

# Cornet/Trumpet

**Book - Editor Title**

**Publisher Edition**

J. B. Arban *Fourteen Characteristic Studies* Carl Fischer W2527 0-8258-2028-6

## Selection 1

Page(s): 5

Key: C Major

Etude Title: *No. 1*

Tempo: Quarter Note = 70-96

**Play from Beginning to m. 38, beat 3.**

### Errata:

m. 22 - beat 3 - 3rd note is an F natural

m. 22 - beat 4 - 2nd note should be marked as an F natural

m. 27 - beat 3 - upper note of turn should be an A natural

m. 27 - beat 4 - lower note of turn should be an A natural

### Performance Guide:

You must use a light single tongue to effectively perform this etude. Do not play the staccato eighths too short. Think about "dot" on the staccatos, not "dit". The open "dot" vowel helps produce a good tone during articulation. Try to articulate the same way you sing. A great way to practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations. Note the change from triplet feel to duple feel on beat 4 of m.16: beat 4 is a 16th rest followed by three 16th notes, and is not a triplet! Record yourself as you practice. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos.

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## Selection 2

Page(s): 6

Key:

Etude Title: *No. 2*

Tempo: Quarter Note = 80-120

**Play from Beginning to end.**

### Errata:

### Performance Guide:

This etude starts by requiring lots of cross fingerings. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos. Try to articulate the same way you sing. A great way to practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations.

Record yourself as you practice.

Be sure to extend all the phrases through the end of the quarter note. This etude also has a beautiful lyric section in the middle. Here is your chance to play with lots of lyricism. Be careful to hold all of the notes full value. Watch out for all of the key changes. Don't let them affect your musical expression.

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## Selection 3

Page(s): 15

Key:

Etude Title: *No. 11*

Tempo: Quarter Note = 70-96

**Play from Beginning to end.**

**Errata:**

### ***Performance Guide:***

You must use a light single tongue to effectively perform this etude as well. Do not play the staccato eighths too short. Think about "dot" on the staccatos, not "dit". The open "dot" vowel helps produce a good tone during articulation. Try to articulate the same way you sing. A great way to practice is to sing, buzz, then play. Remember to carry the accidental all the way to the end of the measure. Also, be very careful with the articulations. Record yourself as you practice. Break this etude down into chunks, and practice at a tempo slow enough to allow you to get all of the notes and accidentals. Focus on good breathing and lots of air flow. Don't clip the last note of the slurs. Make every note count! Try practicing phrases using flutter tongue because it encourages good air flow. Remember to record yourself at practice tempos as well as performance tempos.

Be sure to extend all the phrases through the end of the quarter note. This etude has a beautiful lyric section in the middle of the etude. Here is your chance to play with lots of lyricism.

Explanation of mordents in m.23 and m.39: the squiggle figure represents a total of 5 notes: start on the written note, go up to the next diatonic note, back to written note, down a half-step, back to written note - all within the duration of a quarter note.

The lip slurs in m.48-50 will be more effective (and easier) with a crescendo.

**IMPORTANT:** If your edition does not have it marked, ADD "Tempo I" starting on beat 4 of m.52 . Tempo here should be quarter=84-96