

## *TBZ Monthly*

A new monthly content service from Brad Edwards

Volume 2, No. 10. ~ October 2023

### ***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](#))

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### ***Enjoy!***

Brad Edwards

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Websites:

[Trombone Zone](#)

[Hornbone Press](#)

[Free Audition Solos](#)

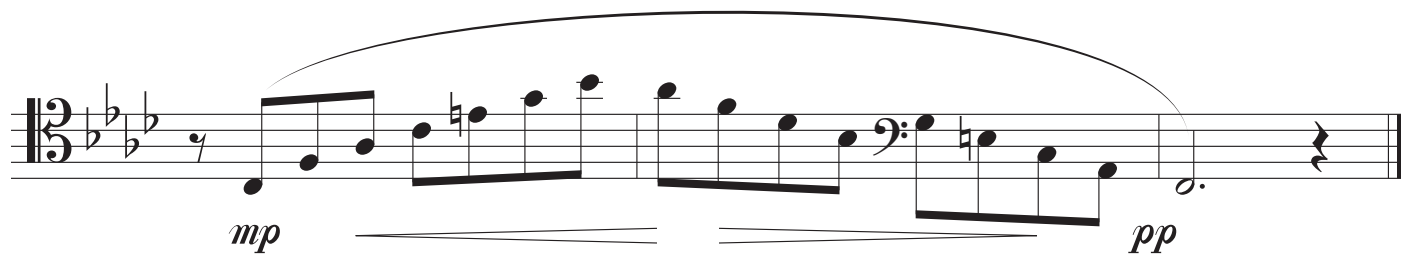
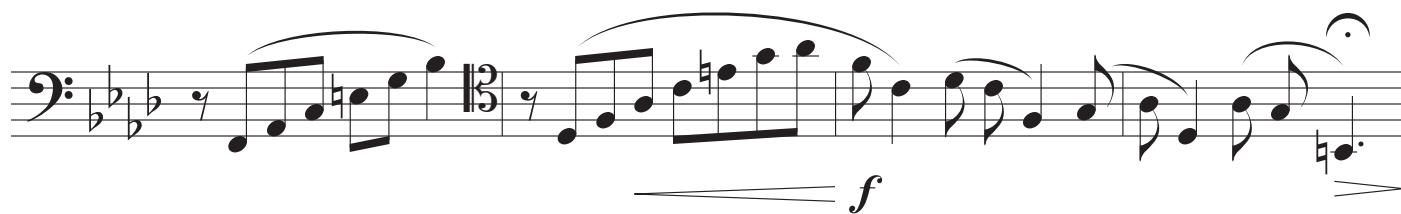
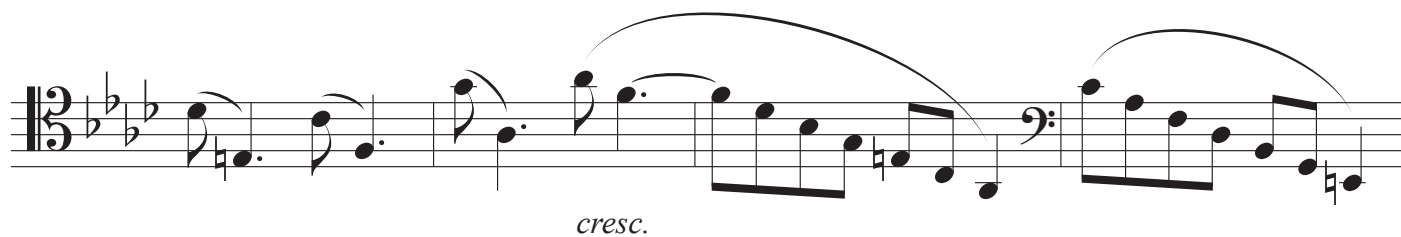
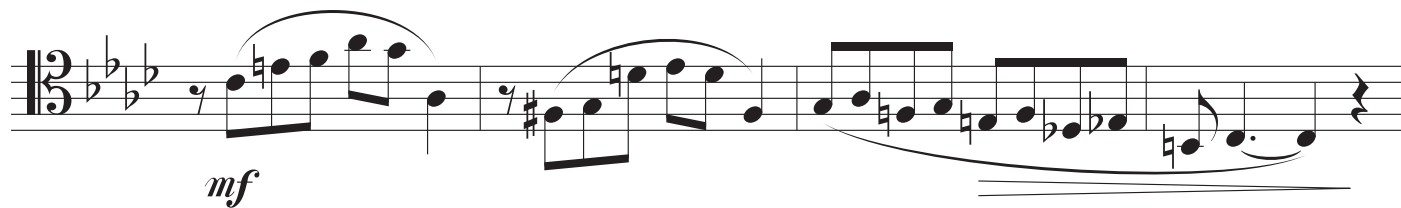
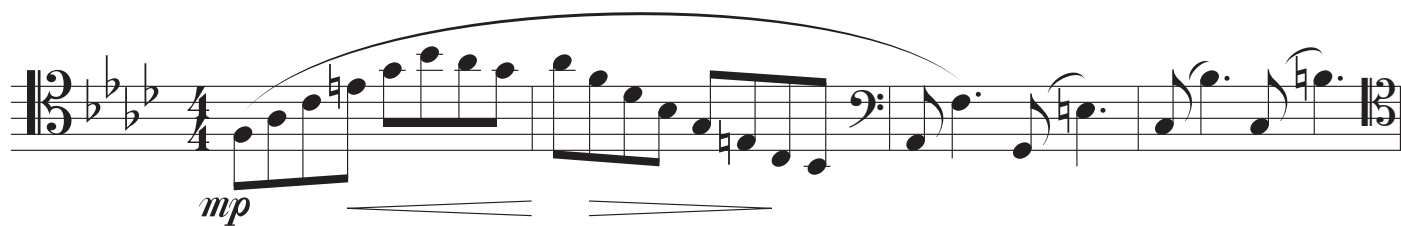
[ASU Bones](#)

