
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](#). 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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Free book sample: The Foggy Dew

Fairly stressful times these days.

♩ = 144

mp

8

f *dim.*

15

mp *mp* *p*

21

fp *mf* *p* *fp* *f*

27

32

39

pp *cresc.* *ff*

45

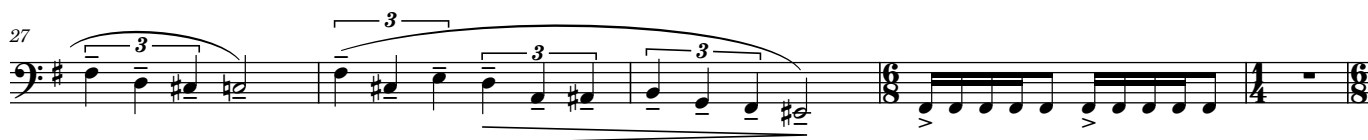
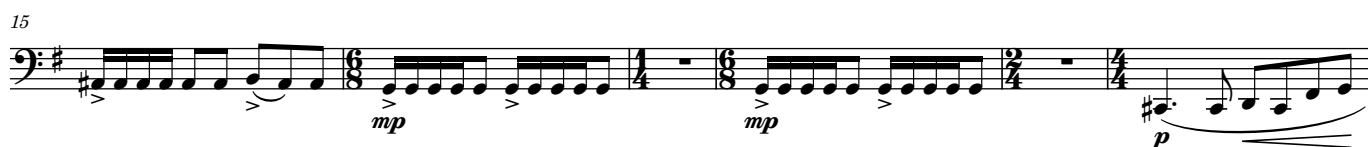
dim. *mf* *dim.*

52

pp

A Fairly Stressful Melody

♩ = 144



A Useful Lip Slur

A Lip Slur Melody

Playfully, ♩. = 76

mf *mp* *cresc.*

f *mf*

p *mp*

cresc. *f*

b5 6 *mp cresc.*

mf *b5*

cresc. *f*

Technique/Rhythm Builder: Hot Hockets

Somewhat frenetic, ♩ = 80

mp

mp

cresc.

cresc.

f

f

mp

mp

cresc.

cresc.

ff

p

ff

ff

p

ff

From Simply Singing for Winds

This beautiful melody was actually the first one I harvested when starting to write this book. There are so many wonderful Irish melodies that I had to hunt for nice tunes from other parts of the world. This one also happens to have a duet part. Maybe someday I'll write out duet parts for everything. Big project.

This book is part of the a discount package called [melody scoops](#).

Enjoy!

#37. The Foggy Dew

Irish

a.

i *iv* *VII* *i* *iv* *v* *i* *Fine* (•)

i *iv* *VII* *i* *iv* *i* *III*

VI *III* *VII* *i* *i* *v* *i* *D.C. al Fine*

b.

i *iv* *VII* *i* *iv* *v* *i* *Fine* (•)

i *iv* *VII* *i* *iv* *3* *i* *III*

VI *III* *VII* *i* *i* *v* *i* *D.C. al Fine*

Playing Tip: Not Just the Beginnings

When we play, we tend to be very focused on the beginnings of notes. Once the note has begun, we sort of lose interest in it. It becomes like a doctor's office waiting room until the next note arrives.



Most singers don't think this way. It seems to me they are all about the *sustained* part of the note. Unlike many trombone players, they just love to hold notes out and enjoy that *resonance*. I imagine some of our note-start obsession comes from the concern over hitting or missing the note. Just think of the phrases we use:

I really nailed that high note!

I totally clammed that note!

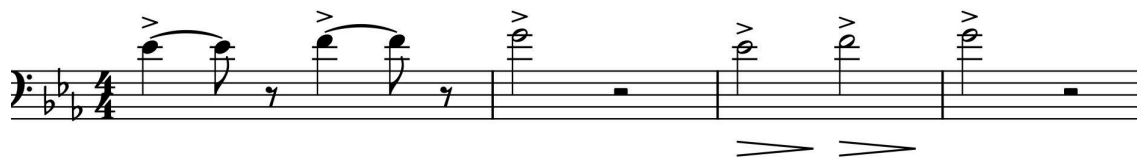
In fact we have lots of slang terms for missing notes: clam, frack, spleeah. Notice that we don't have a lot of terms for the *sustained* part of the note.

Just recently, I had two younger players both play for me the same passage from the David Concertino. One was here in Arizona and one was in Scotland (which, sadly, I wasn't able to visit).

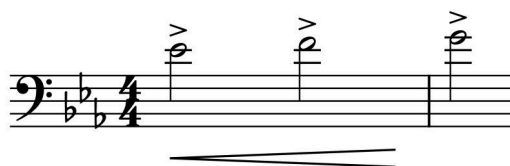


This is a great example of our tendency to lose interest in the longer notes because our attention is more focused on the beginnings of notes - on the next thing

that is coming up. With both these players, they hit the beginnings of the half notes nicely and then either put rather large gaps between the notes or let the tone die away. It was like one of these two situations:



Given the nature of the melody, I think this is the better approach:



This start-of-note fixation also can cause rhythm problems. When we stop thinking about the note we are playing, we often stop counting as well. For example, consider Rossini's William Tell Overture.



