

Sample pages from...

Brad Edwards

***The
Intermediate Trumpeter***

***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*. Based on the success of that book, I have decided to expand the series for all brass instruments.

I would like to thank Derek Sanchez, James Sherry, and Ashley Hall-Tighe for their valuable trumpet insights on this project.

Foreword

Trombonist, educator, and composer Brad Edwards is passionate about creating effective pedagogical tools to help brass players grow and develop. After writing over 10 method books uniquely designed to support the developing brass player, he created *The Intermediate Trombonist: Building Blocks for Tone and Technique* to bridge the fundamentals gap between beginning method books and the advanced ones.

Knowing that there are few intermediate-level method books to support brass musicians generally, Brad has been expanding his catalog to other brass instruments including euphonium, tuba, and now, trumpet

This book is organized into 5 major parts covering lip slurs, pattern-building, lyrical playing, varied articulation styles, and simple melodies to reinforce all techniques and keys. There is a suggested unit order to follow which would be useful for private teachers looking for organized weekly assignments that cover all fundamentals and techniques necessary for the intermediate trumpeter's development.

I would also recommend purchasing the Concert Pieces (sold separately) for additional repertoire that can be performed as solos with piano.

Thank you, Brad, for sharing your creativity and knowledge with the brass world in the many ways that you do it but, specifically, for giving the trumpet community this new resource, *The Intermediate Trumpeter*, to bridge the gap between our beginning and advanced methods.

Ashley Hall-Tighe
Trumpet Soloist, Educator, and Life Coach

About This Book

The Intermediate Trumpeter 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, tone/centering, lip slurs, extending the range, rhythmic articulation, smooth legato/fast fingers

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 mixed 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: More About Tuning

#2: Half-Step Lip Bends

#3: Developing the High Range

#4: Developing Chromatic Scale Patterns

#5: 20 Tips to Get Better

#6: 10 Practice Tricks that Work

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Pattern-Building

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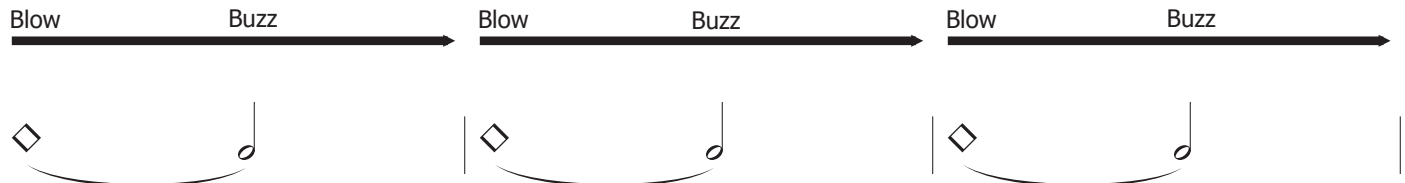
Plan of Study (with page numbers)

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
1	#1 (7)	#1 Whole steps above (24)	#1 [Blow/Buzz] (43)	#1 (Blow/Play) (67)	#1a Come Thou (95)	#1 Andante con moto
2	#1 (7)	#2 Half steps below (25)	#2 (44)	#2 (Accents) (68)	#1b Come Thou (95)	
3	#2 (8)	#3 Whole / Half Steps (25)	#3 (Natural Slurs) (45)	#3 (Tenuto /Staccato) (69)	#2a Old Paint (96)	
4	#2 (8)	#4 Whole / Half Steps (26)	#4 (Legato Tongue/ Natural Slurs) (45)	#4 (Mixing in natural slurs) (70)	#2b Old Paint (96)	#2 Allegretto – Andante – Allegro giocoso
5	#3 (9)	#5 Finger Drills (26)	#5 (Legato tongue/ Natural Slurs) (46)	#5 (Including legato tonguing) (71)	#3a Ash Grove (97)	
6	#3 (9)	#6 Tetrachords (27)	#6 (47)	#6 (Natural slurs legato tonguing) (72)	#3b Ash Grove (97)	
7	#4 (9)	#7 F/F-sharp (28)	#7 (47)	#7 (73)	#4a Barbara Allen (97)	#3 Noble – Lyrical
8	#4 (9)	#8 G/G-flat (28)	#8 (48)	#8 (73)	#4b Barbara Allen (97)	
9	#5 (10)	#9 D/D-flat (29)	#9 (triplets) (49)	#9 (Triplet slur grouping) (74)	#5a Smokey (98)	
10	#5 (10)	#10 C/C-sharp (29)	#10 (49)	#10 (75)	#5b Smokey (98)	#4 March
11	#6 (10)	#11 A/A-flat (29)	#11 (50)	#11 (75)	#6a Dreamer (98)	
12	#6 (10)	#12 B-flat/B (30)	#12 (6/8 in 6) (51)	#12 (16th notes) (76)	#6b Dreamer (99)	
13	#7 (11)	#13 E/E-flat (30)	#13 (6/8 in 6) (52)	#13 (16th notes) (77)	#7a Pat-Pan (99)	#5 Alla Tango
14	#7 (11)	#14 (30)	#14 (52)	#14 (16ths) (77)	#7b Pat-Pan (99)	

