

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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A Pretty Good Melody

This one might be useful for building high range.

♩ = c. 80

Also do this in A major

Also do this in B-flat major

This musical score is for the key of B-flat major (two flats) in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is composed of slurred eighth and sixteenth notes, with occasional quarter notes and rests. The subsequent staves continue the melodic line, with the fifth staff ending in a double bar line and a bass clef, indicating a change in register for the final staff. The piece concludes with a whole note in the bass clef.

Also do this in D major

This musical score is for the key of D major (two sharps) in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody follows the same rhythmic pattern as the B-flat major piece, using slurred eighth and sixteenth notes. The second staff continues the melody, and the third staff concludes the piece with a double bar line and a bass clef, ending on a whole note.

A Useful Lip Slur

This is a good test of accuracy. I hope it isn't too annoying! If you miss, do that position again!

6th ...



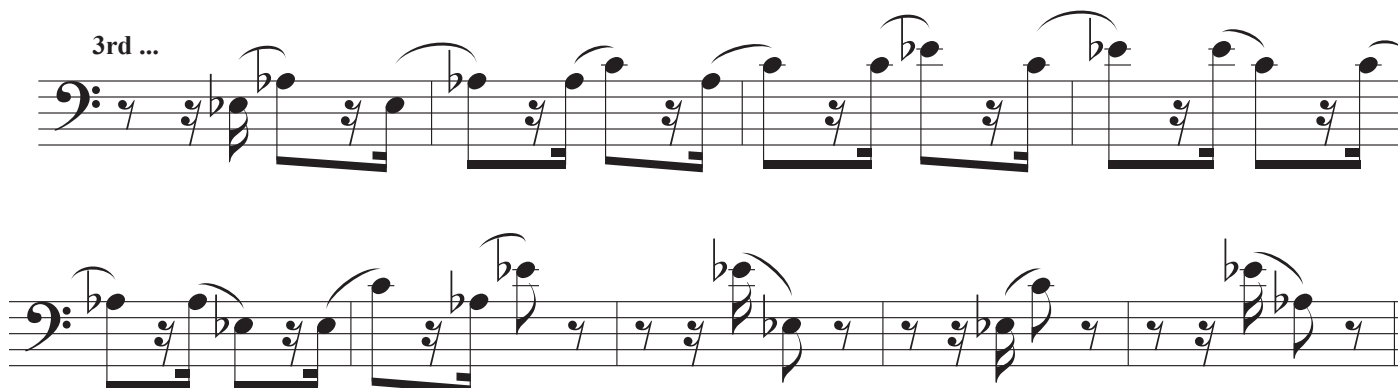
5th ...



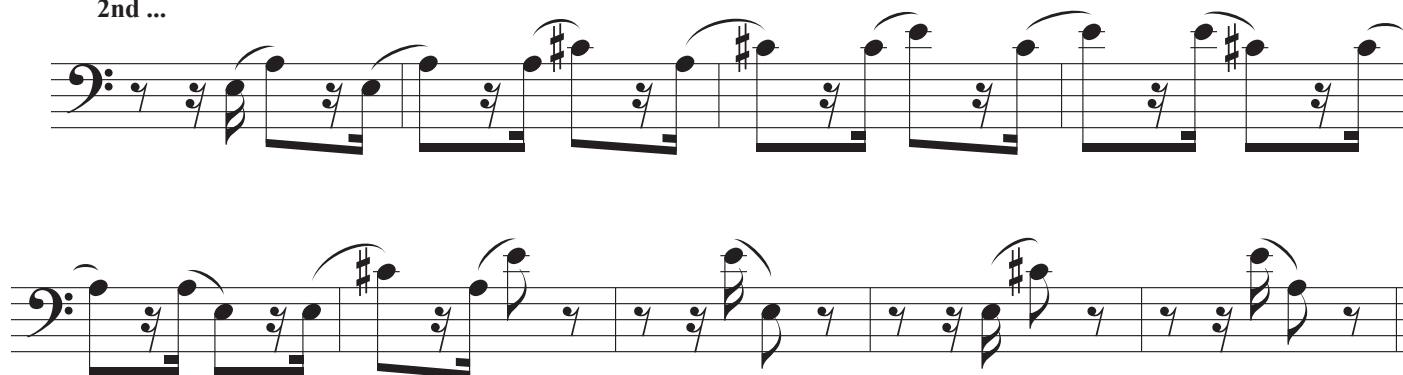
4th ...



