for the Modern Trumpet. New Albany, In.: Jamey Aebersold, 1983. 78 p. 27.8 cm.

Range: f-sharp - f'''. \$9.95. Advertised as "the first book to incorporate all modern jazz scales into practical studies."

Contents. Includes author's preface, text on "The Warm-up," "The Practice Session," "Rehearsal and Performance," "Warming Down," "The Value of

Repetition," "Timing," "Pre-hearing the Sound," "Breath Support," "Inhalation," "Exhalation," "The Tongue," "The Embouchure," "Fingers," "Extreme Registers," "Equipment," "Musical Demands," "Developing the Jazz Language," and "Criteria for Evaluating a Jazz Solo." Musical materials include two-hundred and sixty-six exercises (Nos. 1-12: "Interval Studies" and Nos. 13-266: "Technical Studies" in various patterns on the dorian, lydian, lydian dominant, harmonic minor, whole tone, diminished, diminished whole tone, and lydian augmented scales). Listings of "Recommended Books" (study materials), "Selected Books for Jazz Study," suggestions for "Additional Reading" and "Recommended Listening for Modern Jazz Trumpet," and a "Scale Syllabus" (indicating construction by whole and half steps and chord symbols with which the various scales are to be used in improvisation).

Presentation. The exercises are numbered consecutively throughout the book.

Teaching Instructions. See Contents.

Comments. With the advent of the influence of jazz harmonic language in art music, knowledge of the various "jazz" scales is essential to the classically trained performer. Many of the exercises are based on those in the Herbert L. Clarke Technical Exercises collection (see above), recast in modal and "jazz"

scales. Grades 7-10.

Hering, Sigmund. Forty Progressive Studies. New York: Fischer, 1965. 42 p. 30.3 cm.

Range: g - g''. \$7.00.

Contents. Author's "Foreword," forty etudes, all diatonic through four flats and sharps (major and minor). Mainly technical articulated etudes based on scale patterns and/or arpeggios set in relatively simple rhythmic contexts.

Presentation. The etudes are numbered and are progressive in level of technical difficulty. All are one page in length.

Teaching Instructions. None.

Comments. Grades 4-7.

Hering, Sigmund. Thirty-two Etudes. New York: Carl Fischer, 1963. 35 p. 35 cm.

Range: f-sharp - c''. \$8.00.

Contents. Author's "Foreword," thirty-two etudes, all diatonic, through four flats and sharps (major and minor). Mainly technical articulated etudes based on scale patterns and/or arpeggios set in relatively simple rhythmic contexts.

Presentation. The etudes are numbered and are progressive in level of technical difficulty and keys (one-four flats and sharps). All but one are one page

in length.

Teaching Instructions. None.

Comments. Grade 8.

Hering, Sigmund. Twenty-four Advanced Etudes. New York: Carl Fischer, 1967. 51 p. 29.7 cm.

Range: f-sharp - c'''. \$8.50.

Contents. Author's "Foreword," twenty-four etudes, all diatonic, to five sharps and flats (major and minor). Mainly technical articulated etudes based on scale patterns and/or arpeggios set in relatively simple rhythmic contexts.

Presentation. The etudes are numbered and are arranged mainly according to keys (one-five sharps and flats). All are two pages in length.

Teaching Instructions. None.

Comments. Grade 8.

Hickman, David. Music Speed Reading. Century City (Los Angeles), Cal.: Wimbledon Music Inc./Trigram Music Inc., 1979. 43 p. 30.4 cm.

Range: c - a'', if read in treble clef (see Comments below). \$9.50. In the introduction, the author writes, "Music Speed Reading is a systematic method used to train the eye in the reading of music. The method is based on principles similar to that of the speed reading of words. Rather than allowing the eye to focus on individual notes or symbols, the eye

should scan ahead taking in an entire group of notes."

Contents. An introduction to the method by the author which explains how to use the book, twenty-two lessons (reading exercises), ten etudes and four duets. The pitches in the lessons, etudes and duets are random sequences, with no intended particular melodic interest.

Presentation. The materials are arranged in three parts. Part I consists of Lessons 1-10, Part II consists of Lessons 11-22 and Part III consists of the ten etudes and four duets. The lessons and etudes are one page in length each, and the duets are two pages in length. The lessons in Part I employ "dot notes" (without stems or flags), to which various rhythm patterns (indicated with each lesson) may be assigned. The lessons in Part II also employ "dot notes," here spaced so as to be recognized in context as specific rhythmic patterns. In Part III although standard musical notation is used in the etudes and duets, several practice strategies are suggested to enhance their benefit, such as 1) playing the rhythm as written, but on a single pitch or 2) playing the pitches as written but in like note values (i.e. grouping all notes of a passage, regardless of written rhythm, into a chosen grouping, such as triplets or quadruplets, etc.).

