

TBZ Monthly

A new monthly content service from Brad Edwards

Volume 3, No. 7. ~ July 2024

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](#). 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](#))

Also new this issue: ads (yay!). Mailchimp does charge me a monthly fee to send this out so I'm hoping to defray some of the cost. I think Eric and Justin at trombonetutors.com are providing a quality service. Give them a look! If you'd like to advertise in future issues, please reach out.

In this issue:

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Enjoy!

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A Pretty Good Melody

I guess you could think of this as a sort of summer dance.

♩ = 160

mp

f

p

f

diminuendo

mp

f

$\text{♩} = 160$

mp

f

p

f

diminuendo

mp

f

This musical score is written for a single melodic line in bass clef. It features a complex rhythmic structure with frequent changes between 4/4, 3/4, 3/8, and 4/8 time signatures. The key signature consists of four flats (B-flat, E-flat, A-flat, D-flat). The piece is marked with a tempo of 160 beats per minute. The dynamics range from piano (*p*) to forte (*f*), with a mezzo-piano (*mp*) section. The score includes various musical notations such as slurs, ties, and accents. The final measure of the piece is a whole note chord consisting of B-flat, E-flat, A-flat, and D-flat.

$\text{♩} = 160$

mp

f

p

f

diminuendo

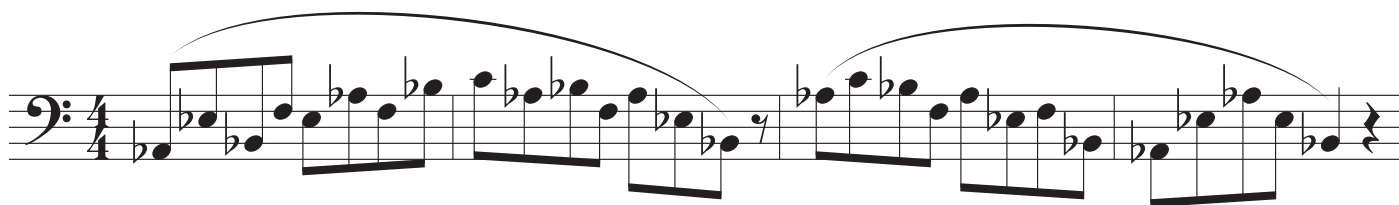
mp

f

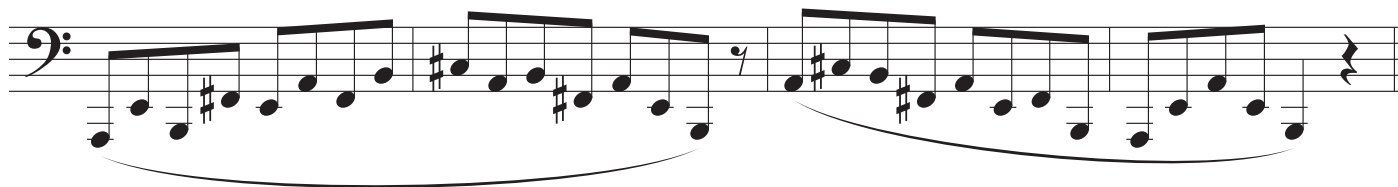
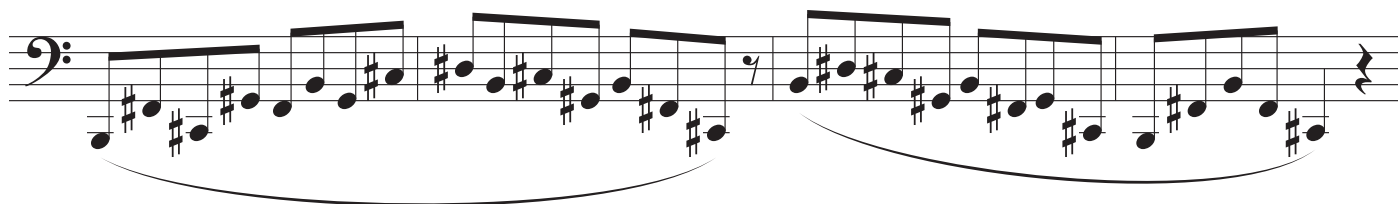
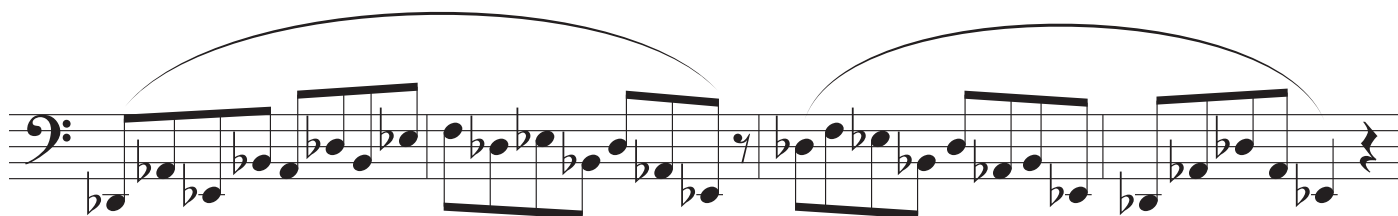
A Useful Lip Slur

