

Sample pages from:

Brad Edwards

***The
Intermediate Hornist***

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

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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
HornBonePress.com

Acknowledgements

This book is an outgrowth of *The Intermediate Trombonist*. Over the years, people have asked that I make versions for all the brass instruments. I would like to thank my wife, Martha, an experienced horn performer and teacher who provided excellent professional insights into this book. She helped clarify so many things.

The beautiful horn photo on the cover is shared courtesy of Houghton Horns. Taken by Kacie Wright, it shows an Alexander 103 Double Horn.

Advice

~ from Martha Munding Edwards, performer and educator

Posture

Posture is very important! Sit tall. Personally, I prefer playing on the leg because it is more stable and fits my body well. Others play off the leg if they are very tall or short. If you play off the leg, be careful not to injure your shoulders over time. To get the horn to fit, you can move your right leg in or out which will raise or lower the mouthpiece.

Mouthpiece Placement

Horns have a small mouthpiece so positioning is really important. Buzz your lips without the mouthpiece. Make sure the natural buzz is in the center of where the mouthpiece will go. The general rule is 2/3 upper lip and 1/3 lower lip in the center of the lips. Use just enough pressure – many players use too much without realizing it.

Tone

This is the most important thing. It's what makes the horn special (and better than all the other brass instruments). Listen to great players. Try to hear that sound coming out of your bell. I was given a recording of Bruckner Symphony No. 4 when I was just starting the horn. That became my model!

Buzzing

I buzz my mouthpiece a lot every day. You should buzz simple patterns and melodies. Mostly I don't tongue when buzzing. I go for a nice connection between the notes. It should feel easy. Don't go to the horn until you feel ready. Sometimes it's a couple minutes, sometimes it takes longer.

Breathing

We all have to! Many of my students tend to take shallow breaths. When I show them a relaxed full breath, they almost always sound better. Keep reminding yourself to do this. We are wind instruments by the way!

Target your Weaknesses

I've never been great at double-tonguing so that's why I do it every day. People always compliment me on my lip trills. I have to practice them a couple minutes every day. Some things take years to polish. Avoiding them won't get you there.

About This Book

The Intermediate Hornist 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 HornbonePress.com.

Daily Warm-Up

Mouthpiece buzzing, long tones, lip slurs, rhythmic articulation, chromatic patterns.

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.

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

These provide practice with some subtleties of articulation including accent, staccato, tenuto, and varied slur-tongue patterns.

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 memorized fingerings to an understanding of how to transpose interval content into a less familiar key.

Appendices

#1: Developing the High Range

#2: Developing Chromatic Patterns

#3: More About Tuning

#4: Stopped Horn

#5: Transposition

#6: 20 Tips to Get Better

#7: 10 Practice Tricks that Work

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Plan of Study (with page numbers)

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1	#1 (7)	#1 Whole steps above (20)	#1 [Blow/Buzz] (39)	#1 (Blow/Play) (63)	#1a Come Thou (91)	#1 Andante con moto
2	#1 (7)	#2 Half steps below (21)	#2 (40)	#2 (Accents) (64)	#1b Come Thou (91)	
3	#2 (8)	#3 Whole / Half Steps (21)	#3 (Natural Slurs) (41)	#3 (Tenuto /Staccato) (65)	#2a Old Paint (92)	
4	#2 (8)	#4 Whole / Half Steps (22)	#4 (Legato Tongue/ Natural Slurs) (41)	#4 (Including natural slurs) (66)	#2b Old Paint (92)	#2 Allegretto – Andante – Allegro giocoso
5	#3 (8)	#5 Finger Drills (22)	#5 (Legato tongue/ Natural Slurs) (42)	#5 (67)	#3a Ash Grove (93)	
6	#3 (8)	#6 Tetrachords (23)	#6 (43)	#6 (More slur tongue groups) (68)	#3b Ash Grove (93)	
7	#4 (9)	#7 A/A-flat (24)	#7 (43)	#7 (69)	#4a Barbara Allen (93)	#3 Noble – Lyrical
8	#4 (9)	#8 E/E-flat (24)	#8 (44)	#8 (69)	#4b Barbara Allen (93)	
9	#5 (9)	#9 D/D-flat (25)	#9 (triplets) (45)	#9 (Triplet slur grouping) (70)	#5a Smokey (94)	
10	#5 (9)	#10 B-flat/B (25)	#10 (45)	#10 (71)	#5b Smokey (94)	#4 March
11	#6 (10)	#11 G/G-flat (25)	#11 (46)	#11 (71)	#6a Dreamer (94)	
12	#6 (10)	#12 F/F-sharp (26)	#12 (6/8 in 6) (47)	#12 (16th notes) (72)	#6b Dreamer (95)	
13	#7 (10)	#13 C/C-sharp (26)	#13 (6/8 in 6) (48)	#13 (16th notes) (73)	#7a Pat-Pan (95)	#5 Alla Tango
14	#7 (10)	#14 (26)	#14 (48)	#14 (16ths) (73)	#7b Pat-Pan (95)	

