

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](#))

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. The Good Stuff: Pedagogy Quotes
8. A Random Thought

Enjoy!

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Websites:

[Trombone Zone](#)
[Hornbone Press](#)
[Free Audition Solos](#)
[ASU Bones](#)

A Pretty Good Melody

♩. = 68

f

5

p *mp*

9

f

13

17

mp

21

f

25

f

A Pretty Good Melody

♩ = 68

Musical staff 1: Treble clef, 6/8 time signature, starting with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes with accents.

5

Musical staff 2: Treble clef, 6/8 time signature, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The melody features eighth notes with slurs and accents.

9

Musical staff 3: Treble clef, 6/8 time signature, moving to a forte (*f*) dynamic. The key signature changes to two flats (B-flat and E-flat). The melody includes slurs and accents.

13

Musical staff 4: Treble clef, 6/8 time signature, continuing the melody with slurs and accents. The key signature remains two flats.

17

Musical staff 5: Treble clef, 6/8 time signature, starting with a mezzo-piano (*mp*) dynamic. The melody features slurs and accents.

21

Musical staff 6: Treble clef, 6/8 time signature, moving to a forte (*f*) dynamic. The key signature changes to one flat (B-flat). The melody includes slurs and accents.

25

Musical staff 7: Treble clef, 6/8 time signature, concluding the piece with slurs and accents. The key signature remains one flat.

A Pretty Good Melody

♩. = c. 68

5

f

5

p *mp*

9

f

13

f

17

mp

21

f

25

f

♩ = 132

6th position

B. $\frac{12}{16}$ $\frac{2}{4}$

This musical exercise is written in B major (one sharp) and consists of two time signatures: 12/16 and 2/4. The melody is a single line on a five-line staff. It begins with a half note B4, followed by quarter notes C#5, D5, and E5. The 12/16 section contains six measures of eighth-note patterns: B4-C#5-D5, B4-C#5-D5-E5, B4-C#5-D5-E5, B4-C#5-D5-E5, B4-C#5-D5-E5, and B4-C#5-D5-E5. The 2/4 section contains two measures of eighth-note patterns: B4-C#5-D5-E5 and B4-C#5-D5-E5. A slur covers the entire piece, and it ends with a quarter rest.

5th position

This musical exercise is written in B major. The melody is a single line on a five-line staff. It begins with a half note B3, followed by quarter notes C#4, D4, and E4. The piece consists of six measures of eighth-note patterns: B3-C#4-D4, B3-C#4-D4-E4, B3-C#4-D4-E4, B3-C#4-D4-E4, B3-C#4-D4-E4, and B3-C#4-D4-E4. A slur covers the entire piece, and it ends with a quarter rest.

4th position

This musical exercise is written in B major. The melody is a single line on a five-line staff. It begins with a half note B3, followed by quarter notes C#4, D4, and E4. The piece consists of six measures of eighth-note patterns: B3-C#4-D4, B3-C#4-D4-E4, B3-C#4-D4-E4, B3-C#4-D4-E4, B3-C#4-D4-E4, and B3-C#4-D4-E4. A slur covers the entire piece, and it ends with a quarter rest.

3rd position

This musical exercise is written in B major. The melody is a single line on a five-line staff. It begins with a half note B2, followed by quarter notes C#3, D3, and E3. The piece consists of six measures of eighth-note patterns: B2-C#3-D3, B2-C#3-D3-E3, B2-C#3-D3-E3, B2-C#3-D3-E3, B2-C#3-D3-E3, and B2-C#3-D3-E3. A slur covers the entire piece, and it ends with a quarter rest.

2nd position

This musical exercise is written in B major. The melody is a single line on a five-line staff. It begins with a half note B2, followed by quarter notes C#3, D3, and E3. The piece consists of six measures of eighth-note patterns: B2-C#3-D3, B2-C#3-D3-E3, B2-C#3-D3-E3, B2-C#3-D3-E3, B2-C#3-D3-E3, and B2-C#3-D3-E3. A slur covers the entire piece, and it ends with a quarter rest.

1st position

This musical exercise is written in B major. The melody is a single line on a five-line staff. It begins with a half note B1, followed by quarter notes C#2, D2, and E2. The piece consists of six measures of eighth-note patterns: B1-C#2-D2, B1-C#2-D2-E2, B1-C#2-D2-E2, B1-C#2-D2-E2, B1-C#2-D2-E2, and B1-C#2-D2-E2. A slur covers the entire piece, and it ends with a quarter rest.