3rd ...



2nd ...



1st ...



Technique / Rhythm Builders

Definitely use a metronome with this one! Stay relaxed while placing these notes accurately.

The image displays four staves of musical notation for the song "The Rose Tree". The notation is written in bass clef, 2/4 time, and the key signature is B-flat major (two flats). The first staff begins with a treble clef, indicating a vocal melody. The subsequent three staves are in bass clef, likely representing a piano accompaniment. The music features a mix of eighth and quarter notes, often beamed together, and includes rests. The overall structure is a simple, melodic tune with a clear harmonic support.

Make sure you internalize triplets distinct from 16th notes.

[illegible]

Free Book sample: 60 Vignettes

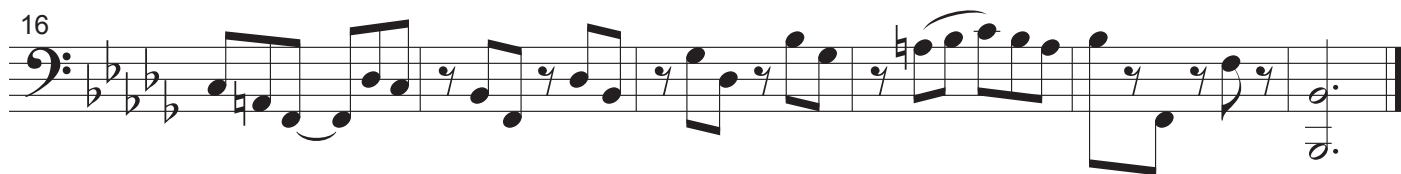
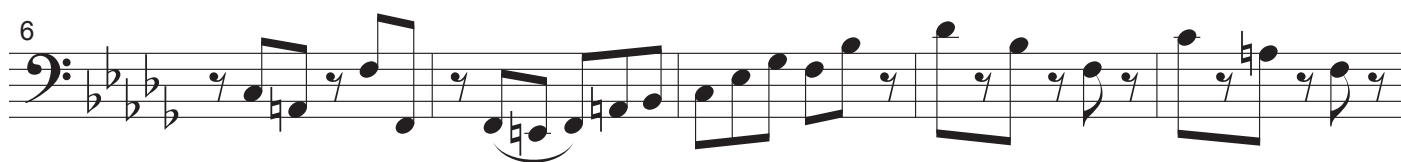
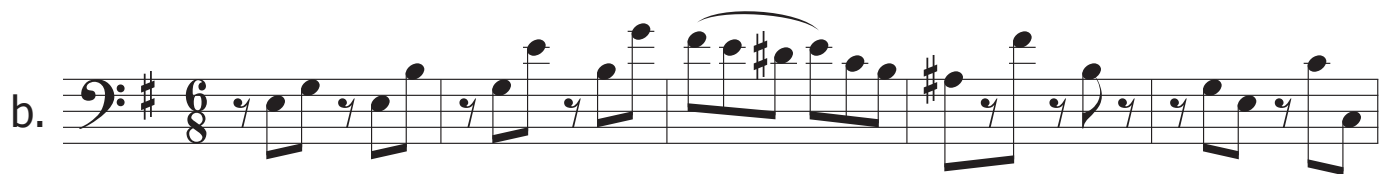
This is #24, “Pressing.” Both the tenor and bass trombone versions are here. This one uses some syncopations. Be sure to keep the time steady!