Teaching Instructions. (See above.)

Comments. Indicated for all melodic instruments;
no clef is given. Grades 4-7.

Hickman, David. The Piccolo Trumpet. Denver, Col.:
Tromba Publications, 1973. 49 p. 27 cm.

Range: d' - g''' (concert pitch). \$7.00.

Contents. Author's "Preface," text on "Tessitura and Fingerings," "Embouchure and High Register," "Mouthpiece Selection," "The A-Shank," "Trill Fingerings," "The Fourth Valve," and "Intonation and Tuning." Musical materials include "Preparatory Drills," twelve etudes (ten melodic excerpts, not originally for trumpet, from various Baroque-era composers as well as two etudes by Hickman), ten duets (arranged from works of various composers), and "Orchestral Excerpts From the Works of Bach" (selected movements from the first trumpet part of Suite No. 3, Magnificat, Mass in B Minor, and the Brandenburg Concerto No. 2).

Presentation. The materials vary in length from one-half to two pages, with the exception of the Brandenburg Concerto No. 2, which is three pages.

Teaching Instructions. (See Contents.)

Comments. Grade 8.

Hoehne (?), ed. Wagner Orchestral Excerpts from Operas and Concert Works, 2 vols. New York: International Music Company, n.d. Vol. I, 42 p.; Vol. II, 45 p. 30.5 cm. (both).

Range: e - c''' (concert pitch). \$8.00 ea.

Contents. Vol. I includes excerpts from Rienzi, The Flying Dutchman, Tannhauser, Lohengrin, Tristan und Isolde, Die Meistersinger, and Parsifal. Vol. II includes excerpts from Das Rheingold, Die Walkure, Siegfried, and Gotterdammerung.

Presentation. Most of the excerpts included in these two volumes are more extensive than those found in the volumes of excerpts edited by Bartold and Voisin (see below). Locations of excerpted passages (e.g. Act [n.], Scene [n.]) in the works are indicated. All trumpet parts (i.e. 1st, 2nd, 3rd, etc.) are provided for each passage.

Teaching Instructions. None.

Comments. [See Comments in brackets under Bartold, ed. entry above.]

Johnson, Gilbert, ed. 20th Century Orchestra Studies for Trumpet. New York: G. Schirmer, c. 1972. 119 p. 30.4 cm.

Range: e - d''' (concert pitch). \$13.75.

Contents. Excerpts from twenty-four works by Samuel Barber, Ernest Bloch, Carlos Chavez, Paul Creston, Roy Harris, Gustav Holst, Silvestre Revueltes, Arnold Schoenberg, William Schuman, Virgil Thomson, and

Ralph Vaughn-Williams.

Presentation. Locations of excerpted passages (i.e rehearsal numbers) in the works are indicated. All trumpet parts (i.e. 1st, 2nd, 3rd, etc. are provided on multiple staves.

Teaching Instructions. Includes brief comments by the editor with several of the excerpts.

Comments. [See Comments in brackets under Bartold, ed. entry above.]

Kopprasch, C. Sixty Selected Studies for Trumpet, 2 vols. rev. Fr. Gumbert and Franz Herbst. New York: Carl Fischer, copyright 1941. Vol. I, 24 p.; Vol. II, 24 p. 30.4 cm.

Range: Vol I, B-flat - b''; Vol. II, e - c''' (concert pitch). Vol. I, \$6.00; Vol. II, \$5.00. A transcription of the original edition for horn.

Contents. Sixty studies in two volumes: Vol. I, Nos. 1-34; Vol. II, Nos. 35-60. All diatonic studies emphasizing finger technique and intervals in relatively simple rhythmic contexts. Etudes 5, 6, 14, 36, 38, 39, and 58 are indicated with various transpositions, including C, D, E-flat, E, F, and G.

Presentation. The sixty etudes are numbered consecutively through Vols. I and II, but are arranged with no apparent organization based on progressive levels of difficulty, keys or style. Length of the etudes varies from one-third page to two pages.

Teaching Instructions. None.

Comments. Grade 7.

Longinotti, Paolo. Twelve Studies in Classical and Modern Style. New York: International Music Company, 1962. 12 p. 30.4 cm.

Range: f-sharp - d'''. \$6.00.

Contents. Twelve etudes of varying musical styles and technical emphases, often in challenging rhythmic contexts. The etudes include those with diatonic and non-diatonic tonality, extensive chromaticism and twelve-tone construction.

