

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.
(IG: [@brad edwards trombone](#))

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Enjoy!

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A Pretty Good Melody

♩ = c.72 (with freedom)

a tempo

rit.

a tempo

molto rit.

3

♩ = c.72 (with freedom)

a tempo

rit.

a tempo

molto rit.

(,) 3

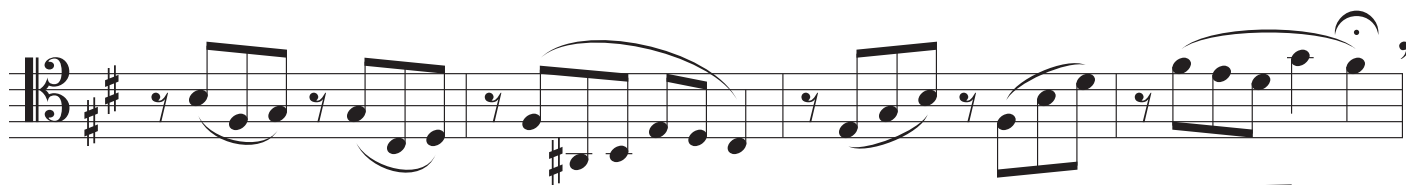
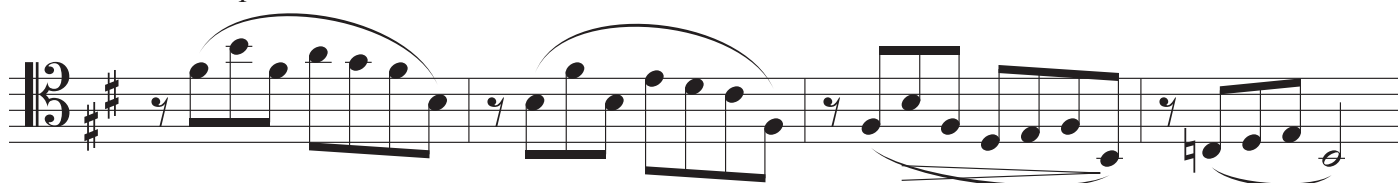
tenor
clef!

$\text{♩} = \text{c.72 (with freedom)}$

rit.



a tempo



a tempo

molto rit.

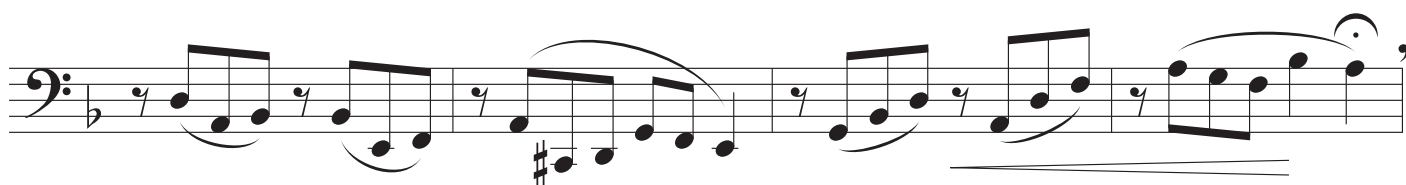
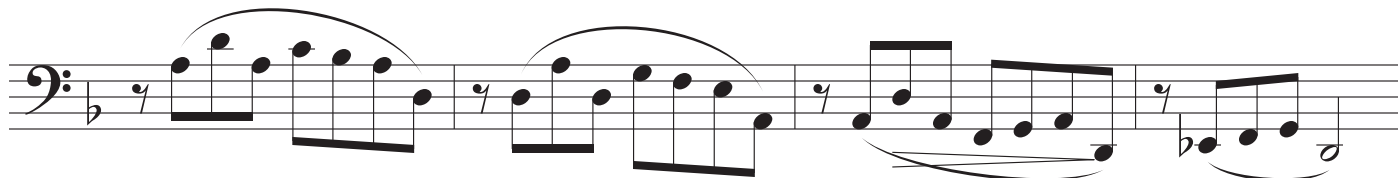


$\text{♩} = \text{c.72 (with freedom)}$

rit.



a tempo



a tempo

molto rit.



A Useful Lip Slur

This one progresses up past the "normal" overtone series notes. It could be helpful for building the high range. Be careful not to hurt yourself with mouthpiece pressure.

Slowly, linger on the last note of each slur.

4th ...

