

TBZ Monthly

A new monthly content service from Brad Edwards
Volume 2, No. 1. ~ January 2023

Welcome! Happy New Year!

Here is the first issue of 2023. 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](#).

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In this issue:

1. A Pretty Good Melody
2. A Useful Lip Slur
3. Technique/Rhythm Builders
4. A Free Book Sample
5. A Playing Tip
6. Thoughts on Teaching and Performing
7. A Random Thought

Enjoy!

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A Pretty Good Melody

January 2023

Stately (♩ = c. 63)

The first system of the musical score consists of three staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first staff begins with a dynamic marking of *mf* and contains a melodic line with a triplet of eighth notes, followed by a series of eighth notes and a half note. The second staff continues the melody with another triplet of eighth notes and a series of eighth notes. The third staff concludes the system with a half note and a final melodic phrase.

Stately (♩ = c. 63)

The second system of the musical score consists of three staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first staff begins with a dynamic marking of *mf* and contains a melodic line with a triplet of eighth notes, followed by a series of eighth notes and a half note. The second staff continues the melody with another triplet of eighth notes and a series of eighth notes. The third staff concludes the system with a half note and a final melodic phrase.

This is good for building strength and control. Be accurate in your rhythms!

6th ...

Musical notation for the 6th partial exercise. It features a bass clef and a 4/4 time signature. The exercise consists of two measures of eighth notes, each with a slur over it, followed by a final measure with a whole note and a double bar line. The notes are: B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, 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A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, 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D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, 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Technique / Rhythm Builders

This is a new segment. For this month, I'm sharing a little swing etude that has slightly differing rhythms. For extra challenge, try putting the metronome beat on 2&4.

Swing ♩ = 120-176

Swing ♩ = 120-176

Free book sample: Patterns and Snippets

This is the first exercise in Part 2: Stepwise Sequences. It's all about developing a rich resonant tone and a relaxed approach. Of course you can transpose these up or down. They are pretty easy to memorize and play in all keys. If you want a descending sequence, you can always play from the last phrase back to the first.

Think of this as raw material for improving your sound and relaxation.

Enjoy!

Part 2: Stepwise sequences

#1. Lyrical legato

Play with a singing sound and clean slide technique. You are welcome to flip keys for additional practice. Better yet, memorize it and play in all keys.

simile

simile

You can leave this one out if it goes too high.

simile

simile

simile

Part 2: Stepwise sequences

#1. Lyrical legato

Play with a singing sound and clean slide technique. You are welcome to flip keys for additional practice. Better yet, memorize it and play in all keys.

The image displays ten musical staves, each representing a different key signature for a stepwise sequence exercise. The exercises are written in bass clef with a 4/4 time signature. Each staff begins with a slur over the first four notes, followed by a series of eighth-note and quarter-note patterns. The word "simile" is written below the staves, indicating that the technique should be consistent across all keys. The keys shown are: 1. B-flat major (one flat), 2. E-flat major (three flats), 3. A-flat major (four flats), 4. D major (two sharps), 5. G major (one sharp), 6. C major (no sharps or flats), 7. F major (one flat), 8. B-flat major (one flat), 9. E-flat major (three flats), and 10. A-flat major (four flats). The exercises are designed to be played with a singing sound and clean slide technique.

Playing Tip: Relate rhythms to the next beat

Consider this rhythm:



In order to correctly place that 16th note, some people might try counting: “1 - 2 - 3 - 4-e-and-AH” (or something similar). Maybe, because a teacher told them to, they faithfully count out the preceding beats and subdivisions in order to place that note. Technically, this should work but, in my experience, it leads to errors (not to mention stress!).

Now consider this rhythm:



The existence of that lovely downbeat note serves as an anchor that brings peace and harmony to the world!! I’m guessing that most people will dispense with all those subdivisions and just focus on the arrival of the upcoming downbeat note.

Try this practice exercise (with a metronome):



Focus your attention on the arrival of the downbeat and develop an accurate instinct for the correct placement of the note before. To help ensure this accuracy, you might try this:



Returning to the original exercise, try playing this rhythm while leaving out the circled note.



You can *think* of this note but don't play it. Think of a rest as a silent note.

When you relate your rhythms to the following beat instead of the preceding beat, you are usually more accurate (and quite possibly more musical, too!).



On Teaching and Playing: Goals



I have read so many guides which emphasize the importance of goal-setting. They don't always resonate with me. Why?

Let's suppose the goal is: "Play Principal Trombone with the [Boston, New York, Chicago, Philadelphia, Los Angeles] symphony." That is an **external goal**.

Should such a prestigious position open up, there are a lot of external factors that could negatively impact the outcome of the audition.