Presentation. The etudes are numbered and given titles ("in the form of a Cadenza," "Staccato," "Study in Rhythm," "Vocalise," "Etude A based on a twelve tone system," "Ostinato," "Comparative Study," "Hexaphonic Study," "Burlesque," "Toccata," "Fantasque," and "Etude B based on a twelve tone system") but are arranged with no apparent organization based on progressive levels of difficulty, keys or style. The etudes vary in length from one-half page to slightly over one page.

Teaching Instructions. None.

Comments. Grade 9.

Maire, Jean, ed. Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, 3 vols. Paris: Alphonse Leduc, 1956. 462 p. 33.8 cm.

Range: e - g''' (concert pitch). Vol. I, \$23.60, Vol. II, \$23.60, Vol. III, \$21.50.

[Contents, Presentation, Teaching Instructions,

Comments: See Chapter I of this Document.]

Nagel, Robert. Speed Studies for Trumpet. Albuquerque, N.M.: Mentor Music, 1965. 32 p. 29.3 cm.

Range: f-sharp - d-flat''. \$7.00. In the introduction, the author states that the purpose of the book is to provide studies which ". . . bridge the gap between the more obvious scale patterns of 19th century music and the more complex and irregular groupings found in much of our present day music. . . ." (i.)

Contents. Forty-eight "Drills" on major, minor, chromatic, whole-tone and "mixed" scale patterns, and eight "Studies" (etudes) on major, minor, whole-tone, chromatic, mixed scales, major-minor, and mixed" scale patterns.

Presentation. Each of the numbered drills presents a pattern which is repeated in various keys or at various pitch levels. The primary technical emphasis is on finger technique. The drills vary in length from 1/4 page to one page; the studies are all one page in length.

Teaching Instructions. "Study suggestions" (practice strategies) are included in the introduction.

Comments. Study No. VIII is printed with "dot notes" (no stems or flags) and without bar lines, as in the Hickman Music Speed Reading method (see above),

with instructions that the study be played in ". . . rapid sixteenth notes." (31). Grade 9.

Neuhaus, Hermann, ed. Orchesterstudien für Trompete, 5 bande. Köln: Hans Gerig, c. 1956-58. Band 1 (Verdi Opern), 56 p. (c. 1956); Band 2 (Sinfonische Werke), 48 p. (c. 1956); Band 3 (Sinfonische Werke), 47 p. (c. 1956); Band 4 (Bühnenwerke), 56 p. (c. 1958); Band 5 (Bühnenwerke), 60 p. (n.d.). 34 cm. (all).

Range: e - e''' (concert pitch). \$19.50 ea.

Contents. Vols. (Bande) I-V, excerpts from fifty-eight works.

Presentation. Most of the excerpts included in these two volumes are more extensive than those found in the volumes of excerpts edited by Bartold and Voison (see below). Locations of excerpted passages (e.g. Movement [n.] or Act [n.], Scene [n.]) in the works are indicated. All trumpet parts (i.e. 1st, 2nd, 3rd, etc.) are provided for each passage, usually in multiple staves.

Teaching Instructions. None.

Comments. [See Comments in brackets under Bartold, ed. entry above.]

Perrin, Clement. Quinze études transcendantes et six préludes de grande virtuosité. Paris: Alphonse Leduc, 1955. 17 p. 33.5 cm.

Range: f-sharp - d'''. \$16.05.

Contents. Author's preface, fifteen etudes, and six "preludes." Some of the rhythms in the etudes

present challenges (divisions within the beat are often complex); the preludes are unmeasured (quasi-cadenza). The technical emphases of the etudes and of the preludes are advanced finger facility and flexibility. All the materials are diatonic.

Presentation. The etudes and preludes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys, or technical emphases. The etudes are one page in length each, while the preludes are two to three lines each.

Teaching Instructions. None.

Comments. Grade 10.

Petit, Alexandre. Grandes études préparant aux concours du conservatoire. Paris: Alphonse Leduc, 1913. 25 p. 33.5 cm.

Range: g - c'''. \$17.55.

Contents: Twelve etudes, all diatonic. The technical emphases include finger facility, articulation (single and multiple tongue), and flexibility.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys or technical emphases. All are two pages in length.

Teaching Instructions. None.

Comments. Grade 10.

Pietzsch, H. Twenty-two Virtuosity Studies, rev. Georges Mager (n.p.: Albert J. Andraud, Wind Instrument Music Library, 1941). San Antonio, Tx.: Southern Music Co., 1958. 46 p. 27.7 cm.

Range: f-sharp - d'''. \$12.00.

Contents. Twenty-two (characteristic) studies), all diatonic. The technical emphases in these studies include articulation (single and multiple tongue), finger facility, and flexibility.

Presentation. The studies are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys, or technical emphases. Most are two pages in length.

Teaching Instructions. None.

