

The Carnival of Venice

Transposition Inquisition No. 36

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The "Carnival of Venice" is based on a Neapolitan folk tune called "O Mamma, Mamma Cara" and popularized by violinist and composer Niccolò Paganini, who wrote twenty variations on the original tune. Since Paganini, many variations on the theme have been written, most notably by Jean-Baptiste Arban for the cornet.

With these transposition exercises, it can be easy to focus on solely on technical execution. I find that lyrical excerpts allow the user to shift their focus to expression, and as a byproduct reveal gaps in tonal fluency. As you gain further mastery of these exercises, here are some prompts to help you shift your focus from technical to lyrical:

- 1) Pick several varying emotions (overjoyed, nervous, in love, remorseful) to model the character of the music.
- 2) Imagine this is movie music. Describe in great detail what you see and make this music tell the story.

Sol 5 Sol 5 ti 7 la 6 Sol 5 Do 1 Do 1 fa 4 mi 3 mi 3 re 2 Sol 5 Do 1

Do 1 re 2 la 6 mi 3 la 6 Sol 5 fa 4 mi 3 Sol 5 fa 4 re 2 Do 1 re 2 Do 1 ti 7 Do 1 re 2 ti 7

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②

3

Exercise 3, measures 1-2. The first staff shows a melodic line in bass clef with a key signature of one sharp (F#) and a common time signature. The second staff shows a rhythmic accompaniment in bass clef with a key signature of one sharp (F#) and a common time signature, featuring a triplet of eighth notes.

4

Exercise 4, measures 1-2. The first staff shows a melodic line in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff shows a rhythmic accompaniment in bass clef with a key signature of two flats (Bb, Eb) and a common time signature, featuring a triplet of eighth notes.

5

Exercise 5, measures 1-2. The first staff shows a melodic line in bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The second staff shows a rhythmic accompaniment in bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature, featuring a triplet of eighth notes.

6

Exercise 6, measures 1-2. The first staff shows a melodic line in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff shows a rhythmic accompaniment in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature, featuring a triplet of eighth notes.

7

Exercise 7, measures 1-2. The first staff shows a melodic line in bass clef with a key signature of one flat (Bb) and a common time signature. The second staff shows a rhythmic accompaniment in bass clef with a key signature of one flat (Bb) and a common time signature, featuring a triplet of eighth notes.

8

Exercise 8 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains a melodic line with a slur over the first four notes and a fermata over the fifth. The second staff continues the melody with a triplet of eighth notes in the fifth measure.

9

Exercise 9 consists of two staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a slur over the first four notes and a fermata over the fifth. The second staff continues the melody with a triplet of eighth notes in the fifth measure.

10

Exercise 10 consists of two staves of music in bass clef with a key signature of three flats (Bb, Eb, Ab). The first staff contains a melodic line with a slur over the first four notes and a fermata over the fifth. The second staff continues the melody with a triplet of eighth notes in the fifth measure.

11

Exercise 11 consists of two staves of music in bass clef with a key signature of three flats (Bb, Eb, Ab). The first staff contains a melodic line with a slur over the first four notes and a fermata over the fifth. The second staff continues the melody with a triplet of eighth notes in the fifth measure.

12

Exercise 12 consists of two staves of music in bass clef with a key signature of two sharps (F#, C#). The first staff contains a melodic line with a slur over the first four notes and a fermata over the fifth. The second staff continues the melody with a triplet of eighth notes in the fifth measure.