# A Pretty Good Melody

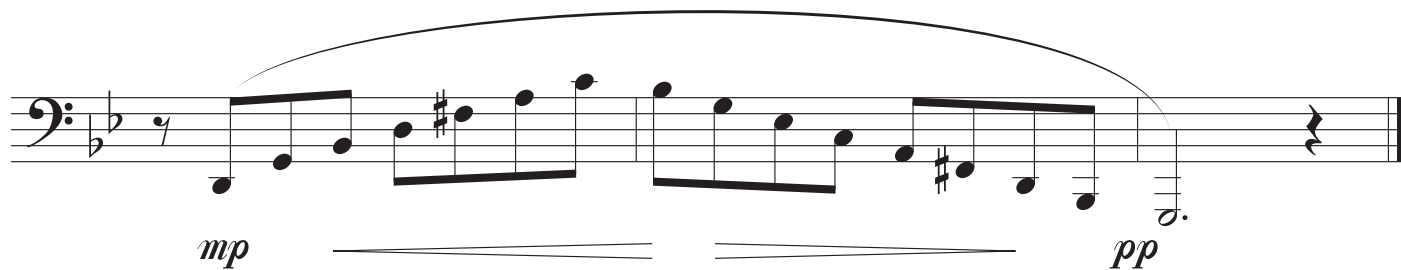
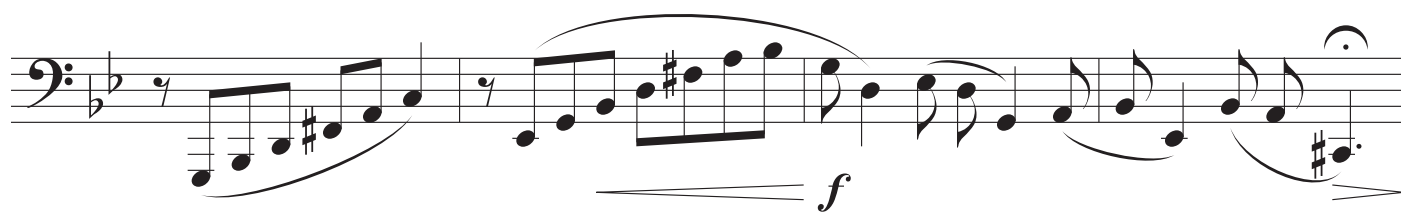
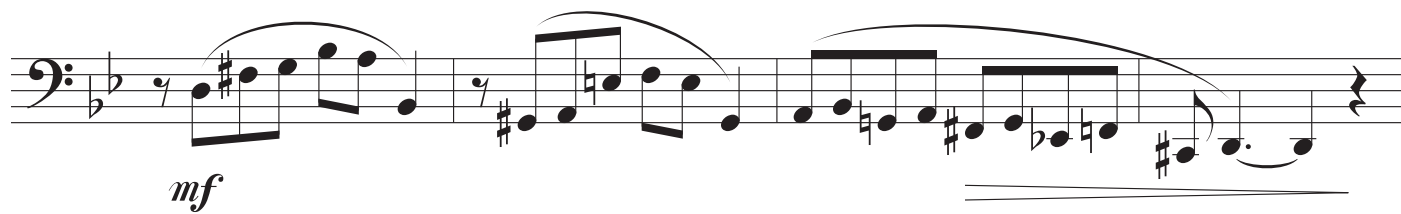
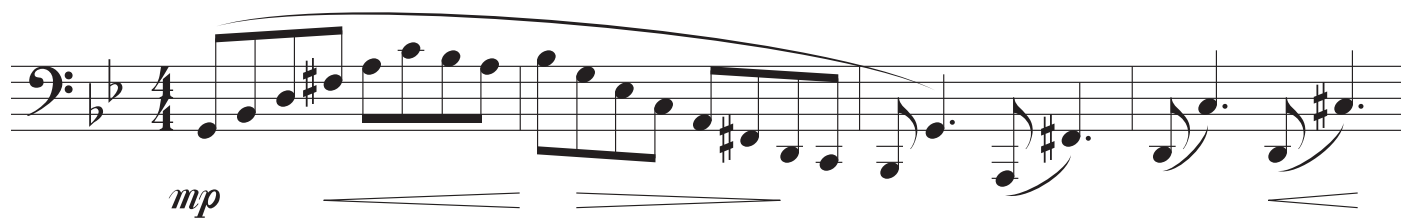
*Dark the October River Flows*