Comments. Grades 8-9.

Quinque, Rolf. ASA Methode. Bulle, Switzerland: Editions BIM, 1980. 76 p. 30.2 cm.

Range: C - c'''. \$19.00. ASA is the acronym for "Atmung," "Stutze," and "Ansatz," which in English are "Breathing," "Support," and "Embouchure" respectively. The first in a four volume series by Quinque which also includes ASA Technik, ASA "a la Jazz", ASA "Know How".

Contents. Editor's "Preface," author's "Preface," which includes text on "Physiology of Breathing,"

"Embouchure Method," "Generating the Energy," "Activating the Diaphragm," "Generating the Air Pressure," "Minimum Pressure and Support," "Positioning the Mouthpiece," "Producing the Note," and "Table of Articulation Syllables." Exercises which deal primarily with flexibility ("Embouchure Building Studies") constitute the majority of the book and are divided into four main sections, "Elementary," "Intermediate," "Advanced," and "High Register Training," each of which are preceded by brief text.

Presentation. The exercises are numbered within each section and are generally progressive in level of difficulty in terms of speed of intervals and range covered.

Teaching Instructions. Many of the exercises include specialized instructions for execution. (See also Contents above.)

Comments. Indicated for "Trumpet or other treble clef brass instruments." Grades 4-10+.

Reynolds, Verne. Forty-eight Etudes for Trumpet. New York: G. Schirmer, Inc. 1971. 53 p. 30.5 cm.

Range: e - e-flat'''. \$11.95. A transcription by the author of the original edition for horn.

Contents. Author's "Foreword" and forty-eight etudes of varying musical styles and technical emphases, often in challenging rhythmic contexts. The

etudes include those with diatonic and non-diatonic tonality, free atonality and twelve-tone construction. Disjunct melodic lines and large intervals are emphasized.

Presentation. The etudes are numbered consecutively throughout the book but are divided into two groups: Nos. 1-24 are interval studies which deal successively with the intervals of the minor second through the octave, with one articulated and one slurred etude for each interval; Nos. 25-48 deal with a variety of technical and rhythmic problems, including extremes of range and wide intervals, and are generally more difficult than the etudes of the first group. Most are one page in length.

Teaching Instructions. In the "Preface" the author suggests practicing the etudes ". . . in all appropriate transpositions, particularly those that have a large number of accidentals." (i.)

Comments. The author writes in the "Preface," "It is hoped that these etudes contain sufficient intrinsic musical merit to warrant their inclusion in the solo trumpet literature: specifically numbers 3, 6, 8, 10, 12, 15, 18, 30, and 44." (i) Grade 10+.

Rosbach, Franz, ed. Strauss Orchestral Studies. New York: International Music Co., n.d. 29 p. 30.5 cm.

Range: e-flat - c''' (concert pitch). \$9.00.

Contents. Excerpts from Symphony in F minor, Op. 12, Aus Italien, Don Juan, Macbeth, Tod und Verklarung, Till Eulenspiegel, Also Sprach Zarathustra, Don Quixote, Ein Heldenleben, and Sinfonia Domestica.

Presentation. Most of the excerpts included in these two volumes are more extensive than those found in the volumes of excerpts edited by Bartold and Voison (see below). Locations of excerpted passages (i.e. rehearsal letters or numbers) in the works are indicated. All trumpet parts (i.e. 1st, 2nd, 3rd, etc.) are provided for each passage, although not always printed on multiple staves.

Teaching Instructions. None.

Comments. [See Comments in brackets under Bartold, ed. entry above.]

Sabarich, Raymond. Dix etudes. Paris: Editions Selmer, 1954. 21 p. 27.3 cm.

Range: a-d'''. \$15.00.

Contents. A foreword by the Director of the Paris Conservatory, n.? (signature illegible), ten etudes presenting a variety of styles and technical emphases. All employ diatonic tonality, and most include frequent use of diminished and augmented intervals. Most of the

etudes are comprised of several stylistically distinct sections.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys or style. All are two pages in length.

Teaching Instructions. None.

Comments. Grade 9.

Sachse, Ernst. One-hundred Studies, ed. Franz Herbst.
New York: G. Schirmer, n.d. 80 p. 29.7 cm.

Range: e - c''' (concert pitch). \$9.95.

Transposition studies.

Contents. One-hundred studies in transposition, all diatonic. The technical emphases in these studies are mainly scales and arpeggios with rapid and/or wide intervals employing a variety of articulations. Several lyrical studies are included.

Presentation. The etudes are numbered, but are arranged with no apparent organization based on progressive levels of difficulty, keys or style. One or more transpositions are indicated for each study; transpositions include trumpet in A-flat, A, C, D-flat, D, E-flat, E, and F. The studies vary in length from one-third page to one and one-half pages.