Enjoy!

24*Pressing* ♩. = c. 80-92

a.

Exercise 24, titled "Pressing", is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked as "c. 80-92". The exercise consists of four staves of music, each containing six measures. The first staff is labeled with a measure number of 1. The second staff is labeled with a measure number of 6. The third staff is labeled with a measure number of 11. The fourth staff is labeled with a measure number of 16. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece, indicating phrasing and continuity. The final measure of the fourth staff ends with a double bar line.



24*Pressing* ♩. = c. 80-92

a.

6

11

16

b.

5

10

16

This musical exercise is written in bass clef, 6/8 time, and B-flat major. It consists of 16 measures. The notation includes eighth and sixteenth notes, rests, and slurs. Measure numbers 5, 10, and 16 are indicated at the start of their respective lines.

c.

6

11

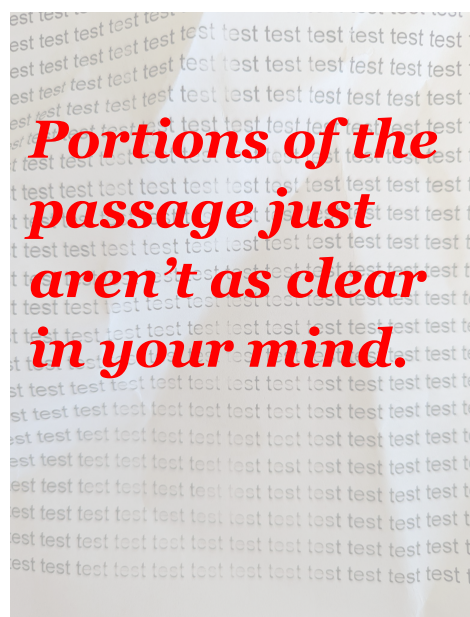
16

This musical exercise is written in bass clef, 6/8 time, and B-flat major. It consists of 16 measures. The notation includes eighth and sixteenth notes, rests, and slurs. Measure numbers 6, 11, and 16 are indicated at the start of their respective lines.

Playing Tip: Faded Toner and Sticky Notes

When you are working up a tricky passage, I often suggest that you take a lick and learn to play it without actually looking at the music. The spots where you get stuck when **not** looking at the page are probably also the spots where you'll stumble in performance even if you **are** looking at the music.

Some parts of the passage are crystal clear in your mind. Other spots are a bit faded. This reminds me of printed pages where the toner is running out.



A trick I like to use is to take the music from in front of the student and see if they can play it without looking! If they stumble, we take a moment to look at it again (without playing any actual notes) and then try it once again still without looking. This may feel like a slower way to learn but I'm convinced that, with this little added element of struggle, learning will progress **more** quickly!

This is related to another teaching/practicing trick I like to use: the sticky note technique. I'm not talking about musical notes but the kind you find in the office supplies section.



Let's consider this passage from Eugene Bozza's *New Orleans* for bass trombone.



This one can easily trip people up. If we stop to consider it, we see that it is simply the arpeggiation of an augmented chord.

(You **are** practicing your augmented arpeggios aren't you??)

Sometimes staring at the notes can be less helpful than pulling up your “memory module” of that arpeggio. To force the issue on this, try taking a sticky note and covering up that lick.



I can't tell you how many times this has worked in lessons! It feels like magic! When the eyes encounter that sticky note, the mind must “pull up” the memorized lick. I've even had a few students keep the lick covered in performances because they find they can play it better. It's as if they are using a different part of their brains.

Try it!

On Teaching and Playing: Keeping Score



On top of my studio music stand sit four wooden clothespins. I use them to help my students when consistency is the goal. The clothespins are simply a way to keep score. Over time, I have evolved four games using them.

“Four-Row”

Play it right, I slide a clothespin over. Get it a second time, a second clothespin slides over. Miss on the third try, ***all*** the clothespins slide back to the starting position.