The musical score is written in bass clef with a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mp* (mezzo-piano) dynamic marking. The second staff begins with a *mf* (mezzo-forte) dynamic marking. The third staff includes a *cresc.* (crescendo) marking. The fourth staff includes a *f* (forte) dynamic marking. The fifth staff begins with a *mp* dynamic marking and ends with a *pp* (pianissimo) dynamic marking. The score features various musical notations including eighth and sixteenth notes, rests, and phrasing slurs. The key signature has one flat (B-flat).

*Dark the October River Flows*



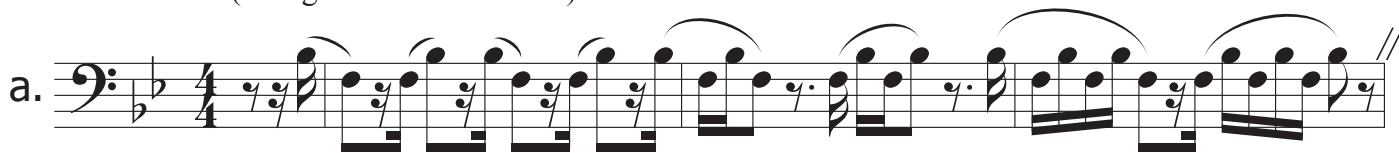
*Dark the October River Flows*



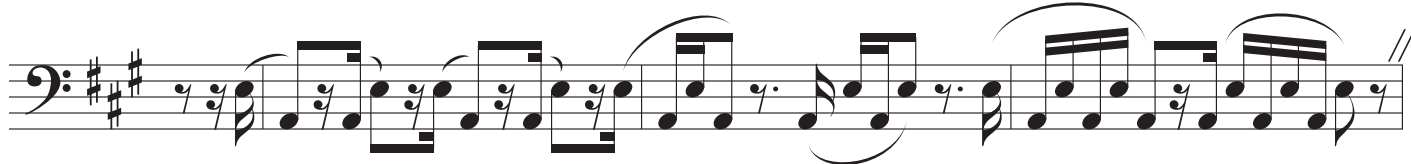
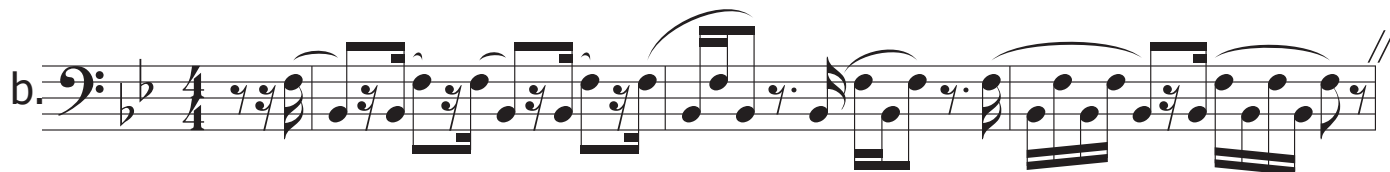
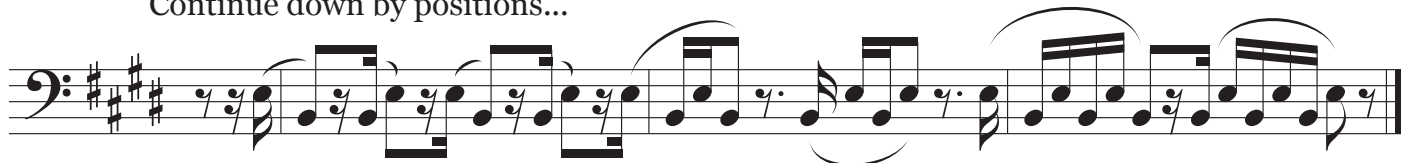
# A Useful Lip Slur

October 2023

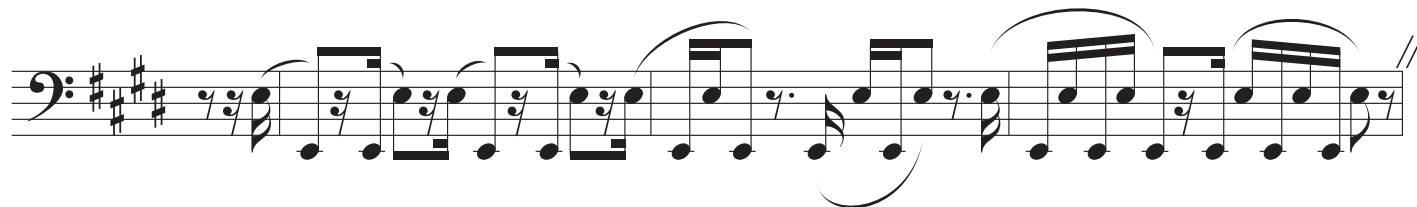
♩ = 72 (change as needed/desired)



Continue down by positions...



Continue down by positions...



# Technique / Rhythm Builders

This one is useful both for accuracy of subdivisions and slide speed.

♩ = 60

The exercises consist of six staves, each with two measures. The first measure of each staff contains a triplet of eighth notes, and the second measure contains a quintuplet of eighth notes. The exercises are: 1) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3). 2) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3). 3) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3). 4) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3). 5) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3). 6) A triplet of eighth notes (G2, A2, Bb2) followed by a quintuplet of eighth notes (G2, A2, Bb2, C3, D3).