Technique/Rhythm Builder: Slide Speed and Accuracy

A.

You may want to skip this depending on your arm length.

B.

Free book sample: Fiddling Around from Simply Singing for Winds

If you're familiar with this [odd book](#), you probably think of it as a collection of mostly simple melodies that can be used in a variety of ways. For the most part that is true. However, if you're looking for a technical challenge comparable to the Kopprasch etudes, you may want to look at the book's final section, *Fiddling Around*.

I adapted a number of fiddle tunes to serve as technique challenges for brass instruments. Not easy!

I also had a little fun with the titles:

#5 was based on the tune "Roy's Wife." I converted it to "Roy's Fling."

#6 was based on "Smash the Window" so I titled my adaptation, "Mac's Jig."

#13, originally titled "The Long Appendicitus," was renamed to "The 'Grumpy Stomach' Reel"

Anyway, you get the idea. In here you'll find the first two from both the Medium Bass and Low Bass versions. The book has 16 such reels.

Enjoy!

Fiddling Around

What's in This Section

After years of playing Kopprasch, Tyrell and Arban etudes (all quite valuable in their own way), I wanted to find examples from common folk music that would allow players to challenge their technical skills. Fiddle tunes are great for this! Of course, fiddlers don't have to come up for air so some adaptation was necessary.

Here you will find 16 fiddle tunes adapted for wind instruments. Two of the tunes ("Blarney Stone" and "The Tithe War") are original. The rest are based more or less on existing tunes. If my changes were fairly extensive, I renamed the tune with a title related to the original. Fiddle tunes are often handed down through oral tradition so it is common to find many variations of one tune and multiple titles for the same melody.

Tips for Using This Section

- **Keep it Clean**

Consider playing these in two different modes: (1) slower/more careful, and (2) pushing the boundaries/faking it. Both are useful.

- **Keep it Relaxed**

As with any technically challenging music, it is all too easy to tense up. This tension makes things sound worse and slows you down. Tension is sneaky: it will constantly try to creep into your playing. Reducing it is a lifetime goal.

- **Keep it Joyful**

Too often we sound as if we are working too hard. These tunes have a natural liveliness to them so it should be easy to give yourself over to the music.

- **Keep Your Gas Tank Full**

Besides the simple matter of playing all those fast notes accurately, there is the question of breathing. When playing these, you'll have to master "catch breaths," those little breaths between notes that must be taken without losing time. On some of these pieces you will find notes in parentheses; you have the option of dropping them in order to breathe. Think of your lungs as a gas tank. Don't let the needle drop too far before you come up for air. It is better to breathe early and often, trying to stay in the upper half of your capacity.

#1 King Charlie



Based on a Scottish Jig: "Who'll Be King but Charlie"

#2 The Blarney Stone



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Playing Tip: The Two Skills

This past weekend I got another chance to play Ravel's *Bolero*. I think this was my 6th run of it. It wasn't perfect but I'll take it. Sort of an A-minus run. The dress rehearsal that morning was an A-plus. So it goes.

In preparing for this piece, besides just refreshing my playing skills, I also worked on some adversity training. Often this meant returning to my instrument after breaks of an hour or more and forcing myself to play it cold. Mostly I just wanted to convince myself that I could play it well after taking a break. After all, you have to sit through quite a few iterations of the two tunes (12) before coming in cold on your solo about 9-10 minutes into the piece.

Order	Instrument
1.	Flute
2.	Clarinet
3.	Bassoon
4.	E-flat Clarinet
5.	Oboe d'amore
6.	Trumpet
7.	Soprano Saxophone
8.	Tenor Saxophone
9.	Horn
10.	Piccolos
11.	Celesta
12.	English Horn
13.	Trombone

In short, as you work on *Bolero* you are actually working on two skills.

1. Being able to play the piece
2. Dealing with the pressure

I like to think of these two things as separate skills. Even if you can play your solo quite well when there's no pressure, you're only halfway there. You also need to work on your 'pressure coping' skills.

How to do this? Seek out situations that make you uncomfortable. Yes, you can play for your friends but you also need to play in front of people whose opinion you really care about. You *need* to have the feeling of, "Man, I **really** don't want to sound bad in front of this person!"

You can also generate some pressure on yourself by keeping score. If you are trying to nail a passage 5 times in a row, you'll feel more pressure on that 5th run. Even more pressure if you're trying to hit it 10 times in a row.