Teaching Instructions. None.

Comments. Many of these studies are quite challenging when transposed. Grades 9-10.

Schlossberg, Max. Daily Drills and Technical Studies for Trumpet. Oyster Bay, N.Y.: M. Baron, 1941. 58 p. 29.8 cm.

Range: f-sharp - f'''. \$10.50.

Contents. "Notes on the Schlossberg Method," article by Harry Friestadt reprinted from Symphony magazine (October 1948) which describes Schlossberg's theory of varied syllables for articulation in various registers, a biographical sketch of Schlossberg, notes on "The Daily Drills," and "Introductory Notes" by Schlossberg with a chart of the seven valve combinations, a mouthpiece drill and brief comments on mouthpiece placement, embouchure tension and breathing technique. Musical materials include one-hundred and twenty-eight drills ("Long Note Drills," "Intervals," "Octave Drills," "Lip Drills," "Chord Drills," "Scale Drills," and "Chromatic Scale Drills") and forty-seven short etudes on scale patterns and intervals, articulated and slurred.

Presentation. The materials (drills and etudes) are numbered consecutively throughout the book. Within each of the sections of drills, the materials are generally progressive in level of difficulty in terms of speed of intervals and range covered.

Teaching Instructions. Remarks in the notes on "The Daily Drills" include instructions that the student select a few drill from each section of the book to amount to about twenty minutes of playing before moving on to other practice. Instructions on mouthpiece placement (advocates one-third upper lip, two-third lower lip placement), embouchure tension (advocates ". . . stretching back of the lips and cheeks . . ." for the high register (iv.)), and breathing technique are included in the "Introductory Notes." Some of the drills include indications for transposition to various keys.

Comments. The materials were compiled by Harry Friestadt following Schlossberg's death in 1936. Grades 1-10+.

Small, J.L. Twenty-seven Melodious and Rhythmical Exercises. New York: Carl Fischer, 1928. 43 p. 30.3 cm.

Range: a - b-flat''. \$7.00. For ". . . developing a strong agile lip, technical assurance, improving the art of phrasing, and familiarizing the student with modern syncopated forms." (i.).

Contents. Twenty-seven etudes, emphasizing mainly technical articulated (single tongue) passages based on scale patterns and/or arpeggios which present a variety of rhythmic problems.

Presentation. The etudes are numbered and are generally progressive in level of technical difficulty. The etudes are all approximately one and one-half pages in length, except No. 27, which is three pages.

Teaching Instructions. None.

Comments. The etudes contain a variety of rhythmic problems and include several extensive studies of syncopation (see Nos. 2, 14, and 19). Grades 7-8.

Smith, Walter. Top Tones for the Trumpeter. New York: Carl Fischer, 1936. 67 p. 30 cm.

Range: f-sharp - g'''. \$8.50.

Contents. Author's "Preface," "Preparatory Embouchure Studies," and "Thirty Modern Characteristic Studies." The thirty studies are all diatonic and emphasize mainly technical articulated (single tongue and multiple tongue) passages based on scale patterns and/or arpeggios. Each of the etudes include technical passages in the high register.

Presentation. The "Preparatory Embouchure Studies," and "Thirty Modern Characteristic Studies" are number 1-5 and 1-30 respectively. The thirty studies include one study for each major and minor key arranged as follows: C major, A minor, G major, E minor, F major, D minor, etc., and include the (enharmonic) keys of G-sharp, D-sharp and A-sharp (major and minor).

Teaching Instructions. Each of the "Preparatory Embouchure Studies," and "Thirty Modern Characteristic Studies" include suggestions for practice strategies and/or recommendations concerning style. However despite high register content of the studies, no instructions regarding the technique of producing high tones are included.

Comments. Grades 8-9.

Stamp, James. Warm-ups Plus Studies. Bulle, Switzerland: Editions BIM, 1978. 32 p. 30.4 cm.

Range: C - g'''. \$16.00.

Contents. Text includes a biographical sketch of James Stamp, a table of contents, and introductory instructions presented in sections on "Breathing," "Fingerings," "Signs," and "Preliminary Warm-ups." Musical materials include 1) "Basic Warm-Ups," 2) "Alternative Warm-up I," 3) "Alternative Warm-up II," 4) "Warm-up III: Power Exercise," 5) "Slur Exercises," 6) "Trill Exercises," 7) "Bending Exercises," a 8) "Supplementary Study" (arpeggios), 9) "Octave Studies," 10) a study on "Scale Velocity," 11) a study on technical "Concentration," 12) a "Quick Breath Exercise," 13) a study on "Staccato Control," and 14) "Three for Stamp" (etudes) by Thomas Stevens. Each of the first four sections of musical materials includes pedal tones. The "Bending Exercises" require the

player to lower a given pitch by a semitone without changing valve combinations.