July 2024

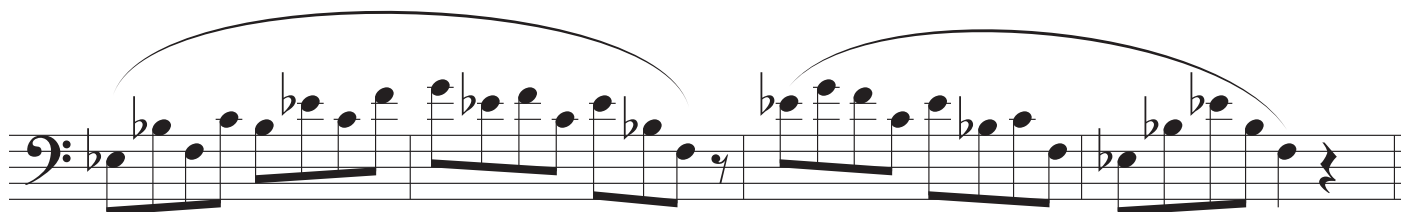
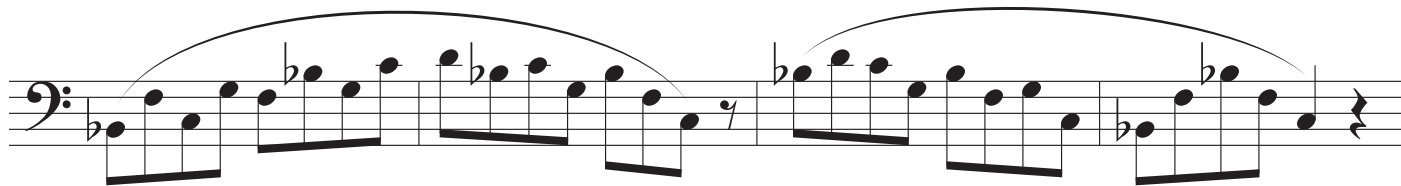
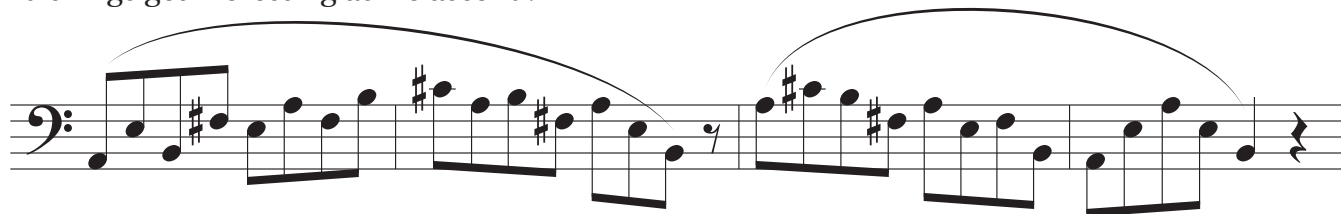
Yes, some connections aren't natural lip slurs. Just gliss in these spots.



Now, things get interesting in the low range!



And things get interesting as we ascend!



Annd, more interesting.

