

Sample pages from...  
Brad Edwards

# ***Trombone Craft***

***Complete Version***  
***(Volumes 1-3 combined)***

***A musical approach to building  
tone and technique***

Tenor Trombone (with F-attachment)

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# Trombone Craft Complete

We all need to build tone and technique. Why not do it in a musical way? Instead of pounding away at a mindless scale pattern, why not play a piece that uses lots of scales? Unlike other technique books, this book was designed for trombone from the ground up.

## Quick summary:

- **Motivation through musical interest**  
*If students like a piece musically, they are more likely to spend extra time polishing it.*
- **Ideas are linked and reinforced**  
*After a page helping students develop D in alternate 4th, two short pieces in E-flat major are presented.*
- **Pieces of reasonable length**  
*In a lesson, time is precious. These exercises get to the point quickly using short exercises and half-page etudes.*
- **A greater variety of key signatures**  
*Doesn't get stuck in that B-flat / E-flat rut.*
- **Help with rhythm**  
*Some pages focus in on common rhythm trouble spots, such as the dotted-eighth sixteenth.*
- **Cross-referencing to other books**  
*A big time-saver in lessons! Quick, where can you find etudes that help build the D-flat major scale? After the two that appear in this book you'll see cross-references to: Bleger's 31 Studies #12; Hering's 40 Progressive Etudes #28 and #36 and Voxman's Selected Studies, p.22*
- **Patterns to be memorized**  
*Scale and arpeggio patterns with musical shape.*
- **Length: 50 pages**
- **Special appendices to help with special areas including:**
  - **Developing the legato tongue** {appendix one}
  - **Developing the high range** {appendix two}
  - **Developing the double tongue** {appendix three}
  - **Scale Patterns** {appendix four}  
*OK, so you don't want to miss out on the traditional "grunt work" of scale patterns, don't worry.*
  - **Long Tones and Tuning Exercises** {appendix five}  
*Includes exercises to be played over a tuning drone and exercises designed for use with a tuner.*
  - **Flow Exercises (sing, buzz, play)** {appendix six}  
*Good for warming up, warming down, improving tone, reducing tension.*

## How to Order Trombone Craft Complete:

Available for \$35. This book can be ordered using PayPal through the BoneZone.org website. Questions? Email me: brad "at" bonezone.org

## **Foreword:**

It was with great pleasure that I accepted Brad Edwards' request to write this forward for his wonderful book. When I listen to my colleagues at the New York Philharmonic warm up and practice on a daily basis, I realize that we all share one thing in common; a steady diet of logical exercises and scale patterns. Faithfully repeated, those "go to" technical routines maintain my colleagues' high level of artistry. This collection of excellent exercises by Brad Edwards gives new fuel to propel our daily routines. Professor Edwards presents these studies using the same concepts of natural slurs and alternate positions that I use in my own playing. To my amazement, I consistently find in my experiences teaching around the world how often trombonists neglect using natural slurs. Too frequently, players do not even know what a natural slur is or where it occurs on the horn.

Practicing with attention and care is not unlike taking a daily vitamin. A regular visit to this book will undoubtedly help you to play more evenly and consistently and, when used in the precise way that Edwards suggests, will result in your overall improvement. Strengthening your embouchure, increasing your flexibility, improving your slide technique, improving your intonation are direct benefits, plus those resulting from exercises he created for the extreme low and high range. I have been using this collection for quite some time and travel with it often as it fits very nicely in my gig bag. I highly recommend this book to all students and professionals. Bravo Professor Edwards!

**Joseph Alessi**  
**Principal Trombone, New York Philharmonic**  
**Juilliard School**

## About This Book:

Why write another technique book? I've seen many books of technical studies but have yet to encounter one that builds technique in a way that is both methodical and musically satisfying. Technique only has value in serving a musical goal. Another concern with many of the existing technical studies, such as the revered Arban's Method, is that they were originally written for other instruments and don't always address the specifics of our instrument, such as alternate positions or optimal tessitura.

My goal:

**Create musically satisfying material specifically designed to build trombone technique.**

*Trombone Craft: Complete* combines three separate volumes published previously. It is designed as a progressive method targeted to high school or college trombone students but can also be useful for professionals as well.

*Trombone Craft* represents the conclusion of a 'trilogy' of sorts:

1. Lip Slurs
2. Simply Singing for Winds
3. Trombone Craft

These books are meant to complement each other in helping trombonists build a solid, well-rounded technical and musical foundation.

## How to Use this Book:

Here are some general guidelines:

1. Technique serves the musical goal. With any of these studies, make a *musical* statement. Be a performer, not a machine.
2. Tension is the enemy. Don't just play fast and tense; be very aware of your tension level. Seek to play effortlessly.
3. Be Patient. Start slowly and build up. Don't choose a tempo that leads to a sloppy outcome. It takes as long as it takes.

## **Table of Contents:**

### **Part One**

#1.1 Two Pieces in B-flat Major .....	1
#1.2 Tech Builder: D in lowered 4th position .....	2
#1.3 Two Pieces in E-flat major .....	3
#1.4 Tech Builder: Using Natural Slurs in Legato .....	4
#1.5 Two Legato Pieces .....	5
Working with the F-Attachment .....	6
#1.6 Tech Builder: Using the Trigger for C (and sometimes F) .....	7
#1.7 Two Pieces in F major .....	8
#1.8 Tech Builder: Chromatic Scales .....	9
#1.9 Tech Builder: The Trigger B vs. B in 7 <sup>th</sup> .....	10
#1.10 Two Pieces in C major .....	11
#1.11 Two Pieces in G Major .....	12
#1.12 Intervals: Expanding Patterns up to One Octave .....	13
#1.13 Tech Builder: The Trigger B-flat .....	14
#1.14 Two Pieces in A-flat Major .....	15
#1.15 Rhythm Builder: The Dotted Eighth-Sixteenth Rhythm .....	16
#1.16 Two-Line Tunes: Dotted Eighth-Sixteenth Rhythms .....	17
#1.17 Memorize This: Flowing Major Scales .....	18
#1.18 Rhythm Builder: Varied Sixteenth-Note Pick-Ups .....	19
#1.19 Two-Line Tunes: Varied Sixteenth-Note Pickups .....	20
#1.20 Tech Builder: F in 6 <sup>th</sup> and Raised 4 <sup>th</sup> .....	21
#1.21 Two Pieces in D-flat Major .....	22
#1.22 Intervals: Accuracy on the Overtone Series .....	23
#1.23 Memorize This: Major Arpeggios .....	24
#1.24 Two-Line Tunes: Major Arpeggios .....	25