We are often so fixated on the run that we lose track of the beat during the long note.

Yes, note beginnings are important, but make those beginnings the start of a beautiful sustained sound!

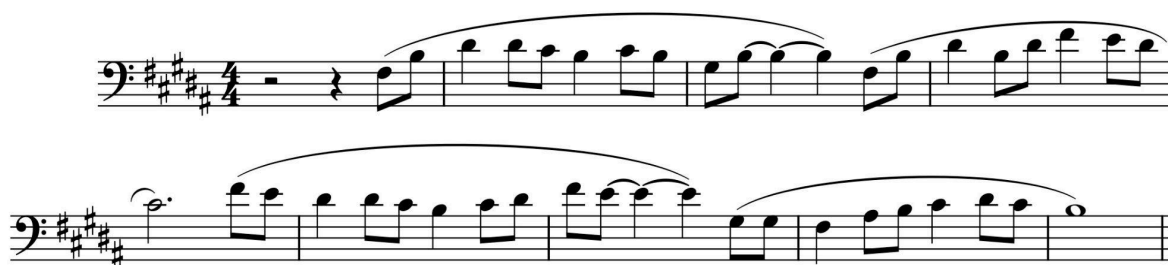
No, that doesn't mean go "wah."

On Teaching and Playing: Red River Valley

There is tremendous value in playing simple melodies in different keys. Besides being satisfying on their own, these little tunes can help us work on our tuning in orchestral excerpts. Take, for example, the melody, Red River Valley.



I like this little tune because of its simple chordal nature. It is also very useful for tuning practice. Put it into the key of B major and you have a great exercise to work on your tuning for Ride of the Valkyries.



If you move this tune down into the key of D-flat major and use F in 6th position, it is a useful practice tool for Saint Saens' Organ Symphony.



The Good Stuff - Trombone Pedagogy

Kenny Werner - Effortless Mastery

This isn't directly trombone pedagogy but it is quite relevant. Kenny Werner is an accomplished jazz pianist who shares some interesting insights. When we are under time pressure (which is most of the time for me!) we tend to impatiently move on to the next thing before we've mastered something. Werner keenly observes this:

You see, fear has ruined your practicing by *rushing you through the material*, rendering you unable to absorb anything. You try to cover too much ground every time you practice, barely skimming the surface of each item, and then moving on. You ignore the fact that you can barely execute the material, because you have no time to notice that. After all, *there's so much to practice and so little time!* It's frustrating - even though you're practicing all this stuff your playing is not improving much. Nothing is mastered. Hearing yourself play the exercise correctly once or twice, you rationalize that you have it. The only problem is if you come back to it ten minutes later, you find that you don't have it! You are practicing many things, but nothing is sinking in, and nothing you practice is surfacing when you play. You never stop to think that you should be playing for all this practice. You have a belief system, rooted in fear, that *you're not supposed to play that well anyway*. The results you're getting are confirming that belief.

While moving quickly through material, you are under the delusion that you are making progress. Spending enough time learning something would feel interminably slow, but that is the way of true growth. It takes what it takes. The fact is that if you don't stay with the material long enough for it to become comfortable, you will find that it doesn't stay with you. *Then you will truly be wasting your time! It really doesn't pay to move on until something is mastered.*

Kenny Werner, *Effortless Mastery*. 1996, Kenny Werner. pp 59-60

Here in the Sonoran desert, the ground is fairly hard. We don't get much rain but, when we do, the rain can come down fast. Unlike other parts of the country, it doesn't really sink into the ground but runs off instead. This reminds me of students not allowing their material to really sink in as they practice. If it doesn't sink in, the the benefit of the practice session is greatly diminished!



A Random Thought: Signs

When I lived in Columbia, South Carolina, there was a print shop near the music school. I'm not even sure if they are still in business. Every now and then, I would use them to print out some signs.

Right behind the counter was sign I won't forget:

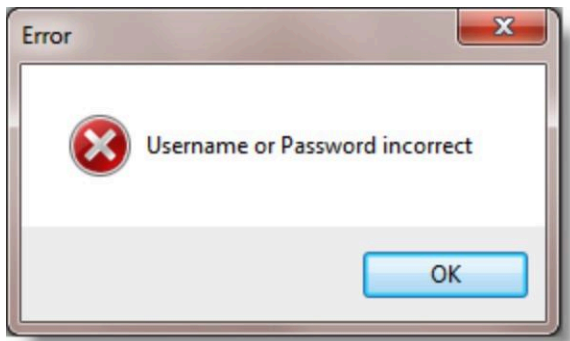
A failure to prepare on your part
does not constitute an emergency on our part.

