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ARBAN:

**STUDY
PLAN**



Curso  online

PROF. ERICO FONSECA

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RHYTHM

ARTICULATION

FINGERING

AGILITY

RESISTENCE

CONTROL

TECHNIQUE

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Suggested Study Plan for activities relating to
the Complete Method by Jean Baptiste Arban.
Ed. Carl Fischer. Version edited by Edwin
Franko Goldman and Walter M. Smith.
Annotated by Claude Gordon, 1982.

Online Course for trumpeters - Prof. Erico
Fonseca

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“Music is art and science: the most exact of the humans and the most human of the exact.”

Erico Fonseca

FORWARD

The Complete Method by Arban is certainly one of the most important teaching publications for the instruments belonging to the brass family in musical history. Until today it remains relevant, up to date and necessary for the technical and artistic development of trumpeters and other instrumentalists using mouthpieces. The Online Course for Trumpeters is pleased to offer a theoretical-practical approach of this canon of literature. It is recommended for students at an intermediate level to start Arban studies. Various exercises will be recorded every week and published on the platform, in order to guide your studies. The objective is that you acquire a reference of how to play the exercises and optimise your playing time. Each week you can record a lesson, about which I will make comments!

Prof. Erico Fonseca

GENERAL OBSERVATIONS

FROM INTERMEDIATE TO ADVANCED

1. Dominate the more typical rhythm types
2. Learn the major and minor chromatic scales.
3. Dominate the intervals and acquire fluency
4. Learn the major, minor, dominant and diminutive arpeggios.
5. Dominate simple, double and triple tonguing.

WHAT IS THE BASIC LEVEL?

At this level, besides the consolidation of basic elements of the trumpet, the student should prioritize the following qualities:

- A certain pleasure in playing and a certain expression;
- A certain understanding and respect of musical text;
- A controlled breathing and a certain facility to play in the low and medium region;
- A certain comfort for playing in public and learning to control nerves;
- A certain facility for sight reading easily.

Little by little, the following objectives should be obtained:

1. Undertake different articulation gradually: *legato*, *tenuto*, *staccato*.
2. Work on fluency of *legato*.
3. Create a conscience of the notions of the position of the tongue and the opening of the throat, correct execution of the ligatures between the notes in the harmonic series (syllables: “ah”, “eh”, “ih”)
4. Work on the different major scales (at least up to 3 flats and 3 sharps) and start the study of chromatic scales, in octaves.

WHAT IS THE INTERMEDIATE LEVEL?

This level represents the practice of a technical and expressive level with an excellent performance as an “amateur musician” improving the capability that you already have in musical performance. Obtain the best use possible enjoying an incredible artistic experience!

You should develop and improve the acquired notions obtained on the previous level, both technical and expressive, besides introducing careful work and precise fingering.

It is necessary to introduce a technical study "menu" of the DPC method and Micromelodies and will consist of: The study of major scales (up to 5 flats and 5 sharps); Introduction of double and triple tonguing; Flexibility; Work on sound and range; the theory of music should emphasize the rhythmic understanding of bars composed of: $2/2$, $3/8$, $6/8$ and bars with odd denominators: $3/4$, $5/4$, $5/8$ e $7/8$;

Expression and style will be studied through Micromelodies, adapted to the level of the student.

At the end of this stage, you should have achieved the following objectives: Have good technique (but still room for improvement); play the Micromelodies corresponding to your level, introducing interpretative elements in them.

WHAT IS THE ADVANCED LEVEL?

This level represents “pre-university” or “course” for competitions or a recycling course, besides being destined to students who want to apply for a space as a student in a university, those who are already enrolled in one, to amateur trumpeters who wish to become professional or to professionals who are seeking motivation to keep themselves in shape. At this stage of your studies, you should have a sufficiently solid technique to cope with “musical texts” which are more difficult than what is written, understanding and interpretation. Developing a good resistance will enable you to do technical studies and play harder pieces with minimum fatigue.

The general objectives of this level are as follows:

- Desire to be alone on the stage and prepare for the requirements of a recital as a soloist;
- Learn to control performance anxiety;
- Show trumpet skills and virtuosismo with the minimum physical effort;
- Create a repertoire, rich and varied in styles;
- Understand the importance of playing in a group;
- Develop a sense for adapting with musical partners of chamber music or trumpet section, besides having a certain ability to play as a soloist;

- Dominate different styles and always look for the musicality;
- Spend time on the the technical “menu”, around 1 to 2 hours of daily studies on exercises of the DPC method, advanced level;
- Intensify the ability for sight reading;
- Introduce improvisation and learn transposition.
- Develop and present, with the help of a teacher and of the DPC method, a basic fundamentals daily routine;
- Dominate the range from bottom F# (F#3) up to High C (C5);
- Always seek an in-tune sound, which is flexible and with colours;
- Pay attention to your daily work;
- Emit each note in a clean, polished way with a good sound and in tune;
- Vary articulations with the intent of getting more “colours”;
- Dominate the rhythmic subdivision;
- Dominate the major, minor and chromatic scales in Arban and Clarke methods;
- Put together a recital (resistance);
- Demonstrate a calm and efficient breathing technique.