## **Table of Contents (continued):**

### **Part Two**

#2.1 Two Pieces in D Major .....	26
#2.2 Memorize This: Major Scales in Rapidly-Changing Keys .....	27
#2.3 A Piece in Two Keys: A-flat and A major .....	28
#2.4 Rhythm Builder: Eighth-Note Syncopations.....	29
#2.5 "Two-Line" Tunes: Eighth-Note Syncopations .....	30
#2.6 A Piece in Two Keys: E-flat and E Major .....	31
#2.7 Rhythm Builder: 6/8 Syncopations, Quarter Note Triplets, Half Note Triplets ....	32
#2.8 "Two Line" Tunes: Syncopations Using Triplets.....	33
#2.9 Memorize This: Natural and Harmonic Minor Scales .....	34
#2.10 "Two-Line" Tunes: Natural and Harmonic Minor Scales .....	35
#2.11 Tech Builder: Accuracy with Higher Notes .....	36
#2.12 Tech Builder: Improving the Trigger Range.....	37
#2.13 Two-Line Tunes: Improving the Trigger Range .....	38
#2.14 Memorize This: Melodic Minor .....	39
#2.15 "Two-Line" Tunes: Melodic Minor .....	41
#2.16 Memorize This: Minor Arpeggios .....	42
#2.17 Two-Line Tunes: Minor Arpeggios .....	43
#2.18 Rhythm Builder: Sextuplets.....	44
#2.19 Two-Line Tunes: Sextuplets.....	45
#2.20 Tech Builder: Chromatic Scales Using Sextuplets .....	46
#2.21 "Two-Line" Tunes: Two-Octave Scales .....	47
#2.22 Memorize This: Dominant 7 <sup>th</sup> Chords .....	48
#2.23 One-Line Tunes: Dominant 7 <sup>th</sup> Chords with Syncopation .....	49
#2.24 Concert Piece in B-flat .....	50
Duet Part.....	51

## **Table of Contents (continued):**

### **Part Three**

#3.1 Two Pieces in C Major .....	52
#3.2 Rhythm Builder: The Dotted Rhythm in 6/8 .....	53
#3.3 Two-Line Tunes: Dotted Rhythms in 6/8 .....	54
#3.4 "Two-Line" Tunes: Two-Octave Scales with Syncopation .....	55
#3.5 Tech Builder: A-sharp/B-flat in raised 5 <sup>th</sup> .....	56
#3.6 Two Pieces in G-flat Major.....	57
#3.7 Two Pieces in B and F-sharp Major .....	58
#3.8 Rhythm Builder: Beat Subdivisions .....	59
#3.9 "Two-Line" Tunes: Beat Subdivisions .....	60
#3.10 Memorize This: Two-Octave Arpeggios.....	61
#3.11 Three Short Pieces with Two-Octave Arpeggios .....	62
#3.12 Rhythm Builder: Metric Challenges.....	63
#3.13 Two-Line Tunes: Metric Challenges .....	64
#3.14 Tech Builder: Broken Arpeggios .....	65
#3.15 "Two-Line" Tunes: Broken Arpeggios.....	66
#3.16 Tech Builder: Developing Accuracy in the High Range.....	67
#3.17 Two Line Tunes: High Range Security.....	68
#3.18 Tech Builder: Developing the Pedal Register .....	69
#3.19 Two-Line Tunes: The Pedal and Trigger Range .....	70
#3.20 Tech Builder: Diminished 7 <sup>th</sup> Chords.....	71
#3.21 Three Short Pieces with Diminished 7 <sup>th</sup> Chords.....	72
#3.22 Tech Builder: Dissonant Leaps.....	73
#3.23 Two Fanfares.....	74
#3.24 Concert Piece.....	75

**Table of Contents (continued):****Appendix 1: Developing the Legato Tongue**

App 1.1: First Exercises .....	76
App 1.2 Integrating with Slide Movement .....	77

**Appendix #2: Double-Tonguing**

App 2.1: Developing the "kah" Tongue .....	78
App 2.2: Developing the "taka" Alternation with Some Slide Movement .....	79
App 2.3: Gliding Through Positions .....	80
App 2.4: Two-Note Patterns .....	81
App 2.5: Speeding Up and Slowing Down .....	83
App 2.6: Longer Patterns .....	84
App 2.7: Scale Patterns .....	85

**Appendix #3: Triple Tonguing**

App 3.1: Developing the Triple Tongue .....	87
App 3.2: Gliding Through Positions .....	89
App 3.3: Scale Patterns .....	90

**Appendix #4: Pattern-Building**

App 4.1: Major Scales, Range of a 9th - slow to fast .....	91
Table of Major Scales - stepwise sequence .....	92
App 4.2: Major Scales - stepwise sequence .....	93
App 4.3: Major and Melodic Minor Scales, Two Octaves .....	101
App 4.4: Two-Octave Major and Chromatic Scales .....	105
App 4.5: Varied Scale Patterns .....	109
App 4.6: Varied Arpeggio Patterns .....	112
App 4.7: Patterns from Selected Repertoire .....	116

**Appendix #5: Interval Accuracy**

App 5.1: Octave Scales .....	122
App 5.2: Overtone Accuracy .....	123
App 5.3: Expanding Scales .....	124
App 5.4: Interval Practice from Selected Repertoire .....	126
App 5.5: Wide Leaps in Legato .....	130
App 5.6: Varied Fifths .....	132
App 5.7: Varied Leaps .....	133



**Table of Contents (continued):****Appendix #6: Developing the High Range**

Introduction .....	134
App 6.1: Glisses and Slurs .....	135
App 6.2: Glissando Scales .....	136
App 6.3: Arpeggios .....	139

**Appendix 7: Tone and Tuning**

App 7.1: Opening Up the Sound.....	141
App 7.2: Working with a Tuner.....	142
App 7.3: Working with a Drone .....	144
App 7.4: A Variation on the Remington Long Tones.....	145
App 7.5: Expanding Scales .....	146
App 7.6: Tonic-Dominant Patterns in Different Musical Contexts.....	147
App 7.7: Tuning Fifths and Octaves Over a Drone .....	149
App 7.8: Tuning Major Thirds Over a Drone.....	150
App 7.9: Drone Melodies .....	151
App 7.10: Chord Progressions (two players) .....	155
App 7.11: Two-Voice Chorale: “Nun Danket all Gotte”.....	156
App 7.12: Two-Voice Bordogni Reductions .....	157

**Appendix 8: Flow Exercises (sing, buzz, play)**

Introduction .....	162
App 8.1: Neighbor Tones.....	163
App 8.2: A Singing Scale Pattern .....	164
App 8.3: An Octave Neighbor Tone Pattern .....	165
App 8.4: Arpeggiating a Tonic-Dominant Progression.....	166
App 8.5: Diatonic Intervals.....	167
App 8.6: Quartal Intervals .....	168
App 8.7: Ten Other Flow Patterns .....	169
About the Author.....	170

2.

