

## *TBZ Monthly*

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

Here is the next issue. Thank you to everyone who has subscribed so far. 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. If you are getting this pdf without having subscribed and would like to subscribe to future issues, simply [follow this link](#).

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](#))

### In this issue:

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### **Enjoy!**

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Websites:

[Trombone Zone](#)

[Hornbone Press](#)

[Free Audition Solos](#)

[ASU Bones](#)

### A Pretty Good Melody

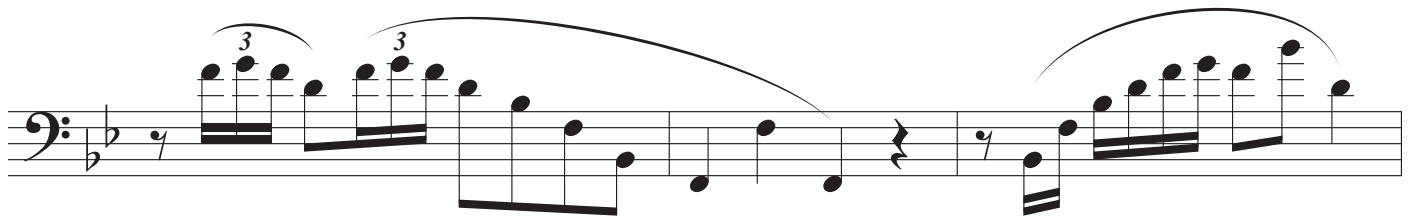
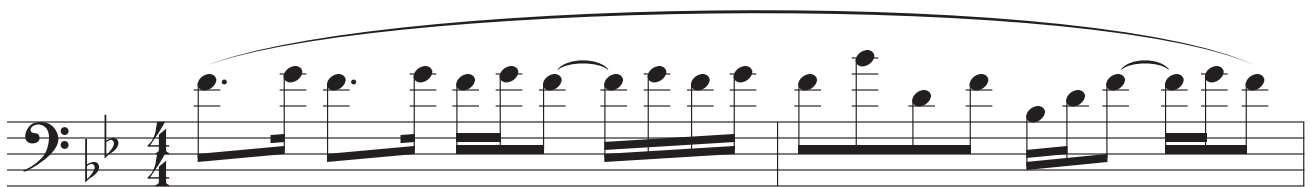
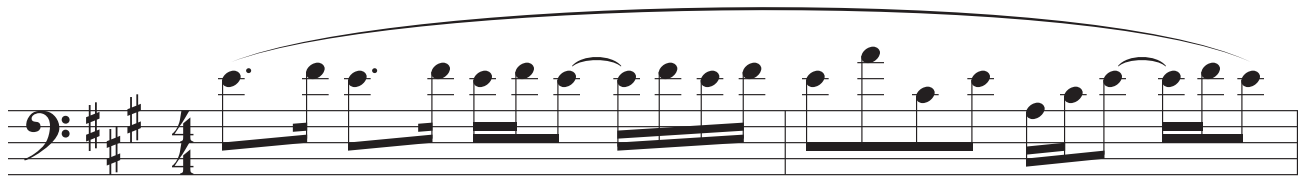
This musical score is for the piece "A Pretty Good Melody" in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music, each containing a four-measure phrase. The first staff begins with a dynamic marking of *mp*. The second staff begins with *f*. The third staff begins with *p*. The fourth staff begins with *mp* and ends with *p*. The fifth staff begins with *mp*. The sixth staff begins with *f*. The seventh staff begins with *p*. The eighth staff begins with *mp* and ends with *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequently uses triplet figures indicated by a '3' above the notes. Phrasing slurs are used to group notes across measures. The score concludes with a double bar line at the end of the eighth staff.

### *A Useful Lip Slur*

Yeah, this one's pretty tricky. It's another lip slur melody.

The musical score consists of six staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The exercises are as follows:

- Staff 1:** A single melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. A slur covers the entire line, with an accent on the final note. A finger number '5' is written above the final note.
- Staff 2:** A melodic line starting on G4, moving up to D5, then down to G4. It features two triplet slurs (fingered '3') on the first two phrases, followed by a slur with an accent on the final note.
- Staff 3:** A melodic line starting on G4, moving up to D5, then down to G4. It features two triplet slurs (fingered '3') on the first two phrases, followed by a slur with an accent on the final note.
- Staff 4:** A melodic line starting on G4, moving up to D5, then down to G4. A slur covers the entire line, with an accent on the final note. A finger number '4' is written above the first note.
- Staff 5:** A melodic line starting on G4, moving up to D5, then down to G4. It features two triplet slurs (fingered '3') on the first two phrases, followed by a slur with an accent on the final note.
- Staff 6:** A melodic line starting on G4, moving up to D5, then down to G4. It features two triplet slurs (fingered '3') on the first two phrases, followed by a slur with an accent on the final note.