Try also with these notes/positions:

The staff shows six notes with fingerings: 2, 4, 2, 5, 2, 6.

## Free sample: Concert Piece #10 With Confidence - With Yearning

In the hopes of adding more repertoire for intermediate students, I composed a set of 24 concert pieces. They start out rather easy...

**Andante con moto** (♩ = 96-100)  
*sustained and singing*

And they end up being rather difficult...

**Driving** (♩ = 116-126)

Here's #10 both for tenor and bass trombone.

You can find a recording of the [tenor trombone performance](#) here.

Here's a recording of the [piano part alone](#) (tenor trombone version)

Here's a recording of the (digital) [piano part alone](#) (bass trombone version).

Enjoy!

## Brad Edwards

3

*f*

*mp*

8

*cresc.*

*f*

13

3

*mf*

20

*f*

2

*mp*

27

*f*

*accompany the piano*

33

*mf*

37

*solo*

*f*

*mp*

*mf*

43

*f*

*mp*

*cresc.*

49

*f*

5

*rit.*

2

# Concert Piece #10

With yearning (♩ = 63-69)

60 *mp*

64 *cresc.* *f*

68 *mf* *p*

72

With confidence (♩ = 104-112)

76 *f* *mf*

83 *mf*

89 *mp*

93 *mf*

97 *f* *mf*

103 *cresc.* *ff*

[Duration: 4:30]

## Brad Edwards

3

*f*

*mp*

8

*cresc.*

*f*

13

3

*mf*

20

*f*

2

*mp*

27

*f*

33

accompany the piano

*mf*

37

solo

*f*

*mp*

*mf*

43

*f*

*mp*

*cresc.*

49

*f*

5

rit.

