

Brad Edwards

Free sample pages from...

***The
Intermediate Trombonist***

***Building Blocks
for Tone and Technique***

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Foreword

My students and I love beginning a new lesson book. It's a adventure similar to beginning a new school year. Starting *The Intermediate Trombonist* means that you're in a very special place in your trombone playing. No longer a beginner, you are ready to make a big jump forward in your skills and musical understanding. You'll love getting better!

There's a lot about *The Intermediate Trombonist* that teachers will love, also. This book — like all of Brad Edwards' books — is well organized and logical. New information is presented in an appropriate order with excellent instructions. Lesson plans will help you know exactly how to organize the exercises throughout the book into 40 progressive lessons.

Many older intermediate books — written before any of us were born — contain instructions that are outdated. Fortunately, not so with Dr. Edwards' book. Also, unlike many older methods, *The Intermediate Trombonist* includes exercises that are tuneful and interesting.

The Intermediate Trombonist — along with an excellent instructor, a metronome, a tuner, and a way to record yourself — will be a perfect way to move your trombone playing forward to an exciting new level.

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Joe Dixon is a nationally recognized trombone clinician and a recipient of the 2018 Foundation Award from The Foundation for Music Education.

Acknowledgements

I would like to thank the people who generously gave of their time and expertise to provide input on early versions of this book. Although I have a few younger students, I wanted to have some 'extra pairs of eyes' from other teachers to make sure I wasn't going off course. To that end, my heartfelt thanks go to Sean Reusch, Brian Conklin, Rebecca Ford, Linda Landis and Joe Dixon for their suggestions. Thank you also to Julia Broome-Robinson for her proof-reading efforts and thoughtful input.

Great credit goes to my wife, Martha. In fact, this book was her idea! She is so patient being a 'book widow' during these time-consuming obsessions; for this I am truly grateful.

The photo credit goes to my daughter, Amelia. The sunset picture was taken in the summer of 2016 along the Oregon coastline; a beautiful day!

About This Book

The Intermediate Trombonist is designed to fill a void that exists between beginning books and more advanced materials. Duet parts for 100 of these etudes are available separately from TromboneZone.org.

Daily 6-Minute Warm-Up

Mouthpiece buzzing, tone and positions, lip slurs, rhythmic articulation.

Part One: Lip Slurs (20 exercises)

Lip slurs are essential to embouchure development as well as overall technique. This sequence helps students progress smoothly from easy slurs to more advanced material.

Part Two: Pattern-Building (40 exercises)

This section explains such fundamentals of music theory as half steps and whole steps in addition to providing scale practice. Many exercises present the same patterns in both familiar and foreign keys.

Part Three: Lyrical Legato (40 etudes, duet parts available)

These little etudes help students develop a smooth, singing style. Extra exercises go into detail concerning the use of the legato tongue and natural slurs.

Part Four: Varied Articulation (40 etudes, duet parts available)

These provide practice with some subtleties of articulation including accent, staccato, tenuto, and mixing in legato tonguing as well as natural slurs.

Part Five: Simple Tunes in Multiple Keys

(20 tunes, duet parts available)

These enjoyable little melodies presented in different keys help students develop 'key sense': that ability to think beyond slide positions to an understanding of how to transpose interval content into a foreign key.

Appendices

#1: The Overtone Series and Intonation

#2: Developing the High Range

#3: Introducing the Tenor Clef

#4: Working with the F-attachment

#5: More About Tuning

#6: 22 Tips to Get Better

#7: 10 Practice Tricks that Work

***This book cannot replace a private instructor.
Find a good teacher and approach your lessons
with a teachable spirit!***