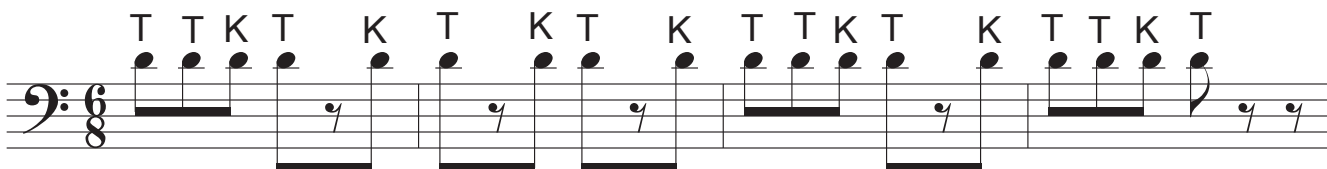
The image displays seven staves of musical notation, each in 3/2 time. Each staff contains two measures of music, grouped by a slur, and ends with a fermata. The notation is as follows:

- Staff 1:** Treble clef, key of D major (two sharps). Notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. Rest: 7/8.
- Staff 2:** Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. Rest: 7/8.
- Staff 3:** Treble clef, key of D minor (two flats). Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Rest: 7/8.
- Staff 4:** Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. Rest: 7/8.
- Staff 5:** Treble clef, key of D minor. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Rest: 7/8.
- Staff 6:** Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. Rest: 7/8.
- Staff 7:** Treble clef, key of D minor. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Rest: 7/8.

Technique / Rhythm Builders

This provides with starting a triple-tongue pattern on the K as a pickup. I have found this useful at times.

♩ = 144-184+



*Free book sample:
#28 from the Melodious books
“Moderato gracioso”*

In honor of the recent release of The Melodious Tuba, I thought I'd share another étude. This one's a bit trickier. I'm sharing all the versions currently out there: tenor trombone, bass trombone, and tuba. I included the duet parts. You'll notice that the tuba version is down an octave from the trombone version but I had to rewrite the duet part to stay out of the mud.

Enjoy!

The Melodious Trombone

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp*

5 *f* *mf*

9 *pp* *cresc.*

13 *f* *rit.*

17 *a tempo* *mp*

21

25 *f*

28 *f*

gracioso = gracefully

The Melodious Trombone - Duet Part

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp* *f*

6 *mf* *pp* *cresc.*

11 *f*

16 *rit.* *a tempo* *f* *mp*

21 *f*

26 *f*

gracioso = gracefully

The Melodious Bass Trombone

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp*

5 *f* *mf*

9 *pp* *cresc.*

13 *f* *rit.*

a tempo

17 *mp*

21

25 *f*

28 *f*

The musical score is written for Bass Trombone in G major (one sharp) and 6/8 time. It consists of eight staves of music. The first staff begins at measure 28 and includes a mezzo-piano (*mp*) dynamic. The second staff starts at measure 5 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The third staff starts at measure 9 with a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking. The fourth staff starts at measure 13 with a forte (*f*) dynamic and a ritardando (*rit.*) marking. Below the fourth staff is the instruction *a tempo*. The fifth staff starts at measure 17 with a mezzo-piano (*mp*) dynamic. The sixth staff starts at measure 21. The seventh staff starts at measure 25 with a forte (*f*) dynamic. The eighth staff starts at measure 28 with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

gracioso = gracefully

The Melodious Bass Trombone - Duet Part

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp*

5 *f* *mf*

9 *pp* *cresc.*

12 *f* *rit.* *f*

17 *a tempo* *mp*

22 *f*

27 *f*

The musical score is written for a Bass Trombone in E major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff (measures 28-32) begins with a mezzo-piano (*mp*) dynamic. The second staff (measures 33-37) features a forte (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. The third staff (measures 38-42) starts with a pianissimo (*pp*) dynamic and includes a crescendo (*cresc.*) marking. The fourth staff (measures 43-47) has a forte (*f*) dynamic and a ritardando (*rit.*) marking. The fifth staff (measures 48-52) is marked *a tempo* and mezzo-piano (*mp*). The sixth staff (measures 53-57) features a forte (*f*) dynamic. The seventh staff (measures 58-62) also features a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, slurs, and dynamic markings.