UNIT 1 (P. 11 - 22)

FIRST STUDIES

EMISSION, SOUND, TUNING, FINGERING & INTERVALS

1a Pronunciation, intervals and the harmonic series (p. 11 - 13)

1b: Scales and arpeggios in minims and crotchets (p. 13 - 16)

1c: Scales, arpeggios, intervals in crotchets and quavers, articulation (p. 17 - 22)

UNIT 2 (P. 23 - 36)

SYNCOPTION, DOTTED QUAVER

FOLLOWED BY SEMIQUAVER(S),

QUAVERS AND SEMIQUAVERS, 6/8 BAR

RHYTHM AND ARTICULATION

2a Syncopation (p. 23 - 25)

2b: Dotted quaver followed by a
semiquaver (p. 26 - 28)

2c: Quavers and semiquavers (p. 28 - 31)

2d: 6/8 beat (p. 32 - 36)

UNIT 3 (P. 59 - 86)

**MAJOR SCALES, MINOR SCALES,
CHROMATIC SCALES**

**RHYTHM, ARTICULATION, FINGERING
AND AGILITY**

3a: Major scales (p. 59 - 74)

3b: Minor Scales (p. 75)

3c: Chromatic Scales (p. 76 - 79)

3d: Chromatic Triplets (p. 80 - 86)

UNIT 4 (P. 91 - 130)

ORNAMENTATION AND INTERVALS

FINGERING, ARTICULATION AND EMBOCHURE

4a: Preparatory Exercises for grupeto (p. 91 - 98)

4b: Intervals (p. 125 - 130)

UNIT 5 (P. 142 - 149)

MAJOR, MINOR, DOMINANT & DIMINUTIVE ARPEGGIOS

RHYTHM, ARTICULATION E FINGERING

5a: Major Arpeggios (p. 142 e 144)

5b: Minor Arpeggios (p. 143 e 145)

5c: Dominant Arpeggios (p. 147 e 148)

5d: Diminutive Arpeggios (p. 149)

UNIT 6 (P. 175 - 190)

DOUBLE & TRIPLE TONGUING AND DOUBLE TONGUING WITH LEGATO ARTICULATION AND FINGERING

6a: Double tonguing (p. 175 -182)

6b: Triple tonguing (p. 155 -174)

6c: Double tonguing with legato (p. 183 -
187)

6d: Fanfares (p. 188 -190)

UNIT 7 (P. 285 - 299)

14 CHARACTERISTIC STUDIES

- 1: Allegro Moderato (p. 285)
- 2: Legato (p. 286)
- 3: Moderato (p. 287)
- 4: Allegretto (p. 288)
- 5: Allegro (p. 289)
- 6: Moderato (p. 290)
- 7: Allegro (p. 291)
- 8: Allegro moderato (p. 292)
- 9: Allegro (p. 293)
- 10: Allegro (p. 294)
- 11: Allegretto (p. 295)
- 12: Allegro moderato (p. 296)
- 13: Allegro non troppo (p. 297)
- 14: Chromatic Legato (p. 298)

FUTURE PROJECTS:

NEW AUDIO-VISUAL TEACHING MATERIAL & NEW CONCEPTUAL VIDEO LESSONS.

**BEGINNERS GUIDE TO THE TRUMPET,
NEW DPCS FOR THE TRUMPET
BEGINNER, NEW DPCS AND NEW MICRO
MELODIES.**

Your opinion is very important for the future of the course. Please share your opinion on the platform in order to direct the work of the team. This way, new content will best meet the expectations of the students!



PROF. ÉRICO FONSECA

Graduated in Musical Teaching and Masters in Interpretative Practices in Switzerland.

Principal Associate Trumpet of the Philharmonic Orchestra of Minas Gerais, Brazil (Orquestra Filarmônica de Minas Gerais).

Professor of the Music Department of the Federal University of Ouro Preto, Brazil (Universidade Federal de Ouro Preto (UFOP)).

Doctor of Music from the State University of Campinas, Brazil (Universidade Estadual de Campinas (Unicamp)), researcher of Musical Distance Learning.