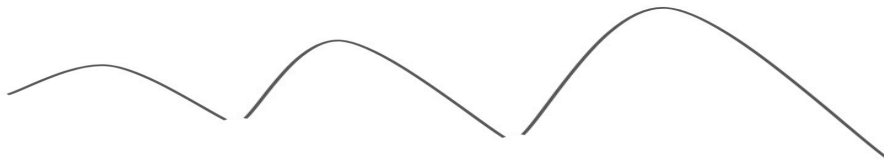
Daily Warm-Up

#1. Mouthpiece Buzzing

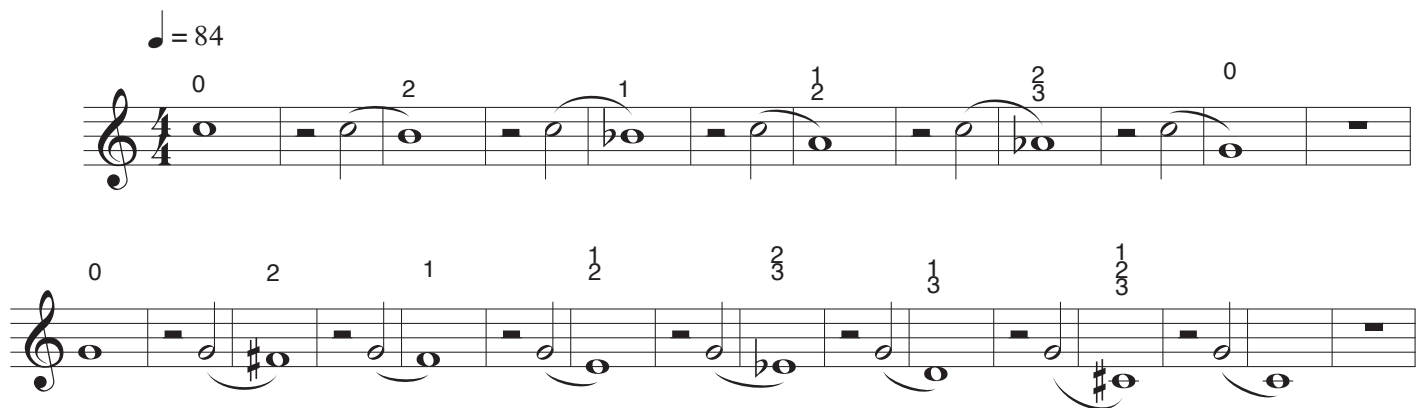
For buzzing, you may want to partially cover the opening of the shank to increase resistance just a bit. Take a deep, easy breath. Start blowing into the mouthpiece with your lips just a little separated so they can't buzz. As you *keep blowing*, gently bring the lips together until they start to buzz a loose, low note. The pitch of the actual note doesn't matter. Keep the air moving the whole time. You might even try holding the mouthpiece with just two fingers towards the end of the shank.