## #1.2 Tech Builder: D in lowered 4th position

The 6th partial D in 4th position (lowered because it is usually sharp) is a useful passing tone or neighbor tone in the vicinity of E-flat.

**Tuning Exercise** (Use a tuner but don't stare at it. Listen first, then look)

a.

There is only one rule when choosing positions: use what will sound best. Here's the catch: an alternate position might not sound better until you've practiced it enough! In general, alternates might be better for notes that are (1) smoother, (2) shorter, and (3) softer.

## Etude

♩ = 100

b.

For practice in developing the legato tongue, see Appendix #1: "Developing the Legato Tongue"

### #1.3 Two Pieces in E-flat major

Not all of the alternate positions have been marked in. Apply what you have learned to decide when to use D in lowered 4th.

a.  $\text{♩} = 92$

b.  $\text{♩} = 112$

See also: Bleger 31 Studies #7, Bordogni Melodious Etudes, Bk. 1 #6, #31; Hering 40 Progressive Etudes, #22; Kopprasch 60 Studies, Bk.1 #9 [tenor clef],

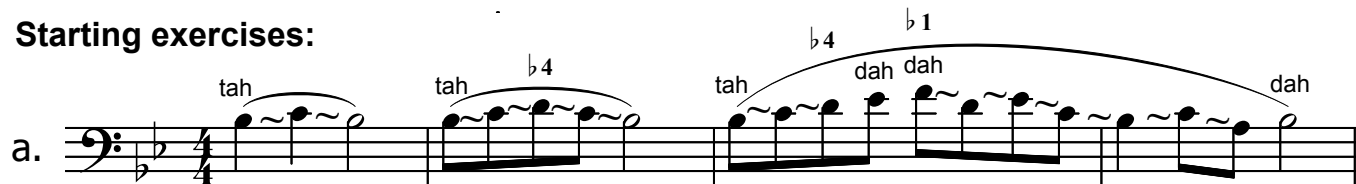
4.

## #1.4 Tech Builder: Using Natural Slurs in Legato

There are two schools of thought concerning the use of natural slurs: (1) legato tongue everything for consistency and (2) use natural slurs whenever possible to keep the tongue out of the airstream. I advise this: when practicing, use natural slurs because they will help you refine embouchure control. When performing, use whatever sounds best.

In these exercises, play close attention to the articulation marks. The tilde symbol (~) indicates a natural slur between notes. When playing a natural slur, move the slide quickly and lightly without tonguing.

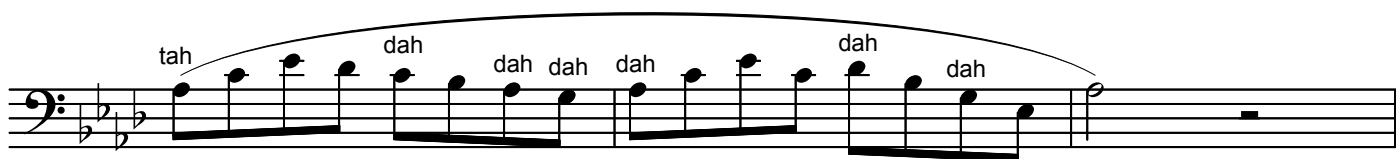
### Starting exercises:



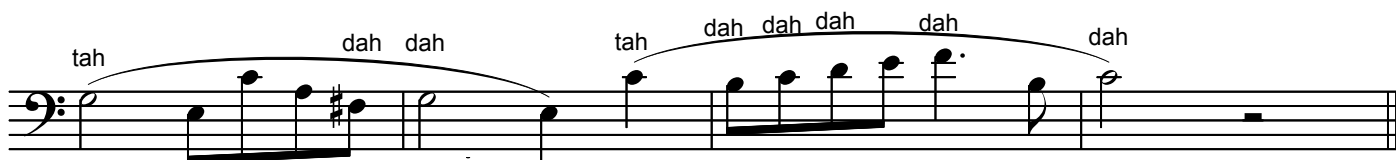
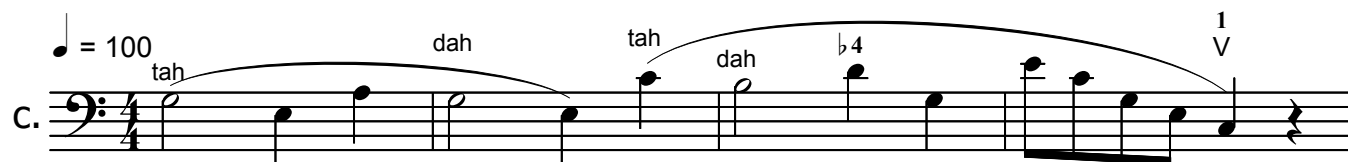
To keep the page from getting too crowded, I won't use the "~" anymore. If you don't see "tah" or "dah," assume a natural slur.



Yes, that D in 4th is a bit unusual but it offers the advantage of a natural slur to the following B.



Here are two short excerpts from the famous Bordogni vocalises. Lots of opportunities for natural slurs.



For practice in developing the legato tongue, see Appendix #1: "Developing the Legato Tongue"

## #1.12 Intervals: Expanding Patterns up to One Octave

Remember these words of wisdom: "Practice fast, progress slow. Practice slow, progress fast." Check your embouchure corners in a mirror as you play this. Strive for an "efficient" embouchure which doesn't move too much as you articulate leaps. You'll probably see some movement. Over time, see if you can get the same results with less movement. Be patient, it takes time.

♩ = 108

1

$\flat 4$

$\flat 2$

( 6 )

6 6

See also: Appendix 5: "Interval Accuracy"

16.

## #1.15 Rhythm Builder: The Dotted Eighth-Sixteenth Rhythm

Few rhythms are performed incorrectly as often as the dotted-eighth sixteenth. The most common error is a "one-size-fits-all" sixteenth note which ends up being too fast in slow tempos and too slow in fast tempos

### Basic rhythm exercise

Try this at a variety of tempos. Make sure the sixteenth note is accurate.