The musical score is composed of eight staves, each containing a series of lip slurs. The first four staves are in 4/4 time, and the last four are in 3/4 time. The key signature starts with one sharp (F#), changes to one flat (Bb) for the second and third staves, and returns to one sharp (F#) for the fourth and fifth staves. The sixth and seventh staves are in 3/4 time with one flat (Bb), and the eighth staff is in 3/4 time with one sharp (F#). The slurs are marked with numbers 3, 4, and 5, indicating the number of notes in the slur. The notes are mostly eighth and quarter notes, with some triplets. The score is designed to help players build high range and control through lip slurs.

Free book sample: Patterns and Snippets

Patterns and Snippets was a daunting book to write. I knew I wanted to write a “scale book” and I knew I didn’t want to write “just another scale book.” Two thoughts were at the forefront of my mind:

1. Scales are the building blocks of music so try to make them a somewhat musical experience.
2. Instead of rote-memorization of a single pattern, we will benefit more if we view the scale (or arpeggio) as a sort of template. To that end, a larger variety of patterns on a given template should have greater benefit.

The book is in three large sections. This sample is from the third section: musical snippets. This particular snippet is from a violin sonata by Arcangelo Corelli. I find it to be musically pleasing and technically challenging.

Enjoy!

#8. Corelli, *Violin Sonata, Op. 5 No. 8, Gigue*

Original key: d minor

As with many string pieces of this era, the composer switches octaves creating the illusion of two voices. The actual final note is the lower octave but, unless you are playing this on a string instrument, the upper octave is much less awkward. Notice, however, how the lower octave resolves the descending line. Try it both ways.

A gigue, is a lively dance.

$\text{♩} = \text{c. } 108$

The musical score is written for a single melodic line in 12/8 time. It begins in D minor (one flat). The first staff contains the first four measures. The second staff contains measures 5-8, with a key signature change to D major (two sharps) indicated by two sharps. The third staff contains measures 9-12, returning to D minor. The fourth staff contains measures 13-16, with a key signature change to D major. The fifth staff contains measures 17-20, returning to D minor. The sixth staff contains measures 21-24, in D minor. The seventh staff contains measures 25-28, in D minor. The eighth staff contains measures 29-32, in D minor. The final note of the eighth staff is in the lower octave. A small asterisk is placed above the fourth staff.

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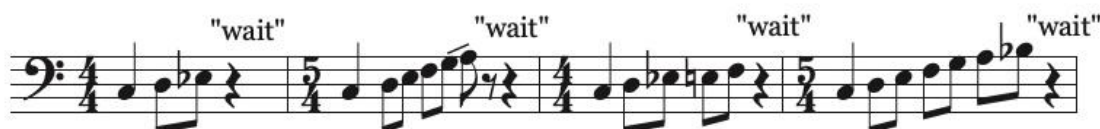
$\text{♩} = \text{c. } 108$

The musical score is written in bass clef with a 12/8 time signature. It consists of eight staves of music. The key signature is D minor, indicated by two flats (Bb and Fb). The tempo is marked as approximately 108 beats per minute (♩ = c. 108). The music features a mix of eighth and sixteenth notes, with some measures containing rests. A double bar line with a repeat sign is at the end of the eighth staff. A small asterisk is placed above the second staff.

Playing Tip: “Pit Stop” Pause



As a beginner, especially if I knew someone was listening, I would make a mistake, stop, say “wait” and IMMEDIATELY restart. Maybe I thought that if I could correct the error quickly it would erase the mistake. It was as if my music had lyrics!



In lessons, I even see my college students do something similar:

- play passage, make mistake
- immediately restart
- play passage, make mistake
- immediately restart

The problem with that immediate restart is we

- usually don’t take a good breath
- usually get more tense on each repetition
- usually don’t pause to reflect on why we made the mistake in the first place

It is as if we are banging our heads against the wall! Even when we conquer the difficult passage, we most likely have learned to play it with a lot of excess tension.

As you practice, you need to become aware of when you are banging your head against the wall. You need to take a brief “practice pit stop.”

In a car race, the driver is in contact with the pit crew. They might report that the wheels aren’t gripping as well or that the engine is running hot or that the fuel is running low. The highly-trained crew knows just what to do to help get that car back on the track in top form.