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Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes
1	#1 (7)	#1 Whole steps above (24)	#1 B-flat [Blow/Buzz] (43)	#1 E-flat / F (Blow/Play) (67)	#1a Come Thou (95)
2	#1 (7)	#2 Half steps below (25)	#2 F/B-flat (Slide Timing) (44)	#2 E-flat (Accents) (68)	#1b Come Thou (95)
3	#2 (8)	#3 Whole / Half Steps (25)	#3 E-flat/B-flat (Natural Slurs) (45)	#3 B-flat (Tenuto /Staccato) (69)	#2a Old Paint (96)
4	#2 (8)	#4 Whole / Half Steps (26)	#4 F/B-flat (Legato Tongue/ Natural Slurs) (45)	#4 F (Mixing in natural slurs) (70)	#2b Old Paint (96)
5	#3 (9)	#5 Slide accuracy (26)	#5 E-flat (Legato tongue/ Natural Slurs) (46)	#5 E-flat (Including legato tonguing) (71)	#3a Ash Grove (97)
6	#3 (9)	#6 Tetrachords (27)	#6 F (D in 4th) (47)	#6 F (Natural slurs legato tonguing) (72)	#3b Ash Grove (97)
7	#4 (9)	#7 E-flat/E (28)	#7 C (47)	#7 C (73)	#4a Barbara Allen (97)
8	#4 (9)	#8 F/F-sharp (28)	#8 C (48)	#8 F (73)	#4b Barbara Allen (97)
9	#5 (10)	#9 G/G-flat (29)	#9 C (triplets) (49)	#9 E-flat (Triplet slur groups) (74)	#5a Smokey (98)
10	#5 (10)	#10 A-flat/A (29)	#10 A-flat (49)	#10 A-flat (75)	#5b Smokey (98)
11	#6 (10)	#11 B-flat/B (29)	#11 A-flat (50)	#11 C (75)	#6a Dreamer (98)
12	#6 (10)	#12 D/D-flat (30)	#12 F (6/8 in 6) (51)	#12 A-flat (16th notes) (76)	#6b Dreamer (99)
13	#7 (11)	#13 C/C-flat (30)	#13 B-flat (6/8 in 6) (52)	#13 E-flat (16th notes) (77)	#7a Pat-Pan (99)
14	#7 (11)	#14 Slide acc. (30)	#14 G (52)	#14 G (16ths) (77)	#7b Pat-Pan (99)
15	#8 (11)	#15 E-flat/E (31)	#15 G (53)	#15 F (Dotted) (78)	#8a Trumpet Tune (100)
16	#8 (11)	#16 F/F-sharp (31)	#16 G (6/8) (53)	#16 G (Dotted) (79)	#8b Trumpet Tune (100)
17	#9 (12)	#17 G/G-flat (32)	#17 F (Syncopation) (54)	#17 B-flat (Syncopation) (80)	#9a Gardens (100)
18	#9 (12)	#18 A-flat/A (32)	#18 E-flat (Syncopation) (54)	#18 G (Syncopation) (80)	#9b Gardens (100)
19	#10 (12)	#19 B-flat/B (33)	#19 A-flat/C (16th notes) (55)	#19 A-flat (Syncopation) (81)	#10a Jamaican (101)
20	#10 (12)	#20 C/C-flat (33)	#20 B-flat (Cut time) (55)	#20 C (Cut time) (81)	#10b Jamaican (101)