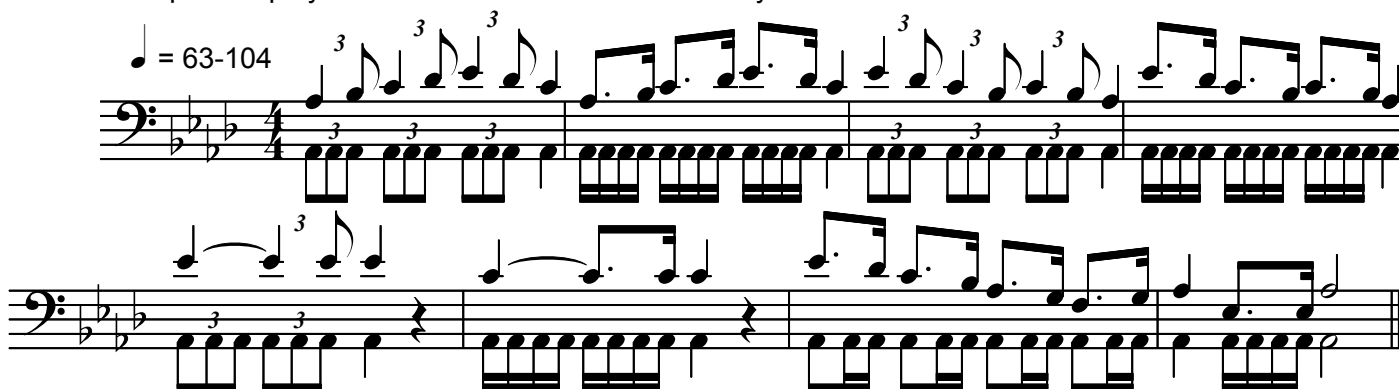
♩ = 63-104



### Accuracy Duet

Have a partner play the bottom line to ensure accuracy.

♩ = 63-104



### Etude

It is often harder to maintain accuracy on longer strings of dotted rhythms.

♩ = 104



# #1.16 Two-Line Tunes: Dotted Eighth-Sixteenth Rhythms

Alternate positions are not marked in. Please look over the music and mark them in.

♩ = 88

a. *mp* *mf* *f* *mf*

b. *mf* *mp* *f*

c. *mf* *p* *mf*

d. *mp* *mf* *f* *mp*

e. *mp* *mf* *f*

See also: Bleger 31 Studies #19; Blume 36 Studies #11, #12, #21; Bordogni Melodious Etudes #28 (#30);  
Hering 40 Progressive Studies #26; Kopprasch 60 Selected Studies, Bk. 1, #26; Tyrell 40 Progressive Studies #7;  
Voxman Selected Studies p.14.

22.  
#1.21 Two Pieces in D-flat Major

a.  $\text{♩} = 84$

b.  $\text{♩} = 152$

See also: Bleger 31 Studies #12; Hering 40 Progressive Etudes #28 #36; Voxman Selected Studies, p.22

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### #2.3 A Piece in Two Keys: A-flat and A major

Can you play this just as well in the sharp key?

a.  $\text{♩} = 92$

*f* *mf* *mp* *p* *cresc.* *mf* *ff*

See also: Tyrell 40 Progressive Studies #14

b.  $\text{♩} = 92$

*f* *mf* *mp* *p* *cresc.* *mf* *ff*

See also: Bordogni Melodious Etudes, Bk.1, #33 #50 #56; Tyrell 40 Progressive Studies, #25; Voxman Selected Studies p.43;

32.

**#2.7 Rhythm Builder: 6/8 Syncopations, Quarter Note Triplets, Half Note Triplets****Basic Rhythm Exercise**

Use a metronome!

♩. = 88

a.

Basic Rhythm Exercise notation. The exercise is written in bass clef, 6/8 time, with a key signature of one flat (Bb). It consists of two staves. The first staff, labeled 'a.', contains a sequence of eighth notes, quarter notes, and eighth rest patterns. The second staff, labeled 'b.', contains a sequence of eighth notes, quarter notes, and eighth rest patterns, including triplet markings.

**Developing the Quarter Note and Half Note Triplets**

The trick to placing the second and third notes of these longer triplets is simply to know where each note falls in relation to the beat. Some fall as triplet pick-ups to a downbeat ("ba-oom") and others fall as the triplet after the downbeat ("oom-ba"). Notice in the Basic Rhythm Exercise above that letter "a" is the same as a quarter note triplet and letter "b" is the same as a half note triplet.

Developing the Quarter Note and Half Note Triplets notation. This section shows two staves in 4/4 time. The top staff contains quarter notes and half notes, with triplet markings (3) above some groups. The bottom staff contains eighth notes and quarter notes, with triplet markings (3) below some groups.

Use a metronome!

♩. = 88

Developing the Quarter Note and Half Note Triplets notation. This section shows three staves in bass clef, 4/4 time, with a key signature of one flat (Bb). The notation includes various triplet exercises, with triplet markings (3) above or below groups of notes. The exercises involve quarter notes, eighth notes, and half notes.

## #2.14 Memorize This: Melodic Minor

From here on, you will begin to see tenor clef more often.

a.  $\text{♩} = 72$

$\text{♩} = 72$   
 a.  $\text{♩} = 72$   
 b4  
 b4  
 1  
 #4  
 6  
 6  
 Tenor clef  
 #4

## #2.15 "Two-Line" Tunes: Melodic Minor

a.  $\text{♩} = 88$   $\flat 4$

*f*

*mp* *f*

b.  $\text{♩} = 108$

*p* *mf*

*f* *ff* *p*

c.  $\text{♩} = 80$   $\sharp 5$

*f* *mp* *f*

*p* *cresc.* *f*

d.  $\text{♩} = 88$   $\sharp 4$   $\sharp 4$

*p* *mf*

(6) *p* 6

(6) (6) *f*

## #2.23 One-Line Tunes: Dominant 7th Chords with Syncopation

These lend themselves well to swung eighth notes and semi-legato tonguing. You can also substitute key signatures for extra practice (for example, line 2 in E instead of E-flat)

$\bullet = 120-160$

a.

b.

For the G7 chord above, I didn't indicate positions. Experiment!

52.

# #3.1 Two Pieces in C Major

a.  $\text{♩} = 116$   $\flat 4$

b.  $\text{♩} = 88$

See also: Bordogni/Rochut, Melodious Etudes Bk. 1, #9, #37; Tyrell 40 Progressive Studies, #6;  
Voxman Selected Studies, p.18

### #3.8 Rhythm Builder: Beat Subdivisions

To help develop the 'feel' of the quintuplet, try thinking of a word with five syllables. I prefer to use "university." This word breaks naturally into a 2+3 grouping. For a 3+2 feel, you might try, "merrily rolling."