gracioso = gracefully

The Melodious Tuba

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp*

5 *f* *mf*

9 *pp* *cresc.*

13 *f* *rit.*

17 *a tempo* *mp*

21

25 *f*

28 *f*

gracioso = gracefully

The Melodious Tuba - Duet Part

Moderato gracioso (♩ = c. 144 [♩. = c. 48])

28. *mp*

5 *f* *mf*

9 *pp* *cresc.*

12 *f* *rit.* *f*

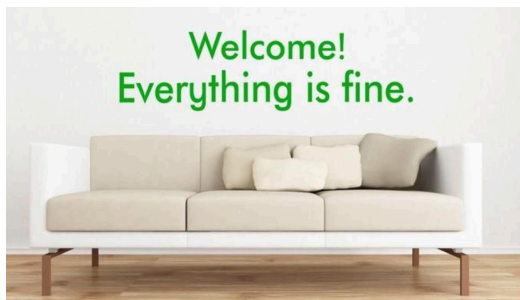
17 *a tempo* *mp*

22 *f*

27 *f*

gracioso = gracefully

Playing Tip: The Bad Place



There was a TV show called *The Good Place* (starring Ted Danson). I liked that show but this month I'm going to talk about *The Bad Place*. No, not *that* Bad Place but the one we unwittingly encourage as we practice. Let's start with three concepts:

- ✓ Concept #1: Tension is a natural response to uncertainty.
- ✓ Concept #2: Learning a new piece of music involves uncertainty.
- ✓ Concept #3: We tend to be impatient.

And thus we travel into *The Bad Place*: moving along to faster tempos before we really, really *really*, know a piece of music. As you practice, you have that insistent inner voice, "Aw, cmon, that's good enough. Let's ***get going already!***" It's almost as if that toddler from our past hasn't relinquished their little grip on our minds.

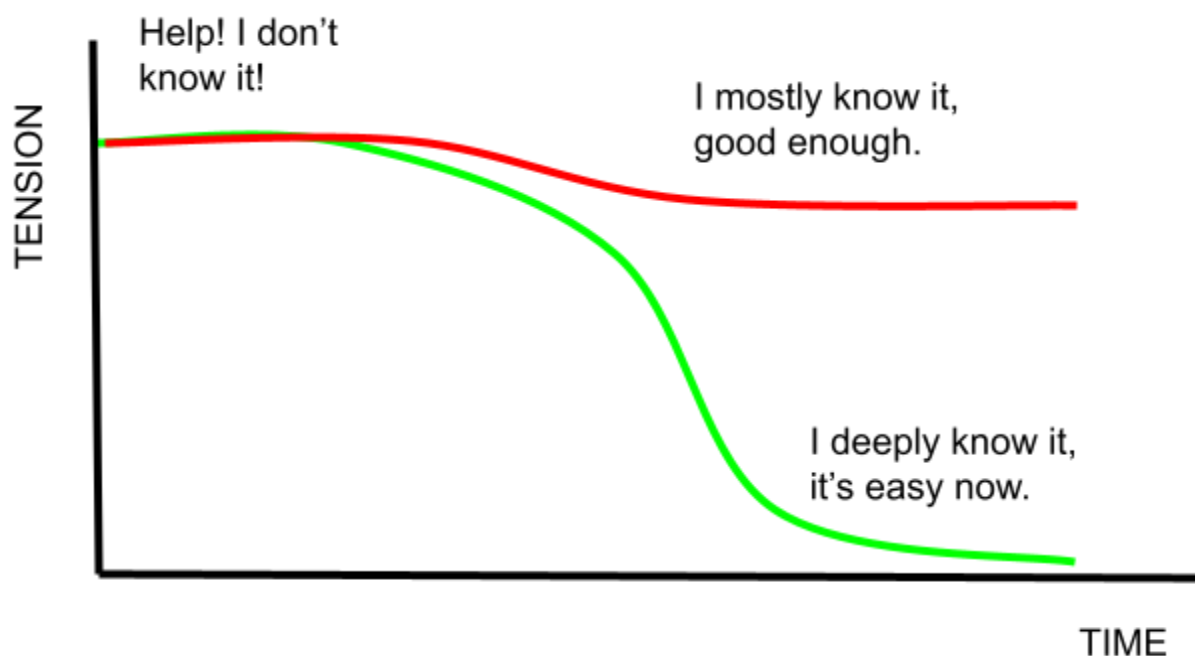


And so, we proceed forward...

