

ARBAN'S



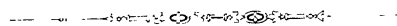
WORLD RENOWNED

Method for the Cornet,

REVISED AND COMPILED

BY

T. H. ROLLINSON.



Published by J. W. PEPPER, Philadelphia, Pa.

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During my past experience in business I have noticed that the rapid advancement of Music in this country, especially of ensemble playing, as Brass Bands and Orchestras, has resulted so favorably that almost every town in the country has now its Orchestra as well as Brass Band, and that since the publication of the Amateur's Guide for Arranging Band Music, which has been so successful, I have been almost compelled (from the many inquiries from day to day) to publish a work for the benefit of my Orchestral Patrons, which I feel confident will fill their every want in the way of arranging.

The Amateur's Orchestra being an established fact, the demand for a text-book, that shall serve as a guide in Arranging Music for Orchestras, has been created, and to comply with the wants of the orchestral writer, this work has been written. There are many writers of Instrumental and Vocal Music who do not venture on Arranging Music for Orchestras, not knowing how far the principles of harmony apply in Arranging Music for Orchestral Instruments. This work tries to make the subject plain, each topic being taken up separately and explained in a simple manner. The compass of each instrument, its use, place in the score and general characteristics are brought out and illustrated. Among the topics are, Arranging Instrumental Music, Arranging a Song, Arranging a Choral or Four-voiced Composition, several pieces of Complete Scores on large pages that fold in the Book like Maps, giving the student a plain and clear course, also a complete Method of Conducting an Orchestra in Concert, &c.

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| 11 Revorie | 26 Come With Me |
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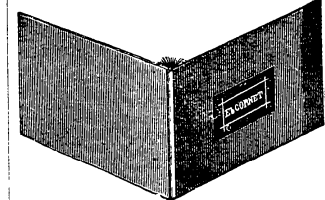
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[1879]
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PREFACE.

In Republishing this Splendid Work, Mr. Rollinson, who is a Cornetist and thorough Musician, and knowing just the wants of Cornet Players, has erased some of the Surplus Exercises which have been published in other editions in order to Stretch Out and make 240 or 250 Pages (such as the repetition of nearly the same Exercises, &c.), and has endeavored to give the Student just the matter that Arban has written to make a thorough Musician--(it is not quantity that makes a good Book, it is quality). Those who have purchased other editions can vouch for the truth of this statement, and appreciate this New Edition, which will be sold at half the price of other editions, and warranted to give better satisfaction. This is the only Engraved Edition published in the United States, and is gotten up on Extra Large Plates, Full Music Size, Printed on Fine Tinted Paper, and pronounced by the Press and Public as being the most Legible Print out. In order to give the Young Cornetist a chance to use the World-Renowned Method, we have put the price down nearly to cost.

J. W. PEPPER, Publisher.

Notes:

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Steve Nathan, 2004
steve@bigbrowncow.com

TABLE OF THE HARMONICS OF THE CORNET

FOR EACH OF THE SEVEN LENGTHS OBTAINED ON INSTRUMENTS WITH THREE DESCENDING VALVES.