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
15	#8 (11)	#15 A/A-flat (27)	#15 (49)	#15 (Dotted) (74)	#8a Trumpet Tune (96)	
16	#8 (11)	#16 E/E-flat (27)	#16 (6/8) (49)	#16 (Dotted) (75)	#8b Trumpet Tune (96)	#6 Singing – Driving – Dancing
17	#9 (11)	#17 D/D-flat (28)	#17 (Syncopation) (50)	#17 (Syncopation) (76)	#9a Country Gardens (96)	
18	#9 (11)	#18 B-flat/B (28)	#18 (Syncopation) (50)	#18 (Syncopation) (76)	#9b Country Gardens (96)	
19	#10 (12)	#19 G/G-flat (29)	#19 (16th notes) (51)	#19 (Syncopation) (77)	#10a Jamaican Farewell (97)	
20	#10 (12)	#20 F/F-sharp (29)	#20 (Cut time) (51)	#20 (Cut time) (77)	#10b Jamaican Farewell (97)	#7 Scherzando – Tranquillo
21	#11 (13)	#21 C (30)	#21 (Cut time) (52)	#21 (2/2) (78)	#11a Rondeau (98)	
22	#11 (13)	#22 F (30)	#22 (5/4) (52)	#22 (3/2) (78)	#11b Rondeau (98)	
23	#12 (13)	#23 B-flat (30)	#23 (53)	#23 (79)	#12a Stars & Stripes (99)	
24	#12 (13)	#24 E-flat (31)	#24 (Grace notes) (53)	#24 (79)	#12b Stars & Stripes (99)	#8 Mysterioso – Giocoso
25	#13 (14)	#25 A-flat (31)	#25 (54)	#25 (6/8, 3/4) (80)	#13a Blue Bells (100)	
26	#13 (14)	#26 D-flat (31)	#26 (54)	#26 (16ths) (80)	#13b Blue Bells (100)	
27	#14 (14)	#27 G-flat (32)	#27 (6/8 in 2) (55)	#27 (6/8 in 2) (81)	#14a Dunderbeck (100)	
28	#14 (14)	#28 G (32)	#28 (6/8 in 2) (56)	#28 (6/8 in 2) (82)	#14b Dunderbeck (100)	#9 Piacevole – Vigoroso

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
29	#15 (15)	#29 D (32)	#29 (16ths) (56)	#29 (9/8) (83)	#15a Old Flag Forever (101)	
30	#15 (15)	#30 A (33)	#30(16ths) (57)	#30 (16ths and syncopation) (83)	#15b Old Flag Forever (101)	
31	#16 (16)	#31 E (33)	#31 (6/8) (57)	#31 (16ths) (84)	#16a Annie Laurie (101)	
32	#16 (16)	#32 B (33)	#32 minor (58)	#32 (6/8 dotted) (85)	#16b Annie Laurie (101)	#10 With Confidence – With Yearning
33	#17 (17)	#33 F-sharp (34)	#33 minor (58)	#33 (Sextuplets) (86)	#17a Endearing (102)	
34	#17 (17)	#34 c/c-sharp (35)	#34 minor (59)	#34 (6/8 dotted) (86)	#17b Endearing (102)	
35	#18 (17)	#35 d/d-sharp (35)	#35 minor (59)	#35 (5/8) (91)	#18a Skye Boat (103)	
36	#18 (17)	#36 e/e-flat (36)	#36 (up to A) (60)	#36 (7/8) (88)	#18b Skye Boat (103)	#11 Expansive – Carefree
37	#19 (18)	#37 f/f-sharp (36)	#37 (up to A) (60)	#37 (changing time signatures) (88)	#19a Aida (103)	
38	#19 (18)	#38 g/g-sharp (37)	#38 (up to B-flat) (61)	#38 (up to A) (89)	#19b Aida (103)	
39	#20 (18)	#39 a/a-flat (37)	#39 (up to B-flat) (61)	#39 (up to B) (89)	#20a Toreador's Song (104)	
40	#20 (18)	#40 b-flat/b (38)	#40 (up to C) (62)	#40(up to C) (90)	#20b Toreador's Song (104)	#12 Wistful – Playful – Joyful

