

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 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:

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Enjoy!

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[Trombone Zone](#)

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[ASU Bones](#)

A Pretty Good Melody

So, you were expecting a nice, soothing legato tune? Guess again! Try double-tonguing this one.

Festive ♩ = 112?

The first system of the musical score consists of five staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The second staff has a dynamic marking of *mp* and contains a complex rhythmic pattern with many sixteenth notes. The third staff has dynamic markings of *f* and *mp* and continues the melodic and rhythmic development. The fourth and fifth staves complete the first system with further melodic and rhythmic patterns.

Festive ♩ = 112?

The second system of the musical score consists of five staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The second staff has a dynamic marking of *mp* and contains a complex rhythmic pattern with many sixteenth notes. The third staff has dynamic markings of *f* and *mp* and continues the melodic and rhythmic development. The fourth and fifth staves complete the second system with further melodic and rhythmic patterns.

Festive ♩ = 112?

f

mp

f

mp

Festive ♩ = 112?

f

mp

f

mp

First musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Second musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Third musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Fourth musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Fifth musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Sixth musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Seventh musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Eighth musical staff in bass clef, featuring a triplet of eighth notes and a triplet of quarter notes, all under a slur.

Free Book sample: Pat-a-Pan from The Intermediate Trombonist

One section of the [Intermediate Trombonist](#) is a collection of simple tunes. I also offer a PDF of duet parts that could be played by the teacher. In the spirit of the holidays, here's a French Christmas carol and the duet part.

#7 Pat-a-Pan (French)

f minor

a. 

e minor

b. 

The dynamics shown above mean, "play *piano* the first time; play *forte* the second time."

Duet part:

#7 Pat-a-Pan (French)

187

1x p / 2x f

194

200

1x p / 2x f

207

Enjoy!

Playing Tip: Building and Shifting Rhythm Gears



Duplets, triplets, quadruplets (even quintuplets, sextuplets or higher). As you develop you need to build an innate sense of what the subdivisions feel like. Think of each subdivision as a Rhythm Gear.

Step One: Building the Gears

Turn on a metronome. Choose a subdivision. Hear it in your head. If needed, adjust so that the rhythm gear meshes smoothly with the beat.

Exercise: 3 times through, each time slower

♩ = 60, 48, 38

Most people will find the slower tempos more challenging, starting out going to fast on the subdivision and having to wait for the next click. With more space between each click, you have less information to go on so you have to work hard to evenly subdivide. For quintuplets, you might think of a 5-syllable word like “university.” For sextuplets, you might try thinking of underlying triplets.

Here's an interesting variation (a bit more challenging).

♩ = 60, 48, 38

The real trick to this is what happens in your mind during the rest!

Step 2: Shifting Gears

Once you have a stronger sense of breaking down the beat into even subdivisions, now comes the fun part: changing those subdivisions.

(Almost nobody in America drives a standard transmission anymore so I guess that analogy is fading. I had to learn and I “drove a stick” for decades! Sigh, kids these days)

Shifting Up (easier)

Rests on the downbeats:

Shifting Down (trickier)

Rests on the downbeats:

There are a million possible variations on these kinds of exercises. You can apply these rhythms to scales!

I stopped at sextuplets but you are welcome to extend the same concept to larger subdivisions!

If you find yourself moving your head a bit to keep time, I think of that as a good thing!

It is wise to internalize.

Favorite Musical Moment(s): Keep it Rolling

I admit I'm a sucker for pieces that build up a head of steam and then just keep driving ahead.

One great example is *Sensamayá* by Silvestre Revueltas. There is a sinister driving pulse that permeates the piece, describing the ritual sacrifice of a snake. Here is a 1963 performance by [Leonard Bernstein and the New York Philharmonic](#).

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Another great example is the finale of Alberto Ginastera's *Concert Variations* which just drives with primal energy to the end. I love this whole piece. Here is a performance by [Gustavo Dudamel and the Los Angeles Philharmonic](#).