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes
21	#11 (13)	#21 C (34)	#21 E-flat (Cut time) (56)	#21 F (2/2) (82)	#11a Rondeau (102)
22	#11 (13)	#22 F (34)	#22 F (5/4) (56)	#22 B-flat (3/2) (82)	#11b Rondeau (102)
23	#12 (14)	#23 B-flat (34)	#23 D (57)	#23 D (83)	#12a Stars & Stripes (103)
24	#12 (14)	#24 E-flat (35)	#24 D (Grace notes) (57)	#24 D (83)	#12b Stars & Stripes (103)
25	#13 (15)	#25 A-flat (35)	#25 A (58)	#25 A (6/8, 3/4) (84)	#13a Blue Bells (104)
26	#13 (15)	#26 D-flat (35)	#26 A (58)	#26 A (16ths) (84)	#13b Blue Bells (104)
27	#14 (16)	#27 G-flat (36)	#27 E-flat (6/8 in 2) (59)	#27 B-flat (6/8 in 2) (85)	#14a Dunderbeck (104)
28	#14 (16)	#28 G (36)	#28 F (6/8 in 2) (60)	#28 E-flat (6/8 in 2) (86)	#14b Dunderbeck (104)
29	#15 (17)	#29 D (36)	#29 F (16ths) (60)	#29 E-flat (9/8) (87)	#15a Liberty Bell (105)
30	#15 (17)	#30 A (37)	#30 G (16ths) (61)	#30 G (16ths and syncopation) (87)	#15b Liberty Bell (105)
31	#16 (18)	#31 E (37)	#31 G (6/8) (61)	#31 A-flat (16ths) (88)	#16a Annie Laurie (105)
32	#16 (18)	#32 B (37)	#32 d minor (62)	#32 E-flat (6/8 dotted) (89)	#16b Annie Laurie (105)
33	#17 (19)	#33 F-sharp (38)	#33 c minor (62)	#33 F (Sextuplets)	#17a Endearing (106)
34	#17 (19)	#34 c/c-sharp (39)	#34 f minor (63)	#34 A-flat (6/8 dotted) (90)	#17b Endearing (106)
35	#18 (20)	#35 d/d-sharp (39)	#35 a minor (63)	#35 A-flat (5/8) (91)	#18a Skye Boat (107)
36	#18 (20)	#36 e/e-flat (40)	#36 G (to G) (64)	#36 G (7/8) (92)	#18b Skye Boat (107)
37	#19 (21)	#37 f/f-sharp (40)	#37 e minor (up to G) (64)	#37 C (changing time signatures) (92)	#19a Aida (107)
38	#19 (21)	#38 g/g-sharp (41)	#38 A-flat (up to A-flat) (65)	#38 G (up to G) (93)	#19b Aida (107)
39	#20 (22)	#39 a/a-flat (41)	#39 f minor (up to A-flat) (65)	#39 d (up to A) (93)	#20a Toreador's Song (108)
40	#20 (22)	#40 b-flat/b (42)	#40 B-flat (up to B-flat) (66)	#40 E-flat (up to B-flat) (94)	#20b Toreador's Song (108)

Part One: Lip Slurs

Lip slurs are vital! They help you develop control over your embouchure (AHM-bo-sure). Go smoothly from note to note with a steady stream of air. Changes in the position of your lips should be **INSIDE** the rim of the mouthpiece.

According to the lesson plan, each of these 20 slurs will be done across two units. Use the slower tempo during the first unit and strive for the faster tempo during the second. It's fine to choose slower or faster tempos to fit your ability.

♩ = 80-100

#1

6th ...

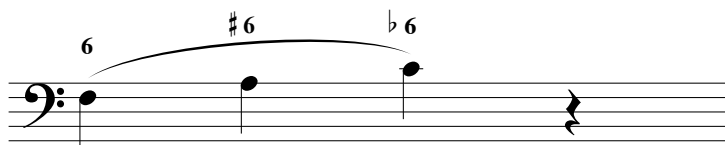
If you can't reach 7th position, omit this.

7th ...

Have you looked at Appendix 1, "The Overtone Series and Tuning" yet? Maybe you should... While listening carefully (and possibly using a tuner), you need to make small position adjustments on some notes to correct pitch problems on the trombone.

The # symbol means 'bring in the slide' (to correct a note that is flat).
The ♭ symbol means 'extend the slide' (to correct a note that is sharp).

Don't overdo these corrections. Let your ear be your guide.



Why aren't the pitch corrections always marked in? Because every instrument is a little different. Listen carefully (maybe use a tuner) and make them a habit.

♩ = 63-76

#11

Part Two: Pattern-Building

Think of a scale as a pattern of whole steps and half steps. Get to know your instrument well enough that you can play these patterns without having to write in numbers for slide positions. Keep at it every day and you'll have a great understanding of your instrument!

The exercises in this section DO NOT have tempo markings. Choose a speed at which you can play cleanly.

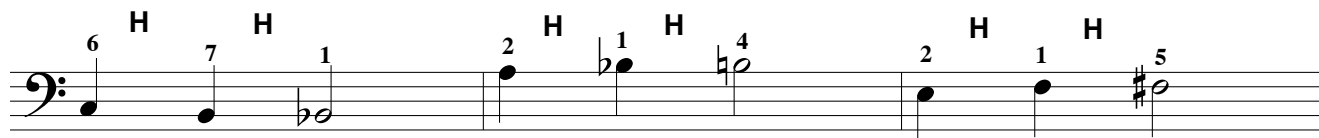
Half steps (H) and whole steps (W)

Half steps are the smallest interval. On trombone, this is often a change of one slide position.