$\text{♩} = \text{c.60}$

**Etude**  $\text{♩} = \text{c.60}$

### #3.12 Rhythm Builder: Metric Challenges

Newer compositions often use unusual and/or changing time signatures. The assumption with shifting meters is a constant subdivision throughout, such as steady eighth or sixteenth notes.

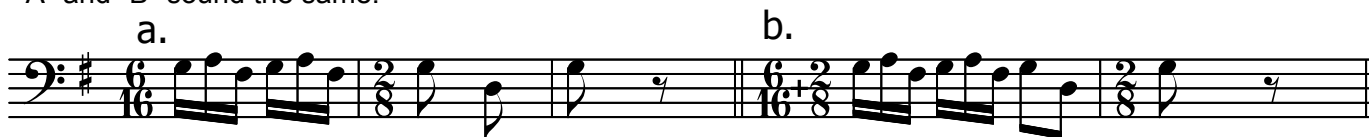


For some reason, composers often notate in a manner that is impressive to the eye but hard on the brain. Here is the exact same rhythm notated differently. It looks more sophisticated but won't sound different.



Compound time signatures are a convenient shorthand to make the page less crowded.

"A" and "B" sound the same.



### Etude

If you're confused, write in vertical lines for groups of two and triangles for groups of three. Professionals do this, why not you?

$\text{♩} = 132-160$

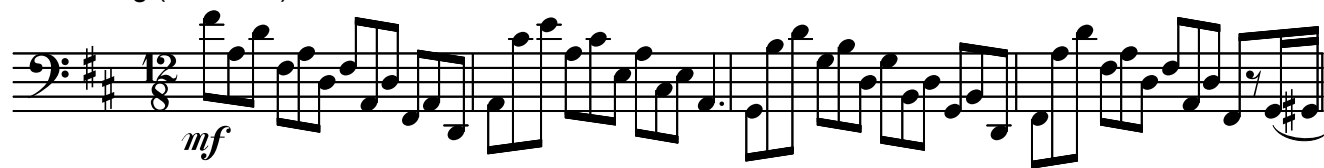



66.

### #3.15 "Two-Line" Tunes: Broken Arpeggios


You can practice these fast and sloppy or slow and accurate. Which do you think yields more benefit?

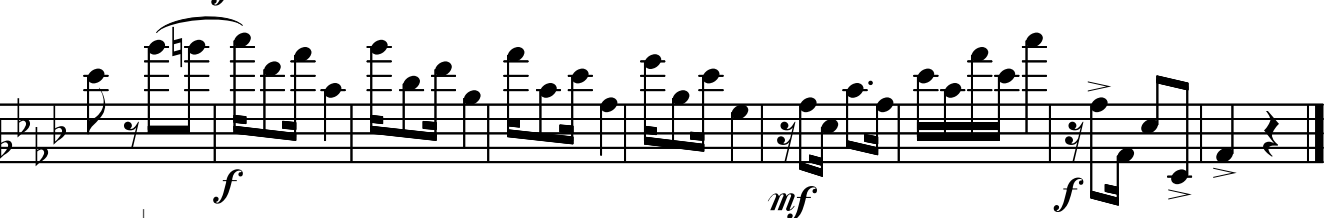
Irish Jig (♩ = c.92)

a. 



Ragtime (♩ = 76)

b. 



Waltz (♩ = 156)

c. 





Swing (♩ = 132)

d. 



## #3.21 Three Short Pieces with Diminished 7th Chords

a.  $\text{♩} = 63$

*mp* *ff* *accel.* *rit.* *ff pp*

b.  $\text{♩} = 120$   $\flat 4 \sharp 4$

*mf* *pp* *cresc.* *crescendo* *f* *ff* *mp* *ff*

Adagio (rubato)

c. *mp* *mf* *ff* *mp* *f* *sub.p*

76.

## Appendix 1: Developing the Legato Tongue

### App 1.1: First Exercises

Think of a very light "d" in "dah" with minimal interruption in the air. Use only enough "d" to prevent it from sounding like a long tone.

#### Blowing, then buzzing on the mouthpiece

Just blow air (no buzzing). Use the back of your hand to feel a steady breeze.

a.  $\text{♩} = 88$

Exercise a is a single staff in bass clef, 4/4 time. It begins with a quarter note G2, followed by a quarter rest. Then, a half note G2 is played, followed by a quarter rest. This is followed by a half note G2, then a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

Buzz the mouthpiece with steady air blowing against back of the hand.

Exercise a continues with a half note G2, followed by a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

#### On the trombone

Play with a steady, beautiful sound. As singers sometimes say, "Put the vowel on the downbeat."

b.  $\text{♩} = 88$

Exercise b is a single staff in bass clef, 4/4 time. It begins with a quarter note G2, followed by a quarter rest. Then, a half note G2 is played, followed by a quarter rest. This is followed by a half note G2, then a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

Exercise b continues with a half note G2, followed by a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

Exercise b continues with a half note G2, followed by a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

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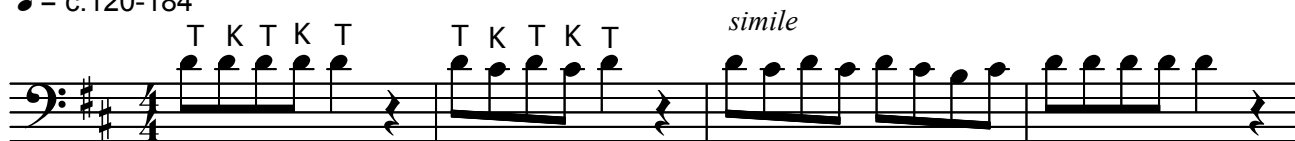
Exercise b continues with a half note G2, followed by a quarter note G2, and a quarter note G2. After a quarter rest, there is a half note G2, followed by a quarter note G2, and a quarter note G2. The exercise ends with a quarter rest. A hand icon is shown below the staff, indicating the back of the hand used for blowing.

## Appendix 2: Double Tonguing

### App 2.2: Developing the "taka" Alternation with Some Slide movement

Make the "tah" and "kah" sound the same. If you wish, you may try the syllables "dah" and "gah."  
Get the quality first and the speed will come. Relaxation is key.

