

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.

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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.

Musical notation for tuning exercise 'a' in bass clef, 4/4 time. It consists of three staves. The first staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The second staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The third staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. Various accidentals and fingerings are indicated above the notes.

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.

Musical notation for etude 'b' in bass clef, 4/4 time. It consists of six staves. The first staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The second staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The third staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The fourth staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The fifth staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. The sixth staff has a half note Eb, a quarter note G, a quarter note Bb, and a quarter rest. Dynamics include mp, mf, p, and mf. Fingerings and accidentals are indicated throughout.

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:

a.

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.

b.

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.

c.

d.

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.

The musical score is written in bass clef, 4/4 time, with a tempo of quarter note = 108. It consists of seven staves of music. The key signature starts with two flats (B-flat and E-flat), changes to one flat (B-flat) in the second staff, and then to one sharp (F-sharp) in the third staff. The music features various interval patterns, including eighth and sixteenth notes, with articulation marks like '1 V' and 'b4'. The final staff ends with a double bar line and a fermata.

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

Two staves of music in bass clef, 4/4 time, key of B-flat major. The first staff contains two measures of a dotted eighth-sixteenth rhythm pattern. The second staff contains two measures of a similar pattern with a different melodic contour.

Accuracy Duet

Have a partner play the bottom line to ensure accuracy.

♩ = 63-104

Two staves of music in bass clef, 4/4 time, key of B-flat major. The top staff features a dotted eighth-sixteenth rhythm with triplets. The bottom staff provides a steady accompaniment of eighth notes.

Etude

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

♩ = 104

Four staves of music in bass clef, 4/4 time, key of B-flat major. The music features a continuous dotted eighth-sixteenth rhythm with dynamic markings: *mf*, *mp*, *f*, *p*, *mf*, *cresc.*, and *f*.

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

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

$\text{♩} = 88$

a. 

mp *mf* *f*



mf

b. 

mf



mp *f*

c. 

mf



p *mf*

d. 

mp *mf*



mp *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. $\text{♩} = 152$

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

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

$\text{♩} = 92$

a. $(\#4)$ $\flat\flat 3$ $6 \vee$

f *mf*

f *mf* *mp*

p *mp* *f*

cresc. *mf* *ff*

See also: Tyrell 40 Progressive Studies #14

$\text{♩} = 92$

b.

f *mf*

f *mf* *mp*

p *mp* *f*

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 in bass clef, 6/8 time, key of B-flat. It consists of two systems of two staves each. The first system is labeled 'a.' and contains quarter note triplets and quarter notes. The second system is labeled 'b.' and contains half note triplets and quarter notes. The exercise concludes with a double bar line.

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 in 4/4 time. It shows two systems of two staves each. The first system features quarter note triplets on the top staff and eighth note triplets on the bottom staff. The second system features half note triplets on the top staff and eighth note triplets on the bottom staff. Each triplet is marked with a '3' and a bracket.

Use a metronome!

♩. = 88

Developing the Quarter Note and Half Note Triplets notation in bass clef, 4/4 time, key of B-flat. It consists of three systems of two staves each. The exercise includes quarter note triplets, half note triplets, and eighth note triplets. Each triplet is marked with a '3' and a bracket. The exercise concludes with a double bar line.

#2.14 Memorize This: Melodic Minor

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

a. $\text{♩} = 72$

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#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*
p *f*

(6) (6) 6

The image displays four musical exercises (a, b, c, d) in bass clef, each with a specific tempo and key signature. Exercise 'a' is in 3/4 time with a tempo of 88, featuring a melodic line with slurs and accents, and dynamics ranging from *f* to *mp*. Exercise 'b' is in 6/8 time with a tempo of 108, showing a melodic line with slurs and accents, and dynamics ranging from *p* to *ff*. Exercise 'c' is in 4/4 time with a tempo of 80, featuring a melodic line with slurs and accents, and dynamics ranging from *f* to *mp*. Exercise 'd' is in 2/4 time with a tempo of 88, featuring a melodic line with slurs and accents, and dynamics ranging from *p* to *mf*. The exercises are arranged in a vertical sequence, with each exercise occupying two staves. The key signatures are indicated by flats or sharps above the notes. The dynamics are indicated by letters below the notes. The tempo is indicated by a quarter note followed by the number of beats per minute. The exercises are labeled with letters a, b, c, and d. The exercises are arranged in a vertical sequence, with each exercise occupying two staves. The key signatures are indicated by flats or sharps above the notes. The dynamics are indicated by letters below the notes. The tempo is indicated by a quarter note followed by the number of beats per minute. The exercises are labeled with letters a, b, c, and d.

#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)

a.

$\text{♩} = 120-160$

mf

mf *f*

f *(b3)* *(4)*

f *sfz*

b.

mp

mf *f* *(b4)*

mp *cresc.* *f*

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

f *mp* *f*

52.

#3.1 Two Pieces in C Major

a. $\text{♩} = 116$ $\flat 4$

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

f *mp* *mp* *cresc.* *mf*
mp *cresc.* *f* *mp*

b. $\text{♩} = 88$

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

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

$\text{♩} = \text{c.60}$

#3.15 "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. Musical notation for the first exercise, Irish Jig. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The first staff starts with a dynamic marking of *mf* and the second staff with *f*. The piece features a rhythmic pattern of eighth and sixteenth notes.