“Inchworm”

This one starts the same way: a successful run slides a clothespin over. Here’s the difference: if the student misses, only a single clothespin slides back to the starting position. In my imagination, these clothespins are a symbolic inchworm trying to make its way across the top of the music stand.

“Just Get Four”

Same starting point: a successful run slides a clothespin. However, a missed run has no penalty.

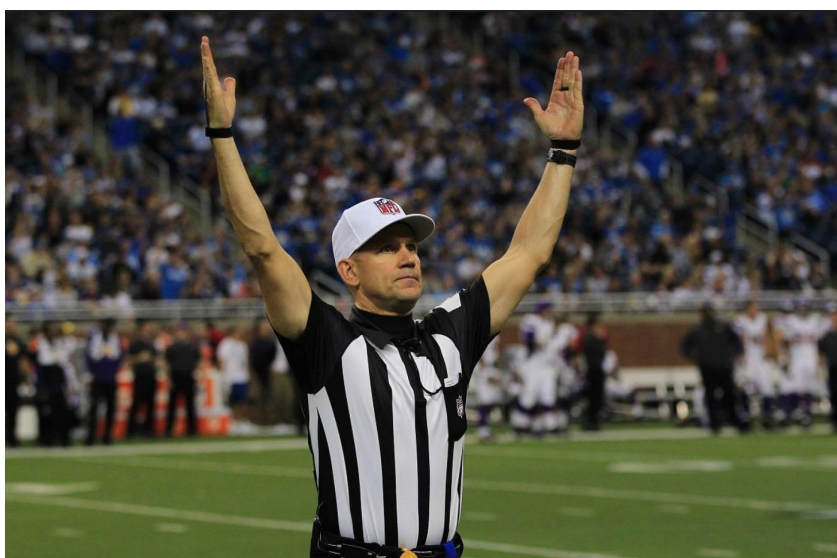
Depending on the difficulty of the passage (and the frustration of the student!) I choose the appropriate game. Here’s an important factor:

Let the student decide if the run was a success or not.

This can be tricky because no run at a passage can ever be completely perfect. The question arises, “***How good is good enough?***” A good question to ask, don’t you think?

There are many variations on this game. I first heard of it as the “button game” by oboist Bert Lucarelli at the Hartt School of Music. He was tougher than me: he would set out ***ten*** buttons on a flat surface and his oboe students had to play an excerpt ten straight times without a miss. Whatever number you choose to attempt to play in a row, the ***really*** valuable run is the ***last one***. At that point, you are feeling pressure to nail it without missing because of the consequences. This begins to emulate the pressure of a real performance.

Here is a variation I’ve tried with younger students who happen to be sports fans. I ask, “Who is your favorite team? Who is your least favorite team?” Then I announce, “First team to 5 wins but you must win by 2.” Often they miss that first one and I gleefully announce that the rival team is up 1-0. It’s interesting to see them dig in and concentrate more. No way are they going to let the rival team win! Once (I’m not making this up) a younger player managed to lead his favorite team to victory: final score was 21-19! He was so excited, he started dancing around the room!



How many younger students are going to get pumped up about playing a major scale 40 times in a row??

A Random Thought: Bell Tones

In music, we encounter the term “bell tone” which usually is taken to mean a sharp attack followed by an immediate decay. Often this shows up when the composer/arranger wants to stack up the notes of a chord like a pyramid with each attack sticking out. It’s a nice musical effect.

Here’s the sticking point for me: That’s not actually what a ringing bell sounds like. Consider these examples:

[St. Mary’s Ukrainian Orthodox church.](#)



A [15,684kg bell from the Grassmayr Bell Foundry](#)



See? No sudden decay! We do hear an immediate beginning and a long ring. Sometimes that’s the sound I want to hear from a student’s (trombone) bell but dare I ask for a “bell tone?”

Not without some explanation...