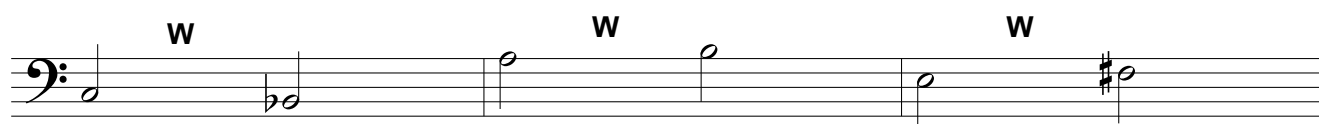
These are all half steps:



Sometimes, half steps use slide positions that aren't next to each other:



Two half steps add up to a whole step. These are all whole steps:

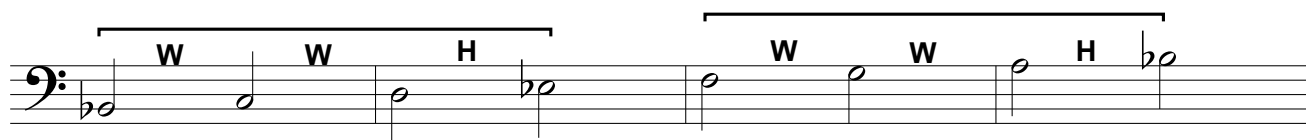


Major scales and tetrachords

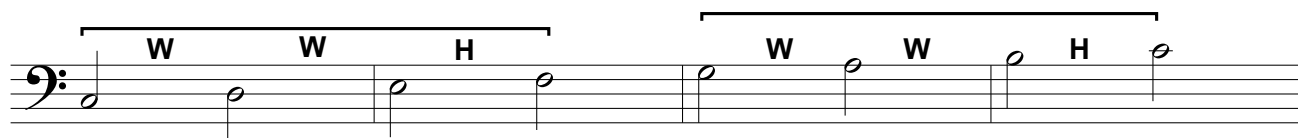
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



Every major scale is made up of the same two tetrachords (4-note groups): W-W-H



Here's another example (different notes, same intervals):



Flipping key signatures with tetrachords

Some key signatures are mirror images of each other. By 'flipping' the key signature to its mirror image, the notes all change even though they are on the same lines and spaces.

E-flat major has 3 flats (B $\flat$, E $\flat$, A $\flat$)
and 4 naturals (F, C, G, D).

E major has four sharps (F $\sharp$, C $\sharp$, G $\sharp$, D $\sharp$)
and three naturals (B, E, A).