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A classic example where driving music is the finale of Bartok's *Concerto for Orchestra*. Of course, in this movement, there are many other movements but you always sense that that drive is going to return. The way Bartok [brings it back](#) is so stunning. The strings whirl mysteriously in the background as little calls in the woodwinds and brass build to a crashing climax.

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I'll finish with one of the most stunning examples of brass-playing endurance I know. The great trumpeter, Rafael Mendez playing Paganini's [Moto perpetuo](#) on the trumpet. Forget the question of where he is going to breathe! Just consider the sheer accuracy and consistency he presents in a 1961 recording (before the era of digital editing). Astounding!

On Teaching and Playing: The Inner Game

In 1974, Timothy Gallwey wrote *The Inner Game of Tennis*. There are few books I recommend more highly. Every Fall at Arizona State University, I teach a pedagogy course and we always start by reading the first two chapters of this book and discuss in class. Often students will say to me, “I feel like this guy is describing me!”

This book became popular with musicians and I suppose it was inevitable that Barry Green would partner with Gallwey to write *The Inner Game of Music* in 1986. Honestly, I’m not crazy about that book. I think there is more power in reading the original and making the connections yourself!

At the heart of Gallwey’s approach he presents a simple model of the brain:

Self 1 - the talker: providing commentary on how you’re doing

Self 2 - the doer: the part that actually does the job and never really forgets anything

Exercise:

Grab something non-breakable like an eraser. Stand up while tossing the eraser in the air and then catching it.

Even if you dropped the eraser, what you just did was a miracle! If you tried to program a robot to do this, you’d need months of practice and probably a team of engineers and programmers. As you stood up from the chair, you had to change your center of gravity from your sit bones to your legs and NEVER FALL DOWN. If you’ve ever watched a toddler learning to stand and walk, you know, this isn’t easy. Yet you did it flawlessly, probably while you were paying attention to that object flying through the air.

Self 1 was watching the eraser and possibly thinking about how dumb this exercise is.

Self 2 effortlessly performed thousands of tasks: balancing, contracting the right muscles, plotting the parabola of the eraser, calculating the most likely intersection point and bringing the hands to that position.

Amazing!

What does this mean for teaching and learning?

- Get out of the way and let your students learn more through trial and error.
- Get your students to focus more on external things like the sound coming out of the bell or the grouping of notes in the phrase.
- Demonstrate more so your students have a performance model (you can demonstrate by singing!).
- When a student gets to be too self-judgmental, direct their attention to *simply observing* what is happening in their sound.
- Avoid the Pandora's Box highly technical descriptions. Even your technical descriptions are more of an analogy which may (or may not) evoke the right response. [more about this in the November 2022 issue: Marionette Strings]

You can find some decent videos of Gallwey in action. Here are two of my favorites (click picture for link):



A Random Thought: Keep a List!

I'm writing this the day after Thanksgiving. I have a lot to be thankful for, not too many regrets in life. **BUT** I do have one regret I want to share with you:

***I wish I had kept a list
of all the pieces
I performed!***

Just a simple list: date, name of piece, ensemble, location. I would **love** to be able to look back on that list!

How many times have I done the tenor trombone solo in the Mozart Requiem? I think it's five but I'm not 100% sure. How many times have I done Bolero? I'm pretty sure that's also five (including backing up *Cirque du Soleil* acrobats - kind of surreal since nobody was paying attention to me!)

How many Nutcrackers have I done? Well it's nowhere near the numbers some people post (including someone in Atlanta who is approaching 1,000 this year!). For me, it's probably in the neighborhood of 100 but I'm not sure.

I wasn't counting. I wasn't writing anything down. I sure wish I had.

If you're young, start keeping a list. Your future self will thank you!



ASU Trombone Studio

Fall Trombone Night, 11/20/2022

Here are links to three videos on YouTube from our concert. I'm proud of these guys!

[Jack Wilds - Leviathan](#)

[Gina Gillie - Mountain Ascent \(selections\)](#)

[Brad Edwards - Night Suite](#)

Enjoy!