2

# Concert Piece #10

With yearning ( $\text{♩} = 63-69$ )

60 *mp*

64 *cresc.* *f*

68 *mf* *p*

72

With confidence ( $\text{♩} = 104-112$ )

76 *f* *mf*

83

89

93 *mf*

97 *f* *mf*

103 *cresc.* *ff*

[Duration: 4:30]

## Playing Tip: *Oh, that stubborn ear*

Perhaps you've had this experience in lessons: you play a tuning note and according to the tuner, you are sharp or flat. So, you move the tuning slide and play the note again. As you look at the tuner, the pitch hasn't changed. What's going on here? Doesn't the tuning slide change the pitch of the instrument?

Yes it does but the ear can be really stubborn. Once you hear a given note, your instinct is to return to that same pitch. So, you might lip the note *back to the pitch you just heard*, overriding the tuning slide.

I love that moment when students look at the tuning slide as if it is broken.

### *Whaaaaaat??*



The fix is pretty straightforward but can take a bit of explaining. The key element, I think, is to actually *hear* a slightly lower or higher pitch in the mind.

The sequence might go like this:

1. Play note into the tuner.
2. It reads that you are sharp (or flat, but usually people are sharp).
3. Adjust tuning slide.
4. Before you play again, in your mind actually **hear** a slightly lower pitch.
5. Play the note again with your eyes closed. It should sound just a bit lower.
6. Make sure your tone is centered and resonant. You find the natural resonance of the tone instead of lipping it up or down.

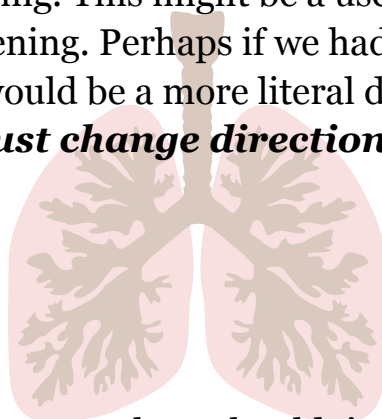
## On Teaching and Playing: Breathing - Is it really a circle?



A really common problem in brass playing is the hesitation or “locking up” before one begins a note. A student breathes in and then, when it comes time to play a note, the air freezes and won’t come out. In its most extreme form, this hesitation can require a long time and a lot of rebuilding/re-training before easy playing can happen again.

It can be frustrating and even terrifying. “Why am I no longer in control of my own body?”

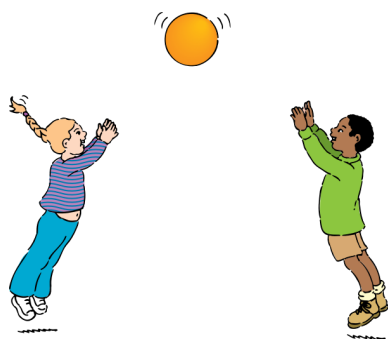
As a solution: I’ve seen many brass teachers advocate for a continuous circle from breathing directly into playing. This might be a useful concept for some but, honestly, it isn’t what is *actually* happening. Perhaps if we had two windpipes, one for inhaling and another exhaling, a circle would be a more literal description. But we have just one windpipe and so *the air **must change direction from IN to OUT***. In other words, not a circle.



I’m not saying that we as teachers shouldn’t use the circle as a kind of analogy, but *a description that works well for one student might confuse another.*

For your “teacher’s toolkit” I’d like to offer some other possible analogies in which the change of direction feels more natural and inevitable.

## ***Tossing a ball into the air***



As they say, “whatever comes up must come down.” If we toss a ball straight up, at some point it stops moving up, turns around and comes down. To help animators, you can even find reference videos on YouTube ([like this one](#)).

## ***Swinging a golf club***



This is a favorite of mine. The club head goes back and comes forward. Yes the direction changes but there is a feeling of flow and direction. Once again, YouTube helps us with videos of pro players swinging a club. [Here’s a good one](#).