*Free sample: Concert Piece No. 6*  
*“Singing - Driving - Dancing”*

I composed 24 Concert Pieces for intermediate to advanced players. They are currently available for tenor trombone, bass trombone, tuba, and horn. I felt there was something of a gap in the repertoire and wanted to help fill it.

I have recorded all 24 of these pieces and made little videos with each recording. On my website, you can also access a recording of the pianist alone to play along with.

I believe these pieces are being added to the Texas UIL PML list for solo and ensemble.

Here's the video for [Concert Piece No. 6](#).

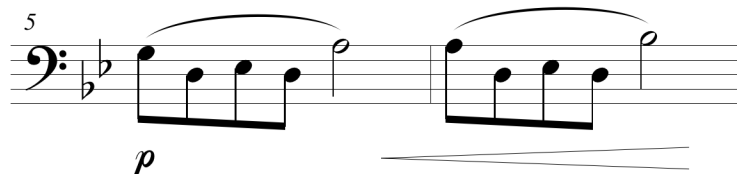
Here's a [link](#) leading to the piano part alone.

Enjoy!

# Concert Piece #6: Singing - Driving - Dancing

## Suggestions:

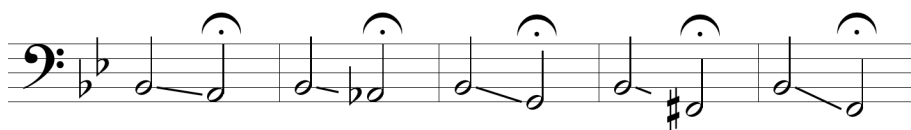
- Keep the air moving and the crescendo building through the longer notes.



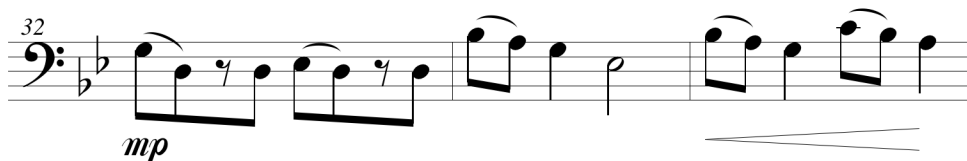
- If you aren't careful, lower notes can easily become pinched in tone. Blow with easy air and make sure the lips aren't pressed together.



Trombonists, play lots of easy glisses in this range while listening to quality of your sound.



- When you see small groups of slurred notes, it is often a good idea to put a *slight* accent over the first note to lend the music some energy. Also, let the next note(s) be a bit softer in comparison. Here is an example:



Here is another example:



- At m.112 (“somewhat freely”) take your time and be really expressive. At m.118, slow down and get really soft to set up a dramatic pause.



The piano accompaniment for this piece is available online at [TromboneZone.org](http://TromboneZone.org).



# Concert Piece #6

## "Singing - Driving - Dancing"

Brad Edwards (b.1963)

Singing (♩ = 76)

4

*p*

8

*cresc.*

12

4

*mf* *mp* *cresc.*

19

*mf*

23

*rit.* *p*

Driving (♩ = 152-160)

27

3

*mf* *mp* *mp*

33

*mf*

37

9

*mf*





Concert Piece #6

somewhat freely (♩ = c.72)

112

*f* *p*

116

*f* *mp* **Driving** (♩ = 152-160)  
4/4

124

*mp* *mp*

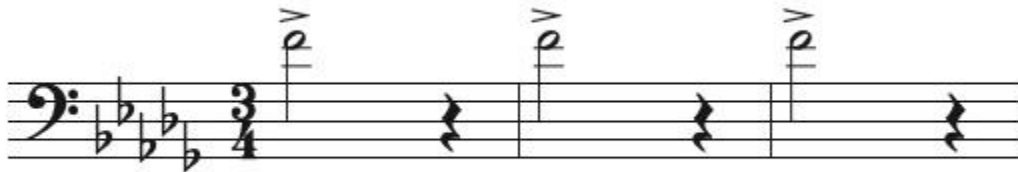
129

*mp*

[Duration: app. 4:00]



How about #2, lining up the embouchure/ear/slide. It might be useful to simply repeat the target note until it is well-centered and well-tuned with a nice clear front.



Once this better habit is in place, we essentially graft that note onto the passage. If it doesn't sound the same in the passage, we need to explore what has changed. Why are we playing the note differently at the end of the arpeggio?



If it isn't coming out the same, ask yourself:

1. Am I placing the slide correctly? (usually it needs to be in flat 1st position)
2. Am I hearing the note correctly? (try to sing or whistle this note in tune)
3. Am I pinching the note sharp because it is the highest note of the moment?
4. Am I tensing as I ascend? (try slow relaxed slurs and be very aware of your tension)

As Arnold Jacobs used to say:

***“Make every note worth 50 bucks!”***

Here's a trickier example from the Koetsier Sonata. See if you can apply the same practice concepts here (tempo is allegro).