♩ = c.120-184



## Appendix 2: Double Tonguing

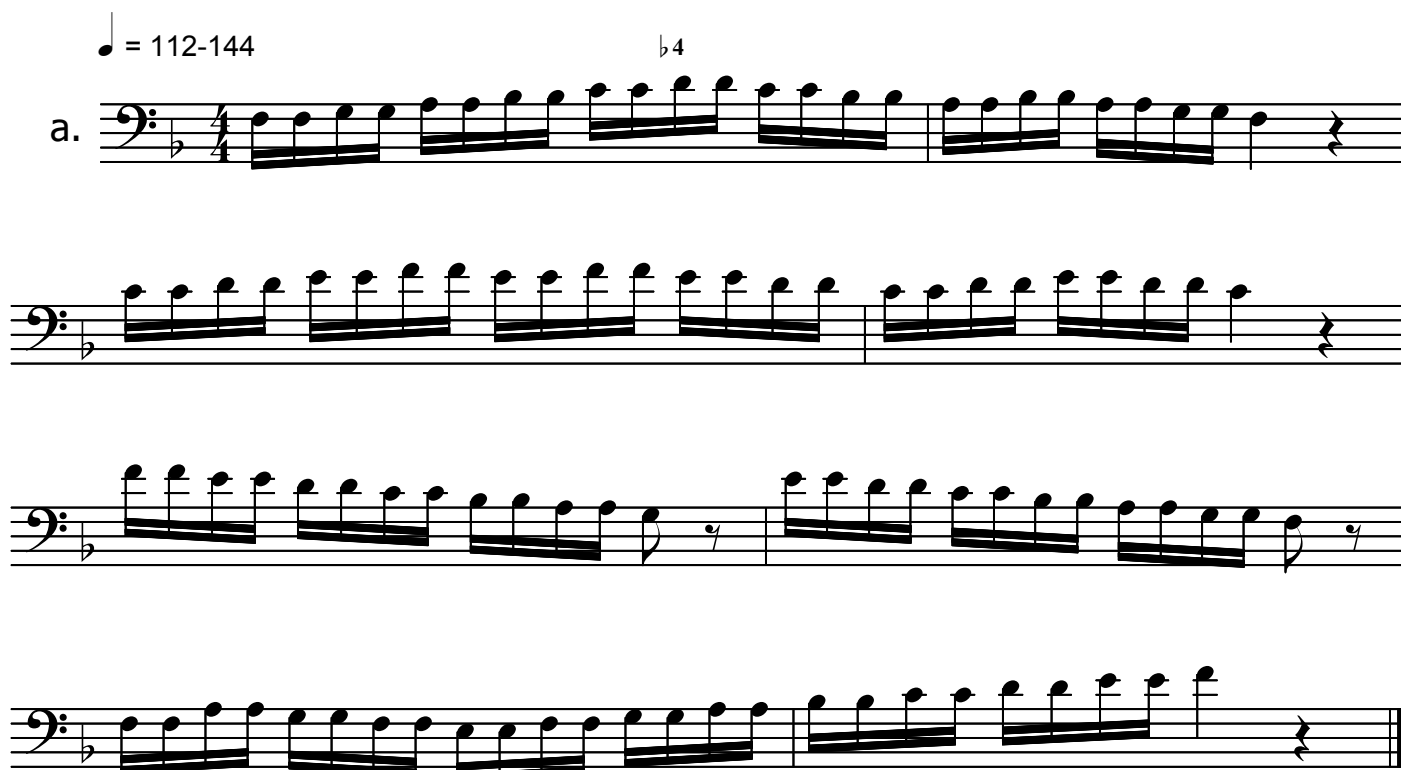
### App 2.4: Two-Note Patterns

These patterns help improve slide accuracy. Make sure the slide moves at the exact right moment.

♩ = 112-144

$\flat 4$

a.



b.



### Appendix #3: Triple Tonguing

#### App 3.1: Developing the TripleTongue

Put the "kah" on the third note of the triplet, not the second. This makes the downbeat stronger.

♩ = 108-144

a.

*simile*

Don't try to go too fast. Make the notes clear and even.

♩ = 108-176

b.

c.

# Appendix 4: Pattern-Building

## App 4.2: Major Scales - Stepwise Sequence

♩ = 72-96

1. F

2. G

When a quick change of slide direction is needed, it is usually easier "bounce out" from a close position than to "snap back" from a long position where the elbow is already extended.

## Appendix 4: Pattern-Building

### App 4.5: Varied Scale Patterns

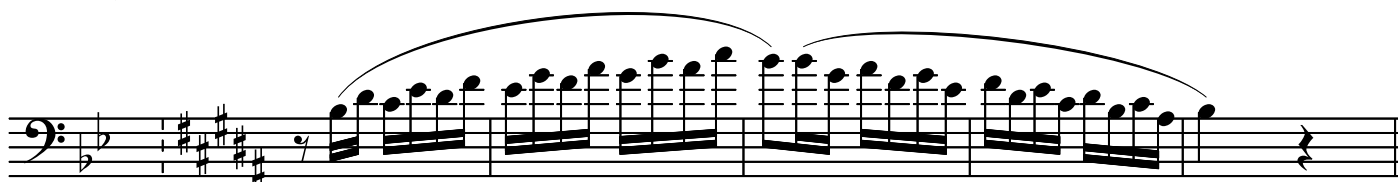
Think about alternate positions with these.

#### "Legato Thirds"

a.



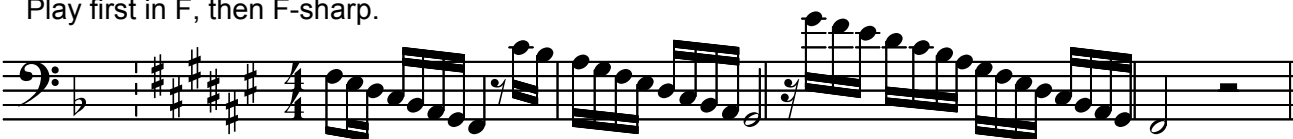
Play first in G-flat, then G



#### "Descenders"

Play first in F, then F-sharp.

b.



Remember that the lower notes thrive on warmer, less forceful air.