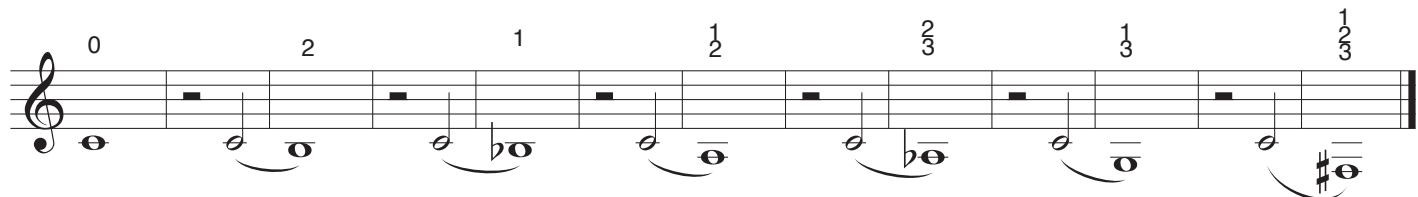
Take deep, relaxed breaths and buzz gentle glissandos (arches). Breathe between each arch. Make each arch a little wider.



#2. Tone and Centering



Watch out for a tense, "gasping" breath. Make a lower, deeper sound as you inhale.



Listen for resonance in your sound - resonance is that point where the instrument rings beautifully with less effort from you.

♩ = 84

0 2

1 2

2 3

1 3

Don't overdo it! Go only as high as your good tone quality allows. Think of moving from one low resonant center to the next. Think of keeping the notes closer together as you ascend.

♩ = 84

The musical score is written for a single melodic line in 4/4 time. It consists of six staves of music. The key signature is one sharp (F#), and the tempo is marked as 84 beats per minute. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score is presented in a clean, black-and-white format.

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. Stay *right* with the click of the metonome.

$\text{♩} = 80-100$

#1

Following the plan of study? The next etude is on page 24 or 25

Yes, some of these fingerings will be out of tune. At least for lip slurs, don't try to manipulate the pitch with your embouchure. It is **much more important** to simply find the resonant center of your tone.

$\text{♩} = 80-100$

#2

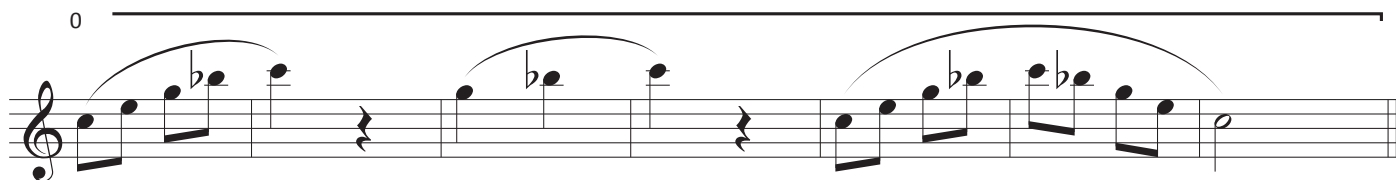
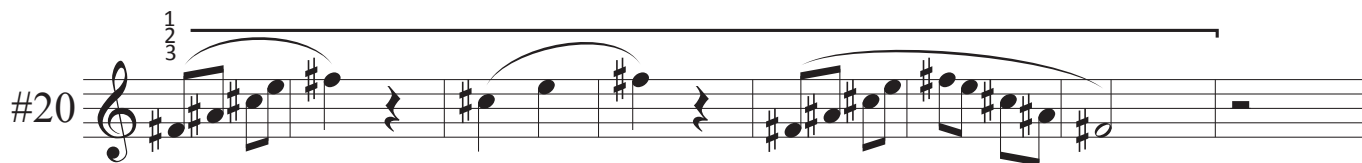
1/3

1/2 3

Following the plan of study? The next etude is on page 25 or 26

This one is a bit odd because it uses the 7th partial. We don't normally use those fingerings but it can be helpful to slur up through the complete overtone series.

♩ = 63-80



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 without hesitation.