I remember recording the opening of the Martin *Ballade* for an Alessi Seminar tape. We had to record through the section leading up to D5 and ending on pedal B-flat1. I can tell you that, if I nailed that high D, I definitely felt some pressure not to airball that pedal B-flat!

1 bn.

There's playing it alone and then there's playing it at the end of a longer passage where you *really* don't want to miss it!

**Pressure-Coping: That's the other skill.
It is just as important.**

On Teaching and Playing: Autotelic

[Autotelic](#) - having a purpose in and not apart from itself. (Merriam Webster). It comes from the Greek *autotelés* meaning "having an end in itself, having one's own authority, final, unconditional."

I used to teach at [Kinhaven Music School](#). Wonderful place. Largely the reason I'm in music today. If you know of a dedicated high school music student, there are few better experiences they can have than a summer at Kinhaven.

Ok, enough with the endorsement. While I taught there, [Larry Wright](#) was the trumpet teacher. I really like Larry and enjoyed making music with him. One time he made an offhand comment that immediately took up permanent residence in my consciousness. He said,

“Man, I really like to practice.”

Imagine that: practicing for its own sake. Working to improve for its own benefit not as dues to be paid for some external outcome. I love this mindset.

I'm writing this in a hotel lobby in West Columbia, South Carolina while I'm in town for a series of concerts with the South Carolina Philharmonic. This particular trip started while ASU was on Spring Break but did bleed over into the first few days after that break. This also meant missing a trombone choir rehearsal in preparation for our [Low Brass Day](#) event on Mar. 22nd. The students got together and rehearsed without me. In fact, most of the repertoire for our performance will use student conductors. We are also premiering a student composition. I don't like to be gone but I **do** like the feeling that in my absence they will continue working to improve both as individuals and as a group.

*Maybe the best goal for any teacher is to arrive at a point
where your students don't need you.*



Have you ever had a student who didn't prepare the next etude in sequence because "you didn't assign it"? When I was growing up, my neighbor's dog, a black lab, would get out of their yard and make a break for it. I would see my neighbor run after him, put him on a leash and try to take him home across our grassy conjoined back yards. The dog, not wanting to go home, adopted a passive resistance strategy of flopping on his side and forcing my neighbor to drag him along the ground. Some of us have taught lessons that were like that!

On the flip side, most of us can remember students who were so highly motivated that our best strategy as a teacher was to get out of the way and gently guide them onto the best path. Teaching students like these is more like surfing a wave than dragging a lab.



What motivates these students? Well, for some it must be the desire to have success in auditions or maybe competitions. But what I really love are the students who do it because focused effort is its own kind of satisfaction - the *autotelic* students.

The effort is the success.

The Good Stuff - Trombone Pedagogy *Arnold Jacobs, Mind Over Metal* *Instrumentalist Magazine, Oct. 1992*

These days I mention Mr. Jacobs to a high school student and often they have never heard his name. That saddens me given that I find him to be one of the real towering figures of brass pedagogy in the 20th century. I was quite fortunate to have two lessons with Mr. Jacobs before he passed in 1998. This article in [The Instrumentalist magazine](#) is full of wisdom and deserves to be read in its entirety.

Early in the article, Jacobs warns against trying to overcontrol muscle processes that should work automatically:

If my nose itches I just bring my finger up and scratch it with no thought about asking the muscles to do it. There are incomprehensible complexities in controlling muscles in order to walk or talk. The computer aspects of the brain accomplish this control of the tissue while the thinking level orders the result and gets out of the way. No one consciously thinks about how to control muscles when walking or talking but the computer area of the brain figures it out quickly. You could never cope with such complexities with conscious thought. In playing an instrument you can handle the music just beautifully by blowing, gently or slowly for pianissimo, and fast for fortissimo. Don't go by volume; go by sound. If it's too much, back off. The main thing to understand is that an instrument is not played well by controlling the wind but by thinking of the song. Wind is the fuel supply.

Jacobs, Mind Over Metal, Instrumentalist, Oct 1992, p14.

If you're familiar with Gallwey's [The Inner Game of Tennis](#), you will see strong connections here. People who are slightly familiar with Arnold Jacobs might say, "Oh, he was that breathing guy." Well, he *was* an expert on breathing but always remember that in the 'Song and Wind' concept, Song comes first.