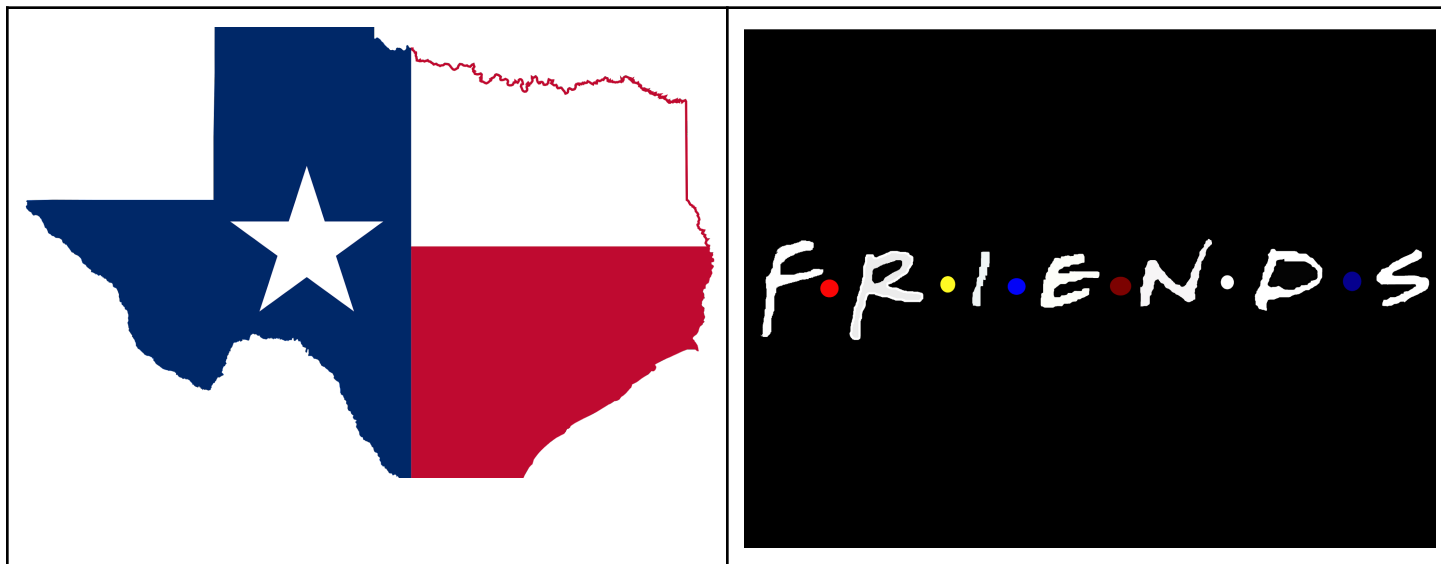
## *Pirate Ship ride going upside down*



Maybe you know this kind of ride (or something similar). That pirate ship swings higher and higher but each time, physics takes over and the fall is inevitable (unless the ride breaks!).

Here's a [decent video](#).

## *A Random Thought: Deep in the Heart of Friends*



What the heck is this about? Actually, we need to start with the French-American oboist, Marcel Tabuteau, considered by many to be the founder of the American school of oboe playing. Tabuteau taught at the Curtis Institute of Music for 30 years.

Over his career, he refined an approach to phrasing which might loosely be called “Tabuteau numbers.” In short, students would sing their passages using numbers to indicate intensity. From this approach several concepts grow. Here’s one:

In groups of four 16th notes, one would normally count them like so:

1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

In this approach, each group of notes starts on the downbeat. This is reflected in notation and how we are taught to count rhythms.



What if we were to mentally group the notes differently?

1 2-3-4-1 2-3-4-1 2-3-4-1 2-3-4-1

In this approach, each group of notes starts *after* the downbeat and leads to the next downbeat. To succeed at this grouping, we have to fight off the tyranny of the beaming system. That system is *mathematically* correct but this new grouping leads something perhaps with more *musical* direction.



The other day (while walking my dog) it occurred to me that, in popular culture, we can find examples of these note groupings. In each case, we are presented with a four-note group but we perceive them in completely different ways.

For the first grouping (1-2-3-4), may I present to you the theme song from the TV show, [Friends](#).



For the second grouping (2-3-4-1), may I present to you [Deep in the Heart of Texas](#).



How we group notes in our minds can make big changes in our phrasing.