With uncertainty.

With tension.

And if we do this long enough, playing with tension starts to feel normal. We forget what it feels like to play in a more relaxed way. Maybe we *never* knew what that felt like.



We want to proceed along the green line (or maybe even start with a low tension level through careful, methodical approaches) but that only happens through repetition. And not just *any* kind of repetition.

Repetition where we reinforce a relaxed approach

Learn to notice your tension levels as you learn a piece. The Bad Place is where you sort of know it and can get through **but with tension!**

On Teaching and Playing: Random Piano Starts

This mostly pertains to students learning a piece with piano. For starters they purchase the music (we hope). All their attention goes to the solo part which probably has measures of rest. Maybe there are some cue notes for the piano part, maybe not. Those cue measures, if provided, aren't always super helpful.

Here's some of the last movement of Paul Hindemith's trombone sonata.



If you don't know how the piano part *sounds* this one can be a tough entrance. Many students will attempt to rigorously count their measures of rest with no awareness of what's going on in the piano part. They're like a horse wearing blinders.



We teachers all know that the student needs to study the score and know the piano part really well so they have a complete picture of the piece. In other words, they need to take off their *counting blinders* and step into the light of awareness.

Here's a great teaching trick for that when you're coaching them with a pianist. Ask the pianist to start at a *random spot* in the piano interlude so that they can't simply blindly count to find their entrance. They must *actually know* what the piano part sounds like.

I love this trick!!

The Good Stuff - Trombone Pedagogy

Charles Garfield, Peak Performance

In his 1984 book, *Peak Performance*, Charles Garfield, a competitive weight lifter, had an opportunity to speak with Soviet olympic trainers in Milan, Italy. They revealed to him some of their training secrets.

They had begun to use a structured system of mental practice alongside physical practice. In one experiment, they divided athletes into four groups, each with a different ratio of physical and mental training in their regimens. Garfield writes:

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In my meetings with the Soviet researchers in Milan, they discussed government-funded athletic programs that integrate sophisticated mental training and rigorous physical training. One study evaluating these intensive programs suggests their potential. Four matched groups of world-class Soviet athletes diligently trained for many hours each week. The training regimens were as follows:

Group I - 100 percent physical training

Group II - 75 percent physical training, 25 percent mental training.

Group III - 50 percent physical training, 50 percent mental training.

Group IV - 25 percent physical training, 75 percent mental training.

When the four groups were compared shortly before the 1980 games in Lake Placid, Group IV had shown significantly greater improvement than Group III, with Groups II and I following in that order.

- Charles Garfield, *Peak Performance*, Warner Books, 1985, p. 16.

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I read this book not long after it was published and this study pretty much blew my mind! Pause to compare this study with your own practice habits. How much time do you spend with highly-structured mental practice? What percentage?

I would contend that the vast majority of young musicians are spending about 90% of their time (or more) doing strictly physical practice.

This reminds me of a story about Megumi Kanda. While a student, she was over practicing and risking injury. On the advice of her teacher, she spent some time completely away from the instrument. During this time, she studied and memorized a solo piece (Martin Ballade?). According to her (and I've asked her twice) the first moment she actually played the piece was in a performance from memory - without missing a note.

This story stuns me every time I think about it. Yet, I have heard similar stories through the years. The secret, of course, is what we do with our minds during that mental practice. We live in a highly-distracted age and our smart phones work constantly to shorten our attention spans.

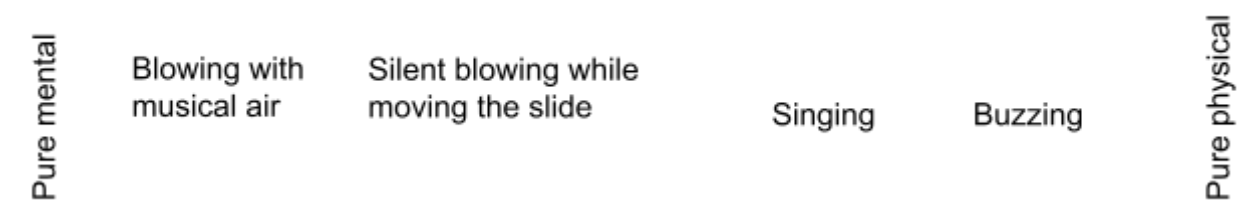
Perhaps all this floats into the world of meditation and developing relaxed concentration. A simple online search can reveal many sites devoted to the development of this skill.