## *Favorite Musical Moment(s)*

*“The music is not in the notes,  
but in the silence between.”*

- Mozart

Recently I performed a few concerts with the Phoenix Symphony and I got to thinking about how powerful moments of silence can be. In the scherzo of Beethoven’s 9th Symphony (for two performances of which I was unexpectedly bumped up to the alto trombone part!), there are [moments of electric silence](#) in the midst of all the energy.

Not long before that, I also got to play Dvorak’s 9th Symphony (“From the New World”) with Phoenix. At the end of the 2nd movement we find a very [different kind of silence](#) in which Dvorak almost invites us to complete the melody in our minds.

One of the most powerful examples happens at the climax of Barber’s Adagio for Strings. After over five minutes of gradually building intensity the music [reaches this climax](#) that cries out for silence.

In Gustav Holst’s The Planets, there are two interesting moments of silence. In Mars the strings rush to a [high climax](#) which, almost according to the laws of physics, comes crashing down after a silence. At the very end of the piece during the Neptune movement, we hear an ethereal offstage chorus [floating away into silence](#) and the expenses of space.

Here’s a wonderful performance of Pictures at an Exhibition conducted by Loren Maazel with a [suspenseful pause](#) before the towering chords of the Great Gate of Kiev.

In jazz, soloists sometimes refer to this as a “nice use of space.” I have always admired Bill Evans’ tasteful touch with silences. Here’s a beautiful example of his rendition of [When I Fall in Love](#).

I also had a chance to recently play the live movie soundtrack to Jurassic Park. Spielberg and Williams effectively use [silence as the T.Rex approaches in the dark!](#)

## *On Teaching and Playing: Easy and Hard*

I have a saying, “Easy ain’t easy. Hard ain’t hard.”

Music that appears to be simple can be surprisingly hard to play to a really high standard. In an interview Itzhak Perlman once described the Mozart Concerto as the hardest to perform. Even though there are many harder pieces (I’m looking at you, Paganini) Perlman pointed out that Mozart’s music must be perfect or it is terrible. Similarly, I’ve often heard trombonists complain about struggles playing the Tuba Mirum solo from Mozart’s Requiem. Similar problem: there is a purity to Mozart’s writing that demands perfection even if the sheer technical challenges are less than, say, Rossini’s William Tell Overture.

Try this exercise: record yourself playing a simple melody like *Silent Night*. Now listen very carefully to the recording and notice the little details.

- Are all the notes resonant and in tune?
- Does everything have a nice expressive shape?

Chances are, you will hear little details that don’t live up to your expectations. Polishing those details takes tremendous patience and attention but is also where you can really grow as a player!

### *Easy ain’t easy*

Sometimes we put a “hard label” on a passage and tense up accordingly as we attempt it. The added tension we bring to the music actually makes it more difficult to play! In lessons, I often mention Pavlov’s “ding-slurp” experiment. You know, the one where the dogs hear a bell and then are fed. Eventually, they salivate upon hearing the bell even if no food is present. The bell is the stimulus and salivation is the response.

What if the stimulus is a “difficult” passage? What’s your automatic response? No, I’m not saying that there’s no difference between “easier” and “harder” passages. Of course there is. But we need to acknowledge our own power to make some passages more difficult by employing the automatic response of tension.

Try this exercise: look at a “difficult” passage and change aspects of it to convert it to an “easy” passage. Maybe play it down an octave. Maybe play it much much slower (as relaxed as possible). Actually look at the notes as you do this. My hope is that you will develop a new conditioned response of greater ease and relaxation as you approach these notes!

### *Hard ain’t hard*

## A Random Thought: Nagging



I looked at my email inbox this morning. No fewer than four emails asking me to rate my customer experience: my dentist, a hotel chain, a tech support call, even the company that sold us a kitchen sink (not kidding). Apps on my computer constantly nag me about updates. Every time I login to my university's website, a pop-up blocks my view to ask me about my user experience. How 'bout this: my user experience would be better without **all the popups asking me about my user experience!**

My wife wants me to get a smartwatch so it can nag me about not walking enough, sleeping enough, etc. I find it hilarious to see people waving their arms while sitting in order to silence their nagging smartwatches (she \*never\* does this...).

Tonal Energy is a powerful and innovative app for which I'm grateful but I hate the display! So hyperactive!! Give me something more zen like the Peterson istrobosoft app or, better yet, those simple display lights on the Korg CA-30 tuner.



We are building a world with constant nagging distractions.  
No wonder we struggle to concentrate.