

# J.B. ARBAN METHOD



for  
**ALTO TROMBONE**  
Part 2

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## Foreword

It gives me great pleasure to commend my former student Wayne Groves on the publication of this fine text, as well as on his career as a great player and his contribution to our trombone community through his reviews in the ITA Journal.

In recent years, use of the alto trombone in orchestras has greatly increased, and advanced students often incorporate performances on the instrument into their solo recitals. Looking back on my own experience, I always used the alto when I played Mozart operas at the Met.

In publishing this edition for alto trombone of the iconic Arban's Method, Wayne Groves has performed an invaluable service. While some pedagogical materials and performance editions of literature written for alto trombone have become available in recent years, the addition of Arban's fills an important void.

Now, the classic practice materials available to generations of trumpet, cornet, trombone, euphonium, and other brass players have been customized for alto trombone. The resulting publication is destined for wide use by today's trombone students.

I salute Wayne on the publication of this book. In the future, I know he plans to publish other classic studies from the tenor trombone repertoire for alto trombone. Along with the current book, these publications will constitute a great service to students as well as professional players of alto trombone.

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## Introduction to Part 2

Traditionally, some editions of Arban's method have been divided into two parts because of its sheer size. In this edition for alto trombone, I have taken the liberty of dividing this large method into four separate volumes to provide for ease of distribution and shipping, as well as less stress on the music stands! While I believe that all of these studies will have some solid practical application on the alto trombone as they have for the tenor trombone and other brass instruments, individual musicians can use their own good judgement as to which of these studies will best suit their individual needs. Sections on ornaments, intervals, triplets, sixteenth notes, arpeggios, cadenzas, and multiple tonguing will be found in this second volume.

After I finished transcribing the first part of Arban's Method for alto trombone, I debated skipping some or all of the section dealing with ornaments as they are studies which are often considered to be more practically suited to valve brass instruments rather than the slide trombone. However, after careful consideration, I decided to include all of them as I realized that many of these studies might be useful to the more advanced player preparing to perform works from the early classical era that form a fundamental part of the alto trombone's solo repertoire. Admittedly, there are some significant differences in the interpretation of ornaments between the mid 18 century and the time of Arban, about 100 years later. However, these studies should help students to come to terms with many of the demanding technical challenges that this repertoire entails.

As I have noted in the introduction to the first part of this edition, most of the studies presented here are a perfect fourth higher than those in traditional bass clef editions intended for tenor trombone or euphonium, in order to correspond with the E flat harmonic series of the alto trombone. I have however made some exceptions in providing some studies in sharp keys to address a shortcoming in traditional editions of this method for trombone. In the case of the studies on trills, I have altered some of these studies to be in a higher register so as to correspond with trills which the alto trombonist will encounter in the traditional classical solo repertoire.

Sections on intervals, arpeggios and multiple tonguing are probably much more familiar to most trombonists. I believe these will be equally well suited and helpful to alto trombone study. Sections on triplets, sixteenth notes and cadenzas may be less familiar to most trombonists, but they have value as technical studies and should help fill a void in study material for the advanced student of the alto trombone. Especially when executing the studies on triple and double tonguing, I would urge the student as well as the more experienced musician to be aware that the alto trombone is a smaller and quicker responding instrument than the tenor trombone. In my opinion, performing these studies and similar solo repertoire without some adjustment to the airstream and tongue can result in a certain harsh quality which is in my opinion musically unpleasant and defeats any technical accomplishment. I hope that these studies will serve to advance the study and development of alto trombone technique and performance for future generations.

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# Ornaments

1. 



*ARBAN - Method for Alto Trombone - Ornaments*

**Gruppetto**

**Allegretto**

24.

The musical score is written for Alto Trombone in 3/4 time, marked 'Allegretto'. It consists of two staves. The top staff features a melodic line with six ornaments, each indicated by a stylized flourish above a note. The bottom staff contains a more complex accompaniment with several triplet markings (indicated by a '3' below the notes) and various articulations. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

# Portamento

*Andante*

55.

Musical notation for the first staff, marked "Andante". It begins with a double bar line, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of a single melodic line on a five-line staff. The notes are: G<sub>2</sub>, A<sub>2</sub>, B<sub>flat</sub><sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>flat</sub><sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>flat</sub><sub>3</sub>, C<sub>4</sub>. There are several slurs and a fermata over the B<sub>flat</sub><sub>2</sub> and C<sub>3</sub> notes.

*Agitato*

Musical notation for the second staff, marked "Agitato". It continues with the same key signature and time signature. The notes are: G<sub>2</sub>, A<sub>2</sub>, B<sub>flat</sub><sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>flat</sub><sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>flat</sub><sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, B<sub>flat</sub><sub>4</sub>, C<sub>5</sub>, B<sub>flat</sub><sub>4</sub>, A<sub>4</sub>, G<sub>4</sub>, F<sub>4</sub>, E<sub>4</sub>, D<sub>4</sub>, C<sub>4</sub>. The music is more rhythmic with many slurs and a dynamic wedge starting under the second measure.

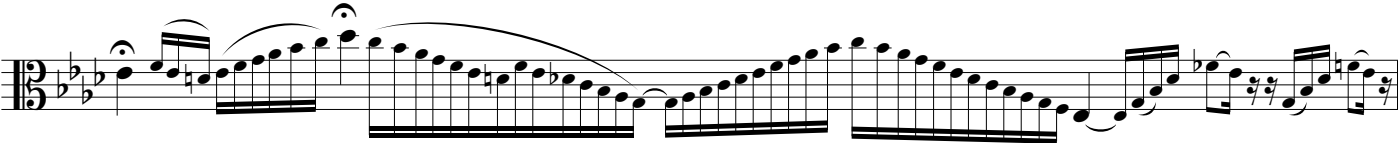
# Intervals

1. 





## Cadenzas

62.  The first staff of music begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It features a melodic line with a long, sweeping slur that spans across the staff, and a bass line consisting of a series of beamed eighth notes.

 The second staff continues the musical piece, showing a melodic line with various slurs and a bass line with beamed eighth notes. A double bar line is present in the middle of the staff, indicating a measure rest. The third and final staff of music concludes the cadenza. It features a melodic line with slurs and a bass line with beamed eighth notes, ending with a double bar line.

# Triple Tongue

1. 

ta ta ka ta ta ka ta



## Slur with Double Tongue

115.

The musical score for exercise 115 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of two staves of music. The first staff contains eight measures, and the second staff contains eight measures. The music features a series of eighth-note patterns, often grouped with slurs and double tonguing (indicated by 'y' marks). The first staff starts with a quarter rest followed by eighth notes, while the second staff begins with a quarter note followed by eighth notes. The piece concludes with a double bar line.