Daily Warm-Up

#1. Buzz then Play

First buzz this on the mouthpiece then play on the horn. Take a nice easy breath and keep the tone resonant and well-connected. If a piano or keyboard is available, it's great to buzz along with piano notes for a pitch reference.

1x buzz, 2x horn

#2. Long Tones

For the horn, few things can help your development more than long tones.

$\text{♩} = 84$

Optional

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. Keep the embouchure corners steady!

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.

If you have a double horn, you can switch to the B-flat side for some of the higher notes. You don't need to stay completely on the F side.

$\text{♩} = 80-100$

#1

The musical notation consists of five staves, each with a treble clef and a 4/4 time signature. Each staff contains two measures of music. The first measure of each staff is followed by a double bar line and a repeat sign. The notes are: Staff 1: C4, D4, E4, F4, G4; Staff 2: A4, B4, C5, D5, E5; Staff 3: F5, G5, A5, B5, C6; Staff 4: D6, E6, F6, G6, A6; Staff 5: B6, C7, D7, E7, F7. The tempo is marked as 80-100 beats per minute.

Following the plan of study? The next etudes are on page 20-21.

$\text{♩} = 60-72$

#2

Following the plan of study? The next etudes are on page 21-22

$\text{♩} = 76-96$

#3

Following the plan of study? The next etudes are on page 22-23.

This is long enough you may need to catch a quick breath. The note in parentheses can be left out for this.

$\text{♩} = 76-92$

#15

Continued on next page.

Part Two: Pattern-Building

Think of a scale as a pattern of whole steps and half steps. Get to know your instrument so well you can play these patterns without having to write in fingerings. 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. These are all half steps:



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



Major scales and tetrachords

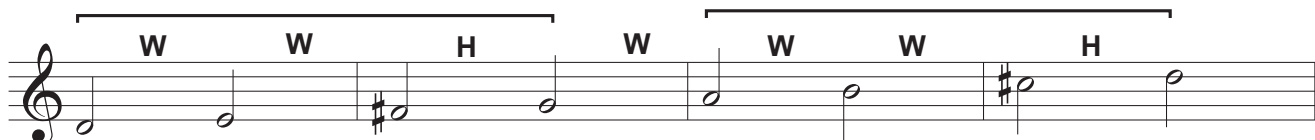
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



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



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



D Major and D-flat Major

#9

Exercise #9: D Major and D-flat Major, 4/4 time. The exercise consists of three staves. The first staff shows a whole note in D major (F# C# G#) and a whole note in D-flat major (F C Bb). The second and third staves show eighth-note and quarter-note patterns for both major scales, with slurs indicating the flow of the scales.

B-flat Major and B Major

#10

Exercise #10: B-flat Major and B Major, 4/4 time. The exercise consists of three staves. The first staff shows a whole note in B-flat major (F C G) and a whole note in B major (F# C# G#). The second and third staves show eighth-note and quarter-note patterns for both major scales, with slurs indicating the flow of the scales.

G Major and G-flat Major

#11

Exercise #11: G Major and G-flat Major, 2/4 time. The exercise consists of three staves. The first staff shows a whole note in G major (F# C# G) and a whole note in G-flat major (F C Bb). The second and third staves show eighth-note and quarter-note patterns for both major scales, with slurs indicating the flow of the scales.

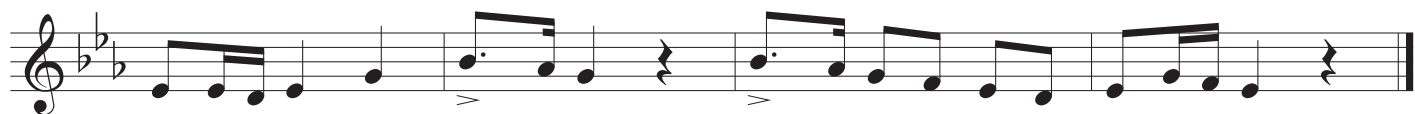
Flipping key signatures with "5+1" patterns

The following patterns use the first five notes of a major scale plus the lower leading tone.