Presentation. With the exception of the "Supplementary Studies," each of the first thirteen sections of musical materials presents a pattern (or patterns) repeated at various pitch levels (keys).

Teaching Instructions. In addition to the remarks in the introductory instructions, many of the exercises include additional specialized instructions for execution.

Comments. Stamp's teaching, known through both his pupils (some of them, such as Pierre Thibaud and Thomas Stevens, famous pedagogues in their own right) and through this book, has come to be regarded as very influential in current trumpet pedagogy. Grades 3-10+.

Stevens, Thomas. Changing Meter Studies. Bulle, Switzerland: Editions BIM, 1978. 24 p. 29.8 cm.

Range: b - b''. \$13.50. ". . . intended to provide the student with practical exercises dealing with changing meters as they occur in much contemporary music." (i.) The book is intended as a preliminary volume to Stevens' Contemporary Trumpet Studies (see next entry).

Contents. Author's introduction, a table of six "Examples" illustrating the units of the beat which remain constant throughout various meter changes,

twenty-one "Changing Meter Studies," a bibliography of Steven's published study collections and compositions, and an abbreviated discography. The etudes include those with diatonic and non-diatonic tonality; very little chromaticism is employed. A variety of metrical schemes are introduced.

Presentation. The etudes are numbered and are progressive in level of both technical difficulty and rhythmic complexity. Etudes I-XIV present only regularly shifting metric patterns (i.e. the alternation of meters is a set pattern for each study). Etudes XV-XXI present irregularly shifting metric patterns. The etudes vary in length from one-half page to two pages.

Teaching Instructions. 1) Indications of beat/metrical groupings (e.g. 2+3+5) and 2) designation of the note value to remain constant through the shifting meters precede each study.

Comments. Each of the following pairs of studies contain the same ordering of pitches set in different rhythmic and metric patterns: (Nos.) I and II, III and IV, V and VI, XI and XII, and XIII and XIV. Grade 8.

Stevens, Thomas. Contemporary Trumpet Studies. Paris: Billaudot, 1974. 55 p. 30.4 cm.

Range: f-sharp - e'''. \$21.50. ". . . intended to provide the student with practical etudes dealing

with certain performance practices relevant to today's music." (2.)

Contents. Author's "Preface," and thirty studies employing free atonality and tone-row construction, and which include aleatoric notation and techniques, quarter tones, and spatial notation.

Presentation. The studies are numbered and are divided into three main sections, 1) rhythm and meter, 2) intervals, and 3) performance with tape, with introductory text preceding each of the sections.

Teaching Instructions. In addition to the text preceding each of the three sections, instructions regarding execution of studies employing the extended techniques noted above and (other) notational elements are provided with the studies.

Comments. The "Tape-clock Studies" are " . . . designed for the performer to prepare (record) the tape parts; then practice playing (coordinating) with the tape" (46.) or may be used as duets with the players out of sight of each other, with one player performing in strict accordance with the clock. Grade 10.

Vannetelbosch, L. Julien. Vingt études mélodiques et techniques. Paris: Alphonse Leduc, 1965. 20 p. 33.5 cm.

Range: f-sharp - d'''. \$16.05.

Contents. Twenty etudes of varying musical styles and technical emphases, some including challenging rhythmic and/or metric schemes. The etudes include those with diatonic and non-diatonic tonality (some highly chromatic), and those with no definite tonal center.

Presentation. The etudes are numbered, and are generally progressive in level of technical difficulty. Each is one page in length.

Teaching Instructions. None.

Comments. Grades 7-8.

Voison, Roger, ed. Orchestral Excerpts from the Symphonic Repertoire, 5 vols. (Vols. 6-10, continuation of series ed. by Bartold). New York: International Music Company, c. 1965-70. Vol. VI, 62 p. (c. 1965); Vol. VII, 62 p. (c. 1967); Vol. VIII, 61 p. (c. 1968); Vol. IX, 62 p. (c. 1969); Vol. X, 62 p. (c. 1970). 30.5 cm (all).

Range: e-flat - d''' (concert pitch). \$9.00 ea.

Contents. Vols. VI-X, excerpts from one-hundred and twenty-six works.

Presentation. Most of the excerpts presented are quite brief. Excerpts from each work are numbered. All trumpet parts (i.e. 1st, 2nd, 3rd, etc.) are provided if more than one, usually on multiple staves.

Teaching Instructions. None.

Comments. Use of rehearsal letters is inconsistent. [See Comments in brackets under Bartold, ed. entry above.]

