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PREFACE

The Arban Complete Method for Trumpet has, for more than one hundred years, held a prominent position on the bookshelf of almost every successful brass player. Every aspect of technical development is thoroughly covered in the etudes and musical exercises, and no other text has yet been prepared that so thoroughly covers so many aspects of performance. Various editions of the book have been prepared and edited in a variety of ways. The best effort for the tuba prior to this edition was the Arban-Bell edition prepared by the legendary William J. Bell, and that edition is still valuable because of the pedagogical comments of this musical and educational giant to whom the tuba profession owes so much.

However, to date, no one has prepared a truly complete edition of the Arban Method for the tuba. In fact, most of us who have wished to utilize the full text have used the complete method for trumpet (learning a new set of fingerings) or the abridged method for trombone (reading down one octave). After many years of teaching from alternate and/or incomplete editions, I felt that it was time to make an edition of this essential text which would be immediately usable for players and educators at all levels. In addition to presenting all exercises written in bass clef and in the correct octave for tuba, all the nineteenth century text by Arban has been replaced by pedagogical and practice suggestions that reflect popular practice in tuba performance and teaching, and a section has been added that presents more recent thought about fundamentals of tuba playing. Please note that comments offered in this text are based on the experience of the editor. There are many other ideas and opinions regarding the use of Arban's material, and most have validity in practice. Use the material in the way that your needs are best met.

This volume was prepared with the CC tuba in mind. It may be used, of course, by tubists who use instruments in any key, but Arban's original fingering patterns will be present for the CC tubist only. Perhaps future editions of this text will be possible that preserve the exact Arban patterns for tubas in other keys.

It is my hope that tuba students and teachers will find this text useful in achieving their highest musical aspirations.

Thanks to Hugh Gaston III, David Graves, Lori Knoener, Joseph McCabe, and Cara Wiedemann for their assistance in preparing the etudes in this text. Most special thanks to Trevor Fladwood and Micky Wroblewski without whose dedication and devotion the reader would not be holding this work.

Special thanks are due Wesley Jacobs, principal tubist of the Detroit Symphony Orchestra, teacher par excellence, and publisher of this text. His encouragement, diligence, patience, and actual participation in the preparation of this work has been indispensable to its completion.

FOREWORD

Arban's *Method for Cornet* has long been the cornerstone of technique-building for all brass players. While it has been offered in several editions, this one is the first specifically for tuba. It eliminates the need for transposition from another clef or octave, so that one can concentrate solely on the material presented by Arban.

The comments provided herein by Editor Jerry Young will be invaluable for anyone using this time-honored text. It would be possible for a band director to hand this edition to a young student and he or she would have all the information necessary to develop into an advanced player with attention, time, and dedicated practice. For advanced players, Dr. Young's comments can offer review and varied approaches. Tubists will find it refreshing to read comments that address the specific challenges of playing these exercises and etudes on the tuba, gleaned from twenty years of Professor Young's acclaimed teaching.

The material Dr. Young has included in *Some Fundamental Considerations* presents a variety of viewpoints of some of the most renowned brass pedagogues of the twentieth century.

This is truly a "complete" method for tuba that belongs in the library of every tuba performer and teacher.

Fritz Kaenzig
Professor of Tuba
The University of Michigan

REPORT

The Committee of Musical Studies of the Conservatory on Mr. Arban's Cornet Method

The Committee of musical studies has examined the work submitted to them by Mr. Arban. This work, the extent of which is considerable, is based upon excellent principles, and contains every instruction calculated to produce a good performer on the cornet.

This work is, to a certain extent, a résumé of the knowledge acquired by the author during his long experience as both professor and performer, and may be termed a written embodiment of the information resulting from his musical career.

The various kinds of articulation, the tonguing, the staccati, and so forth, are seriously considered, ingeniously analyzed, and successfully resolved, the numerous lessons which the author devotes to each of these point are deserving of special mention.

In the copious series of instructions, wherein all other musical questions are discussed, we observe a profound appreciation of difficulties, and a thorough tact in overcoming them. The latter part of this work contains a long succession of studies as interesting in subject as in form, and concludes with a collection of solos, which are, as it were, the embodiment of application of the previous lessons; in these studies, in these solos, shine forth the qualities, at once brilliant and solid, of which the author has so often given proof.

For this reason the committee, rendering due homage to the Method of which Mr. Arban is the author, unhesitatingly approve it, and adopt it unreservedly for instruction at the Conservatory.

Signed:

Auber, Meyerbeer, Kastner, A. Thomas, Reber, Razin, Benoist, Dauverné, Vogt, Prumier,
Emile Perrin,

Edouard Monnais, Imperial Commissioner

A. De Beauchesne, Secretary

FUNDAMENTAL CONSIDERATIONS...