A Major and A-flat Major



E Major and E-flat Major



One-octave major scales with melodic variations

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

C Major (concert pitch: F)

#21

Three staves of music for C Major (concert pitch: F). The first staff shows the scale in 4/4 time, starting on C4 and ending on C5. The second and third staves show variations with slurs and ties, including a descending scale and a variation with a tie on the final note.

F Major (concert pitch: B-flat)

#22

Three staves of music for F Major (concert pitch: B-flat). The first staff shows the scale in 4/4 time, starting on F4 and ending on F5. The second and third staves show variations with slurs and ties, including a descending scale and a variation with a tie on the final note.

B-flat Major (concert pitch: E-flat)

#23

Three staves of music for B-flat Major (concert pitch: E-flat). The first staff shows the scale in 4/4 time, starting on B-flat4 and ending on B-flat5. The second and third staves show variations with slurs and ties, including a descending scale and a variation with a tie on the final note.

Flipping key signatures with minor scales

These melodies are constructed using mostly the melodic minor scale.

c minor and c-sharp minor

#34

The exercise consists of four staves of music. The first staff is in C minor (two flats) and the others are in C-sharp minor (three sharps). Each staff contains a melodic line with slurs and a fermata at the end.

d minor and d-sharp minor

#35

The exercise consists of four staves of music. The first staff is in D minor (one flat) and the others are in D-sharp minor (four sharps). Each staff contains a melodic line with slurs and a fermata at the end.

Go slowly! Remember that E-sharp!

Remember: C double sharp is the same fingering as D.

Part Three: Lyrical Legato

There are duet parts available for these etudes. Check out HornbonePress.com for details.

Legato Tonguing

Usually, valved instruments can just change fingerings with steady air for legato. But every now and then (like on repeated notes) we do have to legato tongue; not a bad skill to have. 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 AH. Like this: dAH-dAH-dAH.

Mini-Exercise: Blowing air, then buzzing on the mouthpiece

The "T" symbolizes a "tAH." The "d" stands for a "dAH" (legato tongue).

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

a. $\text{♩} = 88$

constant air... T d d d

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

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

b. $\text{♩} = 88$

constant air... T d d d

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

Moderato ($\text{♩} = 80$)

#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)

Following the plan of study? The next etude is on page 63.

Moderato (♩ = 92)

#3

mf

f

p

mp

Following the plan of study? The next etude is on page 65.

Adagio (♩ = 63)

#4 a.

mf

mp

f

mp

Remember to take relaxed quiet breaths, especially during the rests.

Moderato (♩ = 92)

#11

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

Mini-Exercise: 6/8 "in 6"

"6/8" simply means there are six 8th notes in each measure. Compare these two lines. They look different but will sound the same.

a. ♩ = 108

b. In 6 ♩ = 108

Andante con moto (♩ = 63)

#21

p

mp *cresc.*

f

mf

p

f

What?? 5/4 time??

Don't worry, it's not too bad. Just count five beats in each measure.

Allegretto (♩ = 100)

#22

p *mf*

f *p*

mf

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. $\text{♩} = 76$

b. $\text{♩} = 76$

In this example, each note is on the downbeat. What's different? The **length** of the note.

$\text{♩} = 76$

Two pieces using 6/8 "In 2"

If the meter confuses you, mark in a little line over the beginning of each beat.

Moderato ($\text{♩} = 76$)

#27 *mp*

cresc.

f

p *mf*

Exploring a few higher notes

Allegro (♩ = 104)

Up to A-flat

#36

mf *mp* *f* *mp*

Adagio (♩ = 58)

Up to A-flat

#37

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

Part Four: Varied Articulation

There are duet parts available for these etudes. Check out HornbonePress.com for details.

Mini-Exercise: Blowing and playing

Short/long, loud/soft, high/low, start notes the same way: with an *immediate full sound*.
Make sure the air starts moving right away so the lips can vibrate.
Think tAH, or thAH (tOH might also work).

♩ = 60 Breathe in! Just air: Play: Just air:

Moderato (♩ = 80)

#1 a.

Moderato (♩ = 80)

b.

Following the plan of study? The next etude is on page 91

Moderato (♩ = 80)

#7

mf

f

p

mf

Notice the dynamics!

