

## *TBZ Monthly*

A new monthly content service from Brad Edwards  
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### ***Welcome!***

I'm trying a new project: sharing content on a monthly basis for free to subscribers. I will probably also put old issues on my website.

I'm always looking for ways to connect with trombonists and I love having the opportunity to share with people in a way I hope will provide benefit.

Chances are this little digital publication will evolve over time. If there's something you'd like to see included, please reach out to me: [brad.edwards6251@gmail.com](mailto:brad.edwards6251@gmail.com).  
(IG: [@brad\\_edwards\\_trombone](https://www.instagram.com/brad_edwards_trombone))

In this first issue:

1. Pretty Good Melodies
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5. Favorite Musical Moments
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### ***Enjoy!***

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Websites:

[Trombone Zone](#)

[Hornbone Press](#)

[Free Audition Solos](#)

[ASU Bones](#)

### A Pretty Good Melody (in two keys)

Sweet and lingering

The first key of the piece is in B-flat major (two flats) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written in bass clef. The first two staves are marked with *rit* (ritardando) and the last two with *a tempo*. The piece features several triplet markings (indicated by a '3' over a group of notes) and various phrasing slurs. The final measure of the piece ends with a double bar line.

Sweet and lingering

The second key of the piece is in D-flat major (three flats) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The melody is written in bass clef. The first two staves are marked with *rit* and the last two with *a tempo*. The piece features several triplet markings and various phrasing slurs. The final measure of the piece ends with a double bar line.

*A Useful Lip Slur*

The musical score consists of eight staves of music, each featuring a single melodic line in bass clef with a 4/4 time signature. The music is characterized by a continuous eighth-note pattern. The key signature begins with one flat (B-flat) and progresses through various changes, including three sharps (F#, C#, G#) and a final key signature with two sharps (F#, C#). The score includes various fingering numbers (1, 5, #6, #3, #2) and accidentals (b4, b5) placed above specific notes to indicate performance techniques. Each staff is enclosed in a large slur, and the piece concludes with a double bar line.

## *Free book sample: Szunyog Waltz from Simply Singing for Winds*

I wrote *Simply Singing for Winds* in 2009. In lessons, I noticed that my students didn't seem to know many tunes by ear. Certainly not as many as I knew and I likely knew only a tiny fraction of the tunes known by my parents or grandparents. So, introducing younger players to folk songs was the original inspiration for this book. As it grew, I felt the need to include more material with "foundation pieces," style pieces and fiddle tunes. The style pieces included a collection of some little waltzes. Here's one of the waltzes.

I had a little fun with the title here. "*Szunyog*" means "mosquito" in Hungarian. If you've ever had a mosquito buzzing near your ear as you try to sleep, you know that sound as they zoom in on their target (namely, you!). The opening notes of this waltz try to capture that pesky annoying sound.

If you like this piece, you can find some more free sample pages for this book [at this link](#). The book can be purchased [at this link](#).

### #2 "Szúnyog" Waltz

*mp*

To Coda  $\oplus$

*mf* *decresc.*

*p* *mf*

*p*

*f*

*molto rit.*

D.C. al Coda

$\oplus$

*f* *p*

"Mosquito" in Hungarian

### #2 "Szúnyog" Waltz

*mp*

To Coda  $\oplus$

*mf* *decresc.*

*p* *mf*

*p*

*f*

*molto rit.* D.C. al Coda

$\oplus$

*f* *p*

"Mosquito" in Hungarian

*Playing Tip:*  
*Count more carefully*  
*when there's nothing to do.*

There's an old saying: "An idle brain is the devil's playground." In other words, when your mind has nothing to do, it tends to stray. When we play music, rests and long notes are spots where there's less to do so our counting either stops or changes speed (usually it speeds up).

Look at this example:

The image shows two musical staves in bass clef, 4/4 time. The first staff contains a sequence of eighth notes followed by a dotted half note, which is marked with the letter 'A' above it. The second staff contains a sequence of eighth notes followed by a whole rest, which is marked with the letter 'B' above it.

At the spot marked "A" we have a long note. BEWARE! This is where a counting mistake is likely.

At the spot marked "B" we have a rest. BEWARE! Here's another spot where our counting can stray.