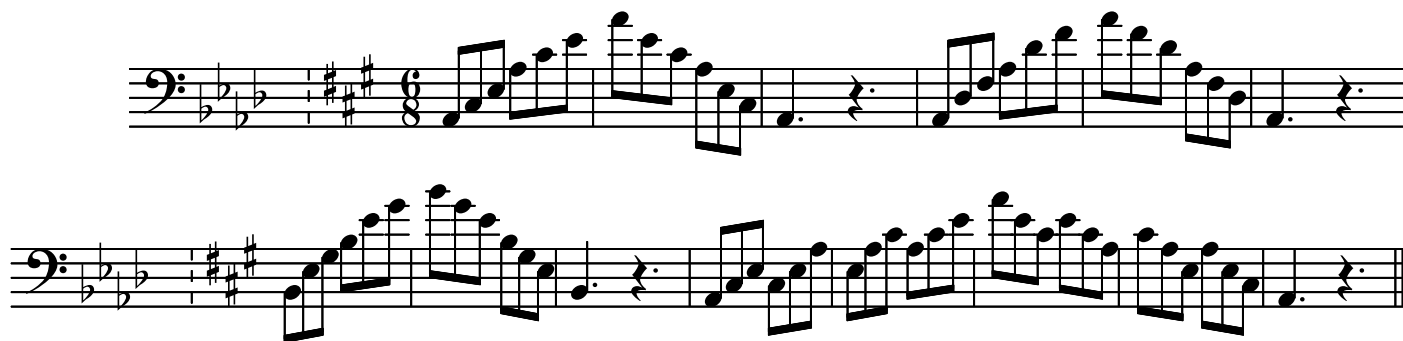
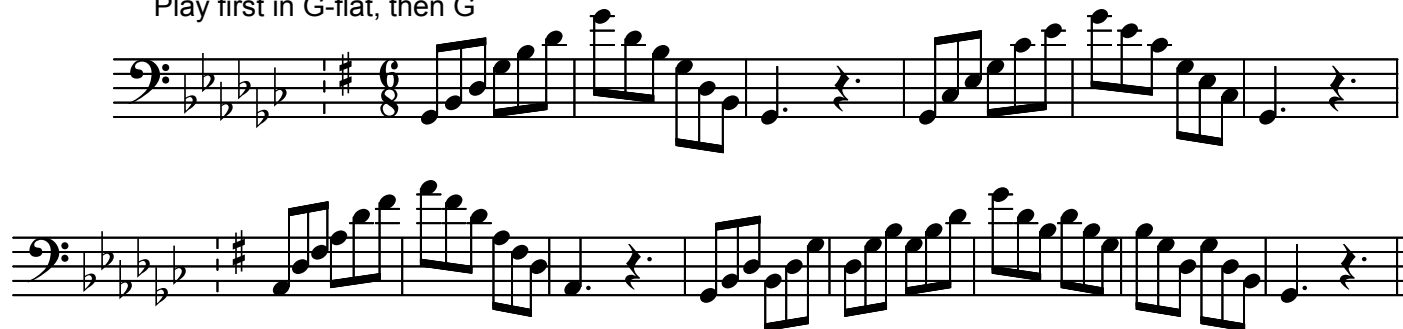


**Appendix 4: Pattern-Building****App 4.6: Varied Arpeggio Patterns****"Chord Sequence"**

a.



Play first in G-flat, then G



120.

Appendix 4: Pattern-Building, App 4.7: Patterns from Selected Repertoire.

Play first in bass clef (A-flat), then in tenor (E-flat)

g. (cont.)

Play first in bass clef (B-flat), then in tenor (F)

C.P.E. Bach, Flute Sonata

Play first in bass clef (C), then in tenor (G) [B-flat will become F natural]

h.

Continued on the next page...

124.

## Appendix #5: Interval Accuracy

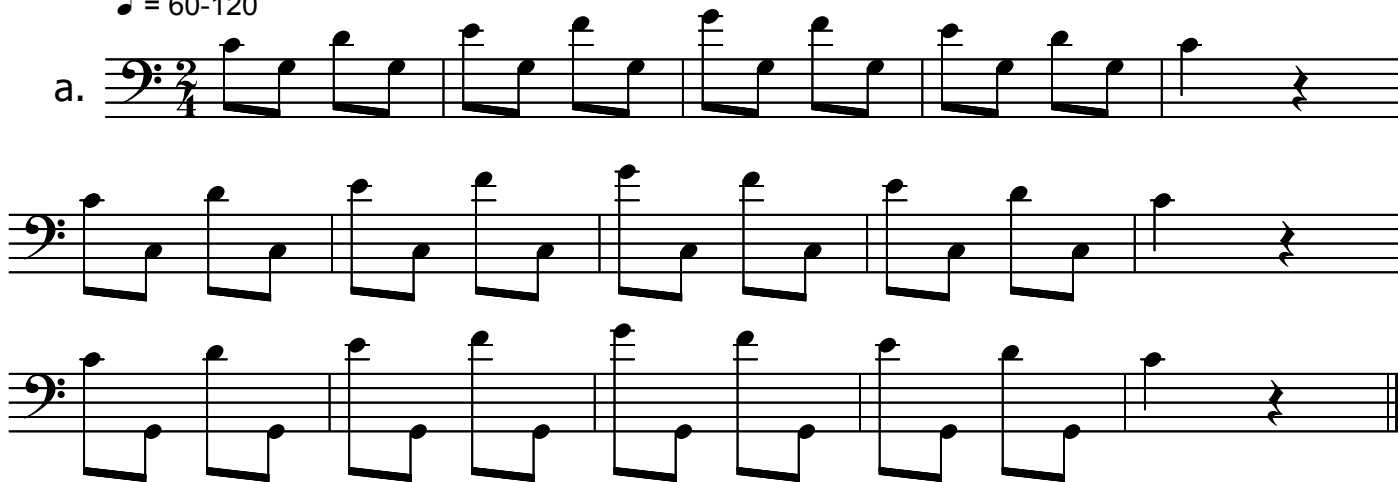
### App 5.3: Expanding Scales

Keep the notes full in tone. Don't let them become too pecky (starved for air).

#### Ascending

♩ = 60-120

a.



Play this first in D-flat, then in D.

b.



Play this first in E-flat, then in E.

c.



See also: Kopprasch Sixty Selected Studies, Bk 1 #29; Bk 2 #50

## Appendix 5: Interval Accuracy, App 5.4: Interval Practice from Selected Repertoire.

## Bach Cello Suite, No. 1, Menuett II

b.

The image displays a musical score for the Menuett II from the first Cello Suite by J.S. Bach. The score is written in bass clef, 3/4 time, and B-flat major. It consists of eight staves of music. The first staff is labeled 'b.' and begins with a key signature change from B-flat to B-natural. The subsequent staves show various musical phrases and intervals, with some measures containing accidentals (sharps and flats) that likely indicate specific intervals for practice. The notation includes eighth and sixteenth notes, rests, and bar lines.

144.

## Appendix 7: Tone and Tuning

### App 7.3: Working with a Drone

As you detune, you will hear "beats." Faster beats mean you are farther out of tune. Gliss slowly enough that you can really hear the beats change. Listen for that moment when the two notes lock into place.

Free in tempo

slow gliss

slow gliss

Student

Teacher/  
Drone

simile

4

5

4

**Appendix 7: Tone and Tuning****App 7.11: Two-Voice Chorale, "Nun danket alle Gott"**

Play these slowly enough to really hear the intonation!

a.

This can be done in A or in A-flat. The small accidentals in parentheses are for the key of A major.

b.

c.

d.