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

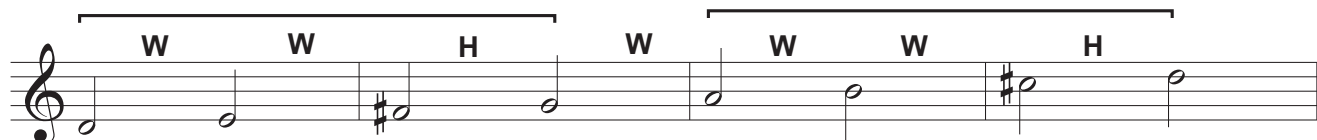
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



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):



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.

B-flat major has 2 flats (B \flat , E \flat)
and 5 naturals (F, C, G, D, A).

B major has 5 sharps (F \sharp , C \sharp , G \sharp , D \sharp , A \sharp)
and two naturals (B, E).



F Major and F-sharp Major



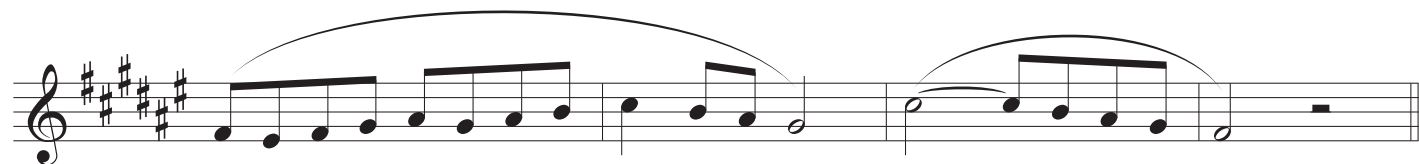
G Major and G-flat Major



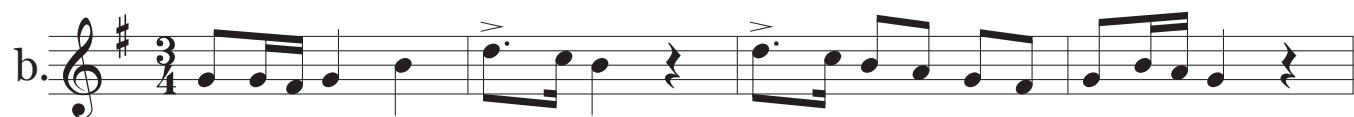
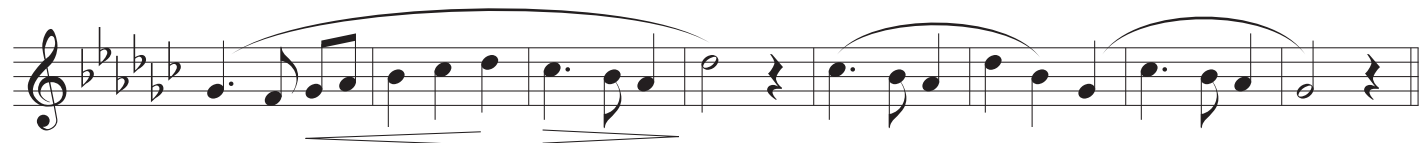
Flipping key signatures with "5+1" patterns

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

F Major and F-sharp Major



G Major and G-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

#21

Exercise #21 for C Major scale. It consists of three staves in 4/4 time. The first staff shows the ascending and descending scales. The second and third staves show melodic variations with slurs and ties.

F Major

#22

Exercise #22 for F Major scale. It consists of three staves in 4/4 time. The first staff shows the ascending and descending scales. The second and third staves show melodic variations with slurs and ties.

B-flat Major

#23

Exercise #23 for B-flat Major scale. It consists of three staves in 4/4 time. The first staff shows the ascending and descending scales. The second and third staves show melodic variations with slurs and ties.

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 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 d

Moderato ($\text{♩} = 80$)

#1 constant air... T d d d constant air... T d 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 67

You'll notice that some triplet groups have brackets and some don't. You'll see both versions in your music.

Andante (♩ = 72)

#9

mf

mp

mf *f* *p*

Two pieces in B-flat major (concert pitch: A-flat)

Moderato (♩ = 88)

#10

p *cresc.* *f*

ff

p *f*

mp

f

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.