During these spots, we have to count **MORE CAREFULLY!**

## *A Favorite Musical Moment*

Gustav Mahler's *Lieder eines Fahrenden Gesellen* (Songs of a Wayfaring Stranger) is one of my very favorite pieces both to listen to and to play. I love when one of my ASU students prepares this piece for a recital!

In the first of the four songs, the protagonist is singing about his true love's wedding day. However she is marrying someone else and, instead of marrying her, he is going to his sad little room all by himself. In the middle of that song, he begins singing about how nature can restore his spirits. But the energy wanes and he ends the song with the realization that no joy will find its way into his life.

In this video, in D minor (floating towards G minor) we hear the end of the song masterfully interpreted by Dietrich Fischer Dieskau. His melody doesn't resolve at the end. This final note is an F# which is answered by a stab of pain from the piano (E-flat to D). In the orchestral version, this stab is delivered by the oboes.

Here's a version (with score and text translation) [cued up to the end of the song](#). It's such a heartbreaking moment!

Here's an orchestral version (Hermann Prey soloist with Bernard Haitink conducting the Concertgebouw Orchestra. It is [cued up to a similar spot](#). You can really hear the pain when the oboe enters.

And remember, the words, "Denk ich an mein Leide" translate to "I think of my suffering."

Wow, what a musical moment!



## ***On Teaching and Playing: Become Invisible***

As I write this in my studio at Arizona State University, I reflect on a recent student recital (last Saturday) and an upcoming recital (tonight). I also reflect on today's studio class in which I talked about and demonstrated orchestral excerpts for our upcoming mock auditions.

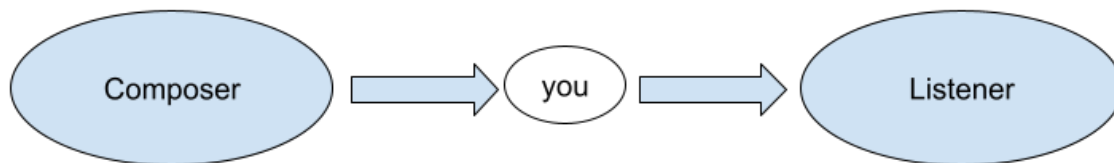
Think about a performance you've given. Chances are, the parts you remember are the spots that didn't go as well as you would have liked. Other moments in your performance aren't so clear in your memory but you have a vague sense that they went well.

When we are playing our best, **we are so immersed in the music, we aren't self-aware**. We aren't saying, "Wow, I'm playing great!" or "This isn't going so well." It's almost as if someone else is playing the music and we're just going along for the ride.

In his book, "*The Inner Game of Tennis*," Tim Gallway speaks about having two selves: Self 1 and Self 2. Self 1 is the talker while Self 2 is the doer. If we are immersed in an activity Self 1 is less active, simply observing what Self 2 is doing. Self 1 is not passing any kind of judgment; it's just observing.

Think about all the little physical adjustments you have made as you've been reading this. You probably have changed your balance, swallowed, taken a breath, etc. However, your Self 1 concentration was on the words while Self 2 took care of all those other things. If someone were to ask you, "How many times did you swallow as you read?" you could answer, "**I don't know, I wasn't there.**" Because the "I" in that answer refers to Self 1.

In a peak performance, maybe you don't remember it because **you weren't there**. At least the thinking you (Self 1) wasn't there. In a great performance, we become an invisible conduit between the ideas in the composer's mind and the perceptions in the listener's mind.



We give our minds so completely  
to the music that  
**we become invisible.**

I saw some of those wonderful moments at that recital last Saturday and I look forward to seeing more of them later this evening. Both students are wonderful performers and a joy to teach (and they're both back next year!).

As for me playing in front of them: some moments I was immersed and not self-aware. I think it went well but I have no clear memory. Other moments, my Self 1 talking began firing up and interfering. I didn't play as well in those moments. Even from this, I hope my students learn!

## *A Random Thought...*

Words are more important than letters.

We need readable letters to make those words but (once again)

Words are more important.

And sentences are made up of words.

Gestures are more important than notes.

We need good notes to make those gestures but (once again)

Gestures are more important.

And phrases are made up of gestures.