Ragtime (♩ = 76)

b. Musical notation for the second exercise, Ragtime. It consists of two staves in bass clef with a key signature of three flats (Bb, Eb, and Ab) and a 2/4 time signature. The first staff starts with a dynamic marking of *mf* and the second staff with *f*. The piece features a rhythmic pattern of eighth and sixteenth notes with some slurs.

Waltz (♩ = 156)

c. Musical notation for the third exercise, Waltz. It consists of two staves in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The first staff starts with a dynamic marking of *mf* and the second staff with *mp*. The piece features a rhythmic pattern of eighth and sixteenth notes with many slurs and accents.

Swing (♩ = 132)

d. Musical notation for the fourth exercise, Swing. It consists of two staves in bass clef with a key signature of three flats (Bb, Eb, and Ab) and a 4/4 time signature. The first staff starts with a dynamic marking of *f* and the second staff with *ff*. The piece features a rhythmic pattern of eighth and sixteenth notes with many slurs and accents, and includes fingering numbers #4 and #5.

#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* *ff*

c. Adagio (rubato)

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

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. $\text{♩} = 88$

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

On the trombone

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

b. $\text{♩} = 88$

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

T K T K T T K T K T *simile*

6

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

b⁴

a.

b.

#4

b⁴

Appendix #3: Triple Tonguing

App 3.1: Developing the Triple Tongue

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

The image displays two major scale exercises, each consisting of four staves of music. The first exercise is for the F major scale (1. F), and the second is for the G major scale (2. G). Both are written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 72-96. The first staff of each exercise shows the scale starting on the first string with a '6' above the first note and a '1' above the fifth note, with a 'V' symbol below the fifth note. The second staff shows the scale starting on the second string with a '6' above the first note, a '(1)' above the second note, a '(b4)' above the fourth note, and a '1' above the fifth note, with a 'V' symbol below the second note. The third staff shows the scale starting on the third string with a '(b4)' above the fourth note and a '6' above the sixth note. The fourth staff shows the scale starting on the fourth string with a '1' above the first note, a 'V' symbol below the first note, and a '6' above the sixth note. The second exercise, G major, follows a similar pattern. The first staff starts on the first string with a 'b2' above the first note, a 'V' symbol below the first note, and a '1' above the second note. The second staff starts on the second string with a '(b4)' above the fourth note and a '1' above the fifth note. The third staff starts on the third string with a '(1)' above the first note and a 'V' symbol below the first note. The fourth staff starts on the fourth string with a '1' above the first note, a 'b2' above the second note, and a 'V' symbol below the first note.

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

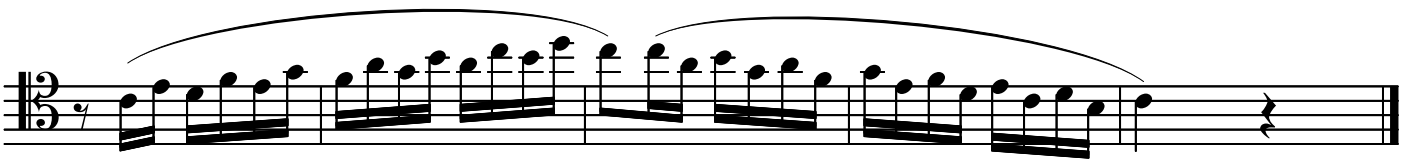
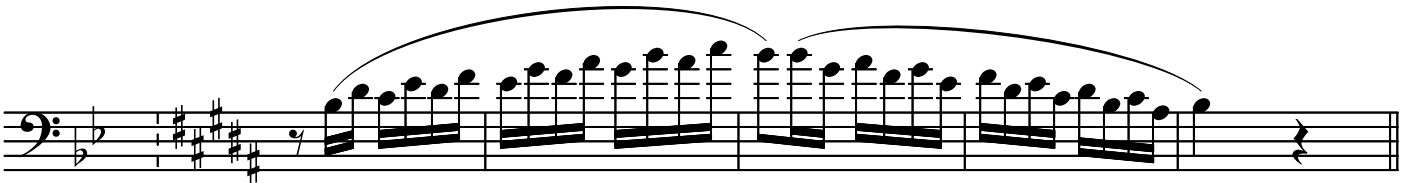
Think about alternate positions with these.

"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.

Two staves of musical notation in bass clef, 6/8 time. The first staff contains a sequence of eighth-note arpeggios for G-flat major (B-flat, D-flat, F, G-flat). The second staff contains a sequence of eighth-note arpeggios for G major (B, D, F, G).

Play first in G-flat, then G

Seven staves of musical notation in bass clef, 6/8 time. The first six staves continue the exercise in G-flat major and G major, showing various arpeggio patterns and rhythmic variations. The seventh staff is in 3/8 time and shows a sequence of eighth-note arpeggios for G-flat major. The eighth staff is in 3/8 time and shows a sequence of eighth-note arpeggios for G major.

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.

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 second menuet of 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 marked with a 'b.' and contains the beginning of the piece. The subsequent staves continue the melody, featuring various intervals and phrasing. The piece concludes with a double bar line on the eighth staff.

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

Student

Teacher/
Drone

slow gliss

slow gliss

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)