Whenever possible, direct your attention to the actual sound you want to hear out of your bell. Give your 'body machine' a chance to emulate what you hear. One of my current students recently asked me a bunch of detailed questions from his work on fundamentals.

My reply probably annoyed him:

1. Think about the sound you want.
2. Listen to the sound you're getting.
3. Give the body a chance to figure it out.
4. Don't analyze too much.
5. Let the repetition do its work.

Every now and then in a lesson I will toss an eraser to a student. They usually catch it. Then I point out the incredible complexity required to successfully catch that flying object (try programming a robot to do it). This, among many other things, includes calculating the parabolic flight path of the eraser and positioning the hands to the correct intersection point both in time and in space.

But that's not what we think. We just think:

Catch it!

Mr. Jacobs' article is so good, I may return to it several times in future issues of TBZ Monthly.



A Random Thought: Background / Foreground - Five Stories

Story #1

Sometimes we arrive at a venue to play a concert and they are piping recorded music into the room. Of course, during this time the audience is filtering in and treating this music as a background element.

Then our concert begins and the audience must shift their mind state to paying attention to our performance moving from **background to foreground** attention.. Intermission arrives and someone quickly pops on the background music again. Heaven forbid that the audience might not have a layer of musical wallpaper lest they become hostile.

This has always bugged me. Placing background recorded music in close proximity to foreground live music.

Story #2

Every spring at ASU we have [HIDA Day](#). It's a nice idea - a combined celebration of the efforts of the Herberger Institute for Design and the Arts (HIDA). They always put out the call for live performers and the trombone studio usually offers up at least a trombone quartet.

This group is playing outdoors maybe in pseudo shell space with one or two mics on hand to pick up our sound.

However, in between the live performances, we have a DJ who quickly starts channeling thumping party music through the big speakers. In comparison, the live performers sound puny and insignificant.

Nearly the same deal: a pivot from **foreground to background** music which, in this case, is ***much*** louder.

Story #3

At a previous International Trombone Festival, they had an impromptu club set up in the evenings with live performers. This created an immediate problem. Some people really wanted to focus on the performers, most of whom were real legends. Other people wanted a chance to socialize and chat with each other.

At one point, an audience member near the front stood up and yelled at the talkers for not paying proper respect to these great performers. I get his point but chatting with people is also an important thing at these events. Maybe it's just a flaw in the overall design. Maybe segment the room with listeners to the front and chatters to the rear. Same question: is the music **foreground or background?**

Story #4

Many orchestras now offer concerts with a movie where the orchestra provides the musical soundtrack. They can be quite popular and really pack in an audience that might not otherwise go to a concert. The last one of these I saw/heard was Back to the Future with the Phoenix Symphony.

The orchestra sounded great and I definitely noticed more awesome trombone licks. However, there were moments when I forgot that the music was live. My brain was struggling with the **foreground/background** question.

Another interesting aspect of these concerts is the moment at the end when the movie is rolling credits. The normal movie theater instinct is to get up and leave and some people did that, maybe moment to get up out of habit looking daggers at you as you



without thinking. Awkward and notice that everyone else is walk out of a live performance!

Story #5

This is one I like to tell with relish. While I was in the Air Force Band, we would go out on tour twice a year. One of these tours took us to the beautiful state of Tennessee. One of our concertos on the trip was the Ginastera Harp Concerto (yes, arranged for solo harp and wind ensemble). FWIW, I'm pretty sure mics were used. So there we were playing on the basketball court of a gymnasium (bigger seating capacity than the nearby arts center) and, as we went through this harp concerto, a small commotion arose in the audience. People began to turn around and even applaud *while we were playing!*

The cause? The current Miss Tennessee had arrived late and was walking down the bleachers to take her seat, waving to the crowds as she sashayed in. OK, maybe she wasn't sashaying. I'm not even sure someone can actually sashay down a bleacher staircase but you gotta admit, it's a fun verb.

I even tried to figure out who she was given that she had to have been a winner between 1989 and 1993. So, if AI is correct that would narrow it down to:

1989: Lisa Robertson

1990: Dana Brown Shaffer (also 2nd Runner-Up at Miss America)

1991: Jill Horn Mulrooney

1992: Leah Hulan

1993: Kathleen Brang Mesmer

Anyway, her arrival created an absolutely surreal moment when the USAF Band switched from **foreground to background**. All the single men in the band got a signed photo afterwards so I guess she was forgiven?