If you aren't already doing mental practice, I suggest you give it a try. Here's one technique I like to use shortly before a solo performance. I refer to it as "thinking on paper." Although, honestly, these days I do this thinking on my iPad. With a pencil (stylus) in hand, I run through the music in my mind.

- I erase any marks for things I'm no longer doing
- I mark in any breaths that aren't obvious. I even quietly blow musical air timing my breaths as I hope to do in performance.
- I might circle notes that I want to group together and indicate the notes I want to emphasize.

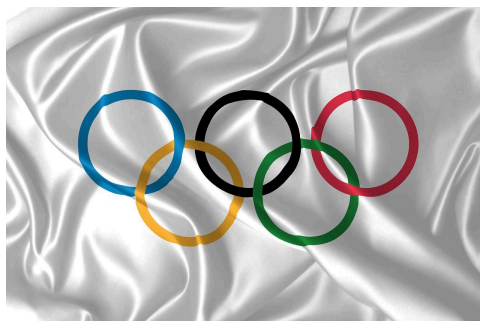
One nice thing about using the forScore app on the iPad, I can create a new layer and scribble all these notes as I think through the music. Then I can hide that layer so that page isn't too crowded when I'm performing. It can even be interesting to try to remember my marks the next day and then reveal the layer to see what I wrote.

I think of this as a sort of hybrid practice: not purely mental, not purely physical. In fact, maybe we can construct a continuum ranging from purely mental to purely physical.



A Random Thought: The Most Wonderful Time

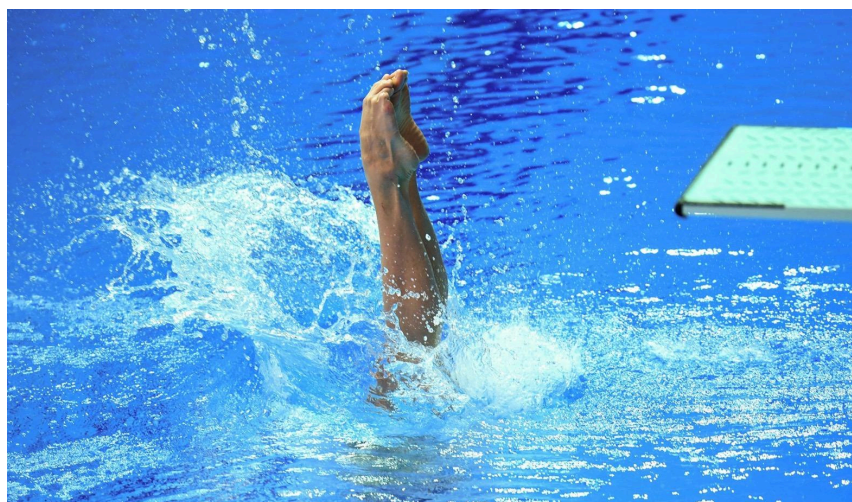
No, not Christmas. I mean the Olympic Games.



As a teacher and performer, I draw so much inspiration from these young athletes. The years of dedicated training they must put in. The golden make-or-break moment when all that hard work comes to a head. In the performing arts, we experience this in our own way. No, I'm not saying that music and sports are the same. But they share similarities.

Think about that all-state band audition. All those months of practice, of clarifying in your mind exactly how you want it to sound. And now, you get **one shot**.

A lot of pressure? Yes, but now think of a diver who has trained her whole life for a few precious moments on the Olympic stage. The eyes of her country are watching. The margin between being a national hero or a (perceived) failure is a thin one indeed. Will they enter the water cleanly or with a bit of extra splash. Hmm, Bolero suddenly doesn't seem so tough.





We founded **The Trombone Tutors** in 2023 to offer top-notch instruction to all young trombone players! Our program includes eight live virtual masterclasses each month with Dr. Eric Henson and Dr. Justin Isenhour. Classes cover all the essential skills middle and high school students need to achieve their personal musical goals. Can't make a live session? No worries! Members enjoy unlimited archive access!

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