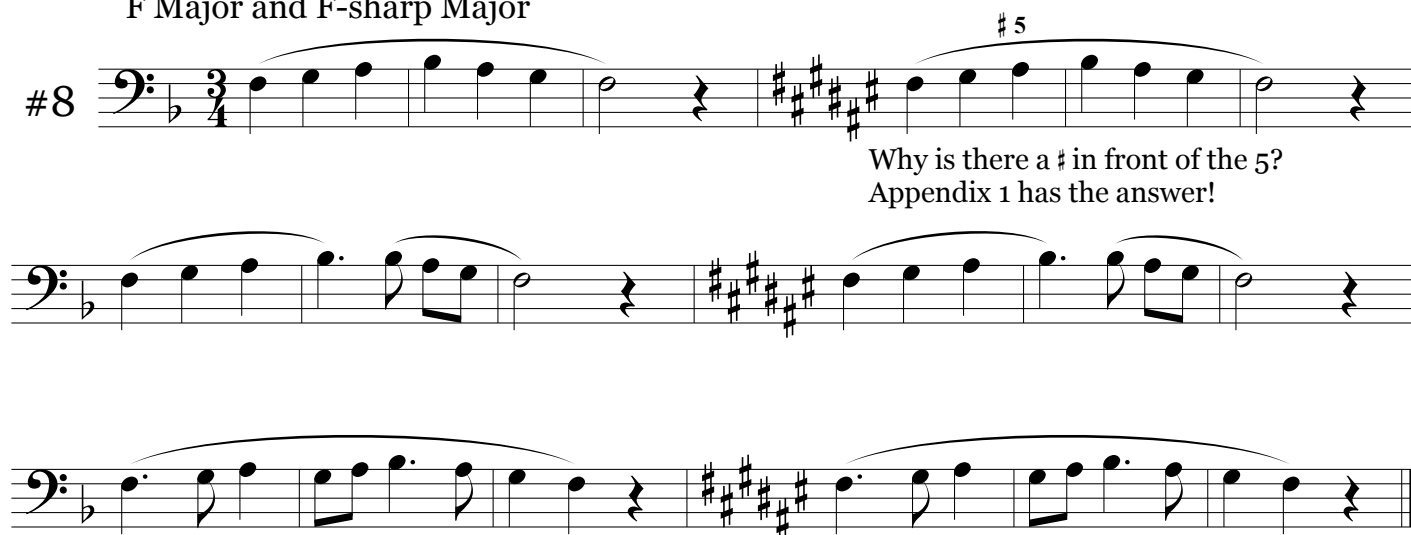


Some alternate positions are marked but more are possible. Look for those close legato half steps.

E-flat Major and E Major



F Major and F-sharp Major



Why is there a # in front of the 5?
Appendix 1 has the answer!

One-octave major scales with melodic variations

You can get extra practice with these by flipping the keys. For example, the B-flat major example could be played in B major!

C Major

#21

Exercise #21: C Major scale in bass clef, 4/4 time. The first staff shows the scale from C2 to C3. The second and third staves show melodic variations with slurs and ties.

F Major

#22

Exercise #22: F Major scale in bass clef, 4/4 time. The first staff shows the scale from F2 to F3. The second and third staves show melodic variations with slurs and ties.

B-flat Major

#23

Exercise #23: B-flat Major scale in bass clef, 4/4 time. The first staff shows the scale from B $\flat$ 2 to B $\flat$ 3. The second and third staves show melodic variations with slurs and ties. There are flat symbols ($\flat$) above the fourth and eighth notes in the second staff.

Part Three: Lyrical Legato

There are duet parts available for these etudes. Check out TromboneZone.org for details.

Legato Tonguing

Trombonists face a unique challenge with legato. While other instruments can simply press keys or valves, we often have to use a light *legato tongue* to prevent a *glissando* (*gliss*) or *smear* between notes.

In the exercises below, you will see a "d" indicating when this light *legato tongue* takes place. Think of a little d, with lots of OH. Like this: dOH-dOH-dOH.

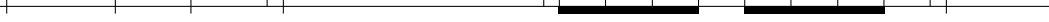
Mini-Exercise: Blowing Air, then Buzzing on the Mouthpiece

The "T" symbolizes a "tOH." The "d" stands for a "dOH" (legato tongue).

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

a.

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

b. 

Moderato (♩ = 80)

#1

constant air... T d d d

constant air... T d d d d d d d d

simile (keep going in the same way)

The image displays four staves of musical notation for the 'Fugue in G minor, BWV 578' by Johann Sebastian Bach. Each staff represents a different voice part, showing various rhythmic patterns and articulations. The notation includes eighth notes, quarter notes, and half notes, often grouped with beams or slurs. The staves are arranged vertically, and the music is written in a single system.

Natural slurs

It isn't always necessary to legato tongue on trombone. Sometimes you can "jump tracks" from one partial to another without tonguing. These are called natural slurs. Just keep the air moving as the slide changes positions at the exact right moment.

Andante (♩ = 72)

#3 a. *mf*

T constant air... → T constant air... → *simile*

Andante (♩ = 72)

b. *mp*

T constant air... → T constant air... → *simile*

Mixing legato tongue and natural slurs

Adagio (♩ = 63)

#4 a. *mf*

T → d d → T → d d

mp

T → d d T → d d d T → d d d T → T →

f

T → d d T → T → T → d d

mp

Mini-Exercise: 6/8 "In 2"

There are still six 8th notes in each measure but now the beat equals one dotted quarter note. (three 8th notes). These two examples look different but sound the same:

a.

b.

In this next example, each note is on the downbeat even they look different. This can be confusing at first. What's different? The **length** of the note.

Two pieces using 6/8 "In 2"

If the meter confuses you, mark in a little vertical line over the beginning of each beat. Usually, the words "In 2" aren't shown.

Moderato (♩. = 76)

#27

Four pieces in minor keys

d minor

Moderato (♩ = 84)

#32

mp *mf* *f* *p* *mf* *p*

There are many opportunities to play D in flat 4th position with this next one.

c minor

Allegretto (♩ = 96)

#33

mf *p* *pp* *mp* *mf* *mp* *f* *p* *rit.*

Part Four: Varied Articulation

There are duet parts available for these etudes. Check out TromboneZone.org for details.