Moderato (♩ = 84)

#8

f

mp

f

mp

mf

f

mp

f

Mini-Exercise: Some dotted 16th-note rhythms

Once again, 'a' and 'b' will sound the same if you use the given metronome markings.

a. 

♩ = 60

b.

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves of music. The first staff is labeled 'b.' and the second staff is labeled 'c.'. The music is in 2/4 time, with a tempo marking of ♩ = 60. The key signature has one flat (B-flat). The melody is written in treble clef. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The melody is simple and catchy, with a mix of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff.

Don't get a 'lazy' 16th note that ends up sounding more like a triplet! This is a common mistake.

Moderato (♩ = 80)

#15

f

ff

p

cresc.

Start out practicing this slowly so the 16th is accurate.

Moderato (♩ = 88)

#16

f *mf* *ff* *pp* *p* *mp* *ff*

Mini-Exercise: Syncopation

In the first measure of each line, leave out the note in parentheses. The little 'm' is silent. Think of the rest as a silent note.

a.

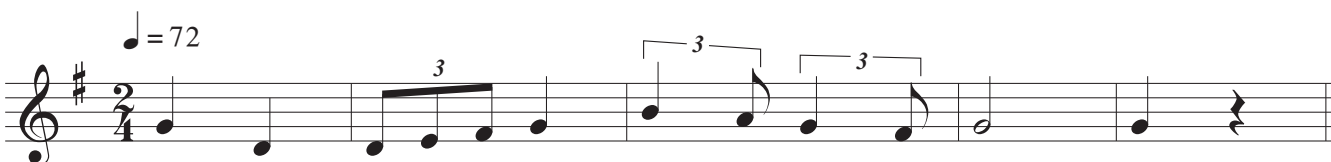
b.


c.

d.


Mini-Exercise: 6/8 played "In 2"


In 6/8, each beat is a group of three 8th notes, a dotted quarter note. Below, 'a' and 'b' will sound the same:

a. 

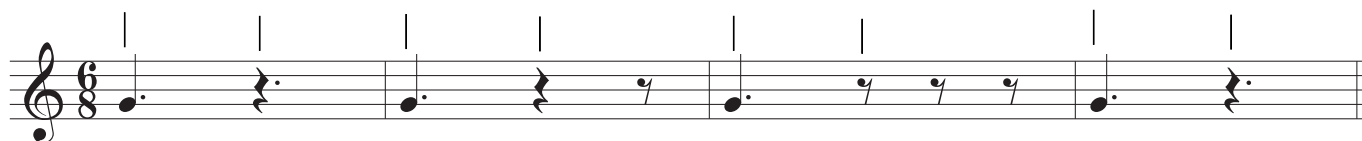
b. 

Some simple note values look different. Again, 'a' and 'b' sound (mostly) the same.

a. 

b. 

With each beat equaling three 8th notes, rests can be confusing. In the next example, the rests of each measure last the same time. The first measure is most common. The third measure is odd but accurate.



Moderato (♩. = 80)

#27 









Three pieces in odd meters

Try this little counting/clapping exercise to become comfortable with uneven groups.
Count very steadily and clap on the big numbers:

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 {pause}

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 {pause}

Yes, 'a' and 'b' should sound the same.

Allegro (♩ = 160)

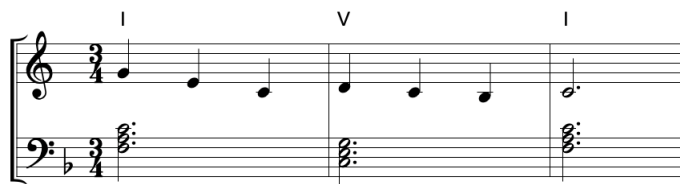
#35a.

Allegro (♩ = 160)

b.

Part Five: Simple Tunes in Multiple Keys

There are duet parts available for these pieces. Check out HornbonePress.com 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 (remember the piano would be at concert pitch). Something like this:



#1 Come Thou, Almighty King (Hymn tune)

C Major (F concert)

a.

Four staves of music for 'Come Thou, Almighty King' in C Major (F concert). The first staff is the melody with Roman numerals I, V, I, I above it. The second staff is the piano accompaniment with Roman numerals IV, V, I, V above it. The third staff is the piano accompaniment with Roman numerals V7, I, V7, I above it. The fourth staff is the piano accompaniment with Roman numerals I, I, V7, I above it. Dynamics include *f*, *mp*, and *cresc.*.