At the outset of the preparation of this edition of the *Arban Complete Method*, it was assumed that the majority of individuals using the book would be intermediate level to professional performers. This portion of the text is here to provide the serious performer/student some varying viewpoints on ways to approach the mental and physical sides of study and performance. Ideas presented here deal with tone production (to include breath, embouchure, and articulation), range, intonation, and dynamic control. Our purpose is not to treat these areas exhaustively, but to provide some thoughts and information from leading players and teachers of past years that may stimulate the performer/student to think creatively about his/her own approach to these areas and evaluate his/her own current approaches.

Tone Production

Tone production on the tuba involves a combination of several factors. The breath is of central importance in tone production. Farkas compares the importance of the breath for the brass player to that of the bow for the string player.

“They are both motivators, setting the lips or the strings into vibration. The bow-hair is long, straight and coated with resin. This furnishes, in effect, a long ‘stream of resistance’ which rubs past the vibrators (strings) at right angles. The friction of this completely controllable bow against the strings sets up any type of vibration the player wishes. A steady tone demands a steadily moving bow; a loud tone requires the bow to be moved more heavily and swiftly; short notes require the use of short segments of bow, and so on.

The parallels between bowing and the brass player’s breath control are quite obvious. The air column is released in a continuous, long stream which rubs the vibrators (lips) at right angles. A steady tone requires steadiness of the air column; a loud tone requires a faster moving and larger air stream; short notes require the air stream to be cut into short segments by the tongue.”¹

For the tubist, efficient use of the breath is of critical concern because of the size of the instrument. Since resistance to the air stream is low (because of the large mouth-piece and tubing), the tubist moves large volumes of air quickly and must replenish the supply frequently, definitely not an easy task. Mason states:

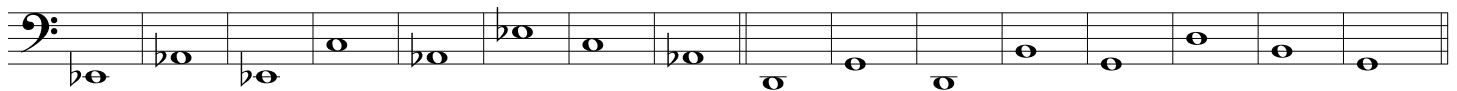
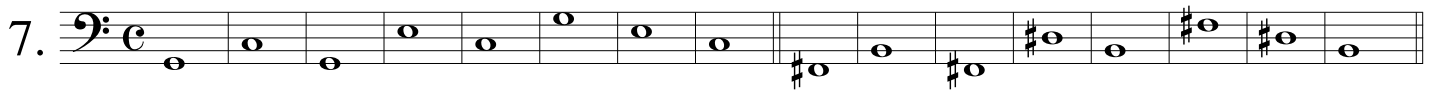
“...very few of us breathe efficiently enough to make good tuba players. This is especially evident on the tuba when playing notes that are very loud or low, particularly with a great deal of valve tubing added.”²

Arnold Jacobs, former tubist of the Chicago Symphony and leading authority on respiration, gives this advice on breathing and breath control for the tuba player:

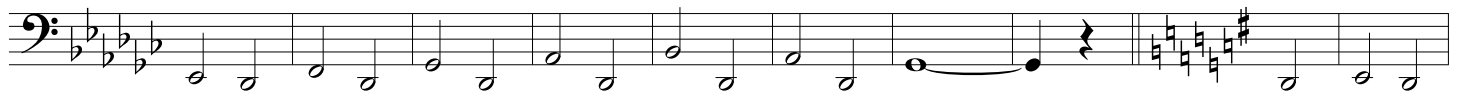
“There should be qualitative inhalations based on at least a $\frac{3}{4}$ inhalation for general playing purposes. Tuba players use air in large quantities very freely under low pressure. We have to be free to use this comfortably to where it

Etudes 7-10

Play these etudes in front of a mirror. Look for any marked shifts in embouchure, and listen for any variance of tone quality between registers. Often, one of these indicators is indicative of the other. Minute changes in embouchure are generally not a concern. Try to be as consistent as possible. As with etudes 1-6, attend carefully to the intonation between tones. Mark the quality of each interval (perfect fourth, major sixth, minor third, etc.) to help yourself focus on intonation. Note that in etudes 7 and 8 you are working inside chord structures. Identify each chord. Play these exercises in additional keys as time allows.

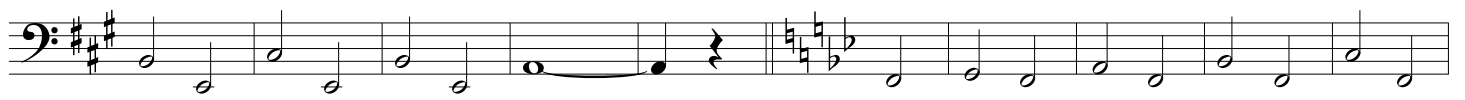


9. 





















3 *f* 3 *f* 3

THE EXILE'S LAMENT

Con espressione.

Rich. Albert.

52. *p* *mf* *p*

SICILIAN VESPERS

Allegro agitato espress.

Verdi

53. *p* *f*