Mini-Exercise: Blowing and Playing

Short or long, loud or soft, high or low, be able to start notes the same way: with an *immediate full sound*. Make sure the air starts moving right away so the lips can vibrate. Think *toh*, or *thoh*.

♩ = 60

Breathe in! Just air: tOH tOH tOH Play: Just air: tOH tOH tOH

Moderato (♩ = 80)

#1a.

Moderato (♩ = 80)

b.

Mini-Exercise: Some Basic 16th-Note Rhythms

Here are rhythms written out first with 8th notes, then with 16th notes. Notice the different tempo markings. With that in mind, 'a' and 'b' will sound the same.

$\text{♩} = 120$

a.

$\text{♩} = 60$

b.

Andante ($\text{♩} = 76$)

#12

Two pieces in A major

Two versions of this piece are given. They should sound the same.

Allegretto (♩ = 108)

#25a.

mp *mf*
p *cresc.* *f*
mp *f* *rit.*

Allegretto (♩ = 108)

b.

mp *mf*
p *cresc.* *f*
mp *f* *rit.*

Moderato (♩ = 80)

#26

mf
p
f *mf*
cresc. *ff*

Mini-Exercise: Sextuplets

Sextuplets are simply 6 notes per beat. Try practicing line 'a' first at a tempo of $\text{♩} = 156$, then at a tempo of $\text{♩} = 52$. The notes will go at the same speed. In the example below, 'a' and 'b' will sound the same.

$\text{♩} = 156$ $\text{♩} = 52$

a.

$\text{♩} = 156$ $\text{♩} = 52$

b.

Moderato ($\text{♩} = 52$)

#33

mf

p

f

p

Allegretto ($\text{♩} = 56$)

#34

mf

p

mf

f

Part Five: Simple Tunes in Multiple Keys

There are duet parts available for these etudes. Check out TromboneZone.org for details.

Each tune appears in two keys (one more familiar, one less familiar). The Roman numerals above the melody are chord symbols which could be played on piano.

#1 Come Thou, Almighty King (Hymn tune)

a. E-flat Major

Chord symbols above the melody: I, V, I, I, IV, V, I, V, V7, I, V7, I, I, V7, I.

Dynamics: *f*, *mp*, *cresc.*, *f*.

b. F Major

Chord symbols above the melody: I, V, I, I, IV, V, I, V, V7, I, V7, I, I, V7, I.

Dynamics: *f*, *mp*, *cresc.*, *f*.

#18 Skye Boat Song (Scottish)

a. B-flat Major

mf *Fine*

p *D.C. al Fine*

b. A Major

mf *Fine*

p *D.C. al Fine*

#19 Triumphal March from Aida (Giuseppe Verdi)

a. C Major

f

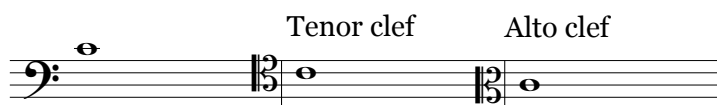
b. D Major

f

Appendix 3: Introducing the Tenor Clef

Besides using this  and this ; composers sometimes use a movable C clef, . Wherever that symbol is placed, the line passing through it is middle C. Different placements change the clef's name.

All three of these notes
are the same: middle C.



Each measure sounds
the same: F, A, C, E.



In each case, 'a' will sound like 'b'.

The image displays three musical exercises, each consisting of two parts, (a) and (b). The exercises are written for a single melodic line on a five-line staff.

- Exercise #1:**
 - Part a:** Written in C major (one sharp, F#) and 4/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.
 - Part b:** Written in 3/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.
- Exercise #2:**
 - Part a:** Written in B-flat major (two flats, Bb and Eb) and 4/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.
 - Part b:** Written in 3/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.
- Exercise #3:**
 - Part a:** Written in B-flat major (two flats, Bb and Eb) and 4/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.
 - Part b:** Written in 3/4 time. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Vertical Intonation (with another note)

Tuning the Perfect Fifth (up two cents, almost nothing)

Student

#3

Teacher

These notes are a Perfect Fifth apart.

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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 Misterioso – Giocoso [3:40]
- #9 Piacetole – 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.