B-flat Major (E-flat concert)

b.

Four staves of music for 'Come Thou, Almighty King' in B-flat Major (E-flat concert). The first staff is the melody with Roman numerals I, V, I, I above it. The second staff is the piano accompaniment with Roman numerals IV, V, I, V above it. The third staff is the piano accompaniment with Roman numerals V7, I, V7, I above it. The fourth staff is the piano accompaniment with Roman numerals I, I, V7, I above it. Dynamics include *f*, *mp*, and *cresc.*.

#10 Jamaican Farewell

F Major (B-flat concert)

a.

mf

I IV I IV I V

I IV V I V

I V7 V I

I V7 I V V I

A Major (D concert)

b.

mf

I IV I IV I V

I IV V I V

I V7 V I

I V7 I V V I

#18 Skye Boat Song (Scottish)

A Major (D concert)

a. *mf* *Fine*

vi V IV ii I V vi IV V *D.C. al Fine*

F Major (B-flat concert)

b. *mf* *Fine*

vi V IV ii I V vi IV V *D.C. al Fine*

p

#19 Triumphal March from Aida (Giuseppe Verdi 1813-1901)

B-flat Major (E-flat concert)

a. *f*

V7 3 I V I V I V

I V I V I V7 3 I

V I V I V I V I

b. *f*

V7 3 I V I V I V

I V I V I V7 3 I

V I V I V I V I


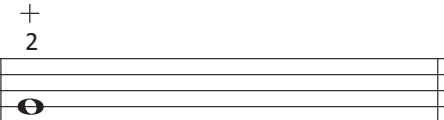
Appendix 3: Stopped Horn

Sometimes composers will ask you to play with a "stopped horn." This can be a very effective musical technique! In the music this may be marked with: $+$, or "stopped." In other languages you might see "gestopft" (German word) or "bouché" (French).

You can either (1) using a stopped mute or (2) use hand stopping.

A stopped mute is different than a regular mute. Ask your teacher or band director. The stopped mute will change your pitch to a different note so you'll actually need to finger a different note than the one printed on the page. Crazy, I know.

Usually, you should use a fingering for a note **one half step lower** than the printed note. This is to compensate for the mute raising your pitch a half step. So:

This fingering (open):	Will sound like this fingering (stopped):
	

Suggested fingerings for stopped horn (F horn fingerings):



Hand Stopping

You'll need to:

1. Use your hand to completely seal off the bell. Allow no leaks!
2. Firmly cover the bell opening with your palm and press your fingers firmly out against the inside of the bell. Think of sealing the bell at an angle.
3. Play very loudly!
4. Play on the low side of the pitch since it will be sharp.
5. Use F horn fingerings and finger the notes down a half step (like the fingerings shown above).
6. If your hand is too small to seal off the bell, you'll need to get a stopped mute.

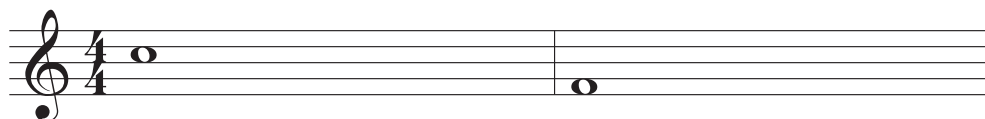
For more advanced players, there are more little details involved but that's beyond the scope of this book.

Appendix 4: Transposition

Your horn is keyed in F. That means a printed C will line up with an F played on the piano.

Your printed note:

Will match this note
played on a piano:



Sometimes horn parts are NOT written as "Horn in F" or "F Horn."

Other common transpositions include:

- Horn in E-flat
- Horn in E
- Horn in D

Yes, there are other transpositions but that's beyond the scope of this book.

You could try to learn what each of these transpositions is relative to the notes of the piano but you don't need to. What you *need* is to go from the one you know (Horn in F) to the new one.

Here's a useful way to think of it:

Start imagining an F on the staff.

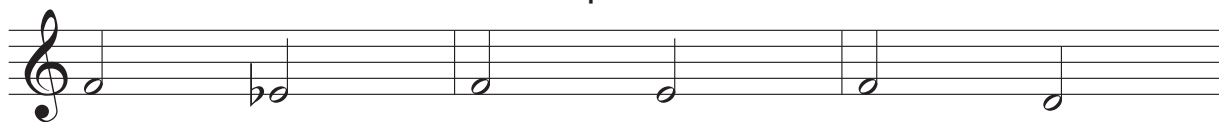


Now, think of the interval between that F and the transposition note. What's the gap?