## Appendix 7: Tone and Tuning

### App 7.12: Two-Voice Bordogni Reductions

These duets have a variety of applications. They can stand alone as simple duets to provide intonation practice or the bass line can work as an accompaniment to the corresponding "Rochut" etude.

If you wish to play along with the existing "Rochut" etude, you will find references to line numbers: L1, L2, etc. As of 2012, Carl Fischer has released a newer version of these vocalises. The new edition sometimes places the music on different lines. In the line number references below, the small italic numbers (*L1*) refer to the older edition. The larger, bold numbers (**L1**) refer to the newer edition. This new edition sometimes includes additional measures rest or even doubles certain measures. Those changes are marked with an asterisk.

Based on Bordogni/Rochut #2 (originally Bordogni, Vol. 1 #2)

a.

ff

*L2* **L2**

*L3* **L3** *L4* **L4**

*L5* **L5** *L6* *L7* **L6**

*L8* **L7** *L9* *L10* **L8**

*L11* **L9** *L12* **L10** *L13*

## Appendix 8: Flow Exercises (sing, buzz, play)

The essential thing when you play any instrument is to keep your "singing mind" awake. As Arnold Jacobs put it, be a great singer in your mind and let your instrument reflect this. Pick any tune and sing or buzz it before playing it on your instrument. Don't worry if it doesn't feel the same as when you play; that's not the important thing. Instead, focus on how you want it to sound. By going back and forth between your instrument and singing/buzzing, you can develop a more natural singing approach without focusing too much on mechanics.

When buzzing, take a deep relaxed breath and buzz with an easy sound. Don't force. A good buzz is a happy balance between the extremes of tight/constricted and loose/airy. In legato, keep a nice steady stream of air flowing. You can get feedback by holding tissue paper or a pinwheel in front of the mouthpiece (an incentive spirometer is also useful for this). I prefer not to tongue when buzzing legato.

Here is a useful trick: as you are taking the mouthpiece out or putting it back into the trombone, use that 'transition time' to sing a few notes. This is very good for the ear.

Below each sing/buzz/play line you will see chord changes which can be played on the piano. If you have a keyboard available, play the chords while singing or even while buzzing. Hearing those chords provides an excellent reference to train your ear.

The patterns presented are relatively simple. However you can be creative and make up your own patterns. A wonderful exercise is to simply play a chord on the piano and then make up melodies that fit within that harmony.

At times, these patterns may not fit within your vocal range. For female voices, simply sing up an octave as needed. However, continue to buzz/play in the printed octave. For male voices, learn to use your falsetto or "head voice" to extend your range higher without straining.

These kinds of patterns can also be useful in a warm-up or warm-down routine.

I have written another book, Simply Singing for Winds, which is a large collection of simple tunes, most of which are ideally suited to this "sing, buzz, play" approach.



## Appendix 8: Flow Exercises (sing, buzz play)

### App 8.1: Neighbor Tones

The primary goal of flow exercises is the development of an easy, beautiful tone.  
As you change notes, don't tongue. Choose a leisurely tempo.

**a.**

Sing 1x Buzz; 2x Play (no tongue)

Accomp.

Sing 1x Buzz; 2x Play (no tongue)

Sing 1x Buzz; 2x Play (no tongue)

**b.**

Sing 1x Buzz; 2x Play (no tongue)

Sing 1x Buzz; 2x Play (no tongue)

Sing 1x Buzz; 2x Play (no tongue)

This is a free sample of a book by Brad Edwards (I sure hope you didn't pay for it!).

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And, also, please don't make complete illegal copies of books. I work hard on these and somehow, it just feels wrong that someone else should just offer up a pdf copy after all the time and effort I've put in.

Thanks.

- Brad Edwards

[TromboneZone.org](http://TromboneZone.org)

[HornBonePress.com](http://HornBonePress.com)



## ***Books by Brad Edwards***

### ***The Intermediate Trombonist*** (132 pages)

Building blocks for Tone and Technique

### ***Simply Singing for Winds*** (114 pages)

A wellspring of simple melodies to sing, buzz, play.

### ***Trombone Craft*** (169 pages) / ***Bass Trombone Craft*** (185 pages)

A musical approach to building tone and technique.

### ***Lip Slurs*** (84 pages)

In three sections: slow slurs, fast slurs and lip slur melodies.

### ***Lip Slur Melodies*** (132 pages)

Lyrical melodies and duets, using just natural slurs.

### ***Patterns and Snippets*** (180 pages)

A musical approach to scales and arpeggios.

### ***Tuning Drone Melodies*** (134 pages)

Music to be played over tuning drones; for one or more instruments.

### ***Introductory Studies in Tenor and Alto Clef*** (56 pages)

A good first clef book to precede the Blazhevich Clef Studies.



***New!***

***24 Concert Pieces by Brad Edwards***

- A collection of solos starting at the intermediate level and progressing in difficulty.
- Currently available for tenor trombone, bass trombone, tuba and horn (and maybe even trumpet someday)
- Each piece has a reasonable piano part.
- Each piece presents a variety of musical styles.
- Useful for solo and ensemble festivals.
- Free samples available on the TromboneZone.org and HornbonePress.com websites.

***Volume One***

[approximate timings shown in brackets]

- #1 Andante con moto [3:30]
- #2 Allegretto - Andante - Allegro giocoso [3:40]
- #3 Noble - Lyrical [4:00]
- #4 March [3:20]
- #5 Alla Tango [3:40]
- #6 Singing - Driving – Dancing [4:10]
- #7 Scherzando – Tranquillo [3:30]
- #8 Mysterioso – Giocoso [3:40]
- #9 Piacevole – Vigoroso [3:40]
- #10 With Confidence – With Yearning [4:20]
- #11 Expansive – Carefree [3:40]
- #12 Wistful – Playful – Joyful [3:30]

***Volume Two***

- #13 Scherzando - Cantabile [3:30]
- #14 Espressivo - Dramatico [4:10]
- #15 Floating – Dancing [4:15]
- #16 Relentless - Wistful – Impish [4:30]
- #17 Impetuoso – Serioso [3:50]
- #18 Grooving – Haunting [4:00]
- #19 Pesante - Scherzando – Waltz [4:00]
- #20 Dream Scene - Chase Scene [4:15]
- #21 Spirited gallop - Woeful lament (Ironic Waltz) [5:10]
- #22 Insistently – Tenderly [4:45]
- #23 Funebre – Imponente [4:45]
- #24 Driving – Dreaming [5:15]

Keep an eye out for recordings and videos of these pieces (including the piano part alone). On Youtube, search for Hornbone Press.