Voxman, H., ed. Selected Studies for Cornet or Trumpet.
Miami, Fla.: Rubank, Inc., 1953. 76 p. 29.8 cm.

Range: f-sharp - c'''. \$6.95. Includes etudes by Gallay, Bohme, Pietzsch, Duhem, Salomon, Gatti, Fedorow, St. Jacome, Bagantz, and Garibaldi.

Contents. Fifty-two "Advanced Etudes" of varying musical styles and technical emphases, all diatonic, "Scales" studies (major, melodic minor, whole-tone scales on F-sharp and G, and chromatic), "Chromatic Study," "Interval Studies" (by Bagantz, Arban, St. Jacome and Gatti), "Arpeggios" (major and minor), "Velocity" studies (single and multiple tonguing), and "Cadenza Studies."

Presentation. The fifty-two "Advanced Etudes" include two studies for each major and minor key arranged as follows: C major (two studies), A minor (two studies), G major (two studies), E minor (two studies), F major (two studies), D minor (two studies), etc., and include the (enharmonic) keys of F-sharp major and D-sharp minor. The etudes are mostly one page in length. The remaining studies (scales, arpeggios, velocity, cadenza) vary in length from two

lines to one page.

Teaching Instructions. Suggests use of a metronome with studies on scales, as well as various articulations with studies on arpeggios and velocity.

Comments. Grades 3-7.

Webster, Gerald. Method for Piccolo Trumpet. Nashville, Tenn.: The Brass Press, 1980. 72 p. 27.2 cm.

Range: c - f'''. \$15.00.

Contents. Author's "Preface" and "Foreword," text on "The Instrument," "Equipment," "Mutes," "The Approach" (which includes text on "Practicing," "Articulation," "Intonation," "Technique of the 4th Valve," and "Use of Pedal Tones"), "Notation, Clefs, and Transposition," "Literature Selection and Orchestral Excerpts," and "Guidelines for the Interpretation of Baroque Music." (Five) tables include a "Fingering Chart," "Whole Step Trills," "Common Transpositions," "Examples of Basic Melodic Ornaments," and "Selected Sources for Ornamentation Study." Musical materials include "Introductory Drills" on "Mezzo Soprano Trumpet '4th Valve Exercises'," "Patterns for Warm-up" (for piccolo trumpet), "Exercises for the 4th Valve," "Trill Exercises," "Etudes" which include both original etudes and excerpts (mainly transcriptions) of Baroque works, and "Duets" which include excerpts (pieces for trumpet

and transcriptions) from Baroque works. Nine photographs of piccolo trumpets of various manufacture are included throughout the book.

Presentation. Various transpositions and/or instruments to be used are indicated with many of the musical materials. The materials vary in length from one line to two pages.

Teaching Instructions. Many of the materials include suggestions for practice strategies and recommendations concerning style. (See also Contents above.)

Comments. Grade 8.

SUMMARY

J.B. Arban's Grande méthode complète pour cornet à pistons et de saxhorn (c. 1859) remains one of the most influential works of trumpet pedagogy ever written, and one which constitutes a remarkably complete representation of the requisite skills inherent in cornet performance during Arban's time. Recognizing the great value and influence of Arban's original Méthode, Jean Maire sought to create a more comprehensive pedagogical work for the trumpet and cornet player of his time through extensive editing and reordering of Arban's original materials, and with the addition of new materials. Maire's Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn (1956) constitutes the most definitive representation of trumpet pedagogy of its time, and remains remarkably complete even through the present time. Indeed, this edition of Arban's work gives treatment to thirty-two of the forty-one "Trumpet/Musical Problems" identified by Gordon Mathie in The Trumpet Teacher's Guide (1984).

Maire's Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn is, however, not without its shortcomings. An assessment of coverage provided by both

text and musical materials identifies areas lacking in adequate treatment. An outline, with references, of technical skills required in modern trumpet performance was developed to identify and organize literature which treats those skills. Illustrative examples were provided for those areas of technical and musical skills lacking coverage in musical materials of the Arban-Maire.

An annotated bibliography of fifty-four selected collections of trumpet study materials, complementing the coverage provided by the Arban-Maire, along with the pedagogic literature identified in the outline of requisite technical skills described above, constitute a complete resume of ability and knowledge for the trumpet player of the present day, as Arban's original Méthode did for (cornetists of) its time.

This study revealed the need for further research in the area of curriculum theory and design with regard to the college or university applied teaching studio. While much has been written concerning application and pedagogy of discrete (technical) skills in instrumental performance, there remains a paucity of scholarly research devoted to the curriculum design process in establishing a framework of applied studio instruction.