	Without valves.	The 2nd valve lowers half a tone.	The 1st valve lowers a tone.	The 1st & 3d valves lower a tone and a half.	The 2d & 3d valves lower two tones.	The 1st & 2d valves lower two tones and a half.	The 1st, 2nd & 3d valves lower three tones.	Chromatic Scales.
0	C	C	B	B	B	B	B	C
1	C	C	B	B	B	B	B	C
2	C	C	B	B	B	B	B	C
3	C	C	B	B	B	B	B	C
4	C	C	B	B	B	B	B	C
5	C	C	B	B	B	B	B	C
6	C	C	B	B	B	B	B	C
7	C	C	B	B	B	B	B	C
8	C	C	B	B	B	B	B	C
9	C	C	B	B	B	B	B	C
10	C	C	B	B	B	B	B	C
11	C	C	B	B	B	B	B	C
12	C	C	B	B	B	B	B	C
13	C	C	B	B	B	B	B	C
14	C	C	B	B	B	B	B	C
15	C	C	B	B	B	B	B	C
16	C	C	B	B	B	B	B	C
17	C	C	B	B	B	B	B	C
18	C	C	B	B	B	B	B	C
19	C	C	B	B	B	B	B	C
20	C	C	B	B	B	B	B	C
21	C	C	B	B	B	B	B	C
22	C	C	B	B	B	B	B	C
23	C	C	B	B	B	B	B	C
24	C	C	B	B	B	B	B	C
25	C	C	B	B	B	B	B	C
26	C	C	B	B	B	B	B	C
27	C	C	B	B	B	B	B	C
28	C	C	B	B	B	B	B	C
29	C	C	B	B	B	B	B	C
30	C	C	B	B	B	B	B	C
31	C	C	B	B	B	B	B	C
32	C	C	B	B	B	B	B	C
33	C	C	B	B	B	B	B	C
34	C	C	B	B	B	B	B	C
35	C	C	B	B	B	B	B	C
36	C	C	B	B	B	B	B	C
37	C	C	B	B	B	B	B	C
38	C	C	B	B	B	B	B	C
39	C	C	B	B	B	B	B	C
40	C	C	B	B	B	B	B	C
41	C	C	B	B	B	B	B	C
42	C	C	B	B	B	B	B	C
43	C	C	B	B	B	B	B	C
44	C	C	B	B	B	B	B	C
45	C	C	B	B	B	B	B	C
46	C	C	B	B	B	B	B	C
47	C	C	B	B	B	B	B	C
48	C	C	B	B	B	B	B	C
49	C	C	B	B	B	B	B	C
50	C	C	B	B	B	B	B	C
51	C	C	B	B	B	B	B	C
52	C	C	B	B	B	B	B	C
53	C	C	B	B	B	B	B	C
54	C	C	B	B	B	B	B	C
55	C	C	B	B	B	B	B	C
56	C	C	B	B	B	B	B	C
57	C	C	B	B	B	B	B	C
58	C	C	B	B	B	B	B	C
59	C	C	B	B	B	B	B	C
60	C	C	B	B	B	B	B	C
61	C	C	B	B	B	B	B	C
62	C	C	B	B	B	B	B	C
63	C	C	B	B	B	B	B	C
64	C	C	B	B	B	B	B	C
65	C	C	B	B	B	B	B	C
66	C	C	B	B	B	B	B	C
67	C	C	B	B	B	B	B	C
68	C	C	B	B	B	B	B	C
69	C	C	B	B	B	B	B	C
70	C	C	B	B	B	B	B	C
71	C	C	B	B	B	B	B	C
72	C	C	B	B	B	B	B	C
73	C	C	B	B	B	B	B	C
74	C	C	B	B	B	B	B	C
75	C	C	B	B	B	B	B	C
76	C	C	B	B	B	B	B	C
77	C	C	B	B	B	B	B	C
78	C	C	B	B	B	B	B	C
79	C	C	B	B	B	B	B	C
80	C	C	B	B	B	B	B	C
81	C	C	B	B	B	B	B	C
82	C	C	B	B	B	B	B	C
83	C	C	B	B	B	B	B	C
84	C	C	B	B	B	B	B	C
85	C	C	B	B	B	B	B	C
86	C	C	B	B	B	B	B	C
87	C	C	B	B	B	B	B	C
88	C	C	B	B	B	B	B	C
89	C	C	B	B	B	B	B	C
90	C	C	B	B	B	B	B	C
91	C	C	B	B	B	B	B	C
92	C	C	B	B	B	B	B	C
93	C	C	B	B	B	B	B	C
94	C	C	B	B	B	B	B	C
95	C	C	B	B	B	B	B	C
96	C	C	B	B	B	B	B	C
97	C	C	B	B	B	B	B	C
98	C	C	B	B	B	B	B	C
99	C	C	B	B	B	B	B	C
100	C	C	B	B	B	B	B	C

POSITION OF THE MOUTHPIECE ON THE LIPS.

The mouthpiece should be placed in the middle of the lips,—two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted, and which I believe to be the best. Horn-players generally place the mouthpiece two-thirds on the upper lip, and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet. But it must not be forgotten that great difference exists in the formation of this instrument, as well as in the method of holding it; and that which may admirably suit the horn, is attended with very bad results when applied to the cornet. What, after all, is the great desideratum, as regards the position of the cornet? Why, that it should be perfectly horizontal. Well then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would have a falling position, resembling that of the clarinet.

The mouthpiece once placed, it must not be moved either to ascend or descend; it would be impossible to execute certain passages, if the performer were compelled to change the position of the mouthpiece whenever he wished to take, in rapid succession, a low note after a high one.

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature. In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down; by this means a more open sound is produced. The performer should cease to play the moment the lips begin to feel weak and fatigued, as it might lead to an affection of the lip.

METHOD OF STRIKING OR COMMENCING THE TONE.

It should never be lost sight of, that the expression, *COUPE DE LANGUE*, (stroke of the tongue,) is merely a conventional expression; the tongue does NOT strike. On the contrary, it performs a retrograde movement. It simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed firmly against the teeth of the upper jaw, in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable, TU, (hard sound of U as in Tuck,) serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note.

METHOD OF TAKING THE BREATH.

The mouthpiece having been placed on the lips, the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but rather, on the contrary to recede in proportion as the chest is dilated.

The breathing ought to be regulated by the length of the passage to be executed. In short phrases, if the breath be too strongly taken, or too often repeated, it produces a suffocation resulting from the weight of the column of air pressing too heavily on the lungs. The student should, therefore, as early as possible learn skillfully to manage his respiration, so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

No.1. Commence or "strike," the sound by pronouncing the syllable TU, and sustain it well; imparting to it at the same time all possible strength and brilliancy.

The cheeks should never, under any circumstances, be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself; it should be well "struck," by a proper tension of the lips, so that it may be properly in time, and not below its diapason; for in the latter case a disagreeable and untuneful sound would be the result.



OF SYNCOPATED PASSAGES.

Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value; the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

A passage of this kind should be executed thus  and not 

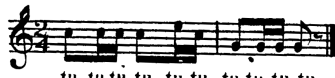

STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

In these studies the dotted quaver should be sustained throughout its entire value: care must be taken never to substitute a rest for a dot.



The performer should execute thus  and not as though it were written 

STUDIES CONSISTING OF QAVERS FOLLOWED BY SEMI-QUAVERS.

In order to impart lightness to these studies, the first quaver should be executed more curtly than its value would seem to indicate. It should be executed like a semiquaver; a rest being introduced between it and the two semi-quavers which follow it

The passage is written thus  and should be executed thus 

The same remark applies when a quaver, instead of preceding, follows the semi-quavers.

Written thus  should be executed thus 

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