E-flat is down a
whole step.

E is down a
half step.

D is down a
minor third.



* A minor third is a whole step plus a half step.

When you play "Horn in E-flat" you play a ***whole step lower*** than the printed notes.

This: Is fingered like this:

Horn in E-flat Horn in F

When you play "Horn in E" you play a ***half step lower*** than the printed notes.

This: Is fingered like this:

Horn in E Horn in F

When you play "Horn in D" you play a ***minor third lower*** than the printed notes.

This: Is fingered like this:

Horn in D Horn in F

You might also try doing this by thinking in key signatures.

This: Is fingered like this:

Horn in E-flat Horn in F

This: Is fingered like this:

Horn in E Horn in F

This: Is fingered like this:

Horn in D Horn in F

About the Author:



As of 2025, Brad Edwards is Professor of Trombone at Arizona State University and is the Principal Trombonist of the South Carolina Philharmonic. Previously, he taught at the University of South Carolina, the University of Northern Iowa and played Principal Trombone with Symphony Orchestra Augusta and the Waterloo/Cedar Falls Symphony, having appeared as a soloist with both ensembles. He has served with the United States Air Force Concert Band in Washington D.C., where he was twice featured as a soloist. Other solo credits include concertos with the U.S. Army Band at the American Trombone Workshop, public radio broadcasts, presentations of new music, guest recitals in the United States and Europe, and concertos with orchestras and wind ensembles. He has recorded two CD's. The first, "*Trombone And...*" features concert duets for trombone and other instruments. The second, "*24 Concert Pieces*" features his own compositions. He maintains an educational resource website, **TromboneZone.org**. The site includes a warm-up with play-along sound files, various playing tips and seven free fanfares for trombone octet.

He has performed with such ensembles as the Summit Brass, Phoenix Symphony, Charleston Symphony, Charlotte Symphony, Baltimore Symphony, Hartford Symphony, National Symphony, Kennedy Center Opera Orchestra and the Baltimore Opera Orchestra. He has shared the stage with such diverse artists as Ray Charles, Dave Brubeck, Olivia Newton John, Wynona Judd, the Gatlin Brothers, Big Bad Voodoo Daddy and Roger Daltry. In 2007, he was selected to be a participant at the prestigious Alessi Seminar in Albuquerque, New Mexico.

Dr. Edwards has written over 15 books including the *Melodious* books (*The Melodious Trombone*, etc.), the *Intermediate* books (*The Intermediate Trombonist*, etc), the *Sight Reading Melodies* books, *Trombone Craft* books (*Bass Trombone Craft* and *Trombone Craft Complete*), the *Lip Slur* books (*Lip Slurs* and *Lip Slur Melodies*), the *Simply Singing for Winds* books as well as *Tuning Drone Melodies*, *First Habits*, and *60 Vignettes*. He has also written a book of clef studies subtitled, *Before Blazhevich*. All these books are available through the **HornbonePress.com** website.

As a composer, Dr. Edwards wrote *24 Concert Pieces* for trombone and piano (also available for bass trombone, tuba and horn). Recordings of all 24 pieces, both with and without soloist, are available through his website, **HornbonePress.com**. Other compositions include *Blue Wolf* and *4 Impromptus for Low Bone Alone*, both available through the ITA Press (Warwick Music). Newer pieces, including *Three Calls for Unaccompanied Trombone*, and *Circadian Suite*, have been selected for national and international competitions. Another project is the creation of 176 one-minute audition solos for all woodwind and brass instruments. All these pieces are available for free download from his website: **AuditionSolos.com**.

Dr. Edwards holds degrees from the Peabody Institute of Johns Hopkins University, the Cincinnati College-Conservatory of Music and the Hartt School of Music. His primary teachers have been James Olin, Tony Chipurn, Ronald Borrer and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, David Fedderly and Milton Stevens.

Brad Edwards is a Greenhoe Artist (Model: GB4-1G)

Books for Horn by Brad Edwards

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- Piano part designed to facilitate a play-along experience
- Useful for solo and ensemble festivals.
- Free samples/recordings available on HornbonePress.com

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 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]

Video recordings available on Youtube.