APPENDIX A

Questionnaire Regarding Strengths and Weaknesses

of Maire's Edition of Arban's Méthode

1. Do you now use, or have you in the past used, the Joseph Jean-Baptiste Laurent Arban Grande méthode complète pour cornet à pistons et de saxhorn (Paris: Escudier, c. 1859), new edition titled Arban's Complete Conservatory Method for Trumpet (Cornet), edited by Edwin Franko Goldman and Walter M. Smith with annotations by Claude Gordon, trans. anonymous, published by Carl Fischer (New York), 1982, in your studio?

2. Do you now use, or have you in the past used, the Jean Maire edition of Arban's Méthode, titled Arban: célèbre méthode complète de trompette, cornet à pistons, et saxhorn, 3 vols. (Paris: Alphonse Leduc, 1956) in your studio? (If no, skip to question 3.)

2.a. Do you use the Maire edition in addition to, or instead of, the Goldman-Smith edition?

2.b. What portions of the Maire edition do you use in your studio, and with what level of student do you use the selected portions?

3. In the preface to Maire's edition, the publisher's note:

Education works capable of withstanding a long career without having to undergo several substantial revisions are very rare. The famous Arban method is, however, one such, and until now it has nobly proved its worth in forming several generations of brilliant virtuosi and eminent teachers, thus proving the

exceptional worth of its pedagogic qualities. The excellent principles which are at the heart of this admirable work remain unchanging, but certain details of performance which composers of former times could not have envisaged were later introduced and are today in current use. The time, therefore, is ripe to modernise this famous method in accordance with the requirements of fundamental musical developments which have come about over some years, to add new technical exercises and to broaden its scope, always with scrupulous regard for the teaching of Arban. ("Publisher's Preface, Arban: célèbre méthode complète de trompette, cornet à pistons et saxhorn, 3 vols., ed. Jean Maire (Paris: Alphonse Leduc, 1956), I, iv.)

In your opinion, has Maire met the stated goals of modernizing Arban's original work?

3.a. What strengths do you find in Maire's edition?

3.b. What weaknesses do you find in Maire's edition?

4. Do you find any shortcomings or incompleteness in instruction in Maire's text? If so, briefly explain.

5. Are there any technical/musical problems (particularly modern techniques) not given treatment by Maire, in either his text or through musical materials included by him, that you believe should be included in such a method? If so, briefly explain.

APPENDIX B

Outline of Requisite Technical Skills as Defined and Treated in Selected Pedagogical Literature

- I. Acoustical considerations
 - A. Harmonic series and intonation problems
 - 1. Pitch tendencies
 - 2. Valves
 - a. Individual
 - b. In combination
 - B. Equipment considerations
 - 1. Instruments
 - a. Materials
 - b. Construction
 - 2. Mouthpieces
 - 3. Mutes
- II. Breath control
 - A. Posture
 - B. Five "points of control"
 - 1. Abdominal pressure
 - a. Inhalation
 - b. Exhalation
 - 2. Laryngeal and superlaryngeal pressure
 - 3. Oral cavity pressure
 - 4. Resistance of embouchure
 - 5. Resistance of mouthpiece
 - C. Breath control exercises
 - D. Dynamics and register
- III. Embouchure
 - A. Muscles
 - B. Dental factors
 - 1. Jaw alignment
 - 2. Lip size and texture
 - C. Formation and function of the embouchure
 - 1. The embouchure framework
 - a. The corners of the mouth
 - b. The muscles of the chin
 - c. The placement of the jaw
 - 2. The lips
 - a. Wet lips vs. dry lips
 - b. Buzz location

- C. Position vis a vis mouthpiece cup
- IV. Attack and articulation
 - A. Tongue stroke vs. tongue set
 - B. Timing of inhale and exhale
 - C. Execution of tongue stroke
 - 1. Consonants
 - 2. Contact points
 - D. The release
 - E. Multiple tonguing
 - 1. Consonants
 - 2. Contact points
 - F. Various tonguing effects
- V. Flexibility
 - A. Adjacent tones and intervals at slow speeds
 - B. Lip trills
 - 1. Jaw position change
 - 2. Tongue position change
- VI. Tone
 - A. Concept
 - B. Tonal center
 - C. Vibrato
 - 1. Jaw
 - 2. Lip
 - 3. Laryngeal
 - 4. Costal
 - 5. Hand
- VII. Contemporary (extended) techniques
- VIII. Warm-up and daily routine
 - A. Purpose
 - B. Procedures
 - 1. Lip buzzing
 - 2. Mouthpiece buzzing
 - 3. Long tones
 - 4. Pedal tones
 - 5. Flexibility studies
 - 6. Finger technique studies
 - 7. Articulation studies
 - 8. Range development

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