- You get sick/injured before the audition
- The committee has a different sound concept in mind
- The committee already has a winner in mind
- Your instrument gets damaged
- They don't accept your resume

I remember a previous Olympic games where a boxer had trained for years only to be told the wrong schedule time for his fight. He showed up at the time listed on his schedule only to be told he had forfeited the fight for not showing up hours earlier. The fault was with his coaches and yet he was eliminated after all that work. Simply put, there are elements beyond your control.

I prefer to focus on **internal goals**. Perhaps this goal: "Be able to deliver a performance under pressure at a level high enough to win a major symphony job." OK, that's a goal much closer to being under your control!

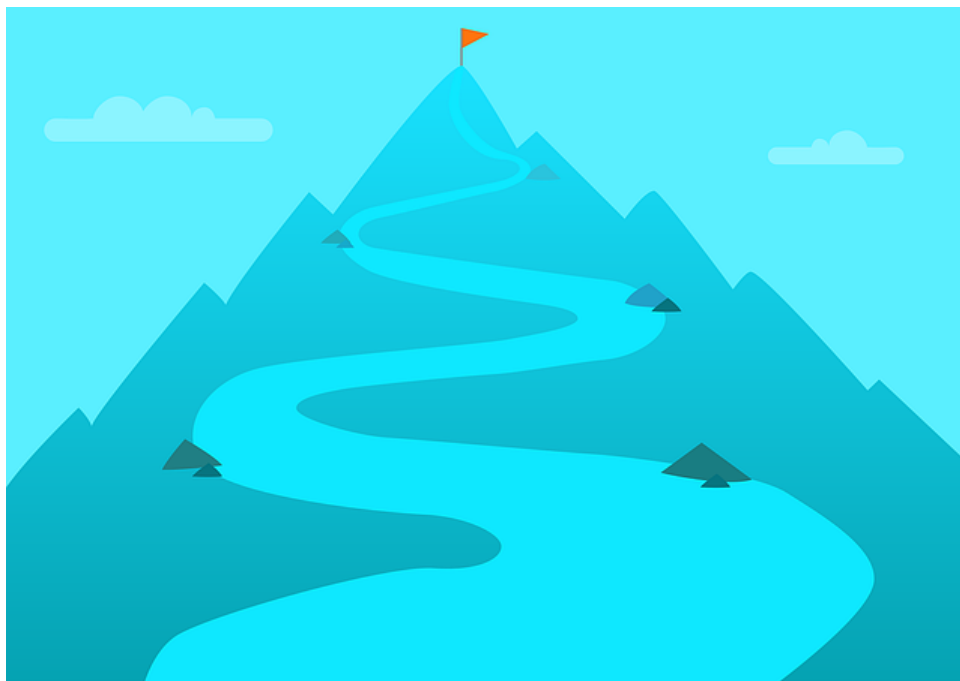
Of course, any big goal is the result of successfully attaining many smaller goals. These might include:

- Memorizing standard excerpts
- Studying the score for these excerpts
- Devoting daily listening time for this music
- Daily work on fundamentals
- Developing a confident high/low range to support your playing goals
- Making a recording that is without rhythmic errors
- Playing section passages with colleagues on your level to practice blend
- Being able to play a tricky passage five times in a row without missing
- Playing regular mock auditions for others

All of these are smaller goals that in turn support the bigger goal. All of these are **internal goals**, things you can control.

Focus on what you can control.

Feel a sense of accomplishment in achieving these smaller internal goals and let the big picture sort itself out.



A Random Thought: Live Music

In December, I played 13 Nutcracker performances with the Phoenix Symphony. At each intermission, people would walk up to the pit and stare down at the musicians. Sometimes parents would point me out to their children, probably saying, “You see that one? That’s a trombone!”

It’s a bit awkward, feeling like an animal in the zoo. Still, as a colleague pointed out to me: we could always be replaced by a recording! So please audience, come on down and look. Yes, there are live musicians playing this music night after night.

Sometimes, you will hear fiscally conservative types saying, “We don’t need to be paying for all this music! What a waste!”

And yet, at many of life’s biggest moments, we seem to need live music.

Imagine the Queen’s funeral with no live music.

Imagine New Year’s Eve celebrations with no live music.

Imagine going to a Broadway show sung to recorded music.

Imagine a Superbowl halftime show done with pre-recorded videos.

Every now and then, we see little glimpses of attempts to imitate live performances. Due to a shortage of trumpeters, the military does now have a [digital bugle](#). Press a button and out come Taps.

I just read about a new virtual ABBA show with 3D projected avatars (“ABBA-tars”) instead of human performers. Clever gimmick, I guess, but do you think people will flock to a Bruce Springsteen or Taylor Swift avatar concert?

How do we maintain concert-going audiences? Protect music programs in schools. Adults who played in a high-school band or orchestra are more likely to go to concerts.

Humans need the shared experience of cheering on other humans as they strive to accomplish challenging things. Live music is a part of this basic human need.