Boy does that ever hit home. It's hard but it's true. Just because you fell behind, they are not required to knock themselves out.

Here's another one. In this case, a failure to prepare on their part does tend to create an emergency on my part. The Phoenix Sky Harbor airport is mostly great. Coming in from the East, the first terminal one encounters is Terminal 4. You see one set of signs, go through an underpass and *surprise* there is a stealthy sign to the right about some extra lanes. If you don't know the airport, you likely will miss it and have to loop around again.



I don't know if this counts as a sign but it's probably something we've all encountered before.



For me, the password part is usually the easier one (and, no, I don't use the same password on everything!). But I will likely have 2-3 usernames and, if they ask for an email address, forget it! Somehow I've ended up with about 5 email addresses! I know they're trying to be secure but can't you just tell me which one is wrong??

Then there's all those clever signs outside bookstores, bars, and coffee shops.



Bonus: Lesson Tickets

For each lesson, my students send me a 'lesson ticket.' The ticket should answer three questions:

1. What concepts did we cover last week?
2. How did practicing go?
3. What would you like to cover in our next lesson?

These tickets, usually sent to me the night before the lesson, help me to be a better teacher and give the students another avenue through which to communicate.

Here is a summary of some of these tickets. I share this with you to give a glimpse behind the scenes at the ASU trombone studio and to celebrate the wonderful students I have the privilege to work with. Enjoy!

This week has been good. I have been using the cut out mouthpiece I borrowed from you before I warm up and I'm noticing some improvement. I can buzz low on it a little easier now. I've been chipping away at the rest of the Rota and the body electric. I also received my music for the Price five art songs and sight read them.

Last lesson we talked a lot about throat tension and limiting shifting
"It takes as long as it takes"

Practice this week has been great, I haven't been experiencing most of what I was feeling last week in terms of tension and other weird things after taking a day off on Saturday. I'm at a point where I'm happy with how I'm progressing and have been comfortable with things not being up to my standards this week.

Last week we did some fast slurs and repertoire. We also looked a bit at interval studies where we talked about not exaggerating the distance between two. They are closer together than I realize.

This week in my practice I did a lot of slow tenuto interval practice which I think helped a ton. Also worked on hindemith with the metronome and am very close to getting through Ropartz. Still need to develop my flexibility a little bit more so I've added more triplet flexibility into my routine.

Trying to minimize movement during the start of the note, I think this may be where part of the wobble comes from.

Last week we spent most of our time on the Lebedev. We mainly listened to my recording and then replayed each phrase with beautiful sound and intention with each note. We also worked on slide timing in some sections, as well as pacing during the cadenza.

This week I've spent a good chunk of time on ensemble music, mostly for consistency. I've also spent time doing runs of the Lebedev in preparation for next weekend. There are still a few spots that aren't as good as I would like so I am shifting my focus towards those, most notably the triplet section near the end.

Practicing has gone well this last week. In last week's lesson, the last thing we did was fragment the final gesture in the Bozza cadenza, and I had a surprisingly good go at it very last thing. I knew it sounded spectacular, but I couldn't quite point out to myself why. I gave [TA] a listen to it and he immediately pointed out that it was mainly because each note was fully resonant, and that's been the guiding principle of my practice this last week: Each note deserves resonance. Of course, this is easier said than done, but I feel it's guided me toward making progress in my playing and that I've gotten better with it.

I forgot what it felt like to have more time to practice haha. I can play through everything, although I did discover that I did better on SBP when I just went straight through with no singing (i sang at the beginning, but not after that)

-normal lesson things but also i will statistically have a bad chop/tone day tomorrow (i've had 4 good days back to back)

The lip slur assignment this week kicked my butt way less hard than last week's so that was encouraging, and reminded me that I do actually know how to lip slur. Patterns and Snippets assignment proved to be a little tricky, but pshhhh they're just scales, how meticulous can they be?? (Sarcasm). Now becoming more acquainted with Bozza Ballade, quite a pretty piece, already getting a hang of his composing idiosyncrasies.

This week, practice has gone really well. I've been pretty happy with my sound, and I think the sing buzz play is having a positive effect on my aural skills.

Working to get an immediate attack on every note. Try slow double tonguing vs single tonguing. Also come back to mouthpiece buzzing to work on immediacy and centering pitches.

This past week has been good for me. Today I got to put into practice my nervousness. My heart beat was at 152 before I started. I used the box breathing technique to keep calm, but still at 152. Normally I start sweating and freaking out. As you were introducing the Serocki, I began to tap the tempo on my chest to take over that fast heart beat. I made sure I took a quality breath every time. It worked!

Lesson ticket: Last week we had the incredible air makes buzz buzz makes note lesson! I think it's been helping in my articulation exercises and whatnot. I would love comments from Friday's performance and then to look at some excerpts



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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