♩ = 108

a.

In 6
♩ = 108

b.

16th notes in 4/4 time:

Adagio ($\text{♩} = 60$)

#19 a. *mp*

Adagio ($\text{♩} = 60$)

b. *p* *mf* *f*

Mini-Exercise: Cut Time

In cut time, the half note gets the beat. These two examples look different but sound the same.

a. $\text{♩} = 60$

b. $\text{♩} = 60$

Two pieces in cut timeAndante con moto ($\text{♩} = 60$)

#20 *mf* *cresc.* *p* *mf* *f* *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. $\text{♩} = 76$

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

Exploring a few higher notes

Allegro (♩ = 104)

Up to A

#36

mf *mp* *f* *mp*

Adagio (♩ = 58)

Up to A

#37

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

Allegro (♩ = 132)

Up to C

#40

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

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.

♩ = 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 95

Mini-Exercise: Slur-tongue groups

Notice how examples 'a' and 'b' are a little different. Be alert when you are connecting with just the valves and when you are tonguing. Clarity is key!

a.

b.

Pay **close attention** to which notes are slurred and which are not!

Moderato (♩ = 80)

#5

Following the plan of study? The next etude is on page 97

Pay close attention to the articulation marks, especially which notes are slurred and which notes are not.

Andante (♩ = 72)

#13

mp

mf

f

mp

cresc.

f

Moderato (♩ = 80)

#14

mf

f

mf

p

mf

Mini-Exercise: Some dotted 16th-note rhythms

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

a. $\text{♩} = 120$

b. $\text{♩} = 60$

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

#15 **Moderato** ($\text{♩} = 80$)

As you might expect, 'a' and 'b' will sound the same.

Allegro (♩ = 156)

#32 a.

Allegro (♩ = 156)

b.

Once you have this well-learned, you might try setting the metronome to 52. The notes will move at the same speed but the beat will be slower. So, the tempo mark would be: ♩. = 52 or ♩. = 52

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)

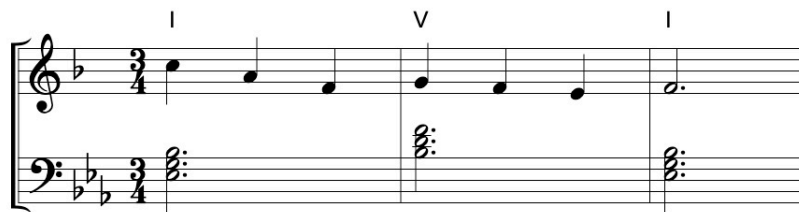
#35a.

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)

F Major (E-flat concert)

a.

Chord symbols: I, V, I, I

Chord symbols: IV, V, I, V

Chord symbols: V7, I, V7, I

Chord symbols: I, I, V7, I

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

G Major (F concert)

b.

Chord symbols: I, V, I, I

Chord symbols: IV, V, I, V

Chord symbols: V7, I, V7, I

Chord symbols: I, I, V7, I

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

#2 Goodbye Old Paint (American)

F Major (E-flat concert)

a.

E Major (D concert)

b.

Mini-Exercise: "D.C. al Fine"

These Italian terms help you navigate. "D.C." stands for "*da capo*" (the head, or the beginning). "al Fine" means "to the finish." "Fine" is pronounced "FEE-nay." So, "D.C. al Fine" means, "Go back to the beginning and repeat to the finish." In the examples below, "a" and "b" will sound the same:

a.

b.

#10 Jamaican Farewell

G Major (F concert)

a.

mf

I IV I IV I V

V7

F-sharp Major (E concert)

b.

mf

I IV I IV I V

V7

#20 The Toreador's Song from *Carmen* (Georges Bizet 1838-1875)

A Major (G concert)

a.

B-flat Major (A-flat concert)

b.

You are now ready for *Simply Singing for Winds: A Wellspring of Melodies for Building Tone and Technique*.
This book is available from HornbonePress.com



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)

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, trumpet, and horn.
- Each piece has a reasonable piano part.
- Audio of piano part is available for free from website
- 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.