Imagine a more productive practice sequence:

- play passage, make mistake
- short *pit stop pause* to release tension and reflect
- play passage, make mistake
- short *pit stop pause* to release tension and reflect
- longer *pit stop pause* experiment with an altered version (buzzing, singing, wind patterns)
- return to passage - is it better?

Some of the creativity and (dare I say) fun in practicing is figuring out what altered version will help solve the problem. When your altered version produces the desired result, it’s a wonderful feeling!

DON’T STOP THERE! Once you have achieved your little victory, repeat it right away!

Start your engines!



Favorite Musical Moment(s)

A musical moment is often special because of what precedes it. At one point in my life, I would lie in bed each night listening to the same piece of classical music over and over. One of these pieces is the Brahms Piano Concerto No. 1. The soloist doesn't enter until roughly 4 minutes into the piece. The magical entrance is preceded by this spinning musical climax that winds down while keeping the pulse rolling on. The piano solo receives this handoff and rolls along with a classic Brahms melody/harmony that still gives me goose bumps.

Here's a [performance by Leon Fleisher](#) in Turin Italy in 1998. The link is cued up to roughly 3 minutes so you can enjoy the preceding climax rolling into the [soloist's entrance](#).

~

Here's another amazing lead up to a big musical moment. Ever since high school, I have been bonkers about Stravinsky's Rite of Spring. I had this Chicago Symphony recording I knew so well, I could hear a moment when someone was quietly clearing their throat. I've never known a recording so well as that one!

In this performance with Simon Rattle and the London Symphony Orchestra, we are at the Ritual Action of the Ancestors. An [ominous low flute](#) starts this rhythmic dance and you just feel in your bones that something big is coming. The tension builds until the horns [soar forth in all their raw glory](#).

~

We recently went to visit my son in Las Vegas. During the visit we went to see a Cirque du Soleil show ([Beatles LOVE](#)). It got me thinking about another amazing musical build-up, which steadily [builds tension leading up to a very resolute E major chord that rings forever](#).

~

On Teaching and Playing: Set in Stone?

In high school, each of my trombone lessons began with the Remington warm-ups. You might say I was “raised on Remington.” My teacher, an Eastman grad who studied with the great Emory Remington, often played along, supplying creative harmony parts.

However, I have heard that in his teaching, Emory Remington varied things according to the needs of the student. It wasn’t always the exact Remington warm-up done in printed order.

Once something is written down, it becomes effectively set in stone, not to be altered. This is why for years I’ve been reluctant to write a warm-up book. My warm-up evolves over time. However, as they say, “the more things change, the more they stay the same.” The exact exercises I use might change a bit but the *kinds* of playing I do haven’t really changed that much.

In writing [*First Habits*](#) (my warm-up book), I included variations on the basic warm-up routine, hoping to encourage some creativity. The basic vanilla warm-up is available for free on my website for [tenor trombone](#) or [bass trombone](#). There are also sound files if you wish to play with an accompaniment. Honestly, most of the time I don’t use those files because I want more freedom to explore.

I think this is also somewhat true of solo repertoire: once a famous trombonist has recorded a piece, students feel compelled to copy that performance exactly because, “that’s how famous person does it.” I love when I can find two recordings, both excellent, that demonstrate different valid interpretations of the same piece. Cellist Yo Yo Ma released two professional CD recordings of the Bach Cello Suites. Wouldn’t it be great if a famous trombone player released two interpretations of the same piece?

You need to strike a balance between copying what others have done and finding your own voice. There’s no hard and fast rule to this but, generally, younger players should copy more and more advanced players should experiment more.

*A Random Thought:
In the room where it happened*



This line of course is from the musical, Hamilton. Recently, my wife and I took a two-week trip to Italy. Our last stop was in the amazing city of Venice (Venizia). The centerpiece of the city is St. Mark's Basilica, a beautiful cathedral meant not only to glorify god but also show the wealth and power of the Venetians.

Giovanni Gabrieli wrote his antiphonal music for this very space. I promised myself that, someday, I would stand inside that church.

To be standing in that exact space where, so many years ago, musicians first played these pieces that I had been doing my entire trombone life.

Pretty cool.

Oh to have a time machine to go back to certain moments in our musical history.

The first performance of Stravinsky's Rite of Spring.

Beethoven conducting his 9th symphony.

Bach improvising a fugue on King Frederick's chromatic theme.

Even Jimmy Hendrix playing the national anthem at Woodstock